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ON THE COVER:

"So he's my 5 year old Son Arran loves Pipe Bands and any kind of music, strangely enough Piobaireachd is something he's liked from a very young age, used to sing the ground of Andrew MacNeill of Colonsay when he was going to sleep with SFU playing, I fear he might be a drummer though! Will have to wait and see Cheers"

Photo by David Methven.



EUSPBA MEMBERS receive a subscription to THE VOICE paid for, in part, by their dues (\$8 per member is designated for THE VOICE). Membership is only valid from the date of application until the end of the calendar year. To ensure that you don't miss an issue of THE VOICE, you must renew your membership early each year! Send membership inquiries and address updates for members to EUSPBA, PMB 316, 560 Peoples Plaza, Newark, DE 19702-4798, or email membership@euspba.org.



President's Message

By Dan Cole



As I write to you the summer season is winding down. I hope that your hard work has paid off and your personal goals, musical, competitive and otherwise have come to fruition.

We have not had a shortage of good news from across the Atlantic over the last several weeks. On the band front, massive congratulations are due to Pipe Major David Methven and his team at Worcester Kiltie for lifting the grade 3A title at the World Pipe Band Championships. We are proud of your hard work and success.

Many of our players also went around the Scottish games circuit and had significant success at the major gatherings. We take pride in members Dan Lyden, Bobby Durning, Andrew Donlon, Derek Midgley, Nick Hudson and Ben McClamrock for their hard work and achievement. Particular mention should be made of Derek's winning the Dunvegan Medal at Skye, Ben's light music wins at Braemar and Nick's success winning the Oban silver medal, Braemar gold and Northern Meeting B grade march, strathspey, and reel. Excellent work, all!

Back home the executive committee continues to work tirelessly to serve your needs. The new, much-fabled, website is within a couple of weeks of being rolled out and I, for one, couldn't be more excited.

Planning is in its conclusive stages for this year's annual general meeting. We hope that you will join us again in Baltimore to take part in the process. We will be holding free workshops again this year and the highly praised professional drumming contest will be reprised Saturday evening.

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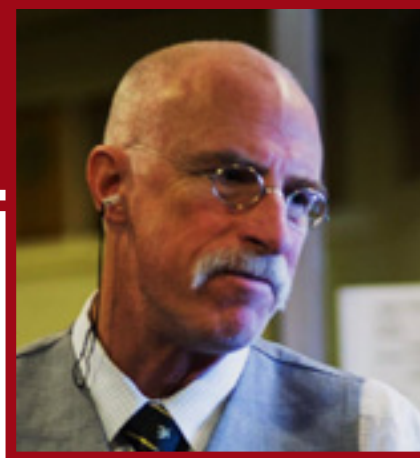
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Editorial

By John Bottomley



There were a few (more than a few, actually) posts recently on Facebook and other internet forums about a drummer reading scores while playing at the World's this year. I've refrained from joining in the discussion, not because I have no opinion, but because I believe there is a much larger issue here that needs to be discussed.

The larger issue to me is that of bands inviting batches of extra players to show up and play with them at this contest. If you do this, and do well, can you actually say that it was YOUR band that got the prize?

Picture this: the New York Mets (for example) get to the World Series. When they get there, they decide that perhaps they could be stronger at first base, so they reach out to Anthony Rizzo, of the Chicago Cubs and say "Hey, Anthony, how's about playing in the World's with us?" He does, and the team wins. Is it really the "Mets," though? Or is it the "Mubs"?

My answer would be the Mubs.

I am, in some ways at least, an old-fashioned guy. I believe in "dance with the one that brung ya." If the band hadn't felt compelled to import a player, this would never have happened. I have enormous respect for the drummer

involved, an accomplished player and teacher, but I feel this win at all costs culture is not healthy.

And what of the many players who jump from their own bands to play in a higher grade band, or a band that just happens to be going to the World's that year? The lure is obvious, but what happened to the system of working to make your OWN band better? Of getting your OWN band ready and able to play? This feels to me more like riding on the coattails of somebody else's work than the "rugged frontier spirit" we so often celebrate . . . more in word than deed apparently.

Some players will do this, then go back to their own bands having learned how to make their own band better, but a distressing majority simply wave goodbye, leaving their old bands to muddle through as best they can.

I should also point out that this is my opinion, which is mine. It has not been vetted by the EUSPBA, and the association may not, as a governing body, agree at all. But I put it out there, and hope for letters/discussion in a responsible and respectful way about this.

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Hudson Valley Celtic Festival



Above: Peter Skae, Dan Lyden, Andrew Donlon, Nick Hudson, Bobby Durning, and Derek Midgley all traveled to play in the premier piping event at the Hudson Valley Celtic Festival June 25th.

Below: Derek Cooper receives his Andy White trophies as the top professional drummer on the day from judge Hugh Cameron and Annette Duffy.





**Eastern United States Pipe Band Association
2016 Annual General Meeting
November 11, 12 and 13th, 2016**



**Holiday Inn Inner Harbor
301 West Lombard Street, Baltimore, Maryland
Telephone# 410-685-3500**

Room Rates \$119.00 *plus tax plus parking.*
It's too early to book the rooms, but we'll let you know when to book.
Shuttles are available at the airport, but not supplied by the hotel.

Tentative Meeting Schedule (subject to change)

Friday Evening: Annual Reports / Old Business
Saturday Morning: Proposals / New Business / Vendor Tables
Saturday Afternoon: Workshops
Saturday Night: Contest – Ceilidh
Sunday: Judges Seminar



2016 AGM: Friday, November 11 & Saturday, November 12

Holiday Inn Inner Harbor 301 West Lombard St. Baltimore, MD 21201

Last year, the Executive Committee made a change in the format of the AGM agenda.

In the past, there was an Executive Committee meeting held on the Friday night prior to the AGM and the entire AGM was held on Saturday with reports in the morning session and agenda items in the afternoon. Depending on the number of agenda items, the AGM sometimes ran well into the late afternoon into dinner time.

In order to try and streamline things, part of the AGM (old business and Officers' reports) are now handled in the Friday night session so that the morning of the AGM can be dedicated to Branch agenda items. An effort is being made to complete all agenda items in one morning session, leaving the afternoon open for free workshops for EUSPBA members (details below).

Important Information for Branches Concerning Branch AGMs and Agenda Items

Branches are required to hold their own AGMs prior to the main body AGM in order to solicit agenda items from their branch members. **It is not necessary to submit agenda items**, but all items submitted to the main body must come through the branches and must be vetted at the branch AGM.

The purpose of having items submitted through the branches is two-fold: first, to make sure that items which are submitted have at least some support, and second, that the branch officers have reviewed the items for clarity and that they are put in the form of a motion with a rationale (or reasoning behind them). Further, all motions should be clearly worded, not in conflict with the bylaws, and branch officers should think through the ramifications that individuals submitting them might not have (e.g. are these suggested items fair to all, enforceable, etc.).

It is not necessary for branches to submit every agenda item submitted to them. The branch's function is to be the first line of common sense. We assume when things come through the branches that, while you as officers may not necessarily agree with items submitted, you have given them some thought and there is a rationale. This makes the AGM discussion more meaningful and helps us focus on what our members are concerned about.

AGM Workshops

For the second year, workshops will be offered at the AGM. These workshops will begin at 1:00 p.m. on Saturday and run until 5:00 p.m. There is no cost to EUSPBA members.

There will be 3 separate workshops focused on piping, drumming and band performance. Instructors are Donald Lindsay (piping), Iain Donaldson (band), and Hugh Cameron and Steven McWhirter (snare drumming). Full details are being worked out but here are some basic topics that will be covered:

Donald Lindsay (Piping) – Master Class: Piobaireachd, Silver and Gold Medal Tunes

Iain Donaldson – Getting That Big Band Sound, How to Prep Yourself for Successful Performance, Choosing Tunes and Delivering Effective Medleys

Hugh Cameron/Steven McWhirter – All drummers will begin with both Hugh and Steven and go over what topics they wish to cover. Groups will be divided according to skill level and what topics are desired and classes will be TBD based on attendance.

Stay tuned for further details and a registration form which will be online. Again, there is no cost for EUSPBA members but we would ask that you pre-register so that we have an idea how many people will attend. Keep an eye on the Facebook page for the [EUSPBA Annual General Meeting Events!](#)

Second Annual Premier Professional Snare Drumming Contest

Saturday, November 12th

6:00 p.m. - Time TBD (depending on # of entries)

This contest is open to all Professional grade snare drummers registered with the EUSPBA (also open to affiliated association drummers). Judges will be Hugh Cameron and Steven McWhirter. Competitors will play and MSR and a Medley. Complete details were emailed to all registered professional drummers (email carolehackett@hotmail.com for details and questions). Entry form can be found [here](#).



Imagine this ... you are a competing piper, drummer, or band member. You show up at a contest to play and there is no registration area. You ask people what time you are scheduled to play, but there is no one there to tell you.

