

# Words and Music

## Fall 2016

### In this issue

- Attend the AGM on October 22. Check out proposed Bylaws and Contest Rules changes for the AGM – they may affect you!
- Ever longed to play the Tattoo in Scotland? Find out what it's really like.
- Want to write a piobaireachd? Try your hand in a piob-writing contest.
- Concert formation for medleys premiered in Colorado; reactions mixed.

## RD2 System for Solo Competitors

By Lezlie Mann, Solo Registrar  
[mannlezlie@gmail.com](mailto:mannlezlie@gmail.com)



Greetings to everyone.

I just wanted to let all the soloists know that I will be sending out a mass email sometime between Christmas and New

Year to let you know when the R2 system has been updated and ready to start accepting 2017 memberships.

I would also like to have instructions available on the WUSPBA website on how to register using the R2 System (or a link to the instructions) for those who may need a little help, so be watching for that as well. But of course you can always contact me as well especially if you can't remember your login information.

I personally feel that this year has gone very well and look forward to another great year. Best wishes to all, and enjoy the upcoming holidays!

## Report on WUSPBA Finances

Nate Lorenz, WUSPBA Treasurer  
[treas@WUSPBA.org](mailto:treas@WUSPBA.org)



WUSPBA finances are in good shape as we near the 2016 AGM. Things have changed from 2015, and with the Glenwild workshops and concert regrouping, we

don't have much financial excitement for the year.

We are on track with both solo and band registrations and there hasn't been much change from last year. The same is true for sanctioning fee collections. These items compose the majority of WUSPBA operating funds year after year.

### **R2 System Working Well**

The R2 system has been working well and we are seeing more participation from games. We invested in the system again this year and have made significant upgrades and made it easier to use for games small to large (see Colorado and California games organizers for reviews – we have been told it had been helping registration and contest organization).

In addition, we have ironed out some of the policies behind the processing of applications and have had good feedback from the programmer, banks, and some games themselves. A majority of the funds can be made available prior to the event or a lump sum just after.

### **Adjudicator Exams**

We are close to budget at this point though the year. We have had several proctored adjudicator exams and will hopefully continue to have interest in joining WUSPBA as a judge. This program is substantial, and with any luck, will lead to opportunities for games to expand their competition and for accomplished musicians to share their knowledge with the next round of competitors.

## **Contents, Fall 2016**

|  |                   |
|--|-------------------|
| <b>RD2 System for solo competitors, Lezlie Mann .....</b>  | <b>1</b>          |
| <b>Treasurer's Report, Nate Lorenz .....</b>   | <b>1</b>          |
| <b>Band competition in concert formation at the Colorado Scottish Festival, Susan Thornton .....</b> | <b>3</b>          |
| <b>Original piobaireachd music competition .....</b>   | <b>4 &amp; 17</b> |
| <b>Piping at the 2016 Edinburgh Tattoo, Steve Busch.....</b>   | <b>4</b>          |
| <b>Meet High Desert Pipes &amp; Drums, Patricia Sharp .....</b>                                      | <b>7</b>          |
| <b>AGM information .....</b>   | <b>12</b>         |

**Deadline for  
Winter 2017 issue: January 10**

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### **Representatives at Sanctioned Events**

We have had more official WUSPBA Representatives at sanctioned events in 2016. Our goal is to have such a

representative at every event throughout the year. This has been helping to have a knowledgeable contact at events.

### **Year-End Predicted to be On-Budget**

Including these highlights, we anticipate getting to the end of the year on budget and without any significant changes.

Thank you for helping make the finances of the organization easy to navigate as we continue to take advantage of the modern world, including R2 and other internet-based systems.

## **Band Competition in Concert Formation at the Colorado Scottish Festival**

*By Susan Thornton, Piping & Drumming Chair  
Colorado Scottish Festival  
[Susan@ThinkStrategicallyFirst.com](mailto:Susan@ThinkStrategicallyFirst.com)*



Earlier this year, the Colorado Scottish Festival obtained permission from the WUSPBA Executive Committee to try a “concert formation” for medley competitions at the Festival. (Being more traditional, the MSR was to be played in the usual circle.)

