

WINTER 2002

B.C. PIPERS' ASSOCIATION
Newsletter



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Alliance of North American Pipe Band Associations



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B.C. Pipers' Association

Newsletter

WINTER 2002

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SUBMISSIONS FOR NEXT ISSUE DUE

April 1, 2003

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On the cover

The classic piping scene at Burns' Dinners worldwide.

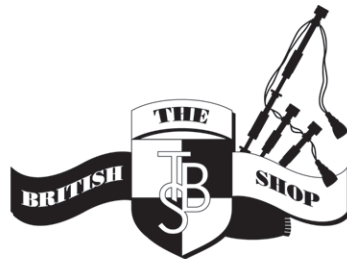
Photos by Bob Dunsire, Rob MacNeil, Jan Mattock, Allan and Gayle Skalazub.

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do not necessarily reflect the opinions of
the Editor or the BC Pipers' Association.

Toward Improving the Quality of Adjudication

The Alliance of North American Pipe Band Associations (ANAPBA) meeting in Atlanta in January produced a remarkable achievement in the development of a recommended Adjudicator Certification and Professional Development Program (ACPD). With the Music Boards representatives of the continent's pipe band associations brought together for the first time, their weekend's work culminated a year's worth of research, synthesis and debate on this challenging initiative.

While this program will not have a major effect on associations that already have such programs in place, such as the Pipers and Pipe Band Society of Ontario, the Eastern United States Pipe Band Association, and the Atlantic Canada Pipe Band Association, the other North American associations will have a significant task ahead implementing such a program.

How will this program affect the BC Pipers Association? The BCPA Approved Adjudicator List contains several adjudicators who by their significant solo and band competitive achievements have the stature to adjudicate such events as the Glenfiddich Championship and the Grade 1 World Pipe Band Championship. Many others on the List have distinguished themselves in solo and band competitions nationally and internationally and have earned the respect of their peers and the players on the other side of their adjudicating pen. The BCPA gets a "reflected glow" from these adjudicators when they are invited to adjudicate outside our jurisdiction because they are respected as high quality adjudicators.

However we should realize that, as it stands right now, none of these BCPA approved adjudicators are permitted to adjudicate at the World Pipe Band Championships or even a Grade 4 band competition in Scotland. Does this make sense? No, but the reason is that the RSPBA does not consider the BCPA system of only "peer review" for getting onto the adjudicators list a credible equivalent to their advanced system of peer review plus certification in music knowledge and playing ability, training courses, apprenticing, and adjudication examination. The introduction of the new ACPDP will move the BCPA closer to the RSPBA system and may eventually allow a recognition of program equivalence.

The real impact of the new ACPDP will not be evidenced by the small number of top BCPA adjudicators who go on to judge at the world's premier events; it will be shown, instead, in the preparation of the next generation of young adjudicators. The increasing standard of competitor performance and presented music repertoire in all grades, the growing number of competitors and need to adjudicate the events within defined time frames, the increasing expectation of quality critique sheets, and growing expectation from competitors to play in front of adjudicators who have distinguished themselves in the same arena presents a daunting task for those considering the adjudicator track.

The new ACPDP will provide these new adjudicators with an entry level to adjudicating via the "B" certificate while they build their professional competitive record and adjudicating confidence toward the "A" certificate, training in the elements of adjudicating (such as writing effective and constructive critique sheets, weighing particular elements of the performances in the formulation of the prize list, adjudicating within given time frames, working with the steward to efficiently manage the competitor flow, etc) and the opportunity to gain the knowledge and wisdom of senior adjudicators through apprenticing.

It is now the responsibility, not the option, of the North American pipe band associations to provide this learning environment for new adjudicators and a professional development environment for approved adjudicators to continue improving their quality of adjudication. Through these efforts, John Wilson's famous tune "The Judging Was Bad" might be viewed as a footnote in a past, not future, era.

ANAPBA Summit IV

The fourth Summit of the Alliance of North American Pipe Band Associations (ANAPBA) took place in Atlanta, GA, from January 10 to 12, 2003 hosted by the Eastern United States Pipe Band Association. This was the first time that the Music Board representatives of each association were in attendance.

The associations represented at the meeting were:

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

In addition, Jeff Mann, Founder of ANAPBA, and Ian Embelton, Executive Officer of the Royal Scottish Pipe Band Association, were in attendance at the Summit and significant time was devoted to topics of mutual interest between the RSPBA and North American associations.

The Summit opened on the Friday night with short presentations of the accomplishments of each association during the past year on administrative and music issues.

On Saturday morning, the Administrative group (Presidents of each association) and Music group (Music Board Reps of each association) meetings convened in separate rooms to address their pertinent issues. The groups reconvened during the afternoon for a joint session on working together with the RSPBA. Following the joint session, the Music group continued their work while two Administrative working groups continued on specific topics.

On Sunday morning, the Administrative and Music groups meetings continued, convening mid-morning for a joint session to present the Administrative group's recommendations and to present and approve the Music group's recommendations.

The major agreements from the Administrative Group were:

- ANAPBA associations would send their official publications (newsletter/magazine) to the RSPBA and the RSPBA would reciprocate with their magazine "The Pipe Band".
- RSPBA offered to include in their magazine a page devoted to news and information from ANAPBA associations. The content of that page would be coordinated through the ANAPBA Communications Team Leader.
- Each Association would put their Approved Adjudicators List on their website.

- A conference of all pipe band associations in the world would be convened in Glasgow on August 17, hosted by the RSPBA.
- The election of Vice Chair would not bind the association to which the Vice-Chair belongs to hosting the annual Summit.
- Future Summits locations were determined as: 2005 Winnipeg, Manitoba, 2006 Orlando, Florida, 2007 Toronto, Ontario.

Administrative recommendations to be considered by each association's executive for adoption:

- That Games Sponsors desiring to hire an adjudicator from another Association should contact that Association first.
- That pipe bands that desire to compete outside their home association shall provide a roster of members for their band, certified by their home association, with their contest entry form.
- That solo competitors who desire to compete outside their association provide a photocopy of their current association membership card with their contest entry form.
- That each association should become an Affiliated Association of the RSPBA
- Determination of home association: That unless otherwise agreed by all parties involved, in the event that an individual or band chooses to join an association other than that in which the individual or band resides, the individual or band shall pay the amount of membership dues to the association of choice or association of residence, whichever is greater.

Music recommendations to be considered by each association's executive for adoption:

- That the "Adjudicator Certification and Professional Development Program", developed and recommended by the Music group, be adopted in principle as a working document.
- That the Music Boards of each member association post on their own websites representative sound files of their solo champions in each grade, band champions in each grade and champions supreme and link it to the ANAPBA website as soon as possible.
- That by the 2004 season, the music requirements for Grade 3 solo side drumming become a March, Strathspey and Reel (same requirements as Grade 2 solo side drumming event), and a 6/8 march (same music requirements as currently in place).

Before the conclusion of the Summit, a Letter of Accord was signed by Al McMullin, Chair of ANAPBA and Ian Embelton, Executive Officer of RSPBA pledging greater cooperation on administrative, educational, and music topics.

