

SPRING 2002

B.C. PIPERS' ASSOCIATION
Newsletter



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B.C. Pipers' Association

Newsletter

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SPRING 2002

ISSUE NO. 324

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SUBMISSIONS FOR NEXT ISSUE DUE

May 1, 2002

B.C. PIPERS' ASSOCIATION

Newsletter



An Affiliated Association of the
Royal Scottish Pipe Band Association

and Member of the

Alliance of North American Pipe Band Associations

SPRING 2002

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On the cover

Shown on the cover are Andrew Bonar and Duncan Millar, winners of the Professional Piping and Drumming Knockout Finals at the Annual Dinner on March 9, 2002 at the United Scottish Cultural Centre. See page 16 for the complete story. Photos by Bob Dunsire.

All submissions become property of the BCPA. Submissions are subject to editing for length, grammar, tone, and taste, and may be reserved for a future issue due to space constraints.

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Materials appearing in this Newsletter do not necessarily reflect the opinions of the Editor or the BC Pipers' Association.

The Business of Piping and Drumming Instruction

Common among all pipers and drummers is the desire to improve their playing. While much can be done through practise, a lot is accomplished through individual instruction. If one stands back and surveys the landscape, it is pretty clear that piping and drumming instruction has become a business. In the Pacific Northwest, there are several pipers and drummers who make their living from teaching piping and drumming. And this is not just a west coast phenomenon. Search across the Internet and you will find many players hanging out their full time teaching shingle.

The reason why this has occurred is plain business fundamentals. If you provide a good service, people in need of that service will pay good money for it. If you provide an excellent service, people in need of this service will pay excellent money for it.

With the attainment of Gold Medals and World Championships by players and bands across North America, the opportunities to obtain instruction from premier players has dramatically increased. With communications technology improving and dropping in cost and air travel becoming like a commuter service, the vehicles for a premier player to provide instructional service are increasing and becoming more accessible. Years ago, premier players like P/M Donald MacLeod would offer instruction by tape sent by post (the only economical way; in the 60s and 70s, a phone call to the UK was \$2-3 per minute). Look at what top players can provide today:

- Phone lessons (with toll charges less than 10 cents a minute)
- Video and audio files of students sent via the Internet using broadband connections in a matter of minutes
- Video conferencing via the Internet for real-time interactive lessons
- Commuter air travel within a 1000 mile range for less than \$300, for weekend/week long workshops

For top instructors, the local student that is across from you at your home is becoming less frequent. They are anywhere in the world and might come to you via the phone or computer. They may even fly in to get instruction from you. Or you fly in to teach them.

With the student market now global, the price for top instruction is now being determined by the global market. A look across North America sees some private instruction services going for \$30-\$50 US per hour (\$45-\$75 CDN per hour) with band services around \$500 US (\$750 CDN) per day. These prices have a trickle down effect to the majority of instructors who still teach local students at \$20 - \$30 Cdn or US per hour.

Compared to private or semi-private local instruction in piano, violin or ballet, individual piping and drumming instruction is still inexpensive. But the gap is continuing to close, and probably for the better. Piping and drumming instruction is becoming more professional as parents expect instructors to develop their children into great musicians. Instructors are having to adapt and use various techniques to assist their students in advancing their skills. Just being a great player is not enough now to be a great instructor.

Many universities offer four year programs to teach people to become primary and secondary school educators. Other universities, like Simon Fraser University, offers a one year educators program for people who already have a bachelors degree in particular fields. As professionalism increases in piping and drumming instruction, the time will come when similar educator training programs will be a prerequisite for new instructors. The writing is on the blackboard.

LETTERS

Dear Editor and Members:

I am compelled to write to you with regard to the recent changes in the prize money being offered at this year's Annual Gathering (AG).

For those not aware, the AG games committee made a decision to standardize the prize money for all the grades in the pipe band contest, thus giving each grade the same fiscal rewards for performances.

I am curious as to the reasons why, or better yet how, the games committee arrived at this decision. Is the games committee suggesting that the performance given by a grade four band is the same calibre as a performance given by a higher grade band? This must be the case as the fiscal rewards are the same.

Perhaps the games committee is trying to generate more entries in the lower grade classes by increasing the prize money. Decreasing the prize money sends a clear (and rather insulting) message discouraging grade one bands from entering the AG.

With the increase in band entry fees, the prize money is an embarrassment. Subtract the fifty dollar entry fee from the prize money (assuming your band places) and you are left with awards of 175, 125, and 100 dollars. If the games committee truly wished to revolutionize and indeed, promote mini bands, would it not be more prudent to abandon the prize money structure altogether, waive the entrance fee and offer appearance money to each band instead? On a similar note, why not take the currently allocated 2200 dollars in prize money and divide it equally among the entries? As an example, with 10 entries in the contest, each band would receive 220 dollars. That's better than first prize !!

Better yet... why not absolve the grading system all together and have all bands compete for the 2200 dollar purse? As the games committee feels that each grade has the same fiscal merit why not put its money where its mouth is?

Overall, the mini band competition at the Annual Gathering has become antiquated and is in need of rejuvenation. This event has been losing thousands of dollars over the years with attendance and entries declining. It has been suggested that the mini band forum has outlived its usefulness. Certainly with the games committee's decision to standardize the prize money for all grades, they, too, feel some renovation is necessary.

Perhaps it is time to remove the band competition from the Annual Gathering altogether? Maybe this is the perfect time for the games committee to concentrate on a well run money making solo contest. Historically, I think most of us can agree that the chaos involving bands and the rooms damaged are far more vivid memories than a well run band contest.

In my opinion, I feel that the games committee made a poor decision to standardize the prize money for the grades. I also feel that there should be some monetary differences separating the grades in order to recognize each level's achievements and performances.

Furthermore, I believe that by offering fiscal incentives, pipe bands will better themselves and strive for higher levels of competition. Is this not one of the reasons that we compete?

I write to you as a long standing member of a local grade one band, teacher and recent return appointee as a director serving the Association.

Robert N. MacLeod

Dear Sir:

After Jamie Sale and David Pelletier gave a brilliant skate performance at the Olympics and were placed second, I'm sure I was not the only one who was reminded of the politics that often arise in the judging of piping and drumming competitions. Given all the press that the event received, I think everybody in the world had a say on their take of the competition, and I did not hear many people say "leave it to the judges, they are the only experts".

It's the same in our highland events, everybody has something to contribute, and even the non-piper/drummer would be able to find something that they enjoyed or did not enjoy in a musical performance. Some people would say that landing all the quads is imperative to a good skate, others would say "who cares that gracenotes were missed, it was more musical".

So is there a place for audience judging in skating and highland competitions? As a competitor I would want an educated audience rather than a crowd that enjoys some clown who can only play "Scotland the Brave". On the other hand, for the pairs skate, I'd say the world did a better job picking a winner than the judges.

Obviously there are advantages and disadvantages to both systems, but it does seem quite wrong when one performance is enjoyed by a large crowd but it's only the opinion of few judges that matters. Indeed it would not be wise to have an audience judge all events as this would create all sorts of alliances and home town advantages for bands.

Having said this, perhaps there is a place for audience judging at the Knockouts where the audience is more educated than a bunch of people off the street. I have been told that the Knockout started out as some entertainment for the monthly member meetings and was never intended to be a major contest. In the past few years the Knockout attendance has been decreasing and this year looks to be an all time low. I do applaud the Association for trying new things such as head to head in the first round, and a new venue however; I feel that both of these were failed attempts.

Perhaps it is time to revert the Knockout back to an evening of entertainment and let the attendees judge the event. This might get more people out. Independent from this letter, I know that the Association is discussing ways of repairing the Knockout and would like to know what would make you show up.

Alex Galloway

LETTERS

Bonjour,

I would like to inform you of the course of the Piper's Memorial Project whose aim is to perpetuate the memory of the pipers of the various Regiments who fought in the First World War.

The Memorial will take the form of a statue of a piper, stepping over sand bags as though coming out of a trench. It will be four metres in height, and occupy a position on the main square of the village of Longueval, Somme, France.

The unveiling will take place on Saturday 20 July 2002.

To commemorate this event, the Piper's Memorial Association is organising a competition for the composing of a pipe tune.

The tune will be called "The Piper of Longueval" and will be a two part 3/4. The winning tune will be selected by judges appointed by the College of Piping - Glasgow, and the closing date for entries will be 1st April 2002.

Donations and subsidies have enabled us to collect two-thirds of the budget. We are continuing the work of supplying information and we are intensifying the subscription campaign.

Web site: www.ifrance.com/pipersmemorial

Yours sincerely

Mr Jacques ANDRE

President of the Piper's Memorial Association



Dear Editor:

It is with great pleasure that I inform you that Ron MacLeod has been awarded the prestigious Order of Canada [officer level]. The award recognizes his "national service and merit of high order" for his work in the field of fisheries conservation. His role in designing, developing and implementing the Pacific Salmonid Enhancement Program [SEP] is of particular interest to those of us in B.C. Salmonids in the Classroom, a sub program of SEP, is delivered in B.C. schools grades 4 to 12. It is designed to promote the conservation ethic as a system of value in B.C. Well over 200,000 children have participated in the program. Certainly his work deserves recognition.

He could have justifiably received a similar award for all the community work he does. For example, Ron has also consistently given much of his time to helping the B.C. Pipers Association, The Piobaireachd Club, The Day of Scottish Culture and he was instrumental in the formation of the Centre of Scottish Studies at Simon Fraser University. There are many other organizations that are favoured by Ron's support.

We congratulate Ron and know he will bring honour to the honour he has received.

Ron Sutherland

Dear Editor:

Despite my long hiatus from the competitive piping scene, I thought there may be a reader or two interested in a quick update from me.

I have recently completed my MBA in International Business Management, during which I spent a 4-month period studying at City University of Hong Kong as well as several shorter work/study terms in Malaysia, South Korea and Mexico. Until the holidays I was working as Administrative Director of University of Victoria's International Summer Institute for Business Management, and capped the year off with the birth of our first child - a healthy baby boy by the name of Jonathan Locke Allen! Leona and I are thrilled that he is finally here and can hardly wait till his hands are big enough to hold a chanter...

Best wishes to the BCPA membership for 2002.

Glen Allen

BC Pipers' Association Membership Dues

Active & Associate	\$35Cdn./\$24U.S.
Junior	\$28Cdn./\$19U.S.
Family (group from same family and residence)	\$50Cdn./\$34U.S.
Pipe Band	\$175Cdn./\$117U.S.
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from the
PRESIDENT

Do you know the old saying "time flies when your having fun"? Well time has definitely flow bythe rest seems more work than fun, but still.....

As you read this, the Mini-Gatherings, Knock-outs, Annual Dinner, and Annual Gathering will be behind us. I think it appropriate to take this opportunity to thank all the volunteers, judges and organisers for their hard work, and congratulate all the competitors on their performances.

You may be interested to know there has been discussion on restructuring these events. One suggestion made is to combine the Mini-Gatherings and Knock-outs, perhaps even include some band events. Another suggestion is that we host two competitions with multiple events per grade, rather than the current monthly format. While the Annual Gathering went ahead as usual this year, there has been a discussion that the band events be changed to a full band contest. It would seem that the Mini-band contest might be headed the way of Trio's and Quartets.

