

INTERNATIONAL PIPE BAND DRUMMER

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SAY WHAT YOU MEAN

by Tim Gladden

It is sometimes frustrating to participate in a contest and receive a less than favorable result. Most of us have been through this. We then scour over the scoresheet to find some justification for our placing, and frustration gives way to annoyance when that justification cannot be found. "What didn't the judge like?"

In this state of mind, it is easy to become overzealous in our critique of the adjudicator's critique. Every possible nuance of meaning is contemplated. Every word choice is scrutinized.

For instance, I have lost count of the number of times I have seen words such as "bright," "dull," "resonance," "crisp," "snappy," "tubby," and "flat" on scoresheets. I have a vague idea of the meanings intended in these

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THE SOUND OF MUSIC

by Mark Humphrey

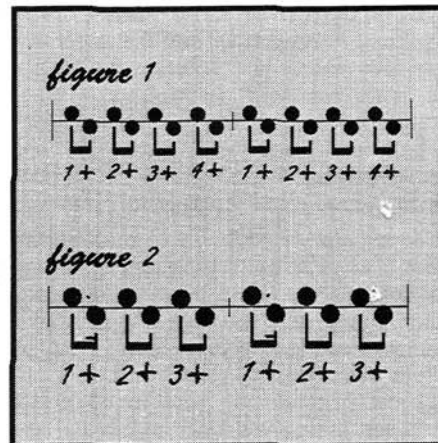
In my travels, either playing or judging at highland games, I am always surprised to find out that ensemble is not judged on a regular basis at most of them. Now, from my point of view, ensemble is as important as anything else going on in a pipe band, possibly even more so. What it represents is a marriage of a musical understanding between the pipes and drums. Far too often, I have stood and listened to bands playing. On one side of the circle, there's a drum corps; on the other side, a pipe section. Just by listening you could tell that neither section had a handle on what the other was trying to do. Somewhere along the line, bands have forgotten that they are a musical unit and have put an emphasis on technical superiority. The end result, if they can pull it off, is a band technically rich but musically poor. In this article, I would like to shed some light on what makes up a musical sound and, hopefully, how it relates to pipe bands.

First, let's take a look at the meaning of the term ensemble. It is a French word meaning together, the whole. In classical terms, it generally means a composition for two or more parts, such as a quintet or quartet or trio and so on. So, when pipe bands are being judged on their ensemble effect, it really means that they are being judged on musical presentation.

Music, as we know it, is made up of four elements: rhythm, melody, harmony and tone color. I will take each of these terms and explain what it is and how it affects our musical presentation.

By definition, rhythm is an organization of sounds and silences of various lengths. But, rhythm is an all-encompassing word which also takes in tempo and meter. Tempo is the rapidity with which the natural accents follow each other. Meter, on the other hand, is defined as a succession of accents in music. To give you an example of how all the terms tie together, I will air one of my pet peeves.

This comes in the form of 3/4 time. Most bass players, for some reason, want to play 4/4 time for a 3/4 tune as in figure 1. It should be played as in figure 2.



In the first example, the player is keeping the beat, such as you would if you were to clap your hands in time with the music. But, the metrical unit in 3/4 time is 3 beats to the measure not 4. So, it should be counted ONE-two-three, ONE-two, three. Once this is understood, and we start to stress notes according to the musical sense of the tune, then we can get a true feeling for the rhythm.

Next on the list is melody. If we were to think of rhythm as being connected to our imagination with physical motion, the idea of melody is associated with mental motion. There is no good explanation of why a good melody should have the power to move us the way it does. We can't even say what constitutes a good melody. As the old saying goes, I may not be able to define it, but I know it when I hear it! There are certain points to be aware of when listening to a melody. But, I think they would be better served if I were to use them to describe how a medley should be made up. First, it should have satisfying proportions. Like life, too much of one

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MUSIC

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thing can be harmful. Sometimes, you get bands overdosing on jigs, reels, and hornpipes. Secondly, it should have a sense of completion and inevitability such as a nice melodic flow with high and low parts and a climactic moment usually at the end. Next, it should have a sensitivity to rhythmic flow; I don't think I'll get into this since it has to do with personal taste. It would be safe to say that when putting a medley together, give a good selection of time signatures and key changes when possible. Last, but not least, the most important point of all is the expressive quality. It must be such as to arouse an emotional response. This is the most unpredictable part of all for which there are no rules.

Harmony, or what is better known in piping as 'seconds,' is the sounding together of two or more pitches. It is important to remember that the lower the note, the greater the volume; the higher the note, the less the volume. When arranging harmony for the pipe section, make sure that one note is not over-powering the others. A nice effect can be ruined if the sound is not balanced.

Tone color or timbre is to music what color is to painting. I think this is an area that most bands could be spending more time. A note error in playing is there and gone, but bad tone is there throughout the whole performance. All instruments are involved in producing good tone not just the pipes. Is the bass tuned to low A? Are the tenors a fifth or an octave above the bass? Are the sides in pitch with the pipes? And so on. Once you have everything set up, stand back and listen to the overall sound of the band. Is the pitch

From the Editor

Now that the competition season is winding down in the northern hemisphere of the pipe band world, it is time to reflect on the past season and, more importantly, what you would like to plan for 1994. Instead of thinking "you can't change what has already happened so why worry about it, just learn from it," now is the time to reflect on the good, the bad and the ugly from this season. After a session of self-reflection, sit with the other drummers from your corps and talk about the past season. Decide what you would like to do better or different next year. Then everyone can focus on new goals and spend the off-season working toward successful attainment of those goals. After all, contests are not won and good playing is not achieved in the summer; it is done during the off-season.

On a second note, we received a very good response and some good constructive advice regarding our first issue. We will take all of this into account, and we hope to improve in future issues (always striving toward perfection). We encourage you to write and let us know what you think about the newsletter and/or any aspect of pipe band drumming. We are always looking for input and ideas from you, our readers.

It is important we share information and ideas with each other. Starting with this issue we will add a section for letters to the editor. Again, we encourage your participation. If you have any information regarding upcoming events for our calendar, please send it along.

*Work hard this off-season.
Jim Sim*

of the band of a pleasant quality? Do the sides have good snare action, and are they balanced? Are the tenor drummers playing too loud? In all my years of playing, I have come to realize that good tone induces good playing, and good tone and good playing always win.

I hope I've given you some sort of insight into what makes a good musical sound and what should be judged in ensemble. It should be noted that I have not even come close to scratching the surface in defining the elements. There is a lot more to them than simple explanations. It takes years of experience and study, and a high proficiency on your chosen instrument. You also need a solid understanding of how the other instruments relate to each other before you can even start to appreciate the complexity of the matter. But, even a little understanding of the process can make a great difference in the sound of the band. It just takes a little time.

Mark currently lives in North Versailles, Pennsylvania, U.S.A. He has been involved in pipe band drumming for 30 years and has studied under Alex Duthart, Hugh Cameron, Burt Barr and Jim Kilpatrick. He studied percussion for 4 years at Brandon University in Manitoba, Canada. He has recently started a school for pipe band drumming and has a business selling Highland drumming equipment. At present, Mark is the leading drummer of the North Coast Caledonia Pipe Band from Cleveland, Ohio, U.S.A.

SAY

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particular words, but that's just not good enough. I don't think any adjudicator, whose business it is to critique a musical performance, ought to skimp on musical terminology. Aside from the fact that the communication process starts to break down, the use of words like "snappy" does not inspire a great deal of confidence in me that this judge knows very much.

When discussing sound, it is imperative to remember that there are four basic properties: frequency, amplitude, timbre, duration.

Let us agree that our perception of vibrations traveling through a medium (air) is sound. The frequency at which these vibrations occur can be measured to some extent by the ear. The frequency of sound waves would be referred to in musical terms as "pitch." The relative frequency indicates to us how "high" or "low" in pitch a sound is perceived. I can accept "flat" here.

The amplitude of a sound wave is perceived as its intensity, or "loud" and "soft."

