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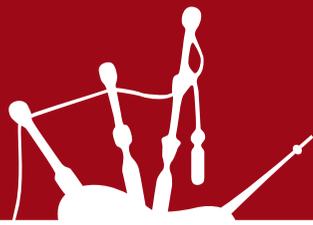
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Letters to the Editor

States Acting to Regulate Ivory

*By Lisa Memmott, originally published in the
WUSPBA's Words and Music*

Although the U.S. Government regulates the import of ivory into this country, several states are now considering legislation to regulate the ivory trade within state borders. As part of an effort to protect endangered species by devaluing ivory and other animal parts, state legislatures in Arizona, Connecticut, Delaware, Hawaii, Iowa, Indiana, Maryland, Michigan, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Washington, and Wisconsin are considering bills regulating the possession, import, and/or sale of ivory within their borders.

At least four states already regulate the ivory trade within their borders. New York and New Jersey passed legislation in 2014 and California did so in 2015, while Washington passed a voter initiative in 2015. New Jersey's law bans the import of ivory into the state unless the owner is permitted to under federal law (e.g. by obtaining a CITES permit). New York's law bans all ivory sales, containing an exception for instruments if the owner can provide documentary proof of the instrument's manufacture prior to 1975. California's law prohibits the sale of ivory-mounted instruments unless the seller can provide documentation of the instrument's manufacture prior to 1977. In Washington, the voter initiative that passed in November 2015 bans ivory sales but contains an exception for musical instruments containing less than 15% ivory by volume. There is no requirement in Washington that musical instruments have documentation of provenance.

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Although pending legislation in Connecticut would criminalize the possession of ivory unless the owner obtains a certificate of possession, most pending legislation seeks to regulate the trade and import of ivory into states rather than merely possession. Notably, legislation banning “import” of ivory may prohibit pipers from merely bringing ivory-mounted pipes into those states, even if there is no intention to sell the instrument.

It is possible that pending legislation will be amended before it is enacted. Residents of any state considering legislation may participate in the legislative process by writing their elected officials or attending committee meetings. Please watch Words and Music’s summer issue for an analysis of legislation finalized and enacted during the states’ 2016 legislative sessions.

The Hartford Curling Club

Hi-

We have just re-established the Hartford Curling Club, at a rink in Newington, CT. Bagpipes have always been a big part of the sport, and we hope to keep it that way. If you could spread the word to your CT members it would be a great help to us. We are looking for members as well as interested pipers.

Thank you-
The Hartford Curling Club



Semiquavers

The Alt Pibroch Club Goes to Glasgow

The Alt Pibroch Club began as a brainchild of J David Hester and Barnaby Brown, who teamed together with the goal of creating a resource of unparalleled ease of use and information when it comes to searching, downloading and understanding the most important sources of pibroch, the material written down and published before 1850. These materials had previously only existed in archives and libraries in Scotland; gradually, websites such as Ceol Sean, Pipe Tunes, Pipes & Drums and the Piobaireachd Society made some collections electronically available. But David and Barnaby felt there were many gaps and mistakes in the cataloging, and it was impossible for a student or performer do a simple search and find all the versions of a tune.

David and Barnaby worked together to collect, organize, and supplement the information. The website (www.altpibroch.com) now boasts over 850 pdfs named by PS Catalog convention (developed by Dr Roderick Cannon under the auspices of the Piobaireachd Society). It has more than 400 pages of information divided broadly into individual Tunes pages (where all pre-1850 settings of a tune can be found) and Collections (by pipers and non-pipers).

Sources include Colin Campbell, Joseph MacDonald, Neil MacLeod of Gesto, Peter Reid, Donald MacDonald, Angus MacKay, John MacKay and Donald MacDonald, Jr. It also includes James Oswald, Daniel Dow, Patrick MacDonald, Elizabeth Ross and Daniel Menzies. The collections go as far back as 1755.

The site includes entries from Dr. Cannon’s *Gaelic Names of Pibrochs: A Concise Dictionary*, as well as pronunciations of the Gaelic given by Allan MacDonald. Links to Tobar an Dualchais allow the performer to hear the earliest recorded versions, sung or played by the likes of Angus MacPherson, George Moss, and Mary Morrison.

Knowing that simply presenting these materials for downloading was not enough, David and Barnaby spun up a supplementary site called Learning Living Pibroch (learning.altpibroch.com) which boasts a membership of over 250 active users. The site publishes video and audio performances of the extra-canonical material by amateurs and professionals, by pipers and harpists. Research published by Allan MacDonald, Ian MacInnes, Robinson McClellan, Keith Sanger and others is also available for those interested in learning more about the history of pibroch and its performance.



It also contains interviews of such major stars in the constellation of pibroch as Bruce Gandy, Jack Lee, Jori Chisholm, Willie McCallum, Jack Taylor and Alan Forbes, and much more is coming. In two and a half years, the pair have published 128 posts, many of them substantial, making full use of audio and images to get a better handle on evidence that is challenging or obscure.

As a result of frequent interactions with performers, judges and conveners in America and Scotland, David has been asked to present at this year's Piobaireachd Society meeting, to be held 18-20 March in Birnam, Scotland. The title of his talk is "Re-extending the Idiom by Recovering Our Tradition."

David says, "I will be arguing that these primary source materials should not be treated as museum pieces, nor as music to be shoe-horned into modern interpretation. They are, in fact, representative witnesses of styles and performances of pibroch that disappeared during the 20th century. They are extremely musical, and anyone is capable of reading them as they stand. When they do, they experience new insights into the possibilities of performance.

"We no longer need to ignore the evidence of our senses. The scores and manuscripts are incredibly accurate and sensitive transcriptions of highly musical individuals trying to capture the specific nuances of the pipers they are attending. Taking them at face value, we can learn much from these ancient musicians."

As a result of this conviction, David will be making several important proposals to the Music Committee and to the conveners in the audience. "I am focusing on three concrete suggestions that I hope will be adopted in the years ahead: 1) Set Tunes lists include citation of and links to all extant variants of a tune, so competitors can have direct and easy access to them; 2) rather than increasing stamina by requiring 6 pibroch (or more) and adding crunluath-a-mach versions (where they often don't exist), reintroduce urlar refrains after doubling variations (with some flexibility in light of the overall length of the pibroch); 3) introduce a multi-tune format, where short

and long pibrochs are required (with tuning allowed in between) and a time limit to be set for each competitor."

The Alt Pibroch Club will be developing these ideas in the years ahead. The ultimate goal of the club is to enrich and enliven this field for everyone - players and audiences - by making pibroch's incredible treasure trove of source material easier to find, understand and integrate into musical performance.

According to David, "The opportunities for amateurs, competitors, and professional players of pibroch are boundless, because for the first time in history anyone can access any of these tunes directly, without editorial intermediaries, and see for themselves the incredible variety and scope that pibroch once had. This past is becoming our future."





Shasta Piping Society Scholarship

Any student enrolled in school from K-12th grade may apply for the Shasta Piping Society Pipe Scholarship.

This scholarship provides a refurbished set of used bagpipes, completely ready to play, to a student who 1) demonstrates financial need, 2) submits an essay of at least 800 words that addresses the reasons they wish to play the Scottish bagpipe, and 3) presents a signed recommendation written by the student's Pipe Major, music teacher, or band leader that describes the needs of the student.

Complete application packages should be submitted to the SPS email address in PDF format. The Shasta Piping Society will consider all scholarship applications as they are submitted; however, instrument availability is limited. Previous scholarship recipients are not eligible to re-apply, but any student may re-apply annually.

New piping students may also submit applications for practice chanters and tutor books on a limited basis, with the same requirements as the pipe scholarship above.

As the student matures musically, and decides to move on to a more sophisticated bagpipe, it is hoped they will donate the instrument back to the Shasta Piping Society, so another student may benefit from the scholarship. Eventually, it is intended that the donation will be tax deductible when the SPS tax-exempt status is approved.

Located near Redding, California, but serving students of North America, the mission of the Shasta Piping Society is to foster interest and proficiency in the traditional music of Scotland. The main function of the SPS is to provide a program that enables disadvantaged youth to receive refurbished instruments, so the financial burden of bagpipe purchase does not prevent them from becoming active musicians.

The dedication many K-12th graders exhibit to learn the Great Highland Bagpipe is often dampened by the cost of the expensive instrument and all its necessary care and maintenance items. The goal of the SPS is to provide serviceable bagpipes to students under financial hardship, so they can focus unhindered on the goal of becoming proficient players and learning the traditions and musicianship of traditional Scottish culture.

Another goal of the SPS is to encourage existing players to expand their repertoire to include musical scores and settings no longer widely heard by players or audiences. Many of the most ancient arrangements have been lost to history, but others merely lie dormant and unheard because they do not fit into the modern musical structures suitable for the competition stage. It is this loss of musical variety that the SPS hopes to reverse by encouraging public recitals presenting Scottish pipe music that may not have been heard for generations.

Please send inquiries to shastapipingsociety@gmail.com



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Jacob Lindler wins The Pipe-Major Sandy Jones Invitational 2016

The 14th Annual Pipe-Major Sandy Jones Invitational, in conjunction with the Charleston Indoor Games, was held on Saturday March 5th 2016, at the Citadel, in Charleston, South Carolina.

In the afternoon, at the Charleston Indoor Games, Kenny Flynt won The Scott-Vollrath Piobaireachd Trophy 2016, playing *Lachlan Mac Neill Campbell of Kintarbert's Fancy* for adjudicator Ed Krintz.

In the evening, with Peter Armstrong as *Fear an Taigh*, S. James Dillahey as Adjudicator, and with Sandy Jones himself in attendance, four contestants competed for the SJI 2106. A Moment of Silence was held for the late Ed Neigh who it was remembered had performed at the inaugural Pipe-Major Sandy Jones Invitational in 2003. His rendition of *Andrew MacNeill of Colonsay* that evening was well remembered by many in the audience.