The idea has been around for a long time, and most bands play performances in concert formation. Proponents of the concert formation ask what other musicians turn their backs on the audience. In

addition, the use of concert formation has been conducted successfully in Chicago.

### **March-In to the Tap**

The concept used at the Colorado Scottish Festival in Snowmass Village was for bands to march in to the tap and form a half-circle facing the judges, with the Pipe Major standing at one arm of the formation, or alone in the center, facing the band. It was left up to the bands and Pipe Major how they wished to do this.

Bands were notified of the new formation approximately three months before the date of the Festival, and were told that if any of them objected, the new format would not be adopted. After some concern, all the bands agreed to give it a try.

Following the Festival, I surveyed participating bands and judges for their reactions to the new approach.

### **Mixed Responses**

Responses were mixed, with some liking the format and others not as enthusiastic.

A piping judge stated: “I quite enjoyed it. The judging, for me, was much easier, having a solid, centered, vantage point to assess each performance. I would love to see this happen more often.”

But, if he was a competitor, this judge also said, he would hate to see the circle disappear completely, noting: “I would miss the rush of the march-in.”

The Pipe Major of a Grade 5 band responded, “We didn't mind the concert formation. It was fine with us. The

*advantage* is that going in to the tap and forming up before playing takes away the very real possibility of screw-ups on the march in, strike in, etc. (It makes) fewer things to worry about.”

The Drum Sergeant of a Grade 3 band said, “I am indifferent to the concert formation. If it is to be done in the future, it would be nice to have actual dimensions before-hand so we can rehearse it.”

And the Pipe Major of a Grade 3 band felt that concert formation “was interesting,” but said she was really not a fan of the change. She was concerned about the amount of time needed to rehearse for the new formation.

So the result seemed to be a draw, and the Colorado Scottish Festival will probably return to the traditional circle for all competitions next year. But it was an interesting experiment!

## Original Piobaireachd Competition

*Shasta Piping Society and Burley Bagpipe Company*  
[shastapipingsociety@gmail.com](mailto:shastapipingsociety@gmail.com)

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. See page 19 for further details.

## Piping the Edinburgh Military Tattoo

*Steve Busch, solo piper from Ventura, CA*  
[steve@cibagpiping.com](mailto:steve@cibagpiping.com)

Playing the bagpipes at the 2016 Royal Edinburgh Military Tattoo was an amazing experience. It was a privilege to be part of such an historic event that honors the armed forces and supports military charities in Britain.

The Tattoo is an entertaining spectacle complete with lights, fireworks and performers from around the world. This year the Tattoo had 25 nightly shows from August 5 – 27, with one show every week night, two shows on Saturday nights, and no show on Sundays. Each performance was attended by approximately 8,800 people, for a total audience of 220,000. The BBC filmed the Tattoo and the TV filming is seen in over 40 countries by 100 to 300 million people.

It only became possible three years ago for individual civilian pipers or drummers like me to take part in the Tattoo. Before that, the only way to pipe or drum in the Tattoo was to be in a participating regimental or civilian pipe band. In 2014, Tattoo Producer Brigadier General David Allfrey, MBE, created “The Piper’s Trail,” a new civilian band consisting of individual volunteer pipers and drummers.

Our 2016 Pipers’ Trail group consisted of members from Scotland, England, Canada, Australia, New Zealand, Argentina, Uruguay

and the USA. We were honored to have Roderick MacDonald as our pipe major. Roddy is a world-class player, a prolific composer and a really nice guy. If you watch the BBC recording of the Tattoo you will see him featured as the lone piper.

The first week upon arrival in Edinburgh was strenuous. Daily practices on the military parade ground were long and consisted of a lot of standing around punctuated by marching and playing. Playing in a military setting was a new experience for me. My background in solo competition has trained me to learn new songs carefully and slowly, taking great care to focus on open grace-noting.

The first time that we played "The Black Bear" together on the parade ground, I realized that I was in a completely new environment. I have never played a march so fast in my life, and at first I couldn't believe that the tempo wasn't a mistake. In the end I jettisoned most of the grace notes and ended up with a "streamlined" version of Black Bear that my fingers could just barely handle.

The military also has a strong emphasis on dress and deportment that was new to me. I polished spats for the first time in my life, polished my shoes (although I never could see my face in them), and learned some basic sewing. I also learned to look right and left to dress the lines while marching, to mark time with my knees up, and to slow march without falling over. I am grateful for these skills, and they have inspired me to put more effort into my personal dress and deportment back home.

The Tattoo started at 9 pm each night, and after a brief trumpet fanfare the massed

pipes and drums marched through the drawbridge of Edinburgh Castle onto the Esplanade. We marched and counter-marched, and played "Ghillie Callum" for the Highland dancers. The pipes and drums appeared again halfway through the show and at the end of the show for the finale. Between performances we sat in portable office buildings and dined on packaged meat pies and terrible tea and coffee. The time spent in the portable went slowly, and it was always a relief to get back out into the fresh air and into the show.

While piping, my mind was focused on marching, keeping my lines straight, and hitting cut-offs. However, when standing at attention between sets I was able to take in the experience. I enjoyed it when we played "Auld Lang Syne" and the audience would cross arms and hold hands. It was a great feeling to see thousands of strangers linked together in camaraderie and friendship.

Another favorite moment of mine was the lone piper playing on the battlements. All of the lights were turned off except for a spotlight on the piper while he played a haunting slow air, "Sleep, Dearie, Sleep," to commemorate the war dead. There was an absolute hush over the audience during this time, and it was emotionally powerful.

Members of the Pipers' Trail are all non-paid volunteers, and we were also responsible for paying for our own airfare to and from Edinburgh. Once in Edinburgh, we received free room and board for the month of August. All civilian performing groups (musicians, dancers, drill teams, etc.) including Pipers' Trail were housed in a dormitory at the University of Edinburgh's Pollock Halls. Many of the performers were

young students on summer break. When the Tattoo was over at 11pm, they would head to the bar on the university campus and drink until late in the morning. Then they would go to sleep until around 4pm, get up, have dinner, and repeat the process.

I was more interested in sightseeing and avoiding a hangover, so I went to bed earlier than most and took advantage of free time during the days to see a little bit of Edinburgh. I was also fortunate to be able to take a few days off from the Tattoo and take a few short trips. A highlight was watching the Cameron Highlanders from San Diego compete at the Bridge of Allan Highland games, and the L.A. Scots compete at the World Pipe Band Championship in Glasgow. I also enjoyed watching a world-class solo competition at the Argyllshire Gathering in Oban.

Piping at the Tattoo was an unforgettable experience and I'm grateful that I could take advantage of the opportunity.



## **A Page from my Diary: A Typical Day at the Tattoo**

7:00 am: Breakfast. I find the Pipe Major sitting alone and decide to offer him my company. I mention that American cuisine is far superior to Scottish cuisine, and that no breakfast is civilized without a Kellogg's Pop-Tart.

7:05 am: Pipe Major tells me that there a critical labor shortage in kitchen and because of my obvious dedication, he has volunteered me to assist.

7:10 am: Doing dishes in kitchen.

9:00 am: Pipe band practice begins. I stand next to the Pipe Major in the circle.

9:20 am: I mention to the Pipe Major that his drones are out of tune and offer to tune them for him.

9:25 am: Pipe Major notifies me that he received a text from the kitchen. My assistance is immediately required.

9:40 am: Finish scrubbing dishes from breakfast.

12:00 pm: Lunchtime. Time for a well-deserved break! I sit next my buddy the Pipe Major. During our conversation we discuss piobaireachd and the MacCrimmon family of Skye, famous for their school of piobaireachd. I mention that some scholars think that "Mac" means "from" and "Crimmon" means "Cremona," suggesting that the MacCrimmons weren't really Scots at all, but a bunch of Italians.

12:05 pm: Pipe Major receives another text from kitchen urgently requesting help. He says he knows he can count on me.

12:10 pm: Begin scrubbing lunchtime dishes.

6:00 pm: Time to play for the Tattoo. I put on my gear and board the bus to Edinburgh Castle. There's an empty seat next to the Pipe Major, but he informs me that a rare medical condition involving involuntary arm spasms requires him to keep the seat unoccupied. Apparently only happens to him when riding on a bus with other pipers.

9:00 pm: Show begins. A successful performance by all! I want to congratulate the Pipe Major but he hurries away when I approach him. Must be responding to an emergency.

11:00 pm: Show is over. Return to housing, put pipes away, and change into casual clothes.

11:30 pm: Join other cast members at the bar. I find my best friend the Pipe Major and after a few drinks, I mention that I think the German national soccer team is looking really good this year.

11:35 pm: Pipe Major's face reddens, evidently having trouble holding his whiskey. He receives another emergency text from the kitchen.

11:40 pm: Lights are off in the kitchen, but I mop floors and wipe down tables.

12:30 am: Time for bed. The end of a great day! Make note to myself to contact the Brigadier General and mention that the kitchen is severely short-staffed. Also make

note to mention to the Pipe Major at tomorrow's band practice that I felt his rendition of "Scotland the Brave" was a bit slow. I know he'll appreciate the feedback.

## **Meet High Desert Pipes and Drums: First U.S. Band to Win in Scotland in Grade IV**

*Patricia Sharp  
highdesertnews@msn.com*

In 1993, I joined a bagpipe band as a snare drummer, and in the subsequent years have been in at least 20 pipe bands, as both a drummer and a piper.

There was a beginner band, a small band, big band, world-champion band, performance band, teaching band -- and all of those bands were called the High Desert Pipes and Drums (HDPD). Every band is constantly changing and evolving as members come and go, with diverse personalities, ages, backgrounds and expectations. There have been many, many changes in HDPD, but the glue holding the band together is the music and a few key members.

### **The Founding Years**

HDPD was founded in the early '90s by Bill Horn, who remains the Pipe Major today. Bill wanted to be in a competition pipe band, but the closest competition bands were in Arizona and Colorado, a six-hour drive each way. The solution appeared easy -- just start a new band. However, the

Celtic population in New Mexico is quite small and there were very few pipers. Starting a pipe band from scratch is a huge undertaking. It means committing to teaching, teaching and teaching, and recruiting, recruiting and recruiting. Every Thursday night there were lessons, trying to keep motivation high and egos under control.



High Desert P&D Practice

In year two, there was a big walk-out of piping students. The drummers did not get an invite to the revolution, so carried on rehearsing, oblivious to the drama. Bill swore to start over, and one week later HDPD was back at it, a new band.

### **A Focus on Expert Instruction**

In 1994 HDPD incorporated and attained 501(c)(3) status as a non-profit public foundation. Although we did not have uniforms, we used the first money we raised to bring in instructors. The HDPD focus from Day One was on expert instruction.

The band started doing gigs, and finally entered a competition at the Rio Grande

Valley Highland Festival in Albuquerque. We were now officially a competing pipe band.

### **“Go to Scotland and Learn How to Be a Pipe Band”**

Although we were now competing in regional competitions and building a bit of a name, we were essentially working in isolation.

In 1997, Pat Wright, a former RM Commando from Clydebank Scotland, piper, local businessman and band mentor, suggested that the band should go to Scotland to compete. “How can you represent a country’s culture unless you understand that culture? Go to Scotland and learn how to be a pipe band.”

So we did! Surprisingly, Bill received a lot of criticism in the U.S. Piping community for daring to go to Scotland to compete, but it only seemed logical to go to the source of the music.

Competitions in Perth, Bridge of Allen, Glasgow Green and Crieff, where we were graciously received, planted the seeds of the band we desired to become. Although we placed near the bottom in all the competition results, that 1997 trip was a great accomplishment and created the next HDPD band.

### **Second Trip to Scotland in 1999**

It takes about two years to raise enough funds to get a band to Scotland from Albuquerque, and a lot of dedication from the band members. We set our sights on a return trip in 1999, and got to work.

Approximately 30% of the 1997 band had left, but were replaced by an influx of new students. HDPD brought in the very best instructors available and hung on every word they said. Reid Maxwell, Duncan Miller, Alasdair Gilles, Alan Bevin, Adam Quinn and Terry Lee all made the trek to New Mexico to share their knowledge and experience in numerous seminars.

By Spring of 1999, HDPD was practicing several times a week, members had assigned spots in the circle, practiced Attacks and Cutoffs incessantly, and were excited to go back to Scotland and see if we had attained our goal of playing like a Scottish pipe band.

### **A Truly Home-Grown Band**

The 1999 HDPD band was a fairly young band, with many new members turning 18 that year. All but one of the band members had learned the pipes and drums through HDPD. It was truly a home-grown New Mexican band.

The last band member to qualify to stand in the competition circle was James Dwyer, an Albuquerque Motorcycle Officer, who had run triathlons with Governor Gary Johnson and served on Presidential Motorcades for several Presidents.

So with the survivors of the 1997 trip, and a lot of new faces, HDPD headed to Scotland to see if we had improved. We settled into our lodgings at Sterling University, meeting every morning at 8 a.m. for practice, sightseeing in the afternoons, and spending more than a few evenings at the Wallace Pub. After a couple of warm-up competitions and more rehearsals, it was the day of the Worlds.



**High Desert P&D in Scotland**

Our draw was around #23 in a field of about 40 in Grade IVb. As we formed up at our coach, it was a beautiful sunny day. As we marched over to the final tuning area, the clouds started to gather, and the sky grew grey and ominous.

As we reached the competition line, the thunder rumbled and the heavens opened up with that lovely Scottish rain, the kind that beats down sideways and bounces back up. “Welcome to Scotland, Pipe Major” said the judge.

“By the right, quick march,” yelled Bill, and we marched into the competition circle. Water flying off the tenor drum mallets, water pouring out of our Glengarries, we played in a torrential downpour. Figuring that the rain had probably squished our chances, we collectively relaxed and played one of our best sets ever. We finished -- and so did the rain. A fancy wee counter-march, and we headed to the beer tent to bemoan the weather.

## **March Past and Announcement of Winners!**

By the time of the March Past and the announcements of the winners, the weather was sunny again.

The experience of marching in, while six Grade One bands alternated playing around us, and then forming up on the field with probably 5,000 other pipers and drummers, was an amazing experience. Nothing compares to being part of that spectacle.

We formed up by our mentors, Simon Fraser University Pipe Band, with our gurus, Reid Maxwell and Terry Lee, and also the Robert Malcom Memorial Pipe Band. It takes a long time to get that many bands on the field, so there was plenty of time for visiting with friends.

That year, SFU took 1<sup>st</sup> in the Grade One competition, Robert Malcolm took 1<sup>st</sup> in the Juvenile Division, and unexpectedly (to us at least) High Desert Pipes and Drums from Albuquerque New Mexico, was announced as winner of Grade IVB. Who? What? Albuquerque?!

It was an amazing day. No U.S. band had won in Grade IV in the history of the World Pipe Band Championships until 1999. A video of that competition can be found on YouTube under HDPD videos.

## **Highlights of the Journey**

What made this trip even better? Band member James Dwyer on one knee proposing to his girlfriend, Tammy, also a band member, in front of Airthrie Castle and the entire band. We attended concerts at the Piping Centre featuring some of the

world's best pipers. Lots of tattoos (What happened to postcards as souvenirs?) A day-long bus tour that ended with rehearsing in a park in Oban. Discovering IrnBru (Did it cure that hangover?). Lifelong friendships made and treasured.



*Clowning around!*

Our triumphant return to Albuquerque, however, was over-shadowed by a prison escape. We remained a well-kept secret in our hometown, but put Albuquerque on the bagpiping map.

## **Loss of a Valuable Man and Friend**

A few band members left to go to college, and we continued on. In 2001, we again went back to Scotland, with a bigger band, and too many people to fit on the coach. We placed 12<sup>th</sup> and won best bass section, and marching and deportment.

James Dwyer and his new bride were both in the competition circle, as veterans this time. James, an example of dedication and tenacity, was in the last stages of terminal cancer, but stood proudly in the circle and even marched through the streets at the end of the North Berwick Games with all the bands.

James passed away shortly before 9/11 within weeks of fulfilling his final wish – to

play once again at the World Pipe Band Championships. His oncologist told Bill that the dream of making that return trip to Scotland probably prolonged James' life. He is missed by those privileged to have known him.

### **9/11 Altered the World**

The tragedy of 9/11 altered the world and our perception of it. The economy got tougher, money was tighter and time seemed shorter -- but we continued on. Immediately after returning from Scotland, there was a brief mutiny, some folks left disgruntled, some others left to go to college, new students joined and the band evolved again.

HDPD returned to Scotland in 2007, with almost an entirely new group of members, still under the direction of Bill Horn. Each year, though, it had gotten more difficult for members to get two weeks off work to travel overseas. The date of the World's conflicted with the start of school, preventing many teachers and college-age students from attending. Even with a heavily subsidized trip, many simply could not afford to go. Members of the HDPD bands of 1997, 1999, 2001, and 2007 were treated to a special experience.

### **Maxville in 2016**

This past June of 2016, HDPD made the trip to Maxville, Canada, for the North American Pipe Band Championship. It was a less expensive trip, although it took almost as long to get there as to Glasgow.

It was a chance for Bill to meet some old friends, and the band members to experience the sights and sounds of a large Highland Gathering. Learning by osmosis can be very effective. It worked for HDPD in 1997, and hopefully will prove effective in the future.

### **A Bright Future**

What lies ahead? HDPD will continue to offer lessons to the community, perform at local venues and compete regionally. We are focusing on getting an awareness of this great music out to younger students.

It is difficult to compete with all the distractions of social media, and we could use a boost from Hollywood to make kilt wearing cool again (A remake of Braveheart perhaps?).

Some of our former members are returning to the band after college, marriage, children, military service, and no longer quite so young.

During my 23 years with the pipe band, organizing four trips to Scotland, teaching hundreds of students how to play the scale on the chanter, making friends, losing friends to cancer and accidents, and watching the "kids" grow up has been an enriching experience.

This music touches the soul, has a universal appeal, and offers a great addition to the culture of New Mexico. I am proud to be a part of the HDPD history and journey.



# WUSPBA 2016 Annual General Meeting Preparation Guide



Saturday October 22, 2016

Park City Marriott Hotel

Park City

## Table of Contents

|                                 |   |
|---------------------------------|---|
| Transportation                  | 3 |
| Lodging Information             | 3 |
| AGM                             | 4 |
| Contest Organizer Meeting       | 5 |
| AGM Timeline                    | 5 |
| 2015 WUSPBA AGM Meeting Minutes | 6 |

### Transportation

From the Salt Lake International Airport, the Park City Marriott is located approximately 37 miles East. The most inexpensive mode of transportation to the host hotel is Park City Transportation. The cost is \$45.00 one way (reservations are required); to make a reservation call 1-800-637-3803 or visit [www.parkcitytransportation.com](http://www.parkcitytransportation.com) Taxi service is also available, estimated one way fare is \$90.00.

#### Driving directions:

Take I-80 East to the Kimball Junction/Park City exit 145 for Highway 224. Follow Highway 224 for approximately 6 miles to Kearns Boulevard. Turn left and continue on the boulevard to Sidewinder Drive. Turn right and the hotel will be on the right.

### Lodging Information

Discounted lodging rates are available at the Park City Marriott for \$105.00/ night. Call Amber Gibbs at 435-649-2900 to make hotel reservations.

The Park City Marriott Hotel is located at 1895 Sidewinder Drive, Park City, Utah 84060. Their direct number is 435-649-2900. For hotel amenities and other information look at the hotel website [www.marriott.com/hotels/travel/slpcp-park-city-marriott/](http://www.marriott.com/hotels/travel/slpcp-park-city-marriott/)

### AGM

**Saturday October 22, 2016**

The 2016 Annual General Meeting of the Western United States Pipe Band Association will be held at the Park City Marriott hotel on Saturday October 22, 2016 in Park City, Utah. Participants will check in starting at 8:00am. The AGM will begin promptly at 9:00AM.

## **AGM AGENDA**

Call to order, establish quorum and introductions.

Approval of the 2015 AGM minutes

Welcome and comments by President Andrew Morrill

Branch Presidents Reports

Kevin Conquest-Southern Branch

Suzan Karayel-Northern Branch

Tyler Johnson-Great Basin Branch

Christina Marshall-Intermountain Branch

Budget presentation and vote

Contest Organizer Introductions

Election of New Officers

Vice President

Sanctioning Secretary

Solo registrar

New Business-Amendments to Bylaws and Contest Rules

Membership Discussion

Closing remarks, and adjourn

## **Contest Organizer Meeting**

**Saturday October 22, 2016**

A meeting of organizers, of WUSPBA sanctioned competitions shall be held at the Park City Marriott beginning after the Annual General Meeting (approximately 3:00pm).

# AGM Timeline

|                           |                        |         |         |          |          |          |          |          |          |         |             |                           |         |         |         |         |         |         |         |         |         |         |         |         |         |
|---------------------------|------------------------|---------|---------|----------|----------|----------|----------|----------|----------|---------|-------------|---------------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 8:00 AM                   | 8:30 AM                | 9:00 AM | 9:30 AM | 10:00 AM | 10:30 AM | 11:00 AM | 11:30 AM | 12:00 PM | 12:30 PM | 1:00 PM | 1:30 PM     | 2:00 PM                   | 2:30 PM | 3:00 PM | 3:30 PM | 4:00 PM | 4:30 PM | 5:00 PM | 5:30 PM | 6:00 PM | 6:30 PM | 7:00 PM | 7:30 PM | 8:00 PM | 8:30 PM |
| Saturday October 22, 2016 |                        |         |         |          |          |          |          |          |          |         |             |                           |         |         |         |         |         |         |         |         |         |         |         |         |         |
| Check in                  | Annual General Meeting |         |         |          |          |          |          |          |          |         | Lunch Break | Contest Organizer Meeting |         |         |         |         |         |         |         |         |         |         |         |         |         |

## Annual General Meeting of the Western Unites States Pipe Band Association

**Held Saturday October 17, 2015 in Park City, Utah**

Meeting called to order, quorum was established (8:03am)

Moment of silence for Charlie Lumsden, a WUSPBA adjudicator who passed the day before. (8:04am)

### **Minutes of the 2014 AGM (8:05am)**

Motion to waive the reading of the 2014 minutes, and approve by acclamation (BJ Gunn, 2<sup>nd</sup> Lise Nelson)-APPROVED

### **Comments by President Jeff Mann (8:06am)**

“Thank you to the Executive Committee and Music Board for their work and passion over the last three years. It has been wonderful getting to know many individuals throughout WUSPBA. Thank you for making me feel valued.”

### **Budget Presentation by Treasurer Holley Morrill (8:09am)**

2014-2015 actuals were presented

2016 proposed budget was presented

Motion to accept the treasurer report and approve the 2016 budget (Drew McPheeters, 2<sup>nd</sup> John Thornton)-APPROVED

### **Contest Organizer and Other Attendee Introductions (8:13am)**

- Susan Rose with the Epic Project-\$2500 to pay for a full kilt outfit. Going to be gifted to a high school student based on need and talent. The 2015 recipient was Austin Diepenhorst. They are looking for an individual to be the 2016 recipient. Please contact Richard King with any nominations. Please send a YouTube video with the recommendation.

- Ryan Rodgers, owner and developer of the R2 sports system. There are some exciting upgrades planned for WUSPBA. The system will make it easier for soloists and bands to register. Contest Organizers should be able to organize their contest in 30 minutes.
- EC and MB introductions and recognition of John and Susan Thornton, WUSPBA newsletter editor and Chairman of the Past President committee.

### **Awards Presentation: 2015 WUSPBA Aggregate Winners (8:43am)**

#### **Officer Elections (8:54am)**

Band Registrar-Nancy Theriault (nominated by Jeff Mann, 2<sup>nd</sup> Mike Gibbs)

Motion to close nominations and elect by acclamation (Susan Thornton, 2<sup>nd</sup> BJ Gunn)

Treasurer-Nate Lorenz (nominated by Erin Gunn, 2<sup>nd</sup> John Moruzzi)

Motion to close nominations and elect by acclamation (Jeff Mann, 2<sup>nd</sup> BJ Gunn)

Executive Secretary-Erin Gunn (nominated by BJ Gunn, 2<sup>nd</sup> Lise Nelson)

Motion to close nominations and elect by acclamation (Drew McPheeters, 2<sup>nd</sup> Susan Thornton)

President-Andrew Morrill (nominated by John Moruzzi, 2<sup>nd</sup> Glenn Kvidahl)

Motion to close nominations and elect by acclamation (Lise Nelson, 2<sup>nd</sup> Erin Gunn)

#### **Voting Procedures (9:00am)**

Reviewed Roberts Rules of Order, and discussed how the voting will be run. Discussed the order of proposals and who can vote on each proposal.

BREAK (9:03am)

Called back to order (9:15am)

#### **Amendments to Bylaws**

Branch Funding (9:16am)-PASSED

#### **Amendments to Contest Rules**

Competitor Performance Level (9:22am)-PASSED

Solo Grading (9:23am)

Friendly amendments were proposed and accepted by the author specifying the appeal process and time line-Passed

Vote on the amended proposal-PASSED

Drummers Playing Without Accompaniment (9:35am)-FAILED

Voice vote was not definitive, moved to card vote: For (14 bands, 19 single votes) against (14 bands, 22 single votes).

Drumming Instructors Cannot be the Lead (9:44am)-WITHDRAWN

Roster Request Deadline (9:44am)-PASSED

Competition Area (10:10am)

Amended to a guideline whenever possible-passed

Vote on amended proposal-PASSED

Official Band Draw (10:15am)-PASSED

Band Event Sequencing (10:25am)

Friendly amendment to stagger the sequence switching the proposed order for grades 2 and 4-Passed

Vote on the amended proposal-FAILED

Mini-MSR requirements clarification (10:42am)-FAILED

Rank Instead of Points (10:49am)-PASSED

Meeting adjourned (10:57am)

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# 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 of the music score must be unmarked PDF files, attached to an introductory email with the composer's contact information. No indication of the composer's identity or composition name on the score or file is allowed. Name the PDF file: "SPS contest".
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 (MP3) of the composition played on pipes or practice chanter, with no voice or identifying markers. Name the MP3 file: "SPS contest". If the file size is too large, it may need to be split in to two files. Name the files according to: "SPS contest 1" etc.
8. Complete submissions must be submitted by April 1, 2017 to the email address: [shastapipingsociety@gmail.com](mailto: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 to the public 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](mailto: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.