

Forty-Year History of the EUSPBA
1964-2004
By Roderick MacDonald

After reading the letter of current president, Albert McMullin in the 2003 Fall issue of the Voice, it was evident very few people knew the history of the EUSPBA. With this in mind, research of the past forty years of paperwork regarding the EUSPBA began. Being present and active from its embryonic condition it is a privilege to share with you some of these memories.

This association was born in 1964 as the United States Pipe Band Association and at that time represented a group of bands whose primary interest was in establishing uniform standards of judging. The leading figures in this effort were George Bell, Robert Gilchrist, John Murray, MacLean MacLeod, and Duncan McCaskill. The association's constitution was patterned after the SPBA constitution (now known as the RSPBA) adapting it to the needs of this young organization. Through the next eight years it remained an association solely of bands and concerned itself with those factors affecting band competitions. However, in 1972, a completely new viewpoint was taken and the association, while expanding its activities into all phases of piping and drumming, changed its name to the Eastern United States Pipe Band Association to more correctly reflect its area of influence. As more and more piping and drumming experts became intimately involved, the programs and changes that evolved brought about a remarkable increase in the number of competitions at various games. Prominent in this newer approach was the conversion of Band Grades from A & B (and sometimes C) to the same four grades (I, II, III, & IV) that were currently used in Scotland and Canada. Not only were the grades established, but also all competing bands had now been assigned a grade based on at least a full season's performance in such a manner that they would fit the same grade in either Canada or Scotland.

A comprehensive program was developed in 1973 to expand the judges' panel. The judges panel at that time included for piping: George Bell, Jack Chisholm, Robert Gilchrist, Sandy Jones, James Kerr, Donald Lindsay, Roderick MacDonald, John MacFayden, Reay MacKay, Seumas MacNeill, Duncan McCaskill, Sr., Hugh McInness, William Palmer, Col. Neil Ramsay, Stuart Robertson, John Sabiston, Thomas Shearer, John Wilson, Hamilton Workman. The drumming judges were David Armit, John Bosworth, Alex Colville, John Hall, John Kerr, Jim Kirkwood, Norman MacLeod, James McSwiggins, Ernest Rookard, and Drum Major was John Moon.

Many things were established in 1973:

1. Sandy Jones was elected Chairman of the Advisory Committee. This committee was made up of Pipers: George Bell, Joe Brady Sr., Robert Gilchrist, Donald Lindsay, Roderick MacDonald, Duncan McCaskill, Jr., Robert Mitchell and John Nesbit. Drummers: Sandy Graham, John Bosworth, John Hall, Jr., Norman MacLeod, Hugh Lennan and Sammy Hall.
2. Roderick MacDonald accepted the position of Membership Chairman.
3. Competition, a criterion for individual piping was established which included an open and an amateur class. The introduction of Open Grade II was designed to bridge the gap between the amateur and the top-level open Grade I category. Amateur piping was divided into four grades based upon level of achievement and not upon age. The phrase "Stages not ages" as stated by Roddy MacDonald was coined.
4. A competition criterion for individual drumming was established on a parallel basis to the piping classes and grade. The Open Grade II category was not instituted until 1974. Drummers would now have two pipers if desired.
5. A new scoring sheet for bands and individuals was introduced. This scoring sheet was one of the truly top accomplishments of the Association. Donald Lindsay volunteered to work on the score sheets and did a brilliant job. All competitors enthusiastically approved the new form. Seamus McNeill, Principal of the College of Piping in Glasgow, Scotland, said it was one of the best forms of this type he had ever seen. Ontario PPBSO also adopted a similar score sheet to meet their needs.
6. The EUSPBA Bulletin was introduced but was sporadic in issue but well received. New ideas to insure its continued publication were discussed by the Advisory Committee. Fred Wolff accepted the job of Editor.
7. Individual competitors were not assigned rigid grades for the 1973 season but were offered guidelines to assist them in finding their proper level. All data from individual competitions was tabulated for the 1973 season and that data was used in a new rating system.
8. The EUSPBA officers met with, or had correspondence with, all Games Committees of the EUSPBA sanctioned games. In addition, contact was made with other games committees to aid them in setting up proper standards of competition.

9. EUPSBA officers were in attendance at all but one sanctioned games, and assisted in administering the new program of the EUSPBA.
10. A committee was set up to review the Constitution of the old USPBA and introduce the changes necessary for the new EUSPBA. Ed Krintz, took this task on and spent hours of research and hard work bringing our By-laws up to date and current.
11. A new judges training program was established, chaired by Donald Lindsay, consisted of P/M George Bell, P/M Bob Gilchrist, and P/M Roddy MacDonald, and was approved with a commitment to advance it further. As a part of this program the advisory committee would temporarily serve the function of the “joint evaluation committee” called by the program. Scoring Sheets of trainee judges would be of a different color from the regular score sheets.

Implementation of the judges program was started in 1974 and looked for considerable expansion of the number of the apprentice judges during the coming season.

In the area of solo competition, the greatest changes had appeared. The concept of competitive events based on the age of the competitor had been completely discarded and replaced with a grading system that represents stages in the development of piping and drumming skills. A unique feature of the grading system was the division of the Open Class (sometimes referred to as “Professional”) into two grades, thus, had an “Open-Grade I” and an “Open Grade II” category. This Open Grade II was designed to give competitors leaving the Amateur Grade I rank an area of competition still somewhat sheltered in that they did not immediately have to face the masters. You may note that in Scotland where the number of competitors in the open solo events had reached large proportions, there was considerable talk of dividing this group into sub-groups. This was already anticipated and provided for this very situation.

The Amateur class of performances was also subdivided into grades (I, II, III, IV) where grade IV was a chanter competition and Grade I the top level for Amateur competitors. Whereas today, there are Grades I, II, III, IV, and Grade V on the chanter. Both “Amateur” and “open class” Piobaireachd competitions were offered at all sanctioned games. Through the years a sanction package was developed and sent to the games that agreed to run their piping events following the Rules of the EUSPBA. It has been the position of the EUSPBA from its inception that we would not dictate to the games as they do in Scotland and Canada, but give them the guidelines by which they would be sanctioned. Having judged at many games throughout the association the sanction package

has helped to preserve the uniqueness of each games while not compromising the educational work of the EUSPBA and the consistency in the competition requirements. The concept of sanctioning the games was a device to assure all competitors that regardless of the games location and sponsoring, they would find a place to compete within their own grade. The response of both the games sponsors as well as the competitors had been overwhelming. The association received inquiries for a full description of the program from games as far distant as Chicago, Texas, Colorado and Florida, while the use of the adjudication forms had spread to the West Coast (USA).

To both reinforce the association's efforts to improve the standards of piping and drumming and also to give recognition to those who compete a successful season, an evaluation system was developed which generates a numerical representation of a season's performance. The EUSPBA at its annual general meeting awarded trophies to the top four performers in every grade of competition. The awards program extends to include drum major, pipers, and snare drummers. Tenor and Bass drum competitors were not included at this time.

An amateur solo piping competition had been established as an annual event and was currently scheduled for the third Saturday of May. This championship competition was organized and conducted by the Association and appeared as the feature event of the "Highlander Day" in New Jersey.

The plan for such an EUSPBA sponsored championship while still tentative was taking firm shape. The EUSPBA in searching for ways and means of conducting an Amateur Championship had been offered the opportunity of holding this competition at the Governor Livingston High School in conjunction with (and as a feature of) their "Highlander Day" on May 25, 1974.

The Competition was solely the affair of the EUSPBA and under its direction and organization. The EUSPBA would determine all events to be conducted, determine all criteria for participating and would provide all judging.

The "Highlander Day" committee had also offered to donate as much help and equipment as may be required in conducting this competition. Further they would donate all medals, provide meals for judges and officials, and, above all, they were seeking ways to guarantee that enough gasoline would be available so that judges might be able to return home. That was the year of the energy crisis. Some of you may remember the long gas lines.

May we note that Duncan McCaskill, the guiding mentor and strength of the association, had retired from the presidency in 1974. He was, however, designated as President Emeritus for life.

Times were tough in the early years. The Annual General Meeting of the EUSPBA was the Associations major meeting of the year and normally included election of officers and Advisory committee, announcement of band grades and reports by various chairmen on the year's accomplishments. This meeting was scheduled for Saturday, February 16, 1974 in Newark, Delaware, but as call after call came in on Friday – all with the same message “no gas” – it became acutely apparent that there could be no meeting. A telephone network caught nearly all who might otherwise have made the trip. Our sincere apologies went to P/M Charles Faddis of the MacDonald Pipe Band who did not get the word and flew in from Pittsburgh.

To actively continue all EUSPBA functions, a temporary procedure was established that continued until the energy situation changed.

Duncan McCaskill, president, asked that all officers, all members of the Advisory committee and all committee chairmen continue their present functions. If anyone could not do this they were to notify Duncan. The EUSPBA officers that could meet together did so and carried on with implementing decisions already made.

Any new decisions or procedures were made by presenting the question or proposal to the Advisory Committee through the mail for their consideration to either approve, disapprove or propose any alternative suggestion. The consensus of opinion so garnered would decide the issue. A very rapid response would be essential to the continued successful operation of the EUSPBA.

The 1974 AGM was changed to November 23 & 24, 1974, at the Stouffers Valley Forge Inn, Valley Forge, PA. Meetings of the advisory committee, competition and Sanction requirements, judges meeting, and games committee meetings were held on Saturday and the AGM on Sunday, which included the treasurers report, membership committee report, report by the convener of the Advisory Committee on the past two years, presentation of the constitution as recommended by the Advisory Committee, grading of individuals and bands and the new slate of officers, Roderick MacDonald was elected President. Under the proposed new constitution the voting procedures will encompass voting both by bands and by individuals. For a band or individual to be able to vote they must have paid their membership dues for the 1974-year. There was also a presentation of the rating system used to determine the overall standings for both

bands and individuals for the year. On Saturday evening there was also a presentation of awards and Ceilidh.

The EUSPBA progressed from a somewhat provincial group operating within a 300-mile radius from New York City to an area encompassing about half of these United States – no mean achievement, thus, creating a solid foundation for others to build on. Blessed with enthusiasm and knowledge of the competitive field, being unburdened with restrictive rules from other affiliations, this association was able to effectively address the particular problems encountered by the competitor at contests in the US. The often-maligned body – the Advisory Committee overcoming hazards of distance and time, this committee created a most workable and practical competitive system. Indeed, other well established Associations have been pleased to emulate many of the original innovations. The executive committee, in turn, had been responsible to the membership for following through on the compliance and administration of the rules as well as its more mundane duties.

As time progressed it was found that the theoretical aspects increased and Games “acceptance” of the new system was deemed to be advantageous – it was a matter of pride to bear the title “sanctioned by the EUSPBA”.

From an organizational viewpoint the popularity of the movement and the increase in membership brought its attendant headaches. Now too large an area for practical management, it became obvious that regional differences could best be handled by regional committees. Hence was born the Branch concept – each an entity in its own right whilst still under the aegis of the parent body.

The Branch Guidelines were adopted in 1977 and the branches were implemented in 1978. There were 4 branches that received charters, which encompassed the area from Maine to Florida. There were 70 bands and 600 individual members.

These were: NY/NJ Metro, Northeast, Southeast, and Chesapeake Bay. The Southwest Branch was approved in 1982 to make five branches, but in 1994 merged with the Southeast Branch. The Delaware Valley Branch came into being in 1985 and changed to Central Branch, and in 1994 Central and Chesapeake Bay amalgamated to become the Mid-Atlantic. In 1996 the Southeast changed its name to Southern. In 2003 the Ohio Valley was formed and a new Southwest branch was formed. In 2003 residents of the State of Florida applied for a branch.

