Piping Times

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Lastly comes additional material in the form of essays supplied by various contributors, e.g. "The Irish Pipes" by W. H. Grattan Flood, Mus.D., K.S.G., and "The Music of Battle" by Philip Gibbs.

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COVER PICTURE

Pipe-Major Wilson, of Cork, with the Irish Warpipe.

COMUNN na PIOBAIREACHD
THE PIOBAIREACHD SOCIETY
1977 COMPETITIONS

A.

Competitors in the Northern Meeting Clasp Competition and the Argyllshire Gathering Open Piobaireachd competition will be required to select and submit four from the following list of six tunes.

1.	Sobieski's Salute	Book 5
2.	The Stewarts' White Banner	Book 7
3.	Mary's Praise	Book 5 and K
4.	*The MacDonalds' Salute	Book 11
5.	Port Urlar	Book 12
6.	The Menzies' Salute	K Only

*Intending competitors are advised that the tune "FANNET" in the Kilberry book of Ceol Mor will, in this instance, not be taken as an alternative setting.

B.

Competitors in the Gold Medal Competitions at BOTH the Argyllshire Gathering and the Northern Meeting will be required to select and submit SIX tunes from the following list of twelve tunes.

1.	Castle Menzies	Book 8
2.	The Bicker	Book 4 and K
3.	Lament for Donald of Laggan	Book 8 and K
4.	*The Sister's Lament	Book 4 and K
5.	Duntroon's Salute	Book 6
6.	Finlay's Lament	Book 12
7.	The Men went to Drink	Book 11
8.	Mackinnon's Lament	Book 12
9.	The Mackays' Short Tune	Book 8
10.	*Salute on the Birth of Rory Mor MacLeod	Book 4 and K
11.	Salute to Donald	Book 8 and K
12.	Welcome Johnny Back Again	Book 9

*The Urlar of these two tunes is to be played again after the final Variation.

C.

Competitors in the Piobaireachd Society's Gold Medal at the City of Ottawa's Highland Games will select and submit SIX tunes from the list at B above.

All these tunes are published with editorial notes in the Piobaireachd Society's books as indicated, and as well, in the Kilberry Book of Ceol Mor, where marked "K", with the exception of "The Menzies' Salute" which is only in the latter publication. Competitors are not restricted to these settings and any other setting may be played although the judges may take into consideration the merits of the setting as well as authenticity and the authority for them.

Altogether different tunes known by the same name or similar names will not be accepted as alternative settings.

For the Music Committee,

J. A. MacLellan.

Editorial



The rate at which the number of pipers is increasing at the present time is anybody's guess, but there is no doubt that the gradient of the graph is upwards, and pretty steeply upwards at that. All estimates on growth so far have fallen on the low side of what in fact has happened, with inevitable annoying side effects—the consolation being that the side effects would only have been different and the annoyance greater if the estimates had turned out to be too high rather than too low.

One of the many results of this expansion can be seen in the fact that—almost inevitably under modern circumstances—a great deal of the teaching and learning which is going on can only be classified as casual, careless or criminal—the exact adjective depending on your degree of tolerance and the state of your liver at the time.

We are in fact producing too many "instant pipers," with either personal desire or the demands of a pipe band rushing learners into the unfortunate position of playing publicly before they are anywhere near ready for it. It is a far cry from the system which the late Angus Macpherson learned under—whereby he spent one year on exercises before being allowed to start a tune.

This new forced growth of pipers may be partly responsible for the increase in the number of off-beat tunes which are appearing, supposedly meant to be played on the bagpipe. Of the many people who learn only a few attempt to compose, but that number can now be quite substantial in absolute terms, and their output might well, in a culture not particularly noted for rapid change, be having a disproportionate effect on the new music we are hearing.

The blame for the peculiar tunes which we keep hearing cannot however be laid entirely on the new pipers, or on the poorly taught players. In fact the music which they conceive and produce rarely survives the delivery room. It may for a time amaze the fond one who fathered it, and surprise or astound his nearest and dearest, but the great big world knows it not.

Mainly the danger is that people in a position of influence, no matter how relatively small it is initially, may develop odd ideas about our music and push these ideas on to other people. The pipe-major of a band for example has a serious responsibility, because by his choice of tunes, or his choice of settings of tunes, he can affect the playing not only of the members of the band but also

of their pupils and associates. It has been noticeable for many years that almost every pipe-major, anywhere in the world, considers that he is a better arranger of music than the late and great Pipe-Major William Ross. The mutilations made to Willie Ross's magnificent settings of standard tunes have made countless thousands mourn.

But it is on the fringe of bagpipe music that we have most to fear. Those who have a smattering of other people's music often try to bridge what is almost an impossible gap and bring some of it into the compass of the great Highland bagpipe. The so-called "seconds" also constitute a dangerous menace. Perhaps the worst feature of modern compositions however is to be seen in the apparent belief that finger dexterity and unusual combination of notes are sufficient to compensate for lack of beauty in melody. Finger dexterity is essential and all very well, but in many cases we might as well squeeze rubber balls as practise some of the modern compositions. The unusual combinations of notes are only unusual because the great composers of the past tried them and found them to be of no musical value.

Round the Games

FORFAR, 15th JUNE

Senior overall winner—Tom Speirs, Edinburgh.

Junior overall winner—Brian Coutts, Dundee.

Pipe Bands—The Grade 4 event was won by the 1st St. Andrew's Boys Brigade ex-members, and the Grades 2 and 3 by the 1st Ballingry School.

NORTH UIST, 20th JULY

A fine turn-out of 19 pipers, most from the mainland, ensured an excellent competition.

Piobaireachd—1, Kenneth MacDonald, Glasgow; 2, Angus MacDonald, Glenuig; 3, James Menzies, Pitlochry.

March, strathspey and reel—1, Kenneth MacDonald; 2, Neil Smith, Glasgow; 3, Roddy Gillies, South Uist.

