

A man in a dark kilt and sporrans is playing bagpipes on a wooden platform. A German Shepherd dog is lying in front of him, wearing goggles. The background is a grassy field with trees.

The
Voice
Vol. 45, No. 2
Summer 2016



Summer 2016
Vol. 45, No. 2

**THE VOICE is the official
publication of the Eastern United
States Pipe Band Association.**

John Bottomley
EDITOR

john@johnbottomleybagpipes.com

Shawn Hall
ART DIRECTOR
design@shawnhalldesign.com

Editorial Inquiries/Letters
THE VOICE
voiceeditor@euspba.org

ADVERTISING INQUIRIES
John Bottomley
voiceeditor@euspba.org

THE VOICE welcomes
submissions, news items, and
photographs. Please send your
submissions to the email above.

Visit the EUSPBA online at
www.euspba.org

©2016 Eastern United States Pipe Band Association.
All rights reserved. No part of this magazine may
be reproduced or transmitted without written
permission from the publisher.

The Voice reserves the right to make the final
decision on all content and advertisements. The
views expressed by contributors are not necessarily
those of the EUSPBA, its officers, or its editors.

Table of Contents

Semiquavers

- 3 Piping Hot!
- 3 Casco Bay contest
- 4 Iain Dall Initiative

Review

- 11 Patrick Molard – Ceol Mor/Light And Shade
- 16 Review: Robert Wallace Bagpipe Tutor

Basics

- 4 Snare Basics: Summer Schools
- 13 Piping Basics: The Gruesome and Noxious Execution of Grace Notes
and Embellishments: Part 2: Embellishments

Features

- 7 Making The Grade: My Four Years as an Undergrad
with the St. Andrews University Pipe Band
- 18 Worcester Kiltie Pipe Band – 100th Anniversary
- 26 Index to The Voice: The Publication of the EUSPBA –
Spring 2007 through Fall 2012

Branch Notes

- 22 Southern Branch
- 24 Southwest Branch
- 24 Ohio Branch

26 Report for the Executive Secretary

ON THE COVER:

**Davis Duty competing at the Arkansas
Scottish Festival in April, with his service
dog, Ellery: bringing new meaning to the
term 'man's best friend.'**



EUSPBA MEMBERS receive a subscription to *THE VOICE* paid for, in part, by their
dues (\$8 per member is designated for *THE VOICE*). Membership is only valid from
the date of application until the end of the calendar year. To ensure that you don't
miss an issue of *THE VOICE*, you must renew your membership early each year!
Send membership inquiries and address updates for members to EUSPBA, PMB
316, 560 Peoples Plaza, Newark, DE 19702-4798, or email membership@euspba.org.



Piping Hot!

Piping Hot! takes you into the world of bagpiping and around the globe. The author, Susan Hadley Planck, was able to weave together her love of travel with her love of piping. This book is a one-of-a-kind for those who have intimate experiences with bagpipes, love the sound of the bagpipes, have Scottish-Irish roots, or just enjoy reading strange stories of travel. She relates engaging stories of travel and piping from the top of Mt. Fuji in Japan to the Great Wall of China, at the base of Mt. Fitzroy in South America, or the streets of Edinburgh, marching with 10,000 pipers in the 2000 Millennium parade, sharing her humorous and zany adventures mixing Scottish Highland bagpipes with other cultures.

As a member of the City of Denver Pipe Band for over 15 years, Susan offers insights into the antics of bagpipe bands, competitions, piper personalities, and gigs of all kinds. The book resonates with bagpipers, bagpipe lovers, and travelers alike.

Andrew Wright, a two-time world gold-medal winner and one of the world's foremost authorities on piobaireachd stated, "All through the book the excitement of being involved with the pipe and its music comes through, and this, coupled with well-observed local detail at all locations, makes the book a great pleasure to read."

You can order on Amazon.com, through Susan's website: susanplanck.com, or email her at plancksusan@gmail.com.

Casco Bay contest



Avens Ridgeway winning the Professional Piobaireachd at the Casco Bay contest. Bruce Gandy judging.

EUSPBA OFFICERS

Dan Cole
PRESIDENT

president@euspba.org

Jim Dillahey
VICE PRESIDENT
vicepres@euspba.org

Sheldon Hamblin
EXECUTIVE SECRETARY
zecsec@euspba.org

Betsy Bethel-McFarland
RECORDING SECRETARY
recsec@euspba.org

Matt Wood
TREASURER

treasurer@euspba.org

Carole Hackett
OFFICER-AT-LARGE
oalone@euspba.org

Wayne Holscott
OFFICER-AT-LARGE
oaltwo@euspba.org

BRANCH CHAIRS

Metro Branch
Joe Brady, Jr.

metro@euspba.org

Midatlantic Branch
Mary Wallace
midatlantic@euspba.org

Northeast Branch
Brendan O'Reilly
northeast@euspba.org

Southwest Branch
Kenton Adler
southwest@euspba.org

Ohio Valley Branch
Andrew Duncan
ohiovalley@euspba.org

Southern Branch
Bill Caudill
south@euspba.org

Helen Harlow
*MEMBERSHIP
COORDINATOR*
24 Highlander Dr.
Fredricksburg, VA 22406
(540)373-4890
membership@euspba.org



Iain Dall Initiative

The Iain Dall Initiative, named after the famous blind piper Iain Dall (who composed Lament for Padruig Og MacCrimmon), was the brainchild of Davis Duty. He pointed out that visually impaired kids can't compete in football and basketball and such, but that a pipe band might provide a competitive outlet for them. He got some interest from the Oklahoma School For The Blind in Muskogee and he paid for some practice chanters, but could never find

anyone over there who could teach them on a regular basis and then the Director went somewhere else. Davis set up a 501-c3 for a non-profit organization and he has been trying to now get the Arkansas School interested down in Little Rock. Jimmy Bell and Kenton Adler are on the board with Davis. The group set up a Facebook group for it and the mission statement is there: www.facebook.com/The-Iain-Dall-Initiative-1586060481652147



Snare Basics: Summer Schools

By Ed Best

Are you considering attending one of those piping and drumming summer schools? Great!

However, let's talk about what to expect and what not to expect. I want you to get the most out of this experience.

I'm not going to discuss any schools by name. Just realize that they are all similar in many ways but also very different. Everything here is going to be very generalized. Please do your homework about the specific summer school (drum camp) that you want to attend to be sure that it's a good fit for you and your needs. I teach or have taught a several across the country and I attended some as an up and coming beginner-intermediate player. I feel like I am qualified to discuss this subject.

I'm going to talk first about what NOT to expect. You will most likely have a week or so at your chosen camp. Please do not expect to go from a raw beginner to an expert in that time. As a matter of fact, I highly recommend that you have a significant amount of working knowledge at either private instruction and/or band experience. About a year or so will do nicely. Otherwise, you'll quickly be in over your head and feel like the instructor and everyone around you is speaking Martian.

Please do not go expecting to get THE SECRET. In our fast food society everyone seems to want to know the one thing they have to do to get to grade 1. The good news is that there are no secrets, and the bad news is there are no secrets. There are hundreds, if not thousands of little tiny tricks that add up over years of consistent practice. There is no substitute for years of practicing your basics.

Also, do not expect that the instructors will just know what you want/need out of the class. At your initial meeting they won't have a clue as to your knowledge or experience. They especially won't know your desires and future goals. They will most likely have a general lesson plan that they can adjust throughout the week. But how they adjust it, depends on you.

Now, some things to do and to expect.

Please show up prepared. Most schools give you a list of recommended items to bring including, but not limited to: practice pad, sticks, extra sticks, extra strings(tenor), binder, blank paper, pencils/pens, highlighters, recording device, drum, key, harness/sling, water bottle, small fan, etc. Also, you will need to increase your practice time in the weeks leading up to the school. Don't go from 10 minutes a day to 8+ hours a day all week. You will be exhausted mentally and physically and risk injury.

You should expect to get lots of material, either exercises or tunes. You should expect to get lots of information both from lectures and from casual conversation. You are expected to take it with you and digest it at your own pace. It wouldn't do any good to just get one difficult exercise or one difficult tune that it took you all week to learn.

Now the most important things to remember: You get out of it what you put into it. The more you pay attention, ask appropriate questions, participate in the class, practice on your free time, etc the more you get out of the camp. We'll go under the assumption that all the camps have top notch instruction.



However, if you are sitting in the back of the room with your arms folded, or interrupting all the time with “Well... Angus, the Scottish drummer from my town says...” You won’t get much out of the week. There are many experts out there. Listen, take it all in, but try to avoid the “too many cooks in the kitchen” problem. Pick a path and stick with it if it is working for you.

The next important thing is to utilize your peers. You have no idea it is having friends all over the world is to your drumming career and to other aspects of your life. I have friends today that I made when I was 12. Be sure that during camp you are all a team. It’s isn’t a competition. The better your neighbor gets, the better you get, and vice versa.

And the most important thing is what you do after the camp. What do you do with the information you were given? The camp is an excellent “kick in the pants.” Most people leave feeling enthusiastic and motivated, which is

great. That is a great time to sign up for private instruction to keep the momentum going. If the next time you receive any help is the next year at your favorite camp, you will definitely have regressed.

Please use the camps for what they are. They are excellent motivation, wonderful networking, a chance to get first class material and information, and of course lots of fun! However, they are not a magic wand. You don’t pay the fee, sit in class for a week and automatically improve. Camps are a great cog in the wheel of your development. Use them for a stepping stone, a springboard, or any other analogy you can think of... and truly do our wonderful art form justice by your respect and dedication.

Remember there is always more than one right way to do anything.

Cheers,
Ed

10th Annual Balmoral Classic 2016 November 18-20, 2016 Pittsburgh, PA



US Junior Solo Bagpiping & Drumming Championship

Gathering Reception, Friday, November 18, 7:30 PM, Pittsburgh Athletic Association

Competitions (Ages 21 & under), Saturday, November 19, 9 AM – 5 PM

Central Catholic High School, Pittsburgh



North American Pipe Band Champion
Grade One

TORONTO POLICE PIPE BAND, in concert

Saturday, November 19, 8 PM • McGonigle Theater, CCHS

1-888-71-TICKETS **BalmoralClassic.org**



Balmoral® School of Piping & Drumming

info@BalmoralSchool.org • 412.323.2707 • BalmoralSchool.org

1414 Pennsylvania Avenue, Pittsburgh, PA 15233 • George Balderose, Executive Director

2016 Pennsylvania Summer Sessions

Pittsburgh • July 10-15 • free Concert July 14, 8 PM • Shady Side Academy
P/M Terry Tully, Dr. Jack Taylor, Gordon Bell

E. Stroudsburg • July 17-22 • free Concert July 21, 8 PM • E. Stroudsburg University
Robert Mathieson, Jimmy Bell, Gordon Bell





**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



MAKING THE GRADE: My Four Years as an Undergrad with the St. Andrews University Pipe Band

A reflection by Stuart H. Marshall '16

Several weeks ago, I played in the last pipe band competition of my college career. I marched into the circle with many close friends and bandmates of St. Andrews University Pipe Band as we performed our MSR – winning in piping from both judges in this, my last competition with them. While playing, I found myself in a strange state of calm and I began to reflect. Here I was, playing the pipes, in uniform, standing in the sun competing alongside many other talented musicians. A strange thought occurred to me: how did I get here? There was a time when I would have never conceived of playing the pipes, and another time still, still long ago, that picking up the instrument was an obscure dream. To put it simply, there are few people in the world who play the bagpipes, and there are even fewer who go to college to compete with a pipe band. I am very glad to have had that unique experience, and I would like to share how I got there.