Michael McLeod won the Major Herb Day, USMC (ret.) MSR Trophy playing: *Bonnie Ann, The Shepherd's Crook & Cecily Ross*.

Jacob Lindler was the Overall Winner of the SJI 2016, and also won the Jeff Stevenson Air/Hornpipe/Jig Trophy playing: *The Unst Bridal March, Colin MacKay, & The Biddy from Sligo*

The Pipe-Major Sandy Jones Invitational was established to recognize and honor Sandy Jones for all that he has done for Piping.

We would like to thank all our Sponsors for their generous support, and look forward to hosting the SJI 2017.



The Pipe-Major Sandy Jones Invitational 2016
Left-to-Right : Kenny Flynt, Michael McLeod, Jacob Lindler, Patrick Johnson & Sandy Jones

Photo : G.C.Scott



Bad Day at Blackrock

By David Spurlock

The musical score is written in 8/8 time and consists of ten staves. The first five staves form the main body of the piece. The sixth and seventh staves are the first ending, with a '1' above the staff. The eighth and ninth staves are the second ending, with a '2' above the staff. The tenth staff is the final ending, also with a '2' above the staff. The music features a mix of eighth and sixteenth notes, with some triplet patterns.

Listen here. You may be interested to know where the name came from. You are probably aware it was the title of an old Spencer Tracy movie. After taking my band to compete in the Orlando Highland Games one year and doing quite poorly I was less than elated. Looking for a diversion from my underwhelming day, I started playing around with some phrases on my chanter on my way home. By the time I got home the tune had revealed itself. The next day the tune was finished. We all have those kinds of bad days but the name seemed to flow as easily as the tune so it stuck.

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Drum Major Basics: A Successful Massed Bands Is a Cooperative Effort

By Drum Major David Ricklis

[This article was taken from the Massed Bands Manual that was authored by DM Ricklis for the EUSPBA's Piping & Drumming Handbook.]

When a Drum Major is tasked with leading a Massed Bands, it is not just on his or her shoulders. It is the product of the efforts of the Drum Major, the bands, and the games officials.



David Ricklis has managed more than a few massed bands, and knows how it's done.

To the Drum Major:

Yours is an important if sometimes thankless job. Your primary responsibility as a Drum Major is, by definition, to present your band to the public at the highest level of professionalism. If you are the Senior Drum Major (SDM), the responsibility is the same, only multiplied by the number of bands in the formation. You must be able to communicate effectively. All instructions must be given to all bands and be understood by all concerned. Remember also that your job does not start the day of the games. The SDM should be in touch with the Piping & Drumming Chairperson for all relevant details pertaining to the set-up and execution of the show. You conduct the morning meeting with the band representatives (at which time the massed band instructions are given) and you must set up the bands to prepare them to perform. You must be clear and precise with your commands so that the entire formation knows exactly what is expected. You must advise the other DMs of the drill that they are expected to execute. Finally, you must make sure all of this goes off as planned, and when it does, let the bands know that their efforts were appreciated. It is a lot to keep straight, but it should be noted that the original regimental DMs were expected to be diplomats – being the massed band Senior Drum Major continues the tradition.

To the bands:

It is the responsibility of each band to report to their designated area at their appropriate time. Bands that delay their arrival for their own convenience cause problems for all of the bands. Timely arrival allows the SDM to set up the bands and give last minute instructions, if necessary. Once in the assembly area, the SDM is in charge and all instructions will come from the SDM.

All bands will line up as instructed and come to the position of attention when the command of "Fall In!" is given. The SDM will then pace off the first rank with 2-to-3 paces between each file. (Note that "rank" refers to the side-to-side line and "file" refers to the front-to-back line.) The SDM will then pace off the files, front to back, again with a minimum of two paces between each rank. After the pipes are positioned, the bass drums are lined up in a single rank, followed by the tenors and then the snares. Every effort should be taken by the SDM to blocking the rear of the formation. The vocal commands that may be given are "Cover!" for lining up the files and "Dress!" for lining up



the ranks. If the formation maintains the spacing, it will go a long way in avoiding the spacing disasters that occur once the marching commences.

Once everyone is in position, the SDM will call on one drum corps to be the “Lead Stroke.” This group will be the only drum corps to set the tempo during the rolls and play during the *piano* of the tune (the first time through a given part); all other drummers will join in on the *forte* (the repeat of that part). Deviation from this procedure may cause tempo problems which will negatively impact unison playing, and if this should occur, the SDM has the option of signaling a cutoff and have the bands re-start the tune properly.

When the bands are on the march and they arrive at the designated stopping point, the SDM will signal with the mace “Mark time...Halt.” The next mace command will be the signal for the cutoff. Only the bass drummer from the leading drum corps will give the double beat. If the bands are paying attention, between the visual (mace signal) and the audial (double beat), there should be no question about when to cut the tune. Pipes and Drums will maintain the position of attention with instruments in the “up” position until directed to lower them by the SDM with the “Pipes Down” voice command. At the SDM’s discretion, the commands of “At Ease” and “Stand Easy” may be given. At no time are any band members to break ranks until the command of “Fall Out” or “Dismissed” is given.

To the games officials:

Most games are held during warm weather months, and consideration must be paid to the condition of the players and instruments. In a perfect world, it is hoped and recommended that when scheduling the Opening Ceremonies, all speeches, anthems, prayers, etc., be completed prior to the bands’ entrance. In addition, a specific time for the march on should be set, and at that time, expect the SDM to bring on the bands without waiting for a cue or clearance from the announcer. This is not intended to place the bands above any other group, but rather to assure that schedules that have been set and posted will be adhered to, and the games, which too frequently last beyond the scheduled closing time, will end on schedule.

For the Closing Ceremonies, it would be helpful if all awards, except those to be awarded for piping, drumming, and pipe bands, were given prior to the bands’ entrance onto the field.

In closing:

It should be noted that these are not rules of the EUSPBA, but the opinions of one drum major who was asked to share his thoughts on a subject in which he has been involved for fifty years.



Massed Bands Do's and Don'ts

- 1. DO** keep things simple. If performed well, even the simplest drill and music will appear rehearsed and professional.
- 2. DO** your best. Regardless of whether you are a piper or drummer, professional or amateur competitor, you owe it to those around you as well as the general public you are playing for to do your best.
- 3. DON'T** use the massed band performance as an opportunity for frivolity. It should be expected that all will appear in proper highland attire, and that behavior in the ranks that would not be tolerated within an individual band (drinking, breaking ranks, etc.) is intolerable in the massed band formation as well.
- 4. DON'T** forget to communicate. If you have information to disseminate, whether you are a games official, pipe major or drum major, do it. It will eliminate confusion later.
- 5. DO** remember your responsibilities. If in leadership and organization, keep the needs of the games and bands in perspective; if in the formation, follow all instructions.

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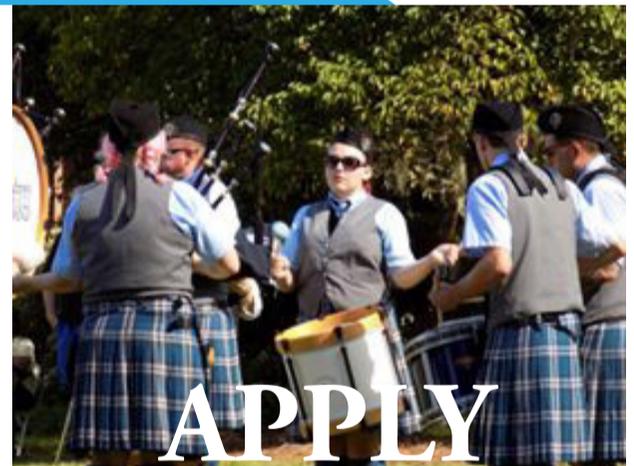


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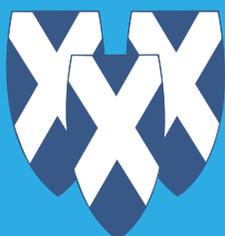
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Piping Basics: The Gruesome and Noxious Execution of Grace Notes and Embellishments: Part 1

By Sean Regan

I tend to get a bit wordy in my compositions. Why use only one word where several paragraphs will do? In deference to those who would prefer to learn through an audio/visual medium, the meat of this article (accompanied by a few tangential thoughts) is presented within a short YouTube video that can be accessed [HERE](#).

Cleanliness and timing in the execution of grace notes and embellishments is a subject that seems of basic-level substance, but which can (and does) undermine musical playing at all levels of solo and band performance. I have identified what I believe to be a source of this problem, and the source explains perhaps why so many players of all ability levels experience said problem. Part 1 of this article seeks to address the root of the problem, and Part 2 continues the line of thought through to its application on the subject of embellishments.

A phenomenon to bear in mind through your reading is that of the development of audial (heard) and tactile (felt) blind spots in our playing. Some elements of piping, including grace notes, crossing noises, and timing among others, have a tendency to fly under our heard and felt radar as we get used to a certain way of listening and playing. For most, the ability to hear and feel our own playing either never develops, or fades as we take a more subconscious approach to performance. Just as an accent

or a slight limp might go unnoticed to their owner, the quirks in our playing hide from us and may only become apparent when put under internal or external stress. This pair of compositions aims to help develop not only the specific skills covered in the articles, Grace Notes for Part 1 and Embellishments for Part 2, but also to reinvigorate and equip the reader in developing his or her skills of self-analysis.

Grace Notes

The issue has to do with the wording and thought process by which many have been taught “Change of Note With a Grace Note.” The wording taught by several established methods of instruction follows along this pattern:

1. Begin on a note
2. Lift grace note finger
3. As grace note finger descends, lift destination note so that the fingers pass each other in the process of landing on the destination note

For example, LG to LA with a HG grace note would be played:

1. Sound LG
2. Lift HG finger
3. Drop HG finger as you lift LA finger

The problem here is based partially out of the ambiguity of the timing of the transition, since coordinating the sequenced and opposite motion of two or more fingers on either or both hands is a bit of a task even before taking into consideration the fact that this skill is learned at one speed but intended for performance at another. It is also partially based out of the subconscious tendencies inherent to how we learn and apply physical skills. I’ll address the latter issue first.

