

# THE ADJUDICATORS HANDBOOK FOR PIPING AND DRUMMING



Produced by Greg Bassani for  
the Australian Pipe Band College  
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## **PREFACE**

This handbook has been produced by Greg Bassani for the Australian Pipe Band College and is based upon the “Adjudicators’ Training Course, 1991”. Its purpose is to support the training of aspiring piping and drumming adjudicators and also to act as a support reference for accredited adjudicators. It is not intended to teach the elements of the Australian Pipe Band College certificates as it is assumed that all who make use of this handbook will either have ready access to such material or have current knowledge of the relevant areas.

In the spirit of continuous improvement, the author invites the readers to make contact to offer suggestions for improvement of this handbook. E-mail: [gbassani@scotch.sa.edu.au](mailto:gbassani@scotch.sa.edu.au)

## **ACKNOWLEDGMENTS**

The author is indebted to Alan Chatto (past drumming Principal APBC) and Ron Gallacher OAM (past piping Principal APBC) for their work in developing the syllabus of the Adjudicators Training Course, on which this handbook is based.

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## 1. INTRODUCTION

In the early nineties, the Australian Pipe Band Association (APBA) decided that its educational arm, the Australian Pipe Band College (APBC), should become responsible for the training of piping and drumming adjudicators throughout the country. This move was taken in order to establish consistency in the qualifications, and also consistency in the adjudicators' method of approach in assessing pipe band competitions. Despite the development of an Adjudicators' Course syllabus by the APBC, evidence indicates that the course has rarely been run due to the low number of applicants.

The author, in his capacity of Principal of Drumming of the APBC, has commissioned this handbook in order to make the content of the syllabus readily available to aspiring and existing adjudicators. The handbook covers the essential elements of adjudicating a pipe band performance in Australia.

## 2. THE ADJUDICATORS' TRAINING PROGRAMME

The Adjudicators' Training Programme, shown in figure 1, indicates the steps needed for a candidate to progress to an official position in a state branch or be appointed to the national Panel of Judges. Where mention is made of "APBC Adjudicators' Course part 1" and "APBC Adjudicators' Course part 2", it is now intended that this handbook be used as a major reference for the study in those areas.

The APBC Vice-Principals in each state branch are responsible for assisting and monitoring the progress of candidates during their involvement in the programme. Those wanting to become accredited as an adjudicator of either Piping or Drumming must meet the following requirements, as set down by the APBA:

*"A person shall not be eligible for appointment to be a judge unless he holds at least the relevant Advanced Certificate of the College or its equivalent recognised by the College and has satisfactorily completed the College's Adjudicators Course and is a financial member of the Association, provided that a person not holding such a Certificate may be appointed in a temporary capacity for a specific contest."*<sup>1</sup>

This does not preclude a person from being involved in the programme even though the relevant Advanced Certificate has not yet been obtained. In fact, it could be argued that such early involvement in the programme would assist with studies towards the Advanced Certificate. However, appointment to an adjudicators' panel cannot occur without the Advanced Certificate qualification.

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<sup>1</sup> Australian Pipe Band Association, Contest Regulations 1999, Australia, 1999, p4, rule A.1.07.03