For 2003, the new ANAPBA Chair is Rob MacNeil of BCPA and Dave Noga of SPBA was elected Vice Chair. ANAPBA Summit V will be in Vancouver, BC January 9 to 11, 2004.

ANAPBA Summit IV



ANAPBA Summit IV participants: **First/Front row (L-R):** David Noga (SPBA), Bob Allen (PPBSO), Scott MacDonald (WUSPBA), Ian Embelton (RSPBA), Al McMullin (EUSPBA), Rob MacNeil (BCPA), Jeff Mann (WUSPBA), Georgeann Hoel (PPBAM). **Second row:** Helen Harlow (EUSPBA), Aaron Noga (SPBA), Carole Hackett (EUSPBA), Marlene Stephen (PPBAM), Sandy Keith (SUSPBA), Ed Neigh (PPBSO), Doug Ross (EUSPBA), Robert Caudill (EUSPBA), Paula Glendinning (EUSPBA). **Third row:** Dan Diessner (BCPA), Jim Sim (MWPBA), Duncan Millar (BCPA), Iain MacDonald (SPBA), Ward Connolly (EUSPBA), Charlie MacDonald (PPBSO), John Geddes (SUSPBA), Tom Behrens (SUSPBA), Roddy MacDonald (SUSPBA), Kevin Blandford (WUSPBA), Stephanie McSween (ASPD), Cecilia Zappa (EUSPBA), Ann Gray (ASPD). Not shown in photo: Amanda Hammond (WUSPBA), Nancy Ewing (EUSPBA).

New Members...

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see page 26 for details

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from the
PRESIDENT

In my first message to members as your President, I would like to speak directly to particular membership categories in our Association.

To our new members: Thank you for joining the BCPA and welcome. Many of you are Junior members who have joined as part of preparing for your competitions. Our junior members make up about one third of our total membership and the new Board will be focussing on providing programs in addition to sponsoring competitions that will be of value to you in advancing your playing skills.

To parents: Welcome to the world of “Piping/Drumming Moms/Dads”. The new Board will be working on information booklets that will be of value to you in understanding the world of competitions and how to assist your child in preparing for them. Also, consider volunteering for your pipe band and for the BCPA. Your involvement helps advance the environment that your children are involved in.

To instructors: If you teach students in the beginner and lower grades, be there for your students when they compete. Tune their pipes or drums, help identify a piper to play for them, etc. If you can’t be there, arrange for a colleague to be there. Expose them to high quality musicians. Offer to take them to a professional piping/drumming competition or recital. Encourage them to listen to the BBC Pipeline program on the Internet. Your involvement with them outside of weekly lessons can do much to foster their interest in our instruments and music.

To adjudicators: Stay current and advance your judging skills and body of knowledge. The quality of playing has increased tremendously since we were actively competing and it is our responsibility to give competitors high quality assessments of their performance. Attend competitions and lis-

-continued on page 9

BOARD NOTES

The February 23 Board of Directors meeting approved a number of significant items. The following sections contain a summary of these approved initiatives.

Competition Rules Changes

- The competition rules shall include a list of all the officially recognized piping/pipe band associations affiliated with the BCPA
- The Competition Committee for a Games shall include at least one executive of the Games Sponsor’s organization
- In the event of a formally submitted protest at a Games, the Competition Committee shall be increased to include the BCPA representative and one other person without a conflict of interest in the matter.
- The right to appeal the findings of the Competition Committee on a protest shall be extended to any parties affected by the findings
- A band which drops a player when it has reached the starting line shall be subject to the same penalty as competing with a shortage of players.
- Games Sponsors shall avoid placing a numerical limit on the number of competitors who can enter for an event
- Events that have a numerical limit on the number of competitors who can enter for the event shall not be counted in the awarding of Grand Aggregate points.
- The definition of Beginner grade is revised to indicate that competitors must not have competed on the full instrument in solo competition
- Special single games approvals for non-panel adjudicators shall be an option only for players from jurisdictions without an adjudicator approval process.
- A band which is not a member of the BCPA or any officially recognized pipe band association affiliated with the BCPA shall have the option to request once per year that the \$30 CDN (\$20 US) “non-member fee” payable to a Games Sponsor be waived.
- Games Sponsors shall make reasonable efforts to have Final Massed Bands started no later than 5:45 pm.

Two proposed music requirements revisions (involving Piping Grade 4 Piobaireachd ground only and Side Drumming Grade 3 2/4 March) were deferred for further study as they would not be made effective for the 2003 season.

Adjudicator Certification and Professional Development Program

The ANAPBA recommendation for an Adjudicator Certification and Professional Development Program was accepted. The Board clarified that the three year adjudicating requirement in the baseline requirements for Ensemble discipline must include the same scope of events adjudicated as required during the band adjudicating apprenticeship.

The new program, contained on the BCPA website, introduces:

- “A” certificate and “B” certificate adjudicators where the “B” certificate is intended for entry level adjudicators and those without a professional grade competitive record.
- Certifications for adjudicators of solo Tenor and Bass competitions
- Examination requirements to assess music and playing knowledge and adjudication concepts
- Defined adjudicator training courses
- A shortened time frame to complete the apprenticing phase
- Required periodic professional development activities to maintain standing.

Also accepted was a proposed implementation timeline.

February 2003

Adopt revised baseline requirements and application form, and apply revised certification standards to all new and renewing adjudicators going forward

May 2003

Identify a charter group of "A" certificate calibre adjudicators (piping, side drumming, and tenor drumming) likely to administer BCPA examinations in the future.

October 2002

Implement the two level adjudicator system and conduct audit of existing BCPA Approved Adjudicators List. Invite BCPA Approved Adjudicators to apply for particular disciplines and levels or be automatically renewed into disciplines and levels based on existing information known to the Board.

Schedule exam preparation session and certification exam for charter group of adjudicators. The RSPBA, PPBSO, or EUSPBA exams will be administered to the charter group.

February 2004

Decision to develop BCPA designed certification exams and educational curricula or to use RSPBA, PPBSO, or EUSPBA certification exams and educational criteria for administration to adjudicators.

October 2004

Implement professional development activities of the program as outlined in the ANAPBA ACPDP recommendation

Introduce solo Tenor and Bass adjudicators to the BCPA Approved Adjudicators List and to adjudicate selected contests

February 2005

- Administer first BCPA certification exams and adjudicator training courses.

BCPA Trust Account Grants for the Advancement of Piping and Drumming

At a special general meeting on January 18, the following resolution was approved: "That the BC Pipers Association Board of Directors be permitted to withdraw up to \$10,000 from the Trust Account for the fiscal year 2003 for grants to piping and drumming education projects, for advancements of the Annual Gathering, and for special projects promoting the art of piping, drumming and pipe bands, subject to the formulation of specific policy guide lines and rules regarding disbursement."

On February 23, the Board approved the following rules for disbursement of grants from the BCPA Trust.