As our body learns the mechanics of a physical skill, like playing a grace note or an embellishment, it wants to speed up the execution of the skill, usually before it’s quite able to do so in a consistent, controlled, and relaxed manner. For most people, the more a skill is applied the more they have a tendency to quicken it. This becomes a problem unless purposeful countermeasures are implemented, like intentionally adding lift, openness, and relaxedness to a grace note.

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Think of it in the context of HG, D, and E grace notes: HG is by far the grace note most frequently played, with D and E grace notes following sequentially in frequency. As a result of the difference in the frequency of their application, if left to their own devices they will have a tendency to be played with slightly different heights and durations. To what extent they differ will depend on the individual, but all that matters for now is that they're not of their own accord going to sound the same. For many pipers, this results in the second grace note of many an embellishment being "crushed."

If left unaddressed, this creates a fundamental inconsistency and instability in the execution of grace notes, the building blocks of embellishments, which destabilizes the execution and musicality of our tunes. It's a natural phenomenon, often occurring as a result of players trying to speed up movements in imitation of the sound of the finished, full-speed movement before they have the correct full range of motion and relaxed sensation fixed in their muscle memory and being applied consistently to all the elements of the grace note or embellishment. This can and does happen to players of ANY ability level and ANY tenure, and may be exacerbated by the audial and tactile blind spots mentioned previously.

Once an incorrect movement is fixed in our muscle memory it can be very difficult to substitute the correct movement, especially if they're quite similar. This is one reason I die a little inside and subsequently cry myself to sleep whenever I hear about someone whose master plan is to learn a bit on their own and get the basics out of the way before seeking and/or paying for proper instruction. A good instructor can teach the scale correctly in a matter of minutes, but it can take months or years to undo bad habits, self-taught or otherwise. It's incredibly important to receive good instruction from the beginning. I digress.

The first step to developing your ability to hear and feel the different elements of a movement, even one as simple as a change of note with grace note, is to break it down into manageable pieces and approach those pieces at a speed appropriate to your ability to hear and feel exactly what you're doing. To this end, I offer an alternative way of thinking about and applying change of note with a grace note. It requires slightly different thought processes for ascending and descending note changes.

1. Ascending change of note with grace note:
 - i. Sound starting note
 - ii. Lift BOTH grace note finger and destination note finger(s)
 - iii. Land grace note finger

2. Descending change of note with grace note:
 - i. Sound starting note
 - ii. Lift grace note finger
 - iii. Land all appropriate fingers, simultaneously, on destination note

It makes no difference whether the note change is by step, skip, or leap. Using this sequence, playing a HG grace note from LA to LG will mirror the process of playing a HG grace note from LG to LA. When the timing of the fingers lines up using this process, it becomes very easy to hear and feel when something is out of sync, and to identify the offending member or movement. In short, it makes creating the correct ear and muscle memory much easier and more certain than the methods which advocate having fingers pass each other in transition.



Good technique like Griffin Hall's, who won the amateur piobaireachd at the Metro Cup, comes from careful drilling at slow tempos.



To determine what method you're using, I recommend playing your traditional grace note scales in an exploded format, slowing, exaggerating, and breaking-down each transition to identify its elements. If you're using the one I advocate, there should be three, and only three, steps for each transition, as outlined above.

To practice the method as above, I recommend starting with the following four HG grace note exercises. Don't be daunted by the long descriptions; it's a matter that requires absolute clarity at the beginning, but, once you understand and can apply the processes involved, practicing them will take comparatively little time. For all four exercises, use the repeating mental subdivision for each sequence of four clicks, "one-and-two-and..." I suggest starting with a metronome set to 60bpm with a two eighth note subdivision, or to 120bpm with no subdivision, and increasing tempo gradually as able:

1. Ascending from and returning to LG
 - i. Hold LG for three clicks, internally counting "one-and-two..."
 - ii. On the fourth click, the "and" of two, simultaneously lift HG and LA fingers
 - iii. Land HG finger to sound LA on the first click of the new count, and hold for "one-and-two..."
 - iv. On the "and" of two, lift HG finger
 - v. Land HG and LA fingers to sound LG on the first click of the new count
 - vi. Repeat steps i-v from LG to all notes of the scale, through F

2. Ascending from and returning to LA
 - i. Repeat steps i-vi of Exercise 1, substituting LA for LG



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3. Descending from and returning to F
 - i. Hold F for three clicks, as above, counting “one-and-two...”
 - ii. On the fourth click, lift HG finger to match F finger in elevation. **Do not drop F finger prematurely.**
 - iii. Land HG and F fingers simultaneously to sound E on the first click of the new count, and hold for “one-and-two...”
 - iv. On the “and” of two, simultaneously lift HG finger **and all fingers associated with F** (this will become exceptionally important when repeating the exercise with bottom-hand notes)
 - v. Land HG finger to sound F
 - vi. Repeat steps i-v from F to all notes of the scale, through LG

4. Descending from and returning to E
 - i. Repeat steps i-vi of Exercise 3, substituting E for F
 - ii. Additional note: Be sure to leave the F finger down for the duration of Exercise 4. Some people have a tendency to unconsciously lift the F finger when playing the HG grace note to return to E.

Always practice these exercises with the goals of sounding the grace notes consistently and with relaxed fingers. Each grace note should sound for the same length of time, and your grace note finger should traverse the same, large radius with each execution. It's no good if you can play it perfectly with tense fingers, you must teach yourself to relax through slow, methodical, intentional repetition, and from there to build your speed with relaxed fingers. Your hands will try to sabotage you by pretending to be your friends and by making you play faster than you're able to. Stick it to them by forcing yourself to play slower than you want to. Remember, you're developing your sense of perception as well as your technical execution, and stretching your attention beyond its comfort zone will aid in this goal.

To further help, every time you play from one note to the next, ask yourself the following questions:

Ascending

“Am I getting a clean, simultaneous release with both my grace note finger and my melody note finger(s)?”

“On the release, are my melody note fingers making a quick, relaxed transition from the starting note to the destination note?”

Descending

“Am I cleanly and simultaneously landing my grace note and melody note fingers on the destination note?”

Both

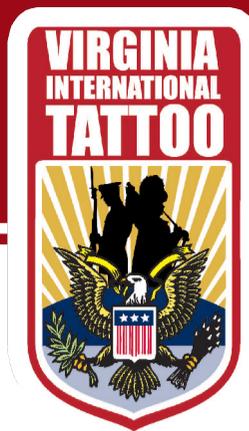
“Are my fingers so relaxed that I'm on the verge of accidentally dropping the chanter? Yes? Good.”

One last thought before Part 2: I have found the “Slo-Mo” setting of the iPhone 6 to be an monumentally effective tool in identifying issues with execution in grace notes and embellishments. Why don't you play a couple of scales in front of your phone, or impose on a friend or family member for the use of theirs? What are your fingers are doing when either you're not paying attention to them or they're going too fast for you to see, feel, or hear what's happening?

Provided I am not laughed off the field for this submission, and perhaps in spite of it, you may be able to read “The Gruesome and Noxious Execution of Grace Notes and Embellishments: Part 2” in a future edition of our esteemed association publication, *The Voice*.



American Pipe Band Championships



By Jim Roberts

Did you hear the big news for pipe band enthusiasts planning to attend the 2016 Virginia International Tattoo? TWO Grade 1 bands from Scotland will perform.

Did you hear the bigger news? Those bands, Inveraray & District and Police Scotland Fife, will also anchor a Grade 1 contest that has drawn commitments from two Canadian bands: Peel Regional Police and Toronto Police. A second contest will feature four Grade 2 bands from the U.S.: Great Lakes, MacMillan, Midlothian Scottish and New York Metro. Each band will play an MSR and Medley, and cash prizes will be awarded to the top three in each grade. The program will also include an Open Drum Fanfare Competition.

“I won’t say that it will be the biggest event in the United States this year for pipes and drums,” Tattoo Producer / Director J. Scott Jackson said at a media preview in January. “It will be the biggest event of its kind in the history of the United States.”

The event, dubbed the Virginia International Tattoo American Pipe Band Championship, will take place on April 23 on Scope Plaza in Norfolk, Virginia. While the four tattoo performances in Scope Arena require tickets, the pipe band contests will be free and open to the public.

Jackson recruited Andrew Carlisle, director of piping at Carnegie Mellon University and a long time active member of the Field Marshal Montgomery Pipe Band, to organize the contests. “It is a great way for the bands to be prepared with their competition March, Strathspeys, and Reels and Medley Selections early in the season. It is also valuable to the bands to be receiving expert feedback from world-class adjudicators early in the season,” Carlisle said. “This is extremely beneficial to the bands that are planning on competing at The North

American Championships at Maxville, Ontario and / or The World Pipe Band Championships in Glasgow.”

He wouldn’t identify the judging panel but promised it will include “several of the world’s most respected pipe band adjudicators spanning three continents, many judging within our borders for the first time.”

Carlisle is familiar with Norfolk, thanks to his previous work as Pipe Major of the Tattoo. He said the city and venue will help to make the first-time event unique. “The competition will be held in the downtown area of a vibrant city center—not the typical corn field or farm land out in the middle of nowhere,” he said. “We also have a 6,000 seat indoor wet weather venue at our disposal, Scope Arena, if the weather is inclement.”

New York Metro Pipe Major Matthew Welch said his band is pleased to participate in the first-time event. “It has been a long time coming to have a competition tied into a larger institution of ensemble music-making such as a tattoo, rather than as a part of the cultural cross-sections featured at a Highland games or feis,” Welch said. “Here we look forward to being received as a musical unit within a variety of types of bands, yet with due insight to the uniqueness of our idiom.”





