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Newsletter



SUMMER 2002

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B.C. Pipers' Association
Newsletter

SUMMER 2002
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August 15, 2002

B.C. PIPERS' ASSOCIATION
Newsletter



An Affiliated Association of the
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and Member of the
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SUMMER 2002

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On the cover

Shown on the cover are Jori Chisholm, Professional Piping aggregate winner at the Annual Gathering on March 30, 2002 and invited adjudicator Michael Rogers. See page 18 for the complete story. All photos by Bob Dunsire except where noted.

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

A Time for Vision

As I write this editorial, we are within a month of the 70th anniversary of the Association. Back in the early summer of 1932, during the height of the Great Depression, several prominent Vancouver pipers met weekly to create the structure of the British Columbia Pipers' Association. The actions of those formative days are captured in flowing long hand writing in the Association's first Minutes book, that thankfully has been preserved over these many decades.

Looking back at those times, it is amazing to see how much was accomplished with such determination. The first Annual Gathering was planned and conducted within four months of the Association's birth. A year later, the second Annual Gathering introduced the MacCrimmon Memorial Cairn trophy for Professional Piobaireachd, a magnificent piece of silverwork that took extensive fundraising and the craftsmanship of the famous Vancouver jeweller O.B. Allan to create. The second Annual Gathering also gave us many of the other prestigious trophies still awarded at the Annual Gathering, such as the Caber Feidh trophy.

The founding fathers of the Association and those who succeeded them in the decades to follow had so much vision and acted upon it to establish so many legacies and traditions. Fifty years ago, the Association brought out the famous Scottish pipers, Pipe Major Willie Ross and his prodigy John Burgess, to judge at the Annual Gathering, perform recitals, and teach. The tradition of bringing in great players to adjudicate and perform recitals at the Annual Gathering continues to this day, providing opportunities to hear and learn from the finest players of our time. In the mid 1950s, the Bi-Monthlies (the precursor to the Mini-Gatherings) were established to develop amateur players during the fall, winter and spring. In 1960, the Newsletter was established to provide regular communications to members about Association events and piping information beyond our borders. Beginning in the late 50s and lasting for nearly 30 years, the Association was a beneficiary of proceeds from the "White Heather" Scottish variety shows that took place in Vancouver every year. In the late 60s, the Professional Piping Knockouts were started to provide unique professional piping competitions between the end of the summer season and the Annual Gathering and for entertainment for the monthly Association meetings.

What these members and directors established with their dedicated efforts was an environment for the healthy development of piping that culminated in world championship prizes in the 80s and 90s. P/M Ed Esson M.B.E., one of the first Directors of the Association in 1932, lived to see Jack Lee return to British Columbia in 1981 with the Gold Medal and Silver Star from the Northern Meeting. P/M James Watt, who competed at the first Annual Gathering, lived to see the Simon Fraser University Pipe Band return to British Columbia in 1995 with the World Pipe Band Championship trophy and banner. The many early members and directors of the Association whose lifetimes never encompassed these significant achievements would be very proud to know that their work, in a small way, had contributed to these successes.

The Association now is very strong. It has a healthy membership, an active board which has cleaned up and improved many operational elements over the past three years, and is financially sound. It has established good working relationships with the Highland Games and provided them with administrative tools to make much easier their tasks of handling piping, drumming and band entries and running the events.

With operational aspects stable, it is now time to look ahead and plan for the future development of the Association. It is time to harness the Trust Account, which has been so ably managed by the Trustees, to use its investment income (while still increasing its capital base) for activities that will advance the activities, events and prestige of the Association. It is time to provide better instructional and performance services to our members from outside Greater Vancouver, because the founding fathers called it the "British Columbia" Pipers' Association not the "Vancouver" Pipers' Association. It is time to consider the establishment of a Centre for Excellence in Piping and Drumming, that will continue to provide a healthy environment for the development of world-champion pipers, drummers, and bands.

This is an important time in our Association. Soon you will be asked to participate in a process that will define the BCPA for the next several decades. It is your time now.

LETTERS

Dear Editor and Members:

After reading the letter submitted by Robert N. MacLeod in the Spring 2002 edition, I feel compelled to respond. While I don't necessarily disagree with Robert's comment re the standardization of the prize money throughout the various grades, I do however wish to cast a different approach on other matters relating to the content of his letter.

Let me begin however by mentioning that the Annual Gathering committee commit their time voluntary and I'm confident that there was no attempt to insult any particular individual or party on their part. I must admit I find the paragraph that relates to the question re the games committee's suggestion with respect to calibre and the rewards thereof quite amusing at best. The committee has been in a sense slam dunked here because it obviously didn't impress or cater to one person/individuals or any particular group. Since when did prize money or the amount come into this hobby? Since when did prize money be the bait to strive for higher levels of competition? Who are we kidding here? Why do bands travel from Washington, Oregon, California, Alberta, Saskatchewan, Manitoba in order to attend the annual gathering? Why do bands from all over the world travel to Scotland every year to play at the world's championships? Is it for the prize money or the claim to fame/honor? I wouldn't hesitate to suggest it to be the latter, considering the expense and dedication it takes to travel in order to compete and the financial pittance of a reward of placing or even winning a championship. We have contests here in Western Canada whereby the prize money is as good, if not better than the prize money offered in the grade 1 major championships in Scotland. Money should never be brought into this arena. Equally, should the construed perpetual arrogance of the status quo.

Robert's letter mentions the prize money at this particular event as an embarrassment, this comment in particular perturbs me. Was this the reason his band decided not to support the local event or was there another underlying or reasonable reason not to support one of the associations annual major events? As a long time member of the B.C. Pipers Association, I must admit that I was disappointed when the current world champions didn't participate in this local event for whatever reasons considering the band's membership having a heavy involvement and input/role within the association. In a sense the drawing card isn't the lure of the prize money for many bands to attend. The intention is basically to ascertain their level of competence, improvement, quality, ranking etc. Not forgetting the commonality aspect and to listen to what the world's best has to offer and hopefully take something from that experience is in itself could be classified as pleasure and a definite reward.

I'm also surprised that Robert didn't instead take the initiative to bring his comments/suggestions directly to the board and perhaps then he would have received the answers to his questions and perhaps had better or more satisfaction in a more delicate and subtle way. I'm not suggesting he or anyone else doesn't have the right to voice his/her opinion on this or any other issue. What I am puzzled at is his methodology and approach being an active director of the board. I personally feel that the content of the letter was

in part sarcastic, demeaning as well as a betrayal to the association, it's members and board. The many gregarious suggestions such as absolving the grading system, removing the band competition from the Annual Gathering completely, offering appearance money and the like, are ludicrous, very naive and absurd. The B.C. Pipers Association is an affiliated association of the Royal Scottish Pipe Band Association. Was Robert's suggestion also to revert back to the old days when there was absolutely no bands or drummers involvement within the association? I'm sure there may be some support in this regard but what does the board/membership think? One step forward, two steps back? Is that what we all want?

Improvement and the direction of the association could and will continue to be criticized by the disenchanting few. Progress has been made and will hopefully continue to improve with mistakes being made along the way. The people who volunteer and devote their own time willingly and freely, those who take on the arduous task of serving the fraternity ultimately should be given more respect. From my perspective it's not simply a case of the games committee putting it's money where it's mouth is as Robert mentions. It's a case of action speaks louder than words and if there is some discontentment or reason for concern with respect to the accusations made toward the committee, then Robert should consider volunteering his services to be on the committee and put up or shut up!

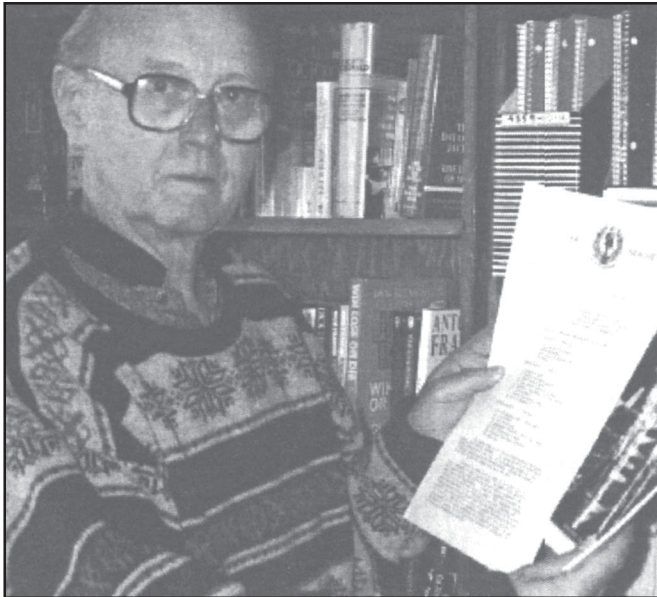
What if a mistake or a bad decision/judgement was in fact made re the division of the prize money? That can be easily remedied in short order. Perhaps the committee's thinking at the time was one of fairness toward the other grades considering the lack of representation in the Grade 1 category? There is, however, in my opinion, no remedy or place within the association for division/dissent/insubordination within the ranks.

In conclusion, my biggest complaint and reasoning behind this response is due to the abysmal importance and expectation of monetary dispensation versus the love of the hobby and the well being and overall success of the association and it's venue. My concern is the sincere lack of respect towards others in general and the Newsletter being used as a platform to reflect negativity rather what we all come to expect and accept: simple constructive criticism based on mutual respect and regard towards others.

Sincerely,
Tom McIntosh

IN MEMORY

Carl Ian Walker
1931 - 2002



Ian Walker shown here in 2000 comparing a recent Newsletter with a copy of his first BC Pipers' Newsletter dated April 1960.

Ian Walker, Life Member, former President, and the creator and first editor of the Newsletter, passed away on May 30. He was a man of the written word, and used them to shape and influence many issues in his professional life as a lawyer, magistrate and provincial court judge in Squamish, and in his time serving the Association. He edited and published 90 monthly issues of the Newsletter over 9 years, a record and tenure unmatched by any of his successors, and did so without any computer tools we now take for granted.

He was a consummate historian, publishing two books on pipers and pipe bands of British Columbia that document the foundation of piping and pipe bands in our province. He recognized the importance of regular written communications to members and his work documented the life of the Association for many years. That the Newsletter has continued its regular publishing throughout five decades is a testament to important legacy he started.



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Active & Associate	\$35Cdn./\$24U.S.
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Family (group from same family and residence)	\$50Cdn./\$34U.S.
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from the
PRESIDENT

By the time you read this article, the summer season will be well underway. On behalf of the Board of Directors, I would like to take this opportunity to wish all competitors good luck.

I know several bands will be traveling to competitions, and making trips outside of the province and I would wish them success in these endeavors. BC Pipers and Drummers will once again be well represented at the World Championships as Maple Ridge, Simon Fraser University, and Robert Malcolm Memorial (Grade 2) will all be in attendance, and White Spot will be touring through BC.

I envy the young players the memories they will begin to build this season. Piping and Drumming schools, performances, and the regular trips to local competitions. On some of these adventures the beginnings of lifelong friendships will begin. Memorable events will leave everlasting impressions.

For us "old guys and gals" the season offers us a chance to visit with those "distant" friends as we attend contests. Opportunities to pull up a chair in the beer tent or local pub and revisit the "good old days".

I think it is important to remember that while we are all striving to put on the winning performance, and perhaps end up with some performances we would like to forget, the friends and relationships we build along the way that carry us on into future seasons.

So.....good luck.....and remember to have fun and enjoy the side benefits piping and drumming bring along.

Kim Chisholm
President, BC Pipers' Association

BOARD NOTES

Review of the Mini-Gatherings, Knockouts and Annual Gathering

As announced in the Spring issue of the Newsletter, a joint meeting of the Mini-Gathering and Knockout Committees and a meeting of the Annual Gathering Committee was held to review each event. The following recommendations were made:.

Mini-Gatherings

- The second Saturday of the month should be retained for November and December
- The January and February events should be moved to the third Saturday of the month.
- The start time for the events should be shifted to 12:30 pm (the January event may start in the morning to avoid clashes with Burns Dinners)
- Nominal honorariums should be provided to adjudicators
- A ticket to the Annual Dinner should be provided to volunteers who serve at a minimum of three Mini-Gatherings
- The entry fee should be increased to cover the nominal honorariums for adjudicators and Annual Dinner tickets for volunteers

Knockouts

- The events should be moved back to the United Scottish Cultural Centre starting at 7:30 pm
- The Knockouts should be reduced to two evenings, November for the first round and February for the semi-finals.
- For the piping knockout, all competitors should play in the first round with the top 8 advancing
- For the drumming knockout, the number of rounds should depend on the number of entries
- The trips for the Piping and Drumming Knockout final winners should be eliminated
- A fixed prize money should be provided to each player who advances to the next round. The amount should increase as the player advances to further rounds. In the final, only first and second places should be awarded prize monies.
- The evening should be structured as a social event with the competition being one component.
- Impromptu playing should be encouraged before and after the competition portion of the evening by refunding the player's admission fee

Annual Gathering

- Simon Fraser University should be retained for 2003.
- Room scheduling should be reviewed to attempt to provide improved tuning and competition rooms
- The SFU Theatre should be explored as the venue for the band competition and the SFU Pub area as the final tuning area (Note: scheduling restrictions on the SFU Theatre at that time may not make this option available)
- All bands which attended the last two Annual Gatherings should be polled to determine whether they would be in favour of making their grade's event a full band contest
- The trip for the Professional Piping aggregate should be eliminated and prize monies increased.
- A review of the band prize monies structure and amounts should be done
- The Friday evening Recital (or Concert) should be moved to the upper lounge area of the SFU Pub or to a room at the Annual Gathering's host hotel, which will be determined by the type of entertainment to be provided.

All recommendations for the Mini-Gatherings, Knockouts and Annual Gathering were accepted by the Board, except for the elimination of the Professional trips which were deferred for further consultation.

Trust Account

At the initiation of the Board, the Trustees have begun consideration of a future plan and purpose for the Trust Account. The Trust Account was established several decades ago with partial profits from the annual White Heather concerts (which ended in the late 70s). For many years, the Trust Account was held in long term bonds but in the early 90s the Trustees at the time moved the investments from primarily bonds to equities, which realized substantial growth. Over the years, the Trust Account has been drawn on

many times with varying amounts to fund the Association's activities, particularly the Annual Gathering. Since late 1998, the Trust Account has not been drawn on.

The Trustees have recommended that a special planning meeting of all interested members be convened in September or October to map out the future plan and purpose for the Trust Account. The goal would be to develop a mechanism where the principle in the Trust Account would continue to grow while annually providing part of the investment income toward improving Association activities.

Members will receive a mailing over the summer with details on the special meeting. Members who cannot attend the meeting but would like to offer recommendations are encouraged to send them to the Secretary.