6/8 March—1, Angus MacDonald; 2, Kenneth MacDonald; 3, Ian Duncan, Pitlochry.

Jig—1, Kenneth MacDonald; 2, Ian Duncan; 3, Calum Campbell, Benbecula.

The judge was Iain MacFadyen.

SOUTH UIST, 21st JULY

A dull day but a bright competition was the general verdict at Askernish Machair, with most of the pipers who had performed so well at North Uist coming on to the south island to entertain once again.

Results:

Piobaireachd—1, Kenneth MacDonald; 2, Iain Duncan; 3, Evan MacRae.

March—1, Iain Duncan; 2, Neil Smith; 3, Kenneth MacDonald.

Strathspey and reel—1, Angus MacDonald, Glenuig; 2, Kenneth MacDonald; 3, Neil Smith.

Jig—1, Angus MacDonald; 2, Kenneth MacDonald; 3, Iain Duncan.

March, strathspey and reel (under 18)—1, John A. MacDonald, Skye; 2, Donald MacDonald, Benbecula; 3, Ester MacKenzie, Rossshire.

Chanter competition (under 12)—1, Donald John MacIntyre, N. Boisdale; 2, Ronald MacLennan, Benbecula; 3, Rebecca MacLennan, Aird.

MULL, 22nd JULY

Piobaireachd—1, Pipe-Major Angus MacDonald; 2, William MacDonald; 3, Ann Stewart; 4, Ronald MacShannon.

March—1, Gavin Stoddart; 2, Pipe-Major Angus MacDonald; 3, Arthur Gillies; 4, Dugald Ferguson.

Strathspey and reel—1, Pipe-Major Angus MacDonald; 2, Arthur Gillies; 3, Hugh MacInnes; 4, Dugald Ferguson.

LOCAL EVENTS.

Piobaireachd—1, Ann Sinclair; 2, J. MacLean; 3, Neil Johnstone.

March—1, H. Campbell; 2, Neil Johnstone; 3, Ann Sinclair.

Strathspey and reel—1, Ann Sinclair; 2, H. Campbell; 3, Neil Johnstone.

Chanter competition—1, Angus Gillies; 2, Angus MacAuley.

The judges were Iain MacFadyen and Dr. Leslie Craig, and Major Balfour-Paul and Mr. E. D. Swindle.

The gathering next year will be held on Thursday, the 21st July.

ARISAIG, 28th JULY

Piobaireachd—1, W. MacDonald; 2, A. Gillies; 3, I. MacFadyen.

March—1, A. Gillies; 2, J. MacDougall; 3, I. MacFadyen.

Strathspey and reel—1, J. MacDougall; 2, H. MacInnes; 3, I. MacFadyen.

Jig—1, I. MacFadyen; 2, J. MacDougall; 3, H. MacInnes.

MALLAIG, 2nd AUGUST

One of the few wet days of summer was the lot of the Mallaig Games organisers. Track and field events were abandoned, and piping and dancing were held indoors.

Results were :

Piobaireachd (John Gillies Bourblach Memorial Cup)—1, Iain MacFadyen, Kyle; 2, John MacDougall, Kincraig; 3, Neil Smith, Glasgow.

March—1, Iain MacFadyen; 2, John MacDougall; 3, Arthur Gillies, Kilchrenan.

Strathspey and reel—1, Allan MacDonald, Glenuig; 2, Neil Smith; 3, Evan MacRae, Fort William.

Jig—1, John MacDougall; 2, Neil Smith; 3, Arthur Gillies.

Local—March—Allan MacDonald, Glenuig. **Strathspey and reel**—Allan MacDonald.

The piping judges were Angus Macdonald, Glasgow; Mr. Seton Gordon, Duntulm; and Col. Jock Macdonald, Portree.

NEWTONMORE, 7th AUGUST

Piobaireachd—1, John MacDougall, Kincraig; 2, Tom Speirs, Edinburgh; 3, Colin MacLellan, Edinburgh.

March—1, Tom Speirs; 2, John MacDougall; 3, Andrew Hill, Alness.

Strathspey and reel—1, Tom Speirs; 2, Murray Henderson, Angus; 3, Ed Clark, Strathtay.

Jig—1, John MacDougall; 2, Tom Speirs; 3, Colin MacLellan.

The judges were Messrs. Hill, Cameron and Macrae.

SKYE, 18th and 19th AUGUST

Piobaireachd (Dunvegan Medal)—1, Murray Henderson, New Zealand; 2, Iain McGhie, Skye; 3, Malcolm Macrae, Australia; 4, Chris Terry, South Africa; 5, John MacDougall, Kincraig.

Clasp Competition—Open only to previous winners of Dunvegan Medal—1, Murray Henderson; 2, Iain MacFadyen, Kyle; 3, Hugh MacCallum, Bridge of Allan; 4, James MacGregor, Glenalmond.

6/8 March—1, John D. Burgess, Dingwall; 2, Iain MacFadyen; 3, John MacDougall; 4, Hugh MacCallum.

March—The Captain Kemble Challenge Star—1, John D. Burgess; 2, Iain MacFadyen; 3, John MacDougall; 4, Robert Worral, Ontario, Canada; 5, Hugh MacCallum.

Strathspey and reel—1, John MacDougall; 2, Iain MacFadyen; 3, Malcolm Macrae; 4, Hugh MacCallum; 5, James MacIntosh, Dundee.

Jig and hornpipe—1, Iain MacFadyen; 2, John MacDougall; 3, Robert Worral; 4, John D. Burgess.

The Dr. Allan MacDonald Cup for most points was won by Iain MacFadyen.

LOCAL.

March (Flora MacDonald of Viewfield Challenge Star)—1, Iain McGhie; 2, John A. MacDonald; 3, Norman Stoddart; 4, Murdo MacDonald.

Strathspey and reel—1, John A. MacDonald; 2, Iain McGhie; 3, Murdo MacDonald; 4, James MacDonald.