MacMillan Pipe Major Andrew Donlon said he expects the event to be “one of the most fun contests I will have ever played.” “This is going to be the best event in the United States for pipe bands, at least since I started playing,” he said. “The band has been working hard over the off-season to prepare for our new challenges in Grade 2 and are lucky to be competing against such a strong crowd of bands. ... In addition to playing in the contest, we are all excited to watch the Grade 1 event. Not many people within our organization have ever seen a top six band live, and to catch one of the best bands in the world only 250 miles away is definitely a treat.”

Inveraray placed third at the 2015 World Pipe Band Championships. On their way to the Grade One Final, Fife placed fifth in the qualifying heat that included the top two bands, Shotts and Dykehead Caledonia and St. Laurence O’Toole, not to mention Field Marshal and Simon Fraser University.

Jackson, who is in his 14th year with the Tattoo, is a proud host, saying the purpose of the American Pipe Band Championship goes beyond just the competition. “We want to draw attention to the incredible musicianship of top-level

pipe bands,” he said. “These pipers are not only ambassadors of Celtic music and culture, but are also world-class performers in their own right.”

Inveraray and Fife will have a combined feature scene in the Tattoo and will play in the show’s massed pipes and drums, which also includes Wake & District, the Canadian Forces Base 8 Wing Trenton Pipes and Drums, the Jordanian Armed Forces Bagpipe Band and two bands from Australia: the 51 ACU Swan Regiment Drums and Pipes and the Presbyterian Ladies’ College Pipe Band. Switzerland’s Top Secret Drum Corps is also scheduled to perform.

A not to miss pipe band extravaganza, the Tattoo and Pipe Band Championship are in Downtown Norfolk, home to many intriguing historical attractions, world-class museums, delicious restaurants, fun pubs and unique retail shops. Visitors find it easy to reach all that Norfolk has to offer with a short walk, car or train ride!

For information about the Virginia International Tattoo and the American Pipe Band Championship, visit: www.vafest.org

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By Jon Quigg

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The Pipes, the Pipes Are..... Callum Beaumont Wins Piobaireachd and Overall at the Metro Cup • Griffin Hall Takes Amateur Piob

By John Bottomley

It doesn't get much better. A full day of piping, from some of the best amateurs the continent has to offer, and the best professionals in the world. That's the Metro Cup, and there is nothing else like it.

I was able to listen to the entire amateur piobaireachd contest in the morning, judged by Jamie Troy, fresh from his win in the inaugural Boney Music Invitational Piping Competition. The standard of play was high indeed, and any comments here are just minor points. I did, however, notice an alarming lack of headwear, and in one case, bagcovering. A contest of this magnitude deserves the respect of proper dress.

First up was the eventual winner, Griffin Hall, representing the Southwest Branch of the EUSPBA. His pipe started out well tuned but his drones drifted just slightly by the end. I felt he needed a bit of phrasing polish early on, but from his taorluath on, this was a wonderful tune.

Ally Crowley-Duncan was next. She played a bold and aggressive, very musical tune, but her drones were never quite on and her left hand technique needs improvement.

Kenny Flynt again had trouble getting his drones locked; it is a tough room and a high pressure situation for players!

His tune was musically controlled and mature, but slips in the final cruiluath variation did him in.

Laura Neville played the *Lament for Mary MacLeod* on a pipe that was well tuned, although the bass drone suffered from intermittent growling which distracted from her playing. I felt there was a little imbalance in her tempo changes from singling to doubling throughout, but this was a strong tune.

Sean Moloney played on a huge pipe, not really suited for indoor performance. The taorluath amach in his Crieff showcased his wonderfully strong fingers. His tempos from the start were on the fast side of brisk, and this is possibly the first time in a piobaireachd contest that I have been distracted by heavy foot tapping during the variations.

Jacob Lindler also played a pipe that was a bit big for the room. Although he started out in tune, his drones and his F drifted a touch as he went. He could pick up his tempos throughout the tune to improve the flow and "song."

Tyler Bridge, of Ontario, played a lovely *Big Spree*, but unfortunately for him, a tenor drone stopped late in the tune.



Callum Beaumont, with ear protection perfectly adjusted, winning the Professional Piobaireachd.

Griffin Hall did the Southwestern Branch proud by winning the Amateur Piobaireachd event.

Sean Moloney took the light music and overall titles in the amateur contests at the Metro Cup, 2016.

Nick Hudson's wild and primitive medley matched his beard and was a highlight of the evening.



Laureano Thomas-Sanchez played a solid and musical tune. He was perhaps a bit careful in his singlings.

After a short break, the professionals came out to play.

Alasdair Henderson, playing *I Got a Kiss of the King's Hand*, demonstrated a lovely pipe, perfectly balanced and rich without being loud. I felt his taorluath singling was a touch pushed and one or two amach movements could have been clearer.

Nick Hudson played his usual remarkably lyrical tune, in this case *Lament for Donald Duaghal MacKay*. His drones never quite locked and his high A bordered on being rough.

Alex Gandy followed, with a great smooth blend to his pipe. He started *The King's Taxes* confidently, playing a strong tune start to finish. The A-B-E phrase in the doubling was a bit forced.

Gordon Walker came on in resplendent style and presented a mature and polished performance of *Scarce of Fishing*, start to finish. If I had to find anything, I would have liked a little more contrast between the taorluath singling and doubling.

Andrew Lee, of the Vancouver Lees, played a set of drones he made himself. The overall sound of his pipe was light but beautifully balanced and enjoyable. I felt his *Big Spree* was just on the pushed side, especially in the doubling of the first variation. His drones held perfectly but he had small issues with varying intonation of his F.

Bruce Gandy played with the best balanced and blending pipe so far in the contest. His *Earl of Seaforth* demonstrated his strength as a piobaireachd player, although some of his connective notes in the third ground were clipped, and he occasionally lengthened the E after a crunluath in the singling.

Callum Beaumont played one of the great tunes, *Lament for the Earl of Antrim*, and did it more than justice. His tuning procedure consisted mostly of him adjusting his earplugs, but his pipes were like a rock the entire tune, and the playing was near perfect. His performance alone was worth the price of admission.

Brian Donaldson, one of the most musical performers around and a former winner of this contest, followed. *Playing Old Men of the Shells*, his pipes might have been

a bit big for the room, and there was a wee slip in his crunluath variation. I felt he accentuated the low As of his hiharins to the point that they broke the flow of the tune.

Jamie Troy, from Vancouver, played *Lament for the Laird of Anapool* on a full, rich pipe, with a High G worthy of the tune. I found out later that he had to replace his chanter reed minutes before he went on because his number one was misbehaving...a remarkable feat to play this tune on a brand new reed! His ground was a little disjointed to my ear, but he kept improving as he went and left us with plenty of good music in the later variations.

Stuart Liddell played a strong tune, as always, but his drones seemed to come unlocked by his taorluath variation. The pipes were bright and the tonal blend was excellent.

John Patrick entered his *MacDougall's Gathering* with great confidence. Once again, the room had its way with the drones however, as different spots on the floor produced the impression that drones were not in tune. His ground was rather straightforward and the balance in the taorluath and crunluath variations suffered because he overextended the notes after grips to the point that the tune seemed to stop.

Glenn Brown closed out the afternoon with one of his favorite tunes, *Lament for Patrick Og MacCrimmon*. His high G bordered on being flat, but the playing was superb, with good, flowing variations and his customary excellent technique.

After a short dinner and presentation of prizes for the amateur contests, the crowd filled up and the fun began with the no-rules medley event. In recent years the "shredding" aspect of the contest seems to have gone down a bit, but this year there was no shortage of digital fireworks. Gordon Walker was the player who managed to combine the fantastical dexterity with great music, walking away with the top prize.

For me, one of the highlights of the contest was Nick Hudson, who morphed his *MacDougalls Gathering* medley so that he incorporated the Donald MacDonald style of cadences and double echoes. It was a wild and "uncivilized" effect that raised the hairs on the back of my neck. Unfortunately for Nick, technical misses later on ensured he would be out of the list. Nonetheless, this was a wonderfully creative medley.



Carole Hackett Receives R. G. Hardie Award

The R. G. Hardie award is given each year at the Metro Cup to a person or family who have done the most over the years to promote and improve piping and drumming in the Metro New York area. The 2016 award went to Carole Hackett, a tireless worker within the organization for twenty years.

Carole Hackett grew up in Kearny, NJ, where pipe bands were definitely part of the culture! She always wanted to learn how to play drums – her father had been a drummer so drumming was in her blood.

Carole became involved in pipe bands in 1986 when she moved to Cornwall, NY. McLeods of Cornwall advertised in the local paper that they were offering lessons. Carole's husband was a piper and joined the band and she finally had her chance to learn how to play snare. Her first instructor was Denis Burke from Cornwall, NY and then Eddie Howard. Carole played briefly with the McLeods before the family moved back upstate.

In the early 90s they moved to Middleburgh, NY and her husband founded the Middle Fort Pipe Band. It was Carole's first real experience playing in a competitive pipe band and she was hooked. The band did well in Grade 5 and was upgraded to Grade 4.

Life happened, and Carole ended up joining the Schenectady Pipe Band in 1996.

At that time Carole also became involved with the EUSPBA. In 1997 she served as Officer at Large of the Northeast Branch. In that capacity she represented the branch at Executive Committee meetings, mainly to help foster communication between the EC and the branch membership via the Northeast Branch newsletter, which she published from 1997 to 2001. In May of 1999 she was appointed to fill in an unexpired term of Executive Secretary and continued to serve in that position until the end of her term in 2009. From January 2001 until May of 2003, she also served as secretary of the EUSPBA Music Board. She has been the recipient of the Dan Dickel Award and the President's Award, and upon retirement as Executive Secretary in 2009 Carole was honored with a life membership in the EUSPBA, something she is extremely proud of. Carole also serves as the Monitor Coordinator for the Northeast Branch. In addition, she functions at many contests as a monitor, assistant organizer, results tabulator

(and cheerleader!). Carole really appreciates the importance of piping and drumming competition and does what she can to see it continue.