Competitors Responsibilities

It is the responsibility of all competitors, both solo and band, to be aware of the BCPA rules for competition (available on the website) and requirements shown on entry forms. Recently, players have attempted to enter after the deadlines shown on the entry form and found that their entry has not been accepted. Also, players have been scratched from events when they have not reported to the steward for the event and were not ready to play when their place in the order of play occurred.

Recognizing that it is difficult to obtain pipers for drummers (or dancers), some latitude may be provided these pipers where they notify the stewards for both events in advance of a conflict in timing. The stewards attempt to accommodate these situations however, where such accommodation would disrupt the ability of the events to finish according to the schedule and not affect other events, these requests would not be granted.

The Board supports the Games on these positions because as the number of competitors increases each year, Games must be more efficient to give all competitors who enter the ability to compete. It is also the responsibility of the competitors, adjudicators, and stewards to do their part toward making Games run efficiently. It is in everyone's best interest to do so.

Board Decision on the Grade 2 Band Competition at the Sons of Scotland Highland Games

On June 8 at the Sons of Scotland Highland Games in the Grade 2 MSR and Medley events, the Maple Ridge Pipe Band did not use the Final Tuning Area, entered the competition area from the opposite end of the track and did not start from the previously established starting line. In addition, in the MSR event a player left the Robert Malcolm Memorial Pipe Band II (RMM II) when it was halted at the starting line. The Chief Steward conferred with the BCPA Representative for the Games and it was confirmed that RMM II had violated the pipe band competition rule 2.9.2 (pertaining to dropping players at the starting line). The BCPA Representative made the determination that the penalty for the violation would be rule 2.4.1 (pertaining to player

shortage) based on the logic that a band size is frozen once the band has reached the starting line and that players dropped from that point forward are player shortages. With this ruling, the scorers assigned penalty points according to rule 2.4.1 to the RMM II in the MSR event.

After the Games, the RMM II filed a grievance requesting that their assigned penalty points be negated because the starting line had become void from the Maple Ridge Pipe Band not starting from the previously established starting line. In ruling on the grievance, the Sons of Scotland Highland Games Competition Committee overturned the assignment of penalty points to RMM II on the basis that the starting line had become void. Maple Ridge subsequently appealed the Competition Committee's decision to the BCPA Board of Directors.

On June 20, the BCPA Board reversed the Competition Committee's decision on the following basis:

1. While Maple Ridge did not start from the previously established starting line in both events, they started from a line, both times, that was indicated by the Chief Steward. The Board ruled that the starting line had become changed by this action, not voided, as the geometric description of the placement of the starting line (the rules define it as a fixed distance from the center point of a circle) could permit an infinite number of valid starting lines. The Board determined that Maple Ridge had started, without questioning, from the line indicated by the Chief Steward and could not be penalized for following the direction of the Chief Steward.
2. The Board determined that RMM II had violated the rule indicating that once a band has reached the starting line, no players shall be dropped from the performing band. In the rules, there is no penalty specifically defined for a violation of this clause. The Board determined that a penalty is warranted for violation of this rule because if the authors of the rule specifically intended for no penalty to be assigned, the clause would never have been written into the rules. The rules permit the Board to supply its own interpretation of a rule in the event of any misunderstanding or ambiguity in a rule. The Board chose to determine the appropriate penalty as indicated in the player shortage rule, based on the concept that once a band has reached the starting line, its numbers are locked in and any players dropped from the band at that point are considered to be player shortages.

The Board also used as a precedent a ruling by the Royal Scottish Pipe Band Association to disqualify the Field Marshall Montgomery Pipe Band when a drummer left the band at the starting line when his drum head burst. The RSPBA rules indicate that after halting at the starting line, no bandsperson will be allowed to withdraw and dropping of players after the Set or Selection draw has been made at the start line is not permitted. Like the BCPA rules, there is no penalty specifically defined for a violation of this clause. However, their rules permit the National Council (their equivalent of the Board of Directors) to make such decisions as in their opinion are necessary for the proper conduct of contests and competitions.

Piobaireachd Club

submitted by Ron MacLeod

March 22, 2002

Edward McIlwaine hosted the Piobaireachd Club in his parents' absence. Despite many being away over the "spring break", the turnout was surprisingly good. Host Ed did his parents proud and all who attended are thankful for that.



Club members in attendance were the beneficiaries of the desire of young pipers to test tunes submitted for the competitions at the upcoming Annual Gathering. Tyrone Heade got the evening off to a great start with Angus Mackay of Gairloch's fine tune, *Mackenzie of Applecross' Salute*. Ed McIlwaine followed with *MacCrimmon's Sweetheart*. The inspiration for this tune is bound up in a web of heather myths. It is known that some MacCrimmon pipers referred to their pipe as their "sweetheart" and it may well be that this fine piobaireachd is a tribute to that particular love of their lives.

Drew Dodge, a pupil of Tyrone Heade, stepped up to play *The Battle of Auldearn #1*. It is impossible to listen to this exultant tune without seeing in ones imagination the wild, ferocious charge of Alasdair MacCholla and his Macdonald clansmen that routed Sir John Hurry's troops on the misty field of Auldearn. Alex Galloway took the opportunity to warm up with a goodly part of the *Battle of the Pass of Crieff* before moving into his piece for the evening, *MacLeod of Raasay's Salute*.

Emerson Dodge, younger brother to Drew, took up the pipe three years ago. He presented the gathering with *Lament for the Old Sword*. This ancient tune is thought to have its roots in the Fion na Gael, a race of mighty warriors bound by a code of honour founded on bravery and justice. Their bard was Ossian dall, an deigh nam fiann [blind Ossian, the last of the Fiann]. Ossian's brother was Oscar, a giant of a man renowned for the immense size of his claymore and his ability to wield it in battle with deadly effect. Through various successions, Oscar's sword passed through the hands of the Lords of the Isles and finally wound up in the possession of the Kings of Scotland only to be lost at the battle of Flodden Field. The piobaireachd itself is a unique melody that might well be played as a song of praise in memory of a time and place where myth and fact mingle in the stories of our ancient Gaelic heritage.

Ed McIlwaine again stepped to the fore and played *The Bicker*, sometimes referred to as *Coggie*. A bicker is a bucket-shaped traditional drinking vessel with upright handles. A coggie, on the other hand, has downturned curved handles. To a piper it would matter little whether the drink was in a bicker or a coggie, just so long as one could not see the bottom. Ed closed the evening with

majestic *MacLeod of MacLeod's Lament*. The motto of the B.C. Pipers' is drawn from a poem commemorating the death of Sir Ruairidh Mhor MacLeod:

Tog orm mo phìob is théid mi dhaichaidh,
(Hand me my pipe, and home I'll go)
Is duilich leam fhéin, mo léir mar thachair;
(This sad event fills me with woe)

April 26, 2002

Ron & Eileen Sutherland hosted the final Club meeting for this season. As usual the host and hostess spoiled the members with wonderful hospitality.

This was an evening dedicated to winners of ceol mor competitions at the 70th Annual Gathering of the B.C. Pipers' Association in March. As is usually the case, others brought along their pipe and played a tune.

Andrew Lee won the Grade 1 competition at the Annual Gathering with *Mackay's Banner* [Bratach Bhan Chloin Aoidh]. This is a tune that celebrates a banner that is thought to have been flown by Ian Aberach and his MacKay clansmen at the Battle of Drum na Coup just south of the Kyle of Tongue in 1433. In this battle the invading Sutherland force was decimated and the fleeing survivors were harried for miles across moor and mountain. The banner is now in the care and custody of the National Museum of Antiquities in Edinburgh. The inscription on the banner is Biodh treun-Biodh treun, that is, Be Valiant, Be Valiant. One might imagine that Piper Kenneth Mackay of Tongue would have been motivated by his ancient clan motto when he stepped outside the square at the Battle of Waterloo to inspire his comrades with the piobaireachd *Cogadh no Sidh*.

Marco Caturegli of Seattle stepped up next to play *Clan Campbell's Gathering*, the tune that won him the Grade 2 competition at the Gathering. Jori Chisholm was next on tap, playing the *MacDougall's Gathering*, his winning tune in the Open Piobaireachd competition.

Onto the floor stepped Seth Walker who gave a fine rendition of *Hiharin Dro o Dro*, one of the musical nameless tunes. Bob McIlwaine played *Lament for Mary MacLeod*, a tune thought to have been composed by Padruig Og MacCrimmon. The peerless Skye poetess, known among her country folk as Màiri Nighean Alastair Ruaidh, was one of the first to break with Ossianic tradition and write in the modern Gaelic bardic style.

Jack Lee closed the meeting with *Munro's Salute*, a tune composed by the blind piper, Iain dall Mackay of Gairloch. Iain Dall was related by marriage to Munro of Foulis Castle, FerronDonald. Iain's patron in the years 1697-1720 was Sir Robert Munro, 23rd Chief who, like Iain Dall, was blind. It is thought that many of Iain Dall's 24 piobaireachd were composed

under Munro's patronage. Unfortunately, only a dozen of Iain Dall's piobaireachd have been preserved. The tune is a classic salute that pays a compliment to one who is both a Chief and patron.

This meeting concludes the current season of the Piobaireachd Club. The date of the next meeting will be announced in the fullness of time. Call Ron Sutherland at 604-988-0479 or Ron MacLeod at 604-538-5709 for information.

An Okanagan Veteran

submitted by Jan Mattock

Hilma Martens is a piper. More than a piper, she is a doll maker, she works with clay, but her heart is in piping. Hilma teaches piping, and has been a Pipe Major in three bands. Hilma is 76 years old, and is still an active piper.

Hilma was born and raised in Vernon. Her father was the Drum Major of the Kildonnan Pipe Band in Vernon in the late thirties and early forties. When she was 17, Hilma wanted to learn to play the pipes. At that time, Jim Barrie was stationed at the Vernon Army Camp. He agreed to teach her and she learned quickly. She tried to play in the Kildonnan band which was a men's band, a move that proved to be unsuccessful. As she tells it, "One day, the idea of forming a girl's pipe band popped in to my head." With her father teaching drummers and Hilma teaching all her friends to play the pipes, the McIntosh Girl's Pipe Band was born. For the next twenty years, the band performed all over Western Canada and the United States, dressed in kilts and tunics made by Hilma, her mother and all her relatives.

In 1956, Hilma left the band for a year long stay in Scotland. She worked full time and took piping as well as dancing lessons. Upon her return to Canada, she and her brother Jack formed Prince Coach lines, a bus line running from Prince Rupert to Prince George. It was during her stay in Terrace, while she was teaching piping and Pipe Majoring the Terrace Pipe Band, that she met and married John Martens. Subsequently, John and Hilma moved to Salmon Arm with their new baby, Neil, and immediately she joined the Shuswap Pipes 'n' Drums. Hilma was Pipe Major for many years and also handled many other band responsibilities. She always headed up the fund raising committee and brought in thousands of dollars for the band. This February, every member of the Shuswap Pipes 'n' Drums, along with everyone they could talk into it, met at the Legion and unloaded two semi-trailers of oranges from California. Not only were these oranges preordered, but they were paid for. "Three days off the tree!" Did I mention, she made all the kilts for the band! A few years ago, to thank her for all her work, the band presented her with a return ticket to Scotland.

Last February at the Kelvern Celtic Ceilidh, a show presented by the Kelvern Celtic Society, Hilma was presented with a painting by Norma Seigel of Calgary. The plaque reads "To Hilma Martens, for 60 years of dedication to piping and drumming in the Okanagan". A bursary will be presented annually by the Society, in Hilma's name, to a young piper or drummer of her choice, enabling him or her to attend a piping or drumming school. Hilma was grateful and gracious accepting her gift and remarked "It was just something I loved, so I did it". Which proves if you love something enough, you'll find a way to do it and it will be successful.

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

40 Years Ago

The April 1962 Newsletter contained a handwritten copy by Donald MacLeod of his recent composition "Butter Fingers" with a note "Jig composition, as we all know, is very much a "tongue in cheek" business, and he is a fortunate composer, who produces a tune especially a jig, which will please half the pipers half of the time. However, I find all my musical fun in jigs, and am satisfied if I can pass a modicum of that fun on to others". Donald MacLeod's third book cost \$1.50.

A report on the 30th Annual Gathering noted that 60 soloists, including James Young of Perth, and 5 mini-bands competed. John Wilson of Toronto was the chief adjudicator. Rae Marie MacInnes won all the Senior Amateur events, Bobby MacDonald all the Junior Amateur events, and James Young won three firsts and one second in Open events.

The May issue reported on the opening of the J.T. McHardy Scottish Imports store on Seymour Street in downtown Vancouver.

The June issue contained a reprint from the Oban Times of January 1934 describing the results of the BCPA's 2nd Annual Gathering on November 18, 1933 and awarding of the first MacCrimmon Memorial Cairn prize to P/M Alex Johnstone with the tune "Mary's Praise for her Gifts".

25 Years Ago

The April 1977 issue reported on the results of the 45th Annual Gathering, with Jack Lee winning the MacCrimmon Memorial Cairn and the first trip to Scotland awarded by the Association. Bruce Gandy won the Senior Amateur aggregate, and Triumph Street captured the Senior Mini-Bands. The recital by P/M Iain Morrison was acclaimed as "one of the best ever played in Vancouver". The City Of Victoria Pipe Band's first album sold for \$6.95

The May issue commented on the amalgamation of the C.P. Air and Port Moody Pipe Bands under the Port Moody Pipe Band name. Triumph Street won the final of the Trios competition at the Annual Dinner. Application forms appeared for the Coeur d'Alene Summer School and Glentrium Summer School in Nelson.

The June issue reported the results of several Games, which included two seconds by Kim Smith in the Juvenile events at the Sons of Scotland Games.

10 Years Ago

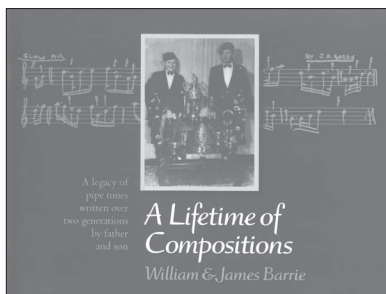
The April 1992 issue reported that Alan Walters was the new Pipe Major of the Triumph Street Pipe Band. Rob Barbulak and Kyla MacNeil won the Senior Amateur Piping and Drumming aggregates, respectively, for the Mini-Gathering season.

The May issue reported on the results of the 60th Annual Gathering with chief adjudicators Alasdair Gillies, Dr. Angus MacDonald, and Ken Eller. Jori Chisholm won the Juvenile aggregate and James Troy Jr won the most points overall. Announcements appeared for the 20th Anniversary Reunion for the Triumph Street Pipe Band and 65th Anniversary Reunion for the Vancouver Ladies Pipe Band.