You wander around trying to find go to your assigned area (after you finally figure out where it is). There is no steward. You don't know your order of play or your playing time. The judge is frantically fumbling with a pile of blank score sheets, trying to fill them out as competitors randomly show up to play. You've never even seen this judge before and wonder if he's on the approved judges' panel or not.

Later on that day, you wonder how you did. There are no score sheets. No record of your performance. No medal, no prize money, nothing.

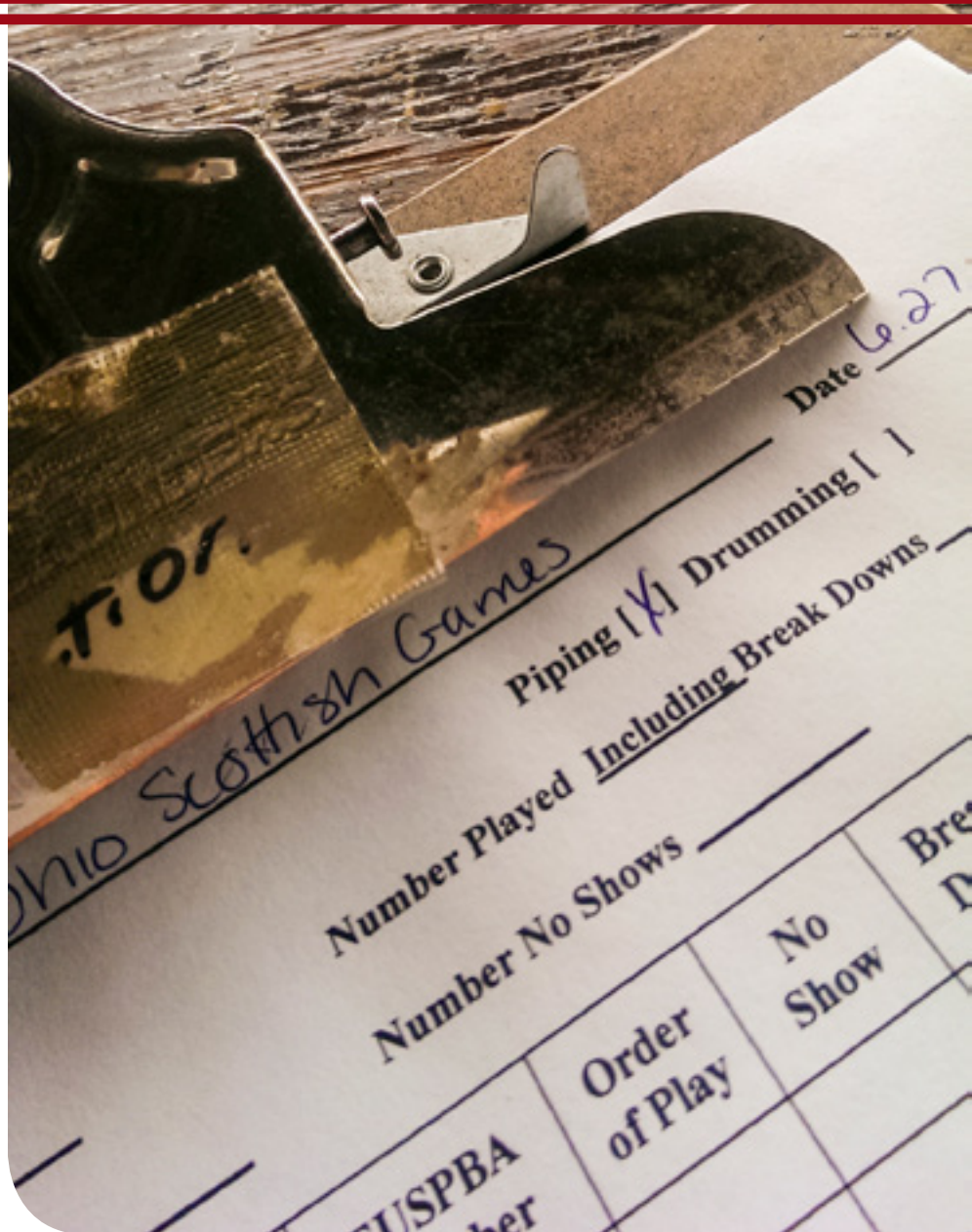
You are a band member and spend the morning with your band, warming up and getting ready for the band contest. You have no idea where the band contest is. There is no one there to tell you. There are no stewards to guide you to where the line is or to tell you that you're up next.

You finally figure out where the competition circle is, but there is no circle marked on the field. You see some people you assume are the judges. Some of them have no clipboards. Again, they have blank score sheets and have to ask the name of your band as you show up to play. Your band puts on one of the best performances of the season. You can't wait for the results and for your band's name to be announced at massed bands and to proudly watch your P/M accept the trophy. But there are no massed bands. There is no announcer. There is no trophy. Nobody tabulated the score sheets so you have no idea how your band did.

You're entering...the Twilight Zone.

Welcome to a world without an organized Pipe Band Association.

I often hear people ask "what do I get for my dues money?" even more so now that our publication, *The Voice*, is no longer offered in a print version.



Scoresheets with feedback and tabulation sheets are just a few of the tangible benefits brought to members of the association.

For one thing, the EUSPBA provides continuing education and training for its judges, and exams for new adjudicators looking to gain entrance to the judges' panel. Through the branches, the EUSPBA also provides many opportunities for instruction, workshops, premier contests, etc.

Many of the things made possible by your dues money are not tangible and therefore maybe not realized by some people so I will list a few things that may be taken for granted:

- Sanctioned contests
- Approved judges
- Monitors to ensure that rules are followed
- Someone to tabulate results and post them to the website
- A website with a calendar of competitions and events



Why are sanctioned contests important? For one thing, only contests sanctioned by the EUSPBA ‘count’ toward overall season points and standings.

Sanctioned contests provide the following things:

- EUSPBA-approved judges
- Stewards to make sure that contests run smoothly and on time
- Prize money and awards (depending on the venue and your grade)

Think about it ... if there were no opportunities to compete, why would we need an association? Why would we have organized events and contests? Why would you learn to play the bagpipes or drums if there were no opportunities to compete and/or better yourself?

So many competitors take things for granted or may feel that their dues entitle them to all of these things and they may be right. But I would recommend that every competitor, at least once, volunteer to steward at a contest or become involved in volunteering in some capacity. Everyone who competes should know exactly what is involved behind the scenes to make sure that their day runs smoothly when they go out to a contest.

Next time you’re out competing, why not take a moment to say ‘thank you’ to the contest organizer, registrar, steward, or any of the other hard-working people behind the scenes who are there to ensure that your competition runs smoothly. Those two little words go a long way.

And think about volunteering!





Original Piobaireachd Music Competition

Sponsored by Shasta Piping Society and Burley Bagpipe Company

This competition calls for copies of original piobaireachds to be submitted by composers to a panel of qualified judges. The piobaireachd submissions must be original to the composer(s), of any style, and cannot have been published before. Prize awards for the top three compositions will be £500/£250/£100. Submissions must be received by April 1, 2017, and winners will be announced in May 2017.

Piobaireachd Competition Rules

1. Composers must have reached the age of 21 by the final submission date.
2. Piobaireachd submissions must be original to the composer(s), and not been published before.
3. Submissions may be of any form (Lament, Salute, etc.) preferred by the composer(s).
4. Only one submission is allowed from each composer.
5. Submissions must be unmarked PDF files of the music score, attached to an introductory email with the composer's contact information. No indication of the composer's identity or composition name on the score is allowed.
6. Submissions must be generated by computer in a recognizable arrangement format (PS, Binneas, McIntosh). Hand-written scores or written notations on the score are not accepted.
7. Submissions must also include an audio electronic file of the composition played on pipes or practice chanter, with no voice or identifying markers.
8. Complete submissions must be submitted by April 1, 2017 to the email address: shastapipingsociety@gmail.com
9. Composers will retain all copyright, but must agree to grant the sponsors free right to publish the score in a music collection and use recordings of the arrangement to advertise future competitions.
10. Composers must have the ability to receive monetary awards from the sponsors by paypal account.
11. All decisions made by the representatives of the sponsors are final.

Judging

Piobaireachd submissions will be catalogued, provided individual identification, and sent under blind cover to the panel of judges. Results of the competition will be announced to each of the composers during May, 2017, and announced on PipingPress.com shortly thereafter. Awards will be distributed within 30 days of the winner's announcement by paypal payment.

Shasta Piping Society

The mission of the Shasta Piping Society is to foster interest and proficiency in the traditional music of Scotland.

