



INTERNATIONAL PIPE BAND DRUMMER

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ACHIEVING THE GOOD SOUND

The tuning of the drum is most important because if you or your corps play good material and play very well together with good dynamics but on poorly tuned drums, your performance will be lost. Needless to say, as in any musical endeavor, it is very important to have a good sounding instrument.

What I will deal with in this article is how to achieve that good sound starting from scratch. The drum I will be using for illustration is the Premier HTS200; however, most of the theory here is applicable to any snare drum used in the pipe band world.

You must start with an idea of where you want to finish. In other words, you have to know what sound you are striving to achieve. Keep in mind the pitch of chanter your pipe section maintains. For good ensemble your drums should match the flatness or the sharpness of your band's pipe chanters (within reason of course).

Make sure all of the parts are in good working order. Your shell, snare assembly, and brackets are all solid. Next make sure your snares lay flat and the solder joints are all even. Make sure your counter hoops are nice and round and not warped. Make sure your

bolts and seats (where the bolt fits into) are not stripped and are properly greased. Vaseline works fine for greasing the bolts. Finally the heads, top (batter) and bottom (snare) should be in good working order and not stretched past their point of usefulness. All of the heads in a corps should also match to achieve an equal sound. The sticks played in a corps should also match for the same reason.

Start with loose snares and a slightly tensioned but evenly tensioned top and bottom heads. The bottom head should be tight enough so none of the bolts are loose, but loose enough so you should be able to slightly depress the head with your thumb. Whenever you tighten a drum head, make sure it is done evenly. Start to tighten the head just so bolt 1 is snug (not loose in the seat). Next tighten bolt 7. Next tighten bolt 4 and 10, 2 and 8, 6 and 12, 3 and 9, then 5 and 11.



After each of these bolts are snug, take a couple of turns on each bolt going in the same order. Next, start turning the bolts evenly, this time and here after in the following order: 1-3-5-7-9-11-12-10-8-6-4-2. This

will keep the head on an even tension. Keep bringing the head down until it is just flat from where you want to finish. This will allow you to bring the head in gradually which will give it longer life.

Now you are ready to start increasing the tension and height of the snares. Try to increase the tension (stretch the snares out) and raise the height of the snares together a little at a time. When you begin to hear the snares in the head try to get the tension that you desire. (You should never have to increase the tension or raise the height all the way until you can go

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What's inside . . .

**John Kirkwood—
Champion**

**Australian Federation
of Pipe Band
Associations**

Drum Major's Drill

Drummers' Beat




From the Editor

Welcome to the first issue of the International Pipe Band Drummer. We created this publication because a forum is needed for pipe band drummers to share information and to gain additional knowledge. This can only help everyone involved. These issues will cover many topics, including material sent in by readers. Some of the topics that will be covered are maintenance and tuning, playing technique, current and new equipment, scores, bass drumming, tenor drumming, ensemble playing, histories, biographies, and much more. Our regular features will include articles written by the leading pipe band drumming personalities of today, band and solo results, a calendar of upcoming events, a biography, a classified section, and letters to the editor.

We hope you find each issue not only helpful, but also entertaining. We encourage your participation by sending your input to us and spreading the word of our existence to other pipe band drummers. The publication will only get better with everyone's participation. Drummers world-wide will add to our pages in future issues.

Here's to pipe band drumming all over the world!

Jim Sim



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SOUND

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no further). Then raise the height of the snares a little at a time (no more than a quarter of a turn) until you get the snare sound you desire. At this point there should be a good solid snare sound with no rattle, but it should be a somewhat flat sound. Play the drum like this for about an hour. At this point the head should start to flatten out a bit more. Bring the pitch of the head up a bit by tightening the bolts in the order mentioned above. Let the head settle in for a while at this point.

After playing the drum the next couple of times, you will need to tighten the bolts again to finally get the nice crisp sound you are looking for. Some minor snare adjustment might be needed as the sharpness of the head is increased. The bottom snares at this point should be right up against the head but loose enough to strum like a guitar. You should have a good snare sound from the bottom head when you lightly tap it with a stick. Playing both loud and soft should give you the same sound. If you get a choked off sound when you

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**INTERNATIONAL
PIPE BAND
DRUMMER**

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WORLDS SOLO DRUMMING

GLASGOW SCOTLAND
February 13, 1993

WORLDS

- 1 Andrew Scullion
- 2 Jim Kilpatrick
- 3 A. Craig
- 4 Gordon Brown
- 5 J. Reid Maxwell
- 6 Neil Cranston

CHAMPION OF CHAMPIONS

(former winners)

- 1 Andrew Scullion
- 2 A. Cook
- 3 Jim Kilpatrick
- 4 J. Scullion
- 5 R. Rea

LADIES

- 1 S. Andrews
- 2 P. Slagle
- 3 M. Rogers
- 4 L. Bradshaw
- 5 E. Cameron

Held in Glasgow and hosted by the RSPBA, this contest is *the* highest regarded event in pipe band drumming. First place winner, Andrew Scullion from the Royal Ulster Constabulary Pipe Band of Northern Ireland, took the title for the second time, also winning first place in the Champion of Champions as well.

NEWS FROM THE WEST COAST (U.S.A.)

Tom Foley, Correspondent

Over the Memorial Day weekend, one of the two major Californian pipe band events was held at the Orange County Fairgrounds in Costa Mesa. Costa Mesa is about 35 miles south of Los Angeles and is in the heart of surfing country, not to mention Disneyland and other attractions. The Highland Gathering and Festival is a two-day event which attracts 35-40,000 visitors each year. Competing bands play MSR one day and the Medley on the following day. Only one MSR and Medley is required to be submitted.

The band contests are sanctioned and supervised by the WUSPBA and cover Grade 4 to Grade 2. The games sponsors have a tradition of inviting judges from Scotland to adjudicate the band and major solo competitions. This year we had an outstanding trio of judges . . . Pipe Majors Angus MacDonald, Richard Parks (Field Marshal Montgomery) and Mr. Alistair Aitken. Mr. Aitken is Secretary of the RSPBA Adjudication Panel and a fine drummer in his own right. Not surprisingly, the quality and constructive nature of his scoresheets were appreciated by all. While not adjudicating at the band contests, another "weel-kent" heavyweight, Pipe Major Harry McNulty, of Power of Scotland, British Caledonian Airways,

Lothians & Borders Police, etc., assisted in judging duties.