The June issue noted the awarding of Life Memberships to Iain and Mary MacKinnon. At the Annual Dinner, Jack Lee won the Knockout Final with James W. Troy in second. In an attempt to encourage more players to compete, the submission requirements were eliminated for the Open events at the United Scottish Cultural Society Games.

(Editor's Note: As general practise, the Newsletter leaves the review of new music books and albums to other national and international piping magazines. However, where such items are by players from the Pacific Northwest, the Newsletter will present reviews on their work.)

A Lifetime of Compositions by William and James Barrie



This collection of compositions by father and son team Bill and Jim Barrie is a welcome addition to the body of pipe music and long overdue. Many of their finest compositions have appeared in other publications and become imprinted in the repertoires of so many soloists and

bands worldwide over several decades.

My initial encounter with Bill and Jim Barrie compositions was in 1971 when the junior band I played in opened with the 4/4 march *City of Hasting Pipe Band* by Bill Barrie. Later that year, I heard Jack Lee play in the Senior Amateur Hornpipe event at the Bi-Monthlies (the predecessor to the Mini-Gatherings) with a "hot new tune" called *John MacKenzie's Fancy* by Jim Barrie. I, like many others, was hooked by that edre in the first bar. A piobaireachd embellishment in a light music tune? Daring.

What captivated me about their music was the how their tunes took a hold of you right away, within the first bar. I was not the only one who fell under this musical spell. Their music influenced Terry and Jack Lee who would use *John MacKenzie's Fancy*, *Donald MacLeod*, *Lament for Pipe Major Robert Reid*, and *Andrew MacNeill of Colonsay* on four SFU Pipe Band albums. That the two piobaireachds selected for performance in two of the great concert halls in the world by a world champion band would be compositions of Bill Barrie is a testament to the powerful pull of his music. In fact, the canntaireachd singing of *Andrew MacNeill of Colonsay* on the recent SFU album has unleashed an amazing response from pipers and the general public in the appreciation of piobaireachd.

This collection allows us to explore their other compositions, as the book is exclusively their music and arrangements. The book is tastefully laid out, with lots of photos, biographical and informational passages about the composers and the tunes. The brown tone of the cover is carried throughout the collection, using light beige paper and brown ink, a welcome change from the stark black-on-white music layouts of other pipe music books. There are some very distinct British Columbia elements in the book, starting with

the picture on the front cover showing Bill and Jim and numerous trophies they won (including the Annual Gathering's MacCrimmon Cairn and what is now the BCPA Grand Aggregate for Professional Piping).

The 76 compositions are reasonably balanced across the major pipe music genres. Besides the above listed tunes, other great compositions which previously appeared in John MacFadyen's Book 2 (such *The York Reel*, *Barry Brougham's Beard*, and *Donald Bain's Bairns*) are reproduced here. The setting for the third part of *John MacKenzie's Fancy* is quite different in the second phrase than that in MacFadyen's book, and will throw a few players who know the tune by that setting.

The book contains many 6/8 marches, a large majority of them that have a Scottish country dance band "lilting" feeling to them. Jim's accordion playing would be the strong influence here. My particular favourites here are *Mrs. MacLaren* a lilting yet driving tune and the very bright sounding *Roddy MacKay from Fairbridge*.

Two slow airs of particular poignancy are *Brian Jackson* and *Jack Terry*. The 2/4 Marches are generally of similar construction and feel although *P/M J. Allan Magee* stands out with its use of several long notes in the opening part.

The reels and the jigs are generally in a style that is not that popular nowadays, however the *Lakeside Lassies* reel stands out as a tune that would find a place in a contemporary band medley.

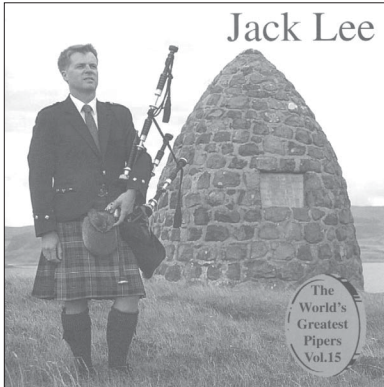
The penultimate section in the book is the hornpipes and there are very good tunes here with *William Barrie's Favourite* and *James Barrie* being of particularly high musical calibre.

As would be expected, the book finishes with four Bill Barrie piobaireachds, which are of simple but powerful melody. No other 20th century piobaireachds have captivated me as much as *Lament for Pipe Major Robert Reid* and *Andrew MacNeill of Colonsay*. I believe that in the fullness of time these two compositions will be regarded as the finest piobaireachds of the 20th century.

While players may not find in this collection any blockbuster Barrie compositions that have not already appeared in print, one will find many solid tunes that will no doubt populate many a piper's repertoire.

Rob MacNeil produced the first pipe music book by a British Columbian and his compositions appear in many collections.

Jack Lee World's Greatest Pipers - Volume 15



The release of a solo recording by Jack Lee is something that has been long and eagerly anticipated by the piping world. This latest installment in the World's Greatest Pipers series does not disappoint. The listener is treated to a mature recording, made by a master player in his prime. Everything we have come to expect from Jack is here: the rock-solid bagpipe,

which is both full and sweet; expressive and well-controlled playing; and of course Jack's phenomenal technical prowess. The recording was made in the same year that Jack won both the Gold Medal and the Senior Piobaireachd on the same day at the Argyllshire Gathering, and days before he won the Piobaireachd at the Glenfiddich with *The Lament for the Earl of Antrim*, a tune which also appears on this CD.

The CD opens with a set of 6/8 marches, the highlights of which for me were the two Duncan Johnstone compositions, *Meg MacRae* and *Cameron MacFadyen*. It would be easy to become mesmerized by Jack's incredible technique in the March, Strathspey and Reel, which follows, but his expressive rendition of *Bonnie Ann* and subtle shading in *The Little Cascade* are what really stand out on this track.

The two tracks that follow contain lighter music, and showcase Jack's exciting playing of tunes that are outside the competition repertoire. These include several modern compositions, which sit comfortably among older tunes. Jack's talent as a composer is well represented by his jig, *Piping Hot Summer Drummer*.

Next we are treated to a double MSR. True to form, Jack does not shy away from putting in some very big tunes, despite the duration of this set. It is a pleasant surprise to hear the seldom-heard (and very difficult) strathspey, *Neil Sutherland of Lairg*, and Jack rounds off the track with a masterful rendition of *Pretty Marion*. Jack's bagpipe is locked in tune from beginning to end, and his execution and expression are flawless throughout, betraying no hint of fatigue in over nine minutes of hard playing.

The mood is softened by Archie Cairns' beautiful slow air, *Mrs. Joy Cairns*, which aficionados will recognize from Simon Fraser University Pipe Band's debut recording. This is followed by Jack's thoughtful and mature playing of *Lament for the Earl of Antrim*, the tune which days after this recording was made would bring Jack his second win in the Piobaireachd event at the Glenfiddich.

A set of small strathspeys and reels and a selection of 9/8 marches, strathspeys, reels, and jigs finish the recording. Once again, we hear two of Jack's own compositions, in this case the reels, *CP Air Pipe Band* and *Traveling with Andrew*, are woven seamlessly in amongst traditional tunes. I particularly enjoyed Jack's inclusion of *The Flying Scotsman*, a very distinctive jig composed by his mentor and major influence, Jimmy MacMillan.

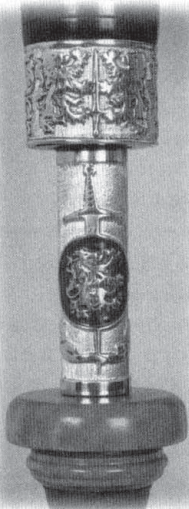
This recording features Jack Lee at the height of his powers. The wide variety of music on the CD ensures that it will be as much a hit with laymen as it will be with piping devotees. The liner notes are well formatted and free of the usual typos and errors which appear all too often on piping recordings. Willie McCallum's liner notes reveal the great respect with which Jack is regarded by his peers, not only as a player, but also as a competitor and as an ambassador for piping.

Alan Bevan won the BC Pipers' Association Grand Aggregate for Professional Piping in 2000 and 2001, and has won several major prizes in Scotland, including the Silver Medal and the 'A' Strathspey and Reel at Inverness. Formerly P/M of the Grade 1 Abbotsford Police Pipe Band, Alan now plays with the Simon Fraser University Pipe Band. He recently completed his MA in Medieval History at the Centre for Medieval Studies in the University of Toronto, and now lives in Abbotsford, BC.

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The Making of a Masterpiece

By Rob Menzies

It is not that often that a seminal piping album occurs and Shambolica! by Michael Grey is one of them. Following Michael's playing and adjudicating activities at the Annual Gathering, BCPA senior adjudicator and Celtic music specialist Rob Menzies discussed the making of the album and his perspectives on piping and pipe bands with him.

About Shambolica

RM: In your press release you said that Shambolica has been a musical vision of yours for over two years. Could you explain what this vision is and what got you started thinking in this direction?

MG: I've been brought up in the tradition of the hardcore competing piper; this goes for both band and solo playing. While there are a few musically satisfying elements to this world there are also huge creative limitations. It was the fundamental limitation of the instrument that provoked "Shambolica!" For a long while I've looked to other forms of music that I've liked and wondered at the possibilities of really mixing pipes up a bit. "Shambolica!" is more or less traditional piping visiting widely different musical homes. Its yet to be seen, I guess, how long the Highland pipes stay with, say, Saturday-night-at-the-Bluenote- jazz ["Maple Leaf Lounge"], for instance, but a few days is good fun and at the very least, a good adventure.

RM: You have enlisted the services of some very capable and well-known musicians on this CD. Singer/ Songwriter Jane Siberry would be one of the more recognizable names. How did you come about working with her and how did she like singing in Gaelic?

MG: Since "Mimi on the Beach" I've been a huge fan ... driving through Mull a while ago, listening to her "Bound by the Beauty" made me think of her as an original voice for Gaelic music. She loved singing in Gaelic and is a big fan of the Highland bagpipe. She's also really keen on Mhairi Mhor's songs (19th century Skye poet, Mary Macpherson). She's a great professional with a dry sense of humour - watching her work almost 6 hours straight in a studio isolation booth was a lesson in professional discipline.

RM: There are a lot of your original compositions on this CD. Were these written especially for the CD?

A few of the tunes were made a while ago for no particular reason other than to entertain myself and then tarted up for "Shambolica!". The "Tam o' Shanter Suite" was composed for the Peel Regional Police Pipe Band when I was PM. While the band played it in concert once it was always meant for orchestral integration. This project made that a reality, though with solo piper. Most of the tunes were written with the final arrangement in mind and a couple were scratched out in the studio and played minutes later from a scrap of manuscript with the red light on ["Maple Leaf Lounge", "Argyll Street Taxi"].

RM: There is certainly a wide variety of musical styles explored on this CD. There are few that I would like to focus in on: Sergeant Malkie Bow's Consternation - (And what was he saying on the voice over)?

MG: Malkie Bow is a great friend of mine (and co-exec producer). We've had a lot of adventures over the years not the least of which while he was band manager and me pipe major of Peel Regional Police Pipe Band (the band was his "consternation"). He is saying, "Mikie, you're a big tumshie (Scots 'turnip')," ... the rest is nonsense lifted from voicemail messages. The intent here was to take a party-style "extended", 8 part tradish pipe tune and bump up the fun factor.

RM: Nut Brown Maiden. This is the track that featured both Jane Siberrey and your grandmother Margaret Grey singing the song in Gaelic. In a way it reminded me of something Natalie MacMaster did on an earlier CD with her Grandmother Margaret. Quite a nice tribute, in both cases!

MG: One of my all-time favorite melodies (in any idiom!). I've always wanted to do something with it and the archival cassette recording of my grandmother singing when she was 95 added to interest level - for me, at least. Anyway, the track was intended to me a wash of sound and sonic influences (Siberry's voice over-layered to produce Abbey-like echo and chants, strings, pipes all juxtaposed beside the purity of an old lady singing in the most honest of ways a song of her childhood).

RM: Tam O'Shanter Suite. I can't imagine the work that went into this track with the complex arrangement for the String Section. Certainly my favorite track.

MG: Thanks a lot! This track was by far the most difficult thing I have ever attempted in my piping career and also the longest to produce. From playing to a click track across multiple tempi to squeezing a strathspey from those who have never heard one. All in all probably 300 hours of work - at least - and that does not include time composing and arranging. I know others have had a go at the "Tam" story but its just too good and raw to not dig into with a pipe. Really satisfying to me - beats a twice-through MSR any day.

RM: Maple Leaf Lounge

MG: This is just good clean fun. It started as one part of an unusual configuration of bagpipe notes and quickly slipped into reggae feel and from there traditional jazz thing. This track is probably most representative of "pop-music-as-built-in-the-studio"... or so I imagine. The singers, well-known Toronto folks, "Vinnick, Sheppard & Harte" were awesome and really clever, funny people. They improvised some hilarious stuff that was never used like, "bag-pipes, bag-pipes" in lieu of the vocal 'stylings" that ended up being used.

RM: Any plans for a live concert with this crew? Video?

MG: Working on both - both are time-intensive and very expensive propositions so we'll see. Outside of our small niche the market is not all that nurturing of anything with a bagpipe (see accordion music, too!) In the end, both are business propositions as much as anything.

RM: What's next?

MG: I just met with John Beckwith, the great Canadian composer and he has asked me to advise and perform his just-commissioned orchestral composition, "A New Pibroch". That will be a great learning experience. I'm really honoured to be associated with this. Its slated to be performed March 23, 2003 in Toronto at the Glenn Gould studio for CBC Radio.

About Piping in General

RM: It's been thirty years since Amazing Grace spent 3 weeks on top of the charts and sold over 100,000 copies of the single in Canada alone. How much progress do you think pipes have made in integrating with other musical instruments?

MG: Not a lot. We pipers are a really ineffective bunch when it comes to promoting our music and just plain communicating with people outside our little idiom. Military bands notwithstanding, The "Tannahill

Weaver"/"Battlefield Band" model of pipes/keyboards/guitar/whistle is pretty much the current standard - and has been for 30 years.

RM: Do you feel there is more of an acceptance for pipes now from other musicians?

MG: I would call it indifference. Acceptance is earned - to some extent. There have to be events and changes and "things" happening before a group (the musical world as a whole) shifts its collective thinking. Generally the best exponents of the instrument are so wrapped up in the competitive wheel that reaching out and connecting or integrating with other musical forms is just not feasible.

RM: Pipe Bands have been competing with the medley format since around the 1970's. While there has been a certain amount of evolution in this format, do you think (in the case of grade one bands in particular) it could be expanded to something else?