One of the prime advantages of being in a “young” organization is that it did not have to contend with established traditions but could instead deal with change as

circumstances and progress indicate that change is necessary. In the early stages of all these changes the membership could not optimistically foresee the rapid growth that had taken place. Neither could it have visualized that certain changes in By-Laws could substantially streamline the effectiveness of administration.

In fact, changes were ESSENTIAL, if the membership wished to maintain a high performance level.

All of the officers – be it branch level or national – knew full well the tremendous demands on time, energy, family, forbearance and personal finances exacted by the duties of office. They were all dedicated volunteers, unsung and unpaid for the most, who must depend heavily on the help of the membership.

Changes were made:

- a. Staggered terms of office desired for executive committee. Conceivable at the time that all members of the executive committee could be voted out each year. This break in continuity of policy would not be in the best interest of the association:
- b. Existent guidelines for the nominating committee did not state the branch representation as mandatory. This was desirable, plus the addition of past presidents;
- c. Much dissent had been engendered by the inability of the individual member to vote for executive officers other than members-at-large. They were given the opportunity with this warning, “This is your opportunity to alleviate the situation or forever hold your peace.”

Again a 2/3 vote was essential to effect a By-Law change. Again members were urged, “Let us have a concerted effort this time and:”

- 1 Make life easier for future executive committees;
- 2 Increase the effectiveness of the Association,

The outcome will depend entirely on YOUR individual efforts.

The new rating system for bands and individual competitors was applied to the 1973 season. Copies of these results were forwarded to a few committee members for their evaluation. All members received a copy together with observations made by the reviewers. This system placed competitors in a rank order in, Grade I, Grade II, Grade III, and Grade IV. It did not determine who would be promoted. That was the responsibility of the Advisory committee. It was needed to be known who might be considered an

“Amateur” also the need to know if any amateur competitors were to be promoted to Open Class. Several examples followed but competitors were encouraged to give their own criteria so that the committee would be able to sort out those who could compete in the amateur championships.

- a. An amateur competitor is one who never competed in an open class event.
- b. An amateur competitor is one who has been assigned an amateur ranking by the EUSPBA according to the following guidelines;

Solo Piping Grades. Solo piping shall be divided First into two major classes, Open and Amateur, and each class then divided into grades.

Open: Grades I and II
 Amateur: Grades I, II, III, and IV

Solo piping selection requirements The number of selections to be submitted for competition have been established according to class and grade. The hornpipe and jig competition is optional with the games sponsor and may be offered to open class competitors in both Grades I and II. Two Piobaireachd competitions had been established. Open and Amateur. Open Grades I and II may compete in the Open Piobaireachd. All Amateur grades may compete in the Amateur Piobaireachd.

Class	Grade	M	SR	HJ	Piobaireachd
Open	I, II				3
Open	I	3	3	2	
Open	II	2	2	1	
Amateur	I, II				1
Amateur	I	2	2		
Amateur	II	1	1		
Amateur	III	1	March only		
Amateur	IV	1	March only chanter		

* Amateur Grades III and IV march to be four parted or two different two parted marches.

Bulletin II of the EUSPBA reported that in 1974:

Solo Drumming Grades were divided first into two major classes. Open and Amateur, and each class then divided into grades as follows:

Open: Grades I and II
 Amateur: Grades I, II, III, an IV

Grade II was not instituted until 1974 by which time the EUSBPA Advisory Committee would have evaluated the “open” competitor’s performance.

The Amateur Grade IV classification is intended to promote and attract the beginning drummer who has not yet advanced to actually playing the drum. The

rudiments only of pipe band drumming will be judged in this grade. Grade IV standards will be set by the Advisory Committee.

No drummer will be allowed to compete in more than one contest on a given day except when the games sponsor deems there to be an “open” competition.

Solo selection drumming requirements was established according to class and grade. See below:

Class	Grade	M
Open	I	MSR
Open	II	MSR - (1974 and following years)
Amateur	I	MSR - Minimum of four parts each tune, <u>or</u> , four parted march plus two 2-parted strathsprey (or one 2-parted played twice) plus two 2-parted reels (or one 2-parted played twice).
Amateur	II	March - One four parted common time (2/4) march.
Amateur	III	March - One four-parted march, or, two different two parted marches, or, one two-parted march played twice. The march may be of any time signature.
Amateur	IV	Drumming - Rudiments played on drum pad.

Solo drumming accompaniment requirements were that, each drumming contestant must have at least one piper as accompaniment, however two pipers (maximum) were acceptable to insure that the individual drummer is judged on his and not the piper’s ability.

- c. An amateur competitor is one who has never won a prize (First through third place) in an open event.

Some slight changes were made over the next few years with the number of tune requirements, etc., but the foundation was solid and would be a tremendous help to any further committees that were deemed necessary to continue the progress that already had been made.

With the placing of competitors into levels and an increase in games providing competition, the focus needed to be on how to develop qualified judges, well rounded judges. The foundation for this was laid in the following manner.

In telling the story correctly on how the Adjudicators Exam and Certification Program was established please read the minutes below to see for yourself.

Adjudicators Panel Discussion, Alexandria, November 15, 1980, 10:00AM to Noon
Maclean MacLeod Calls meeting to order, states purpose of meeting: go over Programme in all it's different areas and try to come up with a judges' programme that's effective and practical.

Reviews past history: When the Association first started, the method of selecting judges was by common assent – those who were thought to be expert in their fields were selected by the “body-of-the-kirk” to sit on the panel as judges. Since then, with increased and increasing numbers of new games and scarcity of judges, we should have some measure of increasing the panel. Cites EUSPBA news Metro Branch reports outline of history. Many attempts in the past to get a system going included contact with Scotland in 1978. We asked the (SPBA) College Convener in Glasgow if;

- a. they would be prepared to allow an examination to be held in the US of prospective judges.
- b. They would accept, as an alternative, the results of an examination in which the theory would be written and the playing taped and the results sent to Scotland.
- c. They had instructional tapes that could be utilized by a committee here.
- d. They would be prepared to examine certain well-known and competent US panel judges (EUSPBA) as candidates for the (SPBA) college board of examiners.

The answer to these points was:

- a. they would be prepared to allow an examination to be held in the US but the candidates would be required to be examined by the (SPBA) College Board examiners. (We would have to pay their expenses out here.) To U.S.A.
- b. Adjudicators from our area would be required to be qualified in accordance with SPBA college board standards (either they would have to attend an adjudicators' seminar in Scotland or instructors from Scotland would have to conduct a seminar in the US – again, at our expense) The first requirement for prospective adjudicators is that they must have qualifications to the level of SPBA intermediate certificate or other equivalent in piping and drumming. Then, the nominee would do two trial runs at separate contests and his score sheets would be forwarded to the college board of examiners for decisions as to his suitability for the panel of adjudicators.

- c. They do not have tapes on this method
- d. SPBA College Board would be prepared to examine EUSPBA panel judges but not as candidates for the SPBA college board of examiners.

That help amounted to an explanation of what we can't do. But the thought was, when this was brought up early in 1979, that we could establish a board of examiners on our own, forgetting about affiliations with Scotland (SPBA). To this effect, a committee was formed, headed by George Bell, who has started a course (following SPBA syllabus for intermediate certification. The course was completed.

General Discussion The course was completed by about 8 pipers; not all were prospective judges, 5 passed the examination. 2 or 3 were prospective candidates for the panel. Both theoretical and playing part of the SPBA intermediate certification examination were carried out.

Duncan McCaskill, Jr. As one who took the course and exam confirms above procedure, notes that no certificates were awarded.

Maclean MacLeod Opens meeting for discussion from the floor. Invites suggestions for establishing a programme (of permanent value) and means of implementing it.

Bob Gilchrist What is wrong with George Bell's course at present?

Maclean MacLeod It's perfectly satisfactory.

John Allan The question is – what is the next step?

Roddy MacDonald The standards of SPBA's college board should be met. The theoretical part of the requirements for intermediate certification are basic, covering all aspects of pipe music. It is quite simple. But this is not what makes a judge. Refers to his own position: Was obliged to become a judge before his time. Should have preferred to play but was obliged to judge because of the scarcity of qualified pipers at the time. The passing of a theoretical test, auditing tapes, etc. is not enough to qualify one to judge. Proposes that, in view of difficulty of dealing with SPBA we set up our own board of examiners. Our own qualified people would establish standards, make up appropriate examinations and pass candidates. Mentions the earlier attempt at an apprentice judging programme. There was no procedure to evaluate performances and does not know what happened to the results'. Attributes this to starting the programme at a time when the Association was doing so many things that this did not get the attention it should have had. It's different now – modern ideas have to be taken into account. We should use people who have these ideas to further develop what we have started.

Doesn't think someone with 5 or 6 years playing experience should participate in a judging programme. Believes a person should have at least 20 years of playing experience before he begins to think of going into a judging programme; before he is competent to judge certain categories, he should have had experience in playing in these categories. There's no way a piper who has played in Grade 4 bands most of his life can be qualified to judge Grade 1 bands without having had experience in Grade 1 bands. The judging programme should be based on experience.

If we have people who have that experience, who find they can be useful to the Association, they should go into the programme. But first we have to establish the programme.

Maclean MacLeod Points out some degree of specialization has developed on the existing panel; certain judges have declared themselves unqualified to judge Piobaireachd. No criterion had existed to qualify a judge in a particular area of piping. The same, he's sure, was true regarding drumming.

John Murray Endorses Roddy's views to judge it, you must have done it. Today's drumming is a highly technical accompaniment in the band. Some bands are playing music beyond their ability. Piping has improved; so has drumming.

A combined operation, where drumming judges can review the score sheet, is needed.

Duncan McCaskill, Jr. Agrees, in general, with Roddy. The programme should be open to Open players only. We have about ten of the best Open pipers in North America in EUSPBA and he thinks they should be utilized. He agrees that a minimum of experience should be required, but considers twenty years too much.

Pat Whalan Notes that the ability to play at the Open level does not necessarily qualify one to be a judge. Qualities of maturity, objectivity, and profound knowledge – along with an understanding of where the competitors are – are also needed. A judge is expected to give a clinic' when he judges Grade 3 and 4 bands in this country. These are not his own ideas; thoughts of others he has talked with whom he considers qualified to comment on the matter.

Remarks that being a judge is not a great bargain. Cites inconveniences and difficulties in traveling to out of the way places, etc. The rewards are not as fantastic as many think.

Does not think present panel judges are trying to protect some little preserve of their own or to make admission to the panel a mystical thing beyond the aspiration of others.

Roddy MacDonald Does not agree with Duncan; agrees with Pat. The word Pat is looking for there was mentioned earlier – experience.

Regarding giving a clinic, while judging, this is done to meet the needs of competitors in this country. The judging panel have felt this to be necessary in addition to determining 1st, 2nd and 3rd.

There are a number of fine Open players here who, with experience, will make fine judges. Rejects the idea that, because they are Open players, they should become judges. Regards it as preposterous that Open players in their early twenties should want to become judges at this time. Considers this twenty-years-experience requirement very lenient. While we do not intend to copy Scotland, Roddy points out, the situation there can be an example; no one should consider becoming a judge before the age of 40. Even at 40, a man is quite young; the bagpipes can be played till you're 80.

Clarification was made at this point, by Ed Krintz, as to who we have here today. People who were possibly potential adjudicators in future and all presently active judges were invited (notices were late due to uncertainty as to whether or not the meeting could be held at the AGM) to discuss the question of putting a Judges Programme into effect. Ed suggested that the meeting be divided into two sessions: the first consisting of a discussion of the present situation, a judge's training programme and its implementation by the judges present; the second part providing an opportunity for questions from prospective candidates.