For the 2003 fiscal year, up to \$10,000 may be withdrawn from the BCPA Trust Account and distributed in the following ways:

- Up to \$3000 to the Annual Gathering for its growth, not for maintenance activities.
- Up to \$4000 for grants to match funds from applicants for special education projects. Not to exceed \$500 per grant.
- Up to \$3000 for grants to match funds from applicants for special projects to promote Piping and Drumming. Not to exceed \$1500 per grant.
- Only BCPA members may apply for these grants.
- All grants will be in Canadian funds.
- Grant applications must be formatted as a one page proposal and submitted to the Secretary, BC Pipers Association at the official address for the Association.
- Deadline for applications is April 30, 2003.
- Decisions on approved grants will be made by the Board of Directors at their May meeting.
- Successful applicants will be required to submit a report to the Board of Directors within 60 days of the completion of their project. The report shall be in a format suitable for inclusion as an article in the Newsletter.

from the PRESIDENT
-continued from page 8

ten to events that you are not judging. Attend recitals of fine players, purchase new CDs and books of piping/pipe band music. Attend judging seminars. Discuss adjudicating techniques with your colleagues.

To the general membership: You belong to one of the few pipe band associations in the world whose members have achieved the highest competitive successes in the world of solo piping and drumming and pipe bands. It is our responsibility to provide and advance the competitive environment and to support educational opportunities to continue developing world-class musicians. The Board is implementing programs and structural changes to the Association to support greater piping/drumming educational opportunities and to grow an endowment that will provide the future funds for these projects. Please consider donating to the BCPA for these programs. While your membership dues are used to conduct the present, your donations are used to build the future.



Robert MacNeil
President, BC Pipers Association

PIOBAIREACHD CLUB

submitted by Ron MacLeod

December 6, 2002

The meeting of the Club at the home of Lynn and Randy Bullis in Tsawwassen has followed a happy pattern over the years. This is the meeting where youngsters come out in force to blow their own pipe, so to speak. For some, it is the first time playing at the Club. For others it is a continuation of a practice they have followed over several years. For the adults, the joy is in observing some children progress from raw beginners to talented performers.

Lynn and Randy are wonderful hosts for this very special Club meeting. Not only is the hospitality warm and welcoming, but also, the spread of food and goodies is awesome. Besides, Lynn continues to honour the guests with oatcakes - and who could ask for more than that?

On this occasion there were eleven young players, some of whom played the ground only, some the ground and a variation and others who played a complete tune. It was interesting to note that, unlike some adults, the young pipers who played through closed the circle with a replaying of the first line in the ancient Gaelic manner.

John Lee in his first performance at the Club, led off with the ground of *The Old Woman's Lullaby*, followed by other first-timers, Megan Angelvedt playing the ground of *MacGregor's Salute*, Collin Kortschak playing the ground and 1st variation of *Caber Fèidh gu Bradh* and Ryan Angelvedt playing the ground and 1st variation of *Munro's Salute*.

Ben Parsonson then gave a fine rendition of *The Glen is Mine*. Will Nichols, who comes from Alaska, played *Too Long in This Condition*. Will and Ben are fine examples of dedication to learning the art of cèol mor. Their progress since last year raises expectations for the future.

Colin Lee played that wonderful tune that John MacDonald of Inverness surprisingly referred to as the greatest of laments, *The Little Spree*. He was followed by brother Andrew Lee with *The Desperate Battle of the Birds*. As someone said to Andrew, it won't be all that long before your father takes a back seat to you!

Micah Babinski stepped up with *MacGregor's Salute*. Micah, a pupil of Jori Chisholm, came from Seattle to play at this very special meeting of the Club. Jori can be proud of his pupil.

Liz Dunsire, the youngest of the Dunsire sisters, is showing remarkably good progress. She played *I Am Proud To Play The Pipe* - and it showed in her playing. Iain Bullis closed off the youth parade with an excellent rendition of *Too Long in This Condition*.

Jack Lee gave an introduction to his tune, *Lady Margaret MacDonald's Salute*. Jack described the three-stage transformation of piobaireachd from its oral origins in the period 1500-1800,

to the appearance of written music in the late 18th and early 19th century and subsequently the organization of the music by the Piobaireachd Society that commenced early in the 20th century. He touched on the resurrection of old manuscripts from the early 1800's, using the 1824 MacArthur/MacGregor manuscript of about 30 tunes as his example. This manuscript has a paucity of detail and modern-day pipers were for long stymied in interpreting the author's intentions. It took the dedicated work of many experts over a period of 20 years to unravel the mystery. Jack paid tribute to the late Seumas MacNeill whose commitment got the project under way. People like Andrew Wright and others at the College of Piping have since completed the translation of the MacArthur/MacGregor manuscript. What has emerged is a reflection of how the music was played 200 years ago. *Lady Margaret MacDonald's Salute* came out as a joyous paean of praise, a fitting tribute to a beautiful, noble lady, beloved by the local populace of Skye and much admired by the English lexicographer Samuel Johnson for her intelligence and wit.

Jori Chisholm closed the evening with *The Finger Lock*, a tune attributed by some to Ranald MacAilean Og of Morar, he of the *Red Speckled Bull* and *The Vaunting*.

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.

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Roger Ball M.D.

By Jan Mattock

Founder, historian, builder

If you want anything accomplished in the Kelvern Celtic Society, see Dr. Roger Ball. Give Roger an idea, one that he can grab and run with, and watch the concept take shape, develop and grow. This is how, and by whom, the Kelvern Celtic Society developed roots. It was with a lot of help from many people, but the concept was his.



What started out as a fundraiser to take the Kelowna Legion Pipe Band to Japan developed into a growing living cultural organization encompassing the entire Okanagan. Many kinds of Celtic music are represented, from Highland piping and drumming, Irish song, to Irish Dance, Highland Dance, and Scottish country dance.

The Kelvern Celtic Society is twenty years old this year. Through all the growing pains, which still happen from time to time, it has maintained a staunch and able bodied group of people who care enough to come to meetings, form the constitution and do all the other official work that needs to be done. They have pride in their work and it shows.

The Kelvern Celtic Society is a registered, charitable society dedicated to the advancement, teaching and enjoyment of Celtic music and dance in the Okanagan. However, at the very heart of this organization is the music - Celtic music - which stands among the finest and most beautiful ever written. Over the years, many youngsters, and some not so young, have been financially assisted to dance in competitions in Scotland and to attend piping and drumming schools. As well as giving financial help to buy uniforms and instruments, the Kelvern Celtic Society has been instrumental in raising the standard of piping and drumming in the Okanagan.

Organizing a society has obvious payoffs for the people who run it. One of those payoffs is that good feeling one has when needed help is given. One of the others is seeing the students of Celtic music advance and become more self-confident in their playing abilities. Is this not a good reason for becoming involved? Yes, it's lots of work. Yes, there are meetings to attend, but the payoffs make it all worthwhile. The work and the meetings did not faze Roger Ball one little bit, he was always there for inspiration and sometimes in desperation!

Aside from working part time at the local hospital, Roger's life is taken up with the Kelvern Celtic Society and he sees a developing future of the Society in the years to come.