MG: Evolution of the medley?! I disagree. I would suggest that medleys or "selections" as played today by competitive bands are very near what was played by folks competing in bands 25 years ago: a bunch of tunes lined up and played following a 3 pace roll. The biggest change to the medley has been the evolution of percussion. We pipers toss in some harmonies, throw in a key-change or two and throw in lots of "original" (or tunes composed by folks in the band) compositions and think it evolution or, worse, "innovation". Until there is a real cross-pollination of musical ideas across multiple forms of music this will remain the way of things. This may be the curse of the amateur musician - the vast majority of us have day jobs!

Rob Menzies is a former long-time member and Pipe Major of the Triumph Street Pipe Band. His musical interests have expanded into the folk music scene and he has played on recordings with artists such as Stephen Fearing, Spirit of the West, Babe Gurr and Pete McCormack. He also played on the soundtrack of Reflections of Canada-A Symphony of Sound and Light, a show that was featured for several summers on the grounds of Parliament Hill. Currently he is a senior judge for the B.C. Pipers Association.

Shambolica

Michael Grey
Dunaber Music/Festival Distribution



Shambolica is the 5th recording of Toronto based piper Michael Grey and it is a bold breakaway from what one would expect in the bagpipe / folk music genre. Indeed, it could be better described as a highly ambitious Celtic Fusion recording that explores a wide variety of musical styles including classical, jazz and industrial.

The enormity of this project is mind boggling. There is a large supporting cast of 25 musicians and vocalists contributing, most recognizable is singer / songwriter Jane Siberry. The arrangements as well probably the most innovative and complex since Billy Jackson's The Wellpark Suite was released in 1985 to mark the centenary of Tennants Lager.

Jane Siberry is featured on the track, the Nut Brown Maiden. It starts off with a voice over of Michael's Grandmother Margaret telling how she is going to sing a song and then breaks into Siberry's haunting Gaelic rendition trading places with the pipes throughout as the lead voice. The track concludes with Margaret Grey singing her own version in Gaelic. It's a lovely moment.

The Tam O' Shanter Suite in an epic all unto itself. Originally composed for the Peel Regional Police Pipe Band when Michael was the Pipe Major it embodies the Robert Burns poem. The new version features a classical string section from Canadian Opera Company Orchestra. The interaction between the pipes and strings is nothing short of stunning.

Overall a very innovative and enjoyable CD. Highly recommended!

Rob Menzies

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The 70th Annual Gathering

By Rob MacNeil

The BC Pipers Association marked a significant milestone with its 70th Annual Gathering on March 29 and 30. The competition has been the most enduring event in the Pacific Northwest, from its humble beginnings in the fledgling months of the Association in 1932 to over 215 solo competitors and 23 mini-bands this year. The name itself reflects the distance from which competitors will come to compete against the finest players, from Alaska, Washington, Oregon, and California, Wyoming, and Texas to BC, Alberta, Saskatchewan, and Ontario. And the list of winners also reflects this geographical diversity.

All events were held at Simon Fraser University and all the piobaireachd events were conducted on the Friday. This scheduling change took a lot of pressure off the Saturday schedule and contributed to the majority of events running smoothly. There were complaints by a few competitors regarding the temperature and acoustic nature of some of the tuning event rooms.

The Association was presented with a difficult situation two weeks before the event when invited adjudicator John Wilson was seconded by the Strathclyde Police for the trial of the defendants in the bombing of Pan Am flight 103 (Lockerbie). Securing an alternate senior adjudicator from Scotland wasn't financially possible due to the exorbitant cost of a last minute international flight and obtaining an available senior adjudicator from North America was equally challenging. Fortunately, Jack Lee and James MacColl were able to join the invited adjudicators panel, providing significant piobaireachd gravitas to the competition.

The Friday night recital, featuring Jack Lee, Michael Rogers, and Jon Quigg, was held at the specially reserved SFU Pub (interestingly called the "Highlander Pub" with a sign inside that says "Let the Games begin") in front of a reasonably sized audience. The recitalists played on a wood dance floor that was at a mezzanine level between the lower and upper lounges. It was suggested that a move of the recital to the upper lounge would have provided a more intimate, cabaret feel to the event.

This year's competition saw a number of players capture their first Annual Gathering silverware. Leading the parade was Jori Chisholm of Seattle, WA who won the Professional Piping Aggregate and MacCrimmon Memorial Cairn for Piobaireachd. Jori, harnessing an impressive 2001 season, won a first and two seconds and with the aggregate won the trip to Scotland to compete at the Inverness, Oban, or London competitions.

In her first year in Grade 1, Elizabeth Dunsire of Camano Island, WA vaulted to the top of the list with a first in the MSR and third in the Piobaireachd events. With the aggregate, Elizabeth also captured the combined Min-Gathering/Annual Gathering aggregate, earning her a trip to Ontario to compete in the George

Sherriff Memorial contest. She follows in the footsteps of her sister Alison who captured the same prize in 1999 and 2000.



Jori Chisholm

Professional Piping Champion



Reid Maxwell

Professional Drumming Champion

Morgan Page
of Edmonton,

Alberta showed the strength of piping in the Prairies with two firsts and the aggregate in Grade 2 while Jesse Bills of Wasilla, Alaska put it all together in Grade 3 for a 1-2-3 medal take. Emily Kate MacLellan of Dunvega, Ontario, daughter of Colin R. MacLellan, gave notice in Grade 4 that the third generation of the famous piping family will continue in the prize list.

The large entry in Grade 5 created two sections and produced a four way tie for the aggregate with Nicholas Henderson, Noel Keyes, Alastair Lee, and Craig Matthews sharing in the trophy. David MacNeil won the Beginner event while the Adult grade also produced a four way aggregate tie with Ken MacKenzie, Ian Perry, Ken Rogers, and George Young holding the shield.

In the Side Drumming contests, Reid Maxwell won both the Professional events while son Grant and Carly Coulson tied for the Grade 1 aggregate. Alexander Munro swept the Grade 2 events, while the Grade 3 aggregate was a four way tie with and Andrew Finley, Ted McKnight, Britainy Nelson, and Cameron Reid sharing in the prize. Alex Moscrip and Iain Mack traded firsts and seconds in the Grade 4 events, tying for the aggregate in the process. Sarah McLatchy and Joe Hewitt won the Beginner and Adult events respectively, while Michael Dykes and Mary Bruce captured the Grade 2 and Grade 1 Tenor Drumming events respectively.

The Saturday night mini-band contest again reflected the geographical diversity found in the solo competitors list, with 23 mini-bands from BC, Alberta, Saskatchewan, Ontario, Washington and Oregon. The band contest was held in Images Theatre which has a very shallow "stage" but adequate enough for the mini-band size. All events were medley.

The Grade 4 event was won by the Sir James McDonald Pipe Band of Portland, Oregon, which continued their strong presence in the grade over the past several years. Following on their successful World Juvenile Pipe Band Championship last summer, the Robert Malcolm Memorial Pipe Band III fielded two mini-bands with the "A" band taking the Grade 3 prize. The Robert Malcolm Memorial Pipe Band II captured the most anticipated contest of the evening, with the City of Regina and the Glengarry Pipe Band (Ontario) adding to the close local

competition. For the second consecutive year, there were no bands competing in the Grade 1 event.



L/D Ted McKnight
Sir James McDonald Pipe Band
Grade 4 Bands



L/D Holly Tawse and P/M Evan Stewart
Robert Malcolm Memorial Pipe Band III
Grade 3 Bands

Following the mini-band contest and awards ceremony, the Ceilidh commenced in the SFU Pub. Like last year, the venue added to a lively party with the Robert Malcolm Memorial Pipe Band II, Maple Ridge Pipe Band, and Elizabeth Dunsire providing several performances. A great way to end this milestone Annual Gathering.



L/D Kathy MacPherson and P/M David Hilder
Robert Malcolm Memorial Pipe Band II
Grade 2 Bands

Adjudicators Jack Lee, James MacColl, Michael Rogers, Peter Aumonier, Colin Clansey, Ann Gray, Michael Grey, Iain MacDonald, Scott Robertson, Hal Senyk, and Dave Trew were kept very busy at their pens, with Lynn Bullis and her stewarding crew efficiently shepherding competitors to them. Mary MacKinnon and her team of scorers handled hundreds of adjudicators sheets for tallying. Iain Mack and Josh McLaughlin exhibited their excellent salesmanship at the Recital and Ceilidh 50/50 draws, which were \$105 and \$201.35 respectively. And finally to the many people on the Annual Gathering Committee, a hearty thanks for a job well done.

70th Annual Gathering Amateur Champions



Elizabeth Dunsire
Grade 1 Piping



Morgan Page
Grade 2 Piping



Jesse Bills
Grade 3 Piping



Emily Kate MacLellan
Grade 4 Piping
Most Promising Piper



**Noel Keyes, Alastair Lee,
Craig Matthews**
Grade 5 Piping



David MacNeil
Beginner Piping



George Young, Ken MacKenzie
Adult Piping



Carly Coulson
Grade 1 Drumming



Alexander Munro
Grade 2 Drumming



**Ted McKnight, Andrew Finley,
Britainy Nelson, Cameron Reid**
Grade 3 Drumming



Iain Mack
Grade 4 Drumming



Sarah McLatchy
Beginner Drumming



Joe Hewitt
Adult Drumming

Continuing our perspectives on ensemble, Tyler Fry, North America's most prominent tenor drummer, speaks about the role of the midsection in enhancing a band's ensemble.

I would like to begin by thanking the BC Pipers' Association and the Western United States Pipe Band Association for the honor of being asked to contribute the following segment to both of your publications. Interest in this issue is long overdue - with the function of the midsection rapidly expanding today, it is important for both players and judges alike to recognize the increasing importance and ability of the midsection to contribute to the integration of sections in today's pipe band.

The following article will outline my vision of the fundamental functions of the midsection towards 'integrating' the musical space between sections in hopes of providing a blueprint for section leaders' using the midsection functionally to their musical advantage. In other words, using the midsection as a means of 'bridging the gap' between sections that much closer together, therefore bringing the band ensemble to another level.

We can easily summarize the roles of today's midsection under three fundamental points:

- It provides a foundation of time within the pipe band ensemble - providing a rhythmic reference and foundation for the melody and complex rhythmic structures of the snare drumming.
- It rhythmically highlights or enhances key areas within the melody and the snare section - possibly through the use of various voices (or pitches).
- It visually interprets the pitches and rhythms of the melody and the snare drum accompaniment - possibly through the use of various arm movements and/or stick flourish combinations.

In the 78th Frasers Highlanders, we view the midsection as devoted neither entirely towards the melody nor towards the snare section, but rather a complete intermediary between the two (See Figure 1). This may at first seem like an abstract concept, since historically the midsection has largely weighted its functionality towards the snare section. I am only touching the surface on the latter topics; however, I hope that by the end of this article you too will agree that the midsection is in fact the 'bridge' that unifies the two sections to its periphery.



Figure 1

Unifying Structure 1: Time as the Foundation for Integration

Time is the foundation for the rhythmic structures of the melody and the snare drum accompaniment. Time defines what the time signature of a tune is; everything that the bagpipe and snare drums play is simply a subdivision of that reference. Historically, the function of the midsection was devoted solely towards providing a foundation of time or in layman's terms 'keeping the beat'. The value and importance of time has recently been placed on 'standby' as the functions of the midsection have evolved to what they are today. I personally believe that the importance of time should not be underestimated; the harmonics and release created by the midsection playing time together as a whole is one of the most beautiful things that can happen in a pipe band. More importantly, the playing of time provides a reference towards the 'center' - it gives us as a listener or judge a reference in which we are able to make sense of what is being played, and where it is being played in relation to that 'center'. Is it on the front end or on the back end of the beat? Is the pipe corps playing ahead of that 'center'? Are the snare drums are playing behind it? But are they consistently behind? The playing of time is therefore an easy and natural means of creating integration between the pipe and snare corps by providing a rhythmic support to the varying rhythmic structures that are developed from it. It also provides a reference for the listener or judges to assess to what degree the sections are rhythmically integrating.

Unifying Structure 2: Functional Rhythmic Accentuation and Syncopation

Once time is established, then it is appropriate for the midsection to construct rhythmic structures from that foundation. I view the function of rhythmic accentuation and syncopation by the midsection as a means of highlighting and adding color to important areas in both the melody and snare drum accompaniment - not just the snare drumming! I would argue that today, many snare sections do not focus their compositional efforts on writing directly to the melody but rather create a rhythmic accompaniment over top of it. In a perfect world, the midsection should be capable of highlighting a rhythmic structure of the snare drumming and naturally have it blend with a rhythmic structure in the melody - this is unfortunately not always the case.

In our midsection, we focus our compositional efforts on creating rhythmic structures that highlight not only what is happening in the snare drumming, but what is happening in the melody as well. Or, if rhythmic structures in the snare drumming are used as a reference for accentuation, we will voice the rhythm using various pitches of tenor drums to either ascend or descend with the melody line or even at times create harmonics within it (depending on the key of the tune and the chosen pitch of the drums...we won't go there...we could devote an entire article to this concept alone). I have learned that the midsection has the ability to make the snare drumming relate to the melody - regardless of whether it is solely

The Functional Midsection: Three Steps Closer to Bridging the Gap

(cont'd)

being written as a form of accompaniment over top of it! Therefore, when rhythmic accentuation and syncopation is used, it should serve the same function as a means of integration between sections as time, bringing the gap that much closer together.

Unifying Structure 3: Functional Stick Flourishing

Today's pipe band has resurrected the visual element of the midsection. We now view the art of tenor drumming as an integrated art within itself, and therefore an important aspect of today's pipe band. Very often I see flourishing integrated within a tenor drum score to paradoxically serve as a 'function of little function' - being simply incorporated for the sake of filling space on a rest or tacet. What do I mean when I refer to functional stick flourishing? I believe that the midsection (particularly the tenor drummers) has the ability to create a form of visual integration between the melody and snare drum accompaniment by providing a visual representation of the rhythmic structures between sections. I believe that the same attempt to bridge the gap between sections should be done visually as it is done audibly. In a sense, I see the function of flourishing as almost a type of visual harmonic, or perhaps visual rhythms that 'jive' with both sections to the midsections' periphery. Perhaps 'visual integration' is another fundamental component of ensemble that should be more considered in the future under our association's ensemble criteria?

I have only been able to touch the surface on the contribution of the midsection towards achieving integration between sections. It should therefore become obvious that function behind a process is the key. As a member of a midsection, my mandate is devoted entirely towards the process of 'blending', 'integration', and 'unity' - the 'togetherness' we feel when we listen to our favorite rock band on the radio or favorite pipe band at the World Championships. Building a bridge is easy - once you know what type of stone to use. The midsection as far as I am concerned is that 'bridge'.

Tyler Fry has played tenor drummer with the 78th Fraser Highlanders Pipe Band with whom he has won two World Best Bass Section Championships. Tyler is also a member of the Pipers and Pipe Band Society of Ontario's Music Board and is a qualified tenor drumming adjudicator.