I grew up in North Carolina, and went on a family trip to Scotland when I was about ten years old. It was both a family ancestry trip as well as a sightseeing one. After this trip I decided I wanted to play bagpipes, a dream that my parents supported. I was already a classically trained musician, playing clarinet, bass clarinet, and contrabass

clarinet in my school's Wind Ensemble, as well as guitar and other instruments on the side. I had been listening to pipe music for nearly my whole life, and found an increased interest after this trip. In 2008 I began taking practice chanter lessons with the NC State Pipes and Drums. John Sprague was my primary teacher and I began competing with NC State's Grade 4 band. Within a couple years I was playing with NC State's Grade 3 band. I entered in solo competitions and also studied at the North American Academy of Piping and Drumming in Valle Crucis. There, I took lessons with Ed Neigh, Colin MacLellan, Greg Abbott, Jim Dillahey, Brian Yates, and Bill Caudill. This is when I began to really expand my repertoire and focus on improving my solo playing. Bill Caudill taught me my first piobaireachd there, and in later conversations I asked him about the opportunities at St. Andrews University.

As I began to apply to colleges, St. Andrews stood out to me. It was a smaller school with many opportunities and programs that I thought would suit me well. The scholarship opportunities, including the Scottish Heritage Scholarship for pipe band, were an added bonus. As an American with Scottish roots, I was proud to have my talent rewarded with such a scholarship and to be given the opportunity to improve my skills. I narrowed down my choices and decided on St. Andrews. I was admitted into the General Honors program and soon decided on a degree of Social Science with concentration in History.

When I came to St. Andrews as a freshman, I was competing in Grade 4 solos. At that point I hadn't had success in competition and had focused more on repertoire building. Once at St. Andrews, I began a practice regimen of at least four times a week on pipes. I had weekly lessons with Bill, and band practice three times a week – twice on chanter and drum pads

Stuart Marshall and Nathan Dungan (SAU '11) playing at the annual SAU Pipe Band Spring Concert in April.





Stuart at Graduation... graduating Summa Cum Laude.

and on Thursday nights for band rehearsals on instruments. I received academic credit for both my individual tuition as well as playing in the band. My instrument-handling skills became more stable than they were previously and my technique also improved tremendously. With this added experience I was better able to home in on band playing and focus on listening while in the circle.

During my first semester I had already developed great friendships with my bandmates. The upperclassmen welcomed me into the social environment of the school and I usually spent my weekends hanging out with them. We were a tight-knit group and we were dedicated to working hard for one another to have success on the field. Just a few weeks into the semester I was in my first band competition with my friends in the St. Andrews University Pipe Band, coming in second place at the Charleston Scottish Games. Just about a month later we

took first place at the regional championships at Stone Mountain. By the end of my first semester as a freshman, I realized that this was a good sign of things to come.

The band took first at the Charleston Scottish Games next year, and continued to place well throughout various competitions. One of our proudest achievements was taking first place at the 2014 Loch Norman Highland Games with three AGLs. This was a high point for the band and one of the high points of my college experience. We went on that year to take the regional championships at the Stone Mountain Highland Games. The next year, we took first place at the Loch Norman Highland Games.

This band success was my primary priority and I was glad to share in the success with my close friends. I also experienced major improvements in my solo playing, and in my free time I devoted more time than ever to improving my playing. My technique had improved through having weekly lessons and practice. My main areas of attention were opening up embellishments as well as consistent rhythmic interpretations. I went from being a very “tight” and fast player to having more relaxed fingers. I also had the privilege of hearing high-caliber players such as Angus MacColl, Bruce Gandy, Matt MacIsaac, and Willie McCallum, all of whom played concerts on campus. Some of these players gave me in-depth lessons while on campus and gave me great pointers for improving my playing.

I found success in all areas of competition and was soon playing tunes that I had always wanted to play. My most unexpected success was in piobaireachd. I learned tunes such as “The Lament for Mary MacLeod,” “The Earl of Seaforth’s Salute,” and “The Massacre of Glencoe.” I began to really enjoy playing and I had enough skill to relax enough to focus on expression. My work paid off quickly.

By October of my freshman year, I had been awarded firsts in many events and received enough AGLs to be upgraded from Grade 4. By the following spring, I was competing successfully and taking prizes in Grade 3; by the next year, I was in Grade 2. Just before Christmas in 2014 I got the great news that I had been upgraded to Grade 1, something I consider to be one of the best accomplishments of my college career. In summary, I advanced one grade level per year (4 to 1) during my time at St. Andrews. I was told that every piper who had gone through the St. Andrews program in the past 10 years had advanced two grade levels through their four years



as a student. In less than four years, I had advanced four grade levels. I feel that the guidance I received as well as my own determination to succeed made this possible. I also think that others could do the same thing if they had such an opportunity.

Some favorite experiences of my solo competition include: having an undefeated (all first places) Strathspey/Reel set throughout my entire time in Grade 3; receiving an AGL while in Grade 2 from the late Ed Neigh after a performance of “The Earl of Seaforth’s Salute”; taking straight firsts and Piper of the Day at the Smoky Mountain Highland Games while in Grade 2; receiving a first place for a performance of “The Groat” while in Grade 1 from Willie McCallum (playing in a downpour no less). I maintained success through my senior year and now I hope to continue applying these improvements after graduation.

Balancing my piping schedule on top of my regular academic schedule was not always easy, but I learned to manage. One perk of being in the honors program was that I could overload credits and take as many classes as I wanted without additional charge. I received a true liberal arts and sciences education and was able to study a wide variety of subjects. In addition to studying history and politics, I took classes in music, art, creative writing, philosophy, religion, and more. Among other things I practiced sculpture, drawing and painting, public history display design, poetry and songwriting, formal debates, and 3-D printing.

I did best, of course, in my area of concentration. I received awards for history research papers multiple times. I was inducted into the St. Andrews Honor Society, Pi Gamma Mu (for social science) and Alpha Chi (for overall academic excellence). I had a cumulative GPA of 4.0, and my research culminated in a 152-page senior thesis. I was also deeply involved in the social life of campus, and was elected to Student Government for three out of my four years. My senior year, I was Student Body President (as have been several pipe band members in past years).

At St. Andrews I found a tight-knit community of a diverse student body and a dedicated faculty. I became friends with students from many backgrounds and found a great college social environment. In the classroom, the student-to-faculty ratio allowed for in-depth focus and discussion, as well as close relationships that are

beneficial to academics overall. St. Andrews has always been known for its innovative teaching methods, and in my experience it was rare to be bored in the classroom. Rather than formal lecture, professors often ask difficult questions and allow students to wrestle with that question in discussion and debate for the entire class period. Most professors encourage creative development and foster academic growth in a variety of ways. I benefited most from individual research (assisted by trusted faculty), student group collaboration, and various experiences outside of the classroom.

One of the most life-changing experiences I have had at St. Andrews was a study abroad trip to India last summer. I traveled and studied for academic credit toward my Social Science degree, spending over a month in the country. We traveled through Delhi, Agra, Jaipur, Manali, and had an eleven-day trek through the Himalayas. Since I had recently been upgraded to Grade 1, I did not want to get out of practice during this long trip; I took my practice chanter with me even on the trek. I distinctly remember sitting on a large boulder one afternoon, overlooking the Chandra River, playing jigs and reels in these Indian highlands.

I am grateful for my various unique experiences at St. Andrews University, and I look back on my time in pipe band with fondness. Had it not been for this program and the opportunities involved, I probably would have gone to a different school and had a lackluster college experience. I certainly would not have had the opportunity to improve upon my piping or continue it as a focus during my undergraduate career. I am now so glad that I was able to do both! My experience at St. Andrews challenged me in many ways and shaped me through positive growth. The pipe band experience was truly unique and fun and I am glad to have shared these four years with my close friends, working hard to improve our musicianship and celebrating success together. My years of undergrad were challenging to an intense degree; to anyone who is up for a similar challenge, I recommend St. Andrews and participation in its time-tested pipe band program. If you’re looking at colleges and universities where you can not only get a quality education as well as keep up piping or drumming, I encourage you to look at St. Andrews University and contact P/M Caudill, or feel free to speak with any alums (myself included) when you see us on the games field.

THE ROSS SUEDE PIPE BAG

The supreme choice for
quality, comfort and
moisture control



www.rossbagpipereeds.com



Review: Patrick Molard – *Ceol Mor/Light And Shade*

By Donald Lindsay



Patrick Molard's life long travels in the musical galaxies have brought him to a rare and magical place in the musical universe. The result is **CEOL MOR / Light and Shade**

This wonderful album consists of 6 tracks. Each one is *piobaireachd* centered, and stays true to the original *piobaireachd*, while gradually introducing a rich spectrum of voice and instrumentation to the unifying line of Patrick's excellent piping. Patrick, his brother Jacky and the superb musicians who perform on this album keep *ceol mor* in the center and from each *piobaireachd* they develop six exquisite 'sound poems.'

Ceol mor has always been about spirit, history, and meaning. To enjoy this CD fully, pipers will need to widen their concept of *piobaireachd* to include a varied field of musical performance. Thinking outside the box with artistry, understanding and musical awareness can make this great music accessible to newer and more diverse audiences. This album shows us that there is much to discover in the artistic fusion of the ancient music of the Great Highland Bagpipe with other instruments and musical styles.

There are many features that make the addition of this CD to every piper's collection a must. Even though "a picture is worth a thousand words"... the following is a verbal look at the six tracks:

It begins with a *piobaireachd* which has been taken by Patrick from the Colin Campbell *canntaireachd* manuscript of 1797. This tune has been lifted from obscurity by Patrick and has likely never been recorded prior to this album.

1. Hodin Hiotra (One of the Cragich)

Patrick sings and breathes life into the *canntaireachd* syllables in a smooth viola-like voice. His singing of the tune becomes the introduction to his playing of the tune on a well-tuned and sonorous pipe pitched in concert A. This leads to an ensemble accompaniment by his brother Jacky on violin, Helene Labarriere (double bass) and Simone Goubert (percussion), Yannick Jory (saxophone) and Eric Daniel (guitar) exquisitely orchestrated by Jacky Molard.

2. The Finger Lock

The liner notes suggest that the composer, MacDonald of Morar, was making reference to the "lock" on the fingers. The purpose of this *Piobaireachd* was to "free the hands" in order to execute the intricate embellishments of *ceol mor*.

For many, this is a relatively obscure tune. According to Roderick Ross, it is based on a pre-battle ritual of highland warriors. Roderick Ross tells us that warriors would lock hands and chant before going into battle.

As the tune unfolds, we experience a powerful musical journey with comings and goings of sax, bass, violin and percussion. The pipe appears from, and returns to, the 'musical shadows' as the theme progresses and evolves. We experience musical jaunts and creative interludes by the members of the ensemble. As this piece nears its conclusion the musicians create an intense musical climax, concluding with an incredible violin improvisation on the *crunluath a mach* by Jacky Molard, complete with amazing *crunluath a mach* embellishments on the fiddle!.

3. The Lament for the Little Supper

This elegant *Piobaireachd* is performed entirely by the saxophone, bass and drums. It starts with a duet in dialog-style by the sax and bass, with the main theme expressed beautifully on the saxophone, including perfectly executed *hiharin* movements! As the tune progresses, it morphs into ingenious counterpoint and polyrhythms smoothly leading into the motives of The Lament for the Little Supper.



4. The Blind Piper's Obstinacy

This has long been a favorite tune for me. It is not often heard. It is not usually in the repertoire of the casual student of *ceol mor*.

The pipe emerges from a maelstrom of blended instrumentation, as if from a dream. All of these sounds resolve and focus on the clear melody line portrayed on the pipe. Patrick is soon joined by his brother Yannick in a saxophone and pipe duet. The sensitivity and unison in this track are exceptional. What follows is magical. In the words of Patrick himself, "Who said that there was no rhythm in *ceol mor*?"

5. Left Hand

Once again, we are treated to a rarely heard musical gem. Anyone who has studied this *piobaireachd* will quickly come to recognize Patrick Molard's rare ability to find the beauty in musical symbols that can often mislead more than they enlighten. His musical intuition and scholarship reveal the soul of this rarely heard *piobaireachd*. The variations of this tune cover a wide range of styles from shades of Clanranald's Salute to The Lament for Mary MacLeod, The Lament for Donald Ban MacCrimmon and The Battle of Park.

6. The Lament for the Union-

A sophisticated and amazing arrangement by Jacky Molard of this complex, haunting *piobaireachd*. It's *urlar* is among the most melodic in the classical piping repertoire. The variations show no affinity to the *urlar* and are just as incompatible as the attempted Union between England and Scotland in 1603. The theme of the *urlar* is presented on the bass by Helene Barriere. She is not a piper, yet she performs this *urlar* with the melodic awareness that we can only hope to hear from the great *piobaireachd* players. She is eventually joined by Simon Goubert, who adds ambient percussion highlights. As Helene moves into the 2/4, 3/4 and 4/4 metrical patterns of the variations, she is accompanied by more members of the ensemble. The instruments are beautifully balanced and blended!

Patrick and Yannick re-enter with a superb pipe and sax duet. These instruments are so well balanced and blended, that, at times, we may have difficulty in telling them apart. Throughout, Yannick is performing beautiful *piobaireachd* embellishments on the saxophone.

This recording lends itself to attentive listening. In the words of Seumas MacNeill "Piobaireachd does not yield its secrets to the listener on first hearing". For me, every time I listen to this CD, I have a new favorite track!

Patrick has shown that knowledge of the *Nether Lorn canntaireachd* can provide access to little known 'piobaireachd gems'. Many little known 'treasures' are waiting to be 'discovered'.

Patrick has also shown us that the pitch of the pipe can be the subject of musical experimentation. Patrick Molard's pipe is pitched at A-440cps. The resulting sound is rich in tonality and harmonics. In this recording we can experience a fullness and smoothness of bagpipe sound that we rarely hear today.

If awards are to be given for Best Piping Album, Best Classical Music Album, Best Jazz Album Best Fusion Album, Best Folk Album, Best International Album, Ceol Mor/light and Shade should be nominated.

Glossary of terms:

Piobaireachd- (pronounced pee-brock). The word *piobaireachd* literally means "piping" or "pipe music". *Piobaireachd* is the ancient 'classical' music of the Highland Bagpipe. It consists of an initial theme, the *urlar*, (pronounced oor-lar), a.k.a Ground, and a series of variations on the *urlar*, which often develop in progressive technical intensity. Performers of this music usually finish by playing part or all of the *urlar* at the end of the piece.

Canntaireachd- (pronounced coun-ter-ock). This literally means "chanting", and is the means by which *piobaireachd* was sung from one piper to another to transmit the music. Staff notation of *piobaireachd* did not appear until the early 19th century. Traditional *piobaireachd* players still believe *canntaireachd* to be the ultimate means to transmit the lights and shades of this music.

The dialect of *canntaireachd* which is sung by Patrick on this album is known as the Nether Lorn or Campbell *canntaireachd*.

Crunluath A Mach- (pronounced kroon-loo-ah ah-mack) This means literally the "crowning movement outside all others". It is the ultimate variation in some (not all) *piobaireachd*.

Hiharin- (pronounce hee-huh-rin) This is an embellishment that is played from the fifth (E) to the Tonic (A). It is used to introduce and conclude motives, and is used to create metrical 'drumming' effects in *piobaireachd*.

While this album has been newly released and may not yet be in stock locally, copies of this CD can be obtained from; Innacor Records: 3 Rue Des Milad, 56630, Langonnet, France or www.innacor.com.



Piping Basics: The Gruesome and Noxious Execution of Grace Notes and Embellishments: Part 2: Embellishments By Sean Regan

I tend to get a bit wordy in my compositions. Mozart is credited with saying, "To speak well and eloquently is a very great art, but an equally great one is to know the right moment to stop." I, alas, have great difficulty determining that moment. To help those who would prefer to ingest through an audio/visual medium, rather than sift through the excessive verbiage contained here, the meat of this article (accompanied by a few tangential thoughts) is presented within a comparatively short YouTube video that can be accessed [HERE](#).

In Part 1, which can be accessed [HERE](#), I identified what I believe to be a source of this problem and provided a method designed to counteract its effects. The video counterpart to the previous article can be accessed [HERE](#). Knowledge and application of that method will help in processing the contents of Part 2.

A phenomenon to bear in mind through your reading is that of the development of audial (heard) and tactile (felt)

blind spots. Some elements in our personal piping, including grace notes, crossing noises, and timing among others, have a tendency to fly under the radar as we get used to a certain way of listening and playing. For most, the ability to hear and feel the subtleties in their own playing either never fully develops or fades as they take a less conscious approach to their tunes. The quirks in our playing hide from us like an accent in our speech or a limp in our gait.

Embellishments

There are three questions to ask when fixing a garbled doubling:

1. When does each element take place within the embellishment?
2. For how long does each element sound within the embellishment?
3. Where does the embellishment fall relative to the beat?

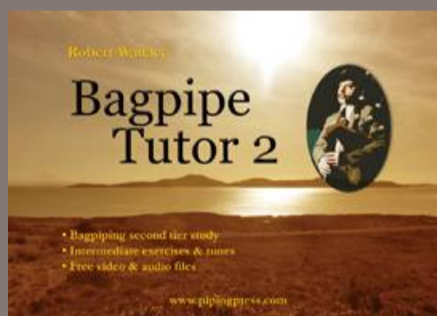
For all that follows, remember that the goal is to play the movement in a relaxed manner. I will repeat that

Bagpipe Tutor Books 1-3

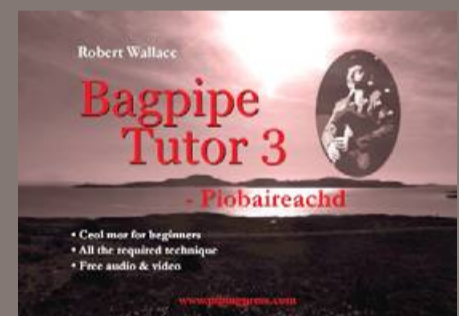
By Robert Wallace



Beginner



Intermediate



Piobaireachd

A better way to learn
Free audio/video with each book

These books by the award-winning piper, world-renowned teacher and professional writer Robert Wallace, are available now from the Piping Press Shop at www.pipingpress.com and good dealers worldwide



many times, because it's the most important part of this whole process. If you have a One That Is Cold handy, you might enjoy indulging in a game of chance or skill whose execution revolves around observing the number of times I mention being relaxed. Some pipers might argue that using tension works for them, or is the only way they can get the right sound to come out of their instrument. If a runner grew up running with his knees locked, he would say that it works for him, but if he wanted to achieve his full potential as a runner he'd let a coach teach him proper form. If you want to have consistent, pleasant sounding embellishments, relax and allow it to sound rough for a bit if it needs to while you reorient your approach. It might take a couple of weeks or months for it to become natural, but as a somewhat eccentric doctor once said, "if you put your mind to it, you can accomplish anything."

E doublings from F are the particular bane of many individuals and bands. The concept behind the method below can be applied to any embellishment, but method may be of particular use in polishing those embellishments that begin on the secondary grace note's note, such as a D doubling from E, or a C, B, LA, or LG doubling from D. Its individual application only requires going through and plugging-in the specific grace notes and melody notes for each embellishment.

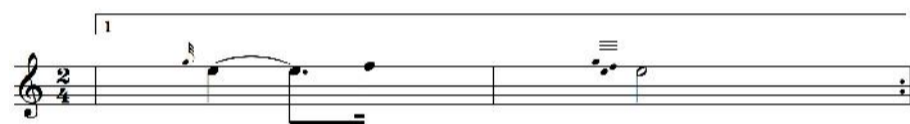
If the following steps don't work at first, try them slower until you can play them consistently with relaxed fingers. Your hands and ears are likely to try to sabotage you by making you play faster than you can play while remaining relaxed. Slow down and bring your hands to heel with methodical, systematic, (relaxed) control. Change isn't enacted overnight, it happens from one second to the next.

The first problem to arise in most sloppy E doublings is from poor coordination between the movements of the HG and F fingers. In anticipation of the F grace note in the embellishment, many people unconsciously drop their F finger too early, which causes a flutter in the intonation of the chanter and a slight unsteadiness in the feeling of the movement in the top hand. This practice can also lead to a crushed F grace note, because the F finger under that condition is effectively bracing your hand against the chanter. So, on top of the aforementioned flutter and unsteadiness, this action generates tension throughout the entire top hand.

[Here is a link to a VIDEO](#) showing the problem as it manifests in a band setting. Shoutout to the gentlemen in

the video for staging it and allowing me to use it for this article! I recommend viewing it a couple of times at full speed before adjusting the playback speed to show it in slow motion. Watch the pipe major's hands first (on the right), then watch the other two pipers' hands to see the difference in the timing of their F grace notes. Their HG grace notes are almost spot-on each time, which makes it difficult to identify the issue at full speed. When slowed to 0.25-speed it becomes apparent that their grace notes are not of uniform size or speed, and that their HG and F fingers are not synced. There's also just a lot of tension in all of their movements.

If you have a phone with a slo-mo record option, take a moment to record and watch yourself playing a couple of E doublings from a short F at 60bpm, as shown in (1) below. Are your HG and F fingers landing simultaneously on the E in the middle of the E doubling?



For the sake of this exercise, we're going to change the time signature to 3/4 and mess with the relative note values within that sequence to get everything lined up just right. I recommend adding an eighth note subdivision to your metronome, which can be effected by doubling the beats per minute if your metronome doesn't have a subdivision option. Using subdivision in metronome practice will help keep the embellishment correctly-placed within the beat. If you don't have a metronome, you can use a clock with a second hand (but as a musician you really ought to own a metronome or metronome app). I recommend the ProMetronome app, which is free to download for iPhone. I use the term "Exaggerated" below to refer to the act of lifting the relevant finger longer to sound the grace note as a melody note, as represented in (2).

Exploded E Doubling

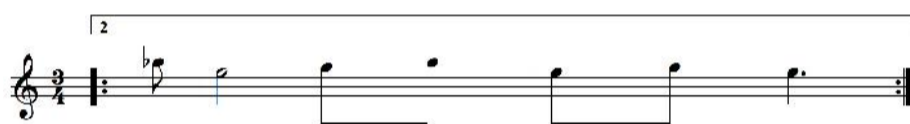
1. Exaggerated HG grace note to an E of two full beats (Played, "AND one, two..."): The HG is written with a "b" to denote the fingering of a piobaireachd HG (F finger down), which is necessary when repeating the exercise.
2. Play an F of one half beat (Played, "three...")
3. Exaggerated HG grace note to E (Played, "AND four..."): This is NOT played like a piobaireachd HG. Intentionally hold the F finger in a stationary, elevated position as you lift the HG finger to the same height, followed



by dropping both fingers to land on the chanter at exactly the same moment as each other and sounding E precisely on the fourth beat of the sequence. Some pipers find it necessary to add a slight upward motion with the F finger during the HG grace note to counteract the aforementioned preemptive drop of that finger and to sync the downward movement and landing of the two fingers. This practice which, if implemented, should be abandoned as soon as possible to avoid developing latent tension.

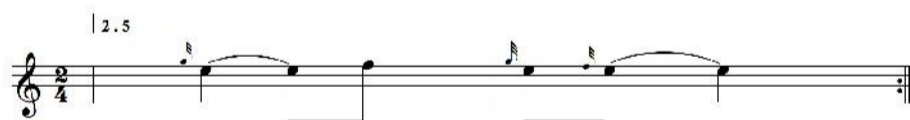
4. Exaggerated F grace note to E of one and a half beats before looping back to step 1 (Played, “AND five, six...”)

Here's what steps 1-4 look like on paper (2):



Once comfortable with the pattern, increase the tempo in increments of about 10bpm (or 20bpm, if you've doubled your bpm). As you increase the speed, don't push yourself beyond your ability to play it cleanly. Also, listen to the duration of the F grace note as it compares to the HG grace note. They should match.

Now revert to 2/4 and play the exaggerated grace notes as normal grace notes, but keep the melody notes open. Make sure the eighth notes are played fully, so the grace notes land precisely with the metronome (2.5):



Once you've run through (2.5) a couple of times, the next step is to go back to (1) and try it as written with the F as a sixteenth note and the E doubling as a proper embellishment.

Most people will have unintentionally tightened their fingers over the course of executing this exercise. Don't flex your hands open or closed to loosen them, just shake them out and do some gentle stretches if necessary. Tension's a normal thing at this point, but the goal is to play the embellishment correctly while relaxed. Flexing will tighten rather than relax the fibers involved.

The goal then is to increase the speed of the embellishment incrementally, always in an intentional manner and with fingers so relaxed as to almost be in danger of dropping the chanter. Sloppy-sounding fingering is a common first side effect of relaxing tense fingers, but it's a temporary and necessary step in improving many players' technique. If, after several minutes of practicing and gradually speeding up the embellishment, you find yourself unable to play it any more without tightening your fingers, it's time to put the chanter down and do something else for a bit! **Take YOUR time, not someone else's, and be patient with yourself!**

Once you've been through all of that for E doubling from F, remember that you can use the same process for exercising the embellishments listed earlier in this article.

Final thought: If you take a moment now to record yourself playing a tune which features the embellishment(s) you aim to improve, and then record yourself again after a few weeks of applying the exercises to your practice on a daily basis, you may find it gratifying to compare the two recordings. From my own purely selfish perspective, it would be great to see your progress posted as a reply to the video version of this article!



Review: Robert Wallace Bagpipe Tutor

Great Highland Bagpipe tutor books can be divided into two groups, which may be referred to as the “Scales first” method and the “College of Piping” method.¹ Perhaps the most popular example of the former is the *Logan’s Tutor*, where the student learns all the embellishments prior to the introduction of the first tune. These are tutor books in name only, with scant educational intent, no planned lessons, and little instructional narrative. They usually include a collection of music in the second part of the book. Prior to 1953, all tutors were variations on this method.

The second group could be correctly designated as method books, distinguished by some type of planned lesson sequence. The “College of Piping” method, so described because the *College of Piping Tutor, Part 1* was the first of its kind to be published, utilizes a “learn as you go” system, incorporating as few new movements as possible before being given the next tune. Although the “College of Piping” method seems to be the most popular method, many master teachers throughout the world still subscribe to the “Scales first” method.

Robert Wallace Bagpipe Tutor 1 appears to be a hybrid, combining aspects of both methods. Like many of the “College of Piping” method books, Wallace presents the first tune fairly early in the syllabus, with subsequent tunes interspersed reasonably often in the book. Unlike the *College of Piping Tutor, Part 1*, however, Wallace adds several exercises that are not essential for the next tune. While this strategy requires more emphasis on exercises than some of the other methods books, it has the advantage of more fully preparing the student for subsequent lessons.

While most of the written explanations seem to be clear, it is often difficult to put oneself in the position of a complete neophyte. Would the narrative be comprehensible to a complete beginner without additional insight from an instructor? Perhaps not always, but Wallace addresses that concern with free tutorial video and audio files available on his web site, pipingpress.com.

Having exposed the student to the basic light music embellishments in part 1, *Robert Wallace Bagpipe Tutor 2* launches almost immediately into a presentation of all the various light music forms, beginning with 6/8 march, and culminating in a simple hornpipe. Here the explanations are simple, straightforward, and clear, and are greatly enhanced by the online support material.

One of the challenges in reviewing a new tutor book (or anything) is to avoid picking apart apparent imperfections in the details. For instance, the initial tune presented, Amazing Grace, contains a High A doubling, which is not explained beforehand. Details such as these are minor and infrequent, but could be a stumbling block to a beginner.

While there are no groundbreaking innovations in these books, Wallace nevertheless brings a new and well thought out perspective to a traditional tutorial approach.

1: Examples of the “College of Piping” method include: College of Piping Tutor, Part 1, by Seumas MacNeill and Thomas Pearton (1953); Beginning the Bagpipe, by Sandy Jones (1981); The Bagpipe, by Bill Cleary (1982); Learn to Play the Bagpipe, by R.T. Shepherd (1984); Learn to Play the Great Highland Bagpipe, by Archie Cairns (2000); Hihglnad Bagpipe Tutor Book 1, by The Piping Centre (2001); Bagpipe Instructional Tutor for Light Music, by John Cairns (2002).

CHAMPION SUPREME!

Congratulations to the Guelph Pipe Band for their 2015 Grade Four Champion Supreme win for Ontario! The band proudly plays a set of Campbell Tunable Chanters.

The Band has been upgraded to Grade Three for the 2016 competition season.

Good luck to all of the bands competing this year.

McCallum
Bagpipes

www.McCallumBagpipes.com

CAMPBELL
BAGPIPES

www.CampbellBagpipes.com





Worcester Kiltie Pipe Band – 100th Anniversary



Formed in 1916, the Worcester Kiltie band is one of the oldest functioning pipe bands in the US. The 'Kilties' have performed in concert, on parade and in competition throughout the US, Canada and Scotland. The band is famous for being the first pipe band in the United States to rise to international prominence at the Grade 1 level.

In 1964, Worcester Kiltie became the first band from the United States to compete at the World Championships, that year held in June in Glasgow. Under the leadership of Pipe Major James Kerr (1932-2012) the band won no less than five North American Championships in Grade 1 and in 1969 Worcester took a first prize at the Lesmahagow Highland Games against deep competition from top Scottish bands, including Shotts & Dykehead and Glasgow Police, the reigning World Champions at the time. It was the first time that a pipe band from the United States won a competition in Scotland. Worcester would then go on to win at least one prize at the World Championships that year under Kerr's direction (3rd place)

The first Pipe Major of the band was Thomas Denholm who came from Glasgow, Scotland originally along with George

Millar who would become one of the band's early Drum Sergeant. Denholm closely aligned the band with the Clan Scott organization in the early years who helped raise funds for the band and organized the annual Burns' Supper. Many members of the band were also members of Clan Scott and the band wears the Scott tartan to this day. In fact, in some of the old pictures, you can see the words 'Clan Scott' on the bass drum.

One of the most active members of the band and the oldest living former member today is Warren MacConnell. A Korean War veteran, Warren was a piper, a drum major, and band President for many years. He was a tour de force behind the band after joining in 1947. It was his and piper Bill McGuinness' idea that led to the bands' active rise in the competition ranks. Their idea was to advertise in Scotland for pipers and drummers who were interested in coming to the US. The deal was that these players would have their transportation paid over by the band, be put up in an apartment for a period of time and in most cases, be introduced to a job opportunity. Many landed employment with Morgan Construction in Worcester as machinists, fitters, assemblers, or inspectors.



over between 30 and 40 players to the Worcester area. Some went back, but most stayed in the US and several players of the band learned from this esteemed group including Lead Drummer, Colum Lundt who credit's Armit and Colville with much of his success.

In addition to Denholm and Kerr, the band has had many Pipe Majors who led the band over the years. These include Dave Stark, John Reid, Bill McGinnes, Jimmy Rankin, Greg Morrow, Bob Burnett, George McKendrick, Donald Ritchie, Iain Massie, John Sullivan, Ryan Fabrycki, Greg Markiewicz and prior to the band's

The first ad in the Glasgow Times was placed by Wm. McGuinness in 1955. The rumor is that the penurious leadership in the band bought the cheapest possible spot for less than \$.05. It was a success however, as they started to see immediate responses.

current Pipe Major, Neil Gow. Neil Gow recently passed away, but it was Neil who kept the band going for many years by dedicating his time to teach young players. Three of his students play with the band today and the band is extremely grateful for his commitment and dedication.

The first two to come over were James Kerr from Kingshill Colliery Pipe Band and Alex Colville from Shotts & Dykehead Pipe Band. James became Pipe Major and Alex the leading drummer. Many other notable players of the time emigrated including Dave Armit, himself a player with Shotts and solo World Champion, Matt Hamilton (champion tenor with Shotts), Tam McGuirk (world champion bass drummer from Fife), Bill Greenlees (Bowhill), Alec Dougherty (Muirhead & Sons) George McKendrick (Glasgow Police), Bob Burnett (Clan MacRae Society), Neil Gow (Bucksburn & District), Bill Cowan (Renfrew & District), Roddie McDonald, George McIntyre (Campbelltown), Lewis Martin (MacKenzie Caledonian), Peter Buchanan (MacKenzie Caledonian) Hamilton Workman (Lord Mountbatten's personal piper) Willie Bauld (Balingerie), Terry McGinty (Kingshill Collier PB) and many, many others. The practice of bringing top players over continued until the mid-1960's and it is estimated that in the 11-12 years of this program, the band brought

With this tradition and strong connection to Scotland (and Shotts), it is fitting that the band's current Pipe Major, Davy Methven also came over from Scotland and the Shotts & Dykehead Pipe Band. A former World Champion, Davy spent 10 years with Shotts as a prominent front rank player. He was also the Pipe Major of the Royal Burgh of Stirling Pipe Band when they won the Worlds in Grade 3 in 1992 and of the Clan Gregor Society Pipe Band when they won the Worlds in Grade 2 in 2003.

Currently Davy plays *the* bagpipes played by the band's first Pipe Major 100 years ago. The pipes were owned by the family of Thomas Denholm and a member of the family from CA contacted the band about a set she thought "might be trash". She felt that since no one in the family were playing and with the connection to the band, it was only fitting that she donate them to people that would play them. It was a 'win/win' as the band received a fantastic set of silver & ivory Lawries that Davy was able to restore, and



the family a tax deduction. (Plus the knowledge they will be put to good use.) The band is always open to any others who would like to donate pipes or other instruments.

Just as Davy has worked hard to restore the ‘Denholm pipes’, so has he and the rest of the band’s leadership team worked to restore the band to its former level of excellence. Davy and Colum have put a long term plan in place and are focused on steadily improving the band’s play, deportment,

music, and culture. They continue to seek players who are focused on the same elements they feel will lead to long term success. They encourage all good people who value great music, played excellently on well-tuned instruments to reach out as they begin the next 100 years.

A special ‘Thank You’ is owed to Donnie Ritchie, who has served as a band historian and contributed greatly to this article.



Kilt Rentals
Bagpipe Lessons
Custom Kilt Packages

Highland Dress Accessories
Pipe Band Supplies
Celtic Jewelry

Celtic Gifts
Dance Ghillies
Clan Items

Our goal is to provide quality bagpiping, drumming, and highland dancing supplies with professional service at a reasonable price.

Royal Oak • Michigan • 248.397.8315
info@duncanshighlandsupply.com
www.duncanshighlandsupply.com

St. Andrews PIPE BAND

Students will:

- Live and learn with others who share their interest in pipe band music while receiving a top-flight university educational experience in the liberal arts and sciences.
- Receive unmatched scholarship assistance for both academic achievements as well as participation in the SAU Pipe Band.
- Travel and perform during the academic year while representing St. Andrews.
- Experience a personalized education tailored to individual needs as well as group achievement.



INQUIRE



VISIT



APPLY

Since 2005, every student piper has advanced 2 grade levels in solo achievements - an achievement unmatched by any other college or university with similar offerings.

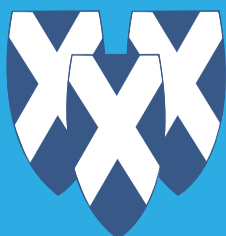
Competing successfully at the Grade III Level since 1999.

Get more info by filling out this form:
www.sa.edu/student-forms/pipe-band-questionnaire

Pipers and Drummers of any ability encouraged to apply.

www.sa.edu

910-277-5555 or 1-800-763-0198
admissions@sa.edu
1700 Dogwood Mile
Laurinburg, NC 28352



St. Andrews
UNIVERSITY
A Branch of Webber International University

Bill Caudill
Instructor, SAU Pipe Band
bagpipe@sa.edu
910-277-5236



Branch Notes

Southern Branch

First off, let me say that it has been great seeing many of you already this season on the Southern Branch circuit. Since our last “news” there have been a few events in the Branch. First off, since our last, was the Dunedin Games – where branch band Atlanta challenged up and took 2nd place in the Grade II contest held there. Of course i’d be remiss in not mentioning the winners – the hometown crew at Dunedin – but this contest was important in that it was one of the first Grade II events held in the Branch in many years....and was also attended by the newly upgraded MacMillan Pipe Band of the Mid-Atlantic Branch. Let’s hope this is a foreboding of good thing to continue within the Branch. Way to go Dunedin folks!!

The Smoky Mountains Games in Maryville, Tennessee saw a day of mixed weather – some showers for the soloists... including young Tim Hinson who reportedly played a full piobaireachd in a complete downpour, but clearer conditions for the bands which attended. It is unfortunate that this event conflicts with the weekend of the Fair Hill Games in the Mid Atlantic Branch – which was attended by the Grandfather Mountain band. There was no Grade III competition at Maryville as a result....and the same held true the following weekend at Greenville – both having only one Grade III band attending and playing for comments only. It makes one wish that there could be some coordination between these bands so that viable contests could be held in all grades. Any ideas anyone?? Congratulations to John Rose for what was apparently another good event.

This past weekend was the third of the “late Spring” Games of our Branch at Greenville. Though band attendance was down a little over previous years, those 13 bands and many soloists present would no doubt attest to the great work done by Nick Williams and crew there. Special thanks too to Jimmy and Joyce McIntosh, who hosted special guest Robert Wallace from Glasgow for his first ever taste of Southern piping and drumming. Wallace, along with Sandy Jones, judged the Professional events held on the Sunday following the Games. This brought added prestige to the event as well as the opportunity for exposure for an outsider to some of the great things going on with playing in our Branch. Thanks for the opportunities...

The Branch Circuit will again come to life in July at Grandfather Mountain – traditionally one of the more

popular solo competitions in the whole EUSPBA. As previously reported, there WILL be an EUSPBA PREMIER Professional event at Grandfather Mountain this year, however the judges are still TBA – as unfortunately the previously announced Bruce Gandy has a conflict. Nonetheless, there WILL be good playing and opportunities available in EVERY grade....INCLUDING “OVER 50 EVENTS” – an opportunity which I hope some of our members will take advantage of this year. You said you wanted it.....we created them.....now come on out! Entry deadlines are coming up soon....and they will be strictly enforced– so enter now: www.gmhg.org/pipinganddrumming2016.htm

A new band-only contest is being held in Raleigh on July 23 honoring the late Mike Murphy – a long time branch member and member of the Citadel, Charleston Police, and City of Washington bands. This event is an indoor event – with no Games, solos or other events associated with it. For further information and entry for visit: raleighpipeband.com/raleigh-indoor-pipe-band-competition

The Charleston Games will start their events “ON TIME” this year – or so it has been heard – thanks to the naming of a new Piping and Drumming Director. We are truly glad to hear that Peter Armstrong has agreed to come back on board as the event’s organizer this year after a few years of well-intended yet quite disorganized events. Peter will be sacrificing his own business time – as proprietor of High Country Scottish and Irish Shoppe – to run the events this year. THANK YOU PETER for stepping up to the plate! I’m sure this will renew the confidence of many in that event. Now....the big mystery.....IS Charleston actually changing their date for 2017 or not??? Keep apprised for news.... Entry forms at: www.charlestonscots.org “OVER 50” EVENTS HERE TOO!!” Come on seniors....

Scotland County promises to be a blowout this year as opposed to the “almost rainout” of last year. Despite a substantive financial loss, the Games has agreed to try to “replay” what was missed last year by offering the BRANCH CHAMPIONSHIP BAND EVENTS FOR GRADE IV and V once again this year. The Games felt bad that those who attended were not offered the opportunities which they had hoped for, so have agreed to keep their upped prize monies for 2016 just as they had for 2015. Special Guest Gold Medalist this year is Mr. Donald MacPhee – the reknowned reedmaker, former member of the Field Marshall Montgomery Pipe Band, and now fully qualified RSPBA and CPA QUALIFIED JUDGE!



You'll get a fair hearing and great appraisal from "Big Donald" and he will also appear in concert on Friday night before the Games. Special THANKS are in order to Mr. Thomas Hahn – who has agreed to step up and be the new Director of Piping and Drumming for the Games. Thomas has learned well from his hard-working and ever-dedicated parents John and Deb, and will no doubt be assisted by his great wife Caris who has also been a behind the scenes volunteer at many Branch events for years. We welcome Thomas to our team of Games organizers....and thank him for stepping up to the plate! "OVER 50" Events here too.... Entries will be open there within the week: www.schgn.org

Earlier this year I was personally approached by a member of the Board of Directors of the Clan Donald Lands Trust – an organization which has had a dramatic impact on the preservation of Scottish heritage in Scotland – particularly on the Island of Skye with the development of the Clan Donald Center in Armadale, which is a world-class museum and visitor center as well as gardens. Some of you may also know that one of the Trust's most important members were Americans – the late Ellice McDonald, Jr (CBE) and his late wife Rosa Laird McDonald – of Delaware. Their long-time commitment to the preservation of Scottish culture is known to many who are long-time members of this community.

One of the projects of the Clan Donald Trust of recent years has been the sponsorship of the Clan Donald Quiach piping competition held at Armadale Castle in Skye each year. An invited list of top competitors must choose from a list of tunes from the Donald MacDonald piobaireachd manuscripts for this competition. It has become a truly world-class competition/recital and an important one on the solo calendars in Scotland.

The Clan Donald Trust wished to do something for piping here in the USA – and in particular the South – an area which was very beloved to the McDonalds and one which they visited frequently as "guests of honor" at various Games and events. Through initial conversations which I had personally with the Trust, as well as with their own goals and aspirations in mind – a special event will be offered for 2016 honoring Ellice and Rosa McDonald.

As the Trust wanted specifically to do something for the top level in the South – particularly for pipe bands – a special event has been created for 2016 which will serve as the SOUTHERN BRANCH GRADE III BAND CHAMPIONSHIP. Thanks to negotiations between the Clan Donald Trust with Games President Norman Livermore at the Stone

Mountain Highland Games THIS GAMES will serve as the Grade III Branch Band Championship. This will be a rotating championship event and award which will be rotated between Stone Mountain, Charleston, and Scotland County (the Branch's Fall Games) over the coming years.

The Ellice and Rosa McDonald Award will be presented to the winning Grade III band at Stone Mountain this year. The award will be a \$1000.00 Prize.....awarded ON TOP of the prize monies already being awarded by the Stone Mountain Games. Winner take all! This will make this event the largest prize contest ever offered in the Southern Branch (to my knowledge.....anyone correct me if i'm wrong). So.....I'm certain that there will be some good medleys to be heard at Stone Mountain this October – and someone will be walking off with a nice financial boost for their trip too! I also understand that the 15 slots for travel money have already been filled....so it should be a great close to the Southern Branch Season there. It has been exciting to work with the Clan Donald Trust on this project and I hope that we will show that their investment is well-placed and a great way to honor two really great champions of the Scottish community.

SO....that's the news from the South. I am happy to bring GOOD NEWS for the coming Summer and Fall.

Bill Caudill
Chairman, Southern Branch



Ontario School of
Piping & Drumming

world renown pipers & teachers - small classes - personal attention

Save Up to 30% eh?

Pay for this great Canadian school
in \$US and save big!
Register now!!

- Willie McCallum
- Bruce Gandy
- Jack Lee_{week 1}
- Ken Eller
- Jim McGillivray_{week 2}

www.ospd.ca

Week 1 June 26 – July 1
Appleby College, Oakville

Week 2 July 3 - July 8
Mohawk College, Hamilton



Southwest Branch Report

The annual Arkansas Scottish Festival was held on the campus of Lyon College in Batesville, AR from April 8th – 10th. Friday night set festivities in motion with a Patron's reception at the home of Dr. and Mrs. Donald Weatherman, President and First Lady of the college. At the conclusion of the reception a piper led the attendees across campus to Brown Chapel for the Celtic Concert. The concert featured The Lyon College Pipe Band, Highland dancers, the Lyon College Chorale, guest artist Jon Healey, and poetry reading. EUSPBA judge and friend of the college, Patrick Regan, served as a dapperly attired Master of Ceremonies and drumming judge, Jon Quigg, sat in with the Lyon drum corps. John Bottomley, and guest judge Chris Apps of the MWPBA, rounded out the judging contingent and adjudicated a slate of solo and band contests on Saturday. Beautiful weather prevailed and attendance was good.

The 9th Annual EUSPBA Sanctioned piping competition in Austin, TX was held on 4 June, 2016. The contests will occur at Manchaca United Methodist Church, 1011 FM 1626, Austin, TX 78652. This year's judges were June Hanley and Ed Krintz.

Registration is also underway for the The Sixth Annual Red Stick Regional. It will be held on Saturday, July 23rd 2016 from 8:00am to 5:00pm at the First Presbyterian Church, located in downtown Baton Rouge, Louisiana. The Red Stick will offer fully sanctioned drumming competition as well as sanctioned solo piping events, along with a drumming workshop Saturday afternoon. They are also holding both **piping and drumming workshops on Saturday evening**, 7pm-9pm, at the same location, with a jambalaya dinner available as well. The competition will include all events for piping and drumming in Grades I

through V, including non-sanctioned Grade V events for practice chanter, on pipes and on drum pad. This year they are also including unsanctioned **Piping Duets**, and an unsanctioned "**Micro Band**" competition. The **Micro Band** requirements are 2 or 3 pipers, AND 2 or 3 drummers; 4 to 6 players required. The Piping Duets and the Micro Band require 2-4 minutes of music, any time signature. Judges this year will be Paula Glendinning, John Recknagel and Ed Best. For more details on these events, please contact Red Stick Regional Chair, Rosemary John - rhsjohn@cox.net. To date, the following manufacturers and suppliers have donated prizes this year:

McCallum Bagpipes
Henderson's Pipe Band Supply
Jim McGillivray Piping Partnerships
Ken Eller and the Captain's Corner
Please support them!

Kenton Adler,
Southern Branch Chair

Ohio Branch

We wish everyone the best of luck in their upcoming competitions.

Here is a list of upcoming events in the Ohio branch:
www.ohioscottishgames.com

OSAS Home
www.ligonierhighlandgames.org

Submitted by the Ohio Valley Branch.

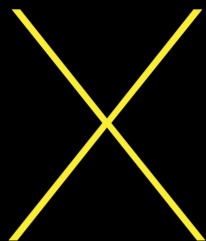
CLAYMORE BASS AND TENORS
THE STRADIVARIUS OF DRUMS

WWW.CLAYMOREDRUMS.COM

412.860.4002 • FACEBOOK

CHRIS
ARMSTRONG
X-TREME

CHRISARMSTRONG.CO



Cameron's Drumming Studio
**Cameron's
Drumming Studio**
Custom Drum Sound
Toll Free: 1-866-239-2090
Local: 519-576-6847
Fax: 519-576-6464
Toll Free: 1-866-239-2090

CDS

Custom Drum Sound

Email: info@cameronsdrumming.com
www.cameronsdrumming.com

No Paper Votes Anymore!



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



Report for the Executive Secretary

By Sheldon Hamblin

AGM 2016 Location

Will be held by the Mid Atlantic branch/EC. This will be held Friday, November 11 and Saturday November 12, and then the Judges seminar on Sunday, November 13. It will be very similar to last year with vendor tables for Friday night and all day Saturday. This will be held at the Holiday Inn, Inner Harbor, Baltimore, MD. See advertisement in this issue of the "Voice."

Brendan O'Reilly is looking into live streaming of the meetings as we did in San Antonio.

This year's notification of the AGM will be sent by email. However, on this notice will also be instructions to go to the website for the bios on the nominated officers, and the ballots will be sent electronically. Please make sure your email addresses are up to date. This is the only way we have to contact you.

Nominations are needed.

This year the Executive Committee offices up for election are: President (Dan Cole incumbent), Vice President (Jim Dillahey incumbent), Recording Secretary (Betsy Bethel-McFarland incumbent), Officer at Large position 2 (Wayne Holscott incumbent)

The Executive Committee is a big responsibility and these nominations should not be taken lightly. Depending upon the specific executive office position one should plan on spending between one and ten hours per week on EUSPBA business. In addition, the prospective nominees should possess good communication skills, access to the Internet and email during business days as well as knowledge of

EUSPBA rules, policies, and procedures and a willingness to participate in meetings, both computer and on location. All interested candidates must be members in good standing of the EUSPBA. If you are interested in running for the office, you may nominate yourself.

If you would like to nominate someone for any open executive committee office, please contact your branch representative as soon as possible. The president will be appointing a nominating committee shortly.

Upgrade Requests

Please do not assume you will automatically be upgraded (solo or band). If you feel you are ready, look for the instructions when I mail out the annual general meeting information. We are actively updating this process, but it will lag behind somewhat depending upon how fast the website development comes.

At minimum, I will be accepting all information by email and the music chair encourages submissions of mp3s. Please label the file so it will not get confused with someone else's.

As always, please feel free to email me with any questions. I do answer phone calls, but usually I can give you a better, more accurate answer by email.

Respectfully Submitted,
Sheldon C. Hamblin
Executive Secretary, EUSPBA
Tada Gan Iarracht

Index to The Voice: The Publication of the Eastern United States Pipe Band Association – Spring 2007 through Fall 2012

Sp Spring, Su Summer, F Fall, W Winter; Year; page number
For comments and corrections: rhsjohn@cox.net

Index courtesy Rosemary John,
Officer-At-Large, Southwest Branch EUSPBA

B

Bands, Specific

• City of Washington	Su 2010,19	• NY Metro	W 2011,12	• Scotia-Glenville Pipe Band	F 2007,18
• Grandfather Mountain Highlanders	Sp 2010,16	• NYPD P & D	W 2010,10	• The Scotia-Glenville Pipe Band	Su 2012,38
• Great Lakes Pipe Band	F 2010,20	• Oran Mor	F 2011,15	• Stuart Highlander Concert	Su 2012,44
• North American Pipe Band	Sp 2009,8	• Rockville High School	Sp 2011,8	• US Air Force Reserve	F 2011,22
• NY Metro	W 2011,14	• St. Ann's/Hampton P & D	Sp 2011,42	• US Army; "Costello's Own"	Sp 2012,12



Sp Spring, Su Summer, F Fall, W Winter; Year; page number

For comments and corrections: rhsjohn@cox.net

Band,"How-To's" (see also Ensemble)

- Adam Holdaway's 7 Habits to Sp 2012,14
- Being a Better Band Member
- Civilian Day Wear Sp 2012,38
- Creating Good Rehearsal Habits F 2008,31
- Eight Must See Places in N Ireland F 2012, 19
- Fundraising Ideas For W 2011,16
- Power of the Pipe Major Su 2008,54
- Massed Band Drill Su 2012,10
- 7 Habits Successful Pipe Bands Su 2012,25
- Share In Off Season
- Travel advice/ Overseas Sp 2008,35
- Valued Added P & D F 2008,36
- Building Lasting Value and Success

Biographies/Honors

- Armstrong, Alan W 2011,8
- Bell, George M. Sp 2010,27
- Catherwood, Jimmy Part II Su 2007,40
- Dey, George F 2010,11
- Fraser, Angus MacMillan F 2010,10
- Grant, John Su 2010,35
- Grant, John Su 2011,18
- MacDonald, Roddy Sp 2009,10
- MacLeod, MacLean Su 2010,28
- McEntee, Patrick F 2010,15
- Robertson, Stewart W 2010,17
- Walker, Scott W 2011,17

C

Contests, Advice/Info

- Starting a Sanctioned Contest Sp 2011,10
- Inspired Contests-The USPF Su 2008,20

D

Do-It-Yourself

- One Approach to Humidity Control Su 2012,22
- Reed Hack; reviving chanter reeds W 2007,38
- Reed Capsules for travel Su 2007,32
- The Drone Throne Sp 2007,36
- The Sporrán Book Sp 2008,38

Drum Majors,

- Catherwood, Jimmy Part I Sp 2007,44
- Catherwood, Jimmy Part II Su 2007,40
- Drum Major Roles F 2010,32
- Judging a Drum Major Competition Su 2011,32
- Mace Commands Part I F 2011,39
- Mace Commands Part II W 2011,38
- Massed Band Drill Su 2012,10
- Voice Commands Sp 2011,36

Drummers,

- Catherwood, Jimmy Part I Sp 2007,44
- Catherwood, Jimmy Part II Su 2007,40
- Eagle, Michael & PASIC ** W 2011,18

Drumming, Maintenance/Equipment (See also Reviews; Equipment)

- The 9" Outlander Practice Pad Su 2012,36
- Tenor Tutor: Tenor Strings F 2010,28
- Tenor and Bass Drum Maintenance F 2011,37
- The Lowdown on Drum Shells Sp 2011,26

Drumming, Technique,

Discussion

- Hand Exercises, V. Janoski Sp 2008,45
- The Ramming-Upon of Notes, F 2009,24
- J. Quigg
- Swiss Basel Drumming, A. Chatto Su 2008,22
- Playing Strathspeys, J. Quigg Su 2008,28
- Tools of the Trade: The hands Sp 2008,42
- V. Janoski

Bass

- Bass Drum Basics Su 2012,14
- Midsection Tuning; L. Hall F 2012,14

Snare (Side)

- The Drummers Alphabet Part I; Sp 2011,32
- M. Eagle
- The Drummers Alphabet Part II; F 2011, 28
- M Eagle
- To the Core of 'Corps-ing' Part 1 Su 2012,16
- M. Eagle
- To the Core of 'Corps-ing' Part 2 F 2012,8
- M. Eagle

Tenor

- EUSPBA Recommended W 2007,30
- Tenor Flourish Symbols, L Hall
- Flourishing Basics, L. Hall W 2010,27
- Getting Tenor Drummers in W 2007,29
- Synch, L. Hall
- Midsection Tuning, L. Hall F 2012,14
- Solo Competition Advice, L. Hall Sp 2011,29
- Tenor Tutor - Piano Keys, L. Hall Su 2011,29

E

Editorials

- A Divine Comedy, V. Janoski Sp 2007,62
- Canned Piping, V. Janoski Sp 2008,58
- Connecting Pipes, V. Janoski W 2008,62
- The Expanding Middle, V. Janoski Sp 2009,46
- Power of the Pipe Major, D. Mason Su 2008,54
- Pay the Piper Already, E. Stein Su 2007,62
- Searching for More, V. Janoski F 2007,62
- Trickle-Down Piping, V. Janoski F 2008,54
- Up The Ladder, J. Dillahey W 2007,62
- Wearin' O' The Green Seal,V.Janoski F 2009,38

Ensemble (See also Band, "How-To's"))

- Creating Good Rehearsal Habits F 2008,31
- Ensemble: The Back End Perspective F 2012, 28
- W. MacNeill

Extraordinary Ensemble, J. Bottomley

- Part I : Rhythm; Exercises to F 2009,14
- build better rhythm and better ensemble
- Part II : Applying the exercises Sp 2010,20
- The Circle: First Impressions Sp 2008,36
- The Introduction: On the Field W 2007,26
- Tune Selection F 2007,22

Extraordinary Ensemble, J. Hanley

- Description and Development Su 2010,14
- The Tempo of Doom; II: Q & A F 2007,30

EUSPBA

- EUSPBA Education Committee Sp 2007,22
- Progressive Certification Program Sp 2010,14
- Structure of EUSPBA Sp 2010,18
- The History of EUSPBA, R. MacDonald W 2008,10

Exercises, Hand

- For the Piper and Drummer Sp 2008,45

F

Fiction

- The Lost Pibroch, N. Munro Su 2008,36
- The Silver Pipes of Tir Na Og, K. Adler W 2011,9

G

Games

- New England Tattoo F 2012, 26

H

Hands, care of

- Tools of the Trade Sp 2008,42

History

- Blackwood Down: F 2007,40
- Exploring the Wood Part I
- Blackwood Down; W 2007,42
- Exploring the Wood Part II
- Holmdel NJ Games; 1938 Su 2007,24
- Inspired Contests-The USPF Su 2008,20
- The Mayophone; ancient Irish Su 2007,22
- instrument
- The Musical Instrument Museum, Su 2007,16
- Brussels, Belgium
- Piper Harassment, 1930's Su 2008,30
- Played Bagpipes in Court F 2007,32
- Swiss Basel Drumming Su 2008,22
- The 84th Highland Regiment W 2007,34
- The History of EUSPBA, R. MacDonald W 2008,10

Humor

- What's wrong with my pipes? F 2009,26

I

Interviews/Stories

- Chisholm, Jori Sp 2009,28
- Dilts, Jason; piper despite hand injury Sp 2008,32
- Lee, Jack F 2012, 30
- Lee, Terry F 2012, 39
- Liddell, Stuart F 2012, 36
- Lolacono, John; Bagpipes in Beijing Su 2012,27
- McCallum, Willie F 2012, 43
- McClamrock, Ben F 2012, 40
- McDonald, John; The Piper and W 2008,24
- the Filmmaker; Spirit of Scotland Pipe Band
- Nichols, Will F 2012, 32

J

Judges; Who's Sitting Across the Table?

- Jones, Sandy Sp 2012,16
- Meade, Robert Su 2012,34

M

Music,

General Discussion

- Bagad Where? Music of Brittany Su 2010,22
- Why Do You Do It? Sp 2011,21
- 10 Things to Plan and Do for 2009 W 2008,50



Sp Spring, Su Summer, F Fall, W Winter; Year; page number

For comments and corrections: rhsjohn@cox.net

Music/Scores, Drum,

Discussion

- The Tempo of Doom! Pt II: Q & A Exercises F 2007,30
- Dead Stroke F 2011,31
- Flam Mill F 2011,29
- Flammed Single Stroke Four F 2011,30
- Scottish Drag F 2011,32
- Scottish Ratamacue F 2011,29
- Swiss Ruff F 2011,29
- The Drummers Alphabet F 2011,28
- The Drummer's Alphabet Su 2012,17

Scores, books

- Drum Scores for Pipe Band Improvement Programs, Bable, S. Sp 2009,8
- Common Simple Marches for Scottish Snare Drum, Hoinacki, A. W 2011,54

Scores for Massed Bands

- EUSPBA Massed Bands: Bass Drum:4/4 Sp 2008,10
- EUSPBA Massed Bands; Tenor Flourish Drum Score; 4/4,2/4,6/8 W 2007,31
- EUSPBA Massed Bands; Tenor Flourish Drum Score; 3/4 W 2007,32

Scores for Specific Tunes,

Marches, 2/4's

- Cowal Gathering Sp 2007,48
- John MacFadyen of Melfort F 2007,58
- Max 'Bos'-ler Su 2010,27
- Max Bos-ler F 2009,25
- Pipe Major Willie Gray F 2012,9
- 72nds Farewell to Aberdeen,S,B,T Sp 2010,24
- The Braes of Strathblane, S Su 2007,42

Marches, 4/4's

- Flett from Flotta, S Sp 2011,34
- EUSPBA Massed Bands: Bass Drum Sp 2008,10
- Scotland the Brave, S,B,T W 2010,25

Marches, 6/8's

- PM Donald MacLean of Lewis, S F 2010,36

Jigs

- Minnie Hynd, S F 2010,35

Reels

- Babir Feidh Sp 2007,48
- High Road to Linton, S F 2010,35
- Pretty Marion, S Su 2007,44

Strathspeys

- Because He was a Bonnie Lad, S F 2010,36
- Dorrator Bridge, S Su 2008,29
- Mony Musk Strathspey Sp 2007,48
- The Caledonian Society of London, S Su 2007,58
- The Shepherds Crook, S Su 2007,43

Scores, writing

- Layering Drum Corps Scoring Sp 2010,22
- Scoring for Midsection W 2011,30
- The Ramming-upon of Notes Su 2010,26
- What's the Score? F 2010,34

Music, Pipe

Exercises

- Reel Scales Sp 2010,21

Harmony

- Extraordinary Ensemble: Harmony F 2008,24
- Striking a Balance: J. Bottomley

Tunes, Light music: Sheet music

Marches, 2/4's

- George M. Bell of Parlin F 2010,33
- Her Royal Highness Princess Elizabeth's March Su 2011,22
- Ms Nancy Love W 2011,33
- PM William Ross's Farewell to the Scots Guards W 2010,31
- The Village Sprinter W 2007,58
- Their Royal Highnesses The Duke and Duchess of York's Wedding March Su 2011,20

Marches, 4/4's

- Bye Bye Ginza Su 2012,20
- Caber Feidh F 2008,25
- Murphy O'Shea Su 2010,18
- Peter MacKenzie Warren F 2008,25
- The Rowan Tree F 2008,25

Marches, 6/8's

- Donald Diamond W 2010,21
- Her Majesty Queen Elizabeth's March Su 2011,24
- His Majesty King George Sixth's March Su 2011,24
- Jackie's Pride F 2007,24
- Jimmy McIntosh, MBE Sp 2011,23
- Michael Rogers F 2008,48
- PM James Morrison Bell Su 2010,10
- PM Kenny Smith W 2010,35
- Stewart Robertson, Bulawayo W 2010,21
- The Brown Beastie's Plunge over the Great Divide W 2011,15
- The Train To Dunblane Su 2012,21

Marches, 9/8's

- Andrew Hunter Su 2012,20
- Barre Street W 2008,58

Marches, Other

- The Sound of the Bazha Around the Mountain Forest Su 2012,32

6/8 Slow Air

- Kora's Fancy W 2010,34
- Ketterson's Lament W 2010,34

4/4 Slow Air

- The Angels' Share: 3 part harmony F 2009,34

Hornpipes

- Andrew and Colin Lee Sp 2007,56
- Half Pint Delia F 2010,46
- Pete Duffy Sp 2011,20
- Matt Smith's Revenge Sp 2009,42

Jigs

- Father Lachlan Cameron Sp 2010,9
- Mason's Apron F 2011,10
- Ramparts of Glencoe Su 2008,50

Reels

- The Big Apple Heist F 2010,25
- The Man From Glengarry F 2010,13

Strathspeys

- Climbing Duniqaich F 2010,13
- Waldo Kahler Sp 2008,54

Tunes, Light music: Discussion

- A Controversy of Composers! W 2007,59
- Full of Pride: Playing "Jackie's Pride" F 2007,25
- John Grant's "Windsor" Marches Su 2011,18

Tunes, Piobaireachd: Sheet music

- Colin MaRae of Invereenat's Lament Su 2010,32
- Salute on the Birth of Rory Mor MacLeod F 2010,18
- Struan Robertson's Salute W 2011,29
- Too Long in This Condition F 2011,26

Tunes, Piobaireachd: Discussion

- Colin MacRae of Invereenat's Lament Sp 2010,31
- Downloadable Tune Sites W 2007,15
- Salute on the Birth of Rory Mor MacLeod F 2010,17
- Struan Robertson's Salute Part 1 W 2011,28
- Struan Robertson's Salute Part 2 Su 2012,42

Music, 10 Top Tunes

- Conolly, Mike and Ward Sp 2007,11
- Gillies, Norman, Alasdair and Norrie Su 2007,11
- Gordon, Peter Sp 2009,9
- Hanley, June Sp 2008,15
- Mason, Gill F 2007,11
- McGonigal, Joseph F 2008,13
- Stein, Eric and Maureen W 2007,15

Musicianship

- 5 Ways to be a Happier Piper or Drummer W 2007,33
- Highland Mind Games; psychology Sp 2007,34

N

New Products

- All Through the Ages, CD, J. Cairns F 2007,10
- Moose Bag, synthetic F 2007,10
- Bagpipes, D. Atherton F 2007,10

News

- Blackwood Down: Exploring the Wood Part I F 2007,40
- Blackwood Down; Exploring the Wood Part II W 2007,42
- Gael Pipe Band Chanter Su 2007,10
- Mpingo Conservation Project Su 2008,11
- Pipetunes.ca Su 2007,10
- Roddymacleodpiobaireachd.com Su 2007,10

O

Obituaries

- Coldren, James F 2011,9
- Gillies, Alasdair F 2011,9
- Hobbs, Ruffin Su 2008,6
- Keith, Alexander "Sandy" Sp 2012,8
- Kerr, James Su 2012,8
- Johnstone, Ian F 2011,9
- McCormick, Alexander F 2007,6
- Spaulding, Russell D. F 2009,7
- Taylor, Winter Ellen (Winkie) Sp 2012,8

P

Pipe Hacker

- Reed Hack; reviving chanter reeds W 2007,38
- Reed Capsules for travel Su 2007,32
- The Drone Throne Sp 2007,36
- The Sporrán Book Sp 2008,38



Sp Spring, Su Summer, F Fall, W Winter; Year; page number

For comments and corrections: rhsjohn@cox.net

Piping, Competition

- How Can We Move Professional F 2012,30
- Piping Forward in the Eastern US?

Piping, Competition preparation, Solo

- Deport Yourself; prep and behavior Sp 2007,27
- Personal Piobaireachd Evaluation Sp 2008,31
- Personal Piping Evaluation Sheets Sp 2008,30
- The Inner Adjudicator Sp 2008,29

Piping, Maintenance/Equipment (see also Reviews, Equipment)

- Blackwood Down: F 2007,40
Exploring the Wood Part I
- Blackwood Down; W 2007,42
Exploring the Wood Part II
- Drone Reed adjustment W 2011,34
- Making a Manometer Su 2010,39
- One Approach to Humidity Control Su 2012,22
- Pipe Bag Maintenance Sp 2011,37
- Pipe chanter reeds : reviving F 2009,23
- Reed Capsules for travel Su 2007,32
- Reed Hack; reviving chanter reeds W 2007,38
- Self Tuning Bagpipes? Su 2010,11
- Set-up tips: Drone Reeds, V. Janoski Sp 2008,25
- The Ideal Pipe; set up, V. Janoski Su 2007,27
- The 15 Stages of a Reed; C. Apps Sp 2007,31
Chanter reed manufacturing
- The Reed Clinic: Selection of F 2009,20
Pipe Chanter Reeds
- The Reed Vet: Troubleshooting F 2008,27
Chanter Reeds, C. Hamilton
- Wearin' of the Green Seal: F 2009,38
The Mpingo Tree

Piping, Piobaireachd

- Work of John Grant Su 2010,35

Piping, Technique

- An Open Letter to the Bad Pipe Su 2010,29
V. Janoski
- Are We Really Blowing Steady? Su 2010,39
J. Bottomley
- Blowing a Bagpipe, B. Tidswell Sp 2010,44
- Circular Breathing, J. Brady Su 2008,32
- Embellishments ...or... F 2011,34
The Pretty Bits, Part 1, M. Connor
- Embellishments...or... Sp 2012,34
The Pretty Bits, Part 2, M. Connor
- Framing the House: Learning tunes Su 2011,27
M. Connor
- Hand Exercises, V. Janoski Sp 2008,45
- How to Think: learning tips Sp 2009,26
- Rhythms – The Roof, M.Connor W 2010,30
- The Bagpipe as an Extension F 2011,35
Of Your Self, A. Douglas
- The Ideal Pipe: set up, V. Janoski Su 2007,27
- The Self-Made Piper: Plan for Learning Sp 2009,22
V.Janoski
- Tools of the Trade: The hands Sp 2008,42
V. Janoski
- We've Got the Beat: metronomes F 2010,30
M. Connor

R

Reviews and News

Books

- Bagpipes: A National Collection F 2008,50
of a National Instrument, H. Cheape
- The Balmoral Collection F 2012,50
of Hymns, G. Balderose
- Canntaireachd, D. Lindsay Sp 2010,49
- The Complete Pipers Handbook F 2009,36
B. Tidswell
- Gordon Duncan's Tunes, I. Duncan F 2007,59
- One Tone Over the Line, Sp 2008,56
Tunes by G.A.Taylor
- Piobaireachd Fingerwork F 2012,52
J. McGillivray
- The Mid Argyll Collection Su 2010,25
of Pipe Tunes
- The Silver Chanter and Other Su 2007,60
Pipe Tales, S. McHardy
- The Silver Pipes of Tir Na Og, W 2011,9
K. Adler (Fiction)
- Still Steamin', M-A. MacKinnon F 2008,13
- The Sullivan Ross Collection W 2007,60
of Pipe Music, I Millington
- The Thistle Amongst the Lilies F 2009,37
Tunes by J. McCarthey
- The Tom Richardson Collection Sp 2007,60
Of Pipe Tunes, T Richardson

CDs, Instructional

- Canntaireachd, D. Lindsay Sp 2010,49
- Memorization Made Easy, K. Eller F 2010,27

CDs/DVDs, Music,

- A Call From Afar, A. Massi Sp 2007,60
- Along the Road, I. MacDonald Su 2010,17
- Back to my Roots, J. Bottomley W 2010,33
- Bagpipe Classics, J. Bottomley F 2009,36
- Bagpipe Revolution, J. Chisholm Sp 2009,44
- Blarvuster W 2010,33
- Ceilidh Knight, St Andrews Su 2010,25
Presbyterian College
- Dastirum, A. MacDonald W 2007,60
- Diversions, Daimh W 2010,32
- Front Row Seat, B. Gandy F 2011,46
- Hello World, L. MacDougall Su 2011,38
- Inveroran, S. Liddell Sp 2007,59
- Just for Gordon, G. Duncan F 2007,60
- Knight Time, St Andrews Sp 2008,56
Presbyterian College
- Live at El Mocambo, Toronto Police Su 2011,38
- Lochbroom, A. Gillies Sp 2009,45
- Masters of Piobaireachd, V 10 W 2008,61
B. Brown, B. Nicol
- Piobaireachd, Vol. 3, W. MacDonald W 2008,60
- Reed Adventures, T. Lukassek Su 2012,23
- Rewind:Replay:Re:Charged Su 2008,52
Field Marshal Montgomery
- The Long March home, D. Houghton Su 2011,38
- The New Colossus, Mactalla Mor W 2010,32
- 2008 Winter Storm Concert F 2008,53
- Waking of the Bridegroom, P. Molard F 2008,52
- Welcome to the Club, J. Bottomley Su 2012,23

DVDs, informational

- From Broadside to Broadband Sp 2007,57
W. Donaldson; sheet music and more

Equipment, Piping and Drumming

- BDU Wallet Sp 2008,55
- Blanksheetmusic.net W 2008,61
- Chris Apps Cane Practice Chanter Reed F 2012,50
- Chris Apps Pipe Chanter F 2008,13
- Colin MacLellan Chanter reed Sp 2008,15
- Dremel Golf Cleaning Kit Su 2008,52
- Innovative Percussion SB-1 F 2012,51
Snare Drum Stick Bag
- iPiper W 2008,61
- Highland Reeds MC2 Drone Sp 2009,43
Moisture Control System
- Husk Chanter reed W 2011,54
- Klean Kanteen Sp 2008,56
- Korg MetroGnome : mini in-ear F 2009,35
- Power-tone Drone Reeds Sp 2008,15
- Redwood Drone Reeds Su 2012,37
- Saul Bagpipe Tuner F 2008,52
- Self Tuning Bagpipes? Su 2010,11
- Session Chanter; Lindsey Ellis F 2012,53
- Studio Pipes; R. MacLellan Su 2008,52
- The 9" Outlander Practice Pad Su 2012,36
- Zoom H2 Handy Recorder W 2008,59

Schools

- Father Of Waters Piping Cruise Sp 2009,16
- The Piper's Dojo F 2009,16

Scores, Drum

- Hoinacki, Andrew W 2011,54

Software

- Celtic Pipes; Mac Su 2007,59
- Transcribe! Sp 2009,44

Websites

- Bagpipe Nation F 2011,46
- bagpipesolutions.com Sp 2008,15
- EUSPBA Learning Channel Su 2012,6
- pipetunes.ca Sp 2008,57
- pipingworld.co.uk: A Piobaireachd Journal F 2012,54
- School of Piping Sp 2010,41

S

Schools/Workshops

- Atlanta Piping School by the National Sp 2012,23
Piping Centre
- Balmoral School of Piping and Drumming Sp 2012,18
- DojoUniversity.com Sp 2012,32
- Edinboro Scottish Arts Summer School Sp 2012,21
- Invermark College of Piping Sp 2012,24
- Lyon College Scottish Arts Sp 2012,20
Summer School
- North American Academy of Sp 2012,27
Piping and Drumming
- Ohio Scottish Arts School Sp 2012,30
- Pipers Gathering; Sp 2012,11
Becoming an "Other" Piper

U

Uniforms

- Civilian Day Wear for Bands Sp 2012,38



Keep up with the latest!

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