Jig—1, Iain McGhie; 2, Murdo MacDonald; 3, John A. MacDonald.

There were no entries for the local piobaireachd competition.

The trophy for the best local piper went to Iain McGhie.

BALLATER, 19th AUGUST

Piobaireachd—1, Wm. Wotherspoon, Aberdeen; 2, Jack Taylor, St. Andrews; 3, D. Watson, Aberdeen.

March—1, D. Watson; 2, Wm. Wotherspoon; 3, E. Clark, Strathtay.

Strathspey and reel—1, D. Watson; 2, G. Brown; 3, E. Clark.

Under 17 open—1, W. Macdonald, Lumphanan; 2, G. Stewart, Aberdeen; 3, A. Stewart, Aberdeen.

LOCAL.

March—1, W. M. MacDonald, Lumphanan; 2, A. Stewart, Aberdeen; 3, J. Wright, Braemar.

Strathspey and reel—1, W. MacDonald; 2, M. Stewart, Strachan; 3, A. Stewart, Aberdeen.

The judges were Pipe-Major R. B. Nicol, A. Pitkeathly, N. Meldrum.

NETHYBRIDGE, 21st AUGUST

LOCAL.

March, strathspey and reel—John MacDougall, Kincraig.

13-15—Fiona MacDougall, Kincraig;

Chanter, 12 yrs. and under—Lynn MacGillivary, Carrbridge;

14 yrs. and under (march, 4 part)—Morag MacLeod, Nethy Bridge.

15-18 yrs. (march, 4 part)—Sandy MacDonnel, Kincraig;

The Gordon Cup—John MacDougall, Kincraig.

OPEN.

Piobaireachd—Duncan Watson, Aberdeen Police.

March, strathspey and reel—John Morrison, Queen's Own Highlanders.

Jig—John MacDougall, Kincraig.

March, under 18—Elaine Marnoch, Aberdeen.

The judges were Richard Cameron and John Rennie from Inverness, and Bob Nicol and Norman Meldrum from Ballater.

CRIEFF, 21st AUGUST

OPEN.

March—John L. Graham, Avonbridge.

Strathspey and reel—Tom Spiers, Edinburgh.

Piobaireachd—Hugh A. MacCallum, Bridge of Allan.

LOCAL.

March—D. Donaldson, Crieff.

March (under 18)—D. A. Bissett, Conon Bridge.

The judges for piobaireachd were Captain D. R. MacLennan and Captain Ian C. Cameron, and for the other events, R. A. Barron, St. Andrews.

GLENFINNAN, 21st AUGUST

Piobaireachd—1, Iain MacFadyen, Kyle of Lochalsh; 2, Ronald Lawrie, Oban; 3, Robert Worral, Canada; 4, Evan MacRae, Fort William.

March—1, John D. Burgess, Dingwall; 2, Robert Worral; 3, Angus MacDonald, Scots Guards; 4, Iain MacFadyen.

Strathspey and reel—1, Angus MacDonald; 2, Arthur Gillies; 3, Iain MacFadyen; 4, John Burgess.

Juveniles, under 17. March—1, Iain MacInnes; 2, Neil Johnstone; 3, Iain MacDonald; 4, Ewan Anderson.

Local. March—1, Iain MacDonald, Glenuig; 2, Ann-Marie MacLennan, Caol; 3, Hugh MacPhee, Corpach.

Strathspey and reel—1, Iain MacDonald; 2, Ann-Marie MacLennan; 3, Hugh MacPhee.

The judges were Neil Angus MacDonald, Seton Gordon, Col. Jock MacDonald, Dr. John MacAskill, Duncan Johnstone, Eric Moss and James MacGregor.

OBAN, 25th and 26th AUGUST

Strathspey and reel—1, Tom Spiers, Edinburgh; 2, William Livingstone, Whitby, Ontario; 3, Duncan Watson, Aberdeen; 4, Ian F. Clowe, Dumfries; 5, Murray Henderson, Eassie, Angus.

March, strathspey and reel (former winners)—1, D. Ferguson, Kirkintilloch; 2, Arthur G. Gillies, Kilchrenan; 3, John Wilson, Strathclyde Police.

March (local)—1, Eilidh Keith, Inveraray; 2, Laura Stewart, Inveraray; 3, Hector Campbell, Oban.

Strathspey and reel (local)—1, Hector Campbell, Oban; 2, Laura Stewart, Inveraray; 3, Eilidh Keith, Inveraray.

March—1, Hugh MacInnes, Glasgow; 2, Robert J. Worral, London, Ontario; 3, John Wilson, Strathclyde Police; 4, Tom Spiers, Edinburgh; 5, Jack Lee, Surrey, B.C.

COWAL, 27th and 28th AUGUST

FRIDAY.

Piobaireachd (open)—1, William Livingstone, Canada; 2, Tom Speirs, Edinburgh; 3, Robert J. Worral, Canada.

March—1, William Livingstone; 2, R. S. Barnes, Glasgow; 3, Angus J. MacLellan, Bearsden; 4, Colin C. Drummond, Bathgate; 5, Walter J. Cowan, Annan.

Strathspey and reel—1, George Johnston, Glasgow; 2, Ian Plunkett, Barrhead; 3, Tony Wilson, Stranraer.

Best dressed—James L. Henderson, Dunoon.

March (juvenile)—1, Neil Johnstone, Oban; 2, Gillies Fyfe, Inveraray; 3, Martin C. Wilson, Dunoon.

March, strathspey and reel (boys under 18)—1, James S. Drummond, Blackburn; 2, James E. Stark, New Jersey; 3, Grant Wilkie, Canada.

SATURDAY.

March, strathspey and reel (confined)—1, Charles Ferguson, Lochgilphead; 2, Catherine J. MacInnes, Strachur; 3, Laura Stewart, Inveraray; 4, John N. Campbell, Lochgilphead.