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Techniques for Improving 6/8 March Playing - Piping

By Kevin Blandford

The 6/8 March is often a pleasing alternative to the typical 2/4 march in part due to the distinguishing "swing" of the 6/8 idiom. In the last issue, Jori Chisholm provided some key points for improving 2/4 march playing and most apply for all solo performances including 6/8 marches. Here, we will focus on some of the features that are unique to playing 6/8 marches.

First, it might be helpful to have an understanding of how a 6/8 march differs in its feel or "swing" from a 2/4 march. For those of you who prefer a mathematical explanation, technically speaking, a 6/8 is a compound duple time signature. What does this mean? Well, in simple time signatures like a 2/4 march, each beat can be exemplified by a single note, such as a quarter note. In contrast, for compound time signatures, each beat is equivalent to an eighth note. Beats 1, 2 and 3 are then "compounded" into a pulse as are beats 4, 5 and 6. Pulses are the strongest beats felt in a measure. Therefore, in 6/8, there are two pulses per measure. When the notes which share a pulse are beamed together, the first note of each beam is the pulse as indicated in Figure 1 by the arrows.



Figure 1

So, how does this technical discussion relate to how we play a 6/8 march on the pipes? Well, for starters, it is the emphasis on the pulse or strongest beats in the measure that help to bring out the distinctive swing and expression of 6/8 tunes. When you tap your foot to the 6/8 or are marching, your foot should be down on these pulses.

Second, as many of you know, we rarely find that a 6/8 is played straight or round (as presented in the diagram above.) One of the most common rhythms found in a 6/8 march pulse is shown in Figure 2.



Figure 2

To really bring the 6/8 swing to life, try over-holding the dotted eighth note. But remember, just as we over-hold the dotted eighth note, we must then over-cut the sixteenth note. What do I mean by over-hold and over-cut? I mean exaggerating the hold on the dotted notes and the cut of the cut notes. The eighth note should be held for its true value. If you concentrate on exaggerating the dots and cuts, this will help produce that jaunty 6/8 swing and keep the flat round style from sneaking into your performance.

This also applies for the variations on this rhythmic combination. While there are six variations on the beamed combination, most often we see two variations: either the "dotted eighth note-sixteenth note-eighth note" combination; or, the "sixteenth note-dotted eighth note-eighth note" combination as seen in the tune below.

Dr. Ross's 50th Welcome to the Argyllshire Gathering



Figure 3

Also popular in 6/8 tunes are the "eighth note-quarter note" combinations and dotted quarter notes, which are often located in the summary phrases (the last two measures of a part). As with all tunes, it is important not to rush ahead especially in the ending measures, so make sure you wait for that second pulse in the last measures and play the note right on the strong beat.

Regardless of the combination, remember that there are two pulses in each measure. For the beamed combinations, your attention should be focused on the dotted eighth note and the sixteenth note; the undotted eighth note is the glue that holds it all together.

So once you get comfortable with the rhythm of these various combinations and they become second nature, the next step is to focus on the execution as different notes are used in combination with these rhythmic variations. Practice new note combinations slowly at first so that execution is never compromised as you exaggerate the dots and cuts and that the swing is not compromised by messy execution.

Good execution, a well tuned instrument, and a comfortable tempo are all that is needed to complete the presentation. Good luck!

Kevin Blandford is Pipe Major of the R.P. Blandford & Son Pipe Band, Grade 2 and a Western United States Pipe Band Association adjudicator. He is a professional piper and piping instructor.

Techniques for Improving Strathspey Playing - Drumming

By Blair Brown

Mmmm the Strathspey. 2 parts, 4 parts, 6 parts, 8 parts, 1-part sugar 2 - parts However you part it, the key ingredient to any band's repertoire might just be how you interpret the playing and phrasing of Your Strathspey.

On my travels around the Pipe Band scene, I hear a number of bands that "Over Do It". Not from the Pipe Section, as most do play the pointing of the Strathspey letter perfect. It's sneaking in from the back end. You say "How can that happen, why is it happening? Our drum corps has the best hands around!" Yes, you have a Cracker Drum Corps playing a Round Strathspey to a Pipe Corps playing the Pointed Strathspey. The Drum Corps is making the Strathspey sound like a Round Jig. Now let's include in the Doctor of Time, Mr. Bass, constantly playing Boom, Boom, Boom, Boom, with more Boom to follow. It won't be helping the cause either.

Enter the pulse of Strong, Weak, Medium, Weak (S.W.M.W.). Since Pipes are a Legato instrument, not capable of dynamics, it's the Drum Corps that makes that pulse happen.

Starting with the Bass.



Try to stay away from playing, 1-2-3-4, all the time

Ghost the 2 beat by not playing it. 1-_-3- 4 :

Shift the pattern occasionally by not playing 2-3 to get this:
1-_-_- 4

Now put the pattern of 1-2-3-4 in for the start of the third part for one bar only, then back to 1-_-3 - 4.

You can shuffle the deck with many patterns but don't over play your 2 beat.

Now let's look at tips on scoring the Strathspey. First, get a copy of the Pipe music. Here's the second part, two bars of "Captain Colin Campbell" by Donald MacLeod.



Look for the Quarter notes. The duration is long. Lot's of musical options here. Play a flam on the first F or roll to from the F-to-F but try not to play a triplet pattern as this now starts to clutter up the Piping music. Take dynamical care on how you play and insert rolling phrases.

When the Pipes are playing on any combination of notes above the F they're not as loud and a drum corps playing heavy big roll can suffocate the Pipes. When Rolling look for the higher notes and pull back the weight. Bar 2 starts with a low A. Now that's a big sound for the Pipes and you could colour your score with a good strong roll in this case.

Now this simple drum score, with matching pointing of the pipe music, is locked in.



Blair "Buzz" Brown has won four World Championships and a World Drum Corps Championship with the Simon Fraser University Pipe Band. He is an active adjudicator and teacher and has produced "Scores for the Grade 4 Drummer", a book of drum scores with accompanying CDs.

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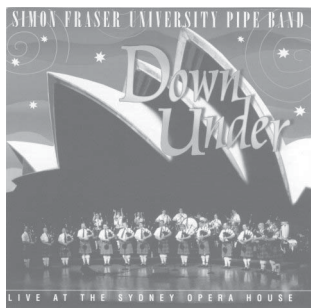
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Youth Picks

When asked to do this article on my three favorite piping items, I immediately thought of putting my pipes as one. But, obviously, they are my favorite item. I mean, I kind of need them in order to play. So I had to choose three other things.

Simon Fraser University "Down Under"

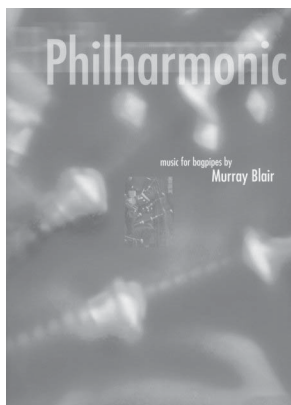


SFU's latest CD, "Down Under", is the only piping CD I can listen to over and over again without getting bored of it. I couldn't tell you which one track is my favorite, but I could say that I love the 6/8s (definite kilt swingers), the *Hot Hands* track (Jack Lee, Alan Bevan and Stuart Liddell are amazing), and the *Hold On* set. SFU's sound

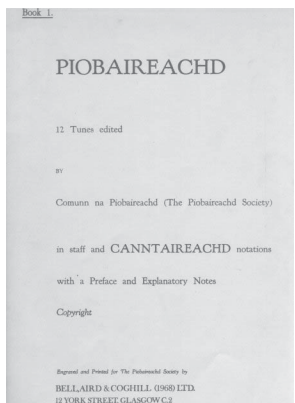
is amazing, and all the pipers have awesome musicality. This CD is definitely my all-time favorite.

Murray Blair's "Philharmonic"

This music book is awesome! The tunes, mostly written by Murray Blair (a member of the 1998 World Champion Victoria Police Pipe Band) are really cool, and a lot of fun to play. Although I'd probably never play any of these tunes for solo competition, they make great tunes for show and for gigs. My favorite tunes in there? *Top Deck in Perth*, *Up an' Adam*, and *As Good As It Gets*. I would recommend this book to anyone who wants some neat tunes to play.



Piobaireachd Society Collection Books 1-15



Although the bound collection of Piobaireachd Society books we have at my house is technically my sister's, I've definitely stolen it my fair share of times. Not only does it have the biggest collection of Piobaireachds I've ever seen (besides the huge collection Jack Lee has), it also has a brief history on the tune and explains different variations. I love Piobaireachd, so you can probably see why I love the Piobaireachd Society Collection so much - and

why I steal my sister's book so often!

Elizabeth Dunsire captured the Grade 1 Piping aggregate at the 2002 BCPA Annual Gathering. She is a member of the Robert Malcolm Memorial III Pipe Band which captured the 2001 World Juvenile Pipe Band Championship.

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
Kathleen Graham	604-597-6172	Surrey-Newton, BC
Fred Hansford	604-858-2742	Chilliwack, 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.

Afro-Cuban Rhythms and the Pipe Band - Part 2

By Daniel J. Weeks & R. Scott Perrier

To achieve a full Afro-Cuban effect in your pipe band performance various members of the corps should strive to develop skill with the congas, timbales, bongos, cowbell, and, most importantly, the claves. These instruments are the heart and soul of a typical "Salsa" rhythm section. In the Maple Ridge Drum Corps we also like to add in as many corps members playing the snare drum using blastixs as is possible. This provides a subtle rhythmic background much like the Afro-Cuban drumset player might use the hi-hat. As we discussed in the last issue, the clave provides the rhythm that holds the entire ensemble together (the soul). However, the "heartbeat" comes from the bass pattern "TUMBAO" (pronounced TOOM-bow). By definition a tumbao is any repeated phrase that establishes a groove.

In this installment of our series, we will explore one very common tumbao that can be applied to each of the clave rhythms we looked at previously. This will bring us one step closer to creating an authentic Afro-Cuban sound that we spice up any pipe band performance! Also, you have some flexibility in the choice of instrument here. You could play this bass pattern on the standard pipe band bass drum, although you will probably want to put the drum on the floor, tilt it, and execute the rhythm on one side of the drum. Alternatively, the tumbao could be played on a larger tenor drum (we have a 22" drum in our midsection).

The Basic Tumbao

A key feature of the Afro-Cuban groove that is quite counter to the usual Scottish approach to a tune is that the bass drum generally doesn't play on count ONE of the bar. As a consequence, rather than the "downbeat" nature of the pipe band idiom, staying away from the downbeat creates the "upbeat" feeling characteristic of the Afro-Cuban style. Although there are several variations of Afro-Cuban bass patterns we will limit ourselves to one of the most common. We also suggest that as you work to learn the pattern, you have a couple of the corps members keep the tempo by playing eighth notes with accents on the half notes (on the snare drum with blastixs). The top staff of Figure 1 shows the basic tumbao bass drum pattern. The bottom staff of Figure 1 shows the addition of the snare/blastix part (note that only the accented notes for the blastix part is written in).



Figure 1

Once you feel comfortable and in the "groove" on this pattern have another member of the corps add in the 3/2 Son Clave (Figure 2). Spend some time on this pattern ideally having each member on

the corps switching off and playing the clave, bass, and blastix parts. Once the corps is really comfortable try substituting in the other clave patterns we covered in the last issue.



Figure 2

Bonus

An added bonus is the addition of a "montuno" bell pattern on the bell of a cymbal or on a cowbell. Much like the son clave the montuno rhythm finds its origin in post-slavery Cuba of the late 1880s and is considered a precursor to salsa music. The "call and answer" rhythmic foundation for this form is thought to capture the sound of the horse hooves of horse-drawn carriages. You can execute this pattern by playing the right hand on a cowbell, or the bell of a cymbal. The upper staff of Figure 3 shows the montuno pattern with the "O" above a note indicating that you strike with the SHOULDER of the stick on the bell of the cymbal (or, alternatively on the mouth edge of the cowbell). Notes with a "." above them should be played with the TIP of the stick on the cymbal bell (or body of the cowbell) to achieve a higher pitched sound. The lower part of Figure 3 presents all of the patterns written together.

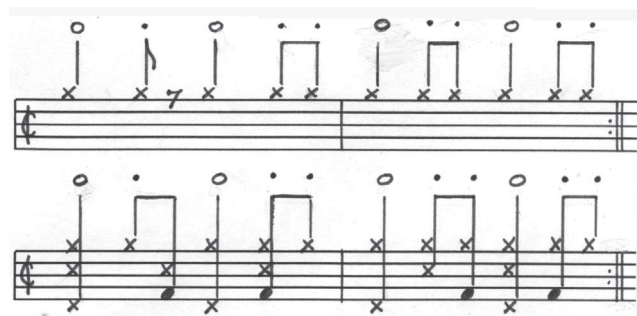


Figure 3

Try to have patience in learning these rhythms. These patterns are part not part of the cultural heritage of most of us interested in the pipe band. In our band we often get together as a corps for a few pints of Diet Coke and play these rhythms for hours on end (much to the dismay of our neighbors)! There are no short cuts to acquiring a truly authentic sound. Good luck!

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.



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BC Pipers Website Report

We're well into our outdoor season, and the web support for our piping, drumming and band events continues. We hope you've been using the web site for current and complete information related to our competitions. We've been posting the Order of Play for (most) competitions well in advance, we're posting the contest results and even photos the day following the contest, and in most cases we've even put together short video reports from the contest venue too.

I don't know if anyone (but me) cares for visit related statistics. For those with an interest our visit counts, it really varies greatly from week to week, and this clearly is related to the 'next' or 'latest' event.

We are currently seeing an average of between:

- 100 to 400 people visiting the Home page each day
- 40 to 150 people visiting the Events page each day
- 20 to 350 people visiting the Contest Results page each day
- 15 to 100 people viewing the Video Reports; and
- 30 to 300 people visiting the Photos page each day

Our web site related plans - the same old 'stuff'. Photos, results and even few video reports for each event over the summer. This is where the various statistics we collect about the website help us determine what features are "hot", what are "not", and where to focus our efforts. We think of ourselves as non-professional news reporters, bringing you prompt information about the piping, drumming and band events around the Pacific Northwest.



Email updates will probably not happen again until the fall - but, please send me your current email address if you are not on that list (webmaster@bcpipers.org)



CALENDAR

Pacific Northwest Highland Games Enumclaw, BC	July 27-28
Benefit Concert for the Arran Campbell family with Isla St. Clair and the SFU Pipe Band Kelowna, BC	September 28
Annual General Meeting, November Mini-Gathering, Professional Piping Knockouts, Grand Aggregate Awards	November 9
December Mini-Gathering	December 14

PIPING & DRUMMING SCHOOLS

Coeur d'Alene School Coeur d'Alene, ID	August 4-11
Cowichan Scottish Performing Arts School Duncan, BC	August 5-9

Briefly...