The main function of the SPS is to provide a program that enables disadvantaged youth to receive refurbished instruments, so the financial burden of bagpipe purchase does not prevent them from becoming active musicians. Another goal of the SPS is to encourage existing players to expand their repertoire to include musical scores not often heard by players or audiences. Inquiries to shastapipingsociety@gmail.com

Burley Bagpipe Company

Graham Burley produces high quality bagpipes in Penticton, British Columbia. Graham started learning to play the Great Highland Bagpipe at the age of seven, and as an adult he also took a keen interest in Irish Uilleann pipes. The rarity and challenge of Uilleann pipes led to his pursuit of pipe making, and with the help of his father, a retired machinist, he started producing Scottish and Irish Instruments in 2003 during his machinist apprenticeship. Burley Bagpipe Company began full time production in 2013 to provide pipes with quality of tone, stability of sound, and beauty of craftsmanship well suited for the player of Ceol Mor.





Snare Score: Malcom Ferguson

This is the score that opened Worcester's world championship run in Glasgow this year. Enjoy!

2/4 Hornpipe

Malcom Ferguson

Colum Lundt

Snare Score for Malcom Ferguson, 2/4 Hornpipe. The score is written for snare drum and includes various musical notations such as rests, notes, and dynamic markings.

The score is divided into three main sections, labeled i, ii, and iii.

Section i (Measures 1-16) starts with a 2/4 time signature. It features a series of eighth and sixteenth notes, with dynamic markings *p* (piano) and *mp* (mezzo-piano). A triplet of eighth notes is marked with a '3'.

Section ii (Measures 17-32) continues the melody, featuring a triplet of eighth notes marked with a '3'. The dynamic marking *mp* is present.

Section iii (Measures 33-48) includes a triplet of eighth notes marked with a '3'. The dynamic marking *f* (forte) is present. The section concludes with a 3/4 time signature change, followed by a 6/8 time signature change, and then a 5/8 time signature change.

(Begin 6/8 Jig time)



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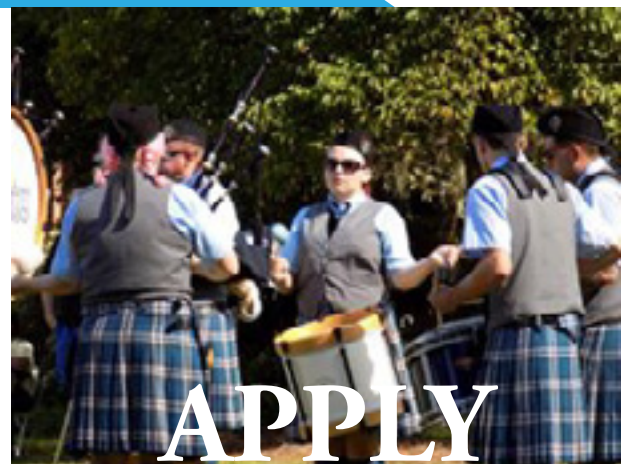
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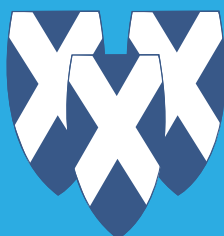
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St. Andrews
UNIVERSITY
A Branch of Webber International University

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bagpipe@sa.edu
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Calling All Drummers!

By John Bottomley

When I was down in Florida this winter at the Jacksonville Games, I was encouraged to see a full morning of snare drumming judging slated for Tommy Kee. It showed me that it is possible to get large turnouts in solo snare contests, which seems to me to be a great step for the improvement of both solo snare playing, and for bands. After all, the only way to make your band better is to make your players better, and a great way to accomplish this is through our solo competition system. This is where small issues, that might be hidden in a band context, can be found and fixed.

It seems that the proportion of band pipers who also compete in solos is higher than it is for drummers. If our drummers, snare, tenor, AND bass, can be encouraged to compete solos to the same degree, it can only move our association's bands forward.

With this in mind, I reached out to a few of our leading drummers for ideas. These are their comments.

Chat Conversation Start

Jul 26th, 12:57pm

I am looking to write an article in the next Voice magazine about ideas to increase solo drumming turnout at games, and I'm turning to you, as acknowledged experts, for ideas. The only thought I had was that, to encourage pipers to play for drummers, we give some sort of points to the piper who plays for the winning drummer. I am sure you can come up with better than that!

Jon Quigg

My sense of it is that there's not enough quality teaching going on, and what teaching is happening doesn't always stress solos, especially when the teacher themselves never pursued it. The trick is, getting it more systematically included in teachers, D/S's and P/M's focus on how to advance their corps' abilities. Hate to sound trite with the "It takes a village" thing, but ... I believe there's a lot to that.

The complete opposite of the problem we've been having is the Pacific NW where SFU and Triumph Street are [were a couple years ago in Seattle, anyway] very well represented in the solos by a large crops of strong young players.

Making it easier/more attractive at the games level, while of some possible short term use, is sort of treating the symptom, not the disease.

Eric MacNeil

The problem isn't pipers: they've tried to offer "duty pipers" before, and nothing changes. The issue is: instruction. Someone developing students and encouraging them to get out to play as part of their development. There are a lot more pipers teaching solo players than there are drummers. Maybe an idea is to offer "teach the teachers" workshops or something..... Also: I think the development of top level drumming events, like we've seen in Kansas City and this euspbA AGM event are very good. BC makes a big thing out of their indoor annual gathering. Good prizes, outside judges. A goal to aspire to for younger players. There are more events like that for developing pipers so there are goals/targets/motivation for their playing. We need to keep investing in events like this for solo drummers. Hope that helps!

Tom Kee

When I was coming up, John Murray was my teacher and also pushed for everyone to compete. All his students competed and when fall came around, he would make sure you had your tunes picked out and then, made sure you had your piper and once you started working on it, at the end of practice, he would listen to you and critique. Then, after the first of the year, he would make sure you got all your entries in for the upcoming season.

I just think that there are a lot of drummers all over who do not really have a full time teacher or mentor and that this affects them competing or wanting to compete. I have seen drummers down south come up and say they are trying to find a piper, the day of the games, and trying to decide what to play. And then a year or so later, not competing again because they aren't prepared. I believe Eric, down in Dunedin, is a good example, shown by all the entries down at the Florida games, of a strong teacher and mentor and influence on these drummers competing. It is interesting the difference in different areas and I believe that that is a big part of the issue.

Gordon Parkes

Interesting post John and I agree with all that's been said by Jon, Eric and Tom.

First and foremost good quality instruction/teaching is key and Reid, Eric, Jon, and Tom are all excellent examples in Canada/US where you can clearly see their influence. All the workshops run on a regular basis by the greats from



this side of the pond such as Jim K., Gordon B., Stephen C., and others also prove very successful and draw in lots of drummers of all ages and standards.

Over here in Northern Ireland which is just one big village we have a good quality pipe band in virtually every village with good quality instruction. As a result when we run three solo events a year they last all day and require two or more judges/judging teams and usually we have more drumming competitors than piping. Eric's thought of running teach the teachers is a great idea and has worked well for us over the years ensuring that teaching standards are high.

To get more interest generated a few years back in NI we introduced a practice pad competition for beginners and also a competition where they don't need to be accompanied by a piper. This is now very popular in the Ulster Solos every year and brings forward the next generation and gives them confidence in performing in front of a judge. It is also important to ensure that you don't run a drumming event and locate it in the corner of a field somewhere out of the way starting at 8 o'clock in the morning! So think of timing and location. Also it's important to make the prize giving special and make a big deal of it - at some games the results are posted on a notice board and that's it. Some European games I have judged at also give the piper of the winning drummer a gift which I found interesting.

I also agree that the top level events like the Kansas City event, the BC indoor games and this year's EUSPBA AGM are great examples currently that inspire young people to get involved and a few years ago Jim Sim led the way in the midwest and ran the International Pipe band drummer event in Chicago which Reid won many times. In summary - there is lots of scope for each games that has a poor turn out from solo drummers to review what they do and to learn from the best. Just some thoughts.

Jim Sim

Great comments here but I think here in the U.S. we really need to concentrate on the younger players to hopefully some day have even more great Open events than we do today.

Tom's comment on being prepared for the competition is a great one. It seems pipers take it much more seriously than young drummers. Young drummers need to prepare just as seriously during the year as young solo pipers do. Again this is probably a reflection of the instructor.



Anael Hester's smile at Southern Maryland demonstrates one more reason to break out the sticks and do solos.

We have started a Regional contest in the midwest for amateur pipers and drummers. Snare as well as tenor and bass. The players play in one of the five Regional Contests. This year they were in Milwaukee, St. Paul, Kansas City, Lexington, and Alma. The top three get through to the finals and play there.

The attendance for pipers has been larger than the drumming so far. We are working on ideas to help increase the drumming attendance. We typically start the solo drumming at a later time than the piping depending on the entry to help with the piper situation. I really just think it is a mindset. Drummers don't seem to put as much emphasis on the solo side but more on the band side.

I really think the solo playing helps make a young person a better player. We always made our young players play in the solos.

In the midwest, we have also added more events to the solo snare drumming such as 6/8 events. We also try to match the events of the solo grade to the band grade. For instance, many areas of North America the solo snare drummer doesn't play an MSR until Grade 2 where the Grade 3 bands



are playing MSRs and the Solo Pipers are playing MSRs. Why not the solo snare drummer? Same with HP/Jig. This makes it more fun for the young player to play.

