

Words and Music

Spring 2015

How to Run an Effective Massed Bands

By Jim Harrington
jHarrin128@aol.com



Words & Music recently asked Senior Drum Major Jim Harrington for his thoughts on how to run massed bands so that they are easy and pleasurable for pipe bands, and really “wow” Festival attendees. Here are Jim’s suggestions for games committees, senior drum majors and pipe bands.

In 2014, Jim was inducted into the WUSPBA’s Circle of Honor for his long and dedicated service to the Association.

Suggestions for Games Committees

Games Committees have the responsibility of planning ceremonies that ensure that bands know when and where to appear, and to limit the time the bands stand out in the sun, either waiting to go on, or at attention on the field.

1. Make sure that pipe band competition ends one full hour before the massed band finale. A lot of bands like to watch the higher grade bands compete. This hour gives them enough time to collect their instruments and tune up before the massed band show. It also gives the Senior Drum Major enough time to line everyone up before the show begins.
2. Limit the time the massed bands perform. Do all of the introductions of dignitaries, prayers, anthems, athletic and dancing awards, and any other miscellaneous prizes prior to asking the bands to enter the field.
3. The maximum time for any massed band show should be 20 minutes. This is enough time to allow for four to five tunes as well as the pipe band competition awards. Create a timed performance schedule for the final show and stick to it. Pipe band members who have competed individually as well as collectively (with their band) are

usually exhausted by the end of the day, and don't want to stand around waiting.

4. Make an announcement through the game's loudspeaker half an hour before massed bands to have the pipe bands begin forming up.

5. Hire a Senior Drum Major (preferably the Drum Major Judge), who will coordinate and execute the massed band show. This person should be knowledgeable of all the WUSPBA-approved massed band tunes. The Senior Drum Major should also be made aware of the location of the arena where the massed bands are to be held.

6. One week before the games, inform the Senior Drum Major as to:

- How many bands will be performing in the massed band show(s)
- The grade of each pipe band performing in the show.
- The breakdown of each pipe band performing (number of pipers, sides, tenors and basses).

This information will allow the Senior Drum Major to plan out (in advance) formations and instructions, which can be printed and handed out to each pipe major the morning before the competitions begin.

Suggestions for Senior Drum Majors

Senior Drum Majors (who will direct the massed bands) have the responsibility of preparing in advance for the massed band ceremony, and for letting all of the bands involved know what is expected of them.

1. Work with the games committee in obtaining the information mentioned above.

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When designing the layout of the massed bands, make sure that you spread out your higher grade bands (grades 1, 2 or 3) among the grade 4 (and juvenile) bands. In addition, line up the larger bands next to the smaller bands in order to make the “squaring off” of the massed band easier.

3. Plan out the tunes and the order that are to be performed, and inform the announcers in advance of the show. Any marching instructions should be written out as well and kept as simple as possible. Eliminate as many countermarches as possible; this will avoid “smashed bands,” damaged drones and flared tempers. Write up the entire performance and give a copy to each pipe major the Saturday morning before the solo events begin. This gives you time to go over the instructions with the pipe majors before they get busy with their students and their bands.

4. Your job is to execute this plan and this show. If you don’t know how to field-direct, learn! All massed band participants (and the audience) enjoy participating in a well-run, well-executed massed band show. Good attacks and clean finishes are the trademarks of a good show and add to the pleasure and pride of performing.

5. Finally, coordinate and train all of the other drum majors to help assist you in the formation of the massed bands. How else will they learn if you don’t show them?

Suggestions for Pipe Bands

Pipe bands have the responsibility of putting on a good show for those who have paid to attend the games. Massed bands are big part of what paying audiences come to see, and without those audiences, bands

would have no place to compete and enjoy the company of other bands for a day or weekend festival.

1. Show up on time (and be sober).

2. Be dressed properly. Pipe majors (and/or drum majors) should police their own bands.

3. Go over the massed band instructions (given to you) with all of your band members. Pipe majors, work with the Senior Drum Major. The quicker he/she is able to get the bands formed up, the quicker the show begins and ends.

4. All bass drummers should use “single beats” only when performing in the massed bands. This helps eliminate the tunes (and bands) from breaking apart on the field.

5. All pipe band members should watch the Senior Drum Major’s field direction. This will help ensure good attacks and clean cut-offs.

Bottom line, the spectators who pay at the gate rate the massed band show as the number one attraction at Highland games. These people are who we are working for. They pay our travel money and prize money, and they allow us to get together and have fun. A 20-minute massed band performance is not asking a lot in return.

Remember, it takes everyone (games committees, drum majors, and pipe bands) to put on a good show that everyone can be proud of!

Greetings from the WUSPBA President

Jeffrey Mann, President, WUSPBA,
Jeffrey.mann@hsc.utah.edu



What a great year this last year has been. We have seen a lot of growth and progress in the Western U.S. Pipe Band Association. It is amazing to see how much the piping and drumming scene has grown since I first started with WUSPBA back in 1997.

We have four Grade II bands in the WUSPBA and wish them well during this season.

Check Out the Bylaws and Rules Changes

We have had quite a few bylaw and contest rule changes since the last season. You will want to be sure to check www.WUSPBA.org for the latest changes for this season.

Media Projects, Registration System and Music Board

We have a few media projects scheduled for the next couple of months that will hopefully help in the training of adjudicators, WUSPBA representatives and contest organizers.

I am sure that you have noticed our new registration system. Thanks for being patient with us as we iron out a couple of the kinks. Soon you will be able to register for games online and games organizers can

actually schedule events with the new system. This is all in the light of adding value to your membership.

In addition, the Music Board now has functioning Grading, Education and Adjudication Committees that are working on projects within their scope.

2015 AGM in Salt Lake, Oct. 23-25

The 2015 AGM will again be hosted in Salt Lake City, per recommendation of the Music Board, which felt that Salt Lake was a perfect place for the AGM. So I encourage everyone to mark your calendars.

We are looking at October 23-25 and we will get the word out as soon as possible.

Branch Officer Changes

I was saddened to hear that Lisa Graves was not running again for President of the Northern Branch. She felt that she wanted to concentrate on her band, and I don't blame her.

At the Northern Branch AGM, Jonas Pauliukonis was elected the new president of that branch. Jonas is a great guy and hardworking. I know that he will do a great job, and it is great working with him. I was also pleased to hear that Lisa Graves is staying on as the Northern Branch Vice-President.

With Drew McPheeters as WUSPBA's new vice president, we have had to appoint a new president of the Intermountain Branch -- John Moruzzi. John is an energetic leader and has already held a branch meeting, so the ball is rolling in the Colorado area. We all give a great welcome to Jonas and John.

Life-Changing Events

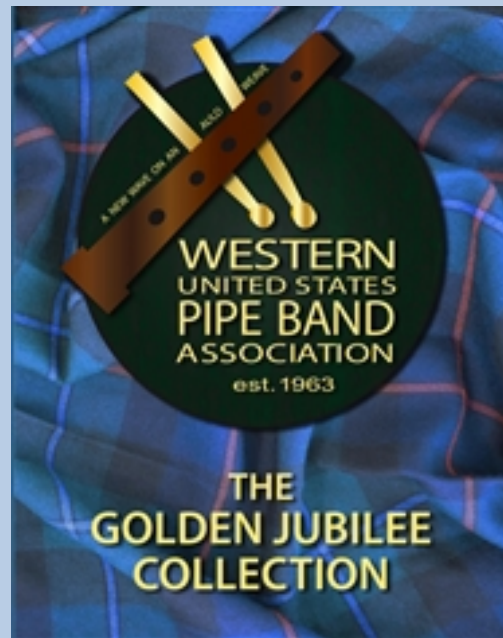
I have been acutely aware of life-changing events that occur in our lives. We have seen some great and grand people who have come and gone. These individuals have touched our lives tremendously and have left their mark in our community history. I think not only the tremendous support they were to our community, but also the small kind acts of love that they gave us on a daily basis.

More recently I have been personally touched by the outpouring of love and support that I have witnessed with the passing of three individuals: Nan Harrington, Ivan Graves and Claire Hoffman. Our thoughts and prayers are with these families and we send our heartfelt condolences to Jim, Lisa, Elaine and their families. I am so grateful that we have folks like you in our piping and drumming community who reach out to those who are in need.

Thanks to All

Now, with only about 258 days left in my term as the president of WUSPBA, I feel that there is so much yet to do. We will be working hard so that your next president will be able to transition very easily into that position.

Finally, I want to thank all of you who have made my terms in office absolutely joyous. It has been an absolute privilege to work with you and to serve in this capacity. I feel that we have accomplished a lot over the last three years, and that we have a lot yet to get done. I wish you all the very best for this competition season.



**First-ever publication of music
from the WUSPBA !**

***Golden Jubilee Collection*
Now Available!**

The Western United States Pipe Band Association's *Golden Jubilee Collection* of new tunes by WUSPBA composers is now available! You'll definitely want this publication in your permanent collection!

Developed to celebrate the WUSPBA's 50th Anniversary in 2013, the publication includes 90 original tunes selected by the Association's Music Board.

**Just \$25 from
www.thebookpatch.com.**

WUSPBA Representatives Sought for All Contests

*Erin Gunn, Executive Secretary
Egunn.ec@gmail.com*



One of the Executive Committee's goals for 2015 is to have a designated WUSPBA representative on site at every contest. While a member of the association's

Executive Committee or the Executive Committee of the branch have often been in attendance, they are not always able to fulfill the duties of a WUSPBA Representative as outlined in the Contest Rules.

The WUSPBA Representative validates the order of play by attending the draw on the day, or participating in the pre-draw.

- The WUSPBA Representative is part of the tally committee that verifies the judge's scores and tabulates the band contest results.
- The WUSPBA Representative is responsible for submitting the results to WUSPBA for posting.
- The WUSPBA Representative shall check and initial the judges' completed summaries.
- The WUSPBA Representative shall be on hand to assist the contest committee with all complaints, disputes and protests.

Having a dedicated WUSPBA Representative on site has benefits for contest organizers, solo and band competitors, and WUSPBA.

Benefits to Contest Organizers

WUSPBA Representatives should not be viewed as the "police," checking over the shoulder of the contest organizer. They are really there to help. Having a designated WUSPBA Representative on site can be a very valuable asset to contest organizers. Solo and Band competitors know that your event is in full compliance with WUSPBA Contest Rules. If there is a question or a complaint, the WUSPBA Representative is on hand to help solve the problem.

The WUSPBA Representative can time the bands, and at the end of the contest, he or she is responsible for mailing in the contest results for posting. For new or less experienced organizers, the WUSPBA Representative can help decide which events to offer, select judges and obtain sanctioning.

Benefits to Solo and Band Competitors

Competing at an event where a designated WUSPBA Representative is on site lets competitors know that the event is being operated in full compliance with all the association's rules. If a competitor has a question or a complaint, he or she knows exactly who to speak with.

Benefits to WUSPBA

If there are complaints, protests, or incidences, the WUSPBA Executive Committee can get a report directly from the individual who handled the problem, rather than trying to piece together the details from other source.

One of the challenges to having a dedicated, on-site WUSPBA Representative at every event has been the difficulty of finding someone who is able and willing to fill the position. Members of the association's or branches' Executive Committee often have competition obligations that keep them from serving in this position.

Become a WUSPBA Representative!

Ideally, WUSPBA Representative candidates should have knowledge about how solo and band competitions operate. They should have a good knowledge of the WUSPBA Bylaws and Contest Rules. They should have no competition obligations, and should be available to be at the contest site all day. In exchange for their services, WUSPBA will provide the WUSPBA Representative with a small stipend, and we ask that the contest organizer offer the Representative free admission into the event.

If you, your spouse, parent, sibling, or significant other is interested in assisting at a couple of events as a WUSPBA Representative, please contact your local branch president. Our Chief Steward, Larry Erdmann, will provide training to individuals interested in serving as a WUSPBA Representative.

Thanks for Your Patience with Registration

Holley Morrill, Treasurer
hrmorrill@live.com

Well, it's been a busy first few months of 2015 in the WUSPBA! The new registration processing system has been challenging and



exciting, definitely a learning process for everyone!

We thank everyone for their patience and perseverance in using the new system. We have mailed out \$8.00 refund checks for those who registered early and were charged a

late fee through PayPal while we were still getting the new system in full operation.

Please Cash any Refund Check

If you received a refund check, please cash it so we can balance our books. If you paid before Jan. 31st and were charged a late fee, but have not received a refund, please let me know. We have been unable to get correct addresses for a couple of people. This new system should work better for everyone once all the bugs are worked out. I hope everyone in the piping and drumming world has a great year!

Band Registrations Off to a Great Start

Nancy Theriault, Band Registrar
bandreg@comcast.net

The WUSPBA's new registration system is up and running, and I am happy to report that most bands chose to use it to pay their dues online this year.

Almost all the feedback I've had has been very positive. It's a quick and easy way to pay your dues and everyone has found it to be very convenient. I'm pleased that most

of our bands have already completed the process – this is much improved from last year.

Roster-Editing

Unfortunately, there have been a few glitches with the roster-editing aspect of the program, but those issues have been sorted out now, and everyone has been able to use it with good success.



If you have not yet edited your roster, please do so at your earliest convenience and do not wait until very close to the deadline to request a validated copy. When bands wait until the

last minute to take care of rosters, it creates a lot of difficulty for all concerned, and especially for yours truly, so please edit your roster early!

Need Information or Help?

For any band managers who did not receive emails from WUSPBA regarding the new system, contact me at bandreg@comcast.net so that I can issue you your log-in information and have your address added to the email list. And if anyone is having difficulty with lost usernames or passwords, just let me know and I can get you back into the system very easily.

If you're feeling intimidated at all about registering online, I'm happy to walk you through it!

Thank you to Band Managers!

I want to thank all the band managers who have been patient through all the changes we've had in registration programs over the past two seasons. We've had to bounce from one system to another twice last year and then move to this new one this year. Change is never easy and I appreciate the grace and good humor you've all had through it all. Best wishes for a great season.

Games Sponsors: Order Competition Forms Now!

Larry and Cathy Erdmann, Chief Stewards
larryandcathye@gmail.com

The season is upon us for forms, forms, and more forms!



Please request forms for your sanctioned Highland games well in advance so that we can provide you with what you need before the big day. If you have questions about what to order please, send us

a quick email with the following information: the number of solo competitors, the number of solo events, the number of bands and band events, and the number of judges you plan to use.

Now is also a good time to make sure your branch has WUSPBA representatives for each of your Highland games. We are happy to answer any questions your appointed representatives may have and look forward to a great summer of piping and drumming!

Music Board

Andrew Morrill, Music Board Chair
amorrill@dsdmail.net



The Music Board's three committees -- Education, Adjudication and Grading -- have been meeting to discuss many topics and begin development in a

number of areas.

Video about Grading

The Grading Committee is planning on putting out videos that will discuss in more detail how re-grading is being developed and implemented, and how the Competitor's Performance Levels (CPL) factor into these decisions. You may remember that the CPLs help ensure that bands and solo players are competing in a grade appropriate for their skill level and that will best help them develop musically. When these are completed, we will put them up on the website for everyone to view.

Judging Education and Certification

The Education Committee is working on the education of judges with a possible recertification program to help judges keep up-to-date and current. And the Adjudication Committee is working on getting our new potential judges out and doing their shadow judging.

WUSPBA Certification Program Being Planned

The Music Board has also begun discussions on the possibility of creating a certification program within WUSPBA that could go through school systems and also be used in bands, branches or other settings. Once approved by the Music Board, pipers and drummers would be able to earn WUSPBA certificates that would work toward educational requirements in becoming an adjudicator or teacher. This would run in conjunction with the adjudication program and the teaching certification program.

We are working on many other ideas and programs and will present them once they are completed. Stay tuned!

Re-Grading and What CPL Scores Mean to You

By B.J. Gunn, Grading Committee Chair
drumminggunn@msn.com



At the end of the 2014 season, the Grading Committee made its annual re-grade recommendations. For the first time, our recommendations included soloists in addition to bands. When making our

re-grade recommendations, we relied heavily on the CPL (competitor performance level) scores. The following

answers some questions about the new grading system.

Where does my CPL score come from?

For soloists, each judge marks a CPL for every event at the bottom of the judging sheet. For example, if a Grade II solo piper competes at Costa Mesa in the MSR, hornpipe/jig, and piobaireachd competitions, he or she will receive a CPL for each of those competitions. For the 2014 season, all scores were averaged together (light music and piobaireachd). However, at the 2014 AGM, piobaireachd grades were separated from light music grades. As a result, for the 2015 season, we will calculate each solo piper's light music and piobaireachd CPL scores separately. For bands, each judge marks a CPL on the "blue sheet" for every event in which the band competes. For example, if a Grade III band competes at Costa Mesa in the MSR contest, the band will receive CPLs from both piping judges, the drumming judge and the ensemble judge. These scores are averaged together to give a competition average. At the end of the year the competition averages are averaged together to give a season average. Each band's piping scores for the whole year are averaged together for a season average piping score.

This same process is repeated with the year's drumming scores and the year's ensemble scores. As a result, when conducting our annual re-grade, members of the Grading Committee are able to consider the band's overall season average, and we are able to consider the band's individual section averages.

When conducting our annual re-grade, the committee also calculates the grade

average to compare against the individual soloist's or band's season average.

What if the judge does not mark a CPL?

If a solo judging sheet or a band blue sheet is returned without a CPL, the missing CPL is noted by the Grading Committee, but does not negatively impact the soloist or band. Over the last two years, we have seen a decrease in the number of missed CPLs. Judges have become more conscientious and understand the importance of marking the CPL has on the grading process. Mistakes still happen, as we are all human. If a judge inadvertently misses marking a CPL, the band or soloist can appeal to contest organizers and WUSPBA representatives to take a few moments and quickly return the judging sheet to the judge for a CPL.

How does the CPL relate to my placing?

For every competition, the judge is asked to place the soloists or bands from first place on. Someone has to place first and someone has to place last: ties are not allowed. However, when a judge marks a CPL score, we ask that he or she doesn't just take into account the competitors heard that day, but use their knowledge and experience of each grade and the expected standards a soloist or band should exhibit. As a result, you may place first in a contest, but receive a CPL of 2 (lower quartile of the grade). Alternatively, you may place fifth in a contest and still receive a CPL of 4 (upper quartile of the grade).

Dates to keep in mind:

- Sunday September 20, 2015: Re-grade applications due (band and

solo). Re-grade applications can be found on the WUSPBA website on the Music Board page.

- Saturday October 24, 2015: WUSPBA AGM general meeting. All re-grade decisions will be announced by this date.
- Tuesday December 1, 2015: All appeals must be received. Appeal forms can also be found on the WUSPBA website on the Music Board page.

Piping Education Certification

John Eric Partanen, PhD, Piping Education Commissioner
olblackpart@gmail.com



The Education Commission is proceeding with the Piping Education portion of its certification program. This program will enable educators in schools, bands and other

education arenas to measure progress with students, band members or individual soloists by the use of goal-oriented certificates.

Music Board Review

The Ceol Beag, (Light Music) portion of the program is being reviewed by the Music Board. In addition, the Music Board suggested a change in the Ceol Mor portion,

making the Level1 Certificate requirements for a ground and first variation only of any piobaireachd. Work continues on the canntaireachd portion of the program.

Evaluators to be Selected

This change was adopted by the Education Commission and added to the Ceol Mor portion. Evaluators for the piping program were discussed, and several evaluators are being reviewed for approval. When the evaluators have been approved, they will receive evaluation forms for use when candidates for the various certificate levels apply.

Program to be on the WUSPB Website

In addition, in the near future the Education Commission Program will be available on the WUSPBA website, along with the publication of handbooks.

Already at this point, three Ceol Beag Level I certificates have been awarded in the Southern California area along with one Level II certificate for Ceol Mor.

One DVD for the International Professional Level Certificate for Ceol Beag has been received and is under review.

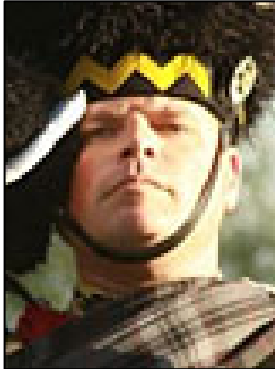
Program for Drumming to Be Developed

The Education Commission Program for drumming appears to be lagging behind. But efforts are underway to get some momentum started in this essential area. Finding qualified instructors and evaluators with the time required for the program seems to be the large hurdle that efforts are currently being focused on.

Drum Major Committee Developing Educational Video

*Kevin Conquest, Chair, Drum Major
Committee*

Kevin.Conquest@gmail.com



The WUSPBA Drum Major Committee wishes to thank Dr. Ken Misch of the Los Angeles Scots for his contributions to the committee over the past decade, and wishes him all the best as he leaves the

committee to focus on other pursuits.

David Cubberly and David Melton are revamping the score sheet for solo drum major competition and hope to have the new format ready for the contests this summer.

In addition, the committee is preparing video clips of mace signals and drill movements to share on YouTube free of charge for all WUSPBA members. We believe this will be an educational tool for both bands and drum majors.

Intermountain Branch

*John Moruzzi, Intermountain Branch
President*

moruzzi33@gmail.com

As the recently appointed president of the Intermountain Branch (IMB), I am excited and looking forward to working with



everyone in the region as we prepare for the upcoming season within the branch.

Branch Clinic Last October

The IMB held a piping and drumming clinic in Arvada, Colorado, in October. The clinic was a huge success with a number of pipers and drummers participating from across the region. The clinicians were Jack Lee for piping, Glenn Kvidahl for side drumming and Andrew Elliott for tenor and bass drumming.

Smackdown!

The IMB held its annual Smackdown on March 1st. This is an informal "contest" where soloists and pipe bands get together to play in a stress-free environment to prepare for the upcoming season. There were many soloists from across all grades and a handful of pipe bands that participated. It was a great turnout with all participants and spectators thoroughly enjoying an afternoon of piping, drumming and socializing within our community.

Colorado Scottish Festival Moving to the Mountains

One other big event in the IMB is the move of the Colorado Scottish Festival to Snowmass, Colorado, near Aspen. After 25 years, the festival had outgrown its site in Highlands Ranch. Everyone is welcomed to attend the festival, held on August 1-2 this year, in a spectacular mountain setting. Details are at www.ScottishGames.org.



Snowmass, Colorado

The IMB is always looking for ways to improve the education and involvement from its members. Please do not hesitate to contact me if you have ideas or thoughts you would like to share.

Northern Branch Looks Forward to the Year

Jonas Pauliukonis, Northern Branch President

jpauliukonis@gmail.com



As 2015 gets underway, bands across Northern California and Nevada are brushing off their performance sets and preparing for an exciting season of music and competition.

This season we look forward to the many amazing games that take place in the Northern Branch region, and are especially excited to celebrate the sesquicentennial Scottish Highland Gathering and Games in Pleasanton!

New Initiatives to Support the Pipe Band Community

Over the last year we've listened to your feedback and outlined several initiatives to better support the pipe band community. In general, we found the pipe band and solo competition programs especially strong, while other areas such as training and communication showed opportunities for improvement.

After much discussion, we decided the focus of the Northern Branch this year will be on developing musical talent and organizing events that highlight our love for piping and drumming.

The strategies to accomplish this can be grouped into three main themes: education, community, and communication.

Educational Workshop Program

Education serves as the centerpiece because of its benefit to both non-competitive performance and the competition field. Whether a beginner just starting out or a seasoned piper or drummer looking to elevate their sound, we're aiming to create a workshop program that accelerates their learning.

Community Focus

The second theme is community. Looking back, as a young piper I always found myself most inspired and motivated after attending a recital or invitational featuring world-class pipers; and I imagine the same can be said for a young drummer seeing a drum salute by a Grade I drum corps. Community will be focused on events

to inspire the next generation of pipers and drummers.

Communication between Bands and WUSPBA

The third theme is on opening the lines of communication between bands and with WUSPBA. Starting in late March, we'll host the first quarterly Northern Branch Band Council meeting to discuss upcoming events, WUSPBA news, and gather feedback from the bands. In addition, a WUSPBA representative will be present at each games and event to serve as a resource.

I'm hoping that the themes of education, community, and communication resonated with you and that you see them as positive steps forward for the organization. Looking forward to our partnership in 2015 and an incredible year of music!

Meet the Queen City Pipe Band

Pipe Major Jamie Cuthill
jrcuthill@yahoo.com



In 2011, the Inter-Mountain Branch held its annual Smackdown competition. Among the events offered was a quartet competition. My good

friend Phil Shields called me and said he wanted to do a quartet.

So we put together a medley, with harmonies and all, and made recordings to practice with. But, it was still just Phil and I.

Recruiting Players for Local Contests

Some may say that we should have found the pipers first, but I suppose this set a standard for what was to come. The music comes first, and then we find people we like who are capable of playing said music.

We called up Ryan Balchuck, an active solo piper in Grade I at the time, and local veteran band piper Scott Bryant. I think we all had the "ah, why not" attitude about it.

We got together three or four times in the month before the Smackdown in Shannon Long's back yard studio. We spent our time setting up our sound, getting used to playing in unison, and having an excuse to play bagpipes.

Upcoming Newsletter Deadlines

Summer 2015 Issue: June 10
Fall 2015 issue: September 10

Editorial Staff

John Thornton, Editor
misterpv@gmail.com
303.798.0844

Susan Thornton, Associate Editor
susan@thinkstrategicallyfirst.com
303.798.0844

Idea for a Band Born in 2012

We had a great time learning some challenging tunes. On the last night before the contest, while having a post-practice beverage, we were talking about what a shame it was that it would be over soon. Shannon commented that he didn't see just a quartet, but the beginning of a new band. We had a laugh about it. I certainly didn't dwell too much on that thought, and the next day our quartet played our medley.

I remember that when we cut off at the Smackdown, there was a bit of an uncomfortable pause prior to a very nice applause. There was a buzz in the room, and after a short chat while putting our pipes away, we decided it might be worth a shot to get a band started.

I called up a bunch of Colorado Youth Pipe Band "graduates" who had been inactive since aging out, Phil called a bunch of the inactive pipers from the folded Colorado Skye band, and I talked to Darren Marshall about getting a drum corps together, largely made up of retired Fort Collins drummers.

Within 24 hours, we had enough capable pipers and drummers to field a band for competition!

Queen City's First AGM

We met at the Park Tavern for some lunch and drinks, and discussed our goals, strategies and leadership. I suppose that was our first AGM.

Two points were made very clear. Number 1 was that if we were to put our time and money into this band, we would put our focus almost exclusively on competition

repertoire, playing gigs strictly to fund competition. Number 2, the personality of the individuals had to be considered when accepting new members. We have to like the person as much as we like their musicianship.

Finding a New Name

It was around this time that we came up with our name. We knew we wanted something that reflected our city and had a bit of class to it. Queen City of the Plains is the historical nickname of Denver, so we settled to be called Queen City Pipe Band.

Kevin Wisehart of International Pipebanding Branding and former Denver native, did our logo for us. He very cleverly incorporated the Denver city flag into it.



The next week we had our first practice. We used our quartet medley, with the addition of a slow air. We also put together an MSR,

as we had the intention of competing in Grade III.

Requesting Grade III Designation

I knew we had a Grade III-caliber band, so we set about the process of asking the WUSPBA to be put in the grade from the start. It wasn't as easy as just asking for it, and getting it. The Association requested that we prove ourselves through critique at local contests.

We played for critique in three contests in 2011, doing an MSR and medley at each. In our last contest, a very respectable judge vouched for us, and away we went, preparing for the "Real Deal" 2012 season.

Our first real contest was in Las Vegas. We did very well in the medley, taking first of three bands. We did not do as well in the MSR, where we took second. Our next contest was at Pleasanton, where we really bombed -- just tanked it. We knew that we had a long way to go.

Disappointing End to First Season

After the disappointing end to our first season, along with the fact that we had absolutely no money for uniforms or travel, we decided to do local contests only in 2013. We had one band at home to play against, and this would be enough to keep us on our toes.

We used the season to dial in our playing and sound, and to save money for our 2014 goals.

2014: Costa Mesa and Pleasanton

In 2014, our three-year-old band decided to aim for Costa Mesa and Pleasanton. In Costa Mesa we took a second in both the MSR and the medley. Our ensemble won both days.

We were pretty pumped. Our hard work was paying off. We felt very confident that we had taken all the right steps to get this far.

The Queen City Curse

Shortly after Costa Mesa, our lead drummer, Darren Marshall, underwent open heart surgery and was out for the season. Darren has always been key to the band's success, and his loss, even temporary, was a major blow to the band.

We were left questioning whether we should finish the season early, but decided that we should follow through with our plans to compete in Pleasanton.

We suffered more health challenges that summer, and dubbed our misfortunes the Queen City Curse.

Another drummer, Allyn Dorris, had to go in for surgery, while Ryan Balchuck decided to wallop his hand with a sledge hammer. Minor injuries here and there helped us laugh through these major incidents. We even managed to come up with the "Queen City Salute," which reflected some of the injuries.

Progress Despite Injuries

In Pleasanton we took a third and a sixth, with some very inconsistent results from the judges (spreads as far as first and eighth, from what I remember). We knew that Pleasanton was a stiff contest, and we knew the band had a very rough go of it from the "Curse," but we still weren't pleased with the results. The point was made that if we wanted to succeed, we couldn't leave any doubt in the judges' minds. We would not give them any reason to leave us out of the prizes.

We finished the season at home, with four really nice runs in Estes Park. We played our own Grade III contests, along with two "open" contests against the (at that time) Grade II Scots Guards. We swept everything.

As fate would have it, the same judge who vouched for us being in Grade III was back to judge that weekend. He suggested that we could be a good Grade II band with more pipers and drummers.

Growth

All summer long, pipers and drummers were approaching us, and by the time Estes was over, we went from being a 23-member band, to a 36-member band. We doubled our pipers, and added a few players to our already large drum corps.

Invitation to Grade II

The WUSPBA Grading Committee called me soon after, saying that our upgrade was discussed, and if we wanted to apply for Grade II, we could. Looking back to our first meeting in 2011, we made the goal of

becoming the first Grade II band from Colorado, with the goal set for the 2016 contest season. Achieving this a season early was a real thrill for us.

Here we are, preparing for a new grade in the 2015 season, and we haven't even had our fourth birthday as a band.

Band Philosophy

As far as our fairly rapid rise is concerned, it's really simple. We set goals, we make a plan, and we follow through.

The band trusts in the leadership, and the leadership trusts in the band.

Band Leadership

The band is led by myself, P/S Phil Shields, and Lead Drummer Darren Marshall. We don't have a free-for-all of opinions, as we don't like too many chefs in the kitchen. But we do assign duties to those who we feel will make the band stronger.

For example, Lance Dorris does a lot for the band when it comes to the technique side of the piping, and Brad Rokosz helps quite a bit with the bass section.

It would be wrong not to mention our tireless business manager, Christina Marshall. I'm not sure this woman ever sleeps. Christina takes care of the vast majority of the administrative work of the band. She sees our goals and makes the logistics happen.

Importance of Solo Competition

It certainly helps that we have so many players dedicated to success in solo

competition. Determined solo musicians make top shelf band musicians.

Our band gives priority to the solo competitors, as these are the guys that make the band stronger.

How We Practice

We push our members, often beyond their comfort zone, but we like to push them hard at practice. Then, we pull them back in on contest days. This method makes contest days a little less tense for everybody, and focus is just built in at that point.

Winter and spring practices are very focused. We find points, phrases, tight bits of execution, and focus on those issues until they become non-issues. We like to do little bits then piece it together into the big picture.

When summer roles round, we spend more time on the sound, then we play the sets, and we pack it up.

We don't dumb-down the music we choose, and we don't try to follow trends. We play music that we think is classy and timeless. There's a lot of "cheese ball" music being played today in contests, and we just aren't into that.

We also don't make a habit of dropping execution. If it's written in the tune, it's intended to be played.

Importance of Trust and Friendships

As I mentioned before, personality is important to this band. If we don't get along with each other, there will be lots of snarking and ultimately a lack of trust in

each other. We all get along pretty well, and many of us are quite good friends outside of band time. We even have several married couples in the band. Speaking for myself, having my wife Lindsay in the band makes the time spent in the band that much more enjoyable.

A flat-out rule in our band would be: If you aren't enjoying yourself in the band, we don't want you in it. We certainly aren't going to let you try to change it to suit you.

Goal: To Be Seen as a Positive Influence

We don't actively recruit. We let the players come to us, and when they do, we try to encourage them to stay with their current bands in some capacity. This is one way we try help our struggling local scene.

We definitely want to be viewed as a positive influence in our community, and I think we are achieving that image. Between the members of the band, we are teaching in the majority of our local bands. If anybody asks for help, we will give it to them.

Looking to the Future

The original quartet of pipers is still in the band, and up until last summer the band continued to practice in Shannon's back yard studio. Phil and I still pick the music that we like, and we find people we like who are capable of playing it. We are happy to say the Queen City Curse seems to have lifted, and all our members are healthy and back playing in the band.

We have our short- and long-term goals, and we will remain tight-lipped about these until they happen. Hopefully those reading this history of the Queen City Pipe Band will

be interested to see these goals unfold over the years!

Top Ten Reasons Why Not to Stand Next to the Pipe Major

By John Boyden, piper with the Stewart Tartan Pipes & Drums, San Francisco
john@jsboyden.com



One evening on my way home from a grueling band practice, I found myself thinking about standing and playing next to our band's Pipe Major. Seems like when I practiced the

"easy" tunes for the evening I find myself standing across from him in the circle, my sound mixing with the pipe corp. On other nights, when I had practiced "harder/newer" tunes, I found myself next to the PM, or Pipe Sergeant, or in between both! You can guess how those evenings turned out... So I thought about the top ten reasons why not to stand next to the PM.

#10. I may get a stiff neck - I may get a stiff neck from craning my neck left or right, depending which side of the PM I stand. – This is the only one of the ten that doesn't have the PM hearing me play. In a piping circle, everyone should stand facing the center, with only our heads turned toward the PM to follow his fingering and feet

(foot?). My blow pipe is perfect for standing facing forward or right, but when I turn to the left the blow pipe feels too long.

Getting used to playing in different physical piping circle positions makes a piper more confident, versatile and useful in the band.

#9. The PM hears my chanter or drones are out of tune – We spend a lot of time tuning at practice and before competition, always seeking that "one sound" from the band. At practice or before a performance, I may match the PM perfectly. And yet during competition when the adrenaline is coursing through my veins, my pipe's pressure may (will!) elevate and both drones and my upper hand may quickly go out of tune. It takes practice, confidence and control over emotions and physical excitement to play steadily with the group on the march or in the circle. If out of tune, ask for help.

#8. The PM hears my pressure waver as I play – A band's sound depends on both a solid drone and chanter sound, as well as volume. Maintaining pressure through the tune to its cut-off is important. Knowing that my arm can maintain pressure through that last birl and cut-off should be part of my practice routine, always listening to the sound (how about recording your solo practice? Yikes!). Without confidence and concentration you will (not may) lose focus. When that band's "one sound" occurs, you no longer hear your own playing. Practice builds confidence, and practicing your breathing and arm pressure technique properly is key.

#7. The PM hears my chanter drop out – It's that "one sound" again. Maybe the reed is too old and overblowing finally killed it, or it is too stiff and not properly broken in, or

lips are too shot to hold blowing pressure at the end of a performance. Then I'm reminded of why I practice. If the chanter stops on the day of a competition, I may be cut from the circle, or the band may lose a placing.

#6. The PM hears my drones "warble" or cut out

– The band needs the drone sound of every piper. Maybe the drones worked perfectly at home, but because I'm now overblowing (I may be a little excited) or drone reeds are damp, one (or more) drones cut out. Controlling my instrument and having "nerves of steel" to drop out and re-start my drones and chanter is a difficult task in performance or competition. I should practice this in the circle to be prepared for every performance.

#5. The PM hears my drones strike in early or late – Yikes! Controlling my pipes is equal to correctly playing the music. Solidly striking drones is *is* part of the music. Both practice on pipes and bagpipe maintenance must be part of my weekly practice regimen. A band depends on producing one sound, so striking in together is key. No early or late drone sounds allowed! Proper strike- in sounds solid from the start and is maintained. This takes concerted effort and confidence.

#4. The PM hears my fingering mistakes, both tune and embellishment – "Question: What's similar between lightening and a bagpiper's fingering? Answer: Neither strikes the same place twice." The old joke holds some truth. Have you ever been "encouraged" during band practice to revisit your music before the next practice? I have, and on music I've played for years! How could I even mess up on a tuning

sequence? Everyone, from the PM on down to the neophyte piper makes mistakes. When mistakes happen, play through, not wincing, rolling your eyes or making eye contact with the PM. Act as though the mistake never happened, then go home and correct with practice. OK, honestly fessing up to a fellow bandsman helps, too.

#3. The PM hears my "E" strike in, early or late – Even more pronounced than ricocheting drones is a band with ricocheting "E" strike-in. As a band, we practice this many times. That crazy strike-in exercise of repeating the roll-off, strike in, "E" and first four bars of a march, then repeat makes sense to do, but I don't have to enjoy it. The almighty "E" depends on the confidence of each band member controlling his or her pipes and striking in together. Practice marching at home. Start with 10 strike-ins; aim for five good strike-ins in a row and work up from there.

#2. The PM hears me cut-off late – OMG! If practice teaches me nothing, it is controlling my instrument. Ending the tune solidly together is as important as starting together. Cutting off late, or having trailing drones after everyone else cuts off will cost a band. Using drone valves may help (I'm in favor of these, but that's just me), but learning to anticipate the cut-off is key. Cut-off together should be the norm. To hear the PM say "Nice cut-off" should be a rarity, as all cut-offs should be 'nice.'

And the #1 reason not to stand next to the Pipe Major is:

#1. The PM wants to hear me play solo, so he 'volunteers' me to lead on a build-a-band tune. Why is it that I become so nervous when asked to play solo in front of

fellow band mates and PM? My friends are probably just breathing a sigh of relief that they weren't picked, or are concentrating on practicing fingering technique while I play. Learning to play in any situation builds your confidence and makes you a better piper.

Nine out of the ten points have the PM hearing me play. I am truly amazed that the PM can hear what is happening while concentrating on tempo for the ensemble and playing correctly for the pipers to follow. It's not walking and chewing gum that may cause me to stumble, but roll off, march, arm swing, eyes forward, head up,

peripheral vision dress right, strike in drones, "Es" together, playing the tune to the drummers' beat, mark time, turn into the circle, hold *that* dotted note, stop marching, tune transition coming up, "become one" with the PM's fingering.

I value the PM's constructive criticism (most of the time) and his praise and support (all the time). I may sometimes prefer not to be in the PM's watchful look, or having him in ear shot of my playing. But playing next to the PM can only improve me as a piper and musician.

Next practice, I'm standing next to the Pipe Major.

ANAPBA Report

John Biggar, Past WUSPBA President
john@WorkSafeTech.net

Your WUSPBA representatives attended the ANAPBA summit meeting at *Winter Storm*, Kansas City, Missouri, on January 9–11, 2015. This was a centrally located venue hosted by Cliff Davis and the Midwest Highland Arts Fund, saving all the Pipe Band Associations money and time. They even hosted an awesome Kansas City BBQ lunch!



ANAPBA stands for the "Alliance of North American Pipe Band Associations" and your local reps are the WUSPBA people that make the rules easy and consistent for your competition pleasure. Every few years we get together with many of the other 10 Pipe Band Associations to standardize those rules and discuss common problems and how to solve them.

On Friday the attendees from the Executive group and the Music Board group were welcomed by Jeff Mann who serves as President of ANAPBA as well as being our WUSPBA President.

Our first task was to gain consensus on what the separate associations do well and what needs work. This became sort of self-examination of what can be done to help individual competitors by discovering needs and solutions.

I realize that a lot of this can get boring and a bit disjointed as the two groups split up and reported back in joint sessions. A lot of the material was discussed over a 3-day period and recommendations were made. Remember these are only recommendations and the individual associations may or may not adopt them. **This is notice that they might be under consideration at our next WUSPBA AGM.** If any of this is a concern to you, please plan on traveling or sending a representative to Salt Lake City for the AGM.

I have color-coded and reorganized the minutes into areas of interest: Bands, Soloists and General information. This information will be on the final version! These minutes were faithfully recorded by Daniel Schnieder.

This first part is of interest to Pipe Bands:

Proposals to the US/Canada boarder immigration issues facing US highland games
Rob McNeil presented this issue. See the attachment for details. (See attached PDF.)

Central playing registry

One of the things PPBAM is striving to accomplish is fair play. One problem they have is when a player from outside their organization is put on the roster of a band, while still remaining on the roster of an outside association band, for the purpose of unfairly bolstering the bands' competitiveness. Because these changes happen just before competition, games organizers are unable to validate the rosters of bands.

Recommendation

Create a centralized registry that games organizers can use to clarify rosters.

Each association should have a resolution within their own association to provide solo and band roster information to any of their affiliated associations, upon request. All associations must harmonize their roster-transfer rules.

Recommendation:

A player registered with one band may transfer to another band within the period of registration. All transfers must be declared to the registrar within writing at least 21 days prior to the first contest in which that player will compete with the gaining band. Players may transfer only once within the period of registration with the following exception:

A player may transfer to a band due to relocation for education purposes, such as going to college, or military service commitment and then transfer back to their original band for the remainder of the period of registration.

Bruce Cargill, the Convener of the RSPBA grading committee, and John Wilson, the Convener of the RSPBA adjudication panel, joined us from Scotland through online conferencing.

Pipe band grading

Bruce Cargill stated that the RSPBA does not want to be grading bands from other associations, but they will intervene if a band seems to be in the wrong grade.

We discussed the idea of each association certifying band rosters before they are sent to the RSPBA. Bruce said it would help him if the band rosters would include the last band each member played in, and what grade that band was in.

The RSPBA Grading Committee meets in September, November, January, April, and often by email through the summer. He expects a rule change to go through in March to change the deadline for all playing members to appear on a band roster 21 days ahead of a competition. The current rule is 14 days ahead. He also mentioned that the RSPBA requires pipe majors to bring a band roster to each competition.

The RSPBA tune requirements for Grade 4A and 4B bands:

In 2015, 4A will play an MSR: 4 Parts March Tempo, two 2-parted Strathspeys, and two 2-parted Reels. All tunes played must come from the "RSPBA Prescribed Tune List." (The March may be one 4-part tune or two 2-part tunes. Bands may choose Parts 1 and 2 of any of the 4-part Marches offered on the list.)

In 2016, the 4A rule is proposed to change to all 4-parted tunes.

At the Major Championships, Grade 4B plays four 2-part marches from the list of prescribed tunes.

The prescribed tunes for 4A and 4B are posted at <http://www.rspba.org/html/prescribedtunes.php>

Consultative adjudication

John Wilson came online and we discussed the ideas of consultative judging for pipe bands. He said the RSPBA is going to have a pilot this season, using consultative adjudication at two of the Major Championships. Each band event usually has two directors from the RSPBA who oversee the contest details. One of them will moderate the discussions of the 4 judges at the end of each band event, to allow the judges to discuss what they heard and how they evaluated the performances before turning in their score sheets.

Achieving international grading consistency

We recommend that grading standards be according to the world grading standard, which may be evaluated by the bands going to the worlds. Games organizers should be encouraged to provide the opportunities for bands to play up. We recommend that the top two bands in each grade from the previous season, who were not upgraded, may compete up a grade with no chance of prize money and no season accumulation of points.

René Cusson from the BC Pipers' Association Music Board, joined us via online conferencing.

Band topics:

- 1 René brought up the problems of grading new bands that may not have competed before, or not in many years. Other associations have dealt with this as well, and the options of letting the band decide vs. suggesting a grade for a probationary period were discussed.
- 2 Consistency of grading internationally:
A suggestion was made that someone might come up with a standard form to be used for band rosters that could be used to submit band information to RSPBA and other associations.

MIAC recommendation on Drumming Instructor Rule

Change rules so that drumming instructors are not permitted to play lead by 2016 season.

- 3 Discussion of labels for Grades 4 and 5: whether to use 4A and 4B labels.
No recommendation to change those labels.

4 Score sheets:

The Music Board Chairs who were present compared band score sheets for piping, drumming, and ensemble. The sheets that were present have moved in the direction of removing check boxes and allowing more blank space for judges' comments.

Some associations require bands to submit tunes with entries, and the tunes are printed on the score sheets.

Format: some associations are using single-copy-sheets, and are scanning the sheets before giving the bands the originals.

MIAC recommendation

Each association is encouraged to post their band and solo score sheets on their Web sites for the purposes of information for competitors and judges who will be traveling, and to share information among the Music Boards.

5. Band Tune Requirements: The tune requirements are very similar across the continent, and much more so than when we started meeting in 1999.

MIAC recommendation

The associations that have only one medley required for Grade 1 bands are encouraged to change to two medleys as soon as possible.

MIAC recommendation

Associations are encouraged to use the Mini-MSR requirement for Grade 4 bands by the 2016 season as 4 parts of each type of tune, with 2-part tunes permissible.

We discussed the pros and cons of the other requirement for Grade 4 bands being a Quick March Set or a Timed Medley. Many bands enjoy the medley, and we don't want to discourage pipe bands or stifle creativity. The decision to keep the medley as the 2nd option for Grade 4 may have been largely driven by the Grade 4 bands themselves. On the other hand, many Grade 4 bands could use more fundamental work with a Quick March Set. Keeping the QMS would allow bands going to Scotland to compete in Grade 4B to compete at home with their set for Scotland, while bands competing in 4A would be given preparation at home competitions with the Mini-MSR. The progression of learning tunes would be reasonable from Grade 5 to Grade 4 if the rules keep the QMS and add a Mini-MSR; then add a medley in Grade 3. We will revisit this issue at the next summit, after more associations have added the Mini-MSR.

The organizer of the Edinburgh Military Tattoo is inviting any bandsman to come over and play in an organized "Pick-Up" Pipe Band (my words, not his)! Uniforms will be provided. The gig is a month long commitment.

Recommendation

Pipe band associations will check with their bands to see who has full-dress uniforms. The association or ANAPBA will send this information back to David Allfrey.

Transfers and rosters:

The group discussed whether the transfer requirements waiting period in each association applies to a new member who is not, at the time of applying to register for a particular band, a member of another band. Some associations have the waiting period for unattached new members, others do not. Members may try to circumvent transfer rules by removing themselves from one roster, and then having them added to another as a non-attached member.

Recommendation:

A member must be on a roster for at least 21-days prior to competing.

MIAC recommendation

Bands communicating with the RSPBA regarding grading or other issues for trips to Scotland are advised to copy their home associations on all communications so that the home associations may lend support and share information.

Geoff Neigh volunteered to spearhead an effort to create a uniform band roster sheet to share with all of the associations to use to provide the information on band members suggested by Bruce Cargill. His intent is to provide a form that can be sent electronically.

This following is of interest to Soloists, Instructors and Judges:

Recommendation

The music board will look at the instructor program the RSPBA is using to see what the associations can collectively develop in North America. Ian Embelton will have their education director share this with the music board.

Recommendation

That RSPBA and Australia help with the instructor certification program.

Value of Competitive Performance Levels (CPLs)

Many associations are using them, but to a different extent. Manitoba had been using them, but stopped this last year due to inconsistencies in their use. Alberta will be removing them.

Recommendation

Each association should develop score sheets that are congruent across all associations regarding competitive performance levels.

Impact of rule changes across North America

Any rules changes that happen within one association may affect one if not all other associations. It was suggested that we compile a list of rules that differ for soloists and bands across associations.

Teaching topic: Certification of piping and drumming instructors

The consensus of the MIAC is that we don't want to get into the area of certification of instructors at this time, but we do want to consider ways that the associations could help their piping and drumming teachers develop their teaching skills. Workshops for instructors can be a good use of association money.

Rob MacNeil gave us a brief summary of the forum for instructors that was held by the BC Pipers' Association this past November. They plan to hold the forum annually, and are encouraging feedback in both directions between the teachers and the BCPA. Instructors from successful teaching programs in BC and in Scotland presented ideas and strategies, and teaching methods were discussed. With Rob's permission, the agenda and objectives for the teaching conference were emailed to all of the Music Board Chairs.

Judging certification:

Referencing "Recommendations for an Adjudicator Certification and Professional Development Program for the ANAPBA" from January 11, 2003, the MIAC members felt the criteria and objectives were good goals, and are happy to have this document remain available on the Web site. No further recommendations at this time.

MIAC recommendation

All associations are encouraged to use performance level ratings on solo score sheets for the purposes of educating the competitors and giving more information to grading committees.

Solo tune requirements:

We updated the spreadsheets for piping, snare and tenor tune requirements for each association with a Music Board member who was present or online with us.

The following is of General interest:

Executive group discussion

- Level playing field.
 - Huge differences when comparing different association solo rules and requirements.
 - To a lesser degree, this is also a band issue. For example, the G2 medley requirement in Maxville—the time requirement is different. Also, there are different requirements to the mini-MSR that most associations are adopting for their G4 bands.
- Getting kids involved in Scottish activities.
 - North American associations have seen a decline in new, young members.
 - RSPBA has seen growth in members of around 25 percent over the last three years.
 - Exams that kids can use in school to get credit, and as well as a certification.
 - The association has committed a great deal of resources towards education.
 - Promotion has been one of the greatest factors in their success.

Concerns of the associations

- Retention of active playing members and younger children is a concern.
- Reaching grade 1 seems to be a death sentence.
 - Opportunities to compete diminish as a band moves up in grades.
- Lack of grade 2.
- Losing games. Sponsors are not paying much in travel money.

Action items from discussion

How can ANAPBA help?

- Education: If you could do anything right now, what would you do?
 - Put an instructor in every (elementary) school.
 - Start a youth band.
 - Strengthen the existing youth bands.
 - Develop well-qualified instructors. (As a note, the RSPBA has a list of instructors, most who are grade 1 or 2 players who have been certified, who they will provide to bands that need some instruction for a day or two, at the expense of the association. Bands need only provide the venue.)

- Who would put together the criteria?
We could look at what the RSPBA is doing and see what would work, especially the SQA program.
- Standardizing certification and re-certification programs throughout all the association.
- Provide development and continuing education for adjudicators.

Questions

What are the needs of your association?

- 1 Money to allow more programs, especially teaching
- 2 People to do the work
- 3 Training new judges
- 4 Solutions for geographic challenges of large area
- 5 Solutions for border issues between US and Canada

What are the strengths of your association?

- 1 Ontario: organizing large contests
- 2 Midwest: addressing needs of members because the organization is smaller than some of the others
- 3 Alberta: bringing in teachers
- 4 Western US: gathering criteria for grading has improved a great deal

What can we do as an Alliance to help the associations and their members?

- 1 The summit meetings bring energy to take new ideas home. We would like to meet every other year and teleconference on the off years.
- 2 Web sites can be improved to provide more information to the bands, soloists, judges, fans, and committees of invitational contests. Perhaps anapba.org could do more as a model web site.

Importation and transportation of ivory into the United States

Rob presented the issue. See the attached PDF for details.

Recommendation

The Alberta contingent will work together to figure out some guidelines regarding transportation of ivory into the United States, and will forward the results to the rest of the group.

Visitor presentations

The executive group and music board heard presentations from Ian Embelton from the RSPBA, Greg Gordon from Pipe Bands Australia, Mike Flight from Scottish Pipe Band Association of South America, and Brigadier David Allfrey from The Royal Edinburgh Military Tattoo.

Attached are the presentations given by David Allfrey and Michael Flight. (see attached PDFs)

Letter of accord

Mike Flight, of the Scottish Pipe Band Associations of South America, together with Jeff Mann, chairman of ANAPBA, signed a letter of accord between his association and ANAPBA, the conditions of which relate to reciprocity of membership, facilitating the verification of membership status, sharing lists of accredited adjudicators, sharing competition rules and regulations, share programs of education, and encouraging the broader interactions of members of the associations.

Edinburgh Military Tattoo

Alex MacIntyre requested a discussion on current practices of payment to judges for fees and expenses in each association. Most of the associations present were fairly similar on payment for full-day judges, but there was more of a range of practices for half-day judges.

Finances

ANAPBA is funded by dues paid by member associations and operates in the black as most expenses are born by those members.

Officer Elections:

- Jeff Mann was re-elected as chairman
- Daniel Schneider was re-elected to be Executive secretary and treasurer

In Conclusion

Each person at the meeting felt that they had been energized with new ideas that would be useful in their work in their home associations.

The group will meet again September 13, 2015. The next summit will be at Winter Storm, 2016.

After closing remarks from Jeff Mann, the summit was adjourned until next year.