New Book

Readers may be interested in a new book called "Chasing the Comet: A Scottish-Canadian's Life" by David Caldwell and Patricia Koretchuk. The book leads readers in a romp from the early 20th century to the present, from an insular Scottish village to modern day, multi-cultural British Columbia, from boyhood to old age. Throughout the tour he shares decades of laughter, tears, fears, and growth. David was involved in stock dog demonstrations at Highland Games for many years and he passed away on May 21.

Obituary

William Slater Burns passed away peacefully on May 1 at the age of 88. Bill is best remembered for his years of contribution to the piping community including 28 years as Pipe Major of the Trail Pipe Band. His contribution will continue for many years through his students who number in excess of 200 pipers, including both sons and two grandsons. Bill spent countless hours without pay to pass on his love of the pipes to his students.

Comox Valley Highland Games • May 18, 2002 • Lewis Park, Courtenay, BC

The Highland Games circuit opened at Lewis Park in Courtenay under great weather. Sunscreen was the order of the day and organizers Bill Quigg and Ruth Thomas indicated a record entry for the Games.



Despite a bit of competitor and stewarding disorganization at the beginning, the events clocked along well once competitors started arriving. A change to a 9:30 am start might allow competitors to catch the first ferry and avoid speeding tickets for

their parents while still finishing the day's activities before 5 pm.

Massed bands finished around 4:45 pm, giving people a head start on the two hour drive to Victoria.

Games Snapshot

Soloists: 111, *Bands:* 11

Weather: Sunny and hot in morning, cloud cover in the afternoon

Adjudicators: Steve Geddes, Dave Hennigan, Ryan MacDonald, James P. Troy, James W. Troy, Dave Fells, Scott Robertson

Beginner Piping

Any March

1. Cameron Buckingham
2. Barry McColl
3. Isaac Lisik

Grade 5 Piping

2/4 March

1. Richard Bakuska
2. Heather Sanders
3. Scott McDermid
4. Graeme Pratt
5. Neal Hauzer
6. David MacNeil

Slow Air

1. David MacNeil
2. John Lee
3. Nicholas Henderson
4. Angus MacDonald
5. Andrew Cook

Grade 4 Piping

2/4 March

1. Andrew Hession
2. Scott Needham
3. Kyle Ross DeGraw

Strathspey & Reel

1. Andrew Hession
2. Kyle Ross DeGraw
3. Brittany-Lynn Otto

Grade 3 Piping

2/4 March

1. Robb Scott
2. Shane Smith
3. Robert-John Houston

Strathspey & Reel

1. Robb Scott
2. Robert-John Houston
3. Shane Smith

Jig

1. Robert-John Houston
2. Sharda Joy
3. Jack Giesbrecht

Grade 2 Piping

March, Strathspey & Reel

1. Tamara Cameron
2. Micah Babinski
3. Colin Lee

Jig & Hornpipe

1. Cameron King
2. Colin Lee
3. Micah Babinski

Grade 1 Piping

March, Strathspey & Reel

1. Andrew Lee
2. Elizabeth Dunsire
3. Seth Walker

Piobaireachd

1. Evan Stewart
2. Elizabeth Dunsire
3. Andrew Lee

Jig & Hornpipe

1. Evan Stewart
2. Malcolm Wallace
3. Andrew Lee

Professional Piping

March, Strathspey & Reel

1. Andrew Bonar
2. Alan Bevan
3. Alan Walters

Piobaireachd

1. Jack Lee
2. Alan Bevan
3. Andrew Bonar

Jig & Hornpipe

1. Andrew Bonar
2. Alan Bevan
3. Jack Lee

Adult Piping

2/4 March

1. Ken MacKenzie
2. Marshall Butcher
3. Don Stawski

Slow Air

1. Don Stawski
2. Bob McIlwaine
3. Bob McPhail

Beginner Side Drumming

Any March

1. Sarah McLatchy
2. Emily McDermid

Grade 4 Side Drumming

2/4 March

1. Iain Mack
2. Curtiss Mann
3. Devon Young

6/8 March

1. Iain Mack
2. Aaron Copeland
3. Curtiss Mann

Grade 3 Side Drumming

2/4 March

1. Cameron Reid
2. Rayna Watson
3. Christa Renneberg

6/8 March

1. Christa Renneberg
2. Rayna Watson
3. Cameron Reid

Strathspey & Reel

1. Cameron Reid
2. Christa Renneberg
3. Rayna Watson

Grade 2 Side Drumming

March, Strathspey & Reel

1. Alexander Munro
2. Holly Tawse
3. Ian Aastrom

Hornpipe & Jig

1. Alexander Munro
2. Ian Aastrom
3. Cody Navid

Grade 1 Side Drumming

- No Competitors

Professional Side Drumming

- No competitors

Grade 2 Tenor Drumming

4/4 March

1. James G. Marshall
2. Michael Dykes
3. Graeme Mack

Grade 1 Tenor Drumming

March, Strathspey & Reel

1. Annie Head

Grade 1 Bass Drumming

March, Strathspey & Reel

1. Iain Mack
2. Cliff Reynolds
3. Gary Dalton

Grade 4 Bands

Medley

1. White Spot
2. Fraser Valley Youth
3. Campbell River Legion

Best Drum Corps: White Spot

Grade 3 Bands

Medley

1. Robert Malcolm Memorial III
2. Castle Cary
3. Triumph Street

Best Drum Corps:

Robert Malcolm Memorial III

Grade 2 Bands

Medley

1. Robert Malcolm Memorial II

Best Drum Corps:

Robert Malcolm Memorial II

In the second of the Vancouver Island double header Games, the Victoria Highland Games returned to Royal Roads University in Victoria following a one year stint at Royal Athletic Park. Unfortunately, the weather from last year didn't follow the Games back to Royal Roads, as low clouds hung over the venue all day. Luckily rain abated until after the band contest.



Piping and Drumming chair Barry Rhodes indicated a good sized entry for solos but not as many bands as expected, even with the addition of travel monies this year.. Like the day before, the events ran smoothly following a slow start.

Also, despite an announced time for the start of closing massed bands, it was a straggle toward getting it going. The value of a Senior Drum Major is really underscored in situations like this.

Games Snapshot

Soloists: 100, *Bands:* 7

Weather: Overcast and cool throughout the day, light rain during final massed bands

Adjudicators: Rene Cusson, Ryan MacDonald, Rob MacNeil, Rob Menzies, Jim Stewart, James W. Troy, Dave Fells, James P. Troy

Beginner Piping

Any March

1. Nicholas Insley

Grade 5 Piping

2/4 March

1. Jessica Logan
2. John Lee
3. Nicholas Henderson
4. Angus MacDonald
5. Richard Babuska

Slow Air

1. John Lee
2. Graeme Pratt
3. Carter Mann
4. Neal Hauzer
5. Angus MacDonald

Aggregate: John Lee

Grade 4 Piping

2/4 March

1. Brittany-Lynn Otto
2. Callum Mathers
3. Jessica Ibach

6/8 March

1. Andrew Hession
2. Jessica Ibach
3. Brittany-Lynn Otto

Aggregate: Brittany-Lynn Otto

Grade 3 Piping

Strathspey & Reel

1. Jack Giesbrecht
2. James A. Clark
3. Laura C. Rose

Jig

1. Robert-John Houston
2. Sharda Joy
3. Brenda Rodney

Aggregate: Jack Giesbrecht, Robert-John Houston

Grade 2 Piping

2/4 March

1. Colin Lee
2. Micah Babinski
3. Kirsten Mossington
4. Will Nichols

Jig & Hornpipe

1. Peter Moran
2. Blair Stewart
3. Micah Babinski
4. Cameron King

Aggregate: Peter Moran, Colin Lee, Micah Babinski

Grade 1 Piping

March, Strathspey & Reel

1. Evan Stewart
2. Andrew Lee
3. Malcolm Wallace

Jig & Hornpipe

1. Evan Stewart
2. Andrew Lee
3. Justin Leroux

Aggregate: Evan Stewart

Professional Piping

March, Strathspey & Reel

1. Jack Lee
2. Alan Bevan
3. Alan Walters

Jig

1. Jack Lee
2. Alan Walters
3. Alan Bevan

Aggregate: Jack Lee

Adult Piping

2/4 March

1. Ken MacKenzie
2. Mary Witwicki

Slow Air

1. Ken MacKenzie
2. Mary Witwicki

Aggregate: Ken MacKenzie

Beginner Side Drumming

Any March

1. Sarah McLatchy
2. Matthew Fournier
3. James Pritchett

Grade 4 Side Drumming

2/4 March

1. Curtiss Mann
2. Aaron Copeland
3. Alanna MacRitchie

4/4 March

1. Aaron Copeland
2. Iain Robertson
3. Curtiss Mann

Aggregate: Aaron Copeland

Grade 3 Side Drumming

2/4 March

1. Shawna Keyes
2. Christa Renneberg
3. Rayna Watson

6/8 March

1. Shawna Keyes
2. Christa Renneberg
3. Rayna Watson

Aggregate: Shawna Keyes

Grade 2 Side Drumming

March, Strathspey & Reel

1. Alexander Munro
2. Holly Tawse
3. Ian Aastrom

Hornpipe & Jig

1. Holly Tawse
2. Ian Aastrom
3. Stephen Farrell

Aggregate: Holly Tawse

Grade 1 Side Drumming

- No competitors

Professional Side Drumming

- No competitors

Grade 2 Tenor Drumming

2/4 March

1. James G. Marshall
2. Michael Dykes
3. Graeme Mack

Grade 1 Tenor Drumming

March, Strathspey & Reel

1. Sarah Ballard

Grade 4 Bands

Medley

1. Northwest MacGregor (on Ensemble preference)
2. Fraser Valley Youth
3. White Spot

Best Drum Corps: White Spot

Quick Marches Medley

1. Northwest MacGregor
2. White Spot
3. Fraser Valley Youth

Best Drum Corps: White Spot

Overall

1. Northwest MacGregor
2. Fraser Valley Youth
3. White Spot

Best Drum Corps: White Spot

Grade 3 Bands

Medley

1. Robert Malcolm Memorial III
2. Castle Cary
3. Triumph Street

Best Drum Corps:

Robert Malcolm Memorial III

March, Strathspey & Reel

1. Robert Malcolm Memorial III
2. Castle Cary

Best Drum Corps:

Robert Malcolm Memorial III

In one of the most picturesque settings for a Highland Games, Hovander Homestead Farm in Ferndale, WA again hosted the Bellingham Highland Games under clear skies. As the Games has been growing in popularity with pipers, drummers, bands, vendors and spectators each year, the BCPA worked with Piping and Drumming Chairs Craig Wood and Peter Rolstad to plan for a major increase in the entries, which did materialize (solo entries rising to over 160 from 120 the year before). Three extra platforms were setup in the orchard area and event scheduling improved to make the solo and band events and opening and closing massed bands shoehorn into a



tight time table. Recognizing their increased stature, the Games brought out Bob Worrall of Ontario to add to the adjudicators panel.

Even though this was the first U.S. Games on the circuit since September 11, several competitors (and a couple adjudicators!) didn't take into account the extra time needed at the border. The events subsequently caught up in time, thanks to the diligent efforts of Chief Steward Lynn Bullis and the stewarding team. Both opening and closing massed bands were efficient and on time, thanks to the marshalling efforts of Senior D/M John Nichol.

Games Snapshot

Soloists: 162, *Bands:* 19
Weather: Sunny and hot with a gentle breeze throughout the day.
Adjudicators: Jim Barrie, Rene Cusson, Colin Gemmell, Dave Hicks, James McColl, Derek Milloy, Skye Richendrfer, Hal Senyk, Bob Worrall, John Fisher, Willie McErlean

Grade 5 Piping

- 2/4 March "A"*
 1. Matt Maier
 2. Daniel McQuade
 3. Jessica Logan
 4. Nicholas Henderson
 5. Graeme Pratt

Slow Air "A"

1. Don Ross
 2. Alastair Lee
 3. Angus Martin
 4. Daniel McQuade
 5. Matt Maier

2/4 March "B"

1. Amber Kerman
 2. David MacNeil
 3. Tomas Pevalta
 4. Michael Gazeley-Romney
 5. Connor Marvin

Slow Air "B"

1. Kyle Banta
 2. Tina Hamrick
 3. Tomas Pevalta
 4. Connor Marvin
 5. Craig Matthews

Aggregate: Matt Maier, Amber Kerman, Kyle Banta

Grade 4 Piping

- 2/4 March*
 1. Ryan Angeltvedt
 2. Kevin MacNeil
 3. Andrew Pritchett
 4. Scott Needham
 5. Karen Dykes

6/8 March

1. Colin R. Merry
 2. Scott Needham
 3. Kyle Ross DeGraw
 4. Carl James Hampson
 5. Karen Dykes

Aggregate: Ryan Angeltvedt, Colin R. Merry

Grade 3 Piping

- 2/4 March*
 1. Robert-John Houston
 2. Mark Mullaney
 3. Sean Van de Voorde
 4. Kaleena Matheson
 5. Patrick Case
 6. Colin Lentz

Strathspey & Reel

1. Robb Scott
 2. Sean Van de Voorde
 3. Patrick Case
 4. Robert-John Houston
 5. Colin Lentz
 6. Emerson Dodge

Aggregate: Robert-John Houston

Grade 2 Piping

- March, Strathspey & Reel*
 1. Peter Moran
 2. Micah Babinski
 3. Tamara Cameron
 4. Will Nichols

Jig & Hornpipe

1. Micah Babinski
 2. Kirsten Mossington
 3. Steven Anderson
 4. Colin Lee

Aggregate: Micah Babinski

Grade 1 Piping

- March, Strathspey & Reel*
 1. Blair Cooper
 2. Malcolm Wallace
 3. Kevin Watsyk
 4. Andrew Lee
 5. Evan Stewart

Piobaireachd

1. Kelly Fuller
 2. Blair Cooper
 3. Seth Walker
 4. Drew Dodge

Jig & Hornpipe

1. Kevin Watsyk
 2. Malcolm Wallace

3. Elizabeth Dunsire
 4. Robert Abel
 5. Blair Cooper

Aggregate: Blair Cooper

Professional Piping

- March, Strathspey & Reel*
 1. Alan Bevan
 2. Jack Lee
 3. Andrew Bonar

Piobaireachd

1. Jack Lee
 2. Alan Bevan
 3. Jori Chisholm

Jig & Hornpipe

1. Andrew Bonar
 2. Jori Chisholm
 3. Alan Bevan
 4. Andrew Smith

Aggregate: Alan Bevan

Grade 4 Side Drumming

- 2/4 March*
 1. Curtiss Mann
 2. David Hoffert
 3. Ben Anderson
 4. Alex Moscrip