Over the years Carole has truly enjoyed getting to know so many people who are involved in piping and drumming. She has been playing snare drum since 1986 and has been a member of the Schenectady Pipe Band for 20 years, having played both snare and tenor drum. I also serve on the Games Committee of the Capital District Scottish Games.

Last year she took the plunge and ran for Officer at Large of the EUSPBA and was elected to that position in November of 2015.

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For me, I had to make a tough decision; attend the Metro Cup and hear some of the finest piping in the world, or participate in the First Piobaireachd Conference held in Morristown, NJ. The two events were scheduled on different weekends in Northern New Jersey, but I could only choose one. It would have been easy if I were closer, and could attend both. I decided to trust my instinct and follow my heart to the Piobaireachd. My choice to attend the First Piobaireachd Conference was well rewarded. First, the conference was held on St. Valentine's Day weekend at the Madison Hotel in Morristown. It was the perfect, winter "get-away" for my best gal and me. Dana is as drawn to the big music as I am. She finds the music perfect for meditation. It's nice having a spouse who shares my love of great bagpipe music.

The format of the weekend was nicely organized and presented by James Stack and his committee. There was a professional Piobaireachd contest on Friday evening and a Professional March, Strathspey, and Reel contest on Saturday evening. There was also a workshop or clinic on Saturday, where Colin MacLellan discussed some of the Silver Medal tunes and other tunes which he has played over the years. The workshop wound up on Sunday with Colin MacLellan explaining his views on judging Piobaireachd contests, from the judge's side of the bench.

The Piobaireachd Contest was held Friday evening in the ballroom. There were 3 people sitting on the judge's

bench; Colin MacLellan, James Stack, and John Bottomley, serving as the reader. There were nine competitors. From a competitor's perspective, I believe this was one of the finest venues I have seen for a Piobaireachd contest, indoors. The room was comfortable and the acoustics were excellent. Even the lighting in the room lent a dignified presence to the occasion. The audience was extremely respectful to the musicians while they were tuning and during their performances. I noticed several piping judges sitting in the audience.

The winner of the event was Andrew Donlon, who presented *The End of the Great Bridge*. What stood out in my mind from his performance, were the High G throws. All were full, and consistent throughout, and his tuning of the High G was superb. All the tunes in the contest were outstanding. However, I was very drawn to Duncan Bell's playing of the *MacNeil of Barra's March*. His interpretation of the tune sounded so refreshing, and I found out that he in fact was playing a Donald MacDonald version.

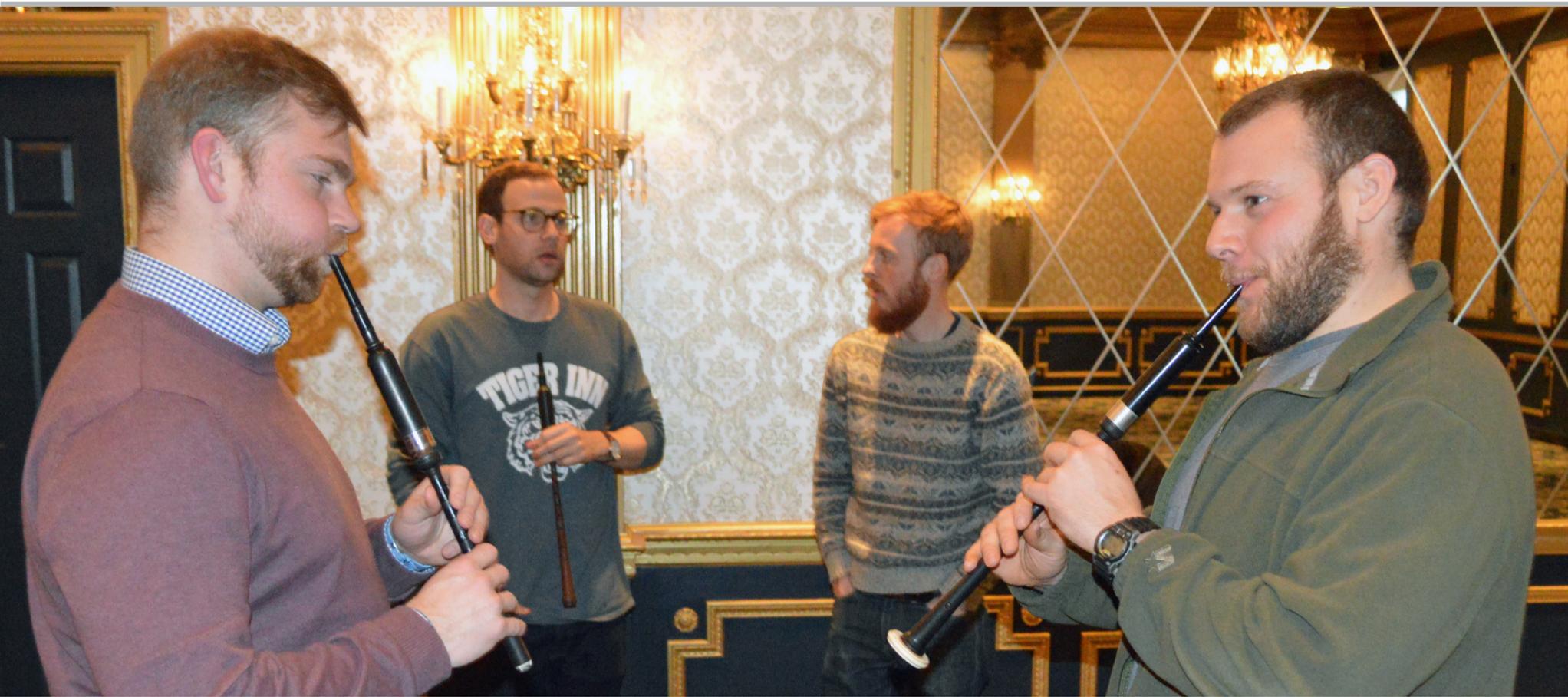
The other pipers in the Piobaireachd contest were: Ben McClamrock, who played *The Red Speckled Bull*, Derek Midgley, who played *Rout of the Lowland Captain*, Dan Lyden playing *The Battle of Auldearn #2*. Andrew Walker played *The Lament for the Viscount of Dundee*, Nick Hudson played *The Laird of Annapool*, Sean Patrick Regan presented the *Lament for Patrick Og MacCrimmon*, and Peter Skae played *The MacFarlane's Gathering*.



Ben McClamrock during the master class Saturday morning, with an audience of judges and fellow professionals.



Colin MacLellan demonstrated a mastery of technology as well as tunes, with behind the scenes help from Matthew Wood.



The workshop was broken into three parts. All three were conducted by Colin MacLellan, who was assisted with technology by Matt Wood. The session on Saturday before lunch focused on five Silver Medal tunes for 2016. The audience consisted of pipers, judges, and teachers and students of Piobaireachd. The format used is commonly referred to as a “master class.” Basically, a tune is played, then the master, in this case, Colin, leads a discussion of the different styles and settings often heard for this tune. Overall, the tunes played on Saturday were more enjoyable than those played Friday evening. The bagpipes sounded better, and the pipers were noticeably more relaxed.

Some of our current pros, learning Low G and more.

Then, after lunch, Colin presented taped samples of six tunes which he has played over the years.

The Sunday morning session focused on the judging of Piobaireachd in Scotland. As many of the American pipers are aspiring to compete at more contests in Scotland, this proved a very meaningful clinic. Some of the areas of discussion were qualifications, confidentiality, and how decisions are reached in the premier events. I thought it was interesting that there was no discussion of the results or decisions from the contests that took place on Friday or Saturday evening.

The Saturday night premier professional MSR contest was enjoyable, but seemed out of place at a Piobaireachd Conference. The audience listened to the same nine players, this time each playing a selection of March, Strathspey, and Reel, each tune played over twice. Perhaps the organizers might think of a different activity for Saturday evening, in the future.

All in all, the Inaugural Piobaireachd Conference was an educational and social endeavor for the enthusiasts of Piobaireachd. I know many teachers of Piobaireachd will be interested in seeing the Piobaireachd Conference continue into the future. The committee did an amazing job soliciting sponsors and endorsements and presenting a fine workshop, where pipers, judges, and students of the music gathered to exchange ideas on their art and music.

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Sandy Hain - Cleveland's Gem

By Barry Conway

As with many cities in the United States and Canada, Cleveland's bagpipe community was influenced by Scottish immigrants who came here to start a new life, but also worked to keep alive the traditions of Scotland. One of the most influential was Sandy Hain. Sandy is very well known in this region but less known in the greater areas of the Eastern United States Pipe Band Association and the United States in general. This is due, in part, to him never having a particular interest in judging or becoming involved with pipe band associations. His passion is teaching and the preservation of Scottish culture. As you will read in this article, he has had a significant influence on piping in the Ohio Valley region and beyond for more than fifty years; the effects of which will be felt for many years to come.

Born September 27, 1928 in Leslie, Fife, Scotland, Sandy is the eldest of nine children. His interest in bagpipes started at the age of four after seeing a picture of his father in the paper playing the bagpipes. Sandy's father was a piper in the Black Watch during WWI. Sandy's grandfather was also a piper. (As an aside, Sandy's father also founded the Cupar and District Pipe Band. His brother, Robert, was also a piper in the 1st Battalion Black Watch and his sister Jean was Pipe Major of the World Champion Lochgelly Ladies Pipe Band).