Change is definitely in the air. BC Pipers' has fully adopted the ANAPBA tune requirement recommendations and you may have noticed the effect it had on some of the events at the Mini-Gatherings. These changes also affect events at summer Highland Games, so please make sure you check you entry forms carefully. As noted in this issue, the BCPA competition rules have been revised. While no immediate revisions have been made, the Board of Directors are also reviewing the Bylaws, and the adjudicator certification process.

Is it any wonder time flies.....

Kim Chisholm
President, BC Pipers' Association

BOARD NOTES

Sanctioned Competitions

The following Highland Games have been sanctioned by the BCPA as part of the Cooperative Agreement between the major Highland Games and the BCPA. These Games will be run under BCPA competition rules and will be included in the calculation of the Grand Aggregates.

- Annual Gathering (*solo events only*)
- Comox Valley Highland Games
- Victoria Highland Games
- Bellingham Highland Games
- Sons of Scotland Highland Games
- BC Highland Games
- Penticton Highland Games
- Skagit Valley Highland Games
- Pacific Northwest Highland Games

Please note that events with deviations from the BCPA Music Requirements for Competitions in 2002 will not be included in the calculation of a Grand Aggregate award. Also, because the Sunday pipe band events at the Skagit Valley Highland Games are a closed competition (Washington State bands only), the results of the Sunday pipe band events will not be included in the Grand Aggregate calculations.

Review of Association Events

In April and May, the Board will hold special meetings to review the major events the Association conducts (Mini-Gatherings, Knockouts, Annual Dinner, and Annual Gathering) to determine improvements. Listening to suggestions and recommendations for improvements from attendees is very important to the Board. Suggestions for improvements should be emailed to the BCPA Secretary at secretary@bcpipers.org

Revision of BCPA Competition Rules

At the March 6 Board meeting, the revised BCPA rules were finalized and approved. The new rules are effective March 6, 2002. The rules revisions process began in mid-December with a solicitation in the Winter 2001 issue of the Newsletter of recommendations for changes, followed by a posting of the draft revisions on the BCPA website in early February and request for comments, and finalization in early March. Many of the rule changes were done to harmonize rules with other ANAPBA member associations.

This has been the most extensive and consultative process for revisions of BCPA competition rules in many years and the Board would like to thank everyone who contributed suggestions for revisions and participated in the reviews.

PDF copies of the new rules and a summary of changes document are posted on the BCPA website (www.bcpipers.org). A summary of the revisions is presented here. All competitors (individuals and bands) and Games sponsors are encouraged to review the actual wording of the new rules as there are changes that affect all these entities.

**High Level Summary of Changes for BCPA Competition Rules
Revision 4 March 6, 2002
(compared to Revision 3 March 8, 2000)**

Solo Piping

- Clarified ascending order of ability in grades
- Revised Beginner grade criteria to currently used criteria (less than 12 months in grade and never competed on pipes)
- Eliminated special criteria for Professional grade i.e. now will be reviewed for promotions at season end
- Removed the ability for players to "self-promote" themselves to a higher grade. i.e. players must request regrading (except for promotions determined by the Association at season end)
- Added the option of defining grades for light music and piobaireachd that adjudicators would be qualified to adjudicate
- Indicated the Approved Adjudicators List will be provided to Games Sponsors at least once per year and when it is revised
- Added the requirement that adjudicators judge grades of light music and piobaireachd for which they have been qualified by their home association
- Removed the ability of adjudicators to comment on tunes that in their opinion are not musical
- Indicated that adjudicators shall be given up to 5 minutes at the end of an event to arrive at a decision
- Removed aggregate tie breaking.
- Defined tie breaking mechanism for a travel prize when the travel prize is awarded to the aggregate winner and a tie in the aggregate occurs.
- Added clause not permitting Executive members to rule on protests involving immediate family members
- Added the criteria for determining Grand Aggregate awards.
- Removed Grand Aggregate tie breaking.
- Defined tie breaking mechanism for a travel prize when the travel prize is awarded to the Grand Aggregate winner and a tie in the Grand Aggregate occurs.

Solo Side and Tenor Drumming

- Clarified ascending order of ability in grades
- Added Grade 2 Tenor Drumming
- Revised Beginner grade criteria to currently used criteria (less than 12 months in grade and never competed on pipes)
- Eliminated special criteria for Professional grade i.e. now will be reviewed for promotions at season end
- Removed the ability for players to "self-promote" themselves to a higher grade. i.e. players must request regrading (except for promotions determined by the Association at season end)
- Added the option of defining grades that adjudicators would be qualified to adjudicate
- Indicated the Approved Adjudicators List will be provided to Games Sponsors at least once per year and when it is revised

- Added the requirement that adjudicators judge grades for which they have been qualified by their home association
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- Added the criteria for determining Grand Aggregate awards.
- Removed Grand Aggregate tie breaking.
- Defined tie breaking mechanism for a travel prize when the travel prize is awarded to the Grand Aggregate winner and a tie in the Grand Aggregate occurs.

(continued on page 35)

The BCPA welcomes our newest members!

Kim Arnold	Sebring, FL
Lee Campese	Nelson, BC
Blair Cooper	Burnaby, BC
Yvonne Doig	Vancouver, BC
Jim Littell	Waitsburg, WA
Christopher Low	Maple Ridge, BC
James MacDonald	Coquitlam, BC
Janice MacDonald	Coquitlam, BC
Malcolm MacDougall	Dawson Creek, BC
Matthew MacInnis	Chilliwack, BC
Angus MacKenzie	Burnaby, BC
Paul Matich	Surrey, BC
Andrea Mclatchy	Chilliwack, BC
Jenna Mclatchy	Chilliwack, BC
Michael Mclatchy	Chilliwack, BC
Sarah Mclatchy	Chilliwack, BC
Lynn Ost	Calgary, BC
Seaforth Highlanders of Canada	Burnaby, BC
Alan Weidlich	Glendale, CA
Myles Wilcott	Burnaby, BC
Bruce Wallace Wright	Chilliwack, BC

The BC Pipers' Association wishes to thank
the following members for their
generous financial donations.

Jim Littell
Mr. Shannon D.S. Lloyd

Okanagan Valley

submitted by Jan Mattock

The first Interior Minimeet (IMM) workshop was held in Vernon on January 19. Fifty enthusiastic students inhaled information generously supplied by Alan Walters and John Fisher. From all accounts, they were most impressed and full of enthusiasm for this event which will be held again next year.

Tied in with this workshop, IMM presented a concert. A "Celtic Arts Afternoon" was held in the school auditorium and a great audience indicated they would like to see another one next year. Many acts added to the already full entertainment. *Drumlin*, a Celtic childrens band played to great reviews. There were Gaelic singers, pipe bands, highland dancers and novelty acts to fill the program. The performances were capped by a massed band with all the students who attended the workshop. Many people were surprised to see the talent found in the North Okanagan area. We think it will be worth presenting again next year.

The "Ceilidh", the big celtic event in Kelowna, will happen before you read this, but it is well worth the effort to see the "Ceilidh" some time. This popular and long running event will be presented this year at the Kelowna Community Theater on February 16. Tickets can be obtained by phone through Ticket Master. It is held each year at this time and is always sold out. Most pipe bands in the Okanagan take part as well as all branches of the Kelvern Celtic Society family. It is directed by Val Wojtula and presented by the Kelvern Celtic Society which also finances the Interior Minimeet as well as many other Celtic cultural events in the Valley. More information on the "Ceilidh" can be obtained from Roger Ball 250-763-4446.

An Afternoon of Piobaireachd

submitted by Kevin MacDonald

On a good afternoon, traffic is light on the Trans-Canada highway between Kamloops and Salmon Arm. I say this is good, because it gives me a chance to work at a tune or two on the steering wheel (doesn't everybody do this?) without many large multiple-wheeled distractions. I like to sing the tunes as well, and I hate having to pause and appear normal as I pass other vehicles. I did say "appear" normal... I'm on my way today to the wee house on 20th Street in Salmon Arm for an afternoon of piobaireachd with my friend John Roger. I'm one of a steady stream of students that passes through the Roger home every week, players of every age, gender and ability. I imagine most of us started simply enough, curious about piobaireachd, just wanting to learn a tune or two, and continuing on because of the music, certainly, but also because of the extraordinary comfortable friendship we've found in the Roger home. Each session involves music, culture and history, and if Irene Roger is home, we could be greeted at the door with French, Italian or Gaelic (even Russian at one time!), and always with the CBC in the background. We're here to learn another language, however, one that is spoken only in certain small circles of fringe enthusiasts. The language is of course, Piobaireachd, or Ceol Mor in the Gaelic, and John Roger has been fascinated and possessed by it for many years.

Born in 1923, John Roger grew up in Scotland at a time when piping was very heavily influenced by the British Army, and particularly by the Highland Regiments. The army would eventually have a large influence on John's piping, because in 1941, a pal convinced him that if he volunteered, the two of them would be playing in a very good band at the Perth barracks. John horrified his parents by announcing his enlistment at a time when the world seemed very dark for Britain. After going through the normal delays of settling things at home and getting to Perth, he discovered that the friend who made it seem like such a good idea to join up had been shipped off to the war! John soon found out that there were two options for signing up, you could commit to 7 years active service followed by 5 years in the reserves, or you could simply sign up for the duration of the war. John chose the latter, and volunteered to become a member of the famous "Black Watch" highland regiment. Early in 1942, John had the ultimate offer for a young piper when he was asked if he would like to take the Pipe Major's course at Edinburgh Castle, under the tutelage of the venerable P/M William Ross. John knew very well the importance of the offer, and off he went to Edinburgh. He recalls Willie Ross as a formidable presence, and the students would leap to attention whenever the P/M would enter the room. He remembers learning one or two piobaireachd at the Castle, practicing all-day and enjoying the whole experience.

Life in a Highland Regiment was not all about piping, however, and John, along with his Black Watch comrades landed on one of the Normandy beaches on D-Day in 1944. John lost several friends that day, and more in the months that followed. He was one of the lucky ones to escape unscathed. Toward the end of the war, he and Robert Brown became friends. R. U. Brown had a major impact on John's love for Piobaireachd. Apparently Robert had an effortless grace with the music, and was an easygoing friendly fellow. John pays him one of his highest compliments "Aye, he was an awfu' nice mon", and talks about getting together with Robert to play pipes, and especially piobaireachd, whenever there was an opportunity.

After being "demob'd" in 1946, John returned to Scotland to try to remember what life was like outside the army. There was a handful of top grade 1 bands in the immediate post-war period. In 1947, John joined the Clan Fraser Pipe Band under PM William Norris, and remembers well competing against the Glasgow Police (remember them?) and Clan MacRae bands. Playing in a grade 1 band was as much of a challenge then as now, and he recalls commuting from Kirkintilloch into Glasgow three nights a week. William Norris was something of a taskmaster, and there was a game nearly every weekend during the competitive season. By 1952, John was ready for a break, and he decided to spend more time with Irene at home. He listened more, and played less in the years that followed. In 1968, he and Irene headed for the wilderness of Alberta, and to Salmon Arm a few years later.