Piobaireachd (boys, 18 or under)—1, Leslie Watson, Annan; 2, Douglas Pincock, Barrhead; 3, William MacCallum, Campbeltown; 4, R. A. McCourt, Bathgate; 5, Ian Plunkett, Barrhead; 6, Colin Clement, Dalmally.

BAND CONTESTS.

Novice juvenile—1, Ballingry; 2, Torphichen and Bathgate; 3, Craigmount High School; 4, Kinneil Colliery.
Juvenile Drumming—Torphichen and Bathgate.

Grade 4—1, Larkhall R.B. Legion; 2, 1st Denny and Dunipace B.B.; 3, Triumph Motors R.B.L., Coventry; 4, Burntisland and District; 5, 1st St. Andrews B.B. ex-Members; 6, 154 Regt. R.C.T.

Drumming—1, Larkhall; 2, Triumph Motors.

Juvenile—1, Ballingry School; 2, 1st St. Andrew's B.B.; 3, Knightswood Juvenile; 4, 1st Port Glasgow B.B.

Drumming—Ballingry.

Grade 3—1, Eden Co. Tyrone, N.I.; 2, Field Marshall Montgomery, Belfast; 3, Lothian and Borders Fire Brigade; 4, Newmains and District; 5, Carluke Caledonia; 6, Boghall and Bathgate Caledonia.

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Drumming—1, Torphichen and Bathgate; 2, Bowhill and Seafield Collieries.

Cowal Championship—1, Dysart and Dundonald; 2, Shotts and Dykehead Caledonia; 3, Strathclyde Police; 4, Lothian and Borders Police; 5, British Caledonian Airways (Renfrew).
Drumming—1, Dysart and Dundonald; 2, Red Hackle.
Best Bass Drum—1, British Caledonian Airways; 2, Red Hackle.

BIRNAM, 28th AUGUST

March—1, Ian Duncan; 2, Pipe-Major Iain Morrison; 3, D. Donaldson, Crieff.

Strathspey and reel—1, Pipe-Major Iain Morrison; 2, Tom Speirs, Edinburgh; 3, Ian Duncan.

Piobaireachd—1, W. Macdonald, Murthly; 2, Pipe-Major Iain Morrison, 1st Bn. Q.O.H.; 3, Ian Duncan, Pitlochry.

Jig—1, W. Macdonald; 2, Ian Duncan; 3, Tom Speirs; 4, Iain Morrison.

Judges for piobaireachd were Captain Iain C. Cameron and Calum MacPhee. The judges for other events were James L. MacIntyre, Dunkeld, and A. M. Spence, Dunkeld.

INVERGORDON, 28th AUGUST

Piobaireachd—1, Iain MacFadyen, "Kiss of the King's Hand"; 2, John MacDougall, "Battle of the Pass of Crieff"; 3, John Burgess, "Bealach nam Brog"; 4, Finlay MacRae, "Lament for Mary MacLeod".

March—1, John Burgess, "Achany Glen"; 2, Andrew Hill, "John MacColl's March to Kilbowie Cottage"; 3, John MacDougall, "Braes of Castle Grant"; 4, Norman Gillies, "John MacDonald's Welcome to South Uist".

Strathspey and reel—1, John Burgess, "Atholl Cummers" and "John Morrison of Assynt House"; 2, John MacDougall, "Arniston Castle" and "Mrs. Macpherson of Inveran"; 3, Iain MacFadyen, "Inverary Castle" and "Bessie MacIntyre"; 4, Andrew Hill, "Shepherd's Crook" and "Dr. MacPhail".

LOCAL.
March—1, Robert MacRae, Tain, "Hugh Kennedy"; 2, Alastair

Gillies, Ullapool, "74th Farewell to Edinburgh"; 3, Catherine MacKenzie, Muir or Ord, "Father John MacMillan"; 4, Sandy MacKenzie, Tain, "Lonach Gathering".

Strathspey and reel—1, R. S. MacDonald, Alness, "Donald MacDonald" and "Jenny Dang the Weaver"; 2, Robert MacRae, "Ormiston Castle" and "Fiona MacLeod"; 3, Alistair Gillies, "Ewe wi' the Crooked Horn" and "Dora MacLeod"; 4, Sandy MacKenzie, "Dornie Ferry" and "Ca' the Ewes".

March, under 18—1, Catherine MacKenzie, Muir of Ord, "John MacDonald's Welcome to South Uist"; 2, Ronald Bisset, Inverness, "Pipe-Major John Stewart"; 3, Alistair Gillies, Ullapool, "Father John MacMillan"; 4, Duncan MacDonald, Alness, "79th Farewell to Gibraltar".

The judges were Seton Gordon, C.B.E. (Duntuilm) and Neil Angus MacDonald (Inverness).

As tribute to the memory of Angus Macpherson, M.B.E., who adjudicated the Invergordon Highland Gathering during the last half-century, John Burgess played the urlar of "The Lament for Iain Garbh of Raasay," a piobaireachd much loved by our departed friend, old Angus.

LONACH, 28th AUGUST

Piobaireachd—1, Patricia Innes, Aberdeen; 2, Jacques Pincet, Brittany, France; 3, Malcolm MacRae, Dundee; 4, John Stewart, Tillybirloch, Midmar; 6, Duncan Watson, Aberdeen.
There were 18 entries.
Judges for the above event were Mr. N. A. Mathieson, Aberdeen, and Mr. R. Nicol, Ballater.

March—1, Duncan Watson; 2, John Stewart; 3, James Stewart; 4, Patrica Innes; 5, Murray Henderson, Eassie, Angus; 6, James MacIntosh, Dundee.
There were 22 entries.

Strathspey and reel—1, Duncan Watson; 2, Malcolm MacRae; 3, John Stewart; 4, Michael Robertson, Culter; 5, Murray Henderson; 6, Graham Brown, Bucksburn.
There were 22 entries.

