



# Queensland Highland Pipers' Society

## NEWSLETTER

Editor: A J McConnell  
Phone: 07 3397 4512

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### **Next Meeting**

### **Monday 27th April**

**Souths Leagues Club, Jane Street, West End.  
at 7.45 pm**

**This month's meeting will be a Pipers' Night,  
not a special program as previously advertised.**

**Due to unforeseen problems, the special program has been rescheduled  
until later in the year.**

**We'll have some invited players, but the idea of a Pipers' Night is to give  
anyone an opportunity to have a tune,  
either to practice playing in front of other people or perhaps to display  
some new tunes you've been learning lately.**

**So come along and make the night a memorable one.**

Please remember the rule that smoking will not be permitted during the meeting.

All comments made in this newsletter reflect the views of the author and do not necessarily reflect the policy or views of the Queensland Highland Pipers' Society or of any officer or member of the Society.

### **CONTACT YOUR SOCIETY ELECTRONCALLY**

Society Secretary Alex McConnell can be contacted by electronic mail. The Internet address is: [alexm@ozemail.com.au](mailto:alexm@ozemail.com.au)

## THE PIPER'S DIARY

### APRIL

22<sup>nd</sup> NSW Pipers Society - Uniting Church Hall, Holterman St, Crows Nest  
 27<sup>th</sup> **Society Meeting (Pipers Night)**

### MAY

1<sup>st</sup> -3<sup>rd</sup> Australian Celtic Festival - Glen Innes - Contact 02 6732 2397 - includes  
 Tartan Ball, Highland Games, Concert and Kirking of the Tartan.  
 2<sup>nd</sup> -3<sup>rd</sup> Bundaberg Highland Gathering - Contact 071 52 9879 - see notice below  
 9<sup>th</sup> Redcliffe Band Contest - details to be advised  
 16<sup>th</sup> AOM Trophy Invitational Solo Contest - see notice below  
 20<sup>th</sup> NSW Pipers Society - Uniting Church Hall, Holterman St, Crows Nest  
 23<sup>rd</sup> All Clans Pipe Band Highland Debutante Ball - Riverside Ballroom - \$35  
 - Contact Mavis Williams 3849 8271 or Kate Wyse 3369 2232  
 23<sup>rd</sup> European Pipe Band Championships, Ayr, Scotland  
 25<sup>th</sup> **Society Meeting (Hornpipe & Jig)**  
 30<sup>th</sup> Tartan Spectacular Band Contest - Pine Rivers Park, Strathpine - St  
 Andrew's Pipe Band

### JUNE

13<sup>th</sup> Ipswich Thistle Highland Debutante Ball - St Mary's Function Centre,  
 Ipswich  
 22<sup>nd</sup> **Society Meeting (Veterans)**  
 24<sup>th</sup> NSW Pipers Society - Uniting Church Hall, Holterman St, Crows Nest  
 27<sup>th</sup> Scottish Pipe Band Championships, Rothesay

### JULY

4<sup>th</sup> Queensland Scots Association Ceilidh - Balmoral Bowls Club - Contact  
 3399 9267  
 10-11<sup>th</sup> Tenterfield Pipers Retreat - see notice below  
 18<sup>th</sup> Sunshine Coast Band Contest - details to be advised  
 20<sup>th</sup> Bannockburn Dinner - Irish Club - \$50 per person (4 course dinner &  
 drinks) - Contact Trevor Campbell 07 3359 6662  
 22<sup>nd</sup> NSW Pipers Society - Uniting Church Hall, Holterman St, Crows Nest  
 27<sup>th</sup> **Society Meeting (Jimmy Durham Trophy)**

### AUGUST

15<sup>th</sup> World Pipe Band Championships -Glasgow  
 24<sup>th</sup> **Society Annual Meeting & 6/8 Contest**  
 26<sup>th</sup> NSW Pipers Society - Uniting Church Hall, Holterman St, Crows Nest  
 29<sup>th</sup> Ipswich Thistle Solo and Band Contest - details to be advised  
 29<sup>th</sup> Cowal Pipe Band Championships - Dunoon

If you need more details about any of the above events and a contact is not mentioned, ring the Society Secretary (3397 4512 after hours). and we will see what we can dig up for you.

### Scottish Radio Programs

**SBS Radio** - Brisbane FM 93.3 - Thursday nights 10-11pm

4EB - AM 1053 - Thursday afternoons 3-4pm

**Jock McCabe**, who many readers will have met, has published a **book about his life named "Highlander 'neath the Southern Cross"**.

Even if you realised Jock was a pretty colourful personality, perhaps you don't realise how colourful - this book will fill in the detail. A couple of extracts from the foreword by Norman McSwan, Sydney, will give a bit of a taste:

*"This is the amazing tale of one man's incredible journey: a story of a life that began in the misty Highland glens of Scotland's Loch Ness and then encompassed virtually the whole of Australia.....He worked and fought and drank and sang in the bush among the forgotten men and women who helped build this country..... He ranged from Perth to the Gulf country of far North Queensland, carried his swag through Tasmania and drove cattle and sheep in NSW and Queensland.....He is truly a legend and this story tells how the legend began and how it is now easing towards its close."*

**You can obtain the book** by sending a cheque or money order for **\$20 plus \$2** postage and packing to

**Glengarry Publishing, PO Box 330, TENTERFIELD NSW 2372.**

## BUNDABERG HIGHLAND GATHEPING

Labour Day Weekend  
Saturday & Sunday  
2nd & 3rd May 1998  
Across the Ways Sports Ground -  
Thabeban St  
Bundaberg.



(Change of venue)

**SOLO PIPING**  
**SOLO DRUMMING**  
**DRUM MAJORS**  
**MINI BAND CONTEST**  
**FULL BAND CONTEST**

**Solo events Saturday afternoon**  
**Prizemoney & Certificate will be awarded**  
**in each section according to entries.**

**Band events Sunday.**  
**Bands - Prizemoney & Certificate - All**  
**Grades 1st \$250, 2nd \$150, 3rd \$100**

**Information from:**  
**The Secretary**  
**P.O. Box 615, Bundaberg. Q. 4670**

**Phone: Sue McCracken 07 4152 9879 or**  
**Ken McCracken 07 4159 3459**

## MARCH MEETING

The Patron's Trophy competition for 1998 attracted a good crowd of members and guests and they were treated to an excellent night of piping.

Bob Payne opened the evening with the usual announcements. Dave Sinclair had

sent an apology. Bob then introduced Iain Bruce as our judge for the evening and gave some interesting statistics about the winners of the trophy over the fifteen years it has been held. It had been won four times by Mark McKenzie, three times by Andrew Hall, twice by Geoff Smith, and

once by each of Gilleion MacKenzie, Darin Cook, Peter Lewis, Tom McGirr, Doug Thoresen and Iain Bruce himself, who was the very first winner of the trophy.

Iain has provided the following account of the competition from the judge's perspective.

The Patron's Trophy Competition was inaugurated by the late Arch Galloway in 1983. Twelve pipers played on that occasion, in the following order: Sam Young Malcolm Cox, Ron Fleming, Brendan Hood, Geoff Smith, Alex McConnell, Simon Brown, Iain Bruce, Ray Summors, Brian Wilson, Andrew Hall and Gordon Ferguson. Fifteen years is a long time, and only the Society Secretary, Alex McConnell, and the writer, from this list of twelve, were present in 1998. Nonetheless the audience was made up of 60-70 enthusiasts and seven of our finest young pipers had entered to play. All gave creditable performances, but of course, there can only be one winner. In some concluding remarks at the end of the evening, I highlighted the unique character of the art of highland piping. Within the diverse world of music it stands alone, at its best when neither imitating other instruments nor playing in concert with them. It is in the solo performance that we can best savour its three principal characteristics, its scale, its drone harmonics, and its intricate weave of gracenotes which, as Bob Brown always said, form part of the melody. A march, strathspey and reel set provides an opportunity to display both the instrument and the player at their best.

So it was that the competition got underway soon after 8pm with the appearance of the first piper, Matthew Rigby. His tunes were the Craggs of Stirling, Atholl Cummers and John Morrison of Assynt House. He presented a well tuned pipe with robust chanter tone, but was unfortunate to have a choke in the first measure of the 2/4. His rendering of this fine Hugh MacKay composition was actually a little pedestrian, and his doublings, especially double C, were a bit too tightly compressed. In the strathspey he seemed to be stressing the first and fourth beats in each bar, and while this is good for some strathspeys, Atholl Cummers is not one of them. Its scansion is really SWMW, the conventional common time scansion. There was a good change to the reel, and Matthew showed that he knew how to express this fine tune, although there were some patches of uneven rhythm from the third measure onwards.

Next to play was Gill MacKenzie, and the tunes he had selected were Leaving Glenurquhart, The Bob of Fettercairn and Kalbakan. His march was steady, almost ponderous in places, for this is not an easy 2/4 to keep bright and alive. His fingering was good. He played an excellent strathspey featuring good D throws and grips and a nice lift. The reel now published in volume one of Angus MacDonald's collection, although it had been published before, lends itself to a free-flowing style and Gill achieved this. He missed a strike on F in the second measure and rushed slightly in the fourth measure, but his presentation was very musical.

The third player was Rod Smith, with Hugh Kennedy, Inverary Castle and The Blackberry Bush. His bagpipe was well toned and tuned. He played really well in the march, with good lift and accurate fingering. His strathspey had a deficient second measure and was a bit dull overall. The reel was steady and perhaps too stately, but the execution was good. Competition strathspeys and reels are not meant to be danced to, to be sure, but they must reflect the life and vibrancy of the dance idiom. Rod was followed by Cael Wright, who began with a fine rendition of

that excellent tune Fr. John MacMillan of Barra on a good bagpipe. But his strathspey, Arniston Castle, could have been more incisive, although the fingering was good, and with good fingering the most wonderful expression becomes feasible. His reel was that classic composition of G.S. MacLennan, Alick C. MacGregor, but unfortunately there was a choke in the first measure.

Larry Flynn was the next piper, with possibly the best chanter tone so far. He played Hugh Kennedy in fine style, marred only by an inferior double C in the repeat of the second measure. This movement is a fundamental building brick in marches and strathspeys. His strathspey was Shepherd's Crook played a bit fast but with accurate fingering, yet nevertheless lacking the lift that this genre of music requires. His reel was a fine rendering of the Sound of Sleat composed by Donald MacKinnon. Joe Joyce followed with an even better chanter than Larry's, brightly toned, and with drones nicely in balance with it. His tunes were The Highland Wedding, Maggie Cameron and MacAllister's Dirk. The March was played with a good swing and embellishments well integrated into the melody. The strathspey was also a top performance, apart from a fumble in the second measure where Joe seemed to lose his balance. The reel was pure magic, with a good up-beat sustained throughout. This was a consistent performance.

The final player was Mark McKenzie, who came on with a singing pipe to play Jeannie Carruthers, The Ewe wi' the Crookit Horn and Mrs MacPherson of Inveran. Like the preceding player, he played his march with a swinging rhythm that maintained interest from start to finish, and his gracenotes were well integrated with the melody notes. His strathspey was excellent and the reel was very well played. Mark gives the impression of being relaxed while playing, and he sustains a consistent standard from start to finish.

So it was that a fine night of piping was brought to a close by Society President Bob Payne announcing the results, which were as follows:

1. Mark McKenzie
2. Joe Joyce
3. Gill MacKenzie

After the contest, Iain made some general comments.

After the presentation Mark McKenzie played us a few more tunes. Bob Payne wished all those competing at various venues in the next few weeks the best of

luck and we finished up drawing the raffle, which was won by Nichole Adermann. Then all retired for supper and much talking.

### **NEWS FLASH**

Many members will know **Daniel McDiarmid**, a former stalwart of the Society, whose academic career has taken him to Rockhampton and Melbourne. That career now leads him back to Brisbane where he will be taking up the job of Manager - Development at QUT from 18 May 1998. He's stayed a member of the Society all the time he's been away and we look forward to welcoming him back into our midst.

## Proposed Society Meeting Program for 1998

The following list shows a proposed program for the year. It's not quite final, so if you would like to have some input, we would welcome it. There are two nights listed as **Special Program**. A couple of suggestions for these are a lecture on some aspect of piping, perhaps a discussion about either the instrument or current trends in pipe music, or even a Video or CD night - there are starting to be quite a few resources of this type available.

<b>April</b>	Pipers Night	<b>August</b>	Annual Meeting and 6/8 Contest - two 4-parted 6/8s
<b>May</b>	Hornpipe & Jig Contest (4 parts each)	<b>September</b>	<i>Special Program</i>
<b>June</b>	Veterans Contest - Air & 2/4 March for those over 50	<b>October</b>	<i>Special Program</i>
<b>July</b>	Jimmy Durham Trophy - 2/4 march for Junior players	<b>November</b>	Pair of Pipers (Medley) and Christmas Party

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IN ASSOCIATION WITH  
**THE AUSTRALIAN PIPE BAND COLLEGE (QLD)**  
PRESENTS THE FINAL OF

## **THE AOM TROPHY**

**SATURDAY**

**16 MAY**

**7.30pm**

**(Drinks available from  
6pm)**



**VENUE**

**BRISBANE GIRLS  
GRAMMAR SCHOOL,  
GEHRMANN THEATRE**

**ADJUDICATOR: P/M  
Nat Russell -  
Victoria Police**

**Bookings are ESSENTIAL (No tickets will be on sale at the door) - Tickets \$5**

**Contact.. Kathleen O'Malley on 3358 5588 (b) 3396 0820(a/h)  
Or Rab Lawrie on 32692892**

**AOM FRENCH AIRLINES (MAJOR SPONSOR)**

**COME SEE THE BEST OF AUSTRALIA'S SOLO  
PIPERS. FIRST 3 PLACEGETTERS WILL  
REPRESENT THEIR COUNTRY AT THE FESTIVAL  
INTERCELTIQUE DE LORIENT, BRITTANY -  
FRANCE AUGUST 1998**

**COMPETITORS:-LACHLAN MCCABE, ALAN ARMITAGE, MATTHEW  
RIGBY, GILLEION MACKENZIE, BARRY GRAY, ROBERT PEARCE,  
FRANCES CROWN, ANDREW ROACH, ALISTAIR MACINNES, VIV**

# Inaugural "The Pipers' Retreat"

at **THE ROYAL HOTEL** Tenterfield

Friday evening 10<sup>th</sup> ~ Saturday 11<sup>th</sup> JULY 1998

- \* SOLO PIPING RECITALS
- \* DEMONSTRATIONS/LECTURES
- \* PIPERS' CEILIDH - both nights
- \* ALL WELCOME - pipers or not

Come and enjoy a weekend of piping and ceilidhs.

For more information contact:

L. McCabe P/O Box 510 Warwick Q. 0746 670405

RILEY, PAUL SPENCER. - Each will play a March Strathspey & Reel and an Irish Selection.



## ACCOMMODATION FORM

NAME/S \_\_\_\_\_

ADDRESS \_\_\_\_\_ Phone \_\_\_\_\_

HOTEL ROOM		10 JULY FRIDAY NIGHT		11 JULY SATURDAY NIGHT		TICK BOX
SINGLE	\$13 <sup>50</sup> per night	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
DOUBLE	\$27 per night	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
MOTEL						
	SINGLE \$28 per night	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	DOUBLE \$35 per night	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
	(extra person \$10)					

N.B. THESE RATES ALL INCLUDE CONTINENTAL BREAKFAST

SATURDAY EVENING DINNER WHILE CEILIDH IS ON (\$5-\$9 depending on order). I WILL BE HAVING DINNER  tick box

- \* Please send no money - this is just to reserve accommodation PAY AT THE HOTEL.
- \* Accommodation is limited so please be prompt to get the board you require.
- \* Phone through booking on 0746 670405, or post this form to: L. McCabe P/O BOX 510 WARWICK QLD.

The idea of a get together of solo pipers and interested persons has been talked about for a long while. We have the opportunity and facilities to make this happen; getting like minded people together for a weekend sharing and discussing piping without the pressure of competition.

The Piobaireachd Society in Scotland have an annual conference at the Royal Hotel in Bridge of Allan. This is a very successful weekend, and does a great deal to gather all piobaireachd enthusiasts from around the UK promoting the future of piobaireachd. At this conference many aspects of piping are discussed in a format of lectures, demonstrations, recitals and meetings among the top pipers, piping authorities and interested persons. This proves very beneficial in upholding the standard and knowledge among piping enthusiasts and could be just as beneficial for us to emulate in some small way.

Hopefully we can encourage many people along to give talks on subjects ranging from: History of Piping in Scotland and Australia, Piping in the Army, Piobaireachd Styles - MacPherson, Cameron, PBA - Friend or Foe, Future Direction of Piping in Australia (Where are we Going?), Old Highland Gatherings in Australia, Reeds Plastic vs Cane, plus helps of tunes interspersed with this. We'll also have a Pipers Ceilidh (both nights with a biggy on Saturday Night).

'The Pipers Retreat' is non-profit. All we want is to encourage, foster and raise the standard of piping in Australia while having a great time with friends.

The Royal Hotel of Tenterfield have offered the use of their establishment for the purpose of the 'The Pipers Retreat'. Their tariffs are very moderate and the whole setup (motel/hotel/dining



room/conference room), have the advantage of not having to leave the premises at all during the weekend (if you so please).

Tenterfield is a beautiful little town and well worth the look when you are here. However it will be the middle of winter, so bring a jumper and jacket!

All meals can be purchased at the hotel (and good meals they are too!) at a very reasonable price (from \$5 - \$9) for both lunches and dinners.

We look forward to welcoming you to the Inaugural Pipers Retreat and hope you will be able to attend.

Nomination Fee \$6 per person (for morning/afternoon tea and administration costs - mail, phone, photocopying). Please make cheque payable to Tenterfield Highlanders Pipe Band  
## Please bring your pipes along and kilt outfit for Saturday Evening Ceilidh.

We are after additional people to play for recitals. Would you be willing to pipe? Would you be able to give a talk on any aspect of piping/Scottish traditions?

The success of this venture will be determined by the participation of attendants, so please don't just come, but be involved in some way if you are able, please give me a call.

All the best,



### **"PIOB MHOR V2.7 & PIOB MHOR DRUMMER" -THE COMPUTER PROGRAMS OF THE FUTURE**

Firstly, it is necessary to point out, that I am the Australian Agent/Distributor for the computer programs outlined in this article. I discovered 'Piob Mhor V 2.6" on a web-site in November 1997, purchased the program, and by mid-Dec was in the process of keying in tunes. A new version has now been released (V 2.7 - Dec '97). The new version is described below.

Probably the greatest thing about the program, to begin with, is that the tunes are keyed in using a keyboard code and therefore are saved as TEXT files. This is very important in saving Hard-disk space on your computer. Using this method means that close to 3000 tunes can be saved on a 1.44mg floppy. Most other music programs save using the graphics of the music notes, thus you may only get 3 or 4 tunes saved in 1 full Megabyte of memory.

Now onto the program capabilities and features :

The very simple keyboard code for entering tunes meant that I had entered my first 4-parted tune within an hour of starting to use the program. Within a few weeks (and many tunes later) I found that I could do the same length tune in about 12 minutes. By using 'copy/paste' for repetitive parts of a tune much time is saved.

Once a tune is entered it can be played through the computer speaker as a flute-like chanter sound or through a soundcard which gives a chanter and drone sound. New on the market (but sold separately at \$25 ) is a 'Waveform' addition for the program which uses an actual Bagpipe Practice Chanter sound.

The best way to outline the program, I feel, is to simply list the features it has. This will give you a good understanding of what you can do with the program. The features are :  
**PLAYS** all your favourite Scottish Tunes.                   **SOUNDS GOOD** with chanter + drone sound.

**MUSIC IS ON - SCREEN** while it plays the tune.   **'DONUT' MARKER BOUNCES** along as the tune is played.

**SLOW-DOWN OR SPEED-UP** the tune as desired. **CHANGE THE PITCH** ie tune the computer sound to your chanter.

**ADD OTHER TUNES** to the program as desired. **COMPOSE YOUR OWN TUNES** in the program.

**CHANGE ANY PART** of a tune as desired. **VIEW THE TUNE** on-screen **AT ANY TIME** while coding in tune.

**PRINT-OUT THE MUSIC**(Portrait or Landscape). **BEGIN TO PLAY** a tune **AT ANY POINT** in the tune.

**PLAY-ALONG** with the tune.

**TUNE LISTS** All tunes are in 2 lists, ie by title or by file name.

**SOUNDCARD** or **SPEAKER** Choose either. **CONTINUOUS PLAY** tune played over and over.

**DRONES DISABLED** Plays chanter sound only. **'SAVE AS'**- Change a tune & save it under a new file name.

**PIOBAIREACHD**- The program will handle this with special keyboard codes for : Crunluath (\*), Crunluath a mach (#), Fermatas and Pauses etc.

All these features add up to a very versatile program which has been written specifically for Bagpipe Music.

**ALSO AVAILABLE-----'PIOB MHOR DRUMMER'**

This Program is similar to the Music Program V 2.7 but with the keyboard code entering Drumming notes on a single-line staff thereby creating Scottish Drum Scores. This is also priced at \$125.

**DENNIS SHEEHAN** - Ph (02) 66524358 (Coffs Harbour)

TO ORDER: Forward \$125 to PO Box 568, Coffs Harbour NSW 2450

3.5" Program disk dispatched immediately upon receipt of payment

E-Mail---dennis@turboweb.net.au

## RESULTS

**Uist and Barra Annual Competition -  
14 March, 1998 at the Piping Centre,  
Glasgow.**

**Overall Champion:** Roddy MacLeod  
**Piobaireachd**

1. Willie McCallum - The Big Spree
2. Niall Mathieson - Lament for Mary MacLeod
3. Roddy MacLeod - The Battle of Auldearn (No2 setting)
4. Stuart Shedden
5. Angus MacColl - The Unjust Incarceration

**Judges:** Angus J MacLellan, Ronnie Lawrie

**MSR**

1. Roddy MacLeod - Clan MacColl, Arniston Castle, Smith of Chilliechassie
2. Alan Russell - Kintara to El Arish, Islay Ball, Cecily Ross
3. James Murray - Pap of Glencoe, Lady Louden, Brown Haired Maid

4. Willie McCallum - 74ths Farewell to Edinburgh, Shepherd's Crook, Sheepwife

5. Angus MacColl

**Judges:** Jimmy Young, Barry Donaldson, Neil Mulvie

**1998 NZ Pipe Band Championships -**

**Rotorua 14 & 15 March**

**Grade 1**

1. NZ Police
2. Celtic Inn Manawatu
3. City of Wellington

**Grade 2**

1. City of Invercargill
2. Hamilton Caledonian
3. Temuka

**Grade 3**

1. Whangarei and County
2. Horowhenua
3. City of Tauranga

**Grade 4**

1. Haileybury College (Vic)
2. City of Papakura
3. City of Auckland

**Geelong Highland Gathering - Victorian  
Pipe Band Championships - 15 March**

**Grade 1**

1. City of Adelaide
2. City of Melbourne No 1

**Grade 2**

1. City of Adelaide
2. City of Melbourne No 1

**Grade 3**

1. Nunawading
2. Moorabbin
3. Ballarat University

**Grade 4**

1. Maryborough
2. Watsonia RSL
3. St Arnaud

**Ringwood Highland Gathering - 29****March****Grade 1**

1. City of Adelaide
2. City of Melbourne No 1

**Grade 2**

1. Footscray
2. City of Adelaide
3. City Of Melbourne No 1

**Grade 3**

1. Moorabbin
2. Golden City
3. Nunawading

**Grade 4**

1. Watsonia RSL
2. Maryborough
3. Maclean & District

**5th Annual PM Donald MacLeod  
Memorial Competition - Seaforth Hotel,  
Stornoway, Isle of Lewis - 3rd April,  
1998**

**Piobaireachd**

1. Gordon Walker - Sound of the Sea
2. Roddy MacLeod - Cronan  
Corrievrechan
3. Willie McCallum - Queen Elizabeth  
II's Salute
4. Donald MacPhee - Lament for the  
Rowan Tree

**MSR**

1. Gordon Walker - Duncan MacColl,  
Craggs of Stirling, Susan MacLeod,  
Piper's Bonnet, John Garroway, Smith  
of Chilliechassie
2. Willie McCallum - Donald MacLellan  
of Rothesay, Stirlingshire Militia,  
Susan MacLeod, Shepherd's Crook,  
Fiona MacLeod, Alex C MacGregor
3. Angus MacColl - Donald MacLellan  
of Rothesay, John MacDonald of  
Glencoe, Firth of Lorn, Maggie  
Cameron, Fiona MacLeod, John  
Morrison Assynt House

4. Alasdair Gillies - PM J McWilliams,  
Mrs John MacColl, Capt Colin  
Campbell, The Pipers Bonnet,  
Roderick MacDonald, John Morrison  
Assynt House

**Jig**

1. Willie McCallum - Donald  
MacLennan's Tuning Phrase/The  
Seagull
2. Angus MacColl - The Seagull/Judges'  
Dilemma

**Judges:** PM John D Burgess, PM Iain  
Morrison, Rona MacDonald

**Maclean Highland Gathering - 4 April****SOLOS****Open Piobaireachd****(J K McKinnon Memorial)**

1. Alastair McInnes
2. Lachlan McCabe
3. Gilleion MacKenzie

**Open MSR (Slirdarg Trophy)**

1. Andrew Roach
2. Lachlan McCabe
3. Cael Wright

**Open Hornpipe & Jig****(George Leask Memorial)**

1. Alistair McInnes
2. Lachlan McCabe
3. Andrew Roach

**Champion Gold Medal Piper****(James MacSwan Memorial)**

Alistair McInnes

**Mrs MacSwan****(Donald MacSwan Memorial)**

1. Alastair McInnes
2. Lachlan McCabe
3. Ian McLennan

**Sub - Intermediate MSR****(Alex Wallace Memorial)**

1. Lea Ahokava
2. Bruce Grice
3. Carly Franklin

**Sub - Intermediate Jig**

1. Alexandra Finch
2. Lea Ahokava
3. Carly Franklin

**Champion Sub-Intermediate Piper  
(Aunt Mary Catherine MacKenzie  
MacPherson Memorial)**

Lea Ahokava

**Elementary March****(Maggie Wallace Memorial)**

1. Chad Reid
2. Wesley Sanne
3. Frazer Bolton

**Elementary Air****(Maud Douglas Memorial)**

1. Chad Reid
2. Paul Lomman
3. Kevin Kelbie

**Champion Elementary Piper****(Fred Douglas Memorial)**

Chad Reid

**Learner Chanter****(Peter Mathieson Memorial)**

1. Christopher Fletcher
2. Jacquy Richardson
3. Andy Metcalfe

**BANDS****Grade 2 (Neil Wallace Memorial)**

1. Queensland Highlanders
2. St Andrew's No 1
3. Queensland Irish

**Grade 4 (Clan McLennan Memorial)**

1. Maclean Services
2. Scots PGC Warwick No 1
3. Redcliffe Scottish

**Champion Drum Major**

Christopher Hood

**1998 Australian Pipe Band****Championships - Newcastle -  
11<sup>th</sup> & 12<sup>th</sup> April****Grade 1**

- 1st - City of Adelaide
- 2nd - City of Blacktown No 1
- 3rd - St Mary's District Band Club

**Grade 2**

- 1st - Footscray City
- 2nd - Queensland Highlanders
- 3rd - City of Melbourne No 1

**Grade 3**

- 1st - Moorabbin City Pipe Band
- 2nd - University of Ballarat
- 3rd - Golden City Pipe Band

**Grade 4**

- 1st - Watsonia RSL
- 2nd - Haileybury College
- Equal - Maryborough & District

**Juvenile**

- 1st - Haileybury College
- 2nd - St Andrew's College NZ
- 3rd - Scots PGC Warwick

## **CAN IT BE TRUE?.....**

Just to show the Internet's not so different after all, have a read of this posting that hit the electronic world on, you guessed it, 1<sup>st</sup> April.

### **KC BRODIE Electronic Drone Reeds (tm)**

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#### **Announcement:**

The KC BRODIE 'lectric Drone Reeds (tm) from KC BRODIE Electronic Music Products (Ltd.)

#### **Abstract:**

During the past decade or so, pipers have always searched for the "perfect" drone reed. Cane reed designs have been perfected, but they still shut off when you need them the most. Clever artificial designs have come and gone-- Shepherd, Ross, Champion, Wygent, Henderson; but they each have various flaws.

Well, technology has taken another leap- into the future. Imagine a drone reed that takes no air, never shuts off, and tunes perfectly all the time!

#### **Product Highlights:**

Replace those ancient tongue-design drone reeds with MODERN technology!

- \* \* The KC BRODIE 'lectric Drone Reeds (tm) from KC BRODIE Electronic Music Products (Ltd.) let you stop worrying about your drones, forever!
- \* Our 'lectric reeds (tm) are the latest in state-of-the-art sound generation technology. Guaranteed to provide consistent drone tone every time!
- \* The 'lectric Drone Reeds (tm) utilise a miniature piezo-electric crystal to electronically generate that perfect drone "hummmmm".
- \* The drone reeds utilise an internal pressure switch, detecting the moment you've inflated your bag. When you strike in, they turn on!
- \* Instantly, the reeds produce a totally consistent tone for your drones, as long as you maintain minimum bag pressure.
- \* The reeds are individually powered by watch-sized mercury batteries, (available at any local drug store).
- \* Besides the great sound quality and maintenance-free operation, pipers can also play much longer, since the only reed you're really playing is the chanter-- air does NOT go through the drone reeds-- it's only the pressure on the switches that keeps them going! Great for advanced and beginner pipers alike.
- \* A small slotted dial (tuning screwdriver provided free of charge!) is used to modify the tone of the reeds-- a perfect match every time!

#### **Accessories:**

\* Remote-tune (tm), adds a small remote-control unit to the reeds, which can be controlled remotely by your pipe major. Imagine being able to fine-tune everyone's drones from a master control panel!

\* Blast-Em' (tm) A screw-on amplifier attachment to the drone reeds provides a 75% increase in volume. Perfect for playing outdoors when you're not sure if the judge can really hear that fine harmony of your drones.

#### **Our Motto:**

"Turn 'em on and tune up!"

#### **Source:**

The KC BRODIE Electric Drone Reeds (tm) and accessories are available from J. Giggles and other reputable Scottish import shops.

## **AND JUST ONE OF THE MANY RESPONSES.....**

Dear Mr. Brodie,

As the authorised representative of SPECTRUM (Society for the Prevention of Electric Current Transmitted and Received via Uncommon Music), I am writing to inform you of a class-action lawsuit filed by the many pipers who have been electrocuted by your dangerous and irresponsible product. While attempting to beef up the sound via use of a paper clip inserted into the body of the reed, over 200 pipers have experienced a painful electric shock. In the case of one pipe-major who was shocked repeatedly, he is now unable to hear pipe music without going into involuntary convulsive muscle spasms. This has resulted in his being removed from the judging panel.

To avoid litigation and resultant court and legal fees, we are willing to settle out of court. Please send \$250,000 Canadian (\$143.27 U.S.) in coins (preferably the ones with loons) to the address found on my web page and you'll not be bothered by me again.

## **SOME SCIENCE ABOUT STRATHSPEYS.....**

(also from the Internet - and from a reputable piper)

One is taught that the stress in a strathspey is strong-weak-medium weak (SWMW) (or SWSW, or MWSW, depending on who's talking, the musical phrase in question, and the phase of the moon), BUT that you have to do this without upsetting the even flow of the music. I used to take this to mean that you must create these stresses by moving time around within each beat but not by changing the lengths of the beats themselves. It's

certainly true that contrast between dotted eighths and sixteenths is increased as Bryan points out (Lloyd Bogart has posted about his 5:1 rule, I've measured 6:1 in some playing, mechanically following the score gives you a crummy 3:1).

Maybe I'm the last one to figure this out, but it turns out that the beats aren't the same lengths at all

<WARNING>

If you don't like armchair theorising or seeing music analysed to death, stop here!

</WARNING>

Here's what I did:

- 1) Recorded into my trusty soundcard a couple of bars of strathspey playing from Ann Gray and our own Colin MacLellan off the 1997 McLennan Competition CD.
- 2) Whipped up a spectrogram of each sound file so I could see with some precision where each note began. (Used CoolEdit, from [www.syntrillium.com](http://www.syntrillium.com) - very useful).
- 3) Measured the lengths of the 4 beats in one bar for each player. If the beat began with a doubling, I marked the mid-doubling occurrence of the theme note as the beat onset. I chose bars well into the tune to avoid any 'break from the march' effects.

Here's what you get:

Ann Gray, Lady Loudon, Part 1, Bar 1, second time through (Track 4 on the CD):

Beat Duration (seconds)

1	.589
2	.443
3	.572
4	.465

Colin MacLellan, (1st S in MMSSRR, Part 1, Bar 1, 2nd time through (track 6). Sorry, I don't know the name of the tune.

Beat Duration (seconds)

1	.663
2	.386
3	.531
4	.417

Note that beats 1 and 3 are substantially lengthened for both players, although MacLellan has more contrast between 1 & 3 (SWMW), whereas Gray looks more like SWSW. Doing the measurements over, it seems my method is repeatable to about +/- 3-4 milliseconds. It's easier to hear this "irregularity" if you slow the recording down.

I remember reading complaints that the modern solo style is too exaggerated and hence unfit for dancing. Yea or nay, physics dictates that a big leap takes longer than a small hop. It's my impression that band-played strathspeys are much less stylised in term of stress. It'd be interesting (to me, anyway) to measure.

Ewan A. Macpherson