The technicality of what is being played can be adjusted to the level of the players. We used to have five versions of the same score and tune depending on the level of the player. New material would be introduced and the technical level increased. This is a great topic and needs more attention. We have even had someone suggest that it should be mandatory that every band has to have a solo drummer play in the solos. I think that might be a bit much. I really enjoyed reading everyone's comments. Great to hear from you all.

Solo competition can only improve band performance. Brianna Brooks, in her days as a tenor drummer at Dunedin Middle School. She is now the bass drummer at the high school. Eric MacNeil has his players in solos consistently, and the results are plain when you listen to his corps.



Norm McLeod

Seems to me the issue is solvable depending on a number of factors previously mentioned by others on the drumming panel.

First we know there are more pipers than drummers to begin with. Second we also know that more instruction is being offered by more piping instructors who are often easier to find than drumming instructors in some geographic areas. Third if bands have larger numbers of enthusiastic young drummers the likelihood that they will all compete individually is certainly greater especially if there is consistent quality instruction from a knowledgeable teacher. It would be assumed in those bands that everyone competes or at least is encouraged to do so by the instructor.

But what about those smaller lower grade bands where drummers often get their initial basic instruction and understanding of what the value of competing really is to their development as drummers. How do we approach the problem of these drummers not receiving any instruction at all never mind the correct instruction? How can we encourage inexperienced drummers to attend workshops when they consider it too far for them to travel? How do we reach out to all drumming instructors to help them improve their teaching skills? Or their own playing abilities? How do we get a buy in from pipe majors about the need for drummers to have regular instruction, attend workshops and compete individually?

I would suggest the following:

1. Outreach be made by the EUSPBA to all bands and individual drummers competitive or not announcing a year's focus on drumming development
2. Two or more EUSPBA subsidized workshops be set up on a very local regional basis with the intention of teaching the teachers. They should include P/M's who will learn the value to their band of encouraging solo drumming competition. Inexperienced drummers should also attend and will learn how to learn. These should not be the traditional workshops focused on technique. Two drumming judges at each workshop would demonstrate different approaches perhaps but the goal would be the same of improving instruction ability and instilling the idea of solo competition.



3. Promotional material print or electronic courtesy of the Euspba would be developed and sent more than once to emphasize the importance, dates and instructors of the local workshops. The goal of course would be to maximize participation by making it easy for the inexperienced drummers, P/M's or instructors to attend workshops.

4. Make a point throughout the year of sending all bands, drum corps and individuals the contact information of all the local games so that they can sign up for next seasons games. No more excuses of "I didn't know how to register".

With piping entries down this year at many games we can be sure the drumming entries will also decline if we don't take some consistent action. This will take some time but folks...."no drummers no bands."



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Candidate Bios

Nominee for President: (unopposed)

Daniel Cole

Daniel Cole is running for another term as president of our association. He began playing the bagpipes in 1998 with the Scotia-Glenville Pipe Band and currently serves as Pipe Major of their grade 3 band. Dan is completing his sixth year of continuous service on the Executive Committee having first served two terms as vice president under Eric MacNeill. Over the course of the last two years he has overseen a number of progressive initiatives to add excitement and value to the association as well as made progress eliminating outdated and costly practices to make the association a more modern and efficient entity.

Bringing the association into the electronic age has been a priority under his administration and moving the Voice and the annual elections to online formats have saved the association large sums of money that can be redirected into a number of projects like the Premier Piping events that have been hugely successful with our professional players and a restructured annual general meeting which features free workshops with world-class instructors. He looks forward to serving the association for another two years and building on these successes.

Nominee for Vice President: (unopposed)

Jim Dillahey

My name is Jim Dillahey and for those of you who I have never had the chance to meet I would like to introduce myself and some of my piping credentials.

My full time job is serving as The Director of Piping at The Citadel, The Military College of South Carolina since 2003, I have been an Open piper since 2004, past member of the EUSPBA Music Board, a member of the EUSPBA Judge's Panel for solo piping and bands, served the past two years as the Southern Branch Chairman for the EUSPBA, and has been an active soloist in Scotland since 2003 gaining entry to multiple Silver Medal competitions at the Argyllshire Gathering in Oban. I have also served as the former P/M of the Grade II, III, and IV Charleston Police Pipes and Drums as well as the Grade IV Citadel Pipe Band and 4 year member of the Grade I City of Washington Pipe Band in the early 2000's. Since 2012, I have been back with the band that I started with, The City of Dunedin Pipe Band.

I was started on the pipes by my first instructor Sandy Keith at the age of 11 years old at Dunedin Middle School. I am a product of Dunedin piping program and the many volunteers who helped shape many fine players over the years. I joined the Dunedin City Band my freshman year of high school and remained active through college to include two trips to the World Pipe Band Championships and placing 2nd in 1998 in Grade III. I chose the path less traveled by attending The Citadel, The Military College of South Carolina and served as a piper in The Citadel Pipe Band under Sandy Jones.

I served as the P/M my senior year and returned as the Graduate Assistant to the Band while working toward my Masters in Education at The Citadel. Along with my graduate work, I was selected as the P/M of the Charleston Police Pipes and Drums and over the next 4 years took the band from Grade IV to Grade II winning the Grade III season Championships winning every contest but one that year. We had a successful run in Grade II to include multiple trips to Maxville and the North East.

I retired from the band in 2010 to focus more on other endeavors. Alongside all of that, I was also a four year member of the Grade I City of Washington Pipe Band upon graduation from The Citadel in 2001.

In 2003, I applied and was chosen to succeed P/M Sandy Jones as the Director of Piping at The Citadel and have served in that capacity through the present. During my tenure as the Director of Piping, we have maintained a prize-winning culture in Grade IV and have been invited to perform at The 2010 and 2015 Royal Edinburgh Military Tattoo as well as the 2013 Royal Nova Scotia International Tattoo. We have been invited back to the Royal Nova Scotia International Tattoo in the summer of 2018. Since 2002 I have been an instructor at the North American Academy of Piping and Drumming where I have the chance to work with some of the finest instructors and students in North America. In the same year I began working with Ed Neigh on my solo music much more seriously.

Aside from my band career, I have been an active soloist since my early years and quickly progressed through the grades winning a number of prizes along the way to being promoted to the Professional grade. In 2002 I began competing successfully on the solo circuit in Scotland to include playing in multiple Silver Medal and Dunvegan



Medal contests. During my many trips to Scotland, I began taking lessons each summer with the late Ronnie Lawrie of Oban.

I would like to put the experience that I have gained over the past 28 years being involved in the pipe band world to work again as your Vice President to continue to build on the positive momentum created by this current Executive Committee. It would be my honor to continue to work for you again in this capacity and continue to help improve the band and solo playing in every grade. Education is the key to this improvement and I plan on promoting it every chance I get.

Nominee for Recording Secretary: (unopposed)

Betsy Bethel-McFarland

I am running for re-election to the recording secretary post after completing my second term. I have experience as a grade 2 solo piper and pipe major of the Macdonald Pipe Band of Pittsburgh, which has had grade 4 and 5 competition bands. I got my start in the Dunedin Middle and High School band programs. I have 20 years of experience in the newspaper industry, which helps when it comes to taking meeting notes.

On the committee, I try to represent the interests of the pipers and drummers who stand in the circles and walk the boards. I am interested in helping the association be the best it can be for its members. I appreciate the opportunity to serve and promote the healthy growth of piping and drumming in the U.S.

Nominees for Officer at Large: (in alphabetical order)

Tom Burnham

Tom Burnham is running for an Officer-at-Large position on the Executive Committee. Tom began playing the pipes at age 9, learning from his grandfather and is currently the Pipe Major of the Grade 4 Firefighter McPadden Pipes and Drums in Goshen, NY.

Playing in different bands in upper and lower grades (both EUSPBA and PPBSO), competing solo and having organized band and solo contests has given Tom different perspectives on piping, drumming, bands, teaching, performance and the competitive aspects of our art. He believes he has a unique understanding of the different needs of all bands, soloists and games organizers.

Tom is a Senior Development Professional in the not-for-profit health and education sector and has served on various community, foundation and local governmental boards and committees in different leadership capacities and has an understanding of how good boards and committees function on behalf of their organizations and members.

Having seen different aspects of how bands and piping/drumming associations are run, Tom sees value in many of the steps being taken to create greater efficiencies in how EUSPBA operates not just in terms of costs but also in terms of volunteer effort and productivity. Continuing to improve how EUSPBA functions connects with different constituencies will afford it opportunities to grow its membership, improve education and awareness of the art and promote more and better teaching of pipes and drums. He believes that better support of branch organizations can do more to engage pipers and drummers on a local level and make involvement in piping and drumming more fun which will only bolster our art form. He looks forward to serving on the Executive Committee or supporting EUSPBA in any productive way.