Judges for the march, strathspey and reel were W. Drysdale, Methil, Fife, and Mr. N. Meldrum, Invercauld, Braemar.

March, open, under 14 yrs.—1, Paulina Alakija, Penticon, Canada; 2, Stuart Samson, Laurencekirk; 3, D. Campbell, Lawers,

Aberfeldy; 4, Michael Brown, Aberdeen; 5, Gordon Duncan, Pitlochry; 6, Doreen Coull, Renfrew, Glasgow.
There were 14 entries.

Strathspey and reel, under 14 yrs.—1, Stuart Samson; 2, Paulina Alakija; 3, Gordon Duncan; 4, Michael Brown; 5, D. Campbell; 6, Graham Henderson, Bucksburn.
There were 14 entries.

March, open, 14 to 18 yrs.—1, Duncan Coull, Renfrew, Glasgow; 2, Elaine Marnoch, Aberdeen; 3, Alex. Stewart, Aberdeen; 4, Amy Goble, Canada; 5, Maxwell Stewart, Blackhall, Strachan; 6, Alex. Elrick, Aberdeen.
There were 15 entries.

Strathspey and reel, open, 14 to 18 yrs.—1, Elaine Marnoch; 2, Amy Goble; 3, Duncan Coull; 4, Laura Bain, Aberdeen; 5, Alex. Elrick; 6, Maxwell Stewart.
There were 14 entries.

Judges for the above events were Dr. W. Fraser and John MacDonald, both of Aberdeen.

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Competitions and the Future

by A. G. Kenneth.

The Editorial in the August number is more than usually thought-provoking and the implication behind it seems to be that it may be possible to achieve a better result for the furtherance of piping and pipe music in some other way than the present-day emphasis on competition. I disclaim any pretention to the stature suggested in your final paragraph, but it is tempting to try to assess some of the advantages and disadvantages which may be inherent in the competition system. This is the devil we know, and we can perhaps best start by giving him his due.

One thing the competition system has done and can continue to do—foster excellence of instrument, execution and presentation with more facility than any other practical method. Perhaps if there were no contests, piping might not fade out of our lives, but technique would fly out of the window. It is of course possible to say that with the present standard of tuition the standard of technique, instrument and presentation would be maintained without the spur of competitive playing. This may be so, but I personally doubt it. Most of the best instructors have been through the mill as competitors or are still competing—would they have shown the same technical brilliance without their competitive experience?

Some of the possible substitutes for competition are laudable in themselves and can fulfil an excellent role, but they fail to fulfil most of the functions of competitions. Examples of this sort of thing are general recitals by one or two experts which make most excellent listening but do little for a general advancement of standards. Then there are the gimmicks such as knock-out contests which at least satisfy the deplorable human desire to see "blood on the sand"—you can't satisfy this unholy desire without some type of competitive pitting of one piper against his fellows.

Which naturally leads to a consideration of some of the inevitable drawbacks of any system which does this. Pipers have as much artistic temperament as anyone and there can be little doubt that competition and jealousy can go together. Then there is the insoluble problem of judging, and I'm coming to the conclusion that the best judges are—on the "de mortuis" principle—the dead ones. Another drawback is that new composition, which should be the lifeblood of piping, tends to filter very slowly into the repertoire—a fact, granted, for which there could be more than one reason! But in

fairness, and despite idealistic notions of art for art's sake, the principle of supply and demand must have some effect here. Undoubtedly the Minard competition is an admirable small first step to do something towards securing performance and publicity for new music; the principle could be taken further with advantage.

These considerations are of general application. When looking at the systems of competition in current use, perhaps one of the points which stands out is the considerable differences in conditions of competition between Piobaireachd and Ceol Beag. The former has almost had a monopoly of the "set tune" principle which seems naturally better suited to the music and to the situation which prevailed when this policy was first introduced. Setting of tunes other than piobaireachd has scarcely been attempted and I do not think it is a realistic idea for ceol beag. But it is otherwise with piobaireachd, where there can be little doubt that the competition system of setting lists of tunes has vastly expanded the number of traditional tunes in practical circulation. Not only this, but the necessity of learning and expressing unfamiliar tunes ought to lead to a better understanding of the music and its interpretation—every fresh tune learnt should add to the interpretation of the next tune to be learnt. But whatever the details of the competition, there is one absolute necessity—there should always be a list; no competition should be "own choice"; the only exception being competitions for beginners.

As for competitions that are too big, this is a welcome problem though none the less real. It is submitted that the only sensible method of securing any grading of pipers is a system of grading by results rather than assessment on any other individual's authority; and that adequate warning must be given to obviate the charge of false pretences that might be raised should some intending competitor, for example, learn the set tunes only to discover subsequently that he has been barred from competing by some arrangement of the sponsoring authorities. However, I do not for a moment anticipate any such scheme being adopted. Any system of competition ought to find a niche for all, which is not to deny that some present-day competitions are much too big. The natural corollary of these two facts is that if you restrict entry in one competition you ought to arrange facilities for the rejects, which is a useful ideal at which to aim although it may not always be practically possible.

The conclusion which suggests itself to me is that competitions do indeed fulfil a purpose other than a merit assessment, and that

what we ought to think about is how to run our system of competition to achieve the maximum benefit to piping, and to what extent we should try to supplement the usual straightforward type of competition with recitals, knock-out contests, or any other variants that might be thought up; though I must confess I do not regard the knock-out contests with much favour. Any new format for presenting solo bagpipe performance, as envisaged in your final paragraph, would not take over from conventional competition right away—it would be a slow business of pilot schemes being tried out and their effects assessed over several years.

NELSON HIGHLAND GAMES, CANADA

Piobaireachd—1, Alec MacIntyre; 2, Allan Walters; 3, LuAnne Alward.

March—1, Alec MacIntyre; 2, Dan Diesner; 3, LuAnne Alward.

Strathspey and Reel—1, Alan Walters; 2, Dan Diesner; 3, Alec MacIntyre.