Today, I'd like to work on three or four tunes (I always have ambitious plans). We start on chanters, and sing the ground of "Lament for Donald Duaghal MacKay". "Ye don't pronounce the 'g' in Duaghal" cautions John. This is without a doubt his favorite tune. He tells me that he has heard "there are no two semiquavers the same length in the ground", and after wrestling with the tune for so long now, I do not doubt this. How can it be so difficult to learn a piece of music? John likely got the tune from Robert Brown, although he says Robert Reid played it very nicely as well. I envy anyone who is comfortable with canntaireachd, and John's singing is a pleasure to listen to.

There is a small but enthusiastic group of piobaireachd students in the Thompson/Shuswap/Okanagan area, and we travel to Salmon Arm from Revelstoke, Vernon, Kamloops and places in between. It's kind of like an extended family, with John and Irene at the centre. We all catch up on each other's activities, musical and otherwise when we drop in for a lesson. Time slows down a bit. As I said before, each lesson includes music, culture and history. John tells about playing with Bobby Hardie in the Kirkintilloch band in 1935. I learned Burns' address to the haggis here. I have a note in my wallet that I just had to jot down, the Scots version of a young rascal, a "klarty wee bachle". There is a stack of yellowing music books under the table in the sunroom, many with notes on the pages about how somebody interpreted this music. John often has a story to tell about a tune, which often leads to another story and another...

I put my pipes together, and even though the sound level is enough to rattle the windows, John sits in the sunroom with his chanter, eyes closed as though he's listening to the angels plucking their harps, looking around quickly if I miss something, nodding when I recover, directing the tempo... He's told me the story of old Archie MacPhedran, who showed John how to walk while playing piobaireachd. Archie would drift back and forth in Peter Henderson's shop and tell John to walk slowly and stately, so that the tassels on the drones would hardly move.

Suddenly, the afternoon is gone, and I have to lift the spell. Irene usually has a cookie and a glass of juice for me (unless I played Sobieski's Salute...), and we share a last bit of conversation at the door. They sincerely thank their visitors for coming over to play, and if an important event is coming up, the two of them will likely say "Gie it laldy!" I pull out of the driveway, and John is waving at the window. He and Irene will get a short break before the next student drops in, and the spell will be woven again. I head back toward Kamloops with new material to work on, old friendships to savour, and a comfortable sort of sense of well-being from an afternoon of piobaireachd.



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In the News... A look back at reporting from previous BCPA Newsletters...

40 Years Ago

The January 1962 Newsletter reproduced an article from the "Weekly Scotsman" on a rising young piping star, Iain Morrison of Lewis, noting "It is obvious that young Iain has a big career in the piping world".

The February 1962 issue of the Newsletter contained an article by Seumas MacNeill on "Learning to Pipe" and reproduction of a "Hints on the Care of Bagpipe Reeds" leaflet by reedmaker Robert Thomson of England.

The March issue reported on the results of the Victoria Highland Games Association Indoor Meet with Stephen Geddes gaining a second and third in the Amateur 16 years and under March and Strathspey & Reel events, respectively.

25 Years Ago

The January 1977 Newsletter included a letter from Jimmy McIntosh announcing the formation of a Competing Pipers Association in December 1976.

The February 1977 Newsletter advertised the April 1 recital at the Scottish Auditorium by Pipe Major Iain Morrison of the Queens Own Highlanders, one week before the Annual Gathering. Recital tickets cost \$1.50.

A letter from Fred Brodie recommended that the BCPA establish a "Registered Teachers Certificate". A ticket to the Annual Dinner on April 30 cost \$9.00.

Duncan Fraser won the Senior Amateur Jig at the February 5 Mini-Gathering.

10 Years Ago

The editorial in the March 1992 Newsletter lamented the declining numbers of competitive bands in the Greater Vancouver area and asked "Will you enjoy watching no bands in ten years?".

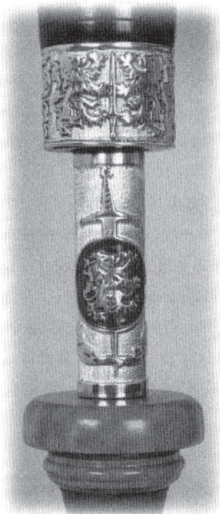
Alan Bevan, Rod Weeks and Steve Geddes advanced to the April 11th Knockout semi-finals and Shonagh Head (now Merry) won the Junior Drumming at the Mini-Gathering.

Also reported were several pipe band player moves including Hal Senyk leaving the Triumph Street Pipe Band to join the Abbotsford Legion Pipe Band.

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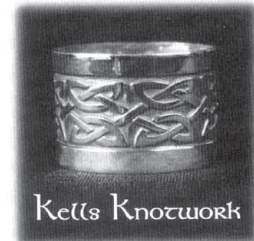


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The Post Christmas Hangover



With the presents put away and the turkey finished, who put in the practise to capture the January prizes?

Mini Gatherings

With the President, Vice-President and Newsletter Editor in Toronto for the ANAPBA meeting, the January 12 Mini-Gathering and Knockouts clocked along. 124 players competed at the Mini-Gathering, a drop of 37 from the order of play list (lack of practise?). Several players obviously picked up the pipes and drums after the holidays, for a couple winning streaks continued.

Pipers Alastair Lee (Beginner - 6/8 March), Jessica Ibach (Grade 4 - 6/8 March), and Ken MacKenzie (Adult - 2/4 March) and side drummers Fiona Vandergucht (Grade 4 - 4/4 March), Alex Munro (Hornpipe & Jig), and David Bruce (Adult - 2/4 March) all kept their unbeaten streaks alive. Robert-John Houston and Micah Babinski captured the Grade 3 and 2 Piobaireachd events.



Knockouts

Seventy people were in attendance for the evening's Knockout which featured the first piping semi-final. Due to a small number of drumming entries, the drumming semi-final was scheduled for February.

Prior to the start of the competitive part of the evening, Jessica Ibach and Alex Munro, winners of their events from the Mini-Gathering that afternoon, performed their winning pieces. The White Spot Drum Corps continued the second part of the Band Challenge event with a drum fanfare.



The piping semi-finals requirements of March, Strathspey & Reel, Slow Air, Jig and Hornpipe remained the same as previous years. Facing off in this round were Christian Hryniw, Alex Galloway, Alan Bevan and Dani Brin. Judges Graham Davidson, Shaunna Hilder and Jim McWilliams gave the nod to Christian and Alan to advance to the final.



February Mini-Gathering and Knockout Reports

By Rob MacNeil

It's A Wrap

The final episode of the 2001/02 season for "Mini-Gathering" ran on February 9. It featured several upsets and a cliff-hanger. Intrigued? Read on.



Mini-Gathering



When the score sheets settled at the end of the Mini-Gathering, the performances of 115 players led to some interesting and unusual results. Pipers David MacNeil (Beginner - 4/4 March), Nicholas Henderson (Grade 5 - 4/4 March), Callum Mathers (Grade 4 - Piobaireachd Ground), Josh McLaughlin (Grade 3 - 6/8 March), Colin Lee (Grade 2 - Jig & Hornpipe) and Kelly Fuller (Grade 1 Piobaireachd) and side drummer Doug Mossington (Adult - Strathspey & Reel) each captured their first 1st of the Mini-Gatherings. Kelly's win produced a massive four way tie for the Grade 1 overall aggregate, that was broken by, you guessed it, the Piobaireachd result.

Piper Ken MacKenzie (Adult - 6/8 March) and side drummer Fiona Vandergucht (Grade 4 - 2/4 March) completed their perfect 4-0 seasons. Mini-Gathering Chair Len Leroux presented perfect attendance pins and bars to many of the competitors.

Knockouts

In what could only be described as a very disappointing turnout, 59 people were in attendance for the last semi-final of the Knockouts, despite an array of top professional talent in competition. The fact that the attendance at each Knockout dropped as the season progressed is a disturbing trend that the BCPA Board will have to address before next season.



The evening opened with Josh McLaughlin, winner of the Grade 3 Piping event at the Mini-Gathering, performing his winning piece "Bruce Gandy's Farewell to the Iron Horse". Next, the White Spot Pipe Band finished the third phase of the Band Challenge events with a performance by their mini-band.

The second Professional Piping semi-final opened with Alan Walters, followed by Ed McIlwaine, Andrew Bonar and Damien Burleigh. "Susan MacLeod" was a popular strathspey that evening as it was played by three of the competitors. Judges Graham Davidson, Shaunna Hilder and Jim McWilliams selected Alan Walters and Andrew Bonar to proceed to the final.



In the Professional Side Drumming semi-final, Duncan Millar, Cameron Bullis, and Kristen Coulson squared off for two spots in the final. The music requirements were submit two MSR's. Judge Willie McErlean's decision sent Duncan Millar and Cameron Bullis onto the final.



At the close of the evening, the draws for the finals at the Annual Dinner in March were done resulting in the following orders of play: Piping Andrew Bonar, Alan Bevan, Christian Hryniw, Alan Walters; Drumming Duncan Millar, Cameron Bullis.

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The Association's Talent Showcase

The Annual Dinner featured a new format that brought new life to a perennial event.

In a marked contrast to the declining attendance at the previous four Knockouts, a crowd of over 225 people settled in at the United Scottish Cultural Centre on March 9 for dinner, and a great night of piping, drumming, awards, presentations, and bidding.

Annual Dinner chair and events planner Shauna Hilder and her team introduced a number of new features to the Annual Dinner. The bar service was moved into the main hall, a surprise "Haggis Parade" by youngsters, and a Silent Auction were added. The Silent Auction was a major hit with the two top items, a tune composed by the Newsletter Editor for the winner with the title of their choice and the former Newsletter computer, being rapidly bid up. The bar service move was a strategic success as the service was very busy all evening, requiring chief bartender David Bruce to make two additional trips to the nearby cold beer and wine store. Also, the tables were placed closer together and the main performing area was reduced to bring the audience closer to the competitors.



Andrew Bonar



Duncan Millar

Spotted in the crowd were Neil Dickie from Edmonton, Iain MacDonald of Regina, and the Ewing family who had traveled from Atlanta (not Dallas).

After piping in the head table, Justin Leroux then lead the White Spot Pipe Band and Highland Dancers through several selections. Kelly Fuller and Grant Maxwell, Mini-Gathering aggre-

gate winners in Grade 1 Piping and Drumming respectively, each performed a jig and hornpipe selection.

The Honorable John Fraser gave the toast to the Association, following which Rob MacLeod provided a perfect diversionary speech which culminated in the "Haggis Parade" by the youngsters he had previously sent out of the room.

Following the buffet dinner, President Kim Chisholm began a special presentation. When her first word "Angus" sounded, his head flinched, indicating that the secret had been well kept. Kim's address of the contributions to piping, bands, Highland Games, and the BCPA by Angus MacPherson was met with a standing ovation as he was presented with a Life Membership in the BC Pipers Association.