The timbre of a sound wave indicates the type of sound, or that quality which allows us to differentiate between a

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**INTERNATIONAL
PIPE BAND
DRUMMER**

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WORLD CHAMPIONSHIPS

AUGUST 14, 1993

BELLAHOUSTON PARK, GLASGOW



As conventional wisdom would have it, certain events at the 1993 World Pipe Band Championships were considered to be foregone conclusions. Here are a few examples: Field Marshall Montgomery would be *the* band to beat in the Grade I contest; it would rain; Jim Kilpatrick and his lads would be *the* drum corps to beat in Grade I; and boiled hamburgers would be available for breakfast. Nostradamus would have been impressed with these stunning

examples of foresight; however, this was a day that would prove to be far from predictable.

Grade I

- 1 Field Marshall Montgomery
- 2 Shotts & Dykehead
- 3 Boghall & Bathgate
- 4 Simon Fraser University
- 5 Victoria Police
- 6 78th Fraser Highlanders
- BDC Shotts & Dykehead

Grade II

- 1 Monkstown Mosley
- 2 Torphican & Bathgate
- 3 Ravara
- 4 Bucksburn & District
- 5 Royal Scots Dragoon Guards
- 6 Grampian Police
- BDC Torphican & Bathgate

Grade III

- 1 Ballynahinch
- 2 Ballycoan
- 3 Oban
- 4 Tullintrain
- 5 Grampian Corby
- 6 Geoghegan Memorial
- BDC Ballycoan

Grade IV

- 1 Dornoch
- 2 Arklow
- 3 Mid Argyle
- 4 Dingwall Royal British Legion
- 5 Clonoe
- 6 Cottown
- BDC Arklow

Juvenile

- 1 Vale of Atholl
- 2 Craigmount H.S.
- 3 Lochgelly H.S.
- 4 St. Thomas School
- 5 47th Culter B.B.
- 6 Knightswood
- BDC Boghall & Bathgate

Novice Juvenile

- 1 Inverness Schools
- 2 Bucksburn & District
- 3 Monkstown Mosley
- 4 47th Culter B.B.
- 5 Dumbarton & District
- 6 City of Dundee
- BDC Monkstown Mosley

QUEENSLAND PIPE BAND CHAMPIONSHIPS

June 11, 1993

QUEENSLAND, AUSTRALIA

Grade I

- 1 Victoria Police (1524)
- 2 Queensland Irish #1 (1507)
- 3 City of Blacktown #1 (1495)
- BDC Victoria Police

Grade II

- 1 Queensland Police (1044)
- 2 St. Andrews (1011)
- 3 Western Australia Police (1003)
- BDC Queensland Police

Grade III

- 1 Queensland Irish #2 (934)
- 2 Toowoomba (903)
- 3 Sunshine Coast (882)
- BDC Queensland Irish #2

Grade IV

- 1 2/4 Royal Australian Regiment (828)
- 2 Rockhampton (818)
- 3 Redcliffe (814)
- BDC Redcliffe

Marching Display--All Grades

- 1 Queensland Police

Drum Majors

- 1 Peter Irwin (2/4 Royal Australian Regiment)
- 2 Ross Huth (Queensland Police)
- 3 David Booth (Queensland Irish #1)

SAY

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bagpipe and a clarinet. It is the composite of the sound.

The duration (attention bass and tenors) of a sound wave simply indicates how long a sound lasts. I might put the word "resonance" here, but I am not entirely sure that I would be right. That term could also apply to timbre, or even frequency, or all three.

In short, I think it is entirely possible to be very specific when talking about "sound" in our idiom of music. Lack of specificity for us, whose business it is to produce sound in hopefully an entertaining manner, could only indicate indifference. I sincerely hope that we all have seen the last scoresheet containing words so vague as to lose all meaning.

Tim played in the Denny & Dunipace Pipe Band, Washington, D.C., as a youngster until the age of 20 when he joined the U.S. Army. After his discharge, he settled on the West Coast. Tim has played with the Simon Fraser University Pipe Band and the Triumph Street Pipe Band from Vancouver, British Columbia, Canada. Tim currently plays sticks that he has made himself and will play the Premier, Remo or Andante drum at any time.



COLUMBUS SCOTTISH FESTIVAL

August 14, 1993


Columbus, Indiana USA

Grade IV

- 1 Ft. Wayne Scottish
- 2 Louisville Pipe Band
- 3 Shamrock Club
- BDC Ft. Wayne Scottish

Grade V

- 1 Shamrock Club
- 2 Invera'an Pipe Band
- 3 Louisville Pipe Band
- BDC Shamrock Club



DRUMMERS' BEAT

*This score was composed by the late
John Kirkwood.*

Blair Drummond
Strathspey

John Kirkwood Sr.
Clan MacFarlane P.B.
1964



The musical score is written on eight staves. It begins with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with beams and slurs. There are several triplet markings (indicated by a '3' in a circle) and sixteenth-note groupings (indicated by a '6' in a circle). The piece concludes with a double bar line and repeat dots.

JOHN KIRKWOOD— CHAMPION

reprinted from *North American Scotsman*, 1971

Part II

In May of 1953, the entire drum section of the World Champion Shotts and Dykehead Pipe Band arrived in Canada. Their port of entry was Halifax and though they had arrived early in the morning, so many other ships were waiting to be berthed, Greek, Norwegian, Swedish, German, etc., that it was not until 8:00 o'clock that evening that they got through customs. As a result, they missed their train to Montreal and would have to wait until late that night before they could catch another. Tempers which had been simmering all day due to the delay and the petty red tape of custom officials were brought dangerously close to the boiling point by a walk around the Halifax dockyards. So strange and rough were they that they made John and his fellow drummers question the wisdom of their decision to come to Canada. Some were for getting back on the ship again

and booking passage home. However, at the railway station, news that a special train being made up for all passengers who had missed the earlier one would leave at 11:00 p.m. heartened them somewhat and temper temperatures took a big drop. As a special train though, it would not have a diner so they all headed out for the nearest grocery store to stock up. They must have all had the same food in mind because for the two-day trip they had nothing to eat but meatloaf sandwiches washed down with condensed milk!

Because they had only a half-hour wait in Montreal, it was a race to the nearest restaurant to get the taste of meatloaf and condensed milk out of their mouths. It wasn't easy though—the waitress spoke little English and they spoke no French. With much shouting and sign language they finally got sandwiches and coffee and headed back to the train for the rest of

the trip. Arriving in Toronto that evening and faced with a three-hour wait for a train to St. Catharines, they looked for a pub to cheer them and chase away the memories of long waits on railway sidings, meatloaf sandwiches and condensed milk. But even the beer tasted differently—which of course they should have realized. With determination though, they struggled through the first few draughts and then with a warm glow suffusing them for the first time since their arrival in Canada, they began to think that things were looking up. Then jokes started to fly around the table easing tensions and the desire to go back that had dominated their thinking since landing in Halifax.

It was at St. Catharines that they first felt really welcome. A pipe band was there to meet them at the station. The mayor, John Smith, a fellow Scot, had been there to welcome them also, but as the train was delayed and he was committed to another function, he had to leave. P/M Dick Macpherson of the St. Catharines Pipe Band made them welcome and after a few rousing tunes they marched off to his house. From there they broke up to the homes of the various band members. It was a fine display of hospitality.

Their first problem was finding work, but that problem was as chronic then as it is now. John, who was a technical engineer having served his apprenticeship and worked with Rolls-Royce, anticipated no trouble. He looked forward to his first job hoping it would make some demands on his engineering skills. Used to working to fine tolerances at Rolls-Royce where one mistake was all you made, John was a little disappointed when he landed his first job. His tools? A hammer and a 100 lb. sack of nails! His job? Nailing crates!! Many a laugh has been had at that job since then. Though somewhat put out, he was nevertheless glad to get the job if for no other reason than of now being able to look for a better one. In time they all had jobs. The crate job lasted until John got a job with Thompson Products, at that time making shells for the Korean War. This job lasted for a year and it was from here that the group lost their only member. Alex Snedden went back to Scotland after three months. With the war over in '54, John was out of work for a long time but never once did he consider going back home. Finally one day he lined up with twenty other applicants for a job with MacKinnon Industries. Of the two chosen, John was one. He stayed with them for ten years.