With every passing year, the level of drumming seems to improve and in particular, the musicianship of the various performances has improved in leaps and bounds. It is clear that players are listening to the wealth of "good examples" now available on CD and tape from Scotland and Canada. From what we have been able to see and hear of the Eastern and MidWest drum corps, the same comments apply.

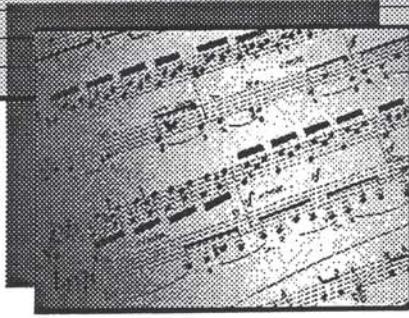
The professional solo drumming award was taken by Tim Gladden with yet another dynamic performance. Tim was closely followed by Joe Foley and Duncan Millar, both of the L.A. Scots band and Kathleen Braten. Tim and Kathleen were members of the 1992 Simon Fraser band.

In the band contests, the Los Angeles Scots band took first place both days and top honors in drumming. One of the most delightful surprises was the performance of the City of Sacramento band in the Grade 4 contest. This is a young band with an outstanding, very young drum corps which plays with a fire and verve well beyond their years. We'll be watching these boys and girls for some time to come.

*Best wishes to all
from the West Coast.*



 **DRUMMERS' BEAT** 



This score was written by the late Paddy Donovan. Compare this to the scores of today. However, listen to the music in this score.

DONALD CAMERON

Played at Cowal, 1937

Score by P. Donovan, Dublin

EUROPEAN CHAMPIONSHIP

FALKIRK SCOTLAND

May 22, 1993

Grade I

- 1 Field Marshall Montgomery
- 2 Shotts & Dykehead
- 3 Strathclyde Police
- 4 McNeilstown
- 5 Power of Scotland
- 6 Boghall & Bathgate

Grade II

- 1 Torphichen & Bathgate
- 2 City of Dundee
- 3 Boghall & Bathgate
- 4 Scottish Gas
- 5 Drambuie
- 6 Grampian Police

Grade III

- 1 Ballycoan
- 2 Ken Ross & District
- 3 Seafield & District
- 4 Houghton-le-Spring
- 5 Grampian Corby
- 6 Bowhill & Seafield

Grade IV

- 1 Dornoch
- 2 Stonehaven
- 3 Pontesract & District
- 4 Dumfries & Galloway
- 5 Mid Argyll
- 6 Dingwall Royal British Legion

Junior

- 1 Craigmount High School
- 2 47th Culter Boys Band
- 3 Lochgelly High School
- 4 Vail of Atholl
- 5 Boghall & Bathgate
- 6 Knightswood Juvenile

Novice Junior

- 1 Bucksburn & District
- 2 Inverness Schools
- 3 Loretto Schools
- 4 1st St. Andrews Boys Band
- 5 Lochgelly High School
- 6 City of Dundee

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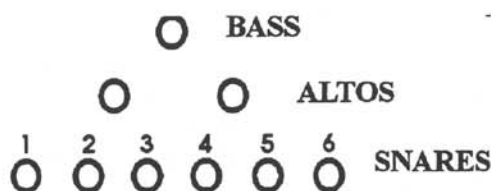
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SOUND

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play lightly the snares are either too tight or too far up into the head, or both. Make sure to play in the middle of the drum for the best sound. If you don't do this, obviously you are not right over the snares and will get a very foreign sound. A drum sounds its best when it is played out fully and being played right in the middle of the head.

A good way to check to see if all the drums are tuned the same is by lining up the drummers in a straight line. You should stand behind them by about fifteen feet and walk back and forth even with their line. Have each drummer play a five stroke call one at a time in fairly quick succession up and down the line from one to six and back to one again, over and over.



If there is one drum that is not quite spot on you will hear it. Fix that problem, then do the exercise over again. If the sound is good off the bottom, move to the front and do the same thing off of the batter heads. Now bring in the bass and altos. Have all the drummers play your three pace rolls over and over.

The only difference being your altos playing the second and third notes of triplets, with the bass, of course, playing the first note or down beat. This will give you the overall blend and depth of your corps.

Some problems and their cures are:

- **Rattle:** Check for loose individual snare wires; Make sure snares, both top and bottom are snug against the head; Make sure an individual wire hasn't slipped off the roller.
- **Heady Sound:** Make sure snares are snug against the head.
- **Hollow Sound:** Make sure bottom snares are against the head and adjusted properly; Make sure bottom head is not broken.
- **Flat Sound:** Make sure heads are tensioned sufficiently.

Don't be foolish and come to a contest or engagement without insurance. Always have an extra head and some spare parts with you. This will usually come in handy when you least expect it.

In conclusion, there is no excuse for a poorly tuned drum. It may take awhile to have the confidence to tighten a drum as much as may be necessary, but it must be done. You will break heads. This is inevitable. The more you work at achieving the sound you are after, the quicker that sound will come. Don't be afraid to experiment with your drum by trying different things. Perhaps you can find a better or easier way to achieve the sound, but you must work at it. Remember, a good sounding instrument is the basis to any good performance.

ALEX DUTHART MEMORIAL

ETOBICOKE ONTARIO
CANADA
March 12, 1993

SOLO DRUMMING

Open

- 1 Douglas Stronach
- 2 Harvey Dawson
- 3 Glen Neil

Grade I

- 1 Glen Smith
- 2 Ryan Barr
- 3 Debbie Hinton

Grade II

- 1 Andrew Lawson
- 2 Brian MacDonald
- 3 Michael MacDonald

Grade III

- 1 Andrew Lenox
- 2 Ron Robinson

Grade IV

- 1 Blair Pocock



First prize in Open Section won roundtrip airfare to Scotland to participate in RSPBA World Solo Drumming Championships next year.

