

Words and Music

Spring 2017

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- Meet the Long Beach Pipe Band. Formed in 2013 as the Long Beach Fire Department Pipe Band, the band competed in G-IV at Pleasanton that same year and finished 4th in the Medley, and 6th in the QMM.

effort to keep this association up and running.

Facebook Page Coming Soon

They are now working on getting our Facebook page up so that you can keep up with what is happening around the association. This means I may have to actually get on Facebook myself (which I have held out for as long as I could). Several games have happened and to my knowledge have been exciting and successful. I hope as this new season is upon us that everyone can prepare themselves to make this season their best season ever.

Doing Your Personal Best Every Time

When I say the best season ever what I mean is that you can do your personal best each time you go out.

When I was still teaching high school, I was asked to be one of the track coaches for the school. I was assigned to be the coach for the throwers (shot put and disc).

I remember one young man I coached who wasn't very large in stature, but his heart and effort was immense. He worked harder than anyone else I had ever coached, but at the meets he never fared

Words from the President

By Andrew Morrill, President
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I would like to start by thanking the members of the Executive Committee and the Music Board for all their work and

very well, and rarely placed. He was continually being beaten by guys twice his size and strength. He became very discouraged and wanted to quit. We sat down one day and had a talk about his situation and how he was feeling. I told him that I thought he was going about this thing all-wrong. He enjoyed throwing, but he couldn't compete against the much larger guys. I felt he needed to change his focus and start competing against himself and not anyone else. He needed to try and throw better each time he went out and to work on getting a personal best. He couldn't worry about the other guys, but rather worry about how he was improving personally.

He started doing this, and it made all the difference in the world. Each time he threw, we measured it against his last throw. When he was able to get a personal best, we celebrated as though he had won the event. He became enthused and began to enjoy competing again.

Many of us are in the same situation at this time with our piping, drumming and drum majoring careers. We compete continually but we aren't rewarded with the rewards we would like. How many times has your band or you as a soloist played your very best, but still not placed? Do you get discouraged even though you did your best? Is winning the only reason you perform? Would it be fair if you placed above someone who played better than you did?

Enjoy the Competition Experience

We sometimes get caught up with winning more than just enjoying the experience.

There is so much you cannot control and worry about as a performer. You cannot control the judges' preferences, the ability of the other competitors, or the million little disasters that can occur the day of the contest.

So try and play your personal best and find joy in that while you let the chips fall where they may.

We compete because of the joy our art brings us, and that should be enough. Play for the love of it and everything else will take care of itself.

Good luck this season, and have fun.

Banking and the Branches

Nate Lorenz, WUSPBA Treasurer
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The WUSPBA is looking into the feasibility of bringing some consistency to the banking among branches. To this end, discussion has begun about ways to minimize the impact that the changing of a treasurer brings.

Potential to Reduce Difficult Situations



Giving the main hub of the organization minimal access to branch treasuries could reduce or eliminate difficult situations, such as losing contact with a branch, and make

ongoing transactions, such as funding to the branches, smoother.

If a WUSPBA representative can be given access to each branch bank account, it would help maintain consistency as a Treasurer from a branch rolls off. It would also help the WUSPBA distribute funds to the branches without having to send a check; an electronic fund transfer or e-deposit could be made. This approach would also avoid situations where lost or “stale” checks have to be tracked down from months ago.

Being Interconnected by Using the Same Bank

It would help if each branch were banking with the same bank. WUSPBA uses Wells Fargo, which has a substantial presence and history as well as being experienced with nonprofit organizations. Being able to interconnect the WUSPBA and the branches would be fairly easy with minimal frustrations.

Treasurers to be Contacted

I will be contacting representatives of each branch to see where they do their banking and what their thoughts are about connecting with WUSPBA representative for this kind of access.

Membership Fees

Please review the 2017 WUSPBA fee structure on page 16. These are published in the current WUSPBA bylaws.

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Deadlines

Summer 2017 issue: June 20

Fall 2017 issue: September 10

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Thank you, and I hope this comes as a bit of good news in terms of streamlining the finances of the WUSPBA organization among branches.

Solo Registrations Coming Well

By Lezlie Mann, Solo Registrar
mannlezlie@gmail.com



I'm happy to report that WUSPBA's solo registrations have been going very well and our membership numbers are higher at this time of year than they were at

this time last year.