Life Members: Jack Lee, Mary MacKinnon, Jim Wilson, Angus Macpherson, Terry Lee, and James W. Troy

The competitive part of the evening commenced with the Piping Knockout Final featuring 8-10 minute medleys by Andrew Bonar, Alan Bevan, Christian Hryniw, and Alan Walters. The Side Drumming Knockout Final directly followed with March, Strathspey, Reel, Jig, and Hornpipe selections by Duncan Millar and Cameron Bullis.

After the competitive performances, framed prints of the 2001 World Champion Simon Fraser University Pipe Band were presented to Pipe Major Terry Lee and Lead Drummer Reid Maxwell, and of the 2001 World Juvenile Pipe Band Champions Robert Malcolm Memorial Pipe Band to Pipe Major Alison Dunsire and Lead Drummer Carly Coulson.



A word before the contest.
Piping Adjudicators James W. Troy, Angus Macpherson, and Hal Senyk

In the penultimate activity of the evening, awards to the aggregate winners of the Mini-Gatherings were presented. At this point in the evening (just before 11 pm), some of the youngsters were tuckering out. It might be advisable to return these presentations to the earlier times they were scheduled at previous Annual Dinners.

Prior to the prize givings, Ishbel Ross presented the Donald Ross Memorial medals to the finalists. The decision of the piping adjudicators, Angus MacPherson, Hal Senyk, and James W. Troy, was announced with Andrew Bonar capturing the Davie Moore Memorial trophy and trip to



Andrew Bonar, Alan Bevan,
Alan Walters and Christian Hryniw



Duncan Millar and Cameron Bullis

Ontario, and Alan Bevan placing second. Duncan Millar was awarded the International Pipe Band Drummer magazine trophy and trip to the Kirkwood Memorial competition or Ontario championship by drumming adjudicators Reid Maxwell, Andre Tessier, and Dan Weeks.

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ANAPBA Summit III

The third Summit of the Alliance of North American Pipe Band Associations (ANAPBA) took place in Toronto from January 11 to 13, 2002.

Represented associations

Alberta Society of Pipers and Drummers (ASPD)
Atlantic Canada Pipe Band Association (ACPBA)
British Columbia Pipers Association (BCPA)
Eastern United States Pipe Band Association (EUSPBA)
Midwest Pipe Band Association (MWPBA)
Pipers and Pipe Band Society of Ontario (PPBSO)
Prairie Pipe Band Association of Manitoba (PPBAM)
Saskatchewan Pipe Band Association (SPBA)
Southern United States Pipe Band Association (SUSPBA)
Western United States Pipe Band Association (WUSPBA)

Major Agreements

- A change to the leadership structure where the Chair is the President of the association holding the next Summit and the Vice-Chair is the President of the association holding the Summit after next.
- The Summit for 2003 will be held in the EUSPBA jurisdiction and the 2004 Summit will be held in the BCPA jurisdiction.

- The creation of a Music Initiatives Advisory Committee (MIAC) and the assignment of several projects, with Continent-Wide Grading Harmonization and Adjudicator Certification and Continuing Education being the two key initiatives.

Details of the Music Initiatives Advisory Committee initiatives are as follows:

MIAC Structure and Purpose

- Creation of a Music Initiatives Advisory Committee consisting of the Chairs of the Music Boards of each of the 10 Associations
- Mission is to address music, grading and adjudication issues of mutual interest to all the 10 associations

Initial projects are:

- further development of an Adjudicators Certification and Continuing Education Program
- advance efforts to achieve continent-wide grading consistency for solos and bands



ANAPBA Summit III participants: First/Front row (L-R): Paul McCormick (ASPD), Al McMullin (EUSPBA), John Geddes (SUSPBA), Jeff Mann (WUSPBA), Bob Allen (PPBSO), David Noga (SPBA)
Second row: Amanda Hammond (WUSPBA), Nancy Taylor (MWPBA), Chris Hossack (WUSPBA), Kim Chisholm (BCPA), Georgann Hoel (PPBAM),
Third row: Rob MacNeil (BCPA), Dale Morton (ACPBA), Roddy MacDonald (SUSPBA), Wendy McCormick (ASPD), Robert Caudill (EUSPBA), Jeff Middlebrook (MWPBA), Paula Glendinning
(EUSPBA), Iain MacDonald (SPBA), Reid Maxwell (BCPA)
Fourth row: Kevin Blandford (WUSPBA), Susan Thornton (WUSPBA), Charlie MacDonald (PPBSO), Aaron Noga (SPBA), Ed Neigh (PPBSO), Ray Holmgren (ASPD)
Not shown: Marlene Stephen (PPBAM)

- Encouraging each association, that has not already established, to establish a Music Board to address their music, grading and adjudication issues.
- Encouraging associations with advanced adjudicator certification and continuing education programs to assist the other associations in developing their programs.

Enhanced Grading Initiative

- At each season end, each association should place on its website, audio files of the association's season-long champions (for educational purposes: use by the Music Boards to assist in better continent-wide grading decisions, use by instructors and students to self-assess their abilities). Music such as 2/4 Marches, and Strathspeys & Reels should be presented.
- Encouraging music board adjudicators to judge events in external jurisdictions
- Each association should be encouraged to fund all or part of travel of season-long champions to continental championships, beginning with the highest level amateur solos.

Information Dissemination

- Each association should place their adjudicators' panel on their websites (e.g. name, city, email, state/province and certifications)
- Each association should prepare a census of tunes submitted for each grade, each event at one significant Highland Games representative of competitors within a home association. Events tallied should be 2/4 March, Strathspey & Reel, and Piobaireachd. The pooled associations' results would represent a "breadth of music" expected of adjudicators and for appropriate tune selections for grade levels by instructors and students.

Development of Instructors

- Each association should encourage the development of new instructors and encourage instructors to seek internationally recognized instructor's certificates (e.g. Institute of Piping)
- Because of the lack of international recognized syllabus and certifications for drumming instructors, each association should prepare and contribute a component of such a syllabus (needs to cover side, tenor, bass, and drum major).
- Each association should develop programs to train and mentor new instructors

Recommended Policies

- External associations and highland games should respect a home association's certifications for an adjudicator and a home association's grading of solo and band competitors.

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The SFU Approach to Creating Good Ensemble

By Terry Lee & Reid Maxwell



The leaders of the current World Pipe Band champions share their perspectives on how they create their renown ensemble.

For many years at SFU Highland Arts Festivals, we have given a course called “*The Pipe Major and Lead Drummer Working Together*”. This title says a lot about the way we approach the creation of good ensemble.

The Music

For us, this collaboration starts at the being of each season with the decisions on music. The style of music that we play is greatly influenced by our preferences, which has made SFU known for playing great traditional music with modern ensemble while using some contemporary and even avant garde music to add balance. This is our “theme”, the principles of our musical statement. It is important for a band's musical leaders to determine their theme and to select music appropriate to it and within the ability of their players.

The focus for music depends on whether it is a year for mainly competitive events or for mainly concert events. We open up the discussion of concept and specifics for the year's medley and for the year's concert music to anyone in the band. These discussions are held outside of regular band practises and several creative members join in. While the discussions are essentially brain storming sessions, the two of us make the final decisions, not as a group.

The medley and concert music is never decided in one or two nights. It is very much an iterative process that only gets finalized a couple months before the first competition or concert of the season. Our preference is for traditional tunes and those by some of the great composers of the 20th century, such as Donald MacLeod and G.S. McLennan. There are hundreds of these tunes that have stood the test of time because they are great music. We find it enjoyable to play these pieces on well setup instruments with modern percussive effects. While we do use contemporary compositions in our medleys and concerts, it is because they are good music and the fit of these tunes is right for the given medley or concert selection. Note that “flashy” and “a brand new tune” aren't part of our selection criteria.

The Implementation

Once some tunes have been decided, pipe music is printed and distributed to pipers and to Reid. He uses this as a reference for the melody line of each tune and encourages his corps members and students to develop their ability to sing or hum the melody line of the tunes. Reid composes the scores for the sides, tenors and bass for what he calls the “total percussive sound”.

Pipers are expected to come to practise with well setup instruments and with the tunes learned so that pipe section practises are focused on expressive aspects of the music as well as breaks, transitions, and harmonies.

We spend a lot of time at practise playing as a band. For tunes that drum scores haven't yet been written for, we will still play through the music with Reid “busking” and experimenting with ideas. Also, we don't spend a lot of time at each band practise on pipers or drummers finely tuning instruments. While attainment of a great sound is very important, these refinement activities are done at certain times.

Our band practises are focussed on group playing of the various competition/concert selections as well as experimenting on pipes and drums with arrangements of tunes/scores, harmonies, transitions and bridges. To have informed discussions on enhancing these aspects and the ensemble, we believe it is very important for the pipe major (and other pipers for that matter) to recognize and understand the key elements of the drumming. In the same way, the lead drummer (and other corps members) should be able to sing/hum the melody line of the tunes. Because the drum scores and quality of drumming play a large role in achieving good ensemble, there are times when we will make a small change to the pipe music to allow a particular percussive effect to be used. For example, in a jig replacing a group of three eighth notes with a quarter note and an eighth note can be used to break up a repetitive pattern. It is amazing how the drum corps can use such simple changes that do not affect the musical theme of the tune to provide powerful percussive effects.

The practise a day before a competition or a concert is reserved for setting instruments. While the foundation of a good pipe sound has been laid in earlier practises, exact and fine tuning of instruments takes place on this day so that there is no major work required on competition/concert day. Drum tone is also set and harmonized with pipe tone on this day. When this is complete, we get together and play through three to four selections. They are not heavy workouts and nor should they be.

The Performance

We use the competition day just to tune the instruments, briefly run through some parts of the selections, possibly play one selection/set all the way through, and then go and play the performances. All this takes place in the span of about 45 minutes.

This is not a lot of activity because all the preparatory work was done in the preceding days, weeks and months. If you have properly prepared, all the confidence will be there. If you haven't, no amount of practise, rehearsal, or reed/drum manipulation on the day will improve things.

Competition/concert days are the real opportunities to showcase our band's musical statement and ensemble to the public. In the end, these opportunities are the reasons why we put in the hours of practise and rehearsal in our art. They should be your band's reasons too.

Techniques for Improving 2/4 March Playing - Piping

By Jori Chisholm

Each issue we will be presenting music improvement techniques for Grades 3, 4 and 5 pipers and side drummers from top level competitors and instructors in western North America.

Marches are an essential part of any piper's repertoire. In particular, 2/4 Marches make up some of the finest tunes composed for the bagpipe, and are central to competitive piping. Whether you compete, perform, or simply play for your own enjoyment, your goal should be perfect execution of the technical requirements of the tune and reasonable expression of the music. There are a few simple steps you can take to improve your 2/4 March playing.

Mark out the beats. 2/4 Marches have, by definition, two beats per bar (the "2") with one quarter note taking one full beat (the "4"). Grab a pencil and draw an arrow pointing to the exact note that is played on each beat. Be precise. Individual gracenotes are played on the beat, as is the first gracenote of each doubling and birl. Grips are played ahead of the beat. Taorluaths have their E gracenote played on the beat. The low G of a D-throw can be played on the beat or slightly ahead of the beat.

With only two beats per bar, there can be a lot of notes between beats. So, when approaching a new tune, try tapping your foot in double-time -- four times per bar (instead of two). This helps you subdivide each beat of the tune evenly by finding the offbeats, and helps maintain rhythmic consistency.