Sandy's serious tuition began at the age of eight with the Thornton Pipe Band. At the age of fourteen he enlisted in the Black Watch Cadet Force. As Sandy tells it "All villages had Cadet Groups. It was the best way to get a good set of clothes!" At the age of seventeen, Sandy enlisted in the British Army.

Sandy enlisted in 1946 at the age of seventeen as a "five and seven" which meant he would be enlisted as regular army for five years with an additional seven in reserves. His first assignment was with the 1st Battalion Black Watch under Pipe Major James Jenkinson. During this period, the band was stationed in Germany. This included a rotation at Spandau Prison, named after the borough where it was situated, guarding Rudolph Hess, considered the number three man in Hitler's Third Reich.

The band performed at numerous folk festivals in France and Switzerland. Among the notable members of the band at this time was George Lumsden, who later became Pipe Major of the Edinburgh City Police Pipe Band, and Jim Greig, who went on to play with the Edinburgh City Police Pipe Band then later emigrate to Canada and became Pipe Major of the famed Clan MacFarlane Pipe Band from St Catherine's, Ontario. In addition to being a piper, Sandy was also in charge of the dancing team. Sandy tells a great story where Jim Greig was dancing on a raised stage where the people in the rows next to the stage would soon realize that Scots don't wear anything under their kilt or, as Sandy tells it, "He gave the lassies a thrill!"

In 1950, Sandy was selected for the Pipe Majors Course at Edinburgh Castle where his instructor was Pipe Major Willie Ross. As Sandy tells it, "It was the proudest day of my father's life" when he was accepted to take "The Course." In 1952 he was appointed Pipe Major of the Depot Black Watch and later the 2nd Battalion Black Watch. Much of this time, the band was stationed in Georgetown, British Guyana.





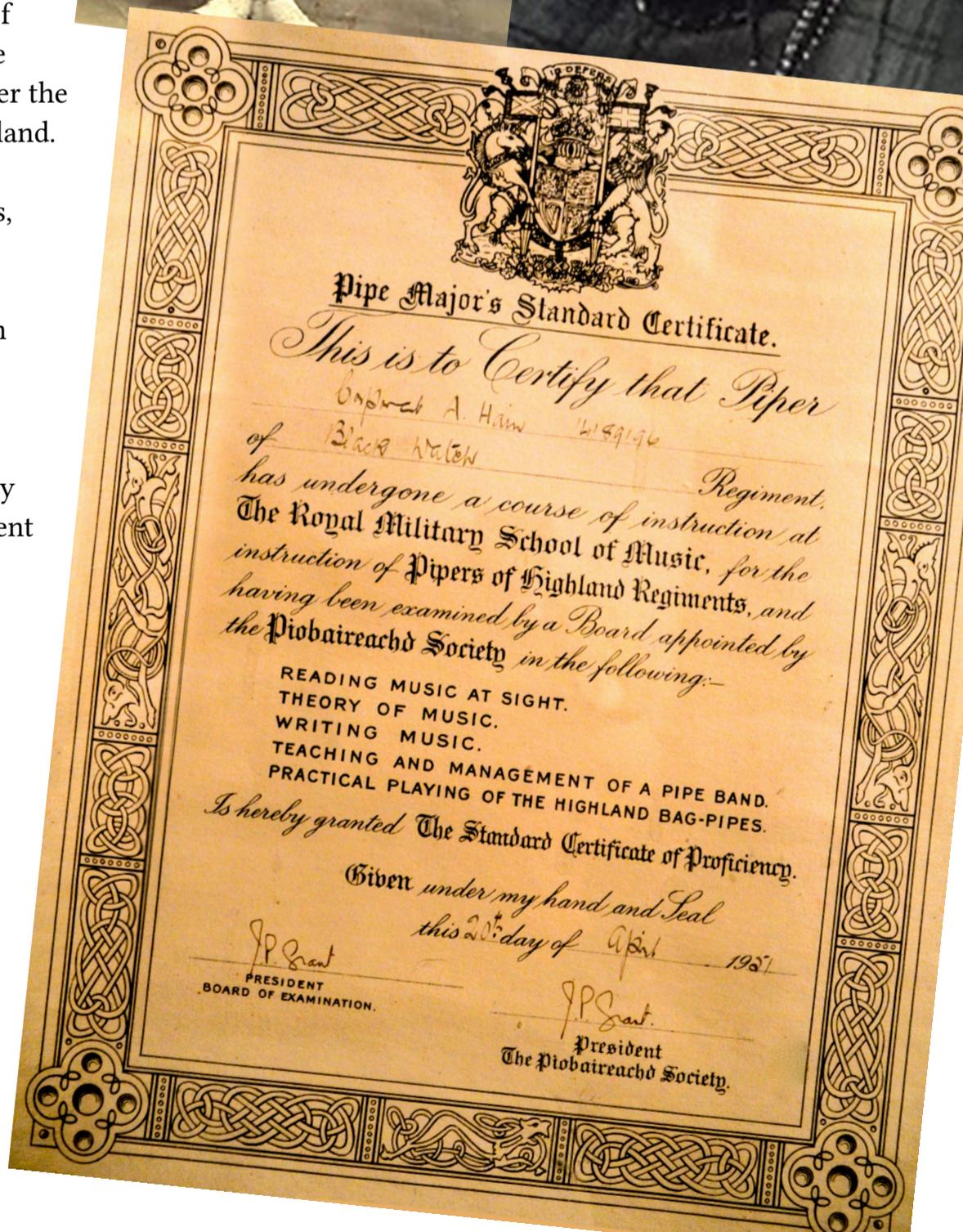
In 1957, the 1st and 2nd Black Watch Battalions were merged and were stationed at the Redford Barracks, Edinburgh. At the time, most did not realize the significance of the merger but it was, as Sandy tells it, the first of many downsizing moves of highland regiments. Because of longer service time, John MacNichol became Pipe Major of the merged unit and Sandy became its Pipe Sergeant. The combined band performed at Edinburgh Castle for the Royal Edinburgh Military Tattoo, the Royal Tournament in London, and the United States and Canada.

In 1958, Sandy decided it was time to move back to civilian life. He did have opportunities to stay in the British Army as there were Pipe Major openings with the Royal Scots and Dragoon Guards but, that would require him to reenlist for another ten years. So, in April 1958, Sandy was given the UK version of an Honorable Discharge, called being "Demobbed," and sailed from Liverpool to New York City.

While touring with the Black Watch in the United States, the Black Watch performed in Cleveland where Sandy met Bob Donaldson, who was a good friend of Canadian piper John Wilson, and Bob Callander. The two Bob's sponsored Sandy so that he could take over the Cleveland Kiltie Band, the oldest pipe band in Cleveland. The two Cleveland Kiltie Band members wanted to upgrade the band as, in 1948, most of the top players, most of them ex-military, had left the band to start the Cleveland Caledonian Pipe Band. The Cleveland Caledonian Pipe Band would later become the North Coast Caledonian Pipe Band in the 1980s.

Upon Sandy's arrival, Bob Callander stepped down as Pipe Major of the Cleveland Kiltie Band and Sandy was appointed to that position. At first, the adjustment to running a civilian band with no ex-military in the ranks didn't go as smoothly as planned as, in only a few months, Sandy lost the vote to retain his leadership role. In fact, Sandy explains he only received two votes with one of them being his own! However, only a few months later, he was again appointed Pipe Major which was a position he held for 26 years.

The Cleveland Kiltie Band was an extension of the Masonic groups in Cleveland. As a result, the band did not permit those of Roman Catholic faith to be members. Sandy was not in favor of this policy and overcame it in a way he describes as "back door." Sandy had a student he brought down to





the band and everyone assumed, because Sandy sponsored him, that he was a Mason. Sandy's student became a member of the band and, over a period of time, people discovered he was Catholic but, he was so well liked, no one thought to remove him. The band realized that it was music that brought them together and religion soon became a non-factor as far as band membership.

During this period, Sandy competed at a number of Highland Games including new competitions held in Ligonier and Grandfather Mountain as well as competing at more established competitions in Canada such as the Hamilton Games. Sandy also began teaching which was his true passion; especially piobaireachd which is his favorite music to both play and teach. His school was called the Red Hackle School of Piping and was registered with the College of Piping under Seamus MacNeil. Here, Sandy was approved to administer level tests on behalf of the College of Piping.

During the day, Sandy worked as a Superintendent at the Brooklyn Hts Cemetery which was a job supplied by Bob Donaldson, one of his original sponsors. Sandy quickly saw other opportunities, though. At the time, it was difficult to get bagpipe supplies as there were no local bagpipe and pipe band product retailers. Sandy began selling bagpipe products and, later Scottish jewelry, while working with John Kirkwood from St Catherine's, Ontario. John was a drummer in the Argyll and Sutherland Highlanders and immigrated to Canada and became the Lead Drummer of the Clan MacFarlane Pipe Band.

Sandy would sell bagpipe products and Scottish jewelry at the various Scottish events including "White Heather" concerts who brought in entertainers such as Andy Stewart. At one of these events, Sandy met George Hudson who had been a member of the Black Watch and immigrated to Chicago. George set up a Scottish bakery called Gaelic Imports which sold mostly meat pies and other Scottish baked goods. Sandy and George partnered with a shop in Cleveland and one in Chicago selling Scottish baked goods through George and bagpipe supplies through Sandy's contacts. In 1965, Sandy opened Gaelic Imports at W 25th and Denison Ave in Cleveland where it remained for many years.

In addition to piping, Sandy is also an accomplished accordion player. In 1966, he started "Sandy Hain and The Clansmen" which was a Scottish dance band. This dance group became a staple in the Scottish community of Cleveland and played at every conceivable event you can imagine for 42 years.



During the late 1960s, 1970s, and early 1980s, Cleveland had a vibrant Scottish community with many first and second generation Scottish and Irish taking up the instrument and many groups holding events with dancing to Sandy Hain and the Clansmen.