Dale R. Mitchell

I began piping in 1976, receiving my instruction from Bob Callander and later Noel Slagle. I competed in my first EUSPBA sanctioned event in 1977, at the Ligonier Highland Games. I was a member of the Grade II Western Reserve Pipe Band, a founding member of the North Coast Pipe Band, and competed in amateur Grade I solos. I am a former member of the board of trustees of the Ohio Scottish Games. Currently, I play pipes for the Celtic folk group Plaid Sabbath.

Professionally, I recently retired as Vice President – Global Real Estate of Eaton Corporation, a \$29 billion diversified industrial company headquartered in Dublin, Ireland. During my 25 years at Eaton I held numerous positions, including Director – Assistant Treasurer, Vice President – Financial Services and President of Bermuda-based Saturn Insurance Company.

I have an undergraduate degree in business from Miami University and a MBA in finance from Indiana University, Bloomington, IN. I am a licensed CPA in the state of Ohio. I reside in Kirtland, Ohio, with my wife, Diane, and our two sons, Scott and Steven.

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Seriously Dedicated: The 2016 Nicol-Brown Invitational Weekend By Nick Hudson

At the annual Nicol-Brown Invitational, ten of the biggest fish in their respective ponds come together for what is quite possibly the best amateur contest in the world. A veritable treasure trove of prizes and silverware was to be earned by these young players, this year ranging in age from 15 to 34. Few pipers ever attain this level, and it was a privilege to hear these pipers on the brink of going pro ready for their moment.

I was thrilled to be asked to split judging duties with Willie McCallum. Seventy-five people attended the opening recital on Friday night in which I was to share a stage with one of, if not the most-successful piper of all time, the Willie McCallum. And there was a sizeable number of EUSPBA judges in the audience. Just a tad intimidating.

Willie played beautifully, as can be expected, and nobody ran away during my performance. After the recital, the competitors (our captive audience) received their tune selections for the next day's events.

Saturday morning's first event, the Donald MacLeod Memorial 6/8 Marches, started off at a pleasantly civilized 9:30 AM. It's not often we hear 6/8 March contests of this high standard and Willie and I both agreed it was the hardest event of the day to settle on a list; everyone had such a good run. In the end though, it was **Andrew Hutton** who was to go on to win the Silver Belt Buckle, perfectly fingering his way through a poised "Miss Ishabel T. MacDonald" and "An Eilean Ard" on a well-set, steady pipe. On another resonant pipe, **Christian Rhoads** hit





the ground running with a driving swing throughout his tunes. At a more relaxed pace, **Maeghan Bielski** set in to her tunes; all full of music. The two youngest competitors, **Michael McLeod** and **Gavin MacKay**, both acquitted themselves well, giving us difficult tunes delivered with confidence and swagger. All the prize winners displayed a high level of technical accuracy with consistent, rhythmic articulation throughout. A short break for the requisite judges' deliberation, a group photo, lunch, and it was back at it for the centerpiece contest: the Nicol-Brown Chalice for Piobaireachd.

Andrew Hutton again took the big prize for his confident and technically-refined portrayal of *MacLeod of Raasay's Salute*, keeping the pace suitable for a salute without losing the lyrical quality of the tune. **Gavin MacKay** impressed with his smooth approaches into cadences and his rippling A-Mach variation in *The Battle of Auldearn No. 1*. **Christian Rhoads** showed the audience an aggressive approach to the difficult 2016 Gold Medal set tune *I Got a Kiss of the King's Hand*, tackling the 180+ crunluaths in fine form. With her evocative Urlar and Variation 1, **Sarah Simpson** delivered a memorable *Maol Donn*. **Maeghan Bielski** set out on the long journey through *Siubhal Séamus*, displaying masterful subtle tempo control through the many variations with crisp technical work to back it up.

A short break in what was becoming a long but enjoyable day and it was on to the MSR portion of the contest.

Austin Diepenhorst, on a world-class bagpipe, turned in a performance of *The Braes of Castle Grant*, *Inveraray Castle*, and *The Grey Bob* that would not be out of place at any pro contest. That is not hyperbole. **Andrew Hutton** laid out his tunes expressively at a relaxed, understated tempo with fine finger. With a more aggressive rendition of the same march as Andrew, **Tori Killoran** gave the audience one of the most musical performances of the day. **Michael McLeod** showed off great technical accuracy and a massive potential for the future. On last, **Maeghan Bielski** turned out a relaxed set of difficult tunes with precise fingerwork throughout. A special mention must go to **Ben Montross** who, by the judges' estimation, played the best march of the day, in a day of great march playing.

Sartorial adjudication fell to the rakish Donald Lindsay himself. **Tori Killoran** won a designer pipe case for her attention to detail, with a dress and deportment honorable mention to Maeghan Bielski and a tartan-bedecked Austin Diepenhorst. If there was an award for best kilt hose (and if

I happened to be the judge), Sarah Simpson with her hand knit socks would be going home with the glory!

After the long day, we all reconvened at the host hotel for a celebration dinner followed by a postprandial libation or two with great conversation extending well into the night. In the morning, Willie and I (with input from Donald) held a "debriefing" workshop with the competitors which was open for anyone to attend. I hope the competitors learned as much as I did.

Of course these events are only possible because of the countless hours of hard work put in by the many volunteers with a passion to see this event flourish. Special thanks to **Paula Glendinning, Donald Lindsay, Barb McCarthy, Eric Ouellette, Heather Scott-Wisheart, Kevin Wisheart, JoAnn Scott, Maureen Connor, Dan Cole**, all the stewards, and everyone else that I'm forgetting! In addition to all the volunteer hours, this event is made possible by a large number of donations. The top prizes were provided by the **New Hampshire Highland Games, McCallum Bagpipes, The Piper's Hut, The Piper's Dojo**, and **Walker Metalsmiths**. Thanks to all the many other donors, and please consider investing in North American piping excellence by giving even a small donation to this non-profit organization.

<http://nicol-brown.org/donations.html>

One of the pipers to whose memory this contest is dedicated, Bob Nicol, in recorded conversation with John MacFadyen, had some encouraging remarks for us:

[The top North American pipers] can shake up some of the Piobaireachd people in [Scotland.] They go deeper into it really than what they do in [Scotland,] where they're inclined to treat it just as a piece of music and that's it. **[North American pipers] take it very seriously. I found them very, very dedicated.**

Fortunately, 40+ years on from his remarks, things seem as healthy as ever here. On that note, the final word of thanks must go to all the teachers who have faithfully passed on the art and continued to inspire these next generations of pipers. Thank you.

Watch out for these names. The future of piping in North America is in good hands.

<http://nicol-brown.org/2016results.html>



Snare Basics: What a Drag

By Ed Best

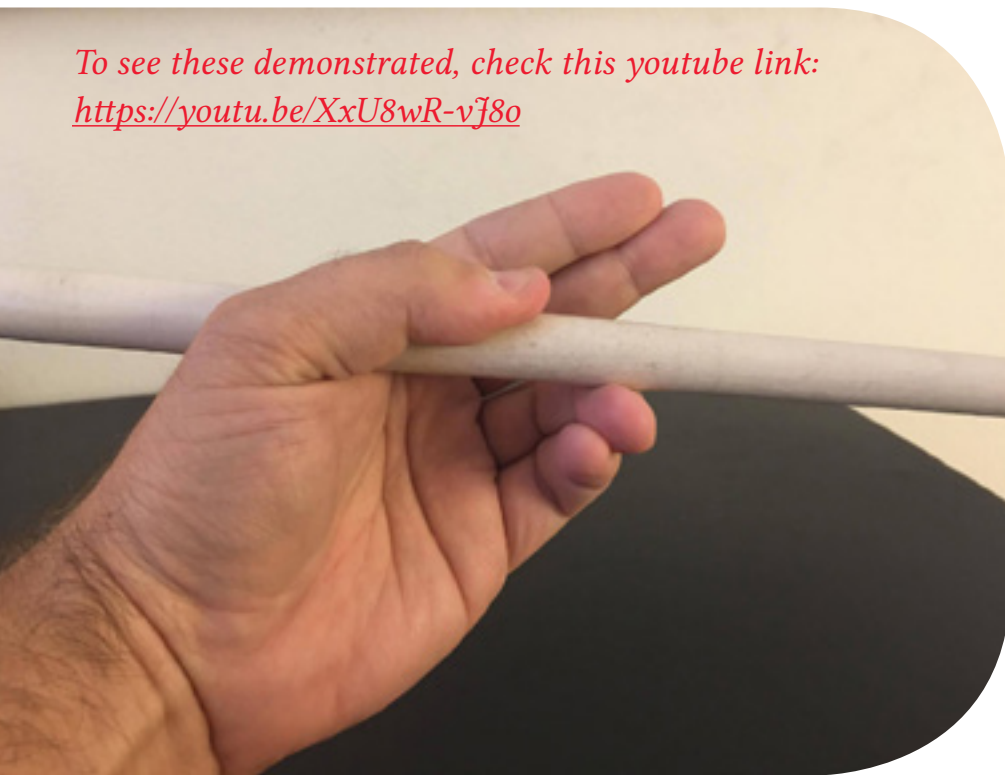
Let's talk about a unique and misunderstood rudiment. This rudiment, in this interpretation, is unique to pipe band drumming. The confusion comes in that other styles of drumming have a similar rudiment with a similar name. I'm not going to confuse the issue by describing all the variations. So, please especially pay attention if you are a "cross over" drummer or are being taught by one.