Jig—1, Colin Gemmel; 2, LuAnne Alward; 3, Alan Walters.

"KARNAK TEMPLE SHRINE"

If you know and play an attractive 6/8 march by the name of "Old Burnside" then you will be interested to know that the proper name for the tune is "Karnak Temple Shrine".

Somewhere about 1952 Donald Ramsay recorded the tune under the wrong title (for what reason we know not) and rather surprisingly it was broadcast recently by Pipe Sergeant James Banks on the Radio Scotland programme, and again given this wrong name.

The B.B.C. have made the correction.

THIS IS SCOTLAND

"Gaelic Oil, the company set up two years ago to form the nucleus for a Scottish-owned independent marketing and distributing group, will in future be managed from the London offices of a major oil group." —"The Scotsman," September 14th.

World Championship

HAWICK, 21st AUGUST.

The sun, which had shone all summer, did not desert us at the World Pipe Band Championship on August 21st. It seems but a short time since the major contest was last held in this quiet pleasant border town, and once again the welcome given to the one hundred and twenty bands well repaid their efforts in getting there.

As always, there was a good overseas representation, and with the exception of Grade 1 and the juveniles, these bands featured very prominently in the prize-list. Grade 2 and Grade 3 were both won by Irish bands, and indeed one wonders if perhaps the grading system needs a little bit of overhauling. Even in the white heat of the Grade 1 contest the Triumph Street pipe band, an outstanding group from British Columbia, placed very highly.

The premier award—after a lapse of many years—went to the Strathclyde Police Pipe Band (formerly the City of Glasgow Police) under Pipe-Major Iain MacLellan. Being heavily involved in the International Police Tattoo in the Kelvin Hall, Glasgow, they had to leave the field before the announcement of the result. The news in fact reached the Kelvin Hall while the police band was performing in the arena, and was announced to the audience during their selection. Members of the band, on hearing the cheering and seeing the waving supporters, were not sure whether this was because their drum-major, G. Seymour (who had been left behind to compete) had won the world drum-major championship, or whether they had indeed achieved the big one. Only when they stopped playing did they hear the news, and then the celebration had to be seen to be believed.

The results were :

Grade 1—1, Strathclyde Police; 2, Dysart and Dundonald; 3, Lothian and Borders Police; 4, Muirhead and Sons Ltd. Drumming—Dysart and Dundonald. Overseas—Triumph Street. Marching and discipline—Shotts and Dykehead.

Grade 2—1, Ballycoan; 2, The Royal Scots Dragoon Guards; 3, Antigonish Legion; 4, 1st King's Own Scottish Borderers. Drumming—Ballycoan. Overseas—Antigonish Legion. Marching and discipline—The Royal Scots Dragoon Guards.

Grade 3—1, Field Marshall Montgomery; 2, St. George's CLB, Chorley; 3, 152 Regiment RCT (Ulster); 4, Lothian and Borders Fire Brigade. Drumming—St. George's CLB, Chorley. Overseas—

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Rederien Ar Mor. Best ladies band outwith prize list—Rose Fletcher Ladies. Marching and discipline—2nd Battalion Ulster Defence Regiment.

Grade 4—1, Glasgow and Strathclyde UOTC; 2, Carson Memorial; 3, Selected Piping Group, Amsterdam; 4, St. Columcille's. Drumming—Woodburn. Overseas—Selected Piping Group, Amsterdam. Best ladies band outwith prize list—Bon Accord Ladies. Marching and discipline—Speedbird (British Airways).

Juvenile—1, Ballyingry School; 2, Knightswood; 3, 1st St. Andrews Boys' Brigade; 4, 108th Glasgow B.B. Drumming—Ballingry School. Marching and discipline—Knightswood. **Novice juvenile**—1, Ballingry School; 2, Burgh of Ardrossan; 3, Craigmount High School; 4, Inverness Battalion B.B. Drumming—Burgh of Ardrossan. Marching and discipline—Craigmount High School.

North of England Notes

by Owen Nash.

The English Championships were held at Cannon Hill Park, Birmingham, on Saturday, 3rd July.

Once again Mount Carmel from Salford proved beyond all doubt that they are the best band south of the border.

The judges for the day were—piping, R. McCroskie, and drums, A. Dungavel.

I have to admire the two judges, because while the bandsmen were not actually competing in the arena they were all sheltering from the sun under trees etc., but the two judges had to stick it out in the open for approximately 4½ hours.

The results were:

Grade III. March, strathspey and reel—1, City of Manchester, 87½; 2, St. George's, Chorley, 84½; 3, Birmingham Scottish (piping preferred) 81½; 4, Pride of Murray, 81½. Drumming—1, City of Manchester, 22½; 2, Pride of Murray, 21½.

11 bands played.

Grade IV. 8-9 parts March—1, Glasgow and Strathclyde OTC, 78; 2, Wolverhampton, 76½; 3, Speedbird, 76; 4, Triumph Motors R.B.L., 75½. Drumming—1, City of Bradford, 21; 2, Kellingley Colliery, 20½.

14 bands played.

Open. Selection 5-7 minutes (own choice)—1, Mount Carmel, 91½; 2, Beeston and District, 90½; 3, City of Manchester, 88½; 4, St. George's, Chorley, 86½. Drumming—1, Mount Carmel, 24½;

2. Beeston and District, 23¾; 3 (tie), Pride of Murphy, and West Midlands Police, 23.

9 bands played.

The following day, Sunday, 4th July, was the 6th Nottingham pipe band contest. The judges were—piping, W. Cochrane; drumming, A. Dungavel. R. McCroskie judged ensemble in the Open contest.

Once again the judges improved their sun-tans.

Grade III. March, strathspey and reel—1, City of Manchester, 89¼; 2, Speedbird, 85¼; 3, St. George's, Chorley, 84¾; 4, Pride of Murray, 78¾. Drumming—1, Pride of Murray (expression preferred), 21¼; 2, City of Manchester, 21¼.