Sandy always encouraged those wanting to play at higher levels to do so. In 1975, a small group of players from the Cleveland Kiltie Band wanted to compete. Under the direction of Tom Hastings, this group, combined with a few members from the rival Cleveland Caledonian Pipe Band, formed the Western Reserve Pipe Band which later came under the leadership of Noel Slagle. Too often, in modern times, bands who teach younger players try and prevent them from moving on to higher levels. This was not the case in Cleveland as it was a matter of pride, to both the teachers and members of both the Cleveland Kiltie and Caledonian Pipe Bands, to have players go on to play with the Western Reserve. Much of this was a result of Sandy's influence.

Interest in bagpipes increased in this period. To have more time to teach, Sandy sold Gaelic Imports and devoted more time to teaching. He also had the opportunity to refine his reed making abilities. Sandy was first educated on reed making by Frank Bain, father of Allister Bain, as students at the Pipe Major's Course all went to his shop for their personal reeds. Reeds for those in the Pipe Majors Course were supplied by Willie MacCrustie, an ex-Cameron Highlander. However, for personal playing, they went to Bain for reeds. Sandy learned further from Noel Slagle who had learned the art from Tom MacAllister. Sandy's reed making business "took off" and his



days were filled with piping instruction and reed making. Over the years, he has consulted with a number of reed makers sharing his process and improving his own. Some of the notable modern day reed makers such as Adrian Melvin and Shawn Husk have exchanged ideas with him.

Sandy Hain suffers from Focal Dystonia which is a repetitive nerve disorder. In pipers, it effects hand control. Due to this, Sandy stepped down from the Cleveland Kiltie Band after 26 years of service.

Sandy visited a number of doctors regarding his hands and made other modifications so he could continue playing. In 1987, he was asked to help the start-up Greater Cleveland Peace Officers Memorial Pipe Band who had thirty players committed and no one to teach them. This group quickly became the largest pipe band in Ohio with more than sixty pipers. It was this group who organized the Cleveland International Tattoo which saw pipe bands come from across the United States and Canada to participate. The Tattoo continues to this day.

In 1998, a group of members of the Greater Cleveland Peace Officers Memorial Pipe Band wanted to test their hand at competing. At this time, the Red Hackle Pipes and Drums

was formed. Sandy continues his involvement in this group to this day.

An avid composer, Sandy has had a number of tunes published. A few of his compositions are included in the recently published Black Watch Pipe Manual which is limited to tunes written by current and former Black Watch members for Black Watch members. The Manual includes seven of his compositions including: Donald McKillop, a popular jig Sandy wrote in 1951 for a member of the Royal British Legion in Scotland (sometimes erroneously referred to as Duncan McKillop); The Heroes of The Hook, written after a 1952 battle by the 1st Battalion Black Watch in 1952, Korea; Lieutenant Colonel B C Bradford, a famous Colonel in the Black Watch 1st Battalion; Major General A L Watson CB; Lieutenant Colonel Freddie Burnaby-Atkins; Freuchies March to Lords; and Farewell to the Black Watch, a piobaireachd composed following the absorption of the Black Watch into the Royal Regiment of Scotland in 2006.

As with many parts of this country, those in Northeast Ohio owe the generation before us a great debt of gratitude for passing along the passion of the bagpipes to us the effects of which will be felt for many years to come.

Calling All Pipe Bands, Pipers and Drummers!
Registration is now open for

The 18th Annual New York Tartan Day Parade

Saturday, April 9, 2016 – lineup: 1pm, step-off: 2pm

March up Sixth Avenue, through the heart of Manhattan, to the cheers of thousands.
Pipe bands of all sizes and grades – we welcome you to register.
Individual pipers and drummers – we'll add you to the 'Tunes of Glory Massed Pipes and Drums'.

Register at www.NYCTartanWeek.org



National Tartan Day New York Committee  NYC Tartan Week  @nyctartanweek
NTDNYC, 150 E. 55th Street, 3rd Fl., New York, NY 10022 · e: info@NYCTartanWeek.org · t: 212 980-0844



The Piper's Wife

By Abby R. Spilka

In Judaism, there is a term for the wife of the rabbi – the rebbetzin. Whether through osmosis, listening to the preparations of sermons, or having the pleasure of engaging in Talmudic inquiry with her husband, she is thought to have wisdom beyond that of the usual Jewish woman.

I have determined that there must be an equivalent Gaelic term for the bagpiper's wife, and I have no doubt it is unpronounceable. As a rebbetzin of piping, I offer these perspectives to the spouse of the novice piper.

My husband, John Henderson, began to play the bagpipes shortly after September 11. He found a teacher, joined a band (he is now in 3 - 5, depending on the time of year), and began his headache-inducing, is-there-blood-coming-from-my-ears musical journey.

As any New York City resident will tell you, the pipes are not an apartment-friendly instrument. They are more of an empty Lowe's parking lot by the Gowanus Canal-friendly instrument. There are other tools of the trade he can employ in the apartment. The practice chanter is one. When he plays the chanter I immediately understand why my mother demanded I shut my bedroom door when I practiced my clarinet; in fact, she might have been the only parent in history to encourage her child to practice less often.

It took John a while to get the hang of the pipes. He knew he was on his way when NYU Pipes and Drums, his employer's resident band, had him fitted for his first kilt.

On my way home from work one day, John called to say he had a surprise. A surprise could be anything: a clean house, a home-cooked meal, tickets for an unplanned trip to some exotic destination. I rushed home, flung open the front door, and walked into the living room to see my husband looking like a very big, very masculine Girl Scout: Green tartan kilt, navy tie, white socks, black shoes. The only missing items were badges for citizenship, selling cookies, and being kind to animals.

"Must be supportive," I breathed to myself. "Do not destroy ego," my brain communicated to my tongue in a wave of panic.

"It's very slimming," was all I could muster. "Really, hon, I couldn't possibly get away with a kilt on these hips," I said, smoothing my regulation New York City black boot-cut trousers and wondering how I was going to adjust to my husband's alternative lifestyle.

In the piping world, the kilt is the gateway to transition. You can't own just a kilt and consider yourself a piper...you must own (or have loaned to you) all the accouterments to be considered kitted up. For those more familiar with the traditional vocabulary of fashion, here is a quick glossary:

Skirt = kilt
Purse = sporran
Socks = kilt hose
Sock garters = flashes
Hat = glengarry (or balmoral)

It requires confidence to wear the uniform, and a certain toughness to handle the barrage of questions a piper receives, among them, "What do you wear under your kilt?" This query is often accompanied by an attempt at a hands-on inspection. We were in a little French restaurant the first time I witnessed two intoxicated women come up to John and ask him what's worn under the kilt. His response was, "Nothing is worn, ma'am. Everything is in perfect working order." They laughed and retreated. I was mortified. His response told me all I needed to know; that question comes up a lot. Think of it this way: on the bright side, you are now married to a sex object.

Along with the uniform and the inappropriate innuendo, there comes a strange, lesser-known phenomenon: piping's space-time continuum. Magically, St. Patrick's Day transforms into St. Patrick's Month. There are parades every weekend in smaller towns. You will have every weekend to yourself in March. If your neighborhood is the location of one of those smaller parades, however, be prepared to host the band (and their significant others and possibly guests they have invited whom you've never met) for a pre-parade breakfast and post-parade lunch. And be sure to put out extra towels for your guests. Not for their personal use, but for your bed, which will become the repository for their pipes, and only heaven knows the locations of the various parades, parties, and bars at which they have appeared. You really don't want them drying out on your grandmother's heirloom quilt.



The instrument is definitely one with a history, and the fact that the pipes are still employed today in the same way they were a thousand years ago fascinates me. I still wonder if the sound is really to encourage morale in battle or if it is simply so unnerving that the enemy flees upon hearing the first note.

You may secretly derive some pleasure from your spouse's piping. When I took part in the Avon Walk for Breast Cancer in 2005, about 20 of us were walking up a steep hill at mile twelve, when one of the walkers asked, incredulous: "Do I hear bagpipes?" Sure enough, John was doing his part to keep up the morale of the troops. To keep the sun out of his eyes, he sported a hat he had made for the occasion that proclaimed MY WIFE IS WALKING.

As pleasurable as that experience was, this instrument of celebration is somehow always intertwined with sorrow. The next day, as the walkers made their way over the Brooklyn Bridge, I discovered John at the Brooklyn tower. Standing not too far away was a young couple with a small boy. They looked contemplative, in the moment, yet far away. When John stopped playing, the woman walked over to me and asked if he played at events. "Our younger son died this morning, and we need someone to play at the funeral," she responded quietly.

I hugged this stranger and told John. Business cards were exchanged, arrangements were made, and the memorial service for the 13-month-old boy was held in Brooklyn Heights a few days later. I went with John because it was his first memorial service. He was grateful to have played outside the church where no one could see him crying.

He has played numerous other funerals of strangers, as well as those of his father and his best friends' parents. He, too, has played at weddings to the delight of the bride and groom, where pure unadulterated joy flowed like wine, perhaps the most special of which was his brother and sister-in-law's wedding.

And that is the inherent duality of the instrument, and the joy and sadness the pipes engender. Ask a burly cop what he thinks of the bagpipes and he'll say he hates them because he only hears them at Department funerals. Ask a flame-haired lass pulling a pint down at the local, and she might roll her eyes at first, but eventually she'll tell you she loves them because they remind her of home.



Behind every successful piper there is a supportive spouse... pictured is Darrell Thompson of the NC State Pipe Band

When John first began to play, his friends would ask me, "Don't you just love the pipes?" I would make two circles with my fingers to illustrate a Venn diagram. One circle represented Jews, my people of origin, and the other circle represented fans of bagpipe music. I noted that I imagined that the two would never intersect.