Dave Ricklis suggested holding such a session during the Delco Workshop when we might have better attendance and be able to give earlier notification. Does not think anyone meant that the only requirement for a judge was to be an Open piper.

Maclean MacLeod Pointed out the existence of the category of Provisional Judge; this might include people who were proficient enough in piping or drumming to judge. That is an interim step.

Bob Meade Said that the trouble with the Provisional status was the same as that with the Apprentice status; no follow up after a month or so. No records were kept.

Maclean MacLeod Provisional judges were appointed by the Advisory Committee and are on the list of judges. Cited elevation from Provisional to Panel status of Alex Colville, by drumming members of the Advisory Committee. Regarded this as perfectly proper.

Roddy MacDonald Proposed that George Bell continue as head of programme. What this entails is not only performing ability, but this programme of theory, working with tapes, etc. Noted that judging vocabulary should be covered. But this is to be our own programme, independent of the SPBA.

Maclean MacLeod Asked if it is not possible to create our own Board of Examiners. Could not George get together a few judges (in each area) for such a board?

Roddy MacDonald Suggested entire Panel might add to the establishment of such a programme. Set up our own programme, our own Board.

Notes that not everyone is suitable to be a judge, EUSPBA wants nothing but the very best.

Bob Gilchrist Remarks that all this has been discussed before. Suggested use of tape recorders was a fault in the programme. Should have used live performances.

General discussion There ensued a lengthy discussion of tape recording. Gilchrist stated that recorders had not yet achieved adequate fidelity. Roddy suggested that tape recorders might be useful aids in judging; cited their use by judges in brass band competition. The written score requires time to fill in; many things that should be noted are overlooked or forgotten. Agreement that the direction George had taken the programme was excellent. Unfortunate that his illness had interrupted his progress.

More on tape recorders. Roddy explains that, despite inadequacies cited by Bob (which he agrees do exist) the tape recorder could be useful (not to judge the performance as heard on the tape) to record comments (instead of, or in addition to, writing them out on the score sheet). He suggests that this might be done in the Apprentice Training Programme. Pat Whelan observed that to comment orally was more efficient than to write comments because of this break in the thinking process – comments could be virtually exclamatory.

Roddy MacDonald Points out that we are getting off the track.

Dan Dickle Cited those levels of requirement for judging:

1. technical ability
2. experience
3. theoretical knowledge

and pointed out that the ability to use these qualities was the primary qualification for proper judging.

Most of this discussion, Dan indicated, seemed to be concerned with; how do we know when this state has been achieved?

Recommends the establishment of levels which can be recognized and measured.

Supports establishment of Board of Examiners.

Envisions at least those levels in progression from performer to judge:

1. Applicant or nominee – at this level, the player technical ability and experience are usually known; it would probably be necessary to examine him for theoretical knowledge.
2. Provisional Judge – performance subject to review by Board of Examiners
3. Full Judge

The first step is to establish the Board of Examiners. They would establish criteria (just what constitutes adequate technical ability and experience; how much knowledge of theory is required – of what doesn't consist, etc.) and procedure for the qualification of applicant at each of those levels.

Such methods as the use of tape recorders (which have been used in judging band competitions for a long time) should be considered and acted on by this Board. This programme could be put in concrete form ready for implementation in the next half hour if we chose to.

Roddy MacDonald Just as there may be different levels of proficiency among performers, so might there be different levels of judges. In the programme, this might be taken into consideration. As mentioned before, we now have some judges who judge Piobaireachd and some who don't. If there's a shortage of judges, the qualification of specialized judges might be the answer.

Dave Rickles Agrees with Dickel. Had written down some ideas:

Three phases:

- 1st Qualification of prospective judges – experience, expertise and intangibles
- 2nd Nomination to Provisional Panel – by voluntary application or nomination by Panel member or Advisory Committee member.
- 3rd Certification – examination in theory, etc. – assist in judging, reviewed by Board of Examiners

John Murry Endorses the importance of intangible qualifications of a judge – even with 50 years experience some might never make a good judge. A judge is in the position of being able to destroy a young player, by the use of poor language. Cites importance of an accurate vocabulary in comments, the destructive potential of careless comments. Agrees Board of Examiners should set up standards. Board should be made up of judges. Points out that, as all grow older, judging principles should be taught to younger players. Basic rules and regulations for judging the way this organization wants judging to be done must be set up. States that it is necessary to get all the responsible people in one room and

thrash things out – allowing for difficulties of distance and expenditure, the effort should be made. Notes that judging is a labor of love, nobody's in it for the money; many inconveniences and embarrassments.

Roddy MacDonald Agrees with John – especially on standardization of terminology.

Bob Gilchrist Related story of his experiences at an out of the way games. This is a hilarious story; Bob Gilchrist is a great raconteur; get him to tell you if you were not at the meeting. (*Note, unfortunately, Bob is no longer with us.)

BREAK

Maclean MacLeod Turns meeting over to Dan Dickel to develop

Dan Dickel Suggests Open player 20 years' qualification be discarded, if we have a proper programme, anyone can apply.

Ensuing discussion and decisions resulting from it Small, functional groups of present Panel Judges among whom communication is relatively easy are to be set up in each category (piping; drumming; bass and tenor drumming; drum majors) to suggest requirements of judges in their particular field, procedures by which applicants can be prepared, examined and certified as judges. They are free to call on other panel members or any other source for advice and assistance – indeed, might be expected to – and their recommendations are to be presented to the entire panel, who may modify or return them for correction; this entire panel, when satisfied with a programme, will present it to the Advisory Committee or the Executive Committee for enactment. The Panel is to establish a Board of Examiners from among its members to execute the programme. The Board is to receive requests for admission to whatever programmes are established, examine and certify as eligible for admission to the panel those who meet their requirements.

The groups who are to work up the requirements and procedure for submission to this entire panel are:

Piping: George Bell, convener; Roddy MacDonald; Bob Gilchrist.

Drumming: Davie Armit, convener; John Murray, Alex Colville, William Greenlees

Bass Section: Robert Meade, convener; Matt McConnell

Drum Majors: Dave Ricklis

They are to proceed as expeditiously as possible.

They are also to propose the form and consistency of the Board of Examiners.

Ed Krintz Proposed a brief question period for those prospective candidates for a judging programme who were present.

Tim Gladden Recommended that judges at games be rotated – wondered if pressure might be brought to bear on games to vary judges instead of using the same ones – cited benefit to younger players.

Maclean MacLeod This has here to fore been left to the games – the games have selected judges from the list provided by the Association. In the case of side-drumming judges, in particular, the number on the panel is so few that the games are often obliged to call on Canadians in order to provide a variety in judges.

Roddy MacDonald One of the policies of EUSPBA has been not to dictate to the games. The question is a valid one. If some of the judges are judging at the same games all the time perhaps a nice letter should be sent to those games committees suggesting that it might be desirable to go beyond their area, in spite of additional expenses, to bring in different judges.

Bob Meade Pointed out that judging is more than picking first, second and third – that it is a critique, a clinic. If you have the same judge all the time, the competitors learn only what that individual regards as important, not what is available.

Carol McCloud Indicated that games committees have difficulty in varying judges because of the small number of judges (drumming in particular) on the panel. Questioned drumming judges presently playing in bands.

General Discussion Revised band affiliation of judging panel members (drumming) and noted recent additions to the panel.

John Murray Understands aspirations of younger members to become judges. Thinks it's great – let them have the satisfaction and the headaches. Anyone can become a judge, but what this committee is to do is to set up standards. Then these people can study them and decide whether they wish to become judges or not.

As a result a standing committee designated as the Adjudication Advisory Board known as the A.A.B. (was nominated and duly elected) at the meeting and would create a certification program with an adjudication program. A few days later this committee was diligently and actively working to prepare a programme for prospective judges and after a few weeks were very happy with the results.

In order to make a start to this programme a level of proficiency had to be reached (hence the reason for our own certification syllabus) that each of our prospective candidates would establish a certain level before being allowed to continue with the next stage of the programme, which would be an adjudicator's course.

Seven levels of adjudication had been established as part of the requirements of a candidate for admission to the Panel of Adjudicators. The level one reaches depends, firstly, on the experience of the candidate and, secondly, the level of proficiency one reaches in the requirements for a candidate.

The Adjudicator's Course and Examination comprises: -

The qualities of an adjudicator, writing and listening, use of the score sheet, vocabulary, and etcetera, followed by an examination.

This is followed by judging along with and approved judge at three competitions in the category one has been accepted for.

This procedure we are positive is going to help raise the standard of Adjudicators in the jurisdiction of the EUSPBA.

When one applies for admission to the Panel of Adjudicators the requirements are:

1. Meet the requirements of a candidate
2. Have the minimum experience of 10 years playing in the level applied for.
3. Complete an Adjudicator's Course and Examination
4. Judge along with an approved Adjudicator
5. Have results reviewed by the A.A.B.

We are very happy to announce that of the twelve candidates for piping in 1983, five have been successful in completing the first three categories of our requirements and should complete the last two some time later in the year.

Because of the complexity of the program this committee was designated to:

- A. Regulate admission to the Panel of Adjudicators
- B. Publish, annually, the names, addresses, telephone numbers and areas of specialization of current EUSPBA Panel Members.
- C. Establish and administer Certification Programmes in each discipline with which the Association concerns itself.
- D. Establish and administer a programme by which prospective Adjudicators can be qualified, trained and examined for eligibility for admission to the EUSPBA Judging Panel.

The A.A.B. which consist of three piping experts, three snare drumming experts, three drum major experts and two bass and tenor experts, have been working together to accomplish this end and now wish to add a PANEL OF EXAMINERS to implement the Certification Programme which will be open to all our membership. This Panel was made up from our existing judges panel.

Through our Branch System the Branch Secretary may make application to the A.A.B. Secretary to arrange examinations and the A.A.B. will then authorize the Examiner(s) to conduct such Certification Examinations. Not all of our Examiners were qualified to administer all phases of certification; therefore, this will save any confusion when examinations are required.

Expenditures of the A.A.B. are to be met by the sale of preparatory material, application and examination fees, and such grants and donations as are forthcoming and subsidy from the Association.

The A.A.B. is required to report annually to the Executive Committee on its activities and financial status; this is to be included in the Executive Secretary's Annual Report.

At this time we knew that we had opened up a can of worms, especially as the requirements for a candidate would be covering seven different levels of adjudication in piping. To get the program up and running we felt this was the best way to go at this particular time and eventually would condense it to three different levels. This happened very shortly after and is used this way today, bands, individuals and Piobaireachd. More importantly is the fact that the program is still functional. The first piping seminar and certification program was held on October 29, 1983 and was a great success. It was reported that the least anyone could get out of this was a certificate proving that the candidate passed the test while others could go on to the next step to become a judge on the EUSPBA panel. The people that took this step now had to serve an apprenticeship before they would be considered capable of judging others. What this boils down to is that the EUSPBA was the only organized group of pipers in the world, where judges had to prove themselves both academically and morally. At that time Scotland and Canada did not have such a system for selecting judges other than if your face fit and everybody thinks you will make a good judge. Judges who were already on the panel were grandfathered in but as time goes on more and more of the judges will be certified through this system. As John Nisbet wrote in the December January 1984 Voice, "Much of the credit for this enterprise must be given to four pipers who have pushed beyond the normal level. They believed in what they were doing and refused to be swayed by outside influences. They in their own rights, have won every honor in piping this country has to offer and we should salute them for their time, free given, their dedication in seeing this job through to the very end and their willingness to share with us their considerable knowledge at no thought of recompense. They are P/M George Bell, P/M Bob Gilchrist, P/M Donald Lindsay, and

P/M Roddy MacDonald. I think that the most important thing they taught us was to do the job to the best of our ability and above all, give an honest decision. We owe these gentlemen a great debt.”