As I left Roger and Barbara's home, after a cool drink and a lot of interesting conversation, I saw that he had some time in his busy life for the other things he enjoys. Hanging from the rafters in their garage are two beautiful wood canoes, a kayak, and a Detroit News Ice Yacht all built by the Founder and Historian of the Kelvern Celtic Society. He has also restored a 1959 mahogany Shepherd Muskoka boat. It takes an expert knowledge of wood and boat building to put together these perfect examples. It takes a lot of hard work and conviction to put together a Society like the Kelvern Celtic Society. To Roger Ball, the builder!

John Recknagel's Books for the Piper

The Piper's Helper

A book of exercises to improve technique and execution. It breaks down all basic doublings into the simplest form so pipers can learn correct fingering and obtain necessary muscle memory. This book has been sold worldwide, including at the College of Piping and the Piping Centre. There is a CD available to accompany the Piper's Helper, covering all the exercises on pages 3-28.

The Dance Piper's Helper

A collection of tunes for Highland and National dances, including instructions for the piper how to play for each dance, concerning length, introduction and tempo.

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

40 Years Ago

The October 1962 Newsletter announced special pins will be awarded to competitors who compete in all Bi-Monthlies in the season.

The December 1962 Newsletter reported that Janice Taylor (now MacDonald) won the Novice 6/8 March at the Bi-Monthly playing "P/M Sam Scott". Ian McDougall adjudicated the event.

The same issue contained an article on a Senator from Surrey, BC playing bagpipes daily at 6:30 pm in the Parliament Buildings "For 30 minutes, I forget all about politics - good for my health too."

A ticket to the fourth "Annual Banquet" cost \$2.50.

25 Years Ago

The October 1977 Newsletter reported that Kim Smith was the winner of the Pacific International Highland Games Association award for Juvenile Piping.

The November 1997 issue contained an article by Seumas MacNeill on birls. He criticized pipers who hit Low G first instead of Low A, calling the resulting sound a "blob".

The Triumph Street Pipe Band indoor competition offered \$400 for first prize in the Grade 1 mini-band contest.

The December 1977 Newsletter noted that Alex Reid, Catherine MacLellan, and Ian McDougall judged the December Knockout.

10 Years Ago

The Editorial in the November 1992 Newsletter took to task five bands which advertised in the Newsletter for players but which were not involved in teaching young players.

Other items noted in the issue: Ian and Mary MacKinnon were awarded Life Memberships. Eighteen pipers entered the Knockouts. The first round was spread over November, December and January. Reid Maxwell was announced as the new Lead Drummer of the SFU Pipe Band.

The December 1992 Newsletter reported on the passing of Ian MacKinnon. At the service, Peter Aumonier played the piobaireachd "Ian Ormsaig MacKinnon's Salute", composed by Michael Grey.

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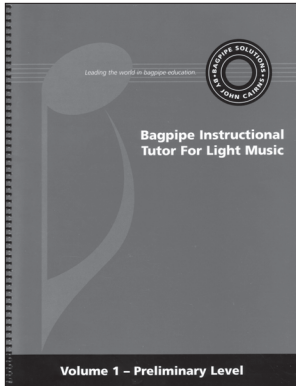


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Bagpipe Solutions by John Cairns is the latest of the piping instructional books to hit the market. Volumes 1 and 2 are books that can be easily followed by most beginners. The step-by-step procedures have been simplified with pictures to help the new student get off on the right foot.



As I read through the first book I was very impressed with the ease of which the book has been laid out. I did find that the book does jump around a bit. The first section talks about the practice chanter and how to maintain it. John also talks about the blowing techniques for the practice chanter. Then in Lesson 3 the book discusses the practice chanter reed and how to clean and what to look for in selecting a good reed. I feel that this is more than a 7 to 9 year old could handle, but very

helpful hints nonetheless. I thought these two sections should have been integrated.

Within the individual sections, we have in bold print "YOUR JOB" for every step. This is easily identifiable and makes the person, including myself, stop and complete the section (a quick test) before moving on. There are also checkpoints at the back of the booklet that can help all instructors keep track of the individual students progress. Great idea.

In Lesson 2 John talks about musical notes and theory. The three parts of a note is very good and very well illustrated. Bar lines, staff lines, and treble clef and the scale are well represented here. However, the note relations with each other are not identified at this time. In addition, the book talks about beats and beat note structures without the discussion of time signatures. I have found that a whole note is a whole note and nothing else until you give it a time signature, e.g. 4/4 then the whole note has four beats. This is just a personal preference; I like to see all the theory together.

Lesson 4 is the section I felt was the best section of the whole book. Here John explains how to hold the chanter in great detail. The picture of the two wrists on page 24 is terrific. I have found that too many pipers, when beginning to play, want to fold their wrists over and that's when bad habits creep in. The eight rules within this section are wonderful. A must read for everyone!

In Lesson 5, John introduces the nine scale notes. I would have liked to see this section sooner in the book, however the fingering positioning and the holes that are covered are very well laid out. Complete with pictures and fingering diagrams. Well done.

In Lesson 6, I thought that the stretching exercises are very good. I believe that we do not warm up properly before each practice or performance. Just like any athlete we should prepare ourselves to help us perform to the best of our ability.

Lessons 7, 8, and 9 are filled with scales, working on each hand and then both hands together. These do have all the note values mixed in

and gets the learner to think about timing and note values. Again each section has been presented very well and explained in great detail.

Overall I thought that Bagpipe Solutions Volume 1 is a very worthwhile book to add to anyone's collection.

Volume 2 is once again like Volume 1, very well presented. Page 6 within this book is well laid out. This page discusses notes values and how they relate to each other. This page needed to be in Volume 1 of John's book.

In Lesson 1, John explains much more of the theory in great detail and, overall, it is very well done. I felt that for the experienced piper this would be of great benefit, however for a new student somewhat overwhelming. He also addresses rests. For other musical instruments rests are a natural part of the music, however, I have yet to see a rest in sheet music for pipe tunes. Though, as a judge, I have heard pipers unexpectedly add rests ("chokes") of various durations to their performances!

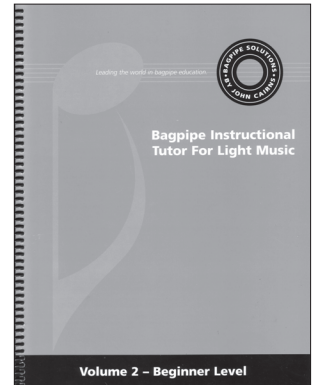
I found page 19 very intelligent. The teaching of the simple 3/4 melody, the ground of the piobaireachd "Mackintosh's Lament", is excellent. This section also contains several different scales for both hands (including tunes, without any embellishments). "Amazing Grace" has been written out three times from plain notes to simple movements to the whole tune properly written out. Once again, John is making piping seem so simple.

In Lesson 6, John talks about strikes. He has the written form and has added a practice-chanter-like diagram with holes, which are coloured to indicate the holes that are covered and the non-coloured holes, which indicate holes that are not.

In Lesson 7, John focuses on grace notes, particularly, High G, D, E, High A and Low G. I feel he should have added the F grace note. I have found that most pipers have very weak E Doublings and that is due to the fact that they have never specifically practiced a F grace note. As we continue through the book, we encounter D Throws, Grips, Taorluaths, Doublings and finally Birls. Once again all movements are thoroughly covered.