Identify the key phrases. The typical 2/4 march has four two-bar phrases in each part. The phrases are often arranged in the pattern: A - B - A - C, where C is the closing phrase that recurs at the end of each part. Most pipe tunes, especially 2/4 Marches, use repeating phrases. Identifying the phrases reveals the structure of the tune, and helps in memorization (I like to mark the phrases with different colored Hi-liters). The challenge of repeating phrases is that they must be played the same each time they appear.

Clap and sing. After reading the music, marking the beats, and identifying the phrases, try to clap and/or sing the tune. This can help uncover the melodic and rhythmic line of the tune - and helps get the tune in your head before you try it on the chanter.

Play slowly at first. When learning a new tune, play slowly to maintain control. Use a metronome to gradually increase your tempo. Control first, then speed. A tune played fast with sloppy execution is a dead-end. To get that extra edge, build your tempo so you can practice your tune slightly faster than your desired performance tempo. (Also, practicing with a metronome helps reveal the passages in the tune where you might be inclined to speed up or slow down.)

Maximize the dot and cut notes. Hold the dotted notes and shorten the cut ones. It's so simple and obvious, yet commonly overlooked or underestimated. While jigs and reels can be played in a dot and

cut style (pointed) or in a more even style (round), all 2/4 marches are played dot and cut. Brilliant march playing requires you to maximize the contrast between the dot and cut notes. An otherwise perfectly executed tune but lacking in the contrast of the dot and cut notes sounds boring and sloppy.

Go beyond the written music. Bagpipe music is not to be taken literally. Of course all the notes and doublings should be played as written, but additional expression is required to make the tune interesting and enjoyable for the listener. Phrasing is the emphasis of select notes to reveal the phrases within the musical line of the tune. Unlike many other musical instruments, bagpipes have a continuous sound and constant volume. As a result, pipers can't use dynamics (loudness) and pauses (rests) as tools of musical expression. We are left with duration. To emphasize a particular note, hold it longer. As a general rule, you will want to emphasize the first note of each two bar phrase - that means hold the note longer. (If the first note of a phrase is a short note, emphasize the first long note of the phrase.) Here's your chance to put some passion into the music and let your own style show. Hold the dotted notes, cut the cut notes, accentuate the two-bar phrases and you're well on your way to a well-expressed 2/4 March performance.

The perfect tempo. Above all, your tempo must be consistent. Establish your tempo in the first bar of the tune and maintain it through the end of the tune. Too slow and your performance will lack spark and excitement. Too fast and you risk losing control and might end up hanging on for dear life by the end. Professional pipers usually play 2/4's around 70 beats per minute. Amateurs should aim for 60-70 beats per minute.

The Big Doubling. Many tunes end each part with the last bar consisting of a B or C doubling followed by a Low A and a birl. The trick is to make the doubling bigger (i.e., separate the two gracenotes). This emphasizes the note without actually holding it. It can create a nice effect. And, of course, don't be early to the birl.

Choose the right tunes. Pick a tune that you will be able to learn to play perfectly. And don't pick just one. Select two or three marches each with different levels of difficulty. Pick an easier tune that is well within your ability level, and pick another tune that is more of a long-term project. More tunes under your belt gives you the option to pick your best one on competition day. For possible tune ideas, listen to what other pipers at your ability level are playing. Remember, a well-played simple tune beats a botched difficult tune every time.

The last detail. Practice is a process of discovery. Every tune has easier parts and more difficult parts. If you stumble at the same difficult spot each time you play the tune, grab your pencil and circle the difficult spots. Isolate the areas for more focused practice. Don't just play the tune over and over. Make a list of your biggest weaknesses in the tune (e.g., birls from B and C, E doublings

Techniques for Improving 2/4 March Playing - Piping

(cont'd)

from short F's) and create your own exercises to work on them. A wise instructor told me: You will never improve on something by avoiding it.

Yes, you have to march. Marching is an important part of any well-presented 2/4 march performance. Simply walk as you would normally, keeping time with your playing tempo. Use longer steps when playing slower tempos; shorter steps for faster tempos. Walk with a normal gait. Don't stomp.

No perturbations. Keep it controlled, steady, and smooth. No chokes, no mistakes, no changes in tempo, no extreme variations in your style of expression. If the judge falls asleep during your performance, there should be no moments where he or she is jarred awake.

Get a second opinion. Get tough, honest feedback from the best instructor in your area. If you are just starting out, you'll need regular, probably weekly, lessons. If you are an advanced player and unusually motivated, you might get by with monthly lessons or less. Even top players can develop undesired habits that can only be detected by an outside observer. Try recording yourself in both practice and performance sessions, you'll be surprised at the strange things you'll hear.

Listen to the great players. Get some recordings of several of the world's top pipers and listen hard. Regardless of whom you think you like the most, pick several and compare and contrast the styles of execution and expression. Whether it's the juggernaut-like drive of Alasdair Gillies' march playing, the power and excitement of Jack Lee's, the pomp and swagger of Gordon Walker's, or the stability and refinement of Willie McCallum's, you can learn a lot from the examples set by any of the great players.

Be prepared. It's not just the Scout motto -- it's the successful piper's way of life. Make a plan. Start early. Extraordinary performances require extraordinary preparation. A well-developed 2/4 march performance can take weeks or months to develop, rarely days. Don't try to cram, it won't work. Don't try to rise to the occasion, it rarely happens. Only regular practice will lead you to gradually improve your consistency and control. Consistency builds confidence. Finally, know when to stop talking about piping and start piping.

Jori Chisholm won the 'A' Marches at the 2001 Argyllshire Gathering in Oban and was Runner-Up in the Silver Medal Piobaireachd at the 2001 Northern Meeting in Inverness -- both on his first attempt. He lives and teaches piping in Seattle, Washington.

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Techniques for Improving 2/4 March Playing - Drumming

By Carl Lenny

There are many issues to consider when preparing for a solo drumming competition. It is important to utilize as many of them as possible for successful solo drumming.

The first decision you need to make is to select the march you want to play. This is personal preference; there is no right or wrong here. Remember not to select a tune just because a piper already knows how to play it. You will be judged, not the piper, so make sure you are comfortable with the selection (it's your decision).

After selecting a march, the biggest consideration may be choosing or writing a drum score to play. Some drummers prefer to compose their own solo music, however, many are more comfortable playing other people's scores. Again, there is no right or wrong here. Either way, the score should include the following:

Within Your Ability Level. You may get a higher mark for playing simpler scores well than more difficult scores poorly. Remember, if there is a particular phrase you are having difficulty with, change it to something you can play well.

Compliments the Tune. It's imperative that your score fits the melody well. If you find you are not together with the piper, it may be a problem with the score. However, it could also be the way you are playing it, so make sure you are playing it properly before making changes. A score that fits the tune will have accents on the strong notes of the piping, with phrasing beginning and finishing together.

Good Variety of Rudiments. You should incorporate as many rudiments as possible so the drum score is interesting to listen to and, most importantly, to play. Again, you may be judged on how you play it, so only use rudiments you can handle.

Dynamics. You want to make your performance as musical as possible. To help accomplish this you will need variations in volume throughout the drum score; for example, play some passages loud, and some very soft. Where you perform these dynamics depends on the tune. Also, the use of crescendo and diminuendo rolls (gradually louder, gradually softer) is a simple, yet effective way to enhance your performance.

Now its time to practice, practice, practice. Start off practicing the score on your drum pad until you feel very confident. It's good to play along with the piper on the practice chanter before moving on to pipes and drums. You should remember to play the march slower and relaxed with expression and clean execution, rather than faster with rushed phrasing.

The more prepared you are the better your performance will be. Never forget, the most important thing is to enjoy it. Good luck!!

Carl Lenny is Lead Drummer of the LA Scots and formerly played with Shotts & Dykehead. He is a member of WUSPBA's Advisory Committee and its senior adjudicators' panel.

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Improving Posture for Pipers and Drummers

By Melanie Galloway, B.Sc.

While most of the "Knock-out" audiences may have ears that can assess the subtle variations in player's performances, my ears just relax and enjoy them all. It is my eyes that are busy analysing how a shoulder may vary on one side or how one player breathes more in the chest and another uses more abdominal muscles when blowing. My job as a personal trainer relies on noticing how people use muscles and the result is that I have seen the effects of what habitual activity does. For example, if an older dentist wants training I may comment, "...and your shoulder gives you trouble?" The usual reply is, "Yes! But how did you know?"

There are three influences on our posture and therefore what joints tend to cause problems as we age. First, and the one we can do little about, is our genetics. I met a 50 year old cousin once, whom I'd never seen before, and was amused to see she walked just like my brother and my son. Joint and muscle attachments are inherited and tend to influence our choice of activities. Olympic gymnasts and weight lifters don't start out with the same body type because training can only go so far. Next is the hazard of disease or injury. Unfortunately, even good rehabilitation can't always overcome the negative impact of damage to the body. Finally, an influence we can control is how we use our body daily and over many years. Bones slowly remodel to adapt to imposed stresses. Poor posture creates actual structural change over time that often leads to pains that didn't need to happen.

My introduction to the effects of the bagpipes on posture came some time ago when I was taking a course on postural assessment. Practising on my family, I was surprised to discover how lopsided my son Alex was in the length of his latissimus dorsi (the wing-like muscle of the upper back under each arm). I commented to him that he had better start playing his pipes under the other arm or he would end up with a permanent twist to his spine. (I'm only a Mother so I expect my recommendation wasn't followed!)

As I watch the pipers and drummers I am interested in the variation seen in how they adjust their instrument and body. The effect of playing the pipes/drums on player "A" may not be the same as that on player "B". Whether player A and B end up with the same problems depends on what they do with their body during all the other hours when they are not playing their instrument. When piping/drumming is the major physical effort in a week of sitting at a desk, in a car, or in front of a television, then its impact on posture is dramatic. Muscles respond to whatever challenge they are given by becoming just strong enough to cope with that challenge. Exercise classes, or other physical activities, that challenge all the muscles equally on both sides of the body offer the best protection against poor posture. When the job of piping/drumming is easy for strong muscles, then playing the instrument will have less influence on posture.

The following tests are worth trying. They are by no means thorough but will give some clues as to what strengths you either have or lack, that are needed for good posture. Get a friend to help you "see" your position.

1. Lie on your back with legs out straight.

Question: Can you slip less than the fingers of a flat hand under the curve in your neck and only a flat hand under the curve of the low back?

2. Now reach both arms straight up towards the ceiling with palms facing in. Lower the straight arms to the floor above your head.

Question: Can you get the hands to the floor without your back arching?

3. Now relax the arms so the back of the hands and the elbows are on the floor.

Question: Are your elbows still higher than your ears when elbows are on the floor? Are both elbows at the same level on each side?

If you answered "Yes" to all these questions then you probably have enough flexibility to move your upper body into good posture. If your left arm rests lower than your right then your piping is over strengthening the big back muscles on the left compared to the right. Fix that before you get to 40!

4. Lie on your front with elbows under shoulders and palms flat on the floor. Press up straightening the arms but keeping the hips on the floor.