6/8 March

1. Alanna MacRitchie
 2. Iain Mack
 3. Randall White
 4. Alex Moscrip

Aggregate: Curtiss Mann, Alanna MacRitchie

Grade 3 Side Drumming

- 2/4 March*
 1. Brittany Nelson
 2. Andrew Finley
 3. Janine Johnston

Strathspey & Reel

1. Ted McKnight
 2. Cameron Reid
 3. Andrew Finley

Aggregate: Brittany Nelson, Ted McKnight, Andrew Finley

Grade 2 Side Drumming

- March, Strathspey & Reel*
 1. Alexander Munro
 2. Kate Boyd
 3. Holly Tawse

Hornpipe & Jig

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

Aggregate: Alexander Munro, Holly Tawse

Grade 1 Side Drumming

- March, Strathspey & Reel*
 1. Grant Maxwell

Hornpipe & Jig
 1. Grant Maxwell

Aggregate: Grant Maxwell

Professional Side Drumming

- March, Strathspey & Reel*
 1. Reid Maxwell
 2. Duncan Millar

Hornpipe & Jig

1. Reid Maxwell
 2. Duncan Millar

Aggregate: Reid Maxwell

Grade 2 Tenor Drumming

- 2/4 March*
 1. James G. Marshall
 2. Katie McKnight
 3. Sarah Hoffert

Grade 1 Tenor Drumming

- March, Strathspey & Reel*
 1. Annie Head

Grade 4 Bands

- Medley*
 1. Sir James McDonald
 2. Northwest MacGregor
 3. White Spot
 4. Keith Highlanders

Best Drum Corps:

- Sir James McDonald

Grade 3 Bands

- Medley*
 1. Robert Malcolm Memorial III
 2. Washington Scottish
 3. Elliott Bay

Best Drum Corps:

- Robert Malcolm Memorial III

Grade 2 Bands

- Medley*
 1. Maple Ridge
 2. Robert Malcolm Memorial II

Best Drum Corps:

- Robert Malcolm Memorial II

Grade 1 Bands

- Medley*
 1. Simon Fraser University
 2. Alberta Caledonia

Best Drum Corps:

- Simon Fraser University

March, Strathspey & Reel

1. Simon Fraser University
 2. Alberta Caledonia

Best Drum Corps:

- Simon Fraser University

Overall

1. Simon Fraser University
 2. Alberta Caledonia

Best Drum Corps:

- Simon Fraser University

The Sons of Scotland Highland Games returned to Rotary Stadium in



Abbotsford, opening under cloudy skies and light drizzle but quickly clearing to bright sunshine. The stadium allowed adequate space for the solo events, which were spread around the perimeter of the track, with highland dancing in front of the grand stand. A smaller adjudicators panel was used for the smaller number of entries and events, which pushed the end of the solo events into mid-afternoon.

Like the Bellingham Games, a massed bands was part of the opening ceremonies. The opening and closing massed bands

could again have used a designated Drum Major to "get the show on the road" and avoid the situation where band members were straggling back along the track while opening ceremonies was going on.

The highland dancing events in front of the grand stand did not finish in time for the start of the band contest, so the band events were held on the opposite side of the track. The Grade 2 competition was marked by some controversy with the Maple Ridge Pipe Band not starting from the previously established starting line and a player leaving the Robert Malcolm Memorial Pipe Band II while halted at the starting line. (Photo: Ken MacKenzie)

Games Snapshot

Soloists: 110, *Bands:* 11

Weather: Light rain in the morning clearing to hot sunny day by noon

Adjudicators: Kim Chisholm, Rene Cusson, Graham Davidson, Bruce McIntosh, Jim Stewart, Karen Pery

Beginner Piping

- No competitors

Grade 5 Piping

- 2/4 March "A"*
 1. Alastair Lee
 2. Nicholas Henderson
 3. Scott McDermid
 4. Kyle Banta

Slow Air "A"

1. Scott McDermid
 2. Alastair Lee
 3. Nicholas Henderson
 4. Noel Keyes

2/4 March "B"

1. John Lee
 2. Graeme Pratt
 3. Megan Angeltvedt
 4. Jake Yonge

Slow Air "B"

1. John Lee
 2. John Gilmour
 3. Graeme Pratt
 4. Matthew MacPhail

Aggregate: Alastair Lee, John Lee

Grade 4 Piping

- 2/4 March*
 1. Jessica Ibach
 2. Ryan Angeltvedt
 3. Andrew Hession

Strathspey & Reel

1. Callum Mathers
 2. Ryan Angeltvedt
 3. Graeme Vivian

Aggregate: Ryan Angeltvedt

Grade 3 Piping

- 2/4 March*
 1. Josh McLaughlin
 2. Robert-John Houston
 3. Robb Scott
 4. Nicholas Glover

Strathspey & Reel

1. Laura C. Rose
 2. Robb Scott
 3. Robert-John Houston
 4. Shane Smith

Jig

1. Nicholas Glover
 2. Robert-John Houston
 3. Emerson Dodge
 4. Kaleena Matheson

Aggregate: Robert-John Houston

Grade 2 Piping

- March, Strathspey & Reel*
 1. Matt Reid
 2. Colin Lee
 3. Kirsten Mossington

Piobaireachd

1. Alexander Gale
 2. Michael Lake
 3. Steven Anderson

Jig

1. Micah Babinski
 2. Colin Lee
 3. Michael Lake

Aggregate: Colin Lee

Grade 1 Piping

- March, Strathspey & Reel*
 1. Kelly Fuller
 2. Kevin Watsyk
 3. Blair Cooper
 4. Iain Bullis

Piobaireachd

1. Blair Cooper
 2. Myles Wilcott
 3. Iain Bullis
 4. Drew Dodge

Jig & Hornpipe

1. Andrew Lee
 2. Kelly Fuller
 3. Michael McLeod
 4. Myles Wilcott

Aggregate: Kelly Fuller

Professional Piping

- March, Strathspey & Reel*
 1. Alan Bevan
 2. Andrew Bonar
 3. Jori Chisholm

Piobaireachd

1. Andrew Bonar
 2. Jori Chisholm
 3. Alan Bevan

Jig & Hornpipe

1. Alan Bevan
 2. Jori Chisholm
 3. Alan Walters

Aggregate: Alan Bevan

Adult Piping

- 2/4 March*
 1. Ian Perry
 2. Bill McIvor
 3. Bob McIlwaine

Slow Air

1. Bob McIlwaine
 2. Bill McIvor
 3. Ken MacKenzie

Aggregate: Bob McIlwaine

Beginner Side Drumming

- Any March*
 1. Emily McDermid

Grade 4 Side Drumming

- 2/4 March*
 1. Alex Moscrip
 2. Alanna MacRitchie
 3. Sarah McLatchy
 4. Colin Hearty

6/8 March

1. Alanna MacRitchie
 2. Alex Moscrip
 3. Jennifer Patch

Aggregate: Alex Moscrip, Alanna MacRitchie

Grade 3 Side Drumming

- 2/4 March*
 1. Shawna Keyes
 2. Cameron Reid
 3. Rayna Watson

6/8 March

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

Aggregate: Shawna Keyes, Cameron Reid

Grade 2 Side Drumming

- March, Strathspey & Reel*
 1. Holly Tawse
 2. Alexander Munro

Hornpipe & Jig

1. Alexander Munro
 2. Holly Tawse

Aggregate: Alexander Munro, Holly Tawse

Grade 1 Side Drumming

- March, Strathspey & Reel*
 1. Grant Maxwell

Hornpipe & Jig

1. Grant Maxwell

Aggregate: Grant Maxwell

Professional Side Drumming

- No competitors

Grade 2 Tenor Drumming

- 2/4 March*
 1. James G. Marshall
 2. Michael Dykes
 3. Julie Ann Gilmour

Grade 1 Tenor Drumming

- Hornpipe & Jig*
 1. Annie Head

Grade 4 Bands

- Medley*
 1. Northwest MacGregor
 2. White Spot
 3. Fraser Valley Youth

Best Drum Corps:

- Northwest MacGregor

Grade 3 Bands

- March, Strathspey & Reel*
 1. Robert Malcolm Memorial III
 2. Chilliwack & District
 3. Vancouver Police

Best Drum Corps:

- Robert Malcolm Memorial III

Grade 2 Bands

- Medley*
 1. Robert Malcolm Memorial II
 2. Maple Ridge

Best Drum Corps:

- Robert Malcolm Memorial II

March, Strathspey & Reel *

1. Maple Ridge
 2. Robert Malcolm Memorial II

Best Drum Corps:

- Maple Ridge *

Overall *

1. Maple Ridge
 2. Robert Malcolm Memorial II

Best Drum Corps: Maple Ridge (on MSR preference) *

* Reflects the June 20 final decision of the BCPA Board to overturn the June 9 decision of the Competition Committee and to apply the originally assigned penalty placings. See Board Notes on page 9 for details.

The BC Highland Games celebrated its tenth anniversary at Town Centre Stadium with sizeable competitor numbers and a good gate. Organizers Angus Macpherson and Bill Elder continued the successful format of continuous entertainment around all parts of the field. 10 solo piping and 2 solo drumming platforms were in use to get the individual events done in time for the 12:30 pm Marching & Deportment competition. The Games had the presence of the City of Regina Pipe Band as the guest band, 16 year old Grade 2 piper Stuart Peters



of Dundee, Scotland, and professional piper Bernard Bouhadana and professional drummer Louise Hansen, both of Denmark. The bands played to a full grandstand and a packed adjacent beer garden. The massed bands was a great show, with bands entering the field by grade from four directions. And the beer garden Ceilidh was a big hit with lots of playing by several bands..

Games Snapshot

Soloists: 144, *Bands:* 15

Weather: Warm and overcast all day with a brief light shower in mid-afternoon.

Adjudicators: Peter Aumonier, Kim Chisholm, Dan Diessner, Graham Davidson, Dave Hicks, David Hilder, Colin MacKenzie, Rob Menzies, Derek Milloy, Keith Paton; Colin Nicol, Scott Perrier, Scott Robertson

Grade 5 Piping

2/4 March "A"

1. Nicholas Henderson
2. Noel Keyes
3. David MacNeil
4. John Lee
5. Laura Vivian

Slow Air "A"

1. John Lee
2. Nicholas Henderson
3. Graeme Pratt
4. David MacNeil

2/4 March "B"

1. Alastair Lee
2. Jessica Logan
3. Kelsey Antoniali
4. Peter Christiansen

Slow Air "B"

1. Megan Angeltvedt
2. Jessica Logan
3. Scott McDermid
4. Alec Lahti

Aggregate: Nicholas Henderson, Jessica Logan

Grade 4 Piping

2/4 March

1. Jessica Ibach
2. Andrew Hession
3. Carl James Hampson
4. Cooper Sims

Strathspey & Reel

1. Andrew Hession
2. Kevin MacNeil
3. Brittney-Lynn Otto
4. Ryan Angeltvedt

Aggregate: Andrew Hession

Grade 3 Piping

2/4 March

1. Robert-John Houston
2. Josh McLaughlin
3. Brenda Rodney
4. Nicholas Glover

Strathspey & Reel

1. Emerson Dodge
2. Robert-John Houston
3. Shane Smith
4. Robb Scott

Piobaireachd

1. Shane Smith
2. Robert-John Houston
3. Laura C. Rose
4. Josh McLaughlin

Aggregate: Robert-John Houston

Grade 2 Piping

March, Strathspey & Reel

1. Colin Lee
2. Kirsten Mossington
3. Matt Reid
4. Will Nichols
5. Tamara Cameron

Piobaireachd

1. Blair Stewart
2. Colin Lee
3. Alexander Gale
4. Ben Parsonson

Jig

1. Blair Stewart
2. Colin Lee
3. Matt Reid
4. Cameron King
5. Stuart Peters

Aggregate: Colin Lee

Grade 1 Piping

March, Strathspey & Reel

1. Drew Dodge
2. Andrew Lee
3. Dave Thorpe
4. Elizabeth Dunsire
5. Kelly Fuller

Piobaireachd

1. Evan Stewart
2. Elizabeth Dunsire
3. Drew Dodge
4. Andrew Lee

Jig & Hornpipe

1. Myles Wilcott
2. Evan Stewart
3. Kevin Watsyk
4. Drew Dodge
5. Neil MacPherson

Aggregate: Evan Stewart, Drew Dodge

Professional Piping

March, Strathspey & Reel

1. Alan Bevan
2. Andrew Douglas
3. Andrew Bonar

Piobaireachd

1. Alan Bevan
2. Jori Chisholm
3. Alex Galloway
4. Andrew Bonar

Jig & Hornpipe

1. Alan Bevan
2. Andrew Bonar
3. Jori Chisholm

Aggregate: Alan Bevan

Adult Piping

2/4 March

1. Ian Perry
2. Ken MacKenzie
3. William McIvor

Slow Air

1. Bob McIlwaine
2. Ian Perry
3. William McIvor

Aggregate: Ian Perry

Grade 4 Side Drumming

2/4 March

1. Alanna MacRitchie
2. Alex Moscrip
3. Colin Hearty
4. Sarah McLatchy

6/8 March

1. Iain Mack
2. Alan Bakuska
3. Alex Moscrip
4. Sarah McLatchy

Aggregate: Alanna MacRitchie, Iain Mack, Alex Moscrip

Grade 3 Side Drumming

2/4 March

1. Cameron Reid
2. Shawna Keyes

6/8 March

1. Cameron Reid
2. Shawna Keyes

Aggregate: Cameron Reid

Grade 2 Side Drumming

March, Strathspey & Reel

1. Alexander Munro
2. Kate Boyd
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. Grant Maxwell

Hornpipe & Jig

1. Grant Maxwell

Aggregate: Grant Maxwell

Professional Side Drumming

March, Strathspey & Reel

1. Reid Maxwell

Hornpipe & Jig

1. Reid Maxwell

Aggregate: Reid Maxwell

Grade 2 Tenor Drumming

6/8 March

1. Michael Dykes
2. Graeme Mack
3. Julie Ann Gilmour

Grade 1 Tenor Drumming

March, Strathspey & Reel

1. Annie Head
2. Mary Bruce
3. Kate Rennie

Grade 4 Bands

Medley

1. Northwest MacGregor
2. White Spot
3. Robert Malcolm Memorial IV

Best Drum Corps: White Spot

Grade 3 Bands

Medley

1. Washington Scottish
2. Robert Malcolm Memorial III
3. Chilliwack & District

Best Drum Corps:

Robert Malcolm Memorial III

March, Strathspey & Reel

1. Robert Malcolm Memorial III
2. Washington Scottish
3. Chilliwack & District

Best Drum Corps:

Robert Malcolm Memorial III

Overall

1. Robert Malcolm Memorial III
2. Washington Scottish
3. Chilliwack & District

Best Drum Corps:

Robert Malcolm Memorial III

Grade 2 Bands

Medley, MSR & Overall

1. Robert Malcolm Memorial II
2. Maple Ridge
3. City of Regina

Best Drum Corps:

Robert Malcolm Memorial II

Grade 1 Bands

Medley, MSR and Overall

1. Simon Fraser University

Best Drum Corps:

Simon Fraser University

Open Bands

Marching & Deportment

1. Combined SFU & Robert Malcolm Memorial II
2. Maple Ridge
3. Seaforth Highlanders of Canada

Penticton Highland Games • July 6, 2002 • Kings Park, Penticton, BC

The Penticton Highland Games were quite a contrast this year; huge piping and drumming entries and dismal highland dancing entries (one platform). The Piping Hot Summer Drummer School in Vernon that week and the Canadian Highland Dancing Championships in Vancouver that weekend were the contributing factors.