Overall, these two books have been very well thought out, although with some minor editing mistakes and some overwhelming detail in some sections. I do recommend that instructors give these books a review. I look forward to seeing the continuing volumes when they become available.

Graham Davidson is Band Manager of the White Spot Pipe Band, the BCPA Grade 4 Grand Aggregate winners for 2001 and 2002. A member of the Triumph Street Pipe Band in the 1970s, he is an active adjudicator and instructor of many beginning and young pipers. He has been an instructor at the Coeur d'Alene School of Piping and Drumming for many years.



Triumph Street - 30 Years On

By Allan Skalazub

A Report from the 30th Anniversary Reunion

“Experienced” readers may recall this excerpt from an article that appeared in the Newsletter in the spring of 1972:

“The 1972 Indoor Meet contained all the familiar elements - competitors and bands who had been participating in such competitions for, in most cases, a number of years. There was, however, one newcomer to the band competition. At some point during the competition, a group of slightly ragged looking young men appeared on the competition floor. Clad in white shirts and mismatched kilts and with only one side drummer, their appearance evoked a surprised response from all those present who were not directly connected with, or previously aware of, the band’s existence. The announcement of the band’s rather unusual name did nothing to clear up the confusion. This was the Vancouver piping public’s introduction to Triumph Street.”

Thus, 2002 marked the 30th anniversary of that debut performance and to honour the occasion former members of the band organized a reunion. The event took place at the home of Willie and Therese McErlean in Coquitlam. It was a great night! In attendance were 33 of TSPB’s finest and many spouses, a total of 55 guests. Participants had travelled from various parts of B.C., Alberta and Washington. The event began with arrivals and catching up with old friends. Guests were then entertained with a power-point slide show of hilarious archival photos which covered events from the very earliest days, through the “heydays” to the later years of the band. The show, prepared by Duncan Fraser, with assists from Jack Cairney and Rob Menzies, was accompanied by the perfect music for the times - lots of “I’m So Free”, “Tower of Power” and, of course, “The Stripper”. Great captions livened up the pictures.

Around 6:30 band members headed outside for a group picture which was accompanied by the strains of the band’s unofficial theme song “Hard Corps”. After the photo guests went back inside and Graham Davidson called everyone together for a toast with Drambuie from a bottle his parents had received from the band many years earlier. Then it was dinner time. Therese, Judi MacPherson, Robyn Fraser and many helpers laid out an amazing feast of the “pot luck” dishes everyone had brought.

After dinner, more bebies and then the music started. First some songs from Archie Walker and Willie. Next, a trio of pipers: Jack, Jim Wright and Graham, accompanied by a side drummer: Scott Robertson then Willie then Jackie Gallaher, played a number of old TSPB medleys. Solos by Graham and Jim. Then Therese treated us to a selection of tunes proving that once you have it you never lose it! Jack ended the piping with a fine selection.

The music seemed to get the memory juices running so it became story time as people stepped forward to “remember the time...” Rob led off with his memories of the 1977 trip to Toronto and he underscored his comments with a recording of the “blue army” at the CNE (provided by Ken Eller).

Then the stories kept on rolling: the trips to Scotland, the Nelson Hotel Bar, Owen Reid singing the snake song, Triumph Street Soup, the origins of DeeDee Lamarr, the Trail jail, the Cardinal Puff Lounge



TSPB Reunion Micro Band

in Ottawa, Hal Senyk’s stag, TSPB becomes SFUPB at the Grey Cup in Calgary, animal day at Rothesay, the Wardair flights, Angus getting “mugged” in Glasgow, the famous “We’re Number Two” party, many Santa Rosa tales, parties at Jack McGillivray’s, the McKendricks and John Carlin’s cabin, Tim Noot sleeping under a boat and in a phone booth, Drew MacKay eating a pizza box, Duncan and Don MacMillan country dancing and the Cutty Sark era. The night ended with promises to keep in touch and see each other more often. A biography booklet was prepared to update our life stories since our Triumph Street years and an e-mail network has been created to facilitate communication. There seemed to be a magic atmosphere in the air that night - perhaps it was remembering our youth or our travels throughout the world making wonderful music together; whatever it was, for most of us, the “Triumph Street years” was a special time in our lives and the 30th reunion brought those great days back to life.



Back Row (L to R): Jack Gallaher, Jan Laurie, Steve Ramsden, Moira (Waddell) Buchanan, Drew MacKay, Mike MacInnes, Scott Robertson, Jon Moore, Rod Booth, Archie Walker, Duncan Fraser, Robyn (Palmer) Fraser, Jamie Wright, Angus MacPherson, Graham Davidson, Jeff Crowter.

Front Row: Alison (Lawrence) Adachi, Jack Cairney, Christine (Waddell) Kelm, Jill (Laurie) MacKay, Rob Menzies, Brian Carse, Bob Gorman, Willie McErlean, Don MacMillan, Allan Skalazub, Hal Senyk. Missing from photo: Terry Leonard, Bruce McPhee, Ian Putz, Owen Reid, Dave Rutherford, John Wright. (photos by Gayle Skalazub)

Triumph Street - As They Were

The 70s: When “Disco” was king, a new type of pipe band music was being created by the Triumph Street Pipe Band. With high pitched Hardie chanters, tenory drone sound, Senyk chanter reeds, light switch introductions, innovative drumming, and powerful ensemble effect, TSPB put their stamp on pipe band music of the era. By the late 70s, they had beaten every famous Grade 1 band except the Strathclyde Police. See if you can spot some of our local adjudicators in these photos.



Bellingham 1974 (L-R): Don MacMillan, Jim MacLeod, Allan Skalazub, Tim Noot, Sandy Marshall, Jack Gallaher, Susan Burgess, Drew MacKay, Hal Senyk. (Kneeling) Terry Leonard, Angus MacPherson, Colin Abel.



Vancouver 1978 (L-R): Hal Senyk, Allan MacLeod, Allan Skalazub, Ian Whitelaw, Graham Davidson, Jack Gallaher, Kennedy Cranswick, Willie McErean, Scott Robertson, Robbie Collins, Jeff Crowter, Rob Menzies, Duncan Fraser, Mike MacInnes, Angus MacPherson, Jim Wright. (Kneeling) Jan Laurie, Robyn Fraser, Jim Ingles, Ian Putz

Allan “Skalawag” Skalazub was a long-time member of TSPB and band manager for many years.