I really appreciate everyone who has registered for 2017.

I believe that most of you are feeling more comfortable with the new system because I have had very few emails requesting help, but if you do need any help please don't hesitate to contact me.

For Band Registration Questions . . .

I do get questions once in a while about band registrations, which I am not much help with, so if there are any questions about band registrations, please contact Nancy Theriault at band-registrar@wuspba.org.

Good luck at your upcoming competitions!

Meet the New Sanctioning Secretary

Amara Reddick, Sanctioning Secretary
sanctioningWUSPBA@gmail.com

Hello, Piping and Drumming Community,

My name is Amara Reddick, and I am the new Sanctioning Secretary for WUSPBA.

I am not a scary auditor. I am a member of your piping community who enjoys attending well-run games and has empathy for the amount of effort it takes to organize any event, especially one with as many moving parts as a piping/drumming/drum majoring contest.

Since I assumed the position in October, there have been some common errors that I would like to share solutions to, in the hope of fostering a simple, pain-free, time-efficient sanctioning process for the duration of 2017.

Common Misconceptions

Common misconceptions held by games organizers:

1. It is optional to submit all of the forms listed in the sanctioning instructions.
2. I can reuse sanctioning and entry forms from last year as is, or by simply changing the dates, because they worked last year.
3. The sanctioning secretary is blocking my games from happening and wants to see me fail.
4. I can post entry forms on my website and open registration prior to being sanctioned.

If you can avoid the errors listed above, the sanctioning process is much easier for you as the organizer, for me as the sanctioning secretary, and for the competitors and bands attending your games.

To avoid sanctioning problems:

Submit All Your forms at the same Time

Submit all of your sanctioning forms at the same time, if possible. You cannot be sanctioned unless I have seen all of your forms. This includes entry forms.

All of the tools you need to complete the sanctioning process are listed on the WUSPBA website, either at <https://wuspba.org/sanctioning/> for the sanctioning forms or at <https://wuspba.org/rulesbylaws/> for the most current contest rules.

Remember, if you need any help at all, I am available at sanctioningWUSPBA@gmail.com, or you can ask your local branch president, whose email addresses can be found from the home page of the website www.wuspba.org in the "About" drop down menu under *either* "Administration" or "Branches," if you know your branch, because those can change as well as the rules.

Rules and Forms Change

Rules change. So should your forms.

The requirements for becoming sanctioned are subject to change *annually* based on what happens at the WUSPBA Annual General Meeting (AGM).

For example, at the 2016 AGM, there was major restructuring of both the Drum Major and Tenor Drum competition classes.

Of the 13 events already sanctioned for 2017, only one has submitted their sanctioning request with this change reflected accurately on all of the forms. This is precisely why we have sanctioning -- so that WUSPBA can ensure that events are aligned with the current bylaws and contest rules, and so that association aggregates can be computed with ease at the end of the year.

If a contest has a non-sanctioned event, (i.e. having tenor grades 5 through 1 this year), then the competition data cannot be used towards the year's tally for overall winners.

So it is very important as an organizer or a potential organizer that you attend the AGM or review the minutes/updates posted on the WUSPBA website. WUSPBA also uses this quarterly newsletter to feature reports from officers and important information that may support your organizing efforts.

Your local branch president is also a great resource if you need any support or clarification on the bylaw changes.

The Sanctioning Secretary Position is Supportive

I would like to be supportive; I am not trying to stop you from getting sanctioned.

The role of the sanctioning secretary is to support the games' organizers in getting sanctioned and hosting an event according to our bylaws.

I am available to assist by email or phone.

I am also a human being who is volunteering my time, so please be understanding if you catch me at a time during which it may take longer than you would like for me to respond to your emails or voicemails.

And while you are being empathetic...

Patience Helps!

Please be patient with posting your entry forms available until they are approved.

True story: old forms have been made public to potential attendees, and people panicked. Years in which contest rules change are more difficult for organizers, who have to be on top of not only organizing the hundreds of other details in running a game but also WUSPBA contest changes. In addition, this year in particular, game organizers have to navigate technical issues with me with getting the corrected forms from the site.

So please be patient, and do not make entry forms available until you are sanctioned.