The individual and band events progressed smoothly throughout the day, primarily as a result of the organizing



efforts of the Mair family. However, a noticeable gaffe was the opening massed bands on field exhibiting "2 minutes of silence" while the platform party and the massed bands drum major looked to each other for what to do next.

An interesting food concession at the Games was pizza slices, which were in continuous demand throughout the day.

Games Snapshot

Soloists: 133, *Bands:* 9

Weather: Sunny and hot all day although overcast at times

Adjudicators: Jack Cairney, Graham Davidson, Steve Geddes, Dave Hicks, Angus MacPherson, James W. Troy, Gregor Merry, Scott Robertson

Beginner Piping

Any March
1. Christopher Low
2. Erin Warkman
3. Lindsay King

Grade 5 Piping

2/4 March "A"
1. Alastair Lee
2. Scott McDermid
3. John Lee
4. John Gilmour

Slow Air "A"

1. Scott McDermid
2. Alastair Lee
3. Cameron Harding-Rooney
4. Carter Mann

Aggregate: Alastair Lee, Scott McDermid

2/4 March "B"

1. Jessica Logan
2. Megan Angeltvedt
3. David MacNeil
4. Nicholas Henderson

Slow Air "B"

1. Megan Angeltvedt
2. Nicholas Henderson
3. Patti LeBlanc
4. Noel Keyes

Aggregate: Megan Angeltvedt

Grade 4 Piping

2/4 March
1. Jessica Ibach
2. Ryan Angeltvedt
3. Karen Dykes
4. Andrew Pritchett
5. Mary Thurber

Piobaireachd

1. Darlene Lewis-Chinn
2. Callum Mathers
3. William Shaw
4. Kyle Ross DeGraw

Aggregate: Jessica Ibach, Darlene Lewis-Chinn

Grade 3 Piping

2/4 March
1. Andrew Spitsnogle
2. Robb Scott
3. Robert-John Houston
4. Blake Anderson
5. Jesse Bills

Strathspey & Reel

1. Josh McLaughlin
2. Robb Scott
3. Jesse Bills
4. Robert-John Houston
5. Stuart Aumonier

Aggregate: Robb Scott

Grade 2 Piping

March, Strathspey & Reel
1. Kirsten Mossington
2. Micah Babinski
3. Colin Lee

Jig & Hornpipe

1. Cameron King
2. Colin Lee
3. Steven Anderson

Aggregate: Cameron King, Colin Lee, Kirsten Mossington

Grade 1 Piping

March, Strathspey & Reel
1. Andrew Lee
2. Kelly Fuller
3. Blair Cooper

Jig & Hornpipe

1. Evan Stewart
2. Elizabeth Dunsire
3. Neil Macpherson

Aggregate: Andrew Lee, Evan Stewart

Professional Piping

March, Strathspey & Reel
1. Bernard Bouhadana
2. Rob Bruce
3. Alison Dunsire

Piobaireachd

1. Jori Chisholm
2. Kevin MacDonald
3. Ed McIlwaine

Jig & Hornpipe

1. Jori Chisholm
2. Peter Aumonier
3. Bernard Bouhadana

Aggregate: Jori Chisholm

Adult Piping

2/4 March
1. Diana-Jo Rex
2. Cliff Fournier
3. Geordie Young

Slow Air

1. Diana-Jo Rex
2. Cliff Fournier
3. Geordie Young

Aggregate: Diana-Jo Rex

Club 50 (Adult over 50)

2/4 March
1. Barry Mattock
2. Bob McIlwaine

Slow Air

1. Bob McIlwaine
2. Dr. B. Daniel MacLeod

Aggregate: Bob McIlwaine

Beginner Side Drumming

Any March
1. Matthew Fournier
2. Emily McDermid
3. Eric Clarke

Grade 4 Side Drumming

2/4 March
1. Colin Hearty
2. David Hoffert
3. Sarah McLatchy
4. Alanna MacRitchie

6/8 March

1. Lee Campese
2. Iain Mack
3. Alex Moscrip
4. David Hoffert

Aggregate: Lee Campese, Colin Hearty

Grade 3 Side Drumming

2/4 March
1. Cameron Reid
2. Shawna Keyes
3. Fiona Vandergucht

6/8 March

1. Cameron Reid
2. Fiona Vandergucht
3. Christa Renneberg

Aggregate: Cameron Reid

Grade 2 Side Drumming

March, Strathspey & Reel
1. Alexander Munro
2. Holly Tawse

Hornpipe & Jig

1. Alexander Munro
2. Holly Tawse

Aggregate: Alexander Munro

Grade 1 Side Drumming

- No Competitors

Professional Side Drumming

March, Strathspey & Reel
1. Louise Hansen

Hornpipe & Jig

1. Louise Hansen

Aggregate: Louise Hansen

Grade 2 Tenor Drumming

2/4 March
1. Michael Dykes
2. Anna Sergeant
3. Julie Ann Gilmour

Grade 1 Tenor Drumming

March, Strathspey & Reel
1. Sarah Ballard

Open Drum Corps

Fanfare
1. White Spot

Grade 4 Bands

Medley
1. White Spot
2. Fraser Valley Youth
3. Kelowna Legion
(on Ensemble Pref)

Best Drum Corps: White Spot

Grade 3 Bands

Medley
1. Robert Malcolm Memorial III
(on Ensemble Pref)
2. Chilliwack & District

Best Drum Corps: Robert Malcolm Memorial III

Grade 2 Bands

Medley
1. Maple Ridge

Best Drum Corps: Maple Ridge

March, Strathspey & Reel
1. Maple Ridge

Best Drum Corps: Maple Ridge

Overall
1. Maple Ridge

Best Drum Corps: Maple Ridge

While the Skagit Valley Highland Games has grown into a quite a large, diverse and colourful Games, this year's individual piping and drumming events got off to a rocky start. Platforms not ready, numbered or in order, some temporarily missing event folders, and getting the adjudicators for the final platform caused competitor confusion and a late start to several events. Most events got back on schedule but a couple events were quite late in finishing.



In contrast, all the band events proceeded right on schedule. The massed bands got off to a false start as the lead drum major gave the word of command without naming the tune (despite several shouted requests from the front rank pipers). Finally, still thirsty band members found themselves evicted from the beer tent about an hour after massed bands if they didn't have a wrist band for the fiddler's concert on the adjacent stage.

Games Snapshot

Soloists: 136, *Bands:* 15

Weather: Overcast in the morning with sunny periods later in the day.

Adjudicators: Andrew Bonar, Dani Brin, Graham Davidson, Duncan Fraser, Dave Hicks, Jack Lee, Ian MacDougall, Rob MacNeil, Bruce McIntosh, Alison Stewart, Jim Stewart, Willie McErlan, Colin Nicol

Grade 5 Piping

2/4 March "A"

1. Nicholas Henderson
2. Megan Angelvedt
3. Nicholas Inasley
4. Kyle Banta

Slow Air "A"

1. Nicholas Henderson
2. John Gilmour
3. Donald Ross
4. Craig Matthews

Aggregate: Nicholas Henderson

2/4 March "B"

1. Noel Keyes
2. John Lee
3. Tomas Peralta
4. Daniel McQuade

Slow Air "B"

1. Tomas Peralta
2. Holly File
3. John Lee
4. Cameron Hardinge-Rooney

Aggregate: Tomas Peralta

Grade 4 Piping

2/4 March

1. Jessica Ibach
2. Ryan Angeltvedt
3. Scott Needham
4. Karen Dykes

6/8 March

1. Karen Dykes
2. Jessica Ibach
3. Callum Mathers
4. Kyle Ross DeGraw

Aggregate: Jessica Ibach

Grade 3 Piping

2/4 March "A"

1. Jesse Bills
2. Robb Scott
3. Emerson Dodge
4. Shardae Joy

Strathspey & Reel "A"

1. Laura C. Rose
2. Robb Scott
3. Josh McLaughlin
4. Shardae Joy

Piobaireachd "A"

1. Josh McLaughlin
2. Jesse Bills
3. Emerson Dodge
4. Laura C. Rose

Aggregate: Jesse Bills

2/4 March "B"

1. Cameron McColl
2. Robert-John Houston
3. Eric McAskill

Strathspey & Reel "B"

1. Shane Smith
2. Robert-John Houston
3. Owen Barrington

Piobaireachd "B"

1. Kaleena Matheson
2. Robert-John Houston
3. Shane Smith

Aggregate: Robert-John Houston

Grade 2 Piping

March, Strathspey & Reel

1. Colin Lee
2. Steven Anderson
3. Peter Moran
4. Tyler MacDonald

Piobaireachd

1. Blair Stewart
2. Micah Babinski
3. Kirsten Mossington
4. Colin Lee

Jig & Hornpipe

1. Steven Anderson
2. Micah Babinski
3. Will Nichols
4. Peter Moran

Aggregate: Steven Anderson

Grade 1 Piping

March, Strathspey & Reel

1. Evan Stewart
2. Blair Cooper
3. Andrew Lee
4. Kelly Fuller

Piobaireachd

1. Myles Wilcott
2. Seth Walker
3. Elizabeth Dunsire
4. Evan Stewart

Jig & Hornpipe

1. Blair Cooper
2. Andrew Lee
3. Iain Bullis
4. Kevin Watsyk

Aggregate: Blair Cooper

Professional Piping

March, Strathspey & Reel

1. Alan Bevan
2. Andrew Douglas
3. Jori Chisholm

Piobaireachd

1. Alan Bevan
2. Jori Chisholm
3. Andrew Douglas

Jig & Hornpipe

1. Andrew Bonar
2. Alan Bevan
3. Jori Chisholm

Aggregate: Alan Bevan

Adult Piping

Slow Air

1. Bill McIvor
2. Ken MacKenzie
3. Bob McLlwaine

6/8 March

1. Ken MacKenzie
2. Bob McLlwaine
3. Bill McIvor

Aggregate: Ken MacKenzie

Grade 4 Side Drumming

2/4 March

1. Ben Anderson
2. David Hoffert
3. Sarah McLatchy
4. Aaron Copeland
5. Michael Harris

6/8 March

1. Aaron Copeland
2. Lee Campese
3. Sarah McLatchy
4. Ben Anderson

Aggregate: Aaron Copeland, Ben Anderson

Grade 3 Side Drumming

2/4 March

1. Cameron Reid
2. Rayna Watson
3. Christa Renneberg

6/8 March

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

Aggregate: Cameron Reid

Grade 2 Side Drumming

March, Strathspey & Reel

1. Alexander Munro
2. Stephen Farrell

Hornpipe & Jig

1. Alexander Munro

Aggregate: Alexander Munro

Grade 1 Side Drumming

- No competitors

Professional Side Drumming

March, Strathspey & Reel

1. Duncan Millar

Hornpipe & Jig

1. Duncan Millar

Aggregate: Duncan Millar

Grade 2 Tenor Drumming

6/8 March

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

Grade 1 Tenor Drumming

March, Strathspey & Reel

1. Annie Head

Grade 4 Bands

Medley

1. White Spot
2. Keith Highlanders
3. Northwest MacGregor

Best Drum Corps: White Spot

Grade 3 Bands

March, Strathspey & Reel

1. Robert Malcolm Memorial III
2. Chilliwack & District
3. Washington Scottish

Best Drum Corps:

Robert Malcolm Memorial III

Grade 2 Bands

Medley

1. Maple Ridge
2. Robert Malcolm Memorial II

Best Drum Corps: Maple Ridge

Grade 1 Bands

Medley

1. Simon Fraser University

Best Drum Corps:

Simon Fraser University

March, Strathspey & Reel

1. Simon Fraser University

Best Drum Corps:

Simon Fraser University

Overall

1. Simon Fraser University

Best Drum Corps:

Simon Fraser University

Dr. Dan Reid Memorial Contest

April 13, 2002 • Westin St. Francis Hotel
San Francisco, CA

Master's Challenge

March, Strathspey & Reel

1. Jack Lee
2. Roddy MacLeod
3. Bill Livingstone

Piobaireachd

1. Bill Livingstone
2. Roddy MacLeod
3. Jack Lee

Overall

1. Bill Livingstone
2. Jack Lee and Roddy MacLeod (tied)

Urlar

1. Willie McCallum
2. Bill Livingstone
3. Jack Lee

Cameron/Gillies Challenge

March, Strathspey & Reel

1. Iain Speirs
2. Andrew Hayes
3. Paula Glendinning

Piobaireachd

1. Iain Speirs
2. Andrew Hayes
3. Paula Glendinning

Overall: Iain Speirs

Jig & Hornpipe

(Combined Cameron/Gillies and Masters)

1. Jack Lee
2. Willie McCallum
3. Roddy MacLeod

Oot and About

- Best wishes to BCPA member bands competing at the World Pipe Band Championships this year: **Keith Highlanders Pipe Band**, **Maple Ridge Pipe Band**, **Robert Malcolm Memorial Pipe Band II**, and the **Simon Fraser University Pipe Band**, which will be also be competing at the North American Pipe Band Championships the week before.
- Congratulations to **Nicole Braconnier** of the Vancouver Ladies Pipe Band and **Andre Tessier** of the SFU Pipe Band who got married over the Victoria Day weekend in May.
- More wedding bells: Taking advantage of the trip to Scotland, SFU Pipe Band members **Dani Brin** and **Duncan Millar** will be tying the knot in Inveraray two days after the Worlds.

The 56th Annual Pacific Northwest Scottish Highland Games & Clan Gathering

Saturday and Sunday, July 27 & 28, 2002

King County Fairgrounds
Enumclaw, WA

Featuring:

Piping, Drumming, Pipe Bands, Highland Dancing, Parade of Clans,
Scottish Athletic Events, Clans & Vendor Booths, Celtic Arts Showcase.

Open Hornpipe & Jig Contest: Friday 8:00 pm; Other solo events: 8:00 am each day
Band Events: 1:30 pm each day

For Further Information: Candi Burpee 425-745-9317 or www.sshga.org