Triumph Street - The Highlights

- 1972** - Band formed
- 1975** - Second in Grade 1 Canadian Open Championship, Ottawa
- 1976** - Fourth in European Championships, Shotts, Scotland (first BC band to crack the prize list of a Grade 1 RSPBA Championship)
- 1976** - First album recorded
- 1977** - First in the Canadian Championship, Cambridge and Fourth in the Intercontinental Championship, Toronto
- 1979** - Fifth in the World Championships and winners of the World Drum Corps Championship, Nottingham, England

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BCPA Mini-Gathering Results

• December 14, 2002

• January 18, 2003

• Pitt River Middle School, Port Coquitlam, BC

December Games Snapshot:

Competitors: 136

Adjudicators: Colin Clansey, David Hilder, Alan Kenney, Rob MacNeil, Kimberly Smith-Jones, Alan Walters; Duncan Millar, Karen Perry

January Games Snapshot

Competitors: 125

Adjudicators: Graham Davidson, Bill Elder, Bruce McIntosh, Jim McWilliams, Derek Milloy, Hal Senyk, Jim Stewart; Kyla Richdale, Dan Weeks

December 14

PIPING

Beginner

Slow Air

1. Connor Watt
2. Mitchell Goodman
3. Teresa Matich

Grade 5

2/4 March "A"

1. Dennis L. McCarthy
2. Nicholas Insley
3. Erin Warkman
4. Richard Bakuska
5. Amber Kerman

2/4 March "B"

1. Cameron Hardinge-Rooney
2. Alec Lahti
3. Robbie Soutar
4. William Clarke
5. Tim Byron

Grade 4

Strathspey & Reel

1. Alastair Lee
2. Andrew Pritchett
3. Nicholas Henderson
4. John Lee
5. Jessica Logan

Grade 3

Strathspey & Reel

1. Jessica Ibach
2. Jason Thomas
3. Brittney-Lynn Otto
4. Emerson Dodge
5. Brad Vandergucht

Grade 2

2/4 March

1. Tamara Cameron
2. Michael Lake
3. Robb Scott

Grade 1

2/4 March

1. Myles Wilcott
2. Andrew Lee
3. Elizabeth Dunsire
4. Robert Abel
5. Drew Dodge

Adult

Piobaireachd

1. Grant LaPorte

SIDE DRUMMING

Beginner

3/4 March

1. Matthew Fournier
2. Meaghan Morrissey
3. Paul Matich

Grade 4

6/8 March

1. Aaron Copeland
2. Colin Hearty
3. Sarah McLatchy
4. Curtiss Mann

Grade 3

6/8 March

1. Fiona Vandergucht
2. Christa Renneberg
3. Rayna Watson

Grade 2

Strathspey & Reel

1. Cameron Reid

Grade 1

Strathspey & Reel

1. Alexander Munro

Adult

6/8 March

- No competitors

TENOR DRUMMING

Grade 2

6/8 March

1. Graeme Mack
2. Deborah Mossington
3. Nathan Patch

Grade 1

Strathspey & Reel

1. James G. Marshall
2. Michael Dykes

January 18

PIPING

Beginner

6/8 March

1. Jenna McLatchy
2. Teresa Matich
3. Mitchell Goodman

Grade 5

2/4 March "A"

1. Peter Christiansen
2. Ryan Trasolini
3. Daniel McQuade
4. Nicholas Insley

2/4 March "B"

1. Grant Murray
2. Callum Willis
3. Laura Vivian
4. William Clark
5. Craig Matthews

Grade 4

6/8 March

1. Carl James Hampson
2. Darlene Lewis-Chinn
3. Karen Dykes
4. Alastair Lee

Grade 3

Piobaireachd

1. Brad Vandergucht
2. Emerson Dodge
3. Brittney-Lynn Otto
4. Jessica Ibach
5. Collin Kortschak

Grade 2

Piobaireachd

1. Tamara Cameron
2. Ben Parsonson
3. Alexander Gale

Grade 1

Strathspey & Reel

1. Micah Babinski
2. Elizabeth Dunsire
3. Myles Wilcott
4. John Sutherland

Adult

2/4 March

1. Sandy Marshall
2. Marshall B. McCallum
3. Grant LaPorte

SIDE DRUMMING

Beginner

4/4 March

1. Meaghan Morrissey
2. Matthew Fournier
3. Katie Stewart

Grade 4

4/4 March

1. Aaron Copeland
2. Curtiss Mann
3. Colin Hearty

Grade 3

2/4 March

1. Iain Mack
2. Fiona Vandergucht
3. Justin Williams

Grade 2

Hornpipe & Jig

1. Cameron Reid

Grade 1

Hornpipe & Jig

- No competitors

Adult

2/4 March

- No competitors

TENOR DRUMMING

Grade 2

4/4 March

1. Graeme Mack
2. Stacie Wiebe
3. Nathan Patch

Grade 1

Hornpipe & Jig

1. Allie Williams
2. Michael Dykes

Briefly...



As a fundraiser for the United Scottish Cultural Centre (of which the BCPA is a founding member), North American's premier Scottish country dance band "Bobby Brown and the Scottish Accent" will be performing at the Scottish Cultural Centre on Friday March 14, 2003. Opening for the band will be the Robert Malcolm Memorial Pipe Band II. This is a concert for everyone who enjoys inspiring Scottish music, dancers and non-dancers alike. Tickets are \$18 in advance and \$20 at the door. Contact Marie 604-574-7530 or stamardez@telus.net

Tartan Pride, a professional Highland dancing team, is hosting a celtic ceilidh on Saturday, March 15, 2003 at the Scottish Cultural Center. There will be performances by Tartan Pride, Blackthorn, and the Vancouver Police Pipeband. Tickets are \$15 for adults, and \$8 for children 12 and under.

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CALENDAR

- Annual Dinner/Professional Knockout Final.....March 8
- Bobby Brown Band and Robert Malcolm Memorial
 Pipe Band II Benefit Concert for the United Scottish
 Cultural Society.....March 14
- Tartan Pride Celtic Ceilidh.
 Scottish Cultural Centre.....March 15
- SFU Pipe Band Concert. Vogue Theatre, Vancouver.....April 13
- Annual Gathering Concert. SFU, Burnaby, BC.....April 18
- Annual Gathering Competitions. SFU.....April 18-19
- Comox Valley Highland Games. Courtenay, BC.....May 17
- Victoria Highland Games. Esquimalt, BC.....May 18
- Bellingham Highland Games. Ferndale, WA.....June 7
- Sons of Scotland Highland Games. Abbotsford, BC.....June 14
- BC Highland Games. Coquitlam, BC.....June 28
- Piping Hot Summer Drummer. Vernon, BC.....June 29 - July 4
- Penticton Highland Games. Penticton, BC.....July 5
- Skagit Valley Highland Games,
 Mount Vernon, WA.....July 12-13
- Highland Musical Arts School.
 Port Townsend, WA.....July 13 - 18
- Pacific Institute of Piping and Celtic Performing
 Arts School. Shawnigan Lake, BC.....July 20-25
- Portland Highland Games. Gresha, OR.....July 19
- Pacific Northwest Highland Games,
 Enumclaw, WA.....July 26-27
- Coeur d'Alene Summer School.
 Coeur d'Alene, ID.....August 2-10
- Cowichan Scottish Performing Arts School.
 Duncan, BC.....August 4-8

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Techniques for Improving Hornpipe Playing

By William J. McErlean

I have been asked by the Newsletter to do an article on either reels or hornpipes. I have chosen the hornpipe. The origin came from the dance, Sailor's Hornpipe, with dancers in various seafaring outfits. Most pipe tunes were taken from fiddle or dancing backgrounds.