But what I have come to love about the bagpipes is the common ground they share with Judaism. Judaism is rife with sorrowful and joyful moments. The destruction of the Temple, twice no less, and then its rededication. The evil of the Holocaust, followed by Israel's statehood, and a deepened commitment to social justice for all. John and I have managed to combine our two cultures, thereby rendering my Venn diagram obsolete. We are invited to Passover seder at my friend Ivy's house, but only if John will play "Dayenu" on the pipes as part of the celebration, and the most comforting and cheering moment at a shiva for my dear friend's late father, we were told, was John's appearance in full piper regalia complete with a tartan yarmulke; the shiva call was March 17, 2005.

When John played the second 9/11 anniversary commemoration at NYU in 2003, I saw hundreds of people gaze up to the balcony where he was playing and join as



one community in mourning. That is the moment when I understood the role of pipes as an instrument of grieving. And when his band, Saffron United, qualified for the finals at the 2014 World Bagpipe Championships held in Glasgow, I understood the role of pipes as a herald of joy.

If piping is not a part of your culture of origin, it will take some getting used to. Like all hobbies, it can be quite expensive if pursued with astonishing commitment and the desire to exceed everyone's notion of a hobby.

And, like me, you may not care about the difference between a march, a strathspey, or a reel, or understand why on earth there are so many extra letters in piobaireachd. But being able to look at the piper you love, and experiencing pride in both the joy and the pain they have helped others express since playing that first awkward squeak so long-ago, may also wake within you your own song, the one that sings of your own singular devotion to the person you love.



The Kerrs Little Shiny Tune

James Everett

Listen here. James Everett won the Composition contest at Ft. Lauderdale this year with this charming two-parted 6/8 march.

The musical score is presented in five staves of music. The first four staves represent the first part of the two-parted march, and the fifth staff represents the second part. The music is written in treble clef with a 6/8 time signature. It features a mix of eighth and sixteenth notes, often beamed together in groups, and includes repeat signs at the end of the first and second parts. The first part concludes with a double bar line and repeat dots, and the second part begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'.





**Eastern United States Pipe Band Association
2016 Annual General Meeting
November 11, 12 and 13th, 2016**



**Holiday Inn Inner Harbor
301 West Lombard Street, Baltimore, Maryland
Telephone# 410-685-3500**

Room Rates \$119.00 plus tax plus parking.

It's too early to book the rooms, but we'll let you know when to book.
Shuttles are available at the airport, but not supplied by the hotel.

Tentative Meeting Schedule (subject to change)

Friday Evening: Annual Reports / Old Business

Saturday Morning: Proposals / New Business / Vendor Tables

Saturday Afternoon: Workshops

Saturday Night: Contest – Ceilidh

Sunday: Judges Seminar



Branch Notes

Ohio Valley Branch

We wish everyone the best of luck as they get ready for the upcoming outdoor solo season.

Upcoming events in the Ohio Valley Branch:

March 19th

Edinboro Piping and Drumming
Competition and Workshop
Contact Patrick Regan for additional
information at pregan@edinboro.edu

April 9th

Cincinnati Piping and Drumming
Competition and Workshop
Contact Andrew Douglas for additional
information at andrew.douglas11@gmail.com

June 25th

Ohio Scottish Games
www.ohioscottishgames.com

June 25th - July 1st

Ohio Scottish Arts School
www.ohioscottishartsschool.com

Submitted by:

Andrew Duncan

Ohio Valley Branch Chair

Southwest Branch

Busy People, All Around the Southwest

February was a busy month in the Southwest Branch. Many of our members joined with the Kilts of Many Colors pipe band of New Orleans marching in the Mardi Gras parade season. Griffin Hall, the representative from the Southwest Branch, won the Piobaireachd and finished second overall at the recent Metro Cup amateur contest honoring George Bell. Congratulations to Griffin and to all the competitors who hit the boards in Newark in February. March will find the Lyon College Pipe band once again participating in the World's Shortest St. Patrick's Day Parade in Hot Springs, AR. This year's celebrity participants include Kevin Bacon and Gary Busey. The following evening the band will perform a concert at the Ron Robinson Theater in Little Rock, AR. A similar concert held there in 2014 resulted in a live CD which has proven very popular in the region. The album is featured regularly on the KASU radio program, "Music From the Isles" hosted by Mike Doyle. Mike's program can be livestreamed on Saturday and Sunday mornings at kasu.org. April 8-10 is the weekend of the forthcoming Arkansas Scottish Festival in Batesville, AR. Friday night spotlights The Celtic Concert, hosted this year by EUSPBA judge, Patrick Regan. The concert features music, dance and the spoken word. A Celtic poetry contest with cash prizes is open to any interested writer and information can be found on the festival web page: www.lyon.edu/scotfest

Saturday will be the day of a full slate of piping, drumming and band competitions. Finally, we are pleased and proud to recognize Southwest Branch member and EUSPBA judge PM Jimmy Bell who has been appointed to the Scottish Piping Judges Association. Jim is planning to be judging contests in Scotland in summer of 2016, Enjoy the spring weather, and stay tuned.

Submitted by Kenton Adler,

Southwest Branch Chair



Southern Branch

The Southern Branch's season is well underway already with successful events already having occurred in Florida in January and February. I had the good fortune of enjoying a beautiful day at the Northeast Florida Highland Games in Jacksonville in late February and enjoyed meeting and conversing with many of the "southernmost" members of our branch there. I must say that the state of piping and drumming in Florida is quite strong now, in part due to the new influences of Iain Donaldson and Eric MacNeill in the Dunedin area. Their young folks in both the middle and high schools are doing marvelously. All the other bands played well too, with some giving some of the best performances I have heard from them. Good job to our southernmost Southern Branch membership! The Florida part of the season will culminate with the 50th anniversary of the Dunedin Games in early April – and many are aware of the world-class talent which the Dunedin Tide program is attracting once again this year. If you're looking for a good time to visit Florida – that may indeed be it!

The rest of the Branch's season will kick-off at Loch Norman in April. Good news there in that despite some financial woes the Games has reinstated travel funding for a very limited number of bands...certainly a step in the right direction to keep that Games viable for bands. The Smoky Mountain Games will be occurring in Maryville, Tennessee in May, and are working to establish a Sunday workshop in conjunction with that event. I hope that more details will be forthcoming regarding that. Over Memorial Day weekend, the Greenville, South Carolina games will once again be holding a Professional Piping event on the Friday before the Games, with this year's international judge being Gold Medallist, and former editor of THE PIPING TIMES and Principal of the College of Piping, Robert Wallace. Thanks again to Jimmy and Joyce McIntosh and other supporters for their work in making this event possible.

The South's premier summer school for piping and drumming, The North American Academy of Piping and Drumming, will celebrate it's 46th year in the beautiful North Carolina mountains this year. For registration information, visit: www.naapd.org

Though plans are in the works, Grandfather Mountain is to be the venue for the Southern Branch's EUSPBA PREMIER contest for 2016. I'm sure there will be more information forthcoming from Piping and Drumming Director Sally Warburton. Bruce Gandy is scheduled to be the judge for

this, and perhaps other events, during the day.

A new "indoor" pipe band contest is being sponsored this year in Raleigh, NC on July 23 in memory of late branch member Mike Murphy of The Citadel, Charleston Police, and City of Washington bands who passed away several years ago after a heroic battle with cancer. Band competitions in Grades III, IV, and V will be offered. It can tend to be a little warm in Carolina at that time of year, so if you like the indoors this will be the place to be.

Many in the South will be happy to hear that Peter Armstrong has taken over as Director of Piping and Drumming for the Charleston Games starting in 2016. Word is that this will be the last year that Charleston will be in September, with a date change for 2017 to move the event to the first weekend of November. I'm sure you'll be hearing more on that as well.

Negotiations are currently underway, with a very generous outside donor, for a special Branch Championship Event for Grade III Bands to be held in the Fall. More details will come as that deal is firmed-up. Last year's Championship event at Scotland County was unfortunately hampered by the record-setting rains and flooding in some parts of the Carolinas which kept some bands from attending who had registered. This year's Championship will be at a different venue. Scotland County on October 1 and Stone Mountain on October 15 will round out the Branch's sanctioned events for the Season.

Here's hoping for a great 2016 season for everyone in the Branch, great weather and conditions for our events, and good music to be played and enjoyed by all. SUPPORT YOUR GAMES!!! Without them there would be no competitions and venues for us to gather!

Bill Caudill



Report for the Executive Secretary

By Sheldon Hamblin

From the Executive Secretary:

Our next Annual General Meeting will be held at the Holiday Inn, Inner Harbor, Baltimore, Maryland. The dates will be Friday November 11th and Saturday November 12, 2016. This will be the new updated format with Reports discussed on Friday night and proposals on Saturday morning. Workshops on Saturday afternoon and a contest on Saturday night just before the ceilidh.

I have been sending out monthly email newsletters advising everyone of upcoming events. If you want your event listed in the newsletter please let me know. I try to limit the information on these emails so people don't just put it in the trash. All future notifications will be by email, including membership renewals and voting. Ballots for offices open for election will be posted on the internet web page.

The Voice has been available on the website now for almost two years. We are moving towards a "members only" page so that shortly, only dues paying members will be able to obtain this (as was requested in one of the proposals).

While our elections are not until the fall, it is not too soon to think about how you would like to serve the association and have a say in the direction it takes.

Updates on the Web: check out the document "So You Want to Compete" and the updated Policy manual. The Policy does get updated as needed, so stay on top of this and email me if you have any questions.

We are actively looking at revising our upgrade request process. The final outcome may not be right away because of continued website and membership program work, but start thinking about having a recording to send in digitally. (Mp3). Deadlines will still be in effect both for solo and band. Please do not submit them late, as this increases everyone's workload.

Respectfully submitted
Sheldon C. Hamblin
Executive Secretary
Tada Gan Iarracht

No Paper Votes Anymore!



All voting is now held online.
Ensure the Association has your correct
email address to receive your ballots.



Keep up with the latest!

Check out your Voice on Facebook at
www.facebook.com/EUSPBVoice