THE MAN WITH THE MACE

Often overlooked as a non-contributor to the pipe band as a whole, the man with the mace does indeed perform a serious function for the band as well as providing a "show" for spectators. The article that follows, written by Drum Major John C. Moon, is reprinted from an old issue of The Piping World. D/M Moon led the Scots Guards and was senior drum major of the British Army and Drummer to the Royal Household.

THE ATTENTION

Heels together and in line, feet turned out to an angle of 30 degrees. Knees braced, weight evenly balanced, shoulders down and back, level and square to the front, left arm hanging straight from the shoulder. Both elbows close to the side, thumb straight just behind central line, head up, looking own height, the right hand grasping the mace below the head, fingers together, thumb perpendicular on the head. The ferrule in line with the right toe-cap, the right arm at 30 degrees to the body angle.

STAND AT EASE

Keeping the right foot still and leg braced, bend the left knee and carry the foot off twelve inches to the left. Do not move the hands or the mace. Transfer the weight of the body to the left so as to be evenly balanced.

THE CARRY AT THE HALT

From the position of attention, take the mace head over to the left side of the chest the shortest way. At the same time, move the left hand to the point of balance on the staff and grasp with the left thumb and forefinger on top, remainder below, immediately in front of the belt buckle. Count a regulation pause, then return the right arm to the right side.

THE CARRY ON THE MARCH

To step off, at the Carry, use movements as described above and step off with the left foot. The right hand remains on the staff until the next left foot

strikes the ground. The right arm starts swinging on the following left foot, in time to the beat, with fist closed and thumb on top. The left arm swings the mace at an angle of 45 degrees holding the thumb and fingers around the staff, from left hip to right side of chest, bending the wrist downward and upward. The end of each swing should coincide with the heel striking the ground. When the left heel touches, the mace should be at the left hip and when the right heel touches, at the right side of the chest.

THE TRAIL

Step off and swing the left arm. At the same time, raise the mace slightly with the right hand and move the head in an arc, to reach horizontal position at full downward extent of the arm, moving to the rear when the left heel strikes the ground. On the next left foot, change the grip of the hand to grasp the staff between the thumb and fingers at the point of balance. Swing the right arm in a normal fashion, keeping the thumb on top to ensure that the mace remains horizontal.



THE TRAIL TO THE CARRY

Stop the horizontal swinging motion on any left foot striking. On the next left foot, bring the head of the mace to the left shoulder as in the Carry. Remove right hand on the next left foot and resume the Carry.

THE WALK

Step off at the Trail, as above, but do not move the hand to the point of balance. Trail for six paces, then, as the left heel strikes the ground, bring the mace head perpendicularly to the right shoulder with the right hand but do not stop the swing of the mace. On the right foot, force the ferrule in front of the right foot, on the ground, changing the hand grip with thumb under and all fingers over, extend fully the right arm. The ferrule should be no more than 6 inches to the right of the foot. Still moving the mace head to the right, keep the ferrule firmly on the ground and swing the mace head to the left shoulder, describing a full arc, bending the wrist. The head should be at the left shoulder as the left foot touches the ground. Still moving the head across the body from left to right until extended to the right, as the next foot strikes the ground. Still moving the mace,

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MACE

from page 7

take the head to the right waist, raise the ferrule from the ground and allow the mace to swing vertically into position for the next full movement as described. This takes four paces in all. The left arm is swung normally throughout.

THE WALK TO THE CARRY

On completion of the Walk, when the right arm is at full extent and the right foot strikes the ground, the mace is taken to the left shoulder on the next left foot, as described in the Carry movement. On the next left foot, the right arm is swung in a normal fashion.

THE CUT OFF AT THE HALT

With the right hand, take the head of the mace the shortest way to the left cheek, grasp the staff below the head with the left hand, then, with the mace horizontal, slide the right hand to the right, along the chain and grasp at the top of the ferrule. The elbows and mace should be held close to the body with the thumbs underneath to support the mace, the staff just below the eyes. After a pause, thrust upward with the left thumb and release the left hand, at the same time. Extend the right arm to the upper right, grasping firmly, so that the head of the mace is immediately above the head in a central position, about two feet above the head. The left arm should resume the position of attention. On the second last beat of the forte part, bend the right elbow slightly, to give pipers warning. On the last beat, bring the right hand sharply into position in front of the mouth, keeping the head of the mace upright. This movement should cease the music. After a pause, open the right hand to allow the mace to fall perpendicularly, then grasp the mace again before the base of the ferrule strikes the ground. After a pause, lift the staff slightly, take it to the right side of the body and resume the position of Attention.

THE CUT OFF ON THE MARCH

From the Carry, on the left foot, grasp the mace with the right hand at the top of the ferrule. On the next left foot, carry out the movements for the Cut Off as described above. On completion, do not drop the mace down the centre of the body, but to the right side, so that the forward motion is not impeded. On the next left foot, take up the Trail movement.

THE MARK TIME AND HALT

From the Carry, assume the position described above in the Cut Off to the point where the mace is horizontal, then, on the next left foot, raise the mace, still horizontal, to the full extent of the arms, above the head. Flick both wrists twice during any piano or forte part, then, on the final strain of the measure, lower both arms, halting, so that the mace is now parallel at the thighs. Release the grasp with the right hand and pass the mace across the body to the right, grasping again, below the head, with the right hand and resume the position of attention.

THE RIGHT WHEEL

On any left foot, from the Carry, bring the right hand to the left shoulder in a circular movement. On the next left foot, extend the right arm to the right, shoulder high and palm outward. On the next left foot commence the Wheel. On completion of the Wheel cut the right hand to the side, then resume the Carry.

MWPBA SOLO DRUMMING RESULTS

CHICAGO ILLINOIS USA
April 3, 1993

Novice

1 Brian Conroy

Grade IV

1 Jenny Houk
2 Marty Boyle
3 Pete Whalen

Grade III

1 Dave McKee

Grade II

1 Mike Johnson

Grade I (M/S/R)

1 Jim Enright, Jr.
2 Galen Lerwick

Grade I (H/J)

1 Joe McKee
2 Jim Enright, Jr.
3 Galen Lerwick

Tenor

1 Trina Tolbert
2 Linda Williams
3 Pat Driscoll

Bass

1 Richard Bjorseth
2 Jim Enright, Sr.
3 Linda Williams

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JOHN KIRKWOOD—CHAMPION

(reprinted from *North American Scotsman*, 1971)

John Kirkwood died an untimely death in August of 1972. We hope you enjoy reading about his history-making life.

D/M John Kirkwood is hanging up his sticks. After 32 years of drumming he is calling it quits. For most of that 32 years John has been at the top—winning the World's Championship for Solo Drumming; playing lead stroke for Shotts and Dykehead when they won the World's Championship; playing lead stroke for Clan MacFarlane, three times North American Champions and Champions Supreme.

John, who now makes his home in St. Catharines, Ontario, where he owns a Highland Outfitters store and operates a thriving business manufacturing drum sticks used by most North American pipe bands (and even dance bands), was born in New Mains, Lanarkshire, Scotland. He got his first love for drumming at age 11 when he joined his hometown band, the New Mains and District Pipe Band, in the early years of World War II. Within the year he was a full-fledged member, but as it was wartime and competitions were few and far between, John had little change to exercise his new talents.

At that time drumming in New Mains was a good basic drumming technique patterned on Army styles, but very basic, hardly the diet for someone who felt that drumming had much more to offer than that. However, he continued his drumming mastering all the new techniques taught till he was 14 when Chance intervened and he met a kindred soul 2 years older than himself, Alex Duthart. Though neither of them knew it at

the time each was destined to play an important part in the future of drumming; each was to point and lead the way in styles and techniques; each was to become the future World's Solo Drumming Champion; each was to be Drum Major of future World's Championship Pipe Bands; but above all, each recognized the revolutionary spirit in the other and his desire to fire drumming with new patterns and techniques. And so, two rebels against the rub-a-dub-dub style then prevalent, started playing together.

John remained with New Mains and District, but after playing with Alex for about six months he left them and joined Alex's band, the Dalziel Steel Works Pipe Band. Here, under D/M Gordon Jelly, he stayed till he was drafted into the Army at eighteen. All the time he was with Dalziel John worked together with Alex developing new drumming techniques and slowly moving away from the old style. In 1946, he was called up and after completing his basic Army training he was drafted into the Highland Brigade Pipe Band, a piping and drumming pool that supplied Army Pipe Band needs.

It was here that John got his opportunity to introduce a progressive style of drumming. Army drumming at that time was strictly military drumming. As an example, when pipe bands were about to play, the tempo was called out by the P/M as 2/4, 4/4, 6/8, and the drum corps played a set drum score for this tempo or time. It was a mechanical accompaniment that did little to encourage drummers in anything but perhaps to see if they could go to sleep while playing and having their buddies watch to see if they missed a single beat!

John wanted to change this rote playing and write drum scores properly pointed to suit the tune being played. This would not only help the pipers to point their tunes but assist them in playing along with the band. In order to help himself understand the piper's point of view John started taking piping lessons from the late Hughie Fraser, piper in the Highland Brigade. (Among other pipers in the Brigade then was Piper Chris Anderson who played in the band in 1947 till he was posted to 5th Airborne. Chris is now P/M of the City of Toronto Pipe Band.)

It was while John was with the Highland Brigade Pipe Band that it became the first military pipe band to compete in civilian contests. In 1947, at Murrayfield, Edinburgh, the Band won the Grade II World Championship in Piping and Drumming but were not awarded the prize as they were a military band. However, they continued entering competitions in the Lothian area winning quite a few prizes. All this time John was using the progressive style of drumming with his drum corps but found on many occasions the general acceptance of his style to be poor. The Band was marked down in many cases because the judges found it hard to accept a style of drumming that conflicted with their own and often simply because they didn't really understand what the drum corps was trying to do.

After a stint at Edinburgh, John was posted to Fort George, Inverness. He and Alex Duthart had kept in touch with each other. Alex, who still played for Dalziel, had become lead stroke when D/M Jelly emigrated to Australia. From Inverness, John was granted leave

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MACE*from page 8***THE LEFT WHEEL**

From the Carry, on any left foot, move the mace head to the right, keeping the point of balance in the centre of the body. At the same time, slide the left hand upward and grasp the mace at the point of balance with the right hand. On the next left foot, cut the left hand to the side. On the next left foot, reverse the movements as described in the Right Wheel. On completion of the Wheel, transfer the mace back to the left hand in reverse procedure.

THE COUNTER MARCH

From the Trail, swing the ferrule in an arc upward and forward with the head turning inside the wrist. Complete two forward swings, then, on the third upright swing, halt the mace in an upright position, ferrule up, with the right hand at the right shoulder, palm to the front. Turn on the next left foot. Remain in this position until clear of the rear rank. Return the mace to the Carry by letting the ferrule swing downward to the left, grasping the mace with the left hand at the point of balance. On the next left foot, return the right arm to the side and resume the Carry.

THE CHANGE TEMPO

At the beginning of the final forte part before changing tempo, from the position of attention, take the mace head to the mouth so that the staff is perpendicular, grasp with the left hand with palm upward, thumb to the front and fingers behind. Then swing the mace clockwise through one or more complete circles, using both hands at the point of balance to control the mace. On completion, grasp the mace with the right hand at the ferrule, head upward, then thrust the mace straight up so that the right hand is in line with the mouth, at the same time, cut the left hand to the side. On the final note, open the right hand and allow the mace to fall through and grasp again before the ferrule touches the ground. Return to the position of attention as described in the Cut Off.

**ABBREVIATIONS USED IN
INTERNATIONAL PIPE BAND DRUMMER**

MWPBA	MidWest Pipe Band Association
OPPBS	Ontario Pipers & Pipe Band Society
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

**61ST HIGHLAND
GATHERING AND
FESTIVAL**

UNITED SCOTTISH SOCIETY
COSTA MESA CALIFORNIA
USA

May 29-30, 1993

BANDS**Grade IV MSR**

- 1 City of Sacramento
- 2 Salinas Highlanders
- 3 House of Scotland

Grade IV Medley

- 1 City of Sacramento
- 2 Sierra Highlanders
- 3 Nicholson Pipes & Drums

Grade III MSR

- 1 City of Glendale
- 2 Mesa Caledonian
- 3 Cameron Highlanders

Grade III Medley

- 1 City of Glendale
- 2 Cameron Highlanders
- 3 Mesa Caledonian

Grade II MSR

- 1 Los Angeles Scots
- 2 Prince Charles
- 3 53rd Street/Caber Feidh

Grade II Medley

- 1 Los Angeles Scots
- 2 Prince Charles
- 3 53rd Street/Caber Feidh

**Uniform, Marching, Department
(Sat)**

- 1 Los Angeles Scots
- 2 Cameron Highlanders
- 3 53rd Street/Caber Feidh

**Uniform, Marching, Department
(Sun)**

- 1 City of Sacramento
- 2 Cameron Highlanders
- 3 Los Angeles Scots

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FROM DOWN UNDER...

The Australian Federation of Pipe Bands Association (AFPBA)

by Doug Lawrie

Australia covers 7,642,300 square kilometers, has a population of 16,019,000 people and is divided into seven States.

Each State has its own Pipe Band Association—goes its own way, does its own thing, raises its own finances, etc. However, each State Association operates under the AFPBA rules, which are fairly strictly adhered to. These rules are reviewed every two years when two delegates from each State meet at a Federal Conference.

The Australian Pipe Band Championships are held bi-annually with each State having its rotated turn as host. As yet, due to travel costs and the distance involved, the West Coast has not participated. However, current moves are indicating this may change in the future.

The AFPBA College of Piping and Drumming is, in part, portion of the Federation and bi-annually elects four Principals—that of Drumming, Piping, Dress and Drill and Administration. These officers are responsible for the successful operations of the College Branch in their State and work in coordination with the elected Federal Principal in their calling.

My appointment is that of Vice-Principal of Drumming for the State of Queensland which is situated on the North East Coast of Australia. Queensland covers some 1,727,200 square kilometers and has a population of 2,625,000 people. The State has some thirty registered bands, ranging from juvenile to Grade I.

Distance and travel costs are a major problem for the movement

in general, and the Pipe Band College in particular, so far as producing workshops and seminars are concerned.

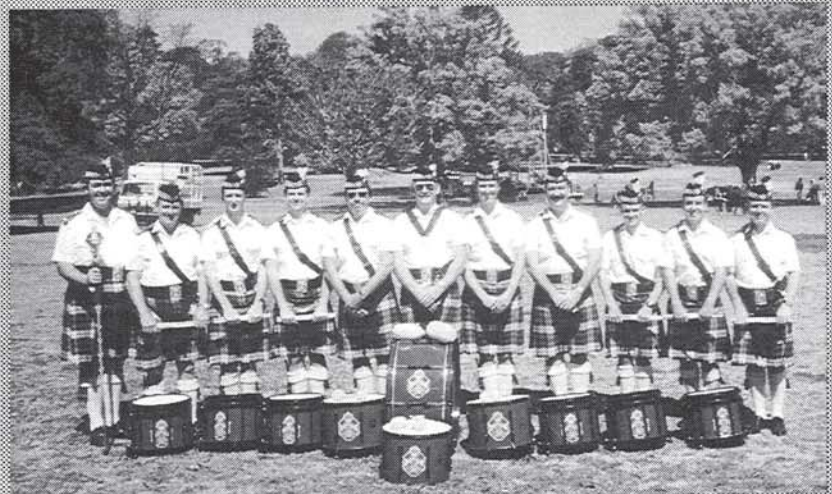
“Each State has its own Pipe Band Association—goes its own way, does its own thing, raises its own finances”

The AFPBA College offers six levels of examinations in piping and drumming; i.e., (1) Preliminary and (6) Teaching Diploma. Certification at this level involves a 5-1/2 hour examination.

I understand current consideration is in preliminary

state of aligning our examination certifications with that of the RSPBA.

Douglas W. Lawrie J.P. is the second youngest of a family of eleven children and the youngest of four sons of the late Pipe Major James Lawrie of Edinburgh, Scotland. He began playing the drums at age eight and became a member of then highly successful Grade I St. Andrews Pipe Band, Brisbane, at the age of seventeen. Shortly after joining, he became leading drummer and took the corps to numerous State, Interstate and Australian drum corps championships. Doug was also most successful in the solo arena and has since applied his talents to the Queensland Police Pipe Band when they re-entered the contest program in 1989. He has also been involved with the Grade I pipe bands of the Brisbane Caledonian and the Red Hackle.



Queensland Police Drum Corps (Australia)

(from left to right) Ross Huth, Doug Lawrie, Tom Edwards, Peter Handicott, Paul Fraser, Ken Smith, Rowland McCartney, Peter Flexman, Stuart Pactrey, Mick Ralph and Sam McPherson.

ALMA HIGHLAND FESTIVAL

ALMA MICHIGAN USA
May 29-30, 1993

BANDS

Grade I (Sat)

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

Grade II (Sat)

- 1 City of Detroit
- 2 Hamilton
- 3 Midlothian
- 4 City of Dunedin
- 5 Metro Police
- 6 400 Squadron

Grade III (Sat)

- 1 Celtic Frost
- 2 University of Chicago Alumni
- 3 Stockyard Kilty
- 4 Chicago Highlanders
- 5 Atlanta Pipe Band
- 6 St. Andrews Detroit

Grade IV (Sat)

- 1 Petrolia Legion
- 2 Milton Optimist
- 3 City of St. Johns
- 4 Windsor Police
- 5 Hamilton Wentworth
- 6 Invergarry

Grade I (Sun)

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

Grade II (Sun)

- 1 City of Detroit
- 2 Midlothian
- 3 City of Dunedin
- 4 Hamilton
- 5 Metro Police
- 6 400 Squadron

Grade III (Sun)

- 1 Celtic Frost
- 2 University of Chicago Alumni
- 3 Atlanta Pipe Band
- 4 Strathroy Legion
- 5 Stockyard Kilty
- 6 Red Thistle

Grade IV (Sun)

- 1 Milton Optimist
- 2 Petrolia Legion
- 3 Hamilton Wentworth
- 4 City of St. Johns
- 5 Windsor Police
- 6 Invergarry

SOLO DRUMMING

Open MSR

- 1 J. Reid Maxwell
- 2 W. Gordon Sampson, Jr.
- 3 Scott Currie

Open H/J

- 1 J. Reid Maxwell
- 2 W. Gordon Sampson, Jr.
- 3 Tom Robinson

Grade I MSR

- 1 Chris Barr
- 2 Ryan Barr
- 3 Galen Lerwick

Grade II MSR

- 1 Gikas Markantonatos
- 2 Andrew Lawson
- 3 Jason Grant

Grade III MSR

- 1 Ian Mattice
- 2 William Peterson
- 3 Andrew Hoinacki

Grade IV March

- 1 Blaine McLeod
- 2 Carrie Gater
- 3 Timothy Dillard

Bass Drum

- 1 Steve McClure

2 Joe Driscoll

3 James Enright, Jr.

Tenor Drum

- 1 Christopher Barton
- 2 Robert James Kennedy
- 3 Steve McClure

Drum Major

- 1 Neil Lester
- 2 James Kemler
- 3 Don Bussell

61ST HIGHLAND GATHERING AND FESTIVAL

from page 10

SOLO DRUMMING

Novice 2/4 March

- 1 Ellen Branscomb
- 2 Shannon McGee
- 3 Barbara Andrews

Amateur MSR

- 1 Lesley Taylor
- 2 Duncan McPherson
- 3 Evan Alder

Amateur Tenor

- 1 Allison Porch
- 2 Victoria Canchola
- 3 Suzanne Miller

Professional MSR

- 1 Tim Gladden
- 2 Joe Foley
- 3 Duncan Millar

Drum Major (Sat)

- 1 Mickey Lujan
- 2 Tom Mopas
- 3 Rick Wilson

Drum Major (Sun)

- 1 Mickey Lujan
- 2 Rick Wilson
- 3 Mark Aguero

Kirkwood

from page 9

many times to play with Alex and the Dalziel band. Discharged in May of 1948, John went back to Dalziel and finished off the year drumming with Alex. Though the Band did very well that year in drumming, they lacked support from the piping section. John left Dalziel the following year because on the retirement of P/M Willie Hastie, the new Pipe Major, David Ross, did not want to compete in 1949. He wanted a year to work with the band first. It was a parting of the ways for John and Alex, both of whom had come a long way on their paths to drumming fame though their greatest honours were still ahead of them. When Alex got married in 1949, he chose as his best man his drumming partner, John. Their friendship has survived John's emigration to Canada and the years that followed. Both manage at different times to cross "the pond" and renew the ties and bonds of old friendship.

John returned to the band he had started out with, New Mains and District, and started teaching. In his first class he had 8 boys keen on becoming drummers among whom were his brother Jim, now lead stroke with Clan MacFarlane, Davy Armet, lead stroke with the Worcester Kilties; Jackie Fair, bass drummer with Clan MacFarlane; Tom Weir, former tenor drummer and present President of the Ontario Piper's Society; John Stevenson, John Greenock and Tom Hunter. At the end of six months instruction, John took his drum corps into competition for the Juvenile Championships at the Highland Institute in Glasgow where his pupils took 1st, 2nd, 3rd and 4th prizes. His fifth drummer broke down. He stayed with New Mains teaching and playing till 1950, finding a gradual acceptance

of the progressive style of drumming. This of course meant recognition and took the form of winning many of the competitions. Recognition of another sort was now moving in John's direction.

Coming home from a drumming practice one night in the late fall of '49, John was surprised to see several cars pulled up in front of his house. Apprehensively he entered the house to find P/M Tom MacAllister, John MacAllister, and the committee of Shotts and Dykehead waiting for him. They got to the point immediately. They wanted John to take his entire drum corps to Shotts and Dykehead Pipe Band. Since the New Mains and District Pipe Band wasn't progressing too well at this time—drummers were frustrated and had considered quitting—when this offer came along. After consulting with the other members

of the Band, John and the entire drum corps joined Shotts and Dykehead. In their first year in competition the band won a prize in every major competition of 1951. They topped this in 1952 by winning the World's Championship for Grade I at Ayr.

John had always had in the back of his mind the idea of emigrating to Canada and when Hugh Macpherson approached him with the offer of playing with the St. Catharines Pipe Band, St. Catharines, Ontario, John accepted. John's enthusiasm must have been contagious for the entire drum corps left with him. Only one, Alex Snedden returned to Scotland.

Next issue: John joins the St. Catharines Pipe Band and later organizes Clan MacFarlane.

QUESTION OF THE ISSUE

The person with the best answer to this issue's question will get two free issues added to their subscription period.

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

Send your answers or any other news to:

INTERNATIONAL PIPE BAND DRUMMER
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MWPBA MINI-BAND RESULTS

CHICAGO ILLINOIS USA
April 3, 1993

Grade II

- 1 Midlothian 'A'
- 2 Midlothian 'B'
- Best Drum Corps Midlothian 'A'

Grade III

- 1 University of Chicago Alumni 'A'
- 2 Stockyard Kilty Pipe Band
- 3 Invera 'an
- Best Drum Corps University of Chicago Alumni 'A'

Grade IV

- 1 Shannon Rovers 'A'
- 2 Scottish Society of Indianapolis
- 3 Stockyard Kilty Pipe Band
- Best Drum Corps Scottish Society of Indianapolis

Grade V

- 1 Morton Highlanders
- 2 Invera 'an
- 3 R.H. Sim Memorial
- Best Drum Corps Morton Highlanders

GEORGETOWN HIGHLAND GAMES

GEORGETOWN ONTARIO
CANADA
June 12, 1993

Grade I

- 1 Peel Regional Police
- 2 Toronto Metro Police
- 3 78th Fraser Highlanders
- Best Drum Corps Toronto Metro Police

Grade II

- 1 City of Detroit

continued on page 16

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.

For Sale: Used green tweed day-wear kilt jackets. All sizes. \$50 each. Call James Sim, Sr., at 708/425-3332.

SCOTTISH COUNTRY FAIR

MACALESTER COLLEGE
ST. PAUL, MINNESOTA USA
May 1, 1993

SOLO DRUMMING

Grade I (MSR)

- 1 Murray Brown
- 2 Victor Silen

Grade II (MSR)

- 1 Barbara Burkowski
- 2 Mike Johnson
- 3 James Symonds

Grade I/II (H/J)

- 1 Murray Brown
- 2 Victor Silen
- 3 James Symonds

Grade III (MSR)

- 1 William Peterson
- 2 Darya McDonald
- 3 Stephanie Laidler

Grade IV (2/4 M)

- 1 Martin Boyle
- 2 Brian Hickey
- 3 Shannon Morier

BAND RESULTS

Grade V

- 1 Minnesota Scottish
- 2 Macalester College
- 3 Morton Highlanders
- Best Drum Corps Morton Highlanders

Grade IV

- 1 Shannon Rovers
- 2 Minnesota Scottish
- 3 MacGillivray
- Best Drum Corps Shannon Rovers

Grade III

- 1 Chicago Highlanders
- 2 Heather Belle Ladies
- 3 Henderson Highlanders
- Best Drum Corps Chicago Highlanders

Grade II

- 1 Winnipeg Legion
- Best Drum Corps Winnipeg Legion

CALENDAR OF EVENTS

- July 24** Ft. Wayne Highland Games
Ft. Wayne Indiana USA
- July 31** Glengarry Highland Games
Maxville Ontario CANADA
- August 1** Montreal Highland Games
Montreal Quebec CANADA
- August 14** Worlds Championship
Bellahouston Park Glasgow SCOTLAND
- August 14** Columbus Highland Games
Columbus Indiana USA
- August 14** Fregus Highland Games
Fergus Ontario CANADA

continued on page 16

MILWAUKEE HIGHLAND GAMES

MILWAUKEE WISCONSIN USA
June 5, 1993

SOLO DRUMMING

Novice

- 1 Brian Conry
- 2 Tom Conway
- 3 Michael McHugh

Grade IV

- 1 Jenny Houk
- 2 Brian Hickey
- 3 Marty Boyle

Grade II

- 1 Bill Peterson

Grade I (M/S/R)

- 1 Jim Enright, Jr.

Grade I (H/J)

- 1 Joe McKee
- 2 Jim Enright, Jr.

Tenor

- 1 Diane Seivwright
- 2 Jackie Jenkins
- 3 Amanda Seivwright

Bass

- 1 Tom Carroll
- 2 Jim Enright, Sr.
- 3 Larry Bruce

BANDS

Grade V

- 1 Tunes of Glory
 - 2 Shannon Rovers
 - 3 Chicago Highlanders
- Best Drum Corps R.H. Sim
Memorial

Grade IV

- 1 Shannon Rovers
 - 2 Stockyard Kilty Pipe Band
- Best Drum Corps Shannon Rovers

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from Lisa Frazier

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Lisa Frazier has taught drum workshops across the country. She was top tenor drummer in the Eastern Pipe Band Association from 1987-1991. She has recently been named to the judging panel of the EUSPBA. Currently she plays bass drum with the Grade II City of Washington D.C. Pipe Band (formerly Denny and Dunipace).

\$70 plus \$4 mailing costs after 9/1/93.

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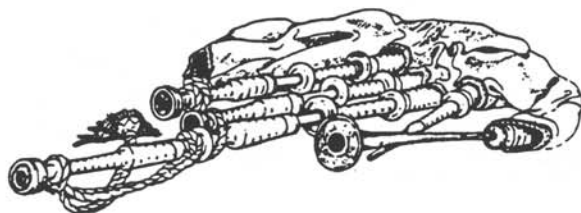
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A VIDEOTAPE BY LINDA WILLIAMS' CEILIDH PRODUCTIONS

CALENDAR

from page 15

- August 21** Sarnia Highland Games
Sarnia Ontario CANADA
- August 28** Cowal Highland Games
Cowal Dunoon SCOTLAND
- September 4** British Championships
London ENGLAND
- September 4-5** Caledonia Club of San Francisco
Santa Rosa California USA
- September 9-12** Longs Peak Scottish Highland Festival
Estes Park Colorado USA
- September 11** Ligonier Highland Games
Ligonier Pennsylvania USA
- September 17-19** New Hampshire Highland Games
Lincoln New Hampshire USA
- September 18** Fresno Highland Gathering & Games
Fresno California USA
- September 18** Charleston Highland Games
Mt. Pleasant South Carolina USA
- September 18** Oklahoma Scottish Games
Tulsa Oklahoma USA
- September 24-26** Celtic Classic Highland Games
Bethlehem Pennsylvania USA
- September 25** Alabama Highland Games
Montgomery Alabama USA
- October 2-3** Nashville Highland Games
Nashville Tennessee USA
- October 14-17** Stone Mountain Highland Games
Stone Mountain Georgia USA
- January 29-30** Orlando Scottish Games
Orlando Florida USA



GEORGETOWN HIGHLAND GAMES

from page 14

- 2 Toronto Transit
- 3 Toronto Metro Police
- Best Drum Corps Toronto Transit

Grade III

- 1 Celtic Frost
- 2 Detroit St. Andrews
- 3 Strathroy Legion
- Best Drum Corps Celtic Frost

Grade IV

- 1 48th Highlanders
- 2 Glengarry
- 3 Invergarry
- Best Drum Corps Invergarry

Open MSR

- 1 Harvey Dawson
- 2 Tom Robinson

Open H/Jig

- 1 Harvey Dawson
- 2 Tom Robinson

Grade I H/Jig

- 1 Andrew Lawson
- 2 Jason Grant

Grade II MSR

- 1 Andrew Lawson
- 2 Jason Grant
- 3 Jeremy Roberts

Grade III

- 1 Katie Chiel
- 2 Graham Pollock
- 3 Andrew Lennox

Grade IV

- 1 Ian Baker
- 2 David Espen
- 3 Blair Pollock

Bass

- 1 Craig Colquhoun
- 2 Ron Brown

Adjudicator: Jim Agnew

ILLINOIS ST. ANDREW HIGHLAND GAMES

OAK BROOK ILLINOIS USA

June 19, 1993

BANDS

Grade V

- 1 Shamrock Club
- 2 Morton Highlanders
- 3 Invera'an
- Best Drum Corps Invera'an

Grade IV

- 1 Wm Jewell College
- 2 Shannon Rovers
- 3 Stockyard Kilty
- Best Drum Corps Wm. Jewell College

Grade III

- 1 Univ of Chicago Alumni
- 2 Invera'an
- 3 Chicago Highlanders

Best Drum Corps Univ of
Chicago Alumni

Grade II

- 1 Midlothian Scottish
- Best Drum Corps Midlothian
Scottish

SOLO DRUMMING

Jr. Novice

- 1 Kevin Dennis
- 2 Michael McHugh

Sr. Novice

- 1 Tom Conway

Grade IV

- 1 Kevin Carlson
- 2 Marty Boyle
- 3 Brian Conry

Grade III

- 1 Bill Peterson
- 2 Carroll Cadden
- 3 Andrew Hoinacki

Grade II

- 1 Mike Johnson

Grade I

- 1 Jim Enright, Jr.
- 2 Galen Lerwick
- 3 Gikas Markantonotos

Grade I/II H/J

- 1 Galen Lerwick
- 2 Jim Enright, Jr.
- 3 Joe McKee

Tenor

- 1 Philip French
- 2 Diane Seivwright
- 3 Linda Williams

Bass

- 1 Linda Williams
- 2 Rick Bjorseth
- 3 Philip French

NEW PUBLICATION . . . DON'T MISS FIRST ISSUE

Every aspect of pipe band drumming will be addressed in this bimonthly newsletter, the first issue due for distribution early summer. Your ideas, suggestions and contributions for publication are all welcomed as well as your subscription. Complete the form below and return to:

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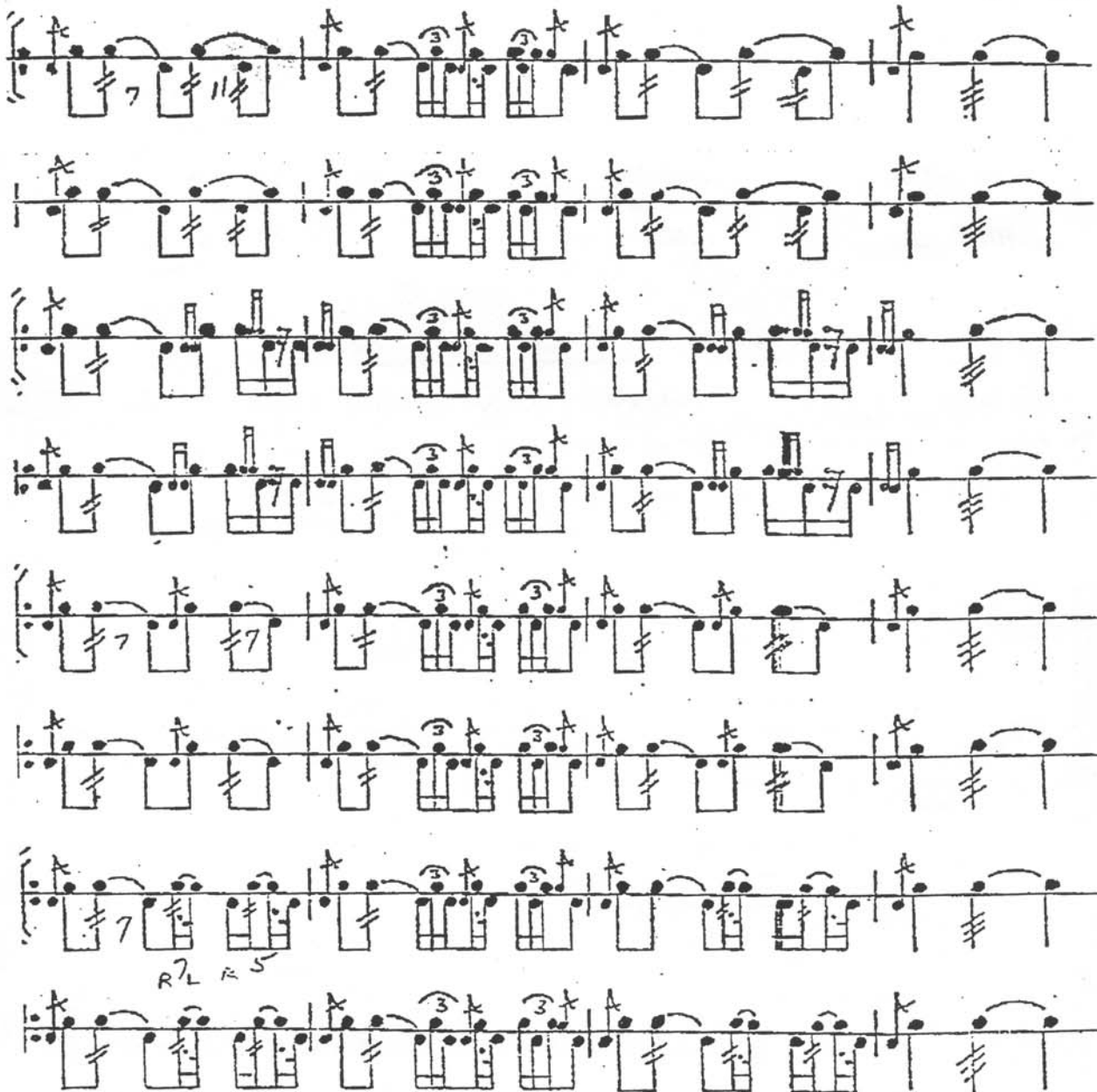
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MASSED BANDS DRUM SCORE

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 3/4 time follows.

3/4



The drum score is written on eight staves. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, often beamed together. Some notes have 'x' marks above them, indicating specific drum sounds. The score is dense and fills most of the page.

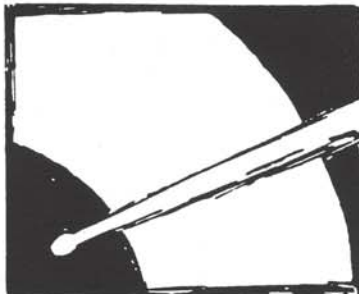
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