From a drummer's view point, one can pull out all the stops playing a hornpipe if you have the ability to apply drumming techniques, rhythmic passages, syncopation, appropriate tempo, phrasing and a good feel for the music. All of these components will contribute to the creation of the most important aspect of the performance, namely a good ensemble sound. The mid-section, too, will play an important roll to enhance the overall sound. As well, the Pipe Major has to select tunes that the pipe section can do justice to if it is going to be included in the competitive musical selection, concert performance or solo drumming contest.

My pick of hornpipes is a tune written by my good friend, the late P/M Donald Shaw Ramsay, called "Tams Bain's Lum". One will find it on the famous "Pipes in Concert" LP by the Invergordon Distillery Pipe Band, 1966 era. This is a wonderful recording by an outstanding band.

The history of the composition of this pipe tune was given to me by James Hutton, RSPBA judge. From 1950 to 1957, Donald Shaw Ramsay was the P/M of Edinburgh Police Pipe Band. Donald would drive through a wee village, quite near Falkirk, named Laurieston. On the side of the road was a small row of tenement housing about 3 stories in height. At the end of one of the buildings was this strange, funny looking chimney in the shape of Abe Lincoln's hat. I believe they were called a tile hat. The man who lived there was named Tam Bain. Donald was so taken by this chimney that he

wrote a tune about it somewhere between 1952 and 1954 and included it in his repertoire of tunes.

If one has a chance to visit Laurieston, sadly the row of housing is gone. However, across the road from the old site is a pub called Tam Bain's Lum and inside, enclosed in a glass case, is that very same chimney that Donald Shaw Ramsay wrote about.

Alex Duthart was the L/D of the Invergordon Pipe Band in that legendary period and composed the drum score for Tam Bain's Lum which I have included with this article. Please note this original setting is all on one line, not as the Swiss style of notation in today's settings. I will let you drummers decide how you would play this setting, either as a drum corp or a solo performance. One can put their own stamp or musical interpretation to this.

A good drumming performance has its beginning with the presence of two key components - namely, good musical taste and the ability to listen to the music. The drummer should be able to hum, sing or whistle any tune he/she wishes to play. I have spoken to various competitors in solo events about this very subject. My advice is to work through this with the P/M. Above all, we are working to produce a great sound on a well tuned instrument.

Thank you for allowing me to share some thoughts with you on the subject of playing a hornpipe. Aw Ra Best.

Willie McErlean was the Lead Drummer of the Triumph Street Pipe Band from its inception until 1981. Under his leadership, the band placed fifth at the 1979 World Pipe Band Championships and won the World Drum Corps Championship the same day. In the early 60s, he was Lead Drummer in the City of San Francisco Pipe Band under the leadership of P/M Donald Shaw Ramsay.

TAM'S BAIN'S LUM²
A. DUTHART 1965

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Mini-Gathering and Knockout Results

BCPA Mini-Gathering and Knockouts • February 8, 2003 • Pitt River Middle School, Port Coquitlam, BC and United Scottish Cultural Centre, Vancouver, BC



Games Snapshot

Amateur Competitors: 116

Professional Competitors: 13

Mini-Gathering Adjudicators: Alan Bevan, Andrew Bonar, Bill Elder, Shaunna Hilder, Robert MacLeod, Angus Macpherson, Keith Paton; Gregor Merry, Andre Tessier.

Knockout Adjudicators: Angus Macpherson, Pat Napper, Hal Senyk; Willie McErlean, Karen Perry, James P. Troy

MINI-GATHERING

PIPING

Beginner

4/4 March

1. Connor Watt
2. Mitchell Goodman
3. Teresa Matich

Grade 5

4/4 March "A"

1. Daniel McQuade
2. Peter Christiansen
3. Ryan Trasolini
4. Nicholas Insley

4/4 March "B"

1. Andrew Cook
2. Grant Murray
3. Cameron Ballard
4. Cameron Hardinge-Rooney
5. Jake Yonge

Grade 4

Piobaireachd (ground only)

1. Alastair Lee
2. Kyle Banta
3. Karen Dykes
4. John Lee

Grade 3

6/8 March

1. Jessica Ibach
2. Ryan Angelvedt
3. Nicholas Glover
4. Jason Thomas
5. Cody David Nicoll

Grade 2

Jig & Hornpipe

1. Michael Lake
2. Robb Scott
3. Will Nichols

Grade 1

Piobaireachd

1. Neil Macpherson
2. Kelly Fuller
3. Elizabeth Dunsire
4. Seth Walker

Adult

6/8 March

1. Sandy Marshall
2. Marshall McCallum

SIDE DRUMMING

Beginner

2/4 March

1. Meaghan Morrissey
2. Matthew Fournier
3. Bill Hames

Grade 4

2/4 March

1. Colin Hearty
2. Aaron Copeland
3. Sarah McLatchy
4. Michael Morris

Grade 3

6/8 March

1. Alanna MacRitchie
2. Rayna Watson
3. Alex Moscrip

Grade 2

March, Strathspey & Reel

1. Cameron Reid

Grade 1

March, Strathspey & Reel

- No competitors

Adult

6/8 March

- No competitors

TENOR DRUMMING

Grade 2

2/4 March

1. Graeme Mack
2. Sarah Hoffert
3. Chris Johnstone

Grade 1

March, Strathspey & Reel

1. Allie Williams
2. Michael Dykes



James P. Troy

KNOCKOUTS



Ann Gray

PIPING

Professional

Slow Air, March, Strathspey, Reel, Jig, Hornpipe

Advancing to the final
Alan Bevan
Andrew Bonar
James P. Troy
Danielle Millar

SIDE DRUMMING

Professional

March, Strathspey, Reel (submit two sets)

Advancing to the final
Duncan Millar
Andre Tessier
Kristen Coulson



Dani Millar

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February Mini-Gathering and Knockout Report

By Rob MacNeil

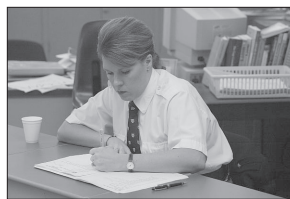
Another full day of activities, but where was everybody?

Stewarding Seminar

February 8 began with the first Stewarding Seminar put on by the BCPA. Eight regular and new stewards attended the event organized by BCPA Chief Steward Lynn Bullis. She had prepared hand-out materials for the attendees and engaged the group in many round table discussions on such topics as pre-Games preparation, necessary supplies, times per competitor for adjudicating various events, managing the competitor flow, when to scratch competitors (do I see competitors eyes opening?), and tips for working with the adjudicators. Attendees gave the session two clipboards up.

Mini-Gathering

Competitor attendance was down slightly across all events at the final Mini-Gathering for the season. This continued a yearly pattern of the February event having the lowest competitor attendance of the four Mini-Gatherings. Len Leroux, the Mini-Gathering organizer, was out of town and left the on-the-day execution to David Bruce and Mrs. Mack. Again, the events ran smoothly and finished on time.