11 bands played.

Grade IV. 8-9 parts March—1, Mickleover R.B.L., 79¾; 2, Stevenage and District (piping preference), 79; 3, Triumph Motors R.B.L., 79; 4, Speedbird. Drumming—1, Triumph Motors R.B.L., 21¼; 2, Huddersfield, 20.

11 bands played.

Open. Selection 5-7 minutes. Two selections were submitted—1, Mount Carmel, 114; 2, Beeston and District, 112½; 3, City of Manchester, 107¼; 4, East Kilbridge Burgh, 100¾. Drumming—1, Mount Carmel, 24; 2, Beeston and District, 23¾.

7 bands played.

The prize for the smartest band on parade was awarded to Triumph Motors R.B.L.

Both contests were very well organised and the prize money was also very good, £100 in the open on Saturday for 1st place, and £80 on the Sunday.

* * * *

St. Ann's Infant School, Derbyshire Lane, Stretford, Manchester, recently did a project about Scottish Music and Dancing. The teacher in charge of the project, Miss Jacqueline Gill, met with only one serious problem, where could she get a set of bagpipes? The answer was Mr. Brian Collins from the City of Manchester "B" Band. A few phone calls and Miss Gill was in touch with Brian.

Luckily Brian was on night-shift at work, and he agreed to visit the school during school hours and give a talk and a short recital to the children. He also took some old reeds and an old set of pipes which he has (they've got a chanter made by Butlers of Dublin).

The children must have really enjoyed Mr. Collins' visit to the school, because a few days later a large envelope containing several letters arrived at Brian's home.

All were from children who had been at the recital, and all thanked him for visiting the school.

The following are some extracts :—

"We were happy when you played the bagpappes. Thank you for comeing."—Fiona Gordon.

"Thank you for leaving us an old bagpipes."—Alexis.

"I liked your bonnet best of all. The blue thing on the side of your hat looked like a duster."—Tony.

"It was an exciting day. You were dressed nice too."—Fergel.

"Nealy all of the tunes you played we knew them and goodby." —Debbie.

"I thought I would never see a Scottish soldier in my life." —Joanne.

One young man summed it all up in a succint letter :

"Dear Mr. Collins,

Thank you for cuming,

from John."

XXX

* * * *

Friday, the 3rd of September, saw a large representation of bandsmen and women in Prescott, Liverpool, for Pat Whitty's funeral. The bands represented were Rose Fletcher Ladies, Warrington, Northenden, Greater Manchester Transport, and the City of Manchester.

After the church service I played the funeral party to the grave-side and, after a short service at the grave, Pipe-Major Niell Drummond from the Warrington pipe band played a lament.

Before Pat joined our band he had been a member of Warrington band for quite a number of years and Mrs. Whitty had asked Niell Drummond to play at the burial.

About 30 people travelled from Manchester to Prescott which is about 35 miles away, for the funeral. The lads from the G.M.T. band put a coach on (free of charge) to take us all there and back.

* * * *

Saturday, 4th September, saw Warrington, St. George's Chorley and the City of Manchester bands making the journey to Shotts. Although everyone had an enjoyable day, only the lads from Chorley were good enough to get a prize (2nd in Grade III). I was sorry to hear at Shotts that the Torphichen and Bathgate band had had a tragedy similar to the one we had. Their Pipe-Major A. Samuel had collapsed and died during the week.

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Ten lads from the City of Manchester stayed north of the border on the Saturday night after the contest at Shotts and camped at Peebles, so that they could compete at the Peebles contest on Sunday. This they did, but once again we fell short of the prize list. We shall be making our final effort when we travel to Dunblane. After that the weekends will seem pretty empty.

* * * *

I was talking to a couple of lads out of the Scots Guards Association pipe band, based in Manchester, last night. Although their band does not compete they have a very full engagement book.

On Saturday, 11th September, they travelled to Grantham (Lincs.) to take part at a dinner dance for the Parachute Regiment, and they also played at a church parade the next morning. Later in September they played at Stockport Town Hall for the Cheshire Regiment's El Alamien re-union dance.

Just recently their band was engaged to play at a barbeque at Cheadle Golf Club in Cheshire. The organisers had fixed floodlights etc. outside the clubhouse on the 18th green, and it was on this green that they wanted the band to play. But to get a better effect it was suggested the band should start playing at the 16th green and march to the 18th. The idea was that the people at the party would hear the band but would not be able to see them until they reached the floodlight on the 18th green.

"No problem," said the bandsmen, but they didn't know about—and didn't see in the dark—a bunker on the 17th fairway.

From all accounts it was a disaster. The only one who came out of the sand in the same condition as he went in was the drum-major. The rest of the band had to stop playing and grope about in the dark to get out of the sand. It seems funny, but why is it brass bands never get asked to do this sort of thing? Or is it that they have a bit more sense and would tell the organisers, politely, "No". It's no wonder the people down these parts laugh when one mentions he plays in a pipe band.

THE S.P.S. OF THE WITWATERSRAND

The 1976 competition for the L. M. Millar Memorial Trophy and the 100 guinea prize (R210) will be held on Saturday, 27th November, 1976, at the Jabula Recreation Centre, Sandringham, Johannesburg, commencing at 12 noon.

The competition will be made up of three events, namely, Piobaireachd, Open Marches and Open Strathspeys and Reels and will be followed by an additional competition, which will not qualify for the main prize and which will be open only to previous winners of either the open marches or open strathspeys and reels events at the Royal Scottish Gathering from 1959 to 1965, and at the Society's annual competitions from 1966 to 1975.

The Proceedings

of the

Piobaireachd Society Conferences

Some copies of Vol. 1 (1973) and Vol. 2 (1974) are still left.