Question: Are the hip bones in contact with the floor, are the shoulder blades not "winging" much and is there a smooth curve through the back.

A "Yes" here suggests enough flexibility in the back and length in the front.

5. Lie on your tummy with arms extended beyond the head. Lift both straight arms and both straight legs off the floor.

Question: Can you form a smooth curve from toes to fingers? Does your friend tell you each side looks the same and your spine is centred?

A "Yes" here means you have adequate strength to pull the body into upright posture, and no apparent side-to-side imbalance.

6. Lie on your back and have a friend slip a flat hand under the curve of the low back (opposite your navel). Relax head and shoulders on the floor, bend knees in towards chest, then straighten legs up towards the ceiling. Slowly lower the straight legs until your friend says the pressure on their hand is becoming less (shoulders and head remain relaxed).

Question: Did you get down lower than 45° ("okay") or until your heels almost touch the floor ("normal")? This is a test of low abdominal strength needed for good posture.

If you had some "No" answers to these simple tests then get some help NOW!

We like to complain about the costs of health care but there are actually many things we can do to help keep ourselves from needing care. Paying attention to the use and abuse of our joints and muscles from 10 to 40 would reduce the number of arthritic joints at 50 to 70 and reduce falls & broken bones at 70 to 90. My experience of teaching people from 12 to 95 tells me it is easier to learn exercises for good posture before 40 than after 60. Just "DO IT!!"

Melanie Galloway, B.Sc. is an A.C.E. (American Council on Exercise) certified personal trainer and mother of professional piper Alex Galloway.

Youth Picks

In this new feature, we ask young pipers and drummers to list their three favourite piping and drumming items (CDs, books, instruments, etc.) and why. **Eli Fugate**, a 16 year old professional level side drummer with the LA Scots Pipe Band opens this series.

If I were stranded on a deserted island and had to choose three CD's to listen to for the rest of my life, they might not include drumming and/or piping. But, if I had to choose from pipe band music, here are three I like to listen to...

The Polkemmet Gorud Pipe Band, **From Celtic Roots** is probably my favorite piping and drumming CD. The tunes are lively and fun. I especially like the opening hornpipes, *Hiccup* and *Ragtime Pipers*, because they really rock! On track seven, the use of conga drums is tasty, and yes, they did go past the point of no return, just as the liner notes say. The drum scores are great on this CD, and I think the sound of the S81 Premier snare drum is awesome. O.K., the tone of the drum is flat, but it's a good solid sound, especially when the unison is tight (and you know with Kilpatrick it's gonna be tight!). The Bazouki and keyboard work well, too.



The Band Room Masters Solo Drumming Championship is a must-have solo drumming CD. It features many of the best drummers in the world. For a student of drumming, there's a lot to learn just by listening to details of these performances. My favorite track is Gordon Brown's MSR, track seven. He plays *Balmoral Highlanders*, *Blair*

Drummond, and *Loch Carron*. The score is creative and fun to listen to, and he's a great drummer. If you don't already own this CD, be sure to get it!

Without a doubt, one of my all time favorites is **Masterblasters**, by the Victoria Police Pipe Band. When I want to inspire a student drummer, this is the CD I load. It works every time. The use of kit drumming and didgeridoo on the opening track straight into the hornpipes is pure magic. There's a lot of variety throughout the CD, and the '98 World Championship Medley kicks butt. Too bad this great band isn't still around to make more CD's like this one!



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Afro-Cuban Rhythms and the Pipe Band

By Daniel J. Weeks & R. Scott Perrier

It is safe to say that the addition of various ethnic instruments and rhythms to a pipe band performance is at an all-time high. When the pipe band decides to try something "outside the box" it frequently falls to the percussion section to acquire the knowledge and skills necessary to integrate new musical options into the band. However, many young players perhaps only interested in learning to play the pipe band snare, tenor or bass drum, will not receive proper training in these broader percussive and rhythmical issues. Then, when the time comes they may at best, try to mimic the sounds from a recording or, at worst, simply bash away. Most ethnic instruments have a long and sometimes spiritual history. It is important that we be respectful of that history and mindful that properly playing an instrument should be the goal of any musician.

We thought it might be useful to offer a series of articles that provide a very brief introduction to the essential afro-cuban indigenous instruments and rhythms. Each installment will focus on the technique and rhythms associated with a different instrument. They will not be a substitute for proper instruction but hopefully will introduce the reader to the basics. Indeed, many of the talented musicians in the BCPA will be well versed in many of these concepts and we encourage both pipers and drummers at all skill levels to seek out more intensive instruction from these individuals (Scott Robertson and John Fisher come to mind). Since we are starting with the basics, this installment is devoted to the most basic afro-cuban instrument, namely the claves (pronounced *klavas*) and clave rhythm.

Introduction & History

Many of the rhythms we have come to associate with Latin-American music, such as the Cha-cha, Mambo, Rhumba etc., have their roots in Cuba. The African slave trade of the 1800's saw the incorporation of African music forms with Spanish music throughout the Caribbean. Hence, we often use the term "Afro-Cuban" when speaking of these styles. Of these styles the *son*, a blend of the harmonies of the *campesinos* (farmers of Spanish descent) and the rhythms of African slaves was one of the most influential. Son music laid the foundation for the popular Afro-Cuban dance music of Cuba and Puerto Rico, and eventually became the basis for the Latin-jazz styles of New York in the 1940's. From son music we get the *son clave*, the basis for establishing Afro-Cuban styles. We will discuss three different clave rhythms: The son clave, the rumba clave, and the one bar clave.

The claves are to African music, what the drum pad is to the pipe band snare drummer. Novice African drummers must play the clave for many years before they can even touch a drum and then "move up" to the percussion group! If you intend to introduce various afro-cuban instruments into your pipe band performance (djembe, conga, tubano, etc) it is critical that you are able to lay down a solid clave rhythm. In fact, the word clave means "key". Indeed, it is the foundation for every other instrument and rhythm.

Proper Grip and Technique

As a percussive instrument the claves are pretty simple. Two short pieces of wood, eight inches long and one inch thick, made of a hard resonant wood such as ebony, redwood or rosewood. When struck together, the pair will produce a high pitch click sound.

One piece is cradled in the left hand riding on top of your thumb, index, and middle fingers, with the ring and pinkie fingers closed. Think of holding a stopwatch with your left hand, with the hand creating an acoustic box to re-enforce, resonate, and project the sound. The other piece strikes at a slight angle. Try rotating the claves to find the sweet spot as they are made of natural material and consequently are uneven in composition.

The Clave Rhythm

1. The **son clave** is a two bar phrase with a strong 4/4 feel and can be played forward (3-2) or reversed (2-3). One of the bars will involve two clave strokes, and in the other bar three clave strokes. Knowing whether to play the clave as 3-2 or 2-3 comes with time and through listening to Latin music. You might think that once you start playing it won't make much difference which clave pattern you play . . . but the feel of the music can be quite different for each of the clave rhythms.

Forward Clave (3-2)



Reverse Clave (2-3)



2. The **rumba clave** (sometimes called the Cuban or black clave) was used in musical gatherings called rhumbas, which were informal dancing and singing sessions. Rhumba also refers to the rhythms played at these gatherings. The rumba clave is similar to the son clave but with a displaced "3". It is also played forward or reversed.

Rumba Clave (3-2)



Rumba Clave (2-3)



3. One of the most popular clave rhythms found in many cultures throughout the world is the **one bar clave**. Sometimes the conga drum or bass drum will play the one bar clave pattern.



Give it a Try!

In contemporary/pop music and pipe band music you can use the claves for added rhythms. A general rule is to never play a rhythm pattern that is already present in the music. Try to play tastefully and sparingly around the beat.

If you are going to add something like this to your pipe band performance, we might suggest the following simple score for the rest of the percussion section. Using "blastiks" have the rest of the corps play 8th notes on the snare, accenting the notes that correspond to the clave. As well, the bass drummer can play the half notes (slightly weighted to count 1) to help maintain the tempo. This would work well with a reel or hornpipe.

That was pretty simple!!!! What you have now is an authentic sounding afro-cuban rhythm with only a minimum investment in new instruments. There are many more instruments that could be layered over top of the rhythms outlined above. Of course, each requires new skills, more practice and more equipment. We will explore those instruments in future articles.

Daniel J. Weeks studied percussion and vocal music at Humber College and the Berklee School of Music. R. Scott Perrier is a multi-instrument musician and has played with a number of pipe bands including Toronto & District, Peel Police and the 78th Frasers. Both Dan and Scott currently play with the Maple Ridge Pipe Band.

Oot and About

- While the Simon Fraser University Pipe Band's **Down Under** album was passed over for a Juno nomination, bagpipes did feature in another album nominated for a Juno. **René Cusson** performed on Cowichan Valley singer/songwriter Eileen McGann's "Beyond the Storm" album which received a nomination in the Best Album: Roots & Traditional - Solo category. René and wife Carolyn organized a "house ceilidh" to raise funds to send Eileen to the awards ceremony in St. Johns', Newfoundland. Go on ya!
- The BCPA would like to express its deepest condolences to the family of former SFU side drummer Arran Campbell of Vernon, who died in a car accident in Los Angeles late last month. A trust fund has been setup at Scotiabank under the name "Campbell Family Support Fund" and contributions can be made at any Scotiabank branch..
- The Association is saddened to learn of the passing of former President, Newsletter Editor, and adjudicator Alex Young. He served the Association for many years and in many capacities.
- Coming & Going: The Coeur d'Alene Summer School returns this year following a year's absence while the dormitories were being rebuilt. Unfortunately, the United States wide Balmoral Schools have decided to decamp from the Pacific Northwest.

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Bellingham Highland Games Ferndale, WA	June 1
Sons of Scotland Highland Games Abbotsford, BC	June 8
BC Highland Games Coquitlam, BC	June 29
Penticton Highland Games Penticton, BC	July 6
Skagit Valley Highland Games Mount Vernon, WA	July 13-14
Pacific Northwest Highland Games Enumclaw, BC	July 27-28

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Piping Hot Summer Drummer School Vernon, BC	June 30-July 5
Highland Musical Arts School Port Townsend, WA	July 14-19
Pacific Institute of Piping & Celtic Perf. Arts Shawnigan Lake, BC	July 14-19
Coeur d'Alene School Coeur d'Alene, ID	August 4-11
Cowichan Scottish Performing Arts School Duncan, BC	August 5-9

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BC Pipers Website Report

Our BC Pipers' Association web site is now three years old. February marked the three year anniversary of the BCpipers web site, and I think we're doing very well. Visit counters were included in some of the BCpipers web pages, (because I like to 'play with numbers') and a quick look at a few of the counters shows us that over the first three years, there have been:

- more than 60,000 Home page visits,
- more than 24,000 visits to the Event page,
- more than 28,000 visits to the Photo albums

These are all signs, (I hope) that the web site is useful, and popular as a source of information for the membership.

Video Reports Evolution

The web site is continuing to evolve, and grow, and in fact, over the last year we've had more than 6,000 visits to the new Audio and Video web page - where we have been sharing some competition performances and more recently even posting video reports.