With the stage set for the Adjudication Programme the Certification programme was currently in place and was functioning well. The AAB that was in charge of the original certification program and kept a numeric record up to Certificate # 63. The candidates received certificates at various levels in Piping, Drumming, and Drum Major. Participation in the certification program had been established as a pre-requisite to becoming a candidate for the adjudication panel.

Here is a list of the original participants.

Certificate #	Name	Instrument	Level of Certificate
1	Colin Roy MacLellan	Piping	Graduate
2	Duncan Bell	Piping	Pre Graduate
3	James Bell	Piping	Pre Graduate
4	John Bottomley	Piping	Pre Graduate
5	Joseph Brady, Jr.	Piping	Pre Graduate – minus Piobaireachd
6	John Higgins	Piping	Pre-Graduate – minus Piobaireachd
7	John Nesbit	Piping	Pre Graduate
8	James Stack	Piping	Pre Graduate
9	Gordon Peters	Piping	Senior – minus Piobaireachd
10	Patrick McKenna	Piping	Intermediate
11	M. David Rickles	Drum Major	Teacher
12	Duncan McCaskill, Jr.	Drum Major	Teacher
13	Robert W. Leeds	Drum Major	Teacher
14	John Moon	Drum Major	Teacher
15	Joseph Brady Jr.	Drum Major	Graduate
16	Duncan Bell	Piping	Graduate
17	Lezlie Paterson	Piping	Graduate
18	Tom Bottomley	Piping	Senior
19	Joseph Brady Sr.	Piping	Senior
20	Patrick McKenna	Piping	Senior
21	Richard S. Blair	Piping	Senior
22	Rosa Adams	Piping	Junior
23	Wesley McCoy	Piping	Elementary
24	Stuart Scarborough	Piping	Elementary
25	Bruce Vineyard	Piping	Elementary
26	Michael Clark	Piping	Elementary
27	Patrick Cusack	Piping	Intermediate
28	Jimmy Mitchell	Piping	Elementary
29	Daniel Whatley	Piping	Junior
30	Barum Das	Piping	Senior
31	Michael Cusack	Piping	Graduate
32	Scott MacAuley	Piping	Graduate
33	Patrick Regan	Piping	Pre-Graduate
34	Michael Brisch	Drumming	Senior
35	Brent Caldwell	Drumming	Intermediate
36	Allen Brisch	Drumming	Junior
63	Barum Das	Piping	Pre - Graduate

Piping Certificates at the level of Adjudicator were:

Certificate #	Name	Instrument	Level of Certificate
37	Ken Eller	Piping	Adjudicator
38	Robert Worrall	Piping	Adjudicator
39	Reay MacKay	Piping	Adjudicator
40	Jim McGillivary	Piping	Adjudicator
41	George M. Bell	Piping	Adjudicator
42	Roderick W. MacDonald	Piping	Adjudicator
43	Donald K. Lindsay	Piping	Adjudicator
44	James McIntosh	Piping	Adjudicator
45	Lezlie Paterson	Piping	Adjudicator
46	Duncan Bell	Piping	Adjudicator
47	James Bell	Piping	Adjudicator
48	Jock Nesbit	Piping	Adjudicator
49	Joe Brady, Jr.	Piping	Adjudicator
50	Richard Blair	Piping	Adjudicator
51	Tom Bottomley	Piping	Adjudicator
52	David Armit	Drumming	Adjudicator
53	Gordon Bell	Drumming	Adjudicator
54	Matthew Hamilton	Bass & Tenor	Adjudicator
55	Matthew McConnell	Bass & Tenor	Adjudicator
56	Robert Leeds	Drum Major	Adjudicator
57	Duncan McCaskill, Jr.	Drum Major	Adjudicator
58	Joe Brady, Jr.	Drum Major	Adjudicator
59	John Moon	Drum Major	Adjudicator
60	David Ricklis	Drum Major	Adjudicator
61	Beth Leeds	Drum Major	Adjudicator
62	Ronald Joy	Drum Major	Adjudicator

Dan Dickle originally typed the following pages. Dan was a man who stayed in the background on quite a few things. He was a wizard on that new thing called the computer and had three of them in his basement. He was always willing to help and assist with many things. He held several different positions in the EUSPBA and declined the presidency several times.

This is the original format for the Certification Program.

ADJUDICATION ADVISORY BOARD of the EASTERN UNITED STATES PIPE BAND ASSOCIATION

CERTIFICATION FOR PIPERS AND TEACHERS

The EUSPBA is pleased to offer this Syllabus with the hope that many of its members may strive towards improving themselves in the art of piping. There are seven levels of proficiency and one teacher's certificate.

If a candidate feels qualified for a higher level, then the preceding levels may be omitted.

1. The Preliminary Certificate: This is primarily for a beginner and allows one to gain confidence that he is playing the chanter correctly. (approximately Amateur Grade V).
2. The Elementary Certificate: This level is for those who have worked hard on the intricate fingering movements on the chanter. Speed is not important at this stage but the movements should be played cleanly. (approximately Amateur Grade IV).
3. The Junior Certificate: This is for those who, after having reached the standard of the elementary level and developed beyond it, correctly apply these movements to the tunes they are learning. (approximately Amateur Grade III).
4. The Intermediate Certificate: The standard is for those who have been playing for about 3 or 4 years. (approximately Amateur Grade II).
5. The Senior Certificate: This level is for those who have worked hard in developing the intricate fingering movements of Ceol Beag and Ceol Mor and who are able to play at a high standard. (approximately Amateur Grade I).
6. The Pre-Graduate Certificate: This is for those who have reached a high level of proficiency in both their knowledge and playing. (approximately Open player).
7. The Graduate Certificate: This is our highest level and is intended for professional piper who will be a leader in setting and improving standards in the North American continent.
8. The Teacher's Certificate: This certificate is for those who are able to demonstrate and explain all aspects of piping and are able to bring the concepts and ideas to the level of the student. Ultimately the teacher must teach the student to teach himself.

AAB Certification Program edition 1.0 11/24/84 dfd
(Pipers Certification)

ADJUDICATION ADVISORY BOARD
of the
EASTERN UNITED STATES PIPE BAND ASSOCIATION

SYLLABUS FOR PIPERS CERTIFICATION

The Preliminary Certificate

Maintenance: Care of the practice chanter.
Practice Chanter: Simple Scale. Two fingered scale. (notes on the lines). G Grace note scale. D Grace note scale. E Grace note scale. G-D-E Grace note scale. Doubling scale (A to high A, A to high G, A to F, etc.)
Musical theory: Name and play all notes of the scale at random.

The Elementary Certificate

Maintenance: Care of the practice chanter reed.
Practice Chanter: All preliminary requirements.
The birl. Throw on D. Shakes from low A to high A.
Grip scale (A to E, B to E, C to E, etc.).
Taorluath scale (A to A, B to A, C to A, etc.).
Tachums. Any two tunes from memory.
Musical theory: Name and play all notes and movements from the two tunes.

The Junior Certificate

Maintenance: Care of bagpipes (handling, hemping, Hygiene).
Practice Chanter: Six tunes including one strathspey and reel played with clean execution and expression. (May be played from written music).
The Bagpipe: Two tunes from memory. The candidate is not expected to tune accurately but is expected to make a serious attempt.
Musical Theory: Complete knowledge of staff notation used in bagpipe Music.

The Intermediate Certificate

Maintenance: General maintenance of the bagpipe including handling of reeds.
Practice Chanter: Twelve tunes including three strathspeys and reels; played accurately with clean expression and execution. May be played from written music.
The Bagpipe: Six tunes including one strathspey and reel from memory. The candidate should be able to tune fairly well.
Musical theory: All preceding requirements.
Ability to identify different types of tunes.

The Senior Certificate

Maintenance: Understanding of the fundamentals of the drone and chanter reeds.
Practice Chanter: All preceding requirements.
The following movements of Ceol Mor – Taorluath, Taorluath A Mach, Crunluath, Crunluath A Mach, Crunluath Fosgailte, Crunluath Breabach, Echoes and double echoes on B, D, E, F and high G.

Edre	E grace note on A - F grace note on A	to E
Dare	F grace note on E - G grace note on E	to F
Chedari	F grace note on E - G grace note on E F grace note on E	to high G
Embarii	Low G – E grace note on low G F grace note on low G	to high G
Darodo	Low G – D grace note on low G C grace note on low G	to B
The above notes are in 1/32 time		

The Bagpipe: Three each – Piobaireachd, March, strathspey, and reel of competition caliber. The candidate must tune quite accurately.
Musical Theory: All preceding requirements.
Ability to write any tune in its proper time signature.

The Pre Graduate

Maintenance: Ability to put the bagpipe in good playing order.
Practice Chanter: Same as for Senior but more developed.
The Bagpipe: Six Piobaireachd, marches, strathspeys and reels of competition caliber. The candidate must tune drones accurately.
Musical Theory: All preceding requirements.
Ability to sight-read at a reasonable pace.

The Graduate Certificate

Maintenance: Same as for Pre-Graduate.
The Bagpipe: Twelve marches, strathspeys, reels and Piobaireachd of competition caliber. Tuning must be very accurate with a good blend of chanter and drones.
Musical Theory: Same as for Pre-Graduate. Candidate must be able to write any tune in its proper time signature after having it a number of times.
History: Candidate must know the early history of piping; the MacCrimmons, MacArthurs, Mackays, Camerons, etc.

ADJUDICATION ADVISORY BOARD
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CERTIFICATION PROGRAM

The Teacher's Certificate

Maintenance: Same as for Pre Graduate.

The Chanter: Must be able to demonstrate and explain requirements as for Senior.

Musical Theory: Same as for Senior

History: A general knowledge of the history of piping.

Playing Ability: Must hold a Senior Certificate.

Teaching Ability: Must have the ability to teach both individually and group classes and to recognize and correct faults.

SYLLABUS FOR DRUM MAJOR CERTIFICATION

The Junior Certificate

History of the drum major. Duties and functions of a drum major. Marching and deportment (quick march).

Mace drill: carry, body swing, trail, mark time, and cut off.

Dress: Hose tops, flashes, belt.

The Intermediate Certificate

All Requirements of the preceding level.

Marching and Deportment: (slow march).

Mace Drill: Walk, counter March, wheel (left to right).

Dress: plaids.

The Senior Certificate

All Requirements of the Preceding levels.

Marching and Deportment: Change tempo – quick march to slow March to quick march.

Mace Drill: Flourish.

Dress: Proper dress or uniform. What to wear and how to wear it.

The Graduate Certificate

All requirements for the Preceding Levels.

Control of Massed Bands

Tunes for Massed Bands

Time Signatures and Tempos.

AAB Certification Program edition 1.0 11/24/84 dfd

**SYLLABUS FOIR SNARE DRUMMERS
CERTIFICATION**

The Junior Certificate

Drum Pad Exercises

Music Theory: Counting Beats. Time Signature, Rudiments (minimum 5).

Music writing

The Intermediate Certificate

All requirements of the preceding level. Drum exercises. Music theory. Writing music (drum). Various time signatures. Drum maintenance.

The Senior Certificate

All requirements of the preceding level. Must full understand all drum rudiments and all pipe band aspects. Play March, Strathspey, & reel (music supplied by the EUSPBA). Compose and write one part for each of a 2/4 march, Strathspey and reel.

The Graduate Certificate

All requirements for the preceding levels. Music theory. Must fully understand the organization of a drum corps (all drums – bass, tenor and snare.) Must be able to recognize and correct faults in a drum corps performance. Must demonstrate proper tuning (blending) of all drums. Must submit full scores of 6 competition caliber marches, strathspeys and reels (candidate will be asked to play excerpts from this music). Must sight read music (supplied by EUSPBA) and play to examiner's satisfaction (several hours will be allowed for preparation).

The Teachers Certificate

The candidate must hold the Graduate Certificate. Must teach all drums individually and/or in classes. Must teach music theory – all drum scores – all levels. Must teach drum maintenance. Must instruct in drum corps organization and function in pipe band work.

EASTERN UNITED STATES PIPE BAND ASSOCIATION

Requirements for Admission to Panel of Adjudicators

- 1) Meet the requirements of a candidate.
- 2) Pass the Adjudicator's examination.
- 3) Judge along with an approved adjudicator.
- 4) Have results reviewed by the Board of Examiners.
- 5) Have a minimum of 10 years playing experience as an open player.

Requirements for a candidate.

1	To judge all aspects of piping	(Candidate should be holder of "Graduate" Certificate).
2	To judge Open Piobaireachd	(candidate should be holder of "Graduate" Certificate).
3	To judge Grade I and II Bands	(candidate should be able to pass the level of Pre-Graduate Certification or have the qualifications of Pre-Graduate minus Piobaireachd).
4	To judge Open Piping (Ceol Beag)	(candidate should be able to pass the level of "Graduate" Certificate or have the qualifications of Graduate minus Piobaireachd).
5	To judge grades III and IV Bands	(candidate should be able to pass the level of "Senior" Certificate or have the qualifications of Senior minus Piobaireachd).
6	To judge Amateur Piobaireachd	(candidate should be holder of "Pre-Graduate" Certificate)
7	To judge Amateur Piping (Ceol Beag)	(candidate should be able to pass the level of "Pre Graduate" Certificate or have the qualification of Pre-Graduate minus Piobaireachd).

Candidates Questionnaire:

Check one or more

1 Level(s) of proficiency

1	2	3	4	5	6	7
<input type="checkbox"/>						

2 Are you willing to be examined on that/these level(s) yes_____ no_____

3 Are you willing to take the adjudicator's course yes_____no_____

4 Are you willing to judge along with an approved judge yes_____no_____

If answers are to the affirmative, a date, time and location will be set up for your examination

Please send remittance to Adjudication Panel Chairman:

Name _____

Address _____

Zip _____

CERTIFICATION OF DRUMMERS AND TEACHERS

The EUSPBA are pleased to offer this Syllabus with the hope that many of its members may strive towards improving themselves in the art of piping and drumming.

Enquiries and applications for examinations should be sent to:

_____ Secretary, Certification Program

_____ Zip _____ Tel.# _____

When a candidate feels qualified for a higher level, and passes this level, then the lower levels can be omitted. There are four levels of proficiency and one teacher's certificate.

Candidate's Requirements for Junior Certificate

Drum Pad Exercises
Music Theory
Counting Beats
Time Signature
At Least 5 Rudiments
Music Writing

Candidate's Requirements for Intermediate Certificate

Drum Exercises
Music Theory
Writing Music (Drum)
Various Time Signatures
Drum Maintenance

Candidate for Senior Certificate

Must play March, Strathspey and Reel (music supplied by EUSPBA)
Write 1 Part March
Write 1 Part Strathspey
Write 1 Part Reel
Fully Understand All Drum Rudiments Pipe Band Work

Candidate's Requirements for Graduate Certificate

Must fully understand the organization of drum corps, all drums – bass, tenor and side.
Must be able to recognize faults and remedy same in drum corps.
Must submit full score – 6 Marches, 6 Strathspeys, and 6 Reels
Will be asked to play excerpts from music (supplied by candidate)
Drum tuning – blending all drums
Sight read music supplied by EUSPBA and play to Examiner's satisfaction

Teacher's Certificate

Candidate must hold Graduate Certificate
Must teach individually or class work – all drums
Must teach music theory
Must teach drum maintenance
Able to teach all drum scores – all levels
Must instruct organization of drum corps and their function in pipe band work.

ADJUDICATION ADVISORY BOARD
EASTERN UNITED STATES PIPE BAND ASSOCIATION
CERTIFICATION PROGRAM

SYLLABUS FOR BASS AND TENOR DRUMMER
CERTIFICATION

The Intermediate Certificate

Maintenance: Knowledge of drum construction.

Practice Bench: Positioning and manipulation of sticks. Counting the beats on musical scores (2/4, 3/4, 4/4, 6/8, and common time).

Single swinging exercises on the right and left beat.

The drum: Marching and discipline with the drum.

Musical theory: Basic knowledge of pipe band music.

The Senior Certificate

Maintenance: The candidate is expected to make a serious attempt at tuning.

Practice Bench: Demonstrate ability to play the four basic exercises (flourishes, singles, doubles, triplets, and para diddles).

The drum: Demonstrate ability to play along with music – demonstrate knowledge of drum major's signals.

Musical theory: Must be able to identify and play various time signatures.

The Graduate Certificate

Maintenance: The candidate must be able to tune the drum accurately.

The drum: The candidate must be able to play a slow march, marches of various time signatures and a March, Strathspey and Reel of competition caliber, with a minimum of six different exercises (flourishes) in unison with the bass section.

Musical Theory: Must demonstrate the ability to write any tune in its proper time signature after hearing it a number of times.

The Teachers Certificate

Maintenance: Same as for the Graduate Certificate.

Practice Bench: Able to demonstrate and explain requirements for the Graduate Certificate.

Musical Theory: Same as for the Graduate Certificate.

Playing: Must hold the Graduate Certificate.

Teaching: Must have the ability to teach all levels. Must be able to teach both individual and group classes.

Must be able to recognize and correct faults. Must be able to teach musical theory (bass section). Should have basic understanding of snare drum.

In 1984 the Advisory Committee determined that a more fair result of band competitions would result if a system were applied in which the judges independently assigned a position of finish to each band rather than a point value. The intent is to alleviate the discrepancies sometimes noted in the more classical point scoring method. The reason the ranking system was implemented instead of points was because some judges had a very wide point spread overpowering the other judges in a band competition and as a result one adjudicator could literally control a band contest while the other judges' results did not count. The new scoring concept was unanimously accepted at the AGM in November and applied to the following season and is still currently used today. Each judge independently awards a rank (1st to last) to the bands in competition. This rank is converted to a point value where the first place is awarded a number of points corresponding numerically to the number of bands in that competition. Each following position will receive one point less. The piping points calculated for each judge separately are added together to give the total piping points. This total is multiplied by three and added to the drumming points, which are calculated in the same manner. Here is an example of how it would work.

Band Names	Piping						Drum		Ensemble			Final	
	A		B		Total		Rk	Pt	Rk	Pt	X2	Pts	Pos
	Rk	Pt	Rk	Pt	Pt x 3								
Pipe Band A	3	4	4	3	7	21	6	1				22	4
Pipe Band B	2	5	1	6	11	33	3	4				37	2
Pipe Band C	1	6	2	5	11	33	2	5				38	1
Pipe Band D	4	3	3	4	7	21	4	3				24	3
Pipe Band E	5	2	5	2	4	12	1	6				18	5
Pipe Band F	6	1	6	1	2	6	5	2				8	6

Piping judge A awarded the 1st rank (see Rk column) to pipe band C and that with 6 bands in competition, band C received 6 points (Pt column). Judge B gave this band 2nd place which evaluated to 5 points for a total piping points of 11 which was then multiplied by three and added to the drumming points to give the final point value of 38. The points to give the final point value of 38. The points in the Final column determine the order of finish.

Note that the sum of the rank and points for each judge is always constant and numerically one greater than the number of bands in competition. Thus one has a very rapid and easy method of checking the tabulation. In the example just given all pairs of rank (Rk) and points (Pt) add up to seven – just one more than the six bands in the competition. This was discussed at the AGM in Point Pleasant, New Jersey November 24, 1984 (Agenda items #34 for a Ranking System and # 35 for ensemble) as suggested by Roddy MacDonald. The intention for ensemble adjudication was at this time for higher-grade bands (Grade I and II.) The form for the ranking system has provision for an ensemble judge, which, although it was not implemented in 1985, was planned for the future as this is in keeping with the current trends in piping.

By January of 1985 the second EUSPBA annual examination of prospective judges took place under the direction of the AAB. This included all disciplines of individual and band competitive events. The only discipline not covered was ensemble but would be in 1986. There were approximately 100 Games being held annually in the US and the question of Games procuring properly qualified judges is one that was addressed by the EUSPBA some years ago. With these programs set, it was time to continue to look at the broader picture for adjudicators. At this time we had reciprocity with Canada. With our guidelines and requirements for adjudication standards, we could not continue to accept all of the adjudicator's on the OP & PBS and therefore sent out an invitation to all Canadian panel judges to participate in this further endeavor to increase judging standards.

The First International Adjudicators Meeting organized by the Adjudication Advisory Board (AAB) of the EUSPBA was held in Toronto, Canada on October 10, 1985. A group of piping adjudicators selected from the Ontario Pipers and Pipe Band Association had been invited to meet with a similar group from the Adjudicators Advisory Board (AAB) of the Eastern United States Pipe Band Association. All within this group have judged extensively in the US and by their dedication to high standards have excited the admiration not only among those whose heritage lies in a "piping world" but also among those who have more recently made its acquaintance. To maintain, and indeed improve the demonstrated high level, points out the need for coordinated leadership; a need which has been felt by all in this group at one time or another.

There was a many fold purpose to this meeting but primarily it was to consolidate a nucleus of piping adjudicators who will provide the much needed leadership, not only in standards of judging but, more importantly in the qualification of adjudicators. It was announced that in the five years time previous to this the AAB (EUSPBA) under the chairmanship of George Bell developed a formalized program for the qualification of adjudicators. Simultaneously during this period the AAB developed the program for certification at various levels in piping and drumming. Participation in the certification program was established as a pre-requisite to becoming a candidate for the adjudication panel. The initial group to be placed on the new adjudicators panel should themselves be formally qualified and that was the goal of the meeting. Each participant in turn presented a judging problem or judging concern, together with its solution. All other participants discussed the solution. The seminar mode offered additional benefits for example the development of a more unified viewpoint and by appropriate selection a series of questions or problems that may be presented to future candidates. Quite a number of OP & PBS piping judges participated and became fully accredited judges on the EUSPBA panel. As a consequence, the panel judges' reciprocity agreement that existed between the two organizations ceased to be effective after January 1, 1986, after then, anyone wishing to be on the EUSPBA Panel would have to undergo appropriate examination in a designated category or

categories.

Through the years several people have volunteered many hours to keep the original program going with a little tweaking, here and there. The belief is still that a competitor and an aspiring adjudicator appreciate the guidelines and goals that are set with such a program. You will note that with the following list that the levels of judges have gone down to three levels of piping from the seven as in the original program. In the course of time there were indeed changes in the membership of the AAB, however the AAB has had one overriding objective: to generate an expanded panel of qualified judges. To properly serve this goal, two procedures had to be developed; One, a means of qualifying new (or existing) judges and, two a means of removing adjudicators where appropriate. The first demanded a very considerable effort by the AAB while the second could be achieved by normal attrition. It may be interesting to note that from the original judging panel in 1973, there remains only 6 piping and 2 Snare Drumming Adjudicators. These are marked with a plus (+) sign. Judges with a single asterisk by their name have sat the exam for ensemble adjudication. As of 2004 the adjudicators panel below is as posted on the EUSPBA website.

Piping All Aspects

David Baliff*
Duncan Bell*
George Bell+
Jim Bell
John Bottemley*
Amy Garson
Alasdair Gillies*
Paula Glendinning*
June Hanely*
Sandy Jones+
Peter Kent*
Edwin Krintz, Jr.*
Donald Lindsay*+
Calum MacDonald
Roderick MacDonald+
Reay MacKay*+
James McIntosh, MBE
Joyce McIntosh
Albert McMullin*
Edward Neigh*
Edward Reardon
Patrick W. Regan
Michael Rogers
James Stack
Nancy Tunncliffe
Scot Walker*
John Wassman*
Lezlie Webster
Jim Wilson*
Robert Worrall*

Piping Judges – All Aspects Except Piobaireachd

Joe Brady, Jr.
William Caudill
David Hall*
Chris Hamilton
Tom Hinchey
James Kerr+
Alexander MacPhee
Charles Murdoch*
Gordon Peters*
John Recknagel*
Doug Ross*

Snare Drumming

David Armit+
Scott Armit
Martin Beaton
Donald Bell
Gordon Bell
Thomas Foote
Thomas Kee
Colum Lundt
Donald MacLeod
Norman McLeod*+
Jonathan Quigg*
Andrew White

Bass and Tenor Drumming Judges

Lisa Frazier
Linda Hall
Matthew Hamilton
Matthew McConnell
Robert Meade
Sally Warburton

Drum Major Judges

Joe Brady, Jr.
Duncan McCaskill, Jr.
John Neill
Patricia Nisco
David Ricklis

Competitors had been playing at different levels and moving up either by desire or on the recommendation of their instructor. In 1991 the Executive Committee agreed to form a grading committee to perform grade changes in a more formal way. . This grading committee consisted of two judges from the Advisory Committee and three other judges chosen by the Executive Committee and the Advisory Committee Chairman. This committee would meet after the AGM in the fall, and the grade changes would be announced by the beginning of the next competition year. The first Grading Committee consisted of Albert McMullin (chair), Chuck Murdoch, Duncan Bell, Jon Quigg and Gordon Bell. Sandy Jones from the Executive committee and David Hall, Advisory Committee chair. The first meeting was in December of 1991. At this meeting it was agreed that each solo grade be a viable competitive arena and that, in the future, moving to the next level should occur only when the following had been demonstrated:

1. The competitor clearly demonstrated dominance of the grade that they are currently in.
2. Shown in musical submissions to judges that their repertoire is of sufficient size and caliber to meet the playing standards of the higher grade.
3. In Open and Amateur I, achievements must be shown both in Piobaireachd and light music.
4. Recommendations from teachers will be considered but will not automatically result in an upgrade.

The Grading Committee is still in force today and has proven to be a most effective way of placing competitors in their proper level.

Champion Supreme Games Started in 1992 and the very first Champion Supreme Games were as follows:

For Bands

Grade II (and I)

Fairhill	Capitol District
Delco	Ligoneer
Alexandria	Hunter Mountain

Games committees were free to determine if the bands would play both MSR and Medley. If only one was played, which one was determined by a draw on the day of the Games.

Grade III

Fairhill	Capitol District
Delco	Ligoneer
Alexandria	Hunter
Stone Mountain	

Grade IV

Fairhill	Capitol District
Delco	Ligoneer
Alexandria	Hunter
Stone Mountain	Roundhill

Grade V

Nassau	Hunter Mountain
Bonny Brae	Rockland Country
Brentwood	Morristown

In all band grades, there will be no challenging up a grade at these designated games. There was not a requirement to attend a specific number of designated games as originally suggested. Points were based on the number of bands beaten in a given contest. Any events that were not judged by a EUSPBA sanctioned judge would not count towards the Champion Supreme.

Individuals

Open

Delco	Capitol District
Alexandria	Grandfather Mountain
Ligoneer	Stone Mountain
Fairhill (Drumming and Drum Major only)	

Grade I

Fairhill	Capitol District
Delco	Ligoneer
Alexandria	Grandfather Mountain
Stone Mountain	

Grade II, III, and IV

Fairhill	Capitol District
Delco	Ligoneer
Alexandria	Grandfather Mountain
Stone Mountain	Roundhill
Bonny Brae	

Individuals competed only in their assigned grade. There was no requirement to attend a specific number of designated games. Points were allotted based on the number of individuals beaten at a given contest, and there was no minimum number of competitors required in a given contest. Any event judged by a non-sanctioned judge would not count towards the Champion Supreme.

At the end of the competition the statistics for bands and individuals were published as Champion Supreme Results.

1. Branch Champions, bands and individuals in all represented sanctioned grades, utilizing results of all sanctioned games within each given branch only.
2. Champion Supreme, bands and individuals in all sanctioned grades, utilizing results of all designated games throughout the EUSPBA.

By 1992 the first twenty-eight years of the USPBA/EUSPBA with the assistance of many people volunteering their time and energy progressed rapidly in their mission to promote, preserve and protect the cultural arts surrounding the playing of the Great Highland Bagpipe, Drums and Drum Majors. By this time they had an Executive Committee made up of a President, Vice President, Executive Secretary, Recording Secretary, Treasurer, and two Officers at Large. There was the Advisory Committee (that has a

grading sub-committee), Nominating Committee, By-Laws Committee, and the Adjudication Advisory Board, the Branch leaders, and later a music committee. There were and still are today many people volunteering their time and efforts within the association. The work that Ian Johnstone put into the development of the Stewards Program was phenomenal. How can a competition not run smoothly with these guidelines? Every necessary detail is spelled out.

The 1995 season was the first season to offer, Bass, Tenor and Drum Major Amateur and Open competition. This is also the year that both piping and drumming judges would have space on the score sheet to make comments on Ensemble. Grade IV solo events were changed to Grade IV 17 and under and 18 and older. This applied to both Piobaireachd and Light Music

The year 1998 saw the biggest influx of piping adjudicators. In March at Rockville High School in Maryland we conducted the Graduate Certificate examination, followed by a seminar for the judges program. Six candidates took part, having to submit 12 Piobaireachd, 12 Marches, 12 Strathspeys and 12 Reels. Each candidate was well prepared to play selections from his list of 48 pieces of music. We were delighted at the standard of playing. Many of them commented that this was worse than competing. These six joined others that were ready to proceed to the adjudicators' exam. Four weeks later they went through two days of rigorous testing. Saturday morning there was a 2-½ hour written exam on Light Music followed by a 1-½ hour exam on Piobaireachd. On Sunday there was a 1-½ hour written exam on pipe band playing followed by a practical demonstration of judging the same with the help of various recordings. This was followed by live solo piping, and as the pipers were late arriving, Roddy MacDonald played for the light music portion of the exam until the pipers arrived and they did the Piobaireachd for the practical portion of the adjudicators exam. The pipers were Jason Barth, Sarah Denning and Steven Sharp. Before the written exam, each candidate drew a number from a hat, wrote his name on the back of it and all these were sealed in an envelope. The examination envelopes had corresponding numbers on them so that when the candidates put their exam papers and judging sheets into the envelopes, no one would know whose papers were being corrected. This we felt was a fair way of marking each exam without knowing whose papers we were dealing with and not being able to show any signs of being biased. On Tuesday morning Roddy MacDonald took the train to Pittsburgh where he and Jimmy McIntosh spent 14 hours straight evaluating all of the test papers.

Ensemble judging finally made its official debut in 1999. This new element to pipe bands adjudication sent many adjudicators to sit for the Ensemble exam.

In the beginning there were roughly 30 bands and 100 individual competitors, to date there are six branches, an unaffiliated group and increasing all the time. As reported in the Winter 2003 *Voice* there were 2103 individual members and 171 bands and growing.

We have seen the written communications of the original *Bulletin* evolve into "*The Voice*" which is one of the most respected magazines available among pipers and drummers. We have seen the up to the minute communication that has been made available through the computer age with the creation and

maintaining the website. What a phenomenal job that Paula Glendinning and Michael Rogers are doing with both The Voice and Andy Glendinning with the website. The EUSPBA have made it very easy for the competitor by having resources available on their web site. Having a copy of the Bylaws, Rules and Regulations, Judges List, etc. for quick access is wonderful for the competitors. The handbook called "*So You Want to Compete*" is very useful for one just learning their way around the competition circuit.

Yes many Executive Committees have come and gone, each adding a bit to the foundation that was set before them. Each preserving, protecting and promoting the traditional art of playing the Great Highland Bagpipe, Scottish Drumming, Bass and Tenor, and of course Drum Majors. As you can tell many changes have taken place over the past forty years.

As noted before unaffiliated members and bands that reside in the state of Florida applied to form the EUSPBA Florida Branch and the executive committee of 2003-2004 denied the application. Some of the discussion being that Florida is outside the EUSPBA's loosely defined geographical area. However, Florida more closely identifies with being part of the Eastern United States than some other branches. Having been involved in establishing the branch system it certainly was a slap in the face. The proposed Florida Branch members of the EUSPBA have requested that this be put on the agenda for the November 13, 2004 meeting in Baltimore. It is the hope that the newly elected executive committee or future committees will have the foresight to not only allow this branch to be formed but other branches across these United States.

The question is asked, "How far have we come since the foundation was laid and the regulations put into force?" Where we go from here is up to us, by continuing to work together we will eventually revert back to the USPBA. All in all my involvement has been Grand Altogether!

BULLETIN
of
THE EASTERN UNITED STATES PIPE BAND ASSOCIATION

Number One

December 1972

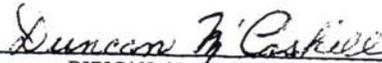
A MESSAGE FROM DUNCAN McCASKILL, PRESIDENT

This Association was formed in 1964 for the purpose of advancing piping in this Country. I think we have gone ahead quite a lot in eight years with judges who know their business, instructions from Scotland and a few of us who teach. We have a better class of pipers today than we have had for many a year. With the present change of individual grading from ages to grades, you will see piping advance a lot quicker. As Roddy MacDonald put it, the ability of pipers should be graded by "stages not ages." We have recently had three meetings, one general and two of the Advisory Committee. Much has been done at these meetings but there is still a lot to be done. Get out to all the general meetings, we need all the help we can get. I would also like our Games Sponsors to meet with our Advisory Committee and to work together to bring a closer relationship in the running of games. In my two visits to Canada, I observed how well their games were run with cooperation between their Association and Sponsors.

I am very happy to have the honor of writing these few lines for our First Monthly Bulletin. I was also pleased to see quite a big gathering at our last general meeting. The Two Advisory Committee meetings in Delaware were well attended also. It is good to see that Sandy Jones, Roderick MacDonald, Donald Lindsay, and others are really interested. We expect in the near future to have quite a few new programs going that will benefit both individuals and bands. I think that with the new grading of pipe bands there will be more bands competing than ever before since there will be a grade for all standards of playing. I would like to urge all games committees to get behind us since their games will also benefit from our efforts.

We expect to put this Bulletin out each month, and I will try to contribute to the "Piper's Column" each time with articles on "How to Practice," "Fixing Reeds," "Picking Reeds" etc. This will come from my own experience and from literature collected through my fifty-five years as a piper and will be intended for the younger piper.

This is my first letter and your first Bulletin. I hope it will be received with the feeling that you too will do your best to bring the standard of piping of this Country equal to the rest of the piping world. A long time ago P.M. Sloan of the SPBA told me that it would be a hard fight. He was right, it was, but we are getting there now!


DUNCAN McCASKILL

TO ALL MEMBERS: The new name "THE EASTERN UNITED PIPE BAND ASSOCIATION" is only one outward manifestation of the sweeping changes now in progress within the Association. No longer is the membership limited to bands but has been opened to include individual pipers, drummers, and indeed anyone interested in supporting or following piper affairs. This BULLETIN will make its monthly (more or less) appearance and be sent to all members. It is the official organ of the EASTERN UNITED STATES PIPE BAND ASSOCIATION and will publish all official acts of the EUSPBA. It will alleviate the long felt need for better communication between pipers, drummers, bands, games sponsors, and those who merely listen. To those of you who are already members, or are about to become members (can there be any other?) this is your BULLETIN. Contribute to it!

USPBA to EUSPBA at October Meeting

The United States Pipe Band Association held its first meeting in over two years in East Brunswick, New Jersey on October 15. The following actions were taken at this meeting. 1) Election of Officers: Duncan McCaskill, President; MacLean MacLeod, Vice President; Jerry Stack, Secretary; Daniel Dickel, Treasurer. 2) The Association Name was changed to the EASTERN UNITED STATES PIPE BAND ASSOCIATION to more nearly correspond to the practical limitations of the scope of activity of the Association. 3) Membership in the Association was expanded to include individual members (in addition to bands). 4) The Advisory Committee was expanded (from five pipers and three drummers) to nine pipers and six drummers. 5) The Advisory Committee was assigned new duties as follows - to devise and recommend an improved grading system for competing bands and to grade all bands within the new system - to devise an improved grading system for individual competitors and to grade all individual competitors within the system - to set standards for competition in accordance with the grading system - to update and expand the panel of judges and to devise a system for the qualification of judges - to provide expert opinion on all technical matters of competition. 6) The Advisory Committee was elected: Pipers - George Bell, Joe Brady, Robert Gilchrist, Sandy Jones, Donald Lindsay, Roderick MacDonald, Duncan McCaskill Jr., Robert Mitchell, and John Nesbit. Drummers - Sandy Graham, John Bosworth, John Hall Jr., Norman MacLeod, Hugh Lennan, and Sammy Hall. Sandy Jones was appointed temporary convenor of the Committee (and has subsequently been elected convenor). 7) Publication of a newsletter was authorized (now appearing as this BULLETIN).

MEMBERSHIP CHAIRMAN

Roderick MacDonald has accepted the appointment of Membership Chairman of the EUSPBA for the coming year. All applications both for individual and band memberships should be mailed to him at 517 Sharpley Lane, Bellewood, Wilmington, Delaware, 19803. Membership forms will be mailed to most bands and to many individual competitors. Additional forms are available either from Mr. MacDonald or from the EUSPBA secretary, Jerry Stack, 6 Mary Place, Pequannock, New Jersey, 07440. Bands are reminded that all competing members must be listed with addresses on the back of the form.

EUSPBA AWARDS

The EUSPBA announces annual awards to be made to individual competitors in each grade for outstanding performance during the 1973 season. All individual EUSPBA members are eligible. The results of all sanctioned competitions will form the primary basis of evaluation. The presentations will be made at the annual EUSPBA dinner, where, we understand, the winners may be asked to demonstrate the skill that captured the award.

APPRENTICE JUDGES

The need for more well trained judges to enlarge the present panel has been apparent for some time but the way to fill this need has not been equally apparent. The present Advisory Committee has faced this problem squarely and now proposes as part of a new EUSPBA sponsored program that a panel of apprentice judges be created. The initial duties of the apprentice judge will be to learn the routine of scoring and then to sit with a panel judge keeping a separate score of actual competition. The results of several trials will be reviewed not only by the panel judge but also by the Advisory Committee. As judging skills develop more responsible assignments will be made. Perhaps the term "apprentice" is misleading. This is not a program for the novice or beginner but rather for the experienced piper or drummer who has developed considerable skill in competitive performance. All who have these skills are urged to apply through Sandy Jones, Convenor, Advisory Committee.

THE PIPERS' COLUMN

Look for this column in subsequent issues. It will contain a series of hints and bits of information for pipers from the many years experience of Duncan McCaskill.

REPORT FROM THE ADVISORY COMMITTEE

The newly elected Advisory Committee has already had two lengthy, well attended sessions in Newark, Delaware. Sandy Jones was elected Convenor and conducted both meetings. All Association officers attended both meetings. This report summarizes the Advisory Committee's recommendations made to the Association.

BAND GRADES shall be I, II, III, and IV. These grades parallel those currently in use in Canada and in Scotland. The Advisory Committee will assign a grade to all competing bands, however, this initial assignment will be subject to review on request of the band. Each band will receive individual notification of its classification in one of the four grades. The grade assigned will be the minimum level at which the band may compete.

BAND COMPETITION LEVEL. Bands must compete in their own grade in all championship competitions. Bands may compete in their own grade and also in one grade higher (on the same day) in all other competitions providing they meet all other requirements for the higher grade.

CHAMPIONSHIP CLASSIFICATION. Certain competitions shall be recognized as "Championship" by the EUSPBA. The procedure for this classification will be established by the Advisory Committee.

BAND MEMBER REQUIREMENTS. Each band must meet the minimum requirements according to grade.

<u>GRADE</u>	<u>PIPERS</u>	<u>SNARE DRUMMERS</u>	<u>BASS DRUMMERS</u>	<u>TOTAL</u>
I	8	3	1	12
II	6	2	1	10*
III	6	2	1	9
IV	5	2	1	8

* The total of 10 may be reached by adding either a piper or a drummer.

BAND SELECTION REQUIREMENTS. The number of selections to be submitted for competition has been established for 1973. For 1974 and following years this requirement is increased to bring it more nearly on a par with world competition.

<u>GRADE</u>	1973		1974	
	<u>MSR</u>	<u>Med</u>	<u>MSR</u>	<u>Med</u>
I	2	2	3	3
II	1	1	2	2
III	1	-	1	1
IV	1 March only*		1 March only*	

* Grade IV march to be four parted or two different two parted marches. Any quick march (2/4, 4/4, 6/8) is acceptable in this grade.

COMPETITION SERVICE. The EUSPBA will furnish the necessary number of judges, receive all entries, conduct the competition and record all results on request from a games sponsor. The cost to be borne by the games sponsor.

JUDGES. All judges must be on the EUSPBA panel of judges or be approved by the EUSPBA. All panel judges shall be certified by the Advisory Committee with respect to grade and special skill.

APPRENTICE JUDGES. A training program for apprentice judges is to be established to provide expansion of, and replacements for, the current panel.

SOLO PIPING GRADES. Solo piping shall be divided first into two major classes, Open and Amateur, and each class then divided into grades.

Open: Grades I and II

Amateur: Grades I, II, III, and IV

SOLO PIPING SELECTION REQUIREMENTS. The number of selections to be submitted for competition have been established according to class and grade. The hornpipe and jig competition is optional with the games sponsor and may be offered to open class competitors in both Grades I and II. Two Piobaireachd competitions have been established, Open and Amateur. Open Grades I and II may compete in the Open Piobaireachd. All Amateur grades may compete in the Amateur Piobaireachd.

<u>CLASS</u>	<u>GRADE</u>	<u>M</u>	<u>SR</u>	<u>HJ</u>	<u>PIOBAIREACHD</u>
Open	I, II				3
"	I	3	3	2	
"	II	2	2	1	
Amateur	I, II				1
"	I	2	2		
"	II	1	1		
"	III	1	March* only		
"	IV	1	" "	chanter	

* Amateur Grades III and IV march to be four parted or two different two parted marches.

The results of all of these events will be recorded by the EUSPBA and used as a basis for EUSPBA awards as well as for future grading.

Other events may be offered by games sponsors at their option.

TEACHING PROGRAM

The EUSPBA does not have a formal teaching program at the moment but to make a beginning, we will maintain a list of teachers to be published in this Bulletin. All EUSPBA members who teach piping or drumming are asked to send background information to the EUSPBA Secretary, Jerry Stack, 6 Mary Place, Pequannock, N.J., 07440. Please include name, address, phone number, number of students currently, whether beginning or advanced, etc. Please note that each teacher will set his own fees and standards of qualification for students.

Piping Clinic! Do you have a group of pipers (or drummers) who might benefit from a days session with one of the leading pipers? Contact the EUSPBA to make the arrangements. Your parade band might really be the best Grade IV band we've see yet.

DINNER TO FOLLOW ELECTIONS

Elections of officers of the EUSPBA are held in October each year at the general meeting. President Duncan McCaskill, speaking for all the officers announced that plans are underway to follow next year's meeting with the First Annual Dinner to which all pipers, drummers, dancers, wives, friends, etc. are invited. The time and place has not yet been selected but will be announced in this Bulletin as soon as possible.

If you have any suggestions to make this a most successful affair, please contact Mr. Duncan McCaskill.



THE BULLETIN OF

THE EASTERN UNITED STATES PIPE BAND ASSOCIATION

Number Two

April 1973



CALENDAR OF EVENTS

MARCH 24
FLORIDA

DUNEDIN HIGHLAND GAMES

APRIL 14
NORTH CAROLINA

CHARLOTTE SCOTTISH GAMES at Meyers Park High School Stadium featuring the Southern Pipe Band Championships. Band competition includes Grades II, III, and IV. Solo competition will be held in piping and drumming as well as a separate drum corp competition.

MAY 5
MARYLAND

Fifth Annual NATIONAL CAPITAL AREA SCOTTISH FESTIVAL at Robert E. Perry High School, 13300 Artie Avenue off Aspen Hill Road midway between Rockville and Wheaton, Md. (Rt. 586). These games will feature pipe quarter competitions in Grades II (Medley), III (MSR), and IV (M). Solo piping includes Open Piobaireachd, Open Grade I-March, Open Grade I-S&R, Open Grade II-March, Open Grade II-S&R, Amateur Piobaireachd, Am. Gr. I-March, Am. Gr. I-S&R, Am. Gr. II-March, Am. Gr. II-S&R, Am. Gr. III-March, and Am. Gr. IV-M (practice chanter). Solo drumming includes Open MS&R and Amateur MS&R. For information and entry forms contact Dr. David C. White, 4508 Bestor Dr., Rockville, Maryland.

JUNE 2
MARYLAND

DELAWARE HIGHLAND GATHERING at Fairhill, Maryland featuring the Eastern United States Pipe Band Championships. Band competition includes Grades I, II, III (MS&R) and IV (M). Open class solo piping includes Piobaireachd, Gr. I-March, Gr. I-S&R, Grade II-March, Grade II-S&R. Amateur Class piping includes Piobaireachd, Gr. I-March, Gr. I-S&R, Gr. II-M, Gr. II-S&R, Gr. III-M, Gr. IV-M (practice chanter). Solo drumming competitions will also be offered. A special highlight of this years games will be the first WORLD SHEEP DOG CHAMPIONSHIP TRIALS held in this continent. Champion dogs will be brought from New Zealand, Scotland, England and Canada. For information contact Scottish Games Assoc., P.O. Box 4717, Newark, Delaware 19711.

JUNE 10
NEW YORK

FORTY-FIRST ANNUAL FEIS at Lehman College in the Bronx, New York. Piping events are still offered under the old system, i.e. Class A bands (March strathspey, jig or reel), Class B bands (March and open slow March. Solo piping as follows: Novice (under 14)-March, Junior (under 16)-March, Class B-March, Class B Strathspey & reel, Class A-March, Class A Strathspey & reel, and Open Piobaireachd. Information and entry forms are available from United Irish Counties Association, 326 West 48th Street, New York, New York 10036.

JUNE 16
PENNSYLVANIA

The seventh annual DELCO SCOTTISH GAMES at the Devon Horse Show Grounds, Lancaster Pike (Rt. 30) and Dorset Road, Pa. Please note that this is a new and more spacious location made necessary by the growing popularity of these games. Tentative plans include band competition for Grades II, III, (MSR) and IV (M). Open class solo piping includes Piobaireachd, Gr. I-March, Gr. I-S&R, Gr. II-March, and Gr. II-S&R. Amateur class offers Piobaireachd, Am. Gr. I-March, Am. Gr. I-S&R, Am. Gr. II-March, Am. Gr. II-S&R, Am. Gr. III-March, and Am. Gr. IV (practice chanter). Drumming competition offers Open-Snare, Amateur-Snare, Tenor (all grades). A drum major competition is also planned.

JULY 4
CONNECTICUT

50th YEAR ROUND HILL ANNIVERSARY GAMES at Calhoun Estate, Davenport Road, Stamford, Conn. will feature a United States Invitational Pipe Band Championship as a special event. Grade I and Grade II bands will be invited to participate in this event. In addition to the regular pipe band competitions will be held for Grade III (MS&R) and Grade IV (M) bands. Open class solo piping will include Piobaireachd, Gr. I-March, Gr. I-S&R, Gr. II-March, and Gr. II-S&R. Only one competition is offered in the Amateur class: Am. Gr. III-March only. Two drumming competitions are listed: Open and Novice (Amateur). For further information write: Round Hill Games, Box 271, Greenwich, Conn.

JULY 14, 15
NORTH CAROLINA

GRANDFATHER MOUNTAIN HIGHLAND GAMES will again be held in the spectacular mountain setting in North Carolina, South of Boone, North Carolina. Open class solo piping includes Piobaireachd in which the winner will receive the Silver Chanter Award presented by Dame Flora MacLeod of MacLeod plus additional cash prizes, Gr. I-March, Gr. I-S&R, Gr. II-March, Gr. II-S&R. Amateur Class piping includes Am. Gr. I-March, Am. Gr. I-S&R, Am. Gr. II-March, Am. Gr. II-S&R, Am. Gr. III-March, Am. Gr. IV-March (practice chanter). Drumming competitions offer Open and Amateur Snare, and Tenor. Piping judges will be John McFayden and Niel Ramsey.

AUGUST
NEW YORK

CENTRAL NEW YORK SCOTTISH GAMES at Syracuse, New York. No specific information is available yet.

ADVISORY COMMITTEE REPORT ON SOLO DRUMMING

The following requirements for individual drumming competition have been established by the EUSPBA Advisory Committee for 1973. Additions to be introduced in 1974 have also been determined.

SOLO DRUMMING GRADES. Solo drumming shall be divided first into two major classes. Open and Amateur, and each class then divided into grades as follows:

Open: Grades I and II
Amateur: Grades I, II, III, and IV

Open Grade II will not be instituted until 1974 by which time the "open" competitor's performance will have been evaluated by the EUSPBA Advisory Committee.

The Amateur Grade IV classification is intended to promote and attract the beginning drummer who has not yet advanced to actually playing on a drum. The rudiments only of pipe band drumming will be judged in this grade. Grade IV standards will be set by the Advisory Committee.

No drummer will be allowed to compete in more than one contest on a given day except when the games sponsor deems there to be an "open" competition.

SOLO DRUMMING SELECTION REQUIREMENTS. The type of selection to be presented has been established according to class and grade:

Class	Grade	Selection
Open	I	MSR
Open	II	MSR - (1974 and following years)
Amateur	I	MSR - Minimum of four parts each tune, <u>or</u> , four parted march plus two 2-parted strathspeys (or one 2-parted played twice) plus two 2-parted reels (or one 2-parted played twice).
Amateur	II	March - One four-parted common time (2/4) march.
Amateur	III	March - One four-parted march, <u>or</u> , two different two-parted marches, <u>or</u> , one two-parted march played twice. The march may be of any time signature.
Amateur	IV	Drumming - Rudiments played on drum pad.

SOLO DRUMMING ACCOMPANYMENT. Each drumming contestant must have at least one piper as accompaniment, however two pipers (maximum) are acceptable to insure that the individual drummer is judged on his and not on the piper's ability.

SCORING. An attempt has been made to eliminate the confusion as to the deletion of points on individual and band scoring on drumming performance. The total possible will remain at 100 (divided by four), however the breakdown of performance will be as follows:

Roll (or attack)	5
Tone	5
Tempo (including breaks)	10
Execution	25
Rhythm and Expression	25
Quality and Variety	<u>30</u>
Total Possible	100

In 1974 a new category will be added to include the "blend" or "setting" as it relates to a piping selection. Five points will be deleted from the category of "Quality and Variety" and be applied to the new category of overall effect with the piping selection.

This new category will apply to MSR and Medley competitions.

Please note that all drumming judges must justify the deletion of points in any category of individual or band performance. This is for the purpose of constructive criticism. The results of all competitions will be reviewed by the EUSPBA Advisory Committee at the end of each season. The results of all sanctioned competitions will be used as a basis for EUSPBA awards and also for future grading.

AT THE DECEMBER EUSPBA MEETING

A general meeting was called in December primarily to present the report of the Advisory Committee and also to present the band grades. The competition requirements for bands and for solo piping were detailed in the December Bulletin (No. 1) and define (1) Band Grades, (2) Band Competition Level, (3) Band Member Requirements, and (4) Band Selection Requirements (both for 1973 and for 1974). For Solo Piping, Grades and Selection Requirements were defined. These recommendations were approved and are now official EUSPBA requirements for sanctioned competitions.

TO PERFORM AND TO LISTEN...

The Mid-Atlantic Piping Society has been conducting a most successful Ceilidh on the third Saturday of every month at the "Grey Stone Building" in Newark, Delaware. This informal piping get-together was organized by Robert Mitchell and is conducted for the sole purpose of listening to and playing before other pipers and is open to all pipers and piping enthusiasts. The Society also met in Washington, D.C. at varying locations under the guidance of Sandy Jones. For information contact him at P.O. Box 10417, Oxon Hill, Md. 20021 or by phone (301 248-9143).

PIPING INSTRUCTION

The Second Annual Grandfather Mountain Highland Games School of Piping is to precede the Grandfather Mountain Games. John MacFadyen and Sandy Jones will again conduct a two weeks teaching program at the Grossnore School, North Carolina, from July 1 through July 14, just a few miles from the site of the Grandfather Mountain Highland Games which will provide a suitable Grand Finale to the course. Registrations will be accepted through June 1, 1973. For further information contact Sandy Jones, P.O. Box 10417, Oxon Hill, Maryland 20021. Phone: (301) 248-9143.

The Invermark College of Piping conducted by Donald F. Lindsay will run its summer program from July 8 through August 4 this year. The first two week period will be open to players of all levels (July 8 - July 21) while the second two week period will be primarily for intermediate and advanced piobaireachd players (July 22 - August 4). Admission to the second session is by either interview or audition. The Invermark College of Piping also offers a tape correspondence tuition program (year round). A recording made in 1972 by the late P/M R. U. Brown, M.B.E. which includes three piobaireachds and several light selections is available through the College. For further information contact the Invermark College of Piping, Petersburg, New York 12138.

JUDGES PANEL

The judges panel for 1973 was approved at a recent EUSPBA Advisory Committee and includes the following names:

PIPING

George Bell	Seumas MacNeill
Jack Chisholm	Duncan McCaskill, Sr.
Robert Gilchrist	Hugh McInness
Sandy Jones	William Palmer
James Kerr	Col. Neill Ramsay
Donald Lindsay	Stuart Robertson
Roderick MacDonald	John Sabiston
John MacFadyen	Thomas Shearer
Reay MacKay	John Wilson
Hamilton Workman	

DRUMMING

David Armitt	Jim Kirkwood
John Bosworth	Norman MacLeod
Alex Colville	James McMillan
John Hall	Larry McSwiggan
John Kerr	Ernest Rookard

DRUM MAJOR

John Moon

GRADING OF INDIVIDUAL COMPETITORS

Most of the solo competitors have included background information on their membership applications but this data is not really sufficient to fairly assign rigid grades to individuals. The selection requirements for solo competition to a large extent afford individuals a guide to their proper grade. As a further guide, we expect to see the consistent winners of the former Class B now appearing in Amateur Grade I or higher (Open Grade II). The EUSPBA will keep records of all sanctioned individual competitions throughout this season and use these results as a basis for next year's grading. If anyone needs help in determining his proper grade, contact any EUSPBA Advisory Committee member at one of the games.

BAND GRADES

Grade I

Worcester Kiltie Pipe Band

Grade II

Charlotte Scottish Pipe Band
Clan Campbell Pipe Band
Denny and Dunipace Pipe Band*
Kenmure Pipe Band*
Manchester Pipe Band
St. Andrews Pipe Band

Grade III

Atlanta Pipe Band
Balmoral Highlander Pipe Band
City of Wilmington Pipe Band
Clan MacGregor Pipe Band
Clan Sutherland Pipe Band
Fairleigh Dickenson Pipe Band
Inis Fada Gaelic Pipe Band*
MacDonald Pipe Band*
North Carolina State Pipes & Drums
Ogilvy Highlanders Pipe Band
Peary High School Pipe Band
Stamford Kiltie Pipe Band*
Tyrone Pipe Band*
Ulster Scottish Pipe Band*
Washington Scottish Pipe Band*

Grade IV

Adirondack Pipe Band
American Scottish Pipe Band
Asheville Pipe Band
Bay Area Pipes & Drums
Cairn Gorm Pipe Band
Camer Pipe Band
Capital City Pipes & Drums
Citadel Pipe Band

Grade IV (cont'd)

Charlotte Pipe Band
Cincinatti Pipe Band
City of Alexandria Pipes & Drums*
City of Dunedin Pipe Band
City of Rochester Pipe Band
Clan Na Gael Pipe Band
Dunedin High School Pipe Band
Friendly Sons of the Shillelagh
Gaelic Highland Pipe Band
Gordon Highlanders Pipe Band
Granite State Highlanders
Gulf Stream Park Pipe Band
Harburton Highlander Pipe Band
Highlander Girl Pipers*
Jacksonville Pipe Band
Jersey Shore Scottish Pipe Band
Kiltie Band of York
MacLeods of Cornwall*
Mainline Pipe Band
Midlothian Pipes and Drums
Montgomery Pipe Band
Penn York Highlanders Pipe Band
Piedmont Pipes & Drums
N.Y.C. Fire Dept. Emerald Soc. Pipe Band*
N.Y.C. Police Pipe Band
N.Y.C. Transit Authority Pipe Band
St. Columcilles Pipe Band
St. Patricks Pipe Band
Schenectady Pipe Band
Thomson Pipe Band
Washington P.A.
Yonkers Pipe Band

Not Graded

Amityville Am. Legion Post 1015 Highland
Pipe Band
Annapolis Pipe Band
New Orleans Pipes & Drums

*Starred bands have completed their memberships
for the 1973 season. If your band has not
received an application form, please contact
Mr. Gerald F. Stack, Secretary EUSPBA, 6 Mary Place,
Pequannock, New Jersey 07440.

INTERCONTINENTAL COMPETITION

The CANADIAN NATIONAL EXPOSITION (CNE) is again sponsoring the Scottish World Festival in Toronto on August 16 through August 19 featuring the Intercontinental Pipe Band competition. The Festival will begin at noon, August 16, with a parade of over 2000 pipers through downtown Toronto. A tattoo will be given each night in the CNE grandstand with bands from Scotland, England, Ireland, France, the United States, and Canada performing side by side. A very special attraction will be the Pipes & Drums of the Brigade of Gurkhas on their first visit to North America. Most of Scotland's Grade I bands are also expected to attend. The Royal Canadian Mounted Police will perform at the Tattoo to the music of the pipes.