Vol. 1 (1973) contains—

1. "The unpublished tunes in the Campbell Canntaireachd MS," by Mr. A. G. Kenneth.
2. "Problems of judging at piobaireachd competitions," by Capt. D. R. MacLennan and General F. M. Richardson.
3. "Ceol Mor and Gaelic Song," by Mr. Finlay MacNeill and Mr. Jake MacDonald.

Vol. 2 (1974) contains—

1. "Modern piobaireachd," by Capt. J. A. MacLellan.
2. "Canntaireachd," by Morag MacLeod.
3. "The MacKay Tunes—the story of some Sutherland piobaireachd," by Professor A. J. Haddow.

Now also available, Vol. 3 (1975) containing—

1. "Piping and the Army," by Lt. Col. David J. S. Murray.
2. "Aspects of Piobaireachd Playing," by John MacFadyen.
3. "Teaching piping in the Highlands," by Iain MacFadyen.

In each case the papers are given unabridged, followed by the entire discussion.

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Letters to the Editor

Townsville, Queensland,
Dear Seumas, Australia.

I am pleased to see that the "Notices of Pipers" from Australia and New Zealand have made their appearance in the pages of the "Piping Times".

The problem of proof reading is left entirely to your staff as distance on my part is out of the question and any slight errors would be due to my terrible writing/typing. I apologise to those concerned for this, and the example would be in the case of Frank Annan whom I heard play in 1964 not 1946 as it appears in the June edition.

Some of these minor points are going to be inevitable but, in spite of this, I am still collecting further information on more pipers, and these must be forwarded to continue the recordings at a later date. I am also hopeful that our American and Canadian pipers—as well as other countries of course, will take up the challenge and record the history of their pipers by the medium of the "Piping Times". As a finale or continuing effort that those marvellous Scottish pipers of today will be referred to by the same means.

Regards the mystery photograph in the June issue, I seem to recall having seen this somewhere. It could be the year sometime between 1927 - 1932, at the regimental competitions of the Queen's Own Cameron Highlanders, first and second battalions, at Minden Barracks, during India service. The pipe-major on the left is probably T. K. Marshall who was one of the first to be heard on a 78 R.P.M. recording with an organ backing.

Other pipe-majors of that era would be Charlie Cameron who later tutored the famous Dagenham Girls' Pipe Band, and Pipe-Major Lumsden, plus one other whose name I cannot recall. Perhaps Captain D. R. MacLennan may confirm or otherwise, failing that it will be recorded somewhere in Cameron Barracks, Inverness, or history records of the now Queen's Own Highlanders.

The Union Jack in the corner of the pipe banner is certainly somewhat unusual. I do not know the reason, but I am interested enough to quote that the new colour of the Royal Australian Regiment have this incorporated in like manner on the Queen's colour.

My best wishes for now to all my friends of these "Piping Times".

Douglas Thoresen.

Dear Sir, Blackwood, South Australia.

The letter printed in the June and July issues, which have just reached us in Adelaide, reminded me of two more details associated with the origins of the bagpipe. Plato mentions the "Bombaulos," which may well be an early form, but today in northern Greece the instrument is called "Gaida". It then surprised me to learn from a Spanish colleague that the Basque word for the pipes is Gaita, and now the Arabic Geitha which is obviously of the same origin.

In trying to locate the earliest mention I remembered a B.B.C. programme on the origin of western European music, and the fact that a similar instrument is still played in Sardinia. The drone is the longest, and attached to it on the left is the melody pipe, while a shorter pipe, played by the right hand, supplies a counter melody or descant. These pipes can be played continuously for a whole hour, the cheeks acting as a bag. In fact the players practise by blowing into a tub of water through a straw.

I seem to remember a clear picture of these pipes being sold, which was printed in a National Geographic of some years since.

These pipes were known in Egypt 3,000 years ago and in Europe in Bronze Age times, but as to the inventor I should think he was a shepherd.

Yours sincerely,

N. Geeson.

Dear Mr. MacNeill, Park Ridge, Illinois.

I have had a subscription to the "Piping Times" for about a year and a half, and I cannot tell you how much I have enjoyed hearing (reading) about piping events. We have a number of pipe bands in the Chicago area, but at present I am unable to be in one.

It is nice to know that women pipers are able to compete everywhere possible now. I am still given a hard time by my former pipe-major.

The article which caused me to run for my typewriter is the editorial you wrote in the May issue about piobaireachd in the Scottish Universities. I think that this is a wonderful idea; it is just a pity that it seems so unlikely at this moment. I am an avid fan of piobaireachd, and I find the history of the music fascinating. It also interested me that you mentioned a bit of the University system. I was thinking that in a year or two I might apply for admission to a Scottish University as a temporary student (I'm not sure of the exact terminology), and any information is duly pondered upon.

Another article which was particularly interesting is the one on Borreraig in the March issue. I am afraid that that particular issue is making the rounds of the state of Illinois. (Everybody liked it and are borrowing it.)

Today I met Gordon Speirs again and got a piobaireachd lesson (Jimmy MacIntosh gave me my first lessons), and he (Gordon) told me that my pipes were made around 1880, and are Glen pipes (drones). Do you know where I might be able to find out more about this make of pipes? (They even came with a Glen chanter and practice chanter, neither of which are usable.)

There is one thing which puzzles me about the mailers of the "Piping Times". It seems that every month or so my marital status is changed on the lable—Miss B. J. Yepsen to Mrs. B. J. Yepsen. I do believe that there is quite a difference between the two, and I'd rather not be married off before it is time. I hope that you don't think that I'm being unnecessarily picky.

Yours sincerely,

Bonnie Jean Yepsen.

Dear Sir, Montpelier Park, Edinburgh.

Regarding the photograph on page 33 of the August issue, the same photograph appears in the centre pages of "World War" (part 53) a monthly magazine published by the Amalgamated Press Society 1934-35. This is a band of the Canadian Scottish entering Mons on Armistice Day, 1918.

Yours truly,

I. M. Edgar.

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