Mini-Gathering adjudicator
Shaunna Hilder

Competitors winning their first 1st of the Mini-Gatherings season were pipers Andrew Cook (Grade 5B 4/4 March) and Michael Lake (Grade 2 Jig & Hornpipe) side drummers Colin Hearty (Grade 4 2/4 March) and Alanna MacRitchie (Grade 3 6/8 March)

At the conclusion of the Mini-Gatherings, special BCPA logo pins were awarded to competitors who competed in all four Mini-Gatherings, continuing a tradition that celebrated its 40th anniversary this season.

Knockouts

The hopes raised in November that the Knockouts could be rebounding in attendance were dashed in February when a disappointing turnout of only 70 people listened to another great round of professional piping and drumming. In a startling comparison, the night before in Seattle saw over 1700 people attend



Drumming Knockout Adjudicators: Willie McErlean, Karen Perry and James P. Troy

the Mastery of Scottish Arts concert with its all-star piping and drumming line up.

The evening started with the Professional Drumming Knockout with James P. Troy as one of the adjudicators. Doing double duty, J.P. would play later that night in the Piping Knockouts.

Like the first round, the calibre of playing was very high and it appears that the competitors have responded positively to the new format by notching up their game. The drumming competitors were Duncan Millar, Kristen Coulson and Andre Tessier



Knockout Titans - Andrew Bonar and Alan Bevan

(Glen Gurney did not attend due to his imminent return to Australia), while the piping competitors were Alan Walters, Ryan MacDonald, Jori Chisholm, Blair Cooper, James P. Troy, Ann Gray, Andrew Bonar, Alan Bevan, Dani Millar, and Dave Hicks.

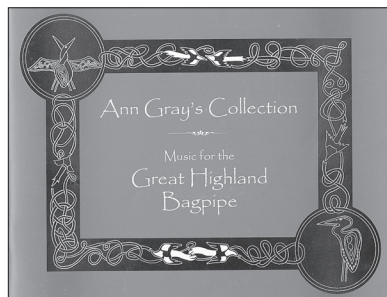
The results of piping adjudicators Hal Senyk, Pat Napper and Angus Macpherson determined that Alan Bevan, Andrew Bonar, James P. Troy and Dani Millar would advance to the final. Drumming adjudicators Willie McErlean, Karen Perry and James P. Troy determined that Duncan Millar, Andre Tessier, and Kristen Coulson would advance to the final.

Although the first and second rounds exhibited some of the finest piping and drumming heard in the Knockout preliminaries for many years, has the paying public and piping/drumming community in Greater Vancouver lost interest in watching high level competitive professional piping and drumming? Could it be that our community is spoiled by the numerous local opportunities to hear local world champion level solo piping, solo drumming and pipe band performances?

The Metro Cup in New Jersey is wildly successful as a professional piping competition. But could that be because great players come in for the contest and that it is the only time of the year in the NY/NJ area that the piping community gets to hear that standard of play? Would a shift to a concert model provide a more attractive option? However the Knockouts are reshaped, they should not detract from the concept of a final at the Annual Dinner, which throughout the years has consistently proven a popular event on the BCPA social calendar.

Being a piper takes a lot of hard work and dedication, but in order to take it to the next level you have to be able to have some fun with your piping! Listening to and observing a blend of different styles of piping is helping me to discover my own feel for music as a piper.

My favorite piping CD is “Piping Up”. There are various piping artists on this CD and I like that you can get a taste of different styles all at once. I like listening to the different kinds of pipes, (like small pipes and lowland pipes), and I really like the Victoria Police Pipe Band. My favorite track is “Donald Cameron’s Powder Keg Medley” played by Gordon Walker. And you have to hear Gordon Duncan’s bionic girls in “An Mhaighdean Mhara Medley”!



“Ann Gray’s Collection” is a book that contains tunes written by pipers from all over North America. This book is good for pipers at different levels and with different styles. I really like the little pieces of background information at the bottom of each tune. My favorite tune in this book

is “The Whiskey Hunter” by Kendal Clarke.

My favorite practice aid is the “DegerPipes Electronic Bagpipe Chanter”. I play it all the time when I’m traveling because I can use the earphones so that no one else is bothered. Since you don’t have to blow it’s great for practicing even when you have a sore throat. You can really hear any crossing noises or missed doublings because the chanter is extremely sensitive.

There are so many great products out there that can help you have fun with your piping. And that’s the key to keeping yourself motivated towards achieving your goals!



Brittney-Lynn Otto is a 13 year old Grade 3 solo piper and Pipe Major of the Fraser Valley Youth Pipe Band.

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	360-788-1821	Bellingham, WA
Elizabeth Dunsire	360-387-5372	Camano Island, WA
K. Nicholson-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.

Oot and About

- The Association was saddened to learn of the passing of long-time member Neil Stubberfield of Powell River in December. He was a great supporter of the Association's events and the Piobaireachd Club, always neatly dressed in either suit jacket and tie or Highland dress. His presence at these events and his encouraging words on performances will be missed by many.
- The Association would like to express its condolences to the family of Angus Macpherson on the passing of his father, John, in December. Very much a presence around Association events and other Scottish functions, he was a recognizable figure in our community.
- Kathy MacPherson has stepped down as Lead Drummer of the Robert Malcolm Memorial II Pipe Band. Karen Perry is the new lead drummer.
- Kudos to the organizers of the annual Mastery of Scottish Arts Concert in early February in Seattle. Their move to the new Benaroya Hall last year has seen the concert draw over 1700 attendees each year, rivalling (and surpassing) some pipe band's concerts. The all-star lineup of piping, drumming and dancing instructors from the MSA Winter School that week transforms into concert performers for the evening. If it "sells in Seattle", could it sell in other major US markets? Maybe a model for other summer schools?
- Save this year's Annual Gathering entry form as it will be the last time entries will go to 6959 Halligan Street. Mary MacKinnon has sold her house and will be moving to White Rock in May to be closer to her daughter and grand children in Bellingham. Mary will let us know soon what her new address will be.

NEW! Now available from

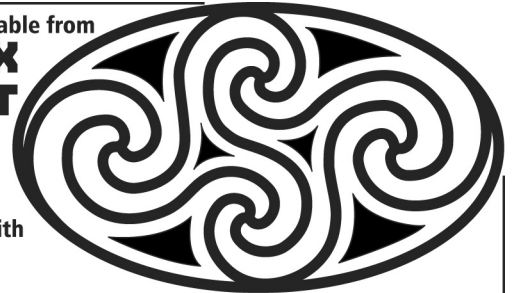
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Did you know that your volunteer time for the B.C. Pipers Association may be eligible for a donation to the BCPA from your employer?

Many companies have programs for their employees which encourage and promote volunteering for a charity. Typically, these programs will recognize the volunteering efforts with a donation to the charity.

As a registered charity, the B.C. Pipers Association is eligible for such programs.

Check with the Human Resources department of your employer for the details of any volunteer encouragement programs.

B.C. PIPERS ASSOCIATION

71st Annual Gathering

Concert

William Livingstone

Chris Armstrong

Gordon Brown

Friday, April 18, 2003 7:00 pm

Contemporary Arts Theatre
Simon Fraser University

(In the Convocation Mall across from the Library)

Admission

Over 17 years old \$12
11 to 17 years old \$10
Under 11 years old Free

For tickets, contact

Mary MacKinnon 604-522-9697