I'm talking of course, about the "drag."

Again, get rid of preconceived notions. The pipe band drag is unique. It is comprised of a primary note and a grace note. The primary note is just a normal tap, produced with your wrist and fingers. We can revisit that later. However, the mechanics for the grace note are what we need to discuss. If we are doing a right handed drag, the grace note is on the left and the primary note is on the right.

Grab your sticks in traditional grip and look at your left hand.

To see these demonstrated, check this youtube link:
<https://youtu.be/XxU8wR-vJ8o>



The first and arguably most important step is the preparation.

1. Have your left stick set parallel to the ground or slightly pointing down. But definitely NOT pointing up AT ALL.
2. Now grip the stick between your thumb and ring finger. When I say grip, I mean this will be the tightest you ever hold the stick. On your first few attempts I think you should over exaggerate and totally white knuckle it. The stick will have no wiggle room at all.

3. Engage all the muscles in your left arm. Your shoulder down to the tips of your fingers should be primed. You'll need them all. Basically... "flex."

Now that you are prepped, slowly move your arm down to the drum without turning your wrist or the stick at all. It is a fluid, controlled motion. Do NOT crush/strike/pummel/whack...simply **place** the bead of the stick on the head. You will make a quiet sound but there should be no buzzing or bouncing of any kind. Also, leave it on the drum head once the stroke is over. It will be a dark, muted, or muffled sound. Essentially you are stopping the stick from vibrating.

It's now time to put both hands together for a complete "right drag."

Set up your left as described above, and concurrently set up your right for a bright "tap" using your wrist and fingers. The primary stroke will be the opposite of the grace note in every way. You have to utilize two different techniques simultaneously.



The timing of the drag is the same as a flam. (If you don't know how to play a flam, stop trying the drag immediately and go learn about flams first). Bring both sticks to the drum at the same time. The grace note will technically be placed on the drum before the primary stroke. However, it will sound like and function as one big fat note. In drummer talk, it is "chump." It is a natural decrease in volume. The harder you hit the drum, the worse it will get. You're fighting physics.



Imagine trying to get a ball to sit on the table by throwing it at the table harder and harder. Just place it there, gently but firmly.

The left drag is exactly like the right drag but in reverse. But because of the different grips on the 2 sticks, let's talk about how to form the grace note on the right hand.

Have the stick resting so it is parallel to the ground or pointing slightly down. Again, definitely NOT pointing up at all. Take your middle finger, ring finger, (and pinky if it can reach) and apply pressure to the middle of the palm of your hand. Now you can apply everything in reverse to the above directions.

The last point I want to make is, it is paramount that you play the note previous to the drag so that is already in

position. Ex. If you are playing a left tap and then a right drag, you cannot let the left tap rebound up prior to setting it for the grace note. You have to catch it and set it as the stroke is completing. Otherwise you'll either be sloppy or late to the drag.

As a bit of an aside, I wish this rudiment had a different name. It would severely help the confusion for crossover drummers who think they are already playing a "drag." If I call it a "grunck" would that make it easier?

Please give this a try and see if it helps your drags. Good luck.

And always remember...This is a way that I know works. But there is always more than one right way to do things.



Pipe Score: Paul McIlwain's Farewell to Rising Sun

Paul was a longtime member of the EUSPBA and a noted teacher and player, as well as being the Music Director at West Nottingham Presbiterian Church of Colora, MD .

Paul McIlwain's Farewell to Rising Sun

6/4 Retreat

Dennis McGlone





Review: Blasts from the Past: the Police and my Youth

By John Bottomley

One of the great perks of editing the Voice is that I sometimes receive CDs and books to review. This issue I was lucky enough to get a pair of CDs that are, while newly released, actually rereleases that are perhaps long overdue.

Revisited

The first, *Revisited*, is a compilation disc of tracks originally on records ("vinyl" as it's being called nowadays) by the legendary Edinburgh Police Pipe Band; spanning the years 1962 to 1975. For those unfamiliar with the band, a little history about the group. The band existed for 130 years, finally disbanding in 2013. In its peak years, under the leadership of P/M Iain McLeod, it was Grade 1 world champion five times, four as the Edinburgh Police and once as the Lothian and Borders Police.

It's safe to say that the Edinburgh Police were an important part of my piping education; *Princes Street Parade* was on our record player most Saturdays when I was growing up. Listening to this compilation was a lot like going back to that time. Pipe bands as they used to be, with nary a square reel to be heard.

The first thing that struck me was just how far out band pitch has evolved. These tracks are all pitched in the 470 range, which took a fair amount of ear adjustment to get used to, with pitches pushing toward the 490 mark in our

top current pipe bands. The resonance and depth of the sound generated at the lower pitch was remarkable in comparison.

The other obvious change was at the back end of the band where, particularly in the older cuts, the bass drum was simply whaling away on the beat. Timekeeping pure and simple. Snares tended to echo the pipe melody very closely indeed, with little of the counter-rhythms and syncopations we've come to take for granted. And I never heard a single tenor drum. Evolution.

Once I got adjusted to the pitch and the older style of drumming, it was easy to hear how beautifully musical the piping was. The band was cooking its way through tunes but the pointing was still there.

Of the 16 tracks, five are MSRs, and one of these is a solo by P/M McLeod. There is not a single example of the modern medley here, but the convention of playing a slow air followed by hornpipes or jigs is well represented, and in fact most of the tracks feature tunes in compound time.

All in all, a great representation of one of the finest bands of the last 50 years, and a grand way to spend a Saturday morning.





Land of My Youth

A groundbreaking album when first released, *Land of My Youth* featuring piping by multi-instrumentalist Mark Cushing and Donald Lindsay, stands the test of time well.

Finally released on CD, the original 1980 record was the brainchild of Mark and a student of his, Bill Spence. Bill wanted to do a recording of American piping, so Mark enlisted Don Lindsay, Alannah Fitzgerald, and Tom Gibson. They combined to do an album that, although centered on piping, showcased one of the earlier “bagpipes and folk groups.”

To this end, the pipes included not just the GHB (Donald playing his 1920s Hendersons and Mark on a set of his own making) but different smallpipes and even a hybrid pipe using Uilleann drones and an E-flat chanter by Mark.

Combined with Alannah’s voice (backed by Mark) and the tabla playing of Tom, along with guitar contributions from Sean Smith and Scottish snare drumming by Norm McLeod, these 13 tracks are a reminder that great musical

power comes from the music itself, not from the addition of an electric bass and kick drums (not that there’s anything wrong with those).

The songs and tunes cover a range of styles from gentle airs to hard-driving hornpipes, all immaculately performed. The liner notes are, as you would expect from two such highly respected teachers, informative and entertaining.

I was particularly taken by the arrangement of Johnnie Cope, having heard the Tannahill Weavers perform this at their customary . . . brisk . . . tempo, it was wonderful to hear it taken back down for a change.

If you never bought the “vinyl” version, this is an opportunity to hear one of the first ever “combo” groups.

Revisited is available through various retailers.

The Land of My Youth CDs are available at Pipeline Celtic Themes info@pipeline-bagpipes.com
128 Wanaque Avenue, Pompton Lakes, NJ 07442

Scottish Success Stories

By John Bottomley

Kudos are in order for a number of our young professional pipers on a season of success overseas in Scottish competition.

Nick Hudson:

Oban Silver Medal
Braemar Gold Medal
1st B MSR at Inverness
2nd A Piobaireachd at Cowal
3rd Premier / A Grade SS/RR at the Lochaber Gathering

Dan Lyden:

3rd B Marches at Cowal
1st Open Piobaireachd & 4th Jig at Birnam
3rd B MSR at the Northern Meeting
4th Open Strathspey and Reel at Braemar
5th B Piobaireachd at Blairgowrie

Andrew Donlon:

3rd B Piobaireachd at Lochaber
6th Strathspey and Reel Braemar
4th Marches at Blairgowrie
4th Strathspey and Reel at Blairgowrie
Also played in the Spirit of Scotland Grade 1 band at the World’s

Derek Midgley:

Royal Scottish Piper's Society Bronze Star for Piobaireachd,
Lochearnhead Highland Games
Dunvegan Medal, Skye Games
4th Strathspey and Reel, Skye Games
Overall Champion, 1st Marches, 1st Strathspey and Reel
2nd Piobaireachd, 2nd Jigs at Dornoch
4th Highland Society of London Gold Medal, 5th in
A Grade Strathspey and Reel at Argyllshire Gathering

Ben McClamrock:

Overall Champion, 1st March, 1st Strathspey and Reel,
5th Jig at Birnam
1st Strathspey and Reel, 3rd B Piobaireachd at Cowal
Overall Champion, Best Overseas Piper, 1st Marches,
1st Strathspey and Reel at Braemar

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Rab Wallace has added a third tutor book/video collection to his first two, this one dedicated to piobaireachd.

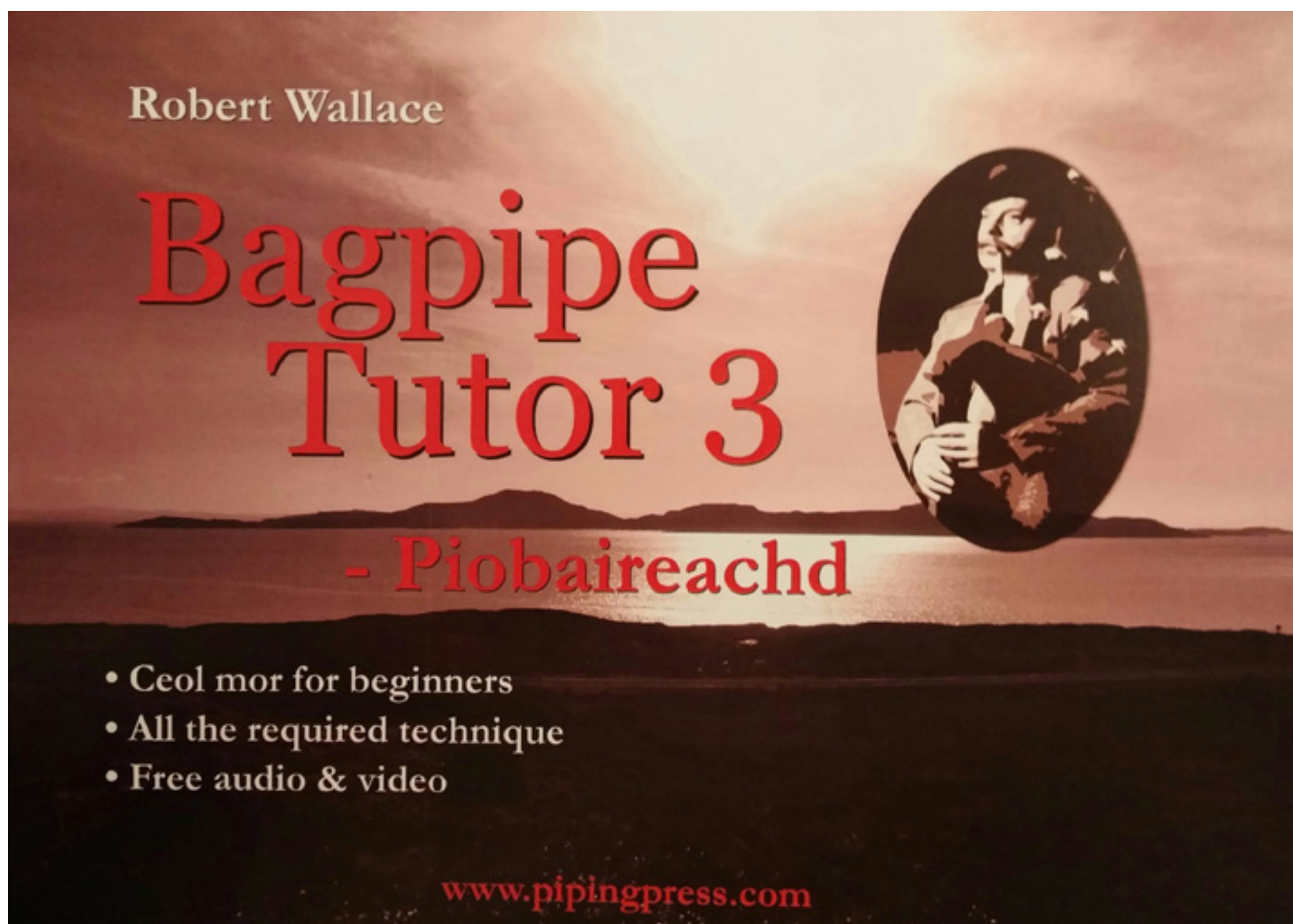
As with this first two tutors the book is pared down to just the basics, with a lot of the value of the instruction coming from the free videos on Rab's website. These are also quite simple, with no extra bells and whistles to interfere with the instruction being presented. Less is definitely more in this case.

The instruction uses the "just enough is plenty" system, where you learn a movement or two, just enough, to work on a new tune. This helps the student avoid getting bogged down in masses of exercises before getting to the music. The book does assume familiarity with all the light music movements, however. For example, there is only one new "non light music" movement (dre/edre, or the throw on E) then it's right into the Wee Spree.

Tunes included in the tutor are The Wee Spree, Clan Campbell's Gathering, The Boat Tune, and Duncan MacRae of Kintail's Lament (also known as Duncan MacRae of Invereenat's Lament). As is becoming more common now, the tunes are written without time signatures, although bar lines are included to show phrase structure.

The tutor also includes a brief look at piobaireachd structure, which is vital to both memorization and presentation of the music, and canntaireachd, the vocal form in which piobaireachd was transmitted before the introduction of staff notation.

The written instructions are clear, as befits a trained journalist like Rab, and when combined with the video and audio recordings, provide a clear path for the student.





Rab's point in his Foreword about "In piobaireachd, this guidance (*ed. Note, the audio/video links*) assumes an even greater importance than with *ceol beag* . . ."

The videos give you a starting point, but access to a qualified teacher is vital.

For a piper looking to begin the piobaireachd journey, this tutor is an ideal jumping-off point. You will be well grounded and ready to perform with a strong basic understanding of the great music of the pipes.

The book is available through Rab's website, pipingpress.com.

Lesson 11: Hiharin and the Double Echo

It's back to work now with two new movements. The first is called '*hiharin*' (pron. 'hee-harin') after its canntaireachd name which is certainly shorter than writing 'G gracenote on E followed by a big D gracenote on a bird'. This is exactly what the movement is however.

In simplified version it looks like this:



But you will most likely see it written:



In sequence, we play a G gracenote on E; next we lift the D finger (the gracenote finger only); we now go to low A and make our bird. Check the video and you can't go wrong. Always play the *hiharin* with a long E to begin and a long low A to finish. Work at it until you get the correct sound. The *hiharin* is often used in piobaireachd to start or finish a phrase, line or passage.

Double Echoes

Our next movement is the double echo. We play these on B, D, E, F and high G (and very rarely on high A). Let's try the one on B firstly. As with the *hiharin*, we start with a G gracenote on E; then comes the same big D gracenote but this time to B; without wasting any time we strike the chanter smartly to low G and follow it up with a longer low G returning to B. Again, check the video and no error. The double echo on B is a languid movement in most tunes, though in some it has to be played with more aggression. But don't worry about that at the moment; just try to finger it accurately.

The double echo on B looks like this:



For the double echo on D we again start with a G gracenote on E; then we play D and a rapid strike to low G; finally from D we play a throw (with a healthy low G). The double echo on D looks like this:



The remaining double echoes are all very straightforward consisting of a G gracenote on the start note, a smart strike then the echo part of the movement. Watch the video closely then try the double echoes for yourself. Played as a scale they make a very pleasing passage of melody. Try that now whilst following the music below. The double echo is one of the defining pieces of technique in piobaireachd. You will not find it anywhere in *ceol beag*. Take your time with it and try to get the control and expression so characteristic of this poetic movement.



Be aware that in other collections of tunes you may see the double echo written differently than here - often in such way that disguises how it must be played. The cardinal error in some of these books is that the echo note low G, low A or E is given scant regard; sometimes it's even shown as a gracenote! Follow the above and you will not go wrong. One other small point; don't play heavy throws on D in your D double echo (or anywhere in piobaireachd). It produces a very rough, uncultured sound. See Lesson 8, Tutor Book 1.

Bagpipe Tutor Books 1-3

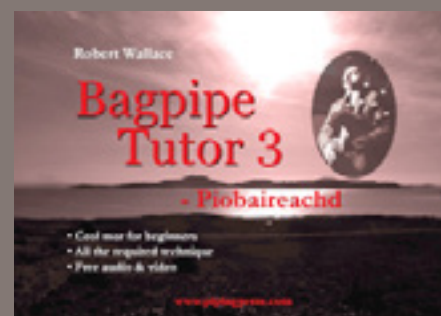
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Review: Steven McWhirter Sticks

By Tom Kee

I am currently looking at a brand new pair of McWhirter snare drum sticks. The look is sleek and natural. Taking the wrapper off they immediately have a good balanced feel in your hands. Solid with a gradual taper. I'm not sure if they come in different weights or not, but this weight feels perfect in my hands. You play on the pad and they have a very nice feel and response. Likewise, on the drum,

it feels very good. When comparing to other top sticks out there, obviously there are personal preferences, but this stick seems to be from a nice hard wood with a nice clean finish, a good balance and feel and great responsiveness. Once you get them in your hands and start playing, I am sure you will really enjoy these sticks.

Branch Notes

Ohio Valley Championships

2015 was the first year we designated Ohio Valley Branch Champions by adding up points earned by Ohio Valley Branch members at Ohio Valley Branch events. For 2016 to date, the solo events included the Edinboro/Erepa Grotto Indoor, Cincinnati Caledonian Indoor and Ohio Scottish Games with the bands competing at the Ohio Scottish Games. (The Scottish Festival and Celtic Gathering in Bridgeport, WV was canceled because of weather) The Ohio Valley Branch competition year will conclude with band and solo competitions at Edinboro Highland Games on Sept 8-11 and the Ligonier Highland Games on Sept 24.

The Cincinnati Caledonian Pipe Band will once again hold a solo competition and workshop. The date is April 8, 2017. We will post more information on this event as it becomes available.

The Ohio Valley Branch AGM is planned for September 23rd. [Please check our Facebook Page for additional information.](#)

Submitted by Barry Conway

Southwest Branch

Everyone has no doubt heard that southern Louisiana suffered torrential amounts of rain and flooding over the month of August. The flooding affected the site of the Louisiana Renaissance Festival which hosts a sanctioned piping and drumming event in November. At this writing there have been no plans to cancel the event, but there is work to be done there. Southwest Branch members from that area and other parts of the branch are discussing ways

that we can help to raise money for the relief effort. Any donations that EUSPBA members might wish to make can be sent through me and I will forward them on to members in that area.

The Red Stick Regional contest was held in Baton Rouge, LA on a rainy Saturday in July. Fortunately it was prior to the Biblical rains that followed. Piping judges, Paula Glendenning and John Recknagel, repeatedly expressed their pleasure at hearing so many improvements in pipes and piping since they judged there last. Along with drumming judge, Ed Best, they held post-contest clinics and discussed competition-oriented topics such as tuning, tone, and competition preparation that were well-attended and greatly appreciated by the day's contestants.

Avens Ridgeway has returned to pipe with the Lyon College Pipe Band and to work as a representative of Enrollment Services at the college. She will be primarily be responsible for recruiting students in Texas, but any pipers, drummers, Highland dancers or other Scottish Arts performers may contact her to discuss enrollment at Lyon College and scholarship opportunities by calling: 1-800-423-2542. Further, Avens placed third at the Gold Medal – Canada contest in Maxville at the end of July. Congratulations to an outstanding player and ambassador for the EUSPBA.

Several Southwest Branch members attended the World Pipe Band Championships this year, and we recognize and appreciate all EUSPBA bands, as well as soloists who participated as visiting band members in Glasgow.

For the Southwest Branch
Kenton Adler – Chair



Southern Branch

The Fall season is now upon us here in the South. At the time of writing, deadlines for entry are approaching for Scotland County (October 1) and Stone Mountain (October 15). It appears that there will be good entries for all our fall events based on information received thus far. Scotland County will be serving as the Branch Championship for Grade IV and V bands once again for 2016 – as last year's record flooding and brush with a tropical weather system prevented several bands who were registered from attending. Stone Mountain will serve as the 2016 Grade III Band Branch Championship. A special award was received for this event from the Clan Donald Lands Trust in honor of the late Ellice and Rosa McDonald – who were longtime supporters of both preservation work in Scotland as well as Games in the Eastern United States. The winning band will receive an extra \$1000 prize – in addition to the already designated games prize monies. This should prove to be a great incentive, and to date there are reportedly 6 bands registered for that competition – including one from as far away as California.

The Branch AGM will be held on September 16, the Sunday following the Charleston Games, as has been tradition for many years. Nonetheless, based on some membership

comments and requests, a new location and date may be explored for the future....particularly with the news that the Charleston Games will be moving their date to the first weekend in November starting next year, which would not give enough time prior to the Association AGM.

There seems to be some interest in re-forming the Florida Branch of the association. It is my hope that the association will be able to do what is in the best interest and service to our furthest Southern members. As their Games season runs basically from January through mid-April – which is quite different from the rest of our Branches, it seems that this schedule – as well as the distances involved between our Florida members and the rest of the branch events – might make this a logical move. More to come on this as discussions progress.

I wish all of our Branch members and bands the best of success in the Fall season which is upon us, and please let me know if I can be of any service to you. It has been my pleasure to serve as your Branch Chair and representative for the past two years.

Bill Caudill – Chairman, Southern Branch, south@euspba.org



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Report for the Executive Secretary

By Sheldon Hamblin

The Annual General Meeting

The AGM is held every year on a Saturday in November. Branches host this event on a rotating basis. This year we are following the format of last year's meeting. The schedule is for a full membership meeting Friday night, November 11th 2016, so please arrive early so that you may participate that evening. We will be covering the annual reports and any other old business that night. Saturday morning we will again have a full membership meeting to cover the proposals submitted by the branches. Saturday afternoon we will break out for workshops. Saturday night there will be a professional drumming contest followed by a ceilidh at the hotel. Vendor tables will be available Saturday.

This year's AGM will again feature a premier snare event... Richard Baughman accompanied by Nick Hudson at last year's event.



Please check the website for any updates on the meeting including reports and/or proposals that will be posted. Proposals will not be printed before the meeting, a projector will be used, and you are encouraged to print the proposals from the website and bring them to the meeting.

Prior to the AGM, each branch shall hold their own meeting to have their members submit and discuss possible agenda items to pass on to the AGM. The purpose of these branch meetings is to make sure items are well thought out, clearly worded, concise, not in conflict with the by-laws, and that all of the ramifications have been thought through.

Once this has been done, these items are sent to the Executive Secretary by October 21st, to be included on the agenda for the AGM. *The branch chair or his/her designated representative is required by By-Law to attend the AGM to present their branch's agenda items and speak for their members.*

Usually there is not a quorum of EUSPBA members at the AGM (this would be 15% of the total voting membership), so any business items brought up at the AGM cannot be passed there. After discussion, they can either be 'killed', or if the membership so desires, they can be brought before the Executive Committee or the Music Board. The committees then meet in early December to handle all of the business passed on from the AGM. This is also when the grading committee addresses upgrades. The Executive Committee then ratifies all business. Sometimes, actions on proposals take time and the executive committee continues to work on these proposals to completion.

It is our goal to provide an atmosphere for our members which focuses on furthering the arts of piping and drumming. We do listen to our members, but we can't listen if you don't speak. Beer tents and Internet discussion groups are great places to swap stories, gripe and share ideas. But the AGM is where your opinion really counts.

Annual Mailing

There will not be any this year, at least no snail mail. I have been very diligent about following up on peoples' email that has bounce, and most have sent me corrected emails. Notice as required by the bylaws will be done by email this year.

Notice of the Annual General meeting (AGM)

You will not receive the ballots or bios for the executive offices that are up for election. This year it is being done by email, similar to the way most of the branches have done. The offices open this year are the president, vice president,



recording secretary and officer at large (position 2). When you get this email, please do not consider it spam, in fact you may want to check you spam or junk mail folder to make sure it hasn't been directed there. This email is specific not only to email, but to membership number also.

Membership renewal form 2016.

You will not receive this in the mailing. This form is available on the web at <http://www.euspba.org/resources/forms.aspx>. Select the appropriate form, print it and send it in with your membership fee, or you may use the "Express Renewal" tab under "Membership" menu available at <http://www.euspba.org/express.html>

Upgrade Requests.

You will **not** be automatically upgraded based upon your overall season results. If you feel that you are ready to perform at the next level, please print the form from our website. This can be found under the "Membership" tab and is labeled "Regrade Request" **This form has been revised, please read carefully.** (http://www.euspba.org/resource/form/application_regrade.pdf). If you are unable to print this form, please email me at zecsec@euspba.org, and I will be glad to send it to you. Fill out this form according to instructions and send it with your membership renewal to the address on the upgrade form. These must be postmarked no later than November 1, 2016. Letters from your instructor are welcome.

The grading committee will meet in early December to address grading issues. Their recommendations are then forwarded to the Executive Committee for approval. Please direct all grading questions to the Executive Secretary at zecsec@euspba.org, and make sure all materials are submitted by the deadline.

The results of your requests will be published on the web as soon as possible. The executive committee is meeting the same weekend as the grading committee this year to attempt to resolve upgrades and proposals in a timely manner.

The Executive Committee

We continue to meet via the Internet, inviting the branch chairs and music chair when feasible. We attempt to meet the first Monday of every month, but during our busy season, it is not always possible.

We are currently upgrading our website and are aggressively working with our own membership to make this work. Our goal is to make membership semi automated to again contain costs but also to supply our members with their numbers quicker than is possible currently.

Respectfully Submitted
Sheldon C. Hamblin
Executive Secretary
(zecsec@euspba.org)



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