Related to video: The sharing of video files takes large quantities of web server based disk space (a limited resource), and consumes quite a lot of bandwidth. www.hy-pe.tv (a Bagpipe Broadcasting web site) has kindly offered to host our video files in the future. This is amazingly good news - we will be able to maintain an archive of our video reports (well, OK, maybe you won't care about those..) and competition performances in the future. The BCPA Board, your web master and Murray Blair (webmaster for www.hy-pe.tv) are working through technical and copyright issues to ensure that performer's copyrights are addressed and protected (www.hy-pe.tv is very conscientious with regard to adhering to ethical use of copyrighted materials - and we will follow suit), but this is an exciting opportunity for our web efforts I believe.



www.bcpipers.org

Email Update

Each month at least one email update has been sent to the membership. If you're not on the BCPipers email list, and you would like to receive these updates, please send your email address to the webmaster@bcpipers.org. For the short term, at least until a technical problem is resolved (an Open Relay Blackout Zone issue, measures some Internet providers put in place to eliminate "spam"), these emails will come from bdunsire@starband.net - this is necessary, and I hope it does not cause any confusion.

The new Moderated Forums

These had just started when the last BCPipers newsletter was mailed, they are now 90 days old, and the new moderated Forums have grown into a very popular and active 'place' on the net. Nearly every imaginable piping (and drumming) related subject is being discussed, in great (and civil) detail, and we're all having a great deal of fun. To give an idea as to the popularity: more than 1,300 members have joined, we're seeing 200+ new messages posted each day, and more than 18,000 unique visitors were seen last month. Looking at 5 minute intervals, we're seeing as many as 100+ visitors at a time. This is all just amazing (to me). Come visit if you're interested: www.bobdunsire.com/CGI-BIN/ultimatebb.cgi

Briefly...

Washington Pipers' Association Workshop

The Washington Pipers' Association will be holding a piping and drumming workshop on May 4, 2002 from 1:30 to 5:30 pm at Shorecrest School, 15343 25th Ave NE, Shoreline, WA. Piping and drumming instructors will be James Barrie and Duncan Millar, respectively. \$20 US for WPA members, \$25 US for non-members. Registration deadline is April 27. Add \$5 US for late registration. For details, call Donna Boyd at (425) 747-7436 or go to www.washingtonpipers.org

Highland Musical Arts Summer School

The third annual Highland Musical Arts Summer School of Piping & Drumming will be held July 14-19, 2002, at Fort Worden State Park Conference Center, Port Townsend, Washington, USA. Chief Piping Instructor will be Bob Worrall of Ontario, and Chief Drumming Instructor Rob McKendrick of Saskatchewan. Associate piping instructors will include James Barrie, Ann Gray, Keith Paton, and Ian Duncan and Rory Grossart of Scotland. Tenor and bass drumming instruction will be led by Matthew Stewart. For further information call 1-877-404-2557 or go to <http://members.aol.com/HMASchool>.

When all is said and done, you'll read it in the VOICE.

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www.euspba.org

The 7th Annual
Comox Valley Highland Games

Saturday, May 18, 2002

Lewis Park, 489 Old Island Highway
Courtenay, B.C.

Featuring:
Piping, Drumming, Highland Dancing, and Pipe Bands.

Solo Events 9:00 am sharp. Band Events approximately 2 pm

For Further Information:
Ruth Thomas 250-338-1717

The 65th Annual
Victoria Highland Games

Sunday, May 19, 2002

Royal Roads University, Victoria, B.C.

Featuring:
Piping, Drumming, Highland Dancing, Clans,
Heavy Events, Crafts, and Pipe Bands.

Spectator Admission: Adults: \$10, Students/Seniors: \$7, Children 6-12 years: \$5

Solo Events 9 am sharp. Band Events approximately 2 pm

For Further Information:
Barry Rhodes 250-595-5263 www.victoriahighlandgames.com

Saturday, June 1, 2002



Massed Bands
Piping
Drumming
Clans
Dancing
Athletics
Kids Games
Caber Toss
Stock Dogs
Beer Garden
Ethnic Music, Food

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HIGHLAND
GAMES**

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Ferndale, Washington
Hovander Homestead Park

info@bhga.org

Call 360-647-8500 for more info!
PO Box 1477, Bellingham, WA 98227

www.bhga.org

The 14th Annual
Sons of Scotland Highland Games

Saturday, June 8th, 2002

Rotary Stadium, Abbotsford Exhibition Grounds, Abbotsford, B.C.
Corner of MacLure and Trethewey

Featuring:

Pipers, Drummers, Pipe Bands, Highland Dancing, Children's Activities

Admission: Adults: \$7, Students (13-17 yrs) & Seniors: \$5
Children (6-12 yrs): \$2, Children under 6: Free

Commencing 9 am

For Further Information, Please Call:

Liz Johnston 604-274-2774

BCPA Competition Results

BCPA Mini Gathering • January 12, 2002 • Pitt River Middle School, Port Coquitlam, BC

Beginner Piping

6/8 March

1. Alastair Lee
2. John Lee
3. David MacNeil
4. Neal Hauzer

Grade 3 Piping

Piobaireachd

1. R-J Houston
2. Josh McLaughlin
3. Robb Scott
4. Laura Rose
5. Brad Vandergucht

Adult Piping

2/4 March

1. Ken MacKenzie
2. William McIvor
3. Marshall McCallum

Grade 3 Side Drumming

4/4 March

1. Cameron Reid
2. Christa Renneberg
3. Shawna Keyes

Adult Side Drumming

2/4 March

1. David Bruce

Grade 5 Piping

6/8 March

1. Noel Keyes
2. Lauren MacPhail
3. Nicholas Henderson
4. Scott McDermid
5. Carter Mann
6. Alec Lahti

Grade 2 Piping

Piobaireachd

1. Micah Babinski
2. Steven Anderson
3. Blair Stewart
4. Tamara Cameron

Beginner Side Drumming

4/4 March

1. Aaron Copeland
2. Curtiss Mann
3. Sarah McLatchy

Grade 2 Side Drumming

Hornpipe & Jig

1. Alexander Munro
2. Holly Tawse

Grade 2 Tenor Drumming

4/4 March

1. James Marshall
2. Julie Ann Gilmour
3. Michael Dykes

Grade 4 Piping

6/8 March

1. Jessica Ibach
2. Graeme Vivian
3. Kyle Ross DeGraw
4. Callum Mathers

Grade 1 Piping

Strathspey & Reel

1. Andrew Lee
2. Evan Stewart
3. Kevin Watsyk
4. Michael McLeod

Grade 4 Side Drumming

4/4 March

1. Fiona Vandergucht
2. Iain Mack
3. Alex Moscrip

Grade 1 Side Drumming

Hornpipe & Jig

1. Carly Coulson

Grade 1 Tenor Drumming

Hornpipe & Jig

1. Mary Bruce

BCPA Mini Gathering • February 9, 2002 • Pitt River Middle School, Port Coquitlam, BC

Beginner Piping

4/4 March

1. David MacNeil
2. John Lee
3. Alastair Lee
4. Jessica Logan

Grade 3 Piping

6/8 March

1. Josh McLaughlin
2. Robb Scott
3. R-J Houston
4. Daniel McDermid
5. Brad Vandergucht

Adult Piping

6/8 March

1. Ken MacKenzie
2. Marshall McCallum
3. William McIvor

Grade 3 Side Drumming

Strathspey & Reel

1. Cameron Reid
2. Rayna Watson

Adult Side Drumming

Strathspey & Reel

1. Doug Mossington

Grade 5 Piping

4/4 March

1. Nicholas Henderson
2. Megan Angeltvedt
3. Lauren MacPhail
4. Will Clarke
5. Andrew Chyrski
6. Graeme Pratt

Grade 2 Piping

Jig & Hornpipe

1. Colin Lee
2. Cameron King
3. Blair Stewart
4. Ben Parsonson

Beginner Side Drumming

2/4 March

1. Aaron Copeland
2. Sarah McLatchy
3. Curtiss Mann

Grade 2 Side Drumming

- No competitors

Grade 2 Tenor Drumming

Strathspey & Reel

1. James G. Marshall
2. Michael Dykes
3. Deborah Mossington

Grade 4 Piping

Piobaireachd

1. Callum Mathers
2. Michael D. Unger
3. Jessica Ibach
4. James F. Unger

Grade 1 Piping

Piobaireachd

1. Kelly Fuller
2. Neil MacPherson
3. Elizabeth Dunsire
4. Blair Cooper

Grade 4 Side Drumming

2/4 March

1. Fiona Vandergucht
2. Alanna MacRitchie
3. Jennifer Patch

Grade 1 Side Drumming

March, Strathspey & Reel

1. Grant Maxwell

Grade 1 Tenor Drumming

March, Strathspey & Reel

1. Mary Bruce

Thank you to our volunteers: Mary MacKinnon, Sharon and Bill Elder, Janice MacDonald, Bill Meston, Diana Dunsire, Diane Tikhane, Grace Clansey, Len Leroux and his army of stewards, Tartantown for their sponsorship, and all others who helped out...

Many thanks to our Mini Gathering adjudicators:

Andrew Bonar
Alan Kenney
James McWilliams
Andre Tessier

Jack Cairney
Gregor Merry
Rob Menzies
Alan Walters

Kim Chisholm
Robert MacLeod
Pat Napper
Dan Weeks

David Hicks
Willie McErlean
Jim Stewart

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Tartantown



Mini Gathering Aggregates



Alastair Lee



Megan Angelvedt



Jessicalbach



Robb Scott



Colin Lee



Kelly Fuller



Ken MacKenzie



Curtiss Mann



Fiona Vandergucht



Cameron Reid



Alexander Munro



Grant Maxwell



David Bruce



James Marshall



Mary Bruce

Beginner Piping

1. Alastair Lee
2. David MacNeil
3. John Lee

Grade 5 Piping

1. Megan Angelvedt
2. Nicholas Henderson
3. Lauren MacPhail

Grade 4 Piping

1. Jessica Ibach
2. Callum Mathers
3. Graham Vivian

Grade 3 Piping

1. Robb Scott
2. Josh McLaughlin
3. R-J Houston (piob pref)

Grade 2 Piping

1. Colin Lee
2. Micah Babinski
3. Steven Anderson (piob pref)

Grade 1 Piping

1. Kelly Fuller (piob pref)
2. Neil MacPherson (piob pref)
3. Elizabeth Dunsire (piob pref)

Adult Piping

1. Ken MacKenzie
2. William McIvor (2/4 March pref)
3. Marshall McCallum

Beginner Side Drumming

1. Curtiss Mann
2. Aaron Copeland
3. Sarah McLatchy

Grade 4 Side Drumming

1. Fiona Vandergucht
2. Alanna MacRitchie
3. Iain Mack

Grade 3 Side Drumming

1. Cameron Reid
2. Shawna Keyes
3. Christa Renneberg

Grade 2 Side Drumming

1. Alexander Munro
2. Holly Tawse

Grade 1 Side Drumming

1. Grant Maxwell
2. Carly Coulson

Adult Side Drumming

1. David Bruce

Grade 2 Tenor Drumming

1. James G. Marshall
2. Michael Dykes
3. Deborah Mossington

Grade 1 Tenor Drumming

1. Mary Bruce

Instructors Directory

Piping Instructors	Phone Number	Location
Alan Bevan	604-504-0720	Abbotsford, BC
James Barrie	250-743-1207	Duncan, BC
Tamara Cameron	604-951-4198	Surrey, BC
Jori Chisholm	206-851-9140	Seattle, WA
Rene Cusson	250-758-0208	Nanaimo, BC
John Dally	206-937-2039	Seattle, WA
Alison Dunsire	360-387-5372	Camano Island, WA
Kelly Fuller	604-540-2373	Coquitlam, BC
Kathleen Graham	604-597-6172	Surrey-Newton, BC
Fred Hansford	604-858-2742	Chilliwack, BC
Carole Jackson	604-420-0790	Burnaby, BC
Steve Kelly	250-721-5208	Victoria, BC
Jack Lee	604-574-3299	Surrey, BC
Alex MacCuaig	250-658-6786	Victoria, BC
Robert MacLeod	604-463-4199	Maple Ridge, BC
Neil Macpherson	604-939-9614	Coquitlam, BC
Rorri McBlane	604-469-1806	Coquitlam, BC
Kevin McKay	604-467-1979	Maple Ridge, BC
Bill Meston	604-942-5726	Port Coquitlam, BC
Jim Stewart	604-888-5598	Langley, BC
Alan Walters	604-951-4198	Surrey, BC
Drumming Instructors		
Tennille Brown	604-461-3102	Burnaby, BC
Cameron Bullis	604-943-1987	Tsawwassen, BC
Erin Davis	604-461-3102	Burnaby, BC
Reid Maxwell	604-936-5016	Coquitlam, BC
Gregor Merry	604-882-4779	Langley, BC
Curt Watts	604-929-6323	North Vancouver, BC

This is a list of pipers and drummers who have indicated their availability for instructing students. Their inclusion in this publication is not an approval or endorsement by the BC Pipers' Association of any particular instructors of piping or drumming or the quality of the instruction provided.

Results of the BCPA 70th Annual Gathering

March 29 & 30, 2002 • Simon Fraser University, Burnaby, BC (a full report will appear in the Summer issue of the Newsletter)

Beginner Piping (on Chanter)

2/4 March

1. David MacNeil
2. John Lee
3. Jessica Logan
4. Christopher Low

Grade 5 Piping

2/4 March "A"

1. Noel Keyes
2. MacKenzie Warren
3. Tomas Peralta
4. Kelsey Antoniali

Slow Air "A"

1. Nicholas Henderson
2. Jack Voelkel
3. Tomas Peralta
4. Madeline Boyd
5. MacKenzie Warren

Aggregate:

Noel Keyes, Nicholas Henderson

2/4 March "B"

1. Alastair Lee
2. Megan Angeltvedt
3. Jake Yonge
4. Nate Voelkel
5. Graeme Pratt

Slow Air "B"

1. Craig Matthews
2. Kyle Banta
3. Will Clarke
4. Graeme Pratt
5. David Trotter

Aggregate:

Alastair Lee, Craig Matthews

Grade 4 Piping

2/4 March

1. Emily Kate MacLellan
2. Jessica Ibach
3. Kevin MacNeil
4. Marina Lawson

Strathspey & Reel

1. Andrew Hession
2. Emily Kate MacLellan
3. Jessica Ibach
4. Scott Needham

Aggregate:

Emily Kate MacLellan

Grade 3 Piping

2/4 March

1. Robb Scott
2. Brenda Rodney
3. Jesse Bills
4. Sean Van de Voorde
5. Shane Smith
6. Emerson Dodge

Strathspey & Reel

1. Owen Barrington
2. Jesse Bills
3. Josh McLaughlin
4. R-J Houston
5. Shane Smith
6. Colin Lentz

Piobaireachd

1. Jesse Bills
2. Josh McLaughlin
3. R-J Houston
4. Owen Barrington
5. Sean Van de Voorde

Aggregate: Jesse Bills

Grade 2 Piping

March, Strathspey & Reel

1. Morgan Page
2. Ben Parsonson
3. Micah Babinski
4. Blair Stewart

Piobaireachd

1. Marco Caturegli
2. Alexander Gale
3. John Duff
4. Colin Lee

Jig & Hornpipe

1. Morgan Page
2. Kirsten Mossington
3. Ben Parsonson
4. Blair Stewart
5. Tyler MacDonald

Aggregate: Morgan Page

Grade 1 Piping

March, Strathspey & Reel

1. Elizabeth Dunsire
2. Neil Macpherson
3. Daniel Lidgren
4. Rob Abel
5. Evan Stewart
6. Kevin Watsyk

Piobaireachd

1. Andrew Lee
2. Megan Harrington
3. Elizabeth Dunsire
4. Neil MacPherson
5. Evan Stewart

Jig

1. Kevin Watsyk
2. Jonathan Farrell
3. Ross Barker
4. Daniel Lidgren
5. Neil Macpherson
6. Andrew Lee

Aggregate: Elizabeth Dunsire

Winner of trip to George Sherriff Memorial Invitational:

Elizabeth Dunsire
(combined and equal weighted Annual Gathering/MiniGathering winner)

Professional Piping

March, Strathspey & Reel

1. Andrew Bonar
2. Jori Chisholm
3. Alan Bevan
4. Christian Hryniw

Piobaireachd

1. Jori Chisholm
2. Alan Bevan
3. Michael Grey
4. Alex Galloway

Jig

1. Alan Bevan
2. Jori Chisholm
3. Andrew Bonar
4. Ann Gray

Aggregate: Jori Chisholm

Winner of the trip to compete at Oban, Inverness or London:

Jori Chisholm

Adult Piping

2/4 March

1. George Young
2. Ian Perry
3. Ken MacKenzie

6/8 March

1. Ken Rogers
2. Ken MacKenzie
3. Ian Perry

Aggregate: George Young, Ian Perry, Ken MacKenzie, Ken Rogers

Beginner Side Drumming (on Drum Pad)

2/4 March

1. Sarah McLatchy
2. Eric Stratyckuk
3. Eric Clarke

Grade 4 Side Drumming

2/4 March

1. Alex Moscrip
2. Iain Mack
3. David Hoffert

6/8 March

1. Iain Mack
2. Alex Moscrip
3. Curtiss Mann

Aggregate:

Alex Moscrip, Iain Mack

Grade 3 Side Drumming

2/4 March

1. Andrew Finley
2. Britainy Nelson
3. Ted McKnight

Strathspey & Reel

1. Cameron Reid
2. Ted McKnight
3. Britainy Nelson

Aggregate: Andrew Finley, Britainy Nelson, Ted McKnight, Cameron Reid

Grade 2 Side Drumming

March, Strathspey & Reel

1. Alexander Munro
2. Holly Tawse
3. Stephen Farrell

Hornpipe & Jig

1. Alexander Munro
2. Holly Tawse
3. Stephen Farrell

Aggregate: Alexander Munro

Grade 1 Side Drumming

March, Strathspey & Reel

1. Carly Coulson
2. Grant Maxwell

Hornpipe & Jig

1. Grant Maxwell
2. Carly Coulson

Aggregate:

Carly Coulson, Grant Maxwell

Professional Side Drumming

March, Strathspey & Reel

1. J. Reid Maxwell

Hornpipe & Jig

1. J. Reid Maxwell

Aggregate: J. Reid Maxwell

Adult Side Drumming

2/4 March

1. Joe Hewitt
2. Doug Mossington

Grade 2 Tenor Drumming

2/4 March

1. Michael Dykes
2. Katie McKnight
3. Benjamin Finley

Grade 1 Tenor Drumming

March, Strathspey & Reel

1. Mary Bruce

Most Promising Piper:

Emily Kate MacLellan

Most Promising Side Drummer:

Iain Mack

Most Points Overall:

Jori Chisholm

Grade 4 Mini-Bands

Medley

1. Sir James McDonald
2. Northwest MacGregor
3. White Spot

Best Drum Corps:

Sir James McDonald

Best Pipe Corps:

Sir James McDonald, Northwest MacGregor

Grade 3 Mini-Bands

Medley

1. Robert Malcolm Memorial III A
2. Big Rock "A"
3. Chilliwack & District

Best Drum Corps:

Robert Malcolm Memorial III "A"

Grade 2 Mini-Bands

Medley

1. Robert Malcolm Memorial II
2. Maple Ridge
3. Glengarry

Best Drum Corps:

Robert Malcolm Memorial II

Best Bass Drummer:

Robert Malcolm Memorial II

High Level Summary of Changes for BCPA Competition Rules
Revision 4 March 6, 2002
(compared to Revision 3 March 8, 2000)

(continued from page 9)

Pipe Bands

- Clarified the term "higher grade"
- Revised the description of how bands should start to prevent marching in place on an introduction
- Fixed error that indicated "shotgun starts" applied to events with submission of more than two sets or two medleys
- Added clause for "submit one medley" where both a set event and a medley event are offered in a grade at a Games
- Revised band registration requirements to apply to bands residing in the sanctioning area and intending to compete at sanctioned competitions
- Revised wording from "play" to "compete" in clauses dealing with bands at Games
- Added rules on multi-instrument players to permit play one instrument in one band and another instrument in another band
- Added substitute bass drummer for mini-band competitions only
- Added signed transfer/release form requirement. Player to return all property and settle all financial obligations before registration with a new band would be accepted by the BCPA.
- Clarified penalties rules to not apply where other rules permit players to compete in multiple bands
- Added penalty for a band competing with a player who has not been officially released by their previous band
- Added "Adjudication Only" event: Open, ungraded, no rankings, no prizes, no prize monies, membership rules not applicable
- Clarified the wording accepting the grading of the home association for a band
- Added requirement of the BCPA to publish band regradings in the final quarter of the calendar year
- Added requirement that bands choosing to appeal their grading must submit a written appeal to the BCPA
- Added the option of defining grades for band piping, band drumming and ensemble that adjudicators would be qualified to adjudicate
- Indicated that the Approved Adjudicators List will be provided to Games Sponsors at least once per year and when it is revised
- Added the requirement that adjudicators judge grades of band piping, band drumming and ensemble for which they have been qualified by their home association
- Removed the ability of adjudicators to comment on tunes that in their opinion are not musical
- Introduced the phrase "ranking points" to clarify the determination of winning positions
- Changed awarding of an "aggregate" to determining and announcing the "overall result" in a grade with more than one event.
- Added example on how to compute the overall result
- Removed the clause dealing with how Games award prize monies won by bands playing up
- Added the criteria for determining Grand Aggregate awards
- Indicated that Grand Aggregate points shall be awarded only for overall results
- Removed Grand Aggregate tie breaking
- Added requirement of Games to define the time(s) of massed bands
- Added requirement to have final massed bands scheduled to start no later than 5:30 pm
- Defined minimum representation by a band in a massed bands (four less than the minimum competed with)
- Defined penalty for bands not meeting minimum representation in a masses band (at Games discretion, withhold prize and travel monies until resolved between the band and the BCPA)
- Revised from "Grade 1" to "highest grade in attendance" the requirement for only those drum sections to play the piano parts in massed bands
- Added clause not permitting Executive members to rule on protests involving immediate family members



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