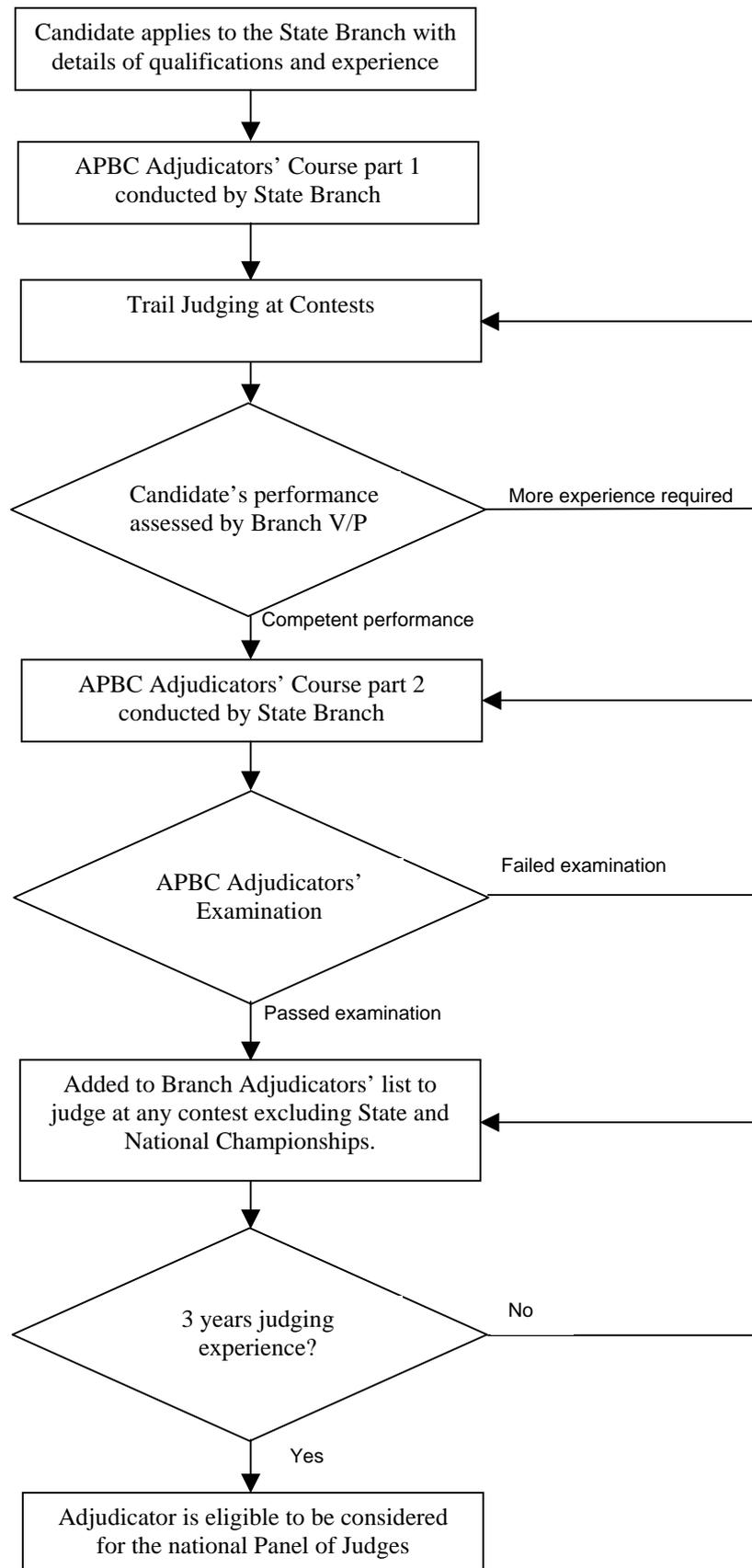


Figure 1: the Adjudicators' Training Programme

### 3. THE AIMS OF ADJUDICATION

The quality and impartiality of adjudication are crucial to the standing of the APBA. The approach of adjudicators must be professional and as consistent as possible so as to provide meaningful feedback to performers and to rank performances in order of merit.

Essentially, adjudicators must be able to:

- evaluate the musical performance of pipe bands or solo performers based upon currently accepted standards
- prepare a written critique during the performance that is both legible and representative of the evaluation
- use either a “points system” to indicate the relative merit of different performances or use the “placing system” to rank the performances in order of merit.

### 4. CONSIDERATIONS IN THE MUSICAL PERFORMANCE

The following important elements should be considered by adjudicators during their assessment of pipe band performances:

- Introduction.
- Tempo.
- Tone.
- Intonation.
- Execution.
- Rhythm and Expression
- Integration.

#### 4.1 Introduction

Sometimes called the “*Attack*”, this is a major element of each performance and is therefore given specific mention on the official judging sheet (see Appendix A). For “*March, Strathspey and Reel*” (MSR) and “*Selection of Marches*” (SoM) contests, the drum corps must begin with two “3 pace rolls”, but the method of drum corps introduction may vary from this for “*Musical Selection*” (MS) contests.