All this time of course the drum section was working with the St. Catharines Pipe

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CAMBRIDGE HIGHLAND GAMES

July 17, 1993

CAMBRIDGE, ONTARIO, CANADA

Grade I

- 1 Peel Regional Police
- 2 78th Fraser Highlanders
- 3 St. Thomas Police
- BDC 78th Fraser Highlanders

Grade II

- 1 City of Detroit
- 2 48th Highlanders
- 3 Glengarry

Grade III

- 1 Strathroy Legion
- 2 Braemar
- 3 Rob Roy
- BDC Braemar

Grade IV

- 1 48th Highlanders
- 2 Invergarry
- 3 Glengarry
- BDC Glengarry

SOLO DRUMMING

Open MSR

- 1 Tom Robinson
- 2 Steve Hill

Open H/J

- 1 Tom Robinson
- 2 Steven Hill

Grade I MSR

- 1 Chris Barr
- 2 Chris Bell
- 3 Ryan Barr

Grade II MSR

- 1 Andrew Lawson
- 2 Ryan McDonald
- 3 Jason Grant

Grade I/II H/J

- 1 Chris Barr
- 2 Ryan McDonald
- 3 Andrew Lawson

Grade III

- 1 Howard Edwards
- 2 Katie Burchell
- 3 Graham Pocock

Grade IV

- 1 Douglas Burgess
- 2 Jenny Houk
- 3 Blair Pocock

KIRKWOOD

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Band. It was a Grade II band and competed on the 'circuit' but it was not a winning band. John got the drumming section into good shape and the band's first public appearance that year was in the Coronation Parade in St. Catharines. They went into competition that year but the piping section was so weak that John wound up playing pipes for the rest of the year. Embro, Dutton, Oshawa, Maxville, Syracuse, Schenectady—they took them all in. Their drumming points were always high, their piping was holding them back. That first year John functioned as both piper and drum major.

A winter's hard work produced results for the St. Catharines piping section at the Toronto Indoor Games in the spring. There they tied for first place with the 48th against such pipers as Billie Gilmour, John Wakefield and Reay MacKay. In the St. Catharines quartette were P/M Dick Macpherson, Dave Dewar, Jim Greig and John. After the Indoor Games the piping section fell apart and the band did not compete at more than one or two games that year. Piper Jim Greig who had come out from Scotland that year returned home because of family illness. John went on the judging panel. For the remainder of the year the band played at civic functions only.

The following year, the local RCEME militia unit asked the St. Catharines Pipe Band if they would supply pipers and drummers for a church parade. The officers of the unit were quite impressed with the showing of the three pipers and drummer who paraded and, as the RCEME unit had authorization for a band, they were asked if they would be interested in joining the militia. At a band meeting later, all seemed enthusiastic, and a committee was elected to meet with the unit and discuss the situation. When all the formalities had been completed and they came to sign on the dotted line only about one-half of the pipe band came forward. John felt that they had committed themselves and that this wasn't the time to refuse. So, the one-half joined.

At their first practice it was patently obvious that unless something were done this band just wasn't going to go anywhere. They had no kilts and no pipe major. The kilt problem was solved by borrowing MacGregor kilts from the Essex Scottish Pipe Band in Windsor. The pipe major problem was not so easy of solution. A meeting was held with the officers of the unit to decide the future of the band. It was proposed that they elect one of their own members to be pipe major and when John's name was proposed along with some others, he let it stand. He did not want the position to fall into the hands of someone who was not aggressive enough to get the band going and keep it going. John was elected. It was P/M John Kirkwood now!

He had his work cut out for him. The pipers did not have the proper grounding and had not been taught correctly. After their first practice, John told the pipers to leave their music books at home and bring only their Logan Tutors to future practices. Quite a few pipers took a dim view of this idea of going back to basic exercises again and quit. John recruited younger pipers to replace them among whom were Mike MacNeill of Niagara Falls and Jack Gillies of Buffalo.

Work on basic exercises became the order of the day to whip the band into shape. By the following spring, though they played few tunes they played them properly. The result was a very creditable band for the RCEME militia unit. They took on many engagements but never went into competition. Remaining as Pipe Major now that the band was a fairly competent one did not interest John. When he heard that Jim Greig was returning to Canada, he wrote and asked him if he would be interested in taking over the band. An answer in the affirmative—and on his arrival in Canada John turned the band over returning to the drum section as lead stroke.

Jim Greig was well-qualified to take over the band having played with the Edinburgh City Police from 1954 to 1958. Now the band could really get down to work. With a top man in charge of piping John's worries in that department ceased, and he turned his attention to drumming once more.

Authorization for the RCEME band had never materialized and the band members were paid as militia. They had no uniforms of their own as they still used the kilts from the Essex Scottish. This was a sore point with band members and when John heard that the National Guard Pipe Band in Detroit had folded and had uniforms for sale he acted quickly. He called Detroit and made an offer of \$600.00 for the 22 uniforms and had it accepted. Collecting \$30.00 from each of the RCEME band members, John together with Bob Hayworth, 2 i/c of the unit, took off for Detroit that week end and picked them up. It was the beginning of a new pipe band.

Since each member of the band had contributed the money for his uniform and no authorization for uniforms had come from RCEME, each owned his own uniform and

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FERGUS HIGHLAND GAMES

August 14, 1993

FERGUS ONTARIO CANADA

Grade I

- 1 Metro Toronto Police
- 2 Peel Regional Police
- 3 St. Thomas Police
- BDC Metro Toronto Police

Grade II

- 1 City of Detroit
- 2 Midlothian Scottish
- 3 Glengarry
- 4 48th Highlanders
- 5 North Coast
- BDC 48th Highlanders

Grade III

- 1 Scott McCormack
- 2 Braemar
- 3 C.F.B. Borden
- BDC Braemar

Grade IV

- 1 48th Highlanders
- 2 Glengarry
- 3 Windsor Police
- 4 Invergarry
- 5 Petrolia Legion
- BDC Invergarry

SOLO DRUMMING

Open MSR

- 1 Scott Currie
- 2 Steve Hill
- 3 Tom Robinson

Open H/J

- 1 Scott Currie
- 2 Steve Hill
- 3 Ken Constable

Grade I MSR

- 1 Debbie Hinton
- 2 Jim Enright

Grade II MSR

- 1 Andrew Lawson
- 2 Steve Lanning
- 3 Ryan McDonald

Grade I/II H/J

- 1 Ryan McDonald
- 2 Andrew Lawson
- 3 Jason Grant

Grade III

- 1 Craig Colquhoun
- 2 Graham Pocock
- 3 Katie Burchell

Grade IV

- 1 Jenny Houk
- 2 Currie Gator
- 3 Mark Buchanan

MONTREAL HIGHLAND GAMES

August 1, 1993

MONTREAL QUEBEC CANADA

Grade I

- 1 78th Fraser Highlanders
- 2 Metro Toronto Police
- 3 Peel Regional Police
- BDC Metro Toronto Police

Grade II

- 1 City of Detroit
- 2 Frederickton
- 3 Toronto Transit
- BDC City of Detroit

Grade III

- 1 Gaelic College
- 2 Frederickton
- 3 Halifax Police
- BDC Gaelic College

Grade IV

- 1 Glengarry
- 2 Dunlorgan
- 3 Border Caledonia
- BDC Glengarry

KIRKWOOD

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was a shareholder. The kilts were Clan MacFarlane and this posed a problem. They couldn't call the band the RCME Pipe Band nor could they call it the St. Catharines Pipe Band as there already was one. A vote was taken and the new name became Clan MacFarlane. They stayed with RCME another six months playing at functions, etc., but as the Essex Scottish kilts had been returned and they were wearing their own (RCME contributed the practice hall only) they decided that they should come out as a private band with no affiliation at all. This they did joining the Pipers' Society and entering as a Grade II competing band. The first games they competed at were the Grimsby Games in 1958 and they took first place. As a competing band that year they took a prize at every competition. They stayed two years in Grade II. Among the trophies as a Grade II band was the North American Slow March in Open Competition. That year they were upgraded to Grade I.

Next Issue: Concluding installment.

A BRIEF HISTORY OF DRUMS AND PIPE BAND DRUMMING

WHERE IT ALL BEGAN

by Allan Chatto

Principal of Drumming—Australia

Having had the opportunity during many, many years of involvement with drumming within the pipe band movement, playing with leading pipe bands and teaching and adjudicating drumming in a number of parts of the world, I feel that I have been privileged to have had the opportunity to meet and hold drumming sessions, discussions or exchanged drum scores with some of the great drummers who have been responsible for much of the development and direction of pipe band drumming as we know it today.

Many of these great exponents of the past, some of whom have now unfortunately departed, have entrusted others with some of their original or copies of many scores that they wrote and played with their champion drum corps. Those of particular interest were played in the early days of the Scottish Pipe Band Association.

I feel somehow bound to document something of the part some of these greats have played, by their dedication and inspiration, in setting the examples and guidelines of pipe band drumming that we have come to accept today.

Over the years I have written a great number of articles for pipe band magazines on some of these personalities, the history and the development of pipe band drumming. It gives me great pleasure to pen a few lines for the new publication solely devoted to pipe band drumming, "The International Pipe Band Drummer" magazine.

The drum is reputed to be the oldest instrument. To learn a little of the history of pipe band drumming, we must firstly look back into the history of the drum and to say "why pipe bands?"

In the time of the Crusades, history tells us that there were trumpets, shawns and tabors (or drums). These instruments were probably used more to frighten the enemy by martial sounds rather than to create marching music for the soldiers.

Of course, drums came in various shapes and sizes. The tabor, usually a smaller drum, played with one hand while the other hand played a three-hole pipe. The side or snare drum, a double-headed drum with a wooden or sometimes metal shell, usually about

12-18 inches in diameter across the vellum and up to 26 inches in depth. It usually had one or more cord or similar material snares on the bottom head or vellum. The tension was firstly by cords through holes in each vellum stretched over the cylinder. Later the vellums were fixed to a cane or willow hoop with a counter hoop over. The tension was then by means of "V" formation cords going from top to bottom hoop, diagonally and extra tensioned by means of buff (or "tug-ears") braces, on each "V" of the cord or rope.

It is well documented that from the 13th to 18th century that particularly the snare drum, and the side or snare drummer, had a significant important part to play in military warfare and on the field of battle. Usually two side drummers were assigned to each regimental company. The colonel's, who had his own drummer and he was usually with his colonel in the command post, located in the centre of the regiment. On the colonel's command, the drummer would signal to the other drummers and beat out in a prescribed form or code of beating. The company drummers would take up the call. The whole of the regiment would then know the colonel's orders. Such as shoulder muskets, advance, close your ranks or even to beat the retreat.

The whole of the regiment, as it will be appreciated, had also to know the meaning of the drum signals. Hence the old British saying "having it drummed in to you."

Some regiments had a "drum major" who was responsible for teaching all of the drummers the regimental signals or codes. So we see that during a battle the drummers had a very responsible task.

Later, there was an addition to the corps, the bass drum. This was quite a large instrument. Always much wider than the width of the vellum or drum head. In some old paintings we see a "drum carrier" as well as a "drum beater." The drum corps was also used to beat time to help the soldiers keep in step during the long marches. In later years the fife was introduced, so together with the drums, became as we know the regimental "drum and fife band."

We see that in Europe, that bands were also now well-established. In the Swiss regiments during the early 15th century, drum and fife bands were common. They

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HISTORY

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have continued in much the same form to this day. There is a fine example of an early Swiss side drum, rope tension complete with bottom snares. This drum is dated 1575 and is displayed in the Music Museum, Basle, Switzerland.

Later other musical and percussion instruments, such as the trumpet, the cornet, the clarinet, the cymbal were introduced into British regimental bands. These instruments had been very popular in fighting regiments in such European countries as France, Italy, Turkey, Hungary, Prussia and Austria.

Between the 18th and 19th century, bands in the British Army regiments were quite prolific. Each battalion had their band, some the fife and drum, and others using many of the other new wind and percussion musical instruments.

All these imported new musical and percussion instruments, laid the foundation of what we know today as military bands.

Though the "kettledrum" (or the timpani) is considered the oldest form of military drum, it was probably introduced into Britain about the 14th century. An instrument usually played in pairs mounted on a stand or played by the drummer on horseback, the two drums mounted on a frame across the neck of the horse. The kettle drum was usually a skin stretched over a bowl-shaped form, about 24-30 inches in diameter. Tension was by cords and later screws. The bowl shape shell was made of copper or brass. In the early times the instrument was not able to be tuned but were usually played in pairs of varying sizes to give a variety of tonal or pitch changes. There were no snares.

During the 18th century, the kettle drums became tuneable by hand. The skin being lapped onto a wooden hoop and this was placed over the bowl. Tension was applied through thumb-screws. Later mechanical tensioning was devised and operated by means of a mechanical pedal or lever to alter the drum head tension. This gave an instrument capable of very fast and accurate pitch changes, thus creating a "tuneable" instrument.

The military drum signals or codes were usually taught to the drummers by the regimental drum major by rote; that is, learning "by ear." It does not appear that until at least the 17th century, that any form of musical notation was used to depict the drum score.

By the early 19th century military bands, together with the small number of drum and fife bands who were still with

some regiments, their drummers began to learn musical notation. In 1812, the firm of Potter and Co., of Aldershot, England, published a tutor book for the drum, the fife and the bugle. This company was also well-known as a manufacturer of various military drums and instruments.

In the 1830s it appears that in some of the Scottish military regiments, the colonel would have their personal piper. It was not until 1852 that officially regimental pipers were permitted within the British Army. Soon each regiment's First Battalion had their own pipes and drums. But not until the late 1800s did the British War Office approve that each of the twenty-two Scottish regimental battalions could form their own pipes and drums.

Each band generally consisted of twelve or more pipers, four side (or snare) drummers and a bass drummer. The tenor drummer, though used in a few regimental (military) bands, did not seem to come into general acceptance until about 1906.

From the 1870s civilian pipe bands were being established in many parts of Scotland. Not very long after, with Scots' migration, pipe bands were also established in Australia, New Zealand and Canada. It is interesting to note that some of these civilian pipe bands do still exist to this day.

One such band which was established in Glasgow, Scotland, in 1888, the Govan Police Pipe Band. They still exist today, though their name has changed; firstly, to the City of Glasgow Police Pipe Band and now their new title, the Strathclyde Police Pipe Band. Drum Major John Seton, from Dunoon, Scotland, was involved with this band in the early 1900s. He may be considered now as the "father of pipe band drumming." In his time, John was leading drummer and then, after an accident to his hand, the drum major of the Glasgow Police Pipe Band. He was to lead the surge of interest in pipe band drumming after the 1914-18 Great War. Drum Major John Seton served with the 8th Argylls.

Though pipe band competitions in the early 1900s were not common in Scotland, the first official contest organized for military bands appears to be at the Cowal Highland Games, Dunoon, in 1906. This was to lead in 1909, with the support of Harry (later Sir) Lauder, to include at Cowal a contest for civilian pipe bands. Mr. Lauder had a shield made and this was presented to the winning civilian pipe band. This shield is still competed for today. By 1918 the Cowal Games became the mecca for pipe bands. Up until 1947 the premier open contest at Cowal was known as the Worlds Pipe Band

LIGONIER HIGHLAND GAMES

September 11, 1993
LIGONIER PENNSYLVANIA
USA

Open

- 1 City of Washington
- 2 48th Highlanders
- 3 North Coast
- 4 Metro Toronto Police
- BDC City of Washington

Grade II

- 1 48th Highlander
- 2 City of Washington
- 3 North Coast
- 4 Metro Toronto Police
- BDC 48th Highlanders

Grade III

- 1 City of Atlanta
- 2 Lehigh Valley
- 3 Grandfather Mountain
- 4 Braemar
- BDC City of Atlanta

Grade IV

- 1 48th Highlanders
- 2 City of Washington
- 3 Carnagie Mellon
- 4 Strathjames
- BDC City of Washington

Grade V

- 1 MacDonald
- 2 Laurel Highlanders
- 3 Shamrock
- BDC MacDonald

SOLO DRUMMING

Open

- 1 Gordon Bell
- 2 Harvey Dawson



continued on page 10

MASSED BANDS DRUM SCORE

MASSED BANDS... pipers and drummers hate them, spectators love them! A good Drum Major of the Day can straighten the ranks, line up the bass drummers across the field and designate the leading drum corps. However, all that done, the end result may still be disastrous musically. As more bands travel cross-state/country/world, basic drum scores for massed band tunes become mandatory for all. A setting for 6/8 time follows.

MIDWEST PIPE BAND ASSOCIATION

6/8 MASSED BAND DRUM SCORES

The drum score consists of eight staves of music. The notation includes various rhythmic symbols such as dots, vertical lines, and horizontal lines, along with some symbols that resemble musical notes (e.g., eighth notes, quarter notes). The score is written in a clear, hand-drawn style, typical of a drum major's manuscript. The first staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The notation is organized into measures, with some measures containing multiple symbols. The score ends with a double bar line on the eighth staff.

HISTORY

continued from page 8

Championship.

With competition, bands started to take more interest in their drumming. Snare drum scores became a little more interesting, rather than just stock beats to suit a variety of pipe tunes.

During the 1914-18 war there was keen competition between the highland regimental pipe bands. At the cessation of hostilities, a number of very proficient players came to the civilian bands. Besides John Seton was another who would be involved in the pipe band movement until the 1970s was Alex D. Hamilton. Both had seen the value of drummers learning musical notation and applied it to the drum score. He also saw the need to write individual snare, bass and tenor drum scores to accompany pipe tunes and for the drummer to be aware of the expression required by the pipe major. The whole performance had to be integrated.

The Glasgow Police Pipe Band seemed to set the standard in those days and in 1922, Pipe Major Willie Gray and Drum Major John Seton produced a "Collection of Highland Bagpipe Music and Drum Settings." There is one page of drumming exercises and snare drum scores for 39 slow marches, marches, strathspeys and reels. Though not all Drum Major Seton's compositions, there are number of scores as played by other leading bands in Scotland.

Drum Major Seton's son Jack was to take over as leading drummer of the Police in the late 1930s and another son, Robert, was also a snare drummer in the band. In 1932 Alex McCormick was to join the Police Pipe Band and he, over the next 30 years, was to guide some of the development of pipe band drumming. When Jack retired from the Police to migrate to New Zealand in 1950, Alex McCormick took over as leading drummer. His drum corps was to win two Worlds Drumming Championships before he migrated to Australia in 1952.

During the 1950s Drum Major John Seton was the Senior Drum Major of the Scottish Pipe Band Association being in charge of the massed band displays at all major championships. He later migrated to New Zealand.

Back on the civilian scene at the start of the 1920s, the young Jimmy Catherwood was starting to "set the heather on fire" with his dynamic and innovative pipe band drumming. Jimmy was interested in all things musical, particularly drumming and tuned

percussion. He studied hard at music theory and applied it to the pipe band. In the early 1930s his drum corps of the Dalzell Highland Pipe Band took out most of the drumming prizes at major contests including the Cowal Games, known then as the Worlds Championships. Jimmy introduced the Swiss Basle drumming and also many American drumming rudiments into the pipe band idiom. Later Jimmy was to join the Edinburgh City Police Pipe Band where again he would be a leader in the pipe band drumming scene. He was responsible for the visit to Scotland of the noted Swiss Basle drummer, Dr. Fritz Berger. Today pipe band drumming notation is based on the Berger "monolinear system" (above and below the line notation).

In 1930 with the quest for more knowledge on rudiments and drumming notation, Alex Hamilton who as well as being a great pipe band drummer, was also a professional percussionist with the Scottish orchestra. Alex taught many bands in the Glasgow area and in 1931 a booklet titled "Drum Scores." He may be credited with the fact that through his teachings and articles published in the "Piping and Dancer" journal during the 30s, of making the pipe band aware of "ensemble" and defining the tonal roll of the snare, tenor and bass drum in a pipe band performance. Later he was to be a leading adjudicator in Scotland. In the mid-1930s Alex was appointed the first drumming principal of the newly formed

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NORTH AMERICAN CHAMPIONSHIPS

July 31, 1993

MAXVILLE ONTARIO CANADA

Grade I

- 1 78th Fraser Highlanders
- 2 Metro Toronto Police
- 3 Peel Regional Police
- 4 Halifax Police
- BDC Metro Toronto Police

Grade II

- 1 48th Highlanders
- 2 Frederickton
- 3 City of Detroit
- 4 Toronto Transit
- 5 Glengarry
- 6 Manchester
- BDC 48th Highlanders

Grade III

- 1 Gaelic College
- 2 Loa Holly Valley
- 3 Schanectany
- 4 Halifax Police
- 5 Braemar
- 6 Frederickton
- BDC Schanectany

Grade IV

- 1 48th Highlanders
- 2 Glengarry
- 3 Invergarry
- 4 Syracuse Scottish
- 5 Ingersoll
- 6 Ottawa Police
- BDC 48th Highlanders

SOLO DRUMMING

Open MSR

- 1 Scott Currie
- 2 Harvey Dawson
- 3 Ken Constable

Open H/J

- 1 Harvey Dawson
- 2 Scott Currie
- 3 Scott Armit

Grade I MSR

- 1 Sean Morton
- 2 Jason Hoffert
- 3 John Rome

Grade II MSR

- 1 Steven Lanning
- 2 Ryan MacDonald
- 3 Andrew Lawson

Grade I/II H/J

- 1 Sean Morton
- 2 John Rowe
- 3 Michelle Peno

Grade III

- 1 Graham Pocock
- 2 Howard Edwards
- 3 Brian Backenoto

Grade IV

- 1 Blair Pocock
- 2 Ian Mahieos
- 3 Patricia Gillies

CALENDAR OF EVENTS

- October 14-17** Stone Mountain Highland Games
Stone Mountain Georgia USA
- October 30** MWPBA Annual Meeting/
Robert Worrall Recital
Chicago Illinois USA
- November 6** P.P.B.S.O. Annual Meeting
Streetsville Ontario CANADA
- November 13** Cambridge Clinic
Cambridge Ontario CANADA
- January 29-30** Orlando Scottish Games
Orlando Florida USA

SARNIA HIGHLAND GAMES

August 21, 1993
SARNIA ONTARIO CANADA

Grade I

- 1 Metro Toronto Police
- 2 Peel Regional Police
- 3 St. Thomas Police
- BDC Metro Toronto Police

Grade II

- 1 City of Detroit
- 2 Toronto Transit
- 3 400 Squadron
- BDC City of Detroit

Grade III

- 1 Celtic Frost
- 2 Atlanta Pipe Band
- 3 Detroit St. Andrews
- BDC Celtic Frost

Grade IV

- 1 Invergarry
- 2 Milton Optomist
- 3 Windsor Police
- BDC Invergarry

SOLO DRUMMING

Open MSR

- 1 Ken Constable
- 2 Steve Hill
- 3 Tom Robinson

Open H/J

- 1 Steve Hill
- 2 Tom Robinson
- 3 Ken Constable

Grade I MSR

- 1 Ryan Barr
- 2 Chris Barr
- 3 Debbie Hinton

Grade II MSR

- 1 Ryan McDonald
- 2 Andrew Lawson
- 3 Edward Best

Grade I/II H/J

- 1 Chris Barr
- 2 Ryan McDonald
- 3 Debbie Hinton

Grade III

- 1 Howard Edwards
- 2 Graham Pocock
- 3 Craig Colquhoun

Grade IV

- 1 David Esplen
- 2 Currie Gator
- 3 Blain McLeod

HISTORY

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Scottish Pipe Band Association "Pipe Band College."

Gordon Jelly, who joined Jimmy Catherwood's Dalzell drum corps in 1929 was another great innovator. When Jimmy went to the Edinburgh Police, Gordon took over as leading drummer of Dalzell. One of his pupils in the corps was to be probably the greatest and most dedicated drumming exponent in the pipe band world—the late Alex Duthart. Gordon taught many pupils, some of whom became leading drummers in their own right. Some are now RSPBA adjudicators. After a few more years with Dalzell, Gordon went on to be leading drummer of the Shotts and Dykehead Caledonia Pipe Band, the corps winning Worlds Championships and other major titles before Gordon and his family decided to immigrate to Australia in 1952.

Late in the 1930s two other books were published containing pipe band drum scores. They were "The Army Manual" Books 1 and 2. These contained the snare drum scores to be learned by all military pipe bands for the purpose of massed band performances. Of course, they also served as an excellent guide for civilian bands as well.

In the exciting years of the 1930s and 40s, many keen and dedicated drummers were to come on the scene all inspired by the greats such as the Setons, Alex Hamilton, Jimmy Catherwood, Paddy Donovan, Alex Scott, Charlie Davis, Alex McCormick. They were to be followed after the 1939-45 war by others such as Willie Paterson, Alex Duthart, George Pryde, Ted Gilchrist, James Blackley, then later John Kerr, John Kirkwood, Wilson Young and a stream of other fine technicians on the drum, far too many to list here. But these who I have mentioned surely can be credited with instigating through their innovations and dedications and serious attitude to musical notation as well as the practical applications, "the System of Pipe Band Drumming."

I enjoyed having a number of great sessions with many of these seniors. I particularly recall times with "old man Seton," as he was affectionately known, when I stayed with him and his family in Hastings, New Zealand, in 1952. He must be credited with the publication of the first collection of scores for the pipe band drummer. His son, Jack, the former leading drummer of the Glasgow Police Pipe Band, also was there. We played

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HISTORY

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through many of the old pre-war drum scores with great interest. John told me that he was collecting material for a new book titled "50 Years Behind the Drum." I discussed with John the "buzz roll" (or accented four-stroke closed roll) and the execution technique. I was quite interestingly surprised and flattered to see that John had included this rudiment in his new book. Jack, his son, was another excellent drummer. He was also very interested in all forms of percussion and particularly American rudimental drumming. He played with pipe bands in New Zealand and also a local orchestra after the Seton family migrated to that country.

Jimmy Catherwood, now here was a great character; every drummer was always welcome at Jimmy's place. A great correspondent with the "pen-friends" in many parts of the world. He taught so many drummers in his time we owe Jimmy a great debt. His corps of the Dalzell Highland Pipe Band played the first full set of Premier rod tension drums at the Cowal Games in 1931 to win the Worlds Drumming Championships. He can be credited with introducing the Swiss and American rudiments into the pipe band drumming idiom. Sadly, Jimmy passed away in the mid-1980s.

Alex (A.D.) Hamilton was a serious drummer and professional percussionist with a Scottish orchestra during the 1930s and 40s. He taught many drummers and champion drum corps. The Clan MacRae Society Pipe Band drum corps was his favorite. Alex is credited with the publication of the second book of drum scores for the pipe band drummer (1931). He was dedicated to the formation of the Scottish Pipe Band Association Drumming College and was its first co-principal in 1936. Alex must also be credited with establishing the drumming tonal concept and ensemble within the pipe band. He wrote many papers and articles on the subject published in the Scottish "Piper and Dancer" magazine 1935-37. Alex passed away in the early 1980s.

Paddy Donovan. The great Irish drummer, leading drummer of the Finton Lalor Pipe Band, Dublin. A great correspondent. His band came to Scotland to compete a number of times at the Cowal Games in the 1930s. His drum corps won the Worlds Championships in 1939, and his playing technique and score composition inspired many others. Later he joined the St. Laurence O'Toole Pipe Band, Dublin. Paddy Donovan sadly

passed away after a short illness on January 5, 1950, aged 58 years.

Gordon Jelly was said to be the most active drumming tutor in Scotland during the 1939-45 war years. Because of his employment, he was not able to enlist in H.M. Armed Forces. Many of his pupils, some of whom are still very active in the pipe band movement today in Scotland, Canada and Australia. Gordon was very supportive for the need to establish a drumming college within the Scottish Pipe Band Association. He was one of the first college examiners. Gordon's corps with Dalzell and Shotts took out many major and world championships. In 1952 Gordon and his family immigrated to Australia where he was very active in the pipe band movement, particularly in Victoria. He now lives in South Australia, plays a little golf and still has a keen interest in drumming and bands.

Alex McCormick. A great musician (he plays the piano and was a member of a male choir) as well as an inspiring drummer. Led his Glasgow Police drum corps to win two worlds championships, 1950 and 1951. Alex was the first drumming principal in 1949 of the new constituted Scottish Pipe Band Association Drumming College. In 1950 he combined with leading drummer Willie Paterson of the Clan MacRae Pipe Band, Glasgow, to publish the "Gaelic Collection of Drum Settings." Alex taught many corps and drummers in and around Glasgow before he and his family immigrated to Melbourne, Australia, in

1952. Alex was, of course, very much involved in pipe band affairs in his new homeland. He established SPBA drumming certificate examinations in Australia and later was the first drumming principal of the Australian Federation of Pipe Band Associations Drumming College. He published a collection of drum scores in conjunction with the Legato Drum Company, Melbourne. Alex and his wife Peggy live in retirement in Victoria, Australia.

In conclusion, there may be others that I have omitted, but the drum scores that I have in my collection—written by most of these gentlemen and others in those early times—indicate that their knowledge was freely shaped, each contributing to the pool of information for the benefit of the pipe band movement. We are indeed indebted to their foresight and inspiration which has led to the standard of pipe band drumming that is achieved today.

Today there is much musical and drumming material available to the student by way of print, audio and video tape, together with the new medium, the computer. Some drumming adjudicators, I think, do feel that a number of drum corps performances tend to be quite stereotyped. There does not appear nowadays to be a great lot of fresh rhythmic innovation. I guess that could be brought about by the easy availability to see and hear many of the great Grade One

continued on page 13

QUESTION OF THE ISSUE

We have not received what we feel is the correct answer to last issue's question. Consequently, the question is the same for this issue. Think about this question! Send us your feelings on this and the winner will get two free issues added to their subscription

WHY ARE DRUMMERS SELDOM USED TO JUDGE ENSEMBLE IN PIPE BAND CONTESTS?

Send your answers or any other news to:

**INTERNATIONAL PIPE BAND DRUMMER
P.O. BOX 277
FRANKFORT IL 60423 USA**

HISTORY

continued from page 12

pipe band performances and drum corps, via real life, video or audio tape. Then quite naturally others do tend to try and emulate these first class presentations.

Nevertheless, it can be said that today, not only with pipe band performances in Scotland but elsewhere throughout the world, we can see so many great drumming technicians playing with clean and accurate execution, together with great expression and dynamics.

I believe that many of our world's leading pipe band drummers are now very appreciative of the role that they should

play in the presentation of an effective ensemble percussion accompaniment to the pipe melody, through tonal harmony and the creation of scores that will enhance the melody line.

We now look with great interest to the future.

WHERE IT ALL BEGAN... THE SCORES

Following are some examples of phrases of drum scores composed by some of these early drummers. It is interesting to note that some of these rudimentary groupings were very creative and well ahead of their time compared with what was generally played in this era. The original notation has been transposed into the modern pipe band monolinear snare drumming notation.

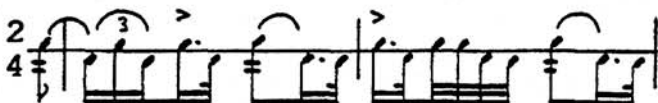
2/4 MARCH. (1922)

BY D/M JOHN SETON.



2/4 MARCH. (1939).

BY JACK SETON.



2/4 MARCH. (1938).

BY ALEX. HAMILTON.



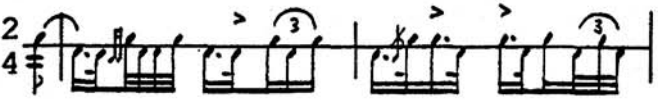
2/4 MARCH. (1937)

BY JIMMY CATHERWOOD.



2/4 MARCH., (1936).

BY CHARLIE DAVIS.



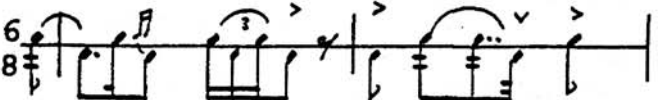
2/4 MARCH. (1938).

BY ALEX McCORMICK.



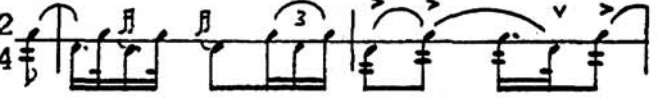
2/4 MARCH. (1937)

BY ANDY DARRAGH.



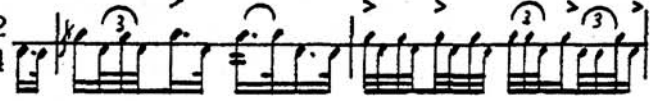
2/4 MARCH. (1946)

BY GORDON JELLY.



2/4 MARCH. (1937).

PADDY DONOVAN.



TEXAS SCOTTISH FESTIVAL AND HIGHLAND GAMES

June 5-6, 1993

ARLINGTON TEXAS USA

Grade IV

- 1 St. Thomas Episcopal 'A'
- 2 St. Thomas Episcopal 'B'
- 3 Silver Thistle Pipes & Drums
- BDC St. Thomas Episcopal 'A'

Drum Salute

- 1 Silver Thistle Pipes & Drums
- 2 North Texas Caledonia Pipes & Drums

SOLO DRUMMING

Am Grade III

- 1 Ian Shelton
- 2 Joshua Belcher
- 3 G. Sandy Rose

Am Grade I

- 1 Jon Greene
- 2 Brent Caldwell
- 3 Allan McLarty

Open MSR

- 1 Gordon Sampson
- 2 Randy Wothke

Open H/J

- 1 Gordon Sampson
- 2 Randy Wothke

Open Tenor

- 1 Sandy Laverock

Open Bass

- 1 Allan McLarty
- 2 Russell Hurd

MIDWEST CHAMPIONS

The Midwest Pipe Band Association (MWPBA) season came to an end on August 14. The season was a very successful one with a record number of bands attending the six championship contests. Record numbers of solo drummers also attended this year's events. On a disappointing note, the new hornpipe/jig contest for Grades I and II solos was not very well received, attested to by the low turnout this year. Perhaps will a full year's notice, the showing will be better in 1994.

The Annual General Meeting will take place on October 30 at the University of Chicago at 2:00 p.m. (CST).

The Champions Supreme for most points for the 1993 season are as follows:

- Grade II Midlothian Scottish
- Grade III University of Chicago Alumni Association Pipe Band
- Grade IV Shannon Rovers
- Grade V Morton Highlanders

Classified

Our classified section offers personal classified ads up to 20 words free of charge. Ads of more than 20 words will be \$.50 per word for every word over 20. Send typewritten ad to:

International Pipe Band Drummer
P.O. Box 277
Frankfort IL 60423 USA

For Sale: Used older style black Premier drums. Best offer. Call Jim Enright, Sr., at 312/286-7833.

NEWS FROM ONTARIO, CANADA

Now that the season is over for the P.P.B.S.O., there are two major events coming up for the Fall. On November 6 the Annual General Meeting will be held at the Delta Meadowdale Hotel located at 6750 Mississauga, Streetsville Ontario. The official 1993 Champion Supreme results will be announced at the meeting.

The 12th Annual Cambridge Clinic will be held on Saturday, November 13, at the Cecil Cornwell School in Cambridge Ontario. This event is sponsored by the Western Branch of the P.P.B.S.O.

The tenor drum instructors are: Chris Burton of the Grade I St. Thomas Police Pipe Band; he is a successful solo competitor, an experienced teacher and the P.P.B.S.O. Champion Supreme winner for open tenor drumming; and Rob MacIntyre is the Pipe Band Drum Instructor with the Central Region Cadet School as well as a successful solo competitor, also playing with the St. Thomas Police Pipe Band.

The bass drum instructor is Jim Stewart. Jim is the seven time P.P.B.S.O. Champion Supreme winner, six time North American Champion and the 1992 World Champion. Jim currently plays with the Peel Police Pipe Band.

Snare instructors are Hugh Cameron and John Kerr. Hugh is one of Canada's leading drumming theorists, teachers and adjudicators. John Kerr is a former World Champion Solo Drummer. He has played with Shotts and Dykehead and several successful Grade I pipe bands in Canada. He is a highly respected composer, arranger, teacher, instructor and adjudicator.

Piping instructors include Major Archie Cairns, Willie Connell, Ken Eller, Bill Livingstone, Ed Neigh and Bob Worrall.

The fee is \$40 Canadian. For more information and registration, please contact:

Andrew Payzant
 680 Wonderland Road North
 Apt. 111
 London Ontario
 N6H 4T6
 CANADA

Have a successful off-season . . .
Jack Wield
P.P.B.S.O. Correspondent



R.S.P.B.A. CHAMPION OF CHAMPIONS

The R.S.P.B.A. has announced their Champion of Champions for the 1993 season. These bands and drum corps have gained the most points in the five championship contests in Scotland this year. The five championships are the European, Scottish, Worlds, Cowal and the British. Congratulations to all the winners.

Grade I Field Marshall Montgomery
BDC Shotts & Dykehead

Grade II Torphican & Bathgate
BDC Torphican & Bathgate

Grade III Ballycoan
BDC Ballycoan

Grade IV Dornoch
BDC Dingwall R.B.L.

Juvenile Vale of Atholl
BDC Loch Gelly

Novice
Juvenile Bucksburn & District
BDC Bucksburn & District

IPSWICH PIPE BAND CHAMPIONSHIPS

August 28, 1993
QUEENSLAND, AUSTRALIA

Grade II

1 Queensland Police (1088)
 2 St. Andrews (1067.5)
 3 Queensland Irish #2 (1048)
 BDC Queensland Police

Grade III

1 Queensland Irish #2 (979)
 2 Wynnum (939)
 3 Redcliffe (908)
 BDC Queensland Irish #2

Grade IV

1 Redcliffe (870)
 2 Toowoomba (856)
 3 Ipswich (851)
 BDC Toowoomba

Drum Majors

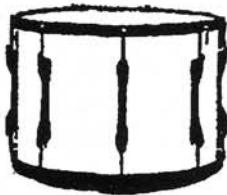
1 Ross Huth (Queensland Police)
 2 John Grace (Queensland Irish #2)
 3 Victor Playford (Twin Towns Sutherland)

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This interesting bit of information was taken from an article in the Tradition magazine, 1966.

A History of the Highland Regiment, published in 1743, describes the arms and clothing of the Highlanders as follows: "To begin with their shoes, the Highlander wears of sort of thin pump or brogue, so light that it does not in the least impeded his activity in running. In the next place, he wears broad garters under the knee and no breeches, but his plaid belted about his waist, which hangs exactly like the folds of the Roman garment, which we see in the equestrian statues; besides this, he wears a jacket with straight sleeves; as for his arms, they consist in the fuzil, a broad sword, a dirk or dagger, a Highland pistol all of steel, hung, on the other side of his belt opposite the dirk, and a target."

In 1725 a Drummer was ordered to be attached to each company, and the following story is related, by Burt, of a captain of one of the companies:

"He had received orders to add a drum to his bag pipe as a more military instrument. The pipe was to be retained 'because the Highland men would hardly be brought to march without it'; a dispute arose as to the post of honour 'which at length grew so exceedingly hot' that the captain had to intervene, and decided in favour of the Drum, 'whereupon the piper remonstrated very warmly 'ods wuds (sic) Sir and shall a little rascal that beats upon a sheepskin tak the right hand of me that am a musician?'"

Excerpt from "The Highlanders of Scotland;" source: *A History of the Uniforms of the British Army* by C.C.P. Lawson, Vol. II.

ABBREVIATIONS USED IN INTERNATIONAL PIPE BAND DRUMMER

MWPBA	MidWest Pipe Band Association
PPBSO	Pipers & Pipe Band Society of Ontario
WUSPBA	Western U.S. Pipe Band Association
EUSPBA	Eastern U.S. Pipe Band Association
RSPBA	Royal Scottish Pipe Band Association
AFPBA	Australian Federation of Pipe Bands Association



**BRITISH
CHAMPIONSHIPS**

**September 4, 1993
LONDON, ENGLAND**

Grade I

- 1 Field Marshall Montgomery
- 2 Boghall & Bathgate
- 3 Scottish Power
- 4 Shotts & Dykehead
- 5 Royal Ulster Constabulary
- 6 Strathclyde Police
- BDC Field Marshall Montgomery

Grade II

- 1 Torphican & Bathgate
- 2 Royal Scots Dragoon Guards
- 3 Ravara
- 4 Grampian Police
- 5 Boghall & Bathgate
- 6 Culter & District
- BDC Torphican & Bathgate

Grade III

- 1 Oban
- 2 Welsh Piping Society
- 3 Houghton-Le-Spring

- 4 Grampian Corby
- 5 Mauchline & District
- 6 Beatrix (Holland)
- BDC Houghton-Le-Spring

Grade IV

- 1 Pontefract & District
- 2 Pride of Murray (B)
- 3 Stonehaven
- 4 Mid Argyle
- 5 Luton R.B.L.
- 6 Ashborne & District
- BDC Luton R.B.L.

Juvenile

- 1 Vale of Atholl
- 2 Loch Gelly H.S.
- 3 47th Culter B.B.
- 4 Craigmount H.S.
- 5 Knightswood Juvenile
- BDC Loch Gelly

Novice Juvenile

- 1 Bucksburn & District
- 2 1st St. Andrews B.B.
- 3 47th Culter B.B.
- 4 Loch Gelly H.S.
- 5 Inverness Schools
- 6 S.Y.H.A. Vale of Atholl
- BDC Bucksburn & District

**COWAL HIGHLAND
GAMES**

**August 28, 1993
DUNOON SCOTLAND**

Grade I

- 1 Field Marshall Montgomery
- 2 Shotts & Dykehead
- 3 Royal Ulster Constabulary
- 4 Boghall & Bathgate
- 5 Strathclyde Police
- 6 Scottish Power
- BDC Royal Ulster Constabulary

Grade II

- 1 Torphican & Bathgate
- 2 Scottish Gas
- 3 Royal Scots Dragoon Guards
- 4 Dumbarton & District
- 5 Monkstown Mosley
- 6 Boghall & Bathgate
- BDC Boghall & Bathgate

Grade III

- 1 Ballynahinch
- 2 Ballycoan
- 3 Coalburn I.O.R.
- 4 Oban
- 5 Ringaskiddy
- 6 City of Salford
- BDC Ballycoan

Grade IV

- 1 Dornoch
- 2 Bangor Caledonia
- 3 Dingwall R.B.L.
- 4 Mid Argyle
- 5 Glass Drummong
- 6 Dunbriis & Galloway Police
- BDC Dornoch

Juvenile

- 1 S.Y.H.A. Vale of Atholl
- 2 Loch Gelly H.S.
- 3 Craigmont H.S.
- 4 St. Thomas School
- 5 47th Culter B.B.
- 6 Boghall & Bathgate
- BDC Loch Gelly

Novice Juvenile

- 1 Bucksburn & District
- 2 Monkstown Mosley
- 3 47th Culter B.B.
- 4 City of Dundee
- 5 Dunoon Grammar School
- 6 Dumbarton & District
- BDC Monkstown Mosley



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LETTERS TO THE EDITOR

Dear Jim,

I note 4 grades of drummers, plus Novice and Jr. Novice. What capabilities/abilities distinguish each class?

Clifford Moritz, Jr.
Dayton Ohio USA

Solo drummers are usually allowed to grade themselves according to their playing level. This means the better, more accomplished player would be in the Open or Grade I while the beginner, less accomplished player would be in the Novice or Grade IV. Some games also offer a Senior Novice for players of a certain age and older. If a discrepancy arises regarding the grade a drummer is playing in (sandbagging), the local pipe band association will make the decision as to what grade the player should be in.

Dear Jim,

I really enjoyed the first issue of The International Pipe Band Drummer. I especially thought it a good idea to include the massed band score. Now nobody has an excuse of not knowing what is being played in the massed bands. My compliments to the chef!

Jack Cox
Chicago Illinois USA

Thanks. Flattery will get you everywhere. We have included another massed band score in this issue and will continue to do that until all of them are out. Let's hear thoughts from more of you.

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INDIANA HIGHLAND GAMES

July 24, 1993

FT. WAYNE, INDIANA U.S.A.

Grade III

- 1 University of Chicago Alumni
- 2 Chicago Highlanders
- 3 StockYard Kilty
- BDC University of Chicago Alumni

Grade IV

- 1 Shannon Rovers
- 2 87th Cleveland
- 3 StockYard Kilty
- BDC Shannon Rovers

Grade V

- 1 87th Cleveland
- 2 Morton Highlanders
- 3 Shamrock Club
- BDC Morton Highlanders

Bass Drum

- 1 Kevin Shannon
- 2 Tom Carroll
- 3 Jim Enright, Sr.

Tenor Drum

- 1 Diane Seivwright
- 2 Kathleen MacRae
- 3 Trina Tolbert
- Solo Drumming

Grade I MSR

- 1 Gikas Markantonotos

Grade I/II H/J

- 1 Gikas Markantonotos

Grade II

- 1 Mike Johnson
- 2 William Peterson
- 3 Eric McCoy

Grade III

- 1 Caroll Cadden

Grade IV

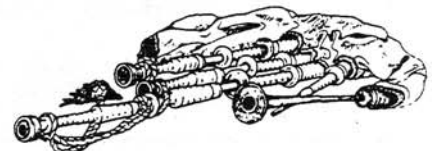
- 1 Marty Boyle
- 2 Brian Hickey
- 3 Craig Nayton

Jr. Novice

- 1 Richard Baughman
- 2 Michael McHugh

Sr. Novice

- 1 Tom Conway
- 2 David Vangilder
- 3 Luke McCabe



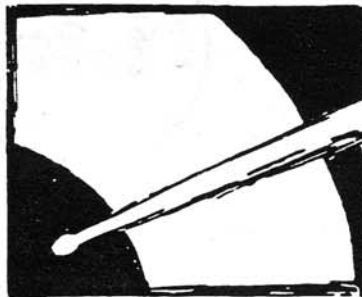
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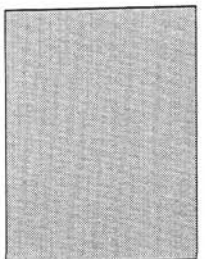
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