Thank you to all 17 of you who have done this dance with me this year. I applaud you and appreciate all of your efforts!

To Recap

1. Please complete and submit ALL sanctioning forms, it saves time.
2. The rules may change every year; please consult the AGM minutes.
3. The sanctioning secretary is trying to foster your successful sanctioning. Clarification

questions are better than guessing in getting things done quickly.

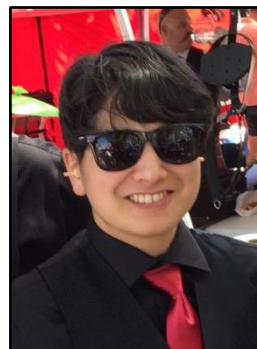
4. Please don't post anything on your website prior to sanctioning, as incorrect entry forms can lead to panic and confusion, and on the day of your contest you may have other things to do.

As the Sanctioning Secretary I look forward to working with you, and as a pipe major and WUSPBA representative, I look forward to attending your events.

Happy organizing!

Northern Branch

Suzan Karayel,
Northern Branch President
wuspbanb@wuspbanb.org



Competition season is upon us! The first two Northern Branch contests, both indoor winter-time solo piping competitions, have already come and gone.

6th Annual Redding Bagpipe Competition a Great Success!

On March 4th, I attended the Redding Bagpipe Competition for the first time. The event is the largest indoor solo piping contest in the Northern Branch, held at the Red Lion Hotel in Redding, California.

Its principal sponsor and organizer is the Saint Florian Pipers Society, a nonprofit organization formed by volunteer pipers as well their friends and family.

This year, the competitions included events up to Grade 1, and the judges were Liz Tubbs, Ken Sutherland and Jack Lee.

I cannot express how pleased and impressed I was with this event. With 40 competing pipers in attendance, it was organized and professional, and yet simultaneously friendly and hospitable. The competitors hailed from Northern California, Southern California, and even from out of state. The day after the contest, the judges put on various workshops with topics ranging from bagpipe setup to musicality to effective practice strategies. All in all, the Redding Bagpipe Competition was just a downright pleasant experience, and one that I would highly recommend to solo pipers throughout WUSPBA next year!

Upcoming Contests

Spring brings the beginning of the outdoor and band competition season:

- April 1 – Northern Branch Solo Contest at Ardenwood Farm, Fremont, CA
- April 29-30 – Sacramento Valley Scottish Games, Woodland, CA
- June 3 – Modesto Scottish Highland Games, Modesto, CA
- June 10-11 – Mother Lode Highland Games, Plymouth, CA

Keep Up With the Northern Branch

For more information and regular Northern Branch updates, including same-day or next-day (unofficial) contest results:

Branch Website – www.wuspbanb.org

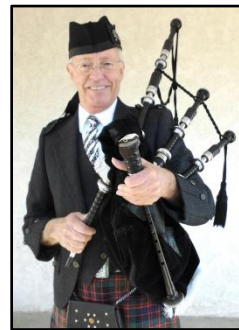
Facebook –

www.facebook.com/WUSPBANorthernBranch.

Report from the Piping Education Commissioner

John Eric Partanen, Commissioner of Piping Education

aultblackpart@gmail.com



Use of the Piping Education program continues in the Bakersfield area, with two piping students earning Ceol Beag certifications for Levels 3 and 4.

Earning his Level 4 Certificate in Ceol Beag, (Light Music), is Jon Marstall. The Level 4 Certificate in Ceol Beag has the piper performing at the Grade III Competition Level. Congratulations to Jon Marstall.

Earning his Level 6 Certificate in Ceol Beag, Travis Combs. The Level 6 Certificate has the piper performing all of the tune requirements and at the Grade I Competition Level. Congratulations to Travis Combs.

Both of these young men are also currently working on Certificates in Ceol Mor and should have these requirements completed in the near future.

Instructors and Pipe Majors are encouraged to make use of the WUSPBA Piping Education Programs. The programs in Ceol Beag will help pipers advance and improve their skill levels. Similarly, the programs for Ceol Mor will as well.

For more information on the WUSPBA Piping Education programs, please contact John Eric Partanen by phone at 661-817-5950, or by email (above).

Meet WUSPBA Judge Tom Foley

A native of Glasgow, Scotland, Tom took up pipe band drumming at the age of eight and advanced through various juvenile bands to reach competitive level with the award-winning Rolls Royce Pipe Band in Scotland.

After moving the United States in 1976, Tom became lead drummer of the original Los Angeles Police Department Pipe Band and later of the Los Angeles Scots Pipe Band.

Tom's good nature and his certification as both an A-level drumming judge and an A-level ensemble judge make him a favorite of games across the WUSPBA.

Chair of the Music Board's Adjudication Committee and mentor to developing judges, Tom also teaches and conducts drumming workshops for developing pipe bands.

Tom and his wife, Jo, have two sons who are talented drummers. And, Tom proudly reports, they have a grandson who is piping with the Robert Malcolm Grade 4 band. "Finally," he says, "a piper in the Foley family!"

**The following is reprinted from a 1993 issue of Words & Music;
Interview by Andrew Lenz**



Tom Foley is a WUSPBA Circle of Honor member and senior drumming adjudicator. In 1993, Tom took time from his busy schedule to answer interview questions from Words & Music:

What have your personal successes been in competition?

As I have said previously, I was never very big on solo competition. Winning the best drum corps prize now and then did it for me.

Most people know you have family members who are also part of the piping and drumming community.

Yes – both my sons, Joe and Steve are drummers. Steve is bass drummer with the Grade I LA Scots band and has won the Best Bass Section award twice at the World Championships, at both Grade II and Grade I events. He also won the “Lord of the Todd” invitational in Glasgow this year prior to the World’s. Perhaps the less said about that the better. You can see him and his “team” on YouTube. Great fun!

Joe, like Steve, has been with me in each of the California bands I was in and was a member of the 1997 Grade II World Champions LA Scots. He is a knowledgeable and well-respected adjudicator in his own



right. Joe took over instructor and lead stroke duties for the Grade IV LA Scots when that band was formed from the nucleus of the San Clemente Scots and has done an excellent job. The drum corps has been virtually unbeaten here in the States and did well in Scotland this year. The band won their qualifying heat at the World's (no separate drumming placement). The drum corps was first out of twenty-eight Grade IV bands at Bridge of Allan and second out of sixteen at North Berwick.

Are you judging solo, bands, or both?

Both. I am also on the panel for Ensemble.

What portion of the judge's exam did you find the most difficult, and why?

None of it was really difficult per se, but the "trickiest" sections for me were the aural identification of time signature and type of tune, e.g. hornpipe, march, etc. also the requirement to listen to someone play a couple of bars of a setting (composed on the spot) and write it out accurately.

Do you prefer anything of the solo competitors? (e.g., salute, glengarry, being addresses as "sir"?)

I certainly like to see the competitor dressed properly and while I don't require to be addressed formally, I do like to be acknowledged – make eye contact. I like to greet soloists when they come up to the table and usually ask a couple of simple questions intended to put them at ease. I also tell them to "take their time" and go when THEY are ready.

While on this point, I expect the soloist to set the tempo and count themselves in – too often I see lower grade competitors hamstrung by a piper who may not have the same idea of the tempo to be played by that specific competitor. I usually remind them that it is THEIR performance I am judging.

What is your take on judges judging their own students? How would a judge keep from being biased?

That's a difficult one and very much depends on the individual. It is difficult to avoid judging one's own students (or relatives) in our fairly restricted area. I don't believe that we have had any real issues from this. In general terms, if the judge can be, above all, consistent in his or her comments to all players or bands, and take care to be objective, there should be no problems.

What do you favor most in the criteria upon which you judge? (execution, sound, expression, etc.?)

That's an interesting question and one that we address in the professional development seminar prior to the exam. The answer depends a lot on what grade is being judged – as you might expect, more is expected of the more advanced players.

The format of the score sheet invites comments on tone, tuning pitch, etc. and there are certainly times when comments are required, mostly in the lower grades but I'd have to say that corps nowadays are doing a good job of tuning their instruments. Great snare and bass tone used to be what you heard mostly from the Scottish, Irish and Canadian bands, but our bands really show up well tone-wise when they go overseas.

Keeping in mind that the lower grade drummers and drum corps are in many cases struggling with execution problems and may not have completely grasped the idea of FLOW in the music, an expressive performance is often a very pleasant surprise. So too is a cleanly executed performance. It goes without saying (but I'll say it anyway) that execution problems can play havoc with ensemble, e.g. separation, uneven volume and so on.

In the higher grades, these problems should have been ironed out and certainly well understood. Good solid, smooth, opening rolls and an introduction to the opening tune that stays in tempo and together is the first hurdle. Then the composition and use of dynamics and expression become more important criteria. Musicality wins out.

Have you found biases existing in judging bands and/or soloists (e.g., band dress/deportment...perhaps name or reputation?)

I can't say that I really have encountered judging biases here in the US. We hear about them overseas where commercial interests tend to insinuate themselves into the scene.

Regarding the effects of band or soloist "name" or reputation – these characteristics are usually earned over a period of time with successful performances. Much is expected of such bands or individuals and when they appear in competition they are expected to play as well as always. I suspect that this may come into play now and then when foreign bands or soloists show up at contests abroad and where the homeland bands compete with each other all the time.

We understand that you judge outside of the WUSPBA quite a bit.

Yes, over the years, quite a bit. I have judged more than once in Alaska, Florida, Missouri, Illinois, Texas, New Mexico.

Years piping/drumming?

I am now considerably "over 21" and I first played with a band at the tender age of 8 years old. It was a local Boy Scout band and it wasn't much even for those days, but it sure felt great to cart that huge rope tension calf head drum around the neighborhood – that would be the Gorbals in Glasgow. The sore leg from the drum bumping against it was just a "trophy"

Another neighborhood band which is still going strong to this day was the Saint Francis Pipe Band and they were quite a bit better with better equipment, better gigs, and better instruction. I soon joined that band and stayed with them until I started work at 15 and later "discovered" the works band (Rolls-Royce) and had to work my tail off to make the corps.

As I got older, I developed a keen interest in the other kind of drumming, namely jazz,

and at the age of 19, I started to take formal lessons from the legendary Glasgow drum teacher, Lester Penman. Without a doubt, Lester's most famous and successful pupil was Andy White –also a pipe band drummer and at one time a member of Alex Duthart's B-Cal pipe band. Lester taught in an open forum on the top floor of a residential tenement building. If you screwed up, you did it publicly. Enough said?

He was a great teacher and instilled a confident style of playing. I was off, and around the age of 21, left pipe bands behind, I thought. A couple of years after we moved to California, a friend introduced me to the fledgling LAPD band – Jimmy McColl, John Massie, a very young Scott MacDonald and Eric Rigler, etc. and I was back in it. Interestingly, many of the drummers going at that time had not been exposed to written scores so that was a little teaching job right there.

In the late 80's if memory serves, a number of us left the LAPD and joined up with what became known as the Beach Cities Pipe Band and later morphed into a regeneration of the "old" L.A. Scots. I continued as lead stroke for the first season under Scott Ruscoe as P/M then stepped aside to allow son Joe to move up. My other son Steve was a tenor drummer at that point.

I retired from playing at the end of the 1996 season, so to answer your question, taking all of my drumming career into account, that makes 51 years with 31 of those years involved with pipe bands.

Most influential instructor/band experience?

Given that I've been around for a wee while, I need to mention a man that very few people here will know, but I encountered him when I showed up at my first Rolls-Royce pipe band practice and was staggered to hear drumming played the way he was doing. I refer to the wonderful Willie Paterson. Willie is always in the list of top, influential drummers, and in the 50's (yes, the 50's) was one of the revolutionary players. He was the Rolls Royce band's lead stroke for a while before he retired. Boy, did I have to work to make that corps!

I had the privilege of knowing the great Alex Duthart, oddly enough through my jazz work, and in later years when I started working with the LAPD band, Alex was very helpful with material and so forth.

Another unsung hero in my book is John Moneagle. John at one point was lead stroke with Vale of Atholl and various other bands and still plays at the Grade One (lead stroke level) in Scotland,. John was and is a great teacher and a generous soul into the bargain. He helped me more than he knows – or maybe more than I know.

Best judge experience as a soloist?

I was never very much into the solos in the U.S. and I don't really remember many details from back in Scotland. It seemed that getting the corps up to speed here was always more important and time consuming, but I remember playing solo

and band for the marvelous John Fisher many years back. John's sheet was a model of constructive criticism and clear expression of his thoughts and I have since tried to emulate that.

John was the first judge I ever encountered who really stressed the importance of observing note values as a way of holding a performance together. It seems obvious, I know, but it cannot be over-emphasized. Alex Duthart (surprise, surprise) was a great advocate of that point and I gather that Richard Baughman (LA Scots) does likewise in his teaching.

Worst judge experience as a soloist?

Nothing comes to mind here.

Funniest moment while judging?

There have been a couple of incidents over the years, but if I had observed this one instead of being the central character, it would have been hilarious. I had just gotten set up to judge solos at San Diego a couple of years back. The drumming events always seem to be on the side of a hill and the judge ends up tilted sideways - picture that. Out of the blue, on came the sprinklers - big suckers. It took some time to restore order, dry out the score sheets and the judge, and regain what dignity I had left!

Why did you become a judge?

It wasn't a deliberate decision. It was in the early 80's and I was lead drummer with the Los Angeles Police band at the time. Bill Merriman invited me to judge at Corte Madera and apart from getting Michael and Kathleen Braten mixed up (how is that possible, you ask) in a solo event, and

maybe relieving Bill of too much of his "hospitality", it went pretty well and that was my name on the books, so to speak.

I really considered the adjudicator's role then, and still do to this day, as an opportunity to teach. I have never been happy with the idea of writing a few lines on a sheet that don't say much about the performance and give no guidance towards improving as an individual or as a drum corps. I'm inclined to write quite a lot, especially for the lower grades, where help is usually required somewhere. Every so often I'll see a specific performance improvement and hope that it was my comment that made the difference.

And so that you pipers don't feel left out, here's a joke from Tom . . .

The scene is set in the trenches of France during WW1. A Scottish regiment has been pinned down for weeks until some decision is made on exactly how to cross the machinegun-filled, no man's land to reach and overwhelm the German trenches.

Eventually the order is given to go over the top and "get in amongst them"!!

The duty piper is called to head of the line and on the "Charge" command the proud strains of Hielan' Laddie rang out. This was followed almost immediately with the rattle of machine guns and many casualties.

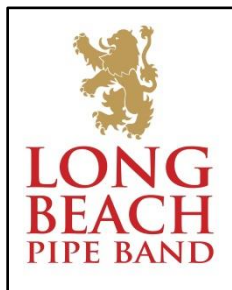
Not to be deterred by such trivialities, the next batch went over the top to the wavering strains of "The Barren Rocks". Same result.

Just as the third wave of brave laddies was about to rush into the gunfire, a plaintive cry came from further down the line ... "Hey piper, any chance you could play something they might bloody like?"

My two favorite things in that regard are where some young player approaches me for an explanation of a comment and leaves with an obvious understanding of the point being made, or where an experienced lead stroke meets me in the bar (excuse me, tearoom) after a contest and says something to the effect that the score sheet was spot-on. These things do happen honest! I always try to say something positive about the performance.

Meet the Long Beach Pipe Band

By Pipe Major Davey Armstrong
daveydapiper@gmail.com



Late in 2012 an idea was presented to the Long Beach Fire Department.

The notion was to develop a pipe band to compete in WUSPBA games and be

ambassadors for the Long Beach Fire Department. The band would also play at public events like Fire Academy graduations, parades, and memorials.

The Fire Department was interested in the prospect, and the wheels were put into motion.

Birth of the Long Beach Fire Department Pipe Band

By early 2013, with the support of local sponsors -- Legends, The Boathouse and The Auld Dubliner -- band members were being recruited by PM Davey Armstrong

and the Fire Department provided a practice location.

The Long Beach Fire Department Pipe Band was in full swing!

No Kilts, No Drums, No Chanters!



Practices began on pads and chanters, and competition sets were selected. There were plenty of musicians, but no equipment! It is tough to compete when you have no kilts, no drums and no chanters.

Fortunately, donations by some very good friends of the band helped us secure chanters and drums as well as used kilts from a band in Canada. We had everything we needed to put the band out on the competition field.

Debut at Pleasanton in 2013

So at the Pleasanton games in 2013, the band made its competition debut. We went through the warm-ups and had two very solid runs for the first time out.

With 10 bands in Grade 4, the band finished 4th in the Medley, and 6th in the QMM. This

was rather encouraging for a brand new band.



But the main accomplishment was not in how the band placed, but that simply being in the circle as a band was so satisfying. We enjoyed the games, time spent hanging out as a band and with other bands, and developing friendships.

With eight pipers and six drummers, we were thrilled to be the Long Beach Fire Department Pipe Band and competing in Caledonian Club of San Francisco Games in Pleasanton.

Competition was now in full swing! The band continued to travel to competitions across California and to participate in several community events, parades and various Fire Department proceedings. We had very successful 2014 and 2015 competition seasons, winning many 1st place finishes and several aggregate prizes.

Promotion to Grade III

Lots of practice and hard work paid off, the band won the 2015 Aggregate Band Championship award for Grade IV, and was promoted by WUSPBA to Grade III.

At the end of 2015, the Fire Department required the band to move from our practice location, and did not have another location for us, so the band was forced to find its own practice location.

Name Changed to Long Beach Pipe Band

So, sadly at the end of the 2015 season, the band moved on from the Fire Department, and changed our name to the Long Beach Pipe Band.

We were very fortunate however that one of our pipers is a professor at Long Beach City College, and the band secured a fantastic practice location at Veterans Memorial Stadium in Long Beach.

Milestone Brings Challenges

Changing grades brings a new mindset to any band. Achieving the Grade III status is a milestone, but our band has had the typical personnel movement most bands experience, and that can make maintaining Grade III status a challenge.

Still, we are optimistic that with new players come a new ideas and experiences, and it will be interesting to see the band evolve and grow.

As the band moves through the 2017 season, there have been personnel changes, funding challenges and other obstacles to overcome. Fortunately, we have a committed core group, new players are coming in, our support system that keeps getting stronger, and the band is continuing to compete at the Grade III level.

Goals for the Future

The goals for this year and into next are to continue to develop existing players and bring in new personnel. Growing the band is essential to future success.

We might have some opportunities to begin chanter and drum lessons at some local schools so as to continue to grow the band.

Practice Routine

Currently the band practices Saturday mornings at 9:00 a.m.

Our usual routine is to start with pads and chanters. We run through the competition sets and go over trouble spots, and then it is onto the pipes and drums.

We start with sectional time apart and the band regroups and spends an hour or so working on sets, breaks, transitions, and any areas that need extra attention. The last 15 minutes of practice are spent on attacks and marching.

A Selective Passion

Pipe bands bring an opportunity for great friendships.



There is something about the piping community that is like none other. It's a selective passion, and one that not every musician can relate to. Where else could you find band members gathering at the PM's home in the wee hours of the morning every year for a World Championship viewing party?

It all comes from loving the music and challenge of playing these instruments.



There is a family environment that makes participating in a pipe band fulfilling. Solo piping has its own rewards but there's nothing quite like making great music in a group of talented musicians. It's a remarkably rewarding experience.

If you are interested in joining the Long Beach Pipe Band, feel free to contact PM Davey Armstrong at daveydapiper@gmail.com or check out the band's website at www.lbpb.org.

WUSPBA Membership Fees
From the WUSPBA Bylaws

Band Membership Annual Fees

ACTIVE MEMBER BAND	JUVENILE BAND	ASSOCIATE BAND
\$300	\$50	\$40
Due by Jan. 15	Due by Jan. 15	Due by Jan. 15
Late registration \$400	Late registration \$75	Late Registration \$60
Any band located within the WUSPBA and competing in grades 1, 2, 3, 4 or 5	Any band located within the WUSPBA with all but one member who must be 18 years or younger	Any band located within the WUSPBA that does not plan on competing during the year

Solo Membership Annual Fees

SOLOIST	ADJUDICATOR	GAMES SPONSOR	ASSOCIATE MEMBER	LIFE MEMBER
\$25	\$25	Games sanctioning fee paid for previous year's contest	\$25	N/A
\$10 each additional immediate family member living at the same location	\$10 each additional immediate family member living at the same location	N/A	\$25	N/A
January 15	January 15	January 15	N/A	N/A
Late fee per member \$10	Late fee per member \$10	N/A	Late fee per member \$10	N/A