Issues for the adjudicator to consider include:

- Drones striking-in properly and in unison - on the 5<sup>th</sup> beat of the introductory rolls in the case of the MSR & SoM and in most other cases
- Early drone sounds not being produced.
- Chanters striking-in in unison and in pitch - on the 7<sup>th</sup> beat (or 8<sup>th</sup> beat for the so-called ‘late E’) of the introduction in the case of the MSR & SoM and in most other cases;
- No early chanter sounds - no early squawks or squeals.
- Both hands correctly positioned on chanter in order to sound a ‘true E’
- Tempo at commencement of tune consistent with tempo of introductory rolls or introduction.
- Constant tempo is to be maintained.

#### 4.1 Introduction (continued)

- Snare drum rolls are to be smooth and well sustained.
- Bass section beats are to be accurately placed and appropriate in strength.
- Drum corps in unison, including the start and end of rolls.

#### 4.2 Tempo

Tempo may be a critical factor in the pipe band performance. Tempo that is too fast for the musicians may result in poor execution of the tunes and a loss of musical expression. On the other hand, tempo that is too slow could result in a laborious presentation and contribute to unison errors and other errors. Tempo is not specifically listed on the APBA Official Judging Sheet but adjudicators are expected to make comment if it is relevant to a particular performance.

Issues for the adjudicator to consider include:

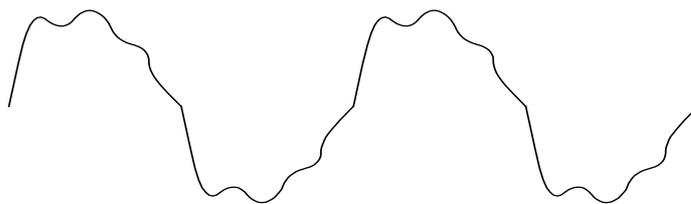
- Tempo should be constant throughout and immediately following a band's "introduction".
- A constant tempo should be maintained within each tune even though the technical difficulty of the music may vary.
- All musicians should be able to competently perform the music at the set tempos, otherwise, a simpler selection of tunes may be appropriate.
- The bass section should blend into the band rather than dominate in order to control the band's tempo.

#### 4.3 Tone (or "Timbre")

We use the word "Tone" to refer to *Tone Colour* or *Timbre* (French) and it is intended to convey information about the quality of a sound. The APBA Official Judging Sheet requires the adjudicator to make comments in relation to "Tone and Tuning", and it is here that some adjudicators blur the difference between the two terms, or even ignore one term completely.

At the risk of repeating material contained in the APBC Certificate Syllabus, *Tone* is the reason why two different instruments (for example, violin and bagpipes) playing the same tune will sound characteristically different. Figure 2 illustrates the "sound waveforms" of two different instruments playing the same note.

### 4.3 Tone (continued)



**This is the SAME NOTE played on DIFFERENT INSTRUMENTS.  
See how the FREQUENCY is the same, but the shape (TONE) is different.**

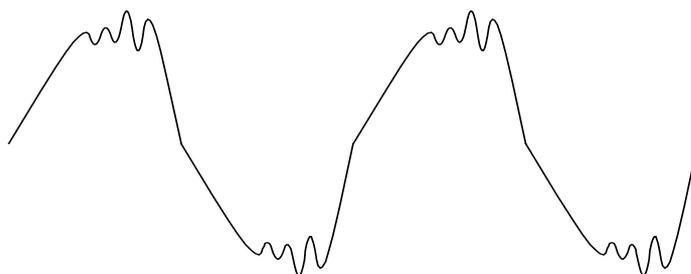


Figure 2: tonal difference between two identical notes played on different instruments

From figure 2, the fundamental note produced by each instrument is exactly the same “frequency”, indicated by the general rise and fall of the waveform across the page. However, each instrument will contain a different mix of harmonics, as shown by the ripples in the waveforms. This mix of harmonics is unique to each type of instrument and gives a characteristic sound that allows us to identify it.

In the pipe band context, the piping adjudicator is being asked to make an assessment of the quality of bagpipe sound produced by a band. The overall set-up of the instruments, including the type of chanter, drones and reeds used will influence this.

Similarly with the drums, the tone will be influenced by factors such as:

- size and type of drum shell (different manufacturers),
- size and type of sticks,
- beating position on the drum heads,
- snare setting,
- type of drum heads used (especially in the bass section),
- type of dampening (or ‘damping’) system used in bass section drums.

Drum tone and tuning are more thoroughly dealt with in section 5.

Issues for the adjudicator to consider include:

- Chanters being bright and resonant.
- Drones producing a full, resonant sound quality.
- Volume balance of bass and tenor drones with the chanter is required.
- Consistent tonal colour being produced across the pipe corps.

### 4.3 Tone (continued)

- Bass section drums to produce a clear fundamental note, with discordant overtones being suppressed.
- Snare drums to produce a clear sound with good snare response.
- Snare drum tone to be consistent across the snare drum line.
- Tone will be influenced by the “acoustic environment”, or where the performance is delivered (on grass, in a hall, amphitheatre, etc).

### 4.4 Intonation

It is here that we address the second part of the “*Tone and Tuning*” section of APBA Official Judging Sheet (see Appendix A). Being “in tune” or “out of tune” is all about tuning or *intonation*.

Intonation within the pipe band is the ability to produce each note of the pipe chanter with the correct pitch intervals. The drones are to be in tune with each other and with the fundamental pitch of the chanter. Intonation of the drum corps relies on the bass section as its only tunable element where it is expected that the instruments will be in harmony with the pipes. The adjudicator should ensure that the tuning of the bass section instruments is always assessed relative to the tuning of the bagpipes in that band. A preconceived notion of bass section tuning which is independent of the pipes is inconsistent with the concept of the pipe band ensemble (see chapter 6).

Modern snare drums produce an “acoustic effect” which does not have an easily identifiable fundamental note. The sound is very complex in that it contains an abundant quantity of overtones and prevents a harmonious link from being set up with other the instruments. Thus, “tuning” of the snare section is really about obtaining consistency of the sound from all snare drums. While not being ‘tuned’ (using the strict definition of tuning), the acoustic effect produced by the modern snare drum has other characteristics that make it well suited to the pipe band ensemble.

Issues for the adjudicator to consider include:

- Chanters to have clearly defined, accurate pitch intervals.
- Drones to be in tune with the chanter.
- Underlying reasons for intonation problems should be commented on, for example, ‘uneven blowing’.
- Bass section drums are to be tuned in harmony with the pipes.
- The relative pitch intervals used in the bass section are not defined, but the resultant effect must be sympathetic to the ensemble.

## **4.5 Execution**

This term refers to the way in which the music is being performed, from the point of view of the quality of the various movements that comprise the tunes and drum scores. Execution is the ability of the pipers and drummers to play the music correctly without making technical errors.

Issues for the adjudicator to consider include:

- All movements should be clean and clearly defined, including embellishments.
- The chosen music should be within the skill range of the musicians.
- Execution difficulties should not impact on other areas of a band's performance, such as tempo and expression, and vice versa.
- Poor set-up of the instruments may mask the clarity of execution of the music.

## **4.6 Rhythm and Expression**

The rhythmic structure of the piece of music should be evident throughout a band's performance. The pipers provide rhythm within the melody through strict adherence to tempos, rhythmic format or structure i.e. *dot-cut or bounce, rounded or square*, and of course, the subtle giving and taking of note values - *phrasing*. Expression is achieved through all of the above, plus the use of embellishments. The drum corps supports and heightens the rhythmic flow and the expression of the music in exactly the same way as the pipers, whilst providing an extra vital element of expression, that of volume control, dynamics or magnitude of sound – '*light & shade*', '*loudness & softness*'.

The Oxford Illustrated Dictionary of Music<sup>2</sup> likens the expression in music to the use of vocal expression when a person is trying to convey meaning. The words themselves can be quite boring but it is in the way we express these words that the true meaning can be made clear.

Extending this idea to music means that good expression is more than merely observing the "expression marks" shown in the written music, though this is also important. The written expression marks will provide somewhat of a "black and white" view of expression, whereas what we should be looking for is the many "shades of grey" that give a dimension beyond the written music.

Issues for the adjudicator to consider include:

- Drum corps and pipe corps providing a correct and consistent rhythm throughout each piece of music.
- Bass section's rhythmic volume accompaniment should be appropriate in weight, without risk of dominating the band.

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<sup>2</sup> Hurd, Michael; Oxford Illustrated Dictionary of Music, 2<sup>nd</sup> edition, 1979, p130-131

#### 4.6 Rhythm and Expression (continued)

- Lower grades of bands are more likely to produce the “black and white” form of expression, whereas, higher grades should be expected to demonstrate a more delicate feel and interpretation of the music (“shades of grey”).
- The drum score composition, above all else, should support and enhance the melody. The technicalities of the drumming arrangements should not detract from the musical performance.

The adjudicator’s comments in relation to Rhythm and Expression are made in the “*Musical Performance*” section of the APBA Official Judging Sheet (see Appendix A).

#### **4.7 Integration**

Integration can be viewed as the “degree of cohesiveness” of the entire band (the pipe band ensemble), or on a smaller scale, as the degree of cohesiveness within each corps of the band.

It is generally understood that each corps will strive to play as accurately together as possible. Since the drum corps is providing an accompaniment to the melodies, its integration must always be viewed in the context of the full band (pipe band ensemble will be discussed in more detail section 6). For good integration, the snare drummers must play accurately together, and likewise with the bass section and pipe corps.

The drumming sections must come together with accurate timing so as to provide an effective support to the melody.

Issues for the adjudicator to consider include:

- Piping adjudicator determines if the pipe corps is playing in unison.
- Drumming adjudicator determines if the drum corps is playing in unison and is also integrating with the pipe corps.
- Integration should be maintained during changes of tune. Be particularly observant where tempo and/or rhythm changes occur.
- Drumming integration extends to the phrasing and expression being consistent with that of the pipe corps.

## 5. **DRUM TONE AND TUNING**

Drums are usually defined as "*instruments of indefinite pitch*", which is a description open to misinterpretation. This definition relates more closely to the modern snare drum that, as mentioned in section 4.4, produces an untuned "acoustic effect". Within the pipe band, the bass section drums are viewed as tunable instruments of "*fixed pitch*", capable of providing sympathetic tonal harmony with the pipe chanter and drones of the bagpipes.

Snare drums are not "tuned", in the strict meaning of the word, because they have no easily identifiable fundamental note. The acoustic effect of the modern snare drum has evolved over the past 50 or so years and a range of acceptable sounds is possible. The exact sound produced by the snare drum is determined by factors such as:-

- the brand of instrument,
- type of heads,
- tension of heads,
- type and size of snares,
- tension and elevation of snares
- size, shape and weight of stick

The snare drums in a corps should be pitched in unison and have a rich, bright, resonant quality, all with good top and bottom snare response. The manner in which the drums are worn may result in a loss of snare projection to the rear (where most judging occurs). Other factors may contribute to this loss of snare projection, such as when the drummers are standing on a more sound-absorbent surface like thick grass.

The Bass Drum is tuned in tonal harmony with the Bass Drone. This drum is, in actuality, the lowest pitched instrument in the band since its range of tuning is in the octave below the bass drone. A popular setting for bass drums is on the note 'A', but it is a full octave below the bass drone. This fact can be verified by the use of an electronic tuner that gives a measurement of both notes and octaves.

The Tenor Drum is tuned in tonal harmony with the Tenor Drone, and it follows that this will also be in tonal harmony with the bass drone (and likewise the chanter 'A's). Nowadays, drum corps may use other drums that are differently pitched for added tonal colour or dynamic effect. A range of possibilities exists as to the tuning of these instruments but they should be supportive of the tuning of the bagpipes. When this is achieved, it has the potential to improve the ensemble sound and provide improved tonal colour and character to the performance.

The drum corps weight and balance of playing is also an important part of a band's ensemble presentation. If the corps is beating too heavily it will destroy the melody line of the pipes and dominate the performance, resulting in poor ensemble. The bass section drums are also capable of disrupting a performance by being far too loud or dominant, particularly when playing very fast passages. A common problem with bass section drums is for them to be over-dampened so creating a beat of very short duration, lacking in tonal and resonant quality.

## 6. **THE PIPE BAND ENSEMBLE**

The Pipe Band Ensemble may be defined as:

*The overall musical effect of a combination of bagpipes and drums. The instruments are all well-pitched and tuned giving a nicely balanced result, playing in unison with rhythm, expression and harmony. The melody being effectively accompanied by tasteful percussion, reinforcing the rhythm and providing expression through subtle musical interpretation, phrasing and dynamics*

The APBA, to date, has not followed the pipe band associations in other countries with introducing ensemble judging. It is felt that the ensemble effect pervades the whole performance and neither piping nor drumming judges can disassociate themselves from the ensemble effect during their deliberations. The drumming adjudicators already have a responsibility for assessing and providing a critique on ensemble issues, since they must consider the merits of the drum corps in relation to the playing and tuning of the pipe corps.

The reader is directed to the references for further reading on this topic <sup>3</sup>.

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<sup>3</sup> The Royal Scottish Pipe Band Association; Structured Learning Book 3: The Advanced Certificate, circa 1995, p 3.14.1

## **7. MARKING SYSTEMS**

Over the years, adjudicators have developed differing ways of awarding (or deducting) points for the quality of a pipe band musical performance. By viewing the master sheets (summative score sheets) from several contests, it is evident that some adjudicators tend to mark low, others tend to use a much higher allocation of points, and still others use a very wide range of marking.

The APBC Adjudicators Training Course is intended to assist with a consistent approach to the scoring of pipe band performances. Several mechanisms have already been put into place which assist the adjudicators with their tasks, such as allowing all score sheets to be retained until the end of the particular competitive element. Use of the “Adjudicators Personal Record” (see Appendix B) is another way of assisting with a consistent approach to marking.

Two marking systems are currently in use in the APBA:

1. “Points Allocation”, and
2. “Ranking” (or “Placing”)

### **7.1 Points Allocation**

In this system, the adjudicators give each band a total point score out of 100, based upon their perception of the band’s performance. Credibility of the system depends upon the adjudicators having a consistent mental reference of the ‘ideal’ performance for comparison. To a slightly lesser degree, credibility also depends upon there being some agreement among the panel of adjudicators as to what constitutes the perfect performance.

The Points allocation system has served the APBA well for many years as it has the major benefit of recognising excellence through the allocation of more points. It also gives an indication of the degree of assessed difference between bands. However, the following problems have driven the search for an alternative system:

- a dominating influence by the adjudicators who mark over a wide points range, and
- a lack of consistency from contest-to-contest.

### **7.2 Ranking (or Placing)**

This system has been in operation for approximately ten years in Scotland and has been gradually adopted by other countries. The APBA saw it as a way of reducing the effects of the problems identified in 7.1, above.

The ranking system is simple in that it only requires the adjudicators to indicate the bands’ placing in order of merit, say, from 1 to 20. The placing numbers of each band taken from all adjudicators are added together, and the band with the lowest number of points is declared the winner.

### 7.2 Ranking (continued)

The system gives a comparison of the bands on the day of the contest but does not provide any feedback from the adjudicators as to how the bands compare to an ideal standard.

At the time of writing, the APBA was using the Points System for all minor contests and the Ranking System for State and National Championships. This combination is believed to provide the bands with the best of each system at the most appropriate times.

## 8. **THE JUDGING SHEET**

Appendix A, shows the APBA Official Judging Sheet which is used at every contest, irrespective of the marking system being implemented. The primary, and often the only, communication medium between the adjudicator and the band is the Official Judging Sheet, therefore every effort should be made to ensure that it is:

- legible
- accurate
- balanced in terms of positive and negative comments

### **8.1 An Overview**

The top section of the judging sheet, above the title of *"INTRODUCTION"*, contains the following information:

- band's name
- musical category that is being performed, e.g. "Musical Selection"
- the corps being assessed; "Piping" or "Drumming"
- name of the contest
- grade of the band, and
- date of the contest

Often, this section has been completed by the contest officials on behalf of the adjudicators, but it is the responsibility of the adjudicator to ensure the accuracy of the information.

At the bottom of the judging sheet is a section that must be completed by the adjudicator. It contains the following information:

- number of pipers, or number of drummers in each section of the corps
- printed name of the adjudicator and signature
- piping points allocated, out of 100 maximum, or in the case of ranking being used, the allocated place of the band
- drumming points being used, out of 100 maximum. The contest official scorer has the job of dividing this by two for aggregate purposes. In the case of ranking being used, the allocated place of the band is entered here.

Take care with the Official Judging Sheet as it consists of an original, which is carbon impregnated on the reverse side, and a copy underneath. Sheets for successive bands must be separated by a cardboard insert to prevent accidental marking of those that follow.

The critique occupies the remaining spaces on the page and is divided into three sections:

- Introduction
- Musical Performance, and
- Tone and Tuning

## **8.2 The Critique**

Section 4 has already detailed issues related to the three appraised sections listed on the Official Judging Sheet. The purpose of this section is to provide some general hints and information on the completion of the critique.

- The assessment process, including all writing, must be completed within the time span of the band performance. Occasionally, you will have a couple of extra minutes to finish off, but do not assume this to be the case.
- Ensure that your writing is legible, even if this means printing your comments.
- Use correct spelling. If necessary, have a prepared spelling list of more difficult words to assist you during your duties.
- Maximise your listening time by using short, concise statements rather than long sentences. Abbreviate where possible.
- Recognise and comment on the good points not just the bad. This is harder to achieve with lower grade bands but positive reinforcement is a valuable component of the feedback.
- Your comments must always justify the points allocated, for example, if you award a band 70/100, you must give reasons for this. The performance may have been very good for a grade 4 band, and you should say this, but you still need to justify the loss of points by indicating areas of potential improvement.
- Give the performing band your full attention; avoid all distractions.
- Do not make reference to past performances, either from the same day or from previous competitions.
- Do not make reference to any musician by name, though their role in the band can be identified, for example, "Pipe Major".
- Use the Adjudicators Personal Record (Appendix B) to keep details of your scores, places, and any brief comments.
- Try to avoid using tied scores and places.
- Piping adjudicators should listen to the bands' Introduction on the right or left side of the band and about 6 metres in front.
- During the general performance, piping adjudicators should move around most of the outer circle in order to listen to both chanters and drones.

## 8.2 The Critique (continued)

- Drumming adjudicators should listen to the bands' Introduction at the left side of the drum corps and about 4 metres to the rear.
- During the general performance, drumming adjudicators should move around most of the circle to listen to all drums from the top and bottom heads. At some point, the drumming adjudicator should move to the pipers side in order to better assess the tuning of the bass section in relation to the pipes. This will also allow the balance of the drum corps with respect to the pipers to be considered.
- For drumming adjudicators, be aware that bass section flourishing is not an assessed part of the musical performance.

## **9. THE COMPETITION**

Adjudicators officiating at both indoor and outdoor competitions must wear Highland uniform, including appropriate headwear. The headwear requirement has been relaxed in recent years in recognition of Australia's extremes of temperature and the 'duty of care' of the APBA. It is most important that the adjudicators' dress is smart and in keeping with the standards expected of the bands.

### **9.1 When Selected**

On receiving advice of your selection to adjudicate at a competition:

- Confirm with the contest delegate that you are available.
- Confirm the date and venue and the time that you are required to be at the contest.
- For local competition, confirm the fee, meals and travelling allowance, if applicable.
- For country and interstate competitions, confirm the mode of travel, expenses, accommodation and meal arrangements.
- Request from the APBA branch, the name & phone number of the contest delegate or other official.

### **9.2 The Day Of The Contest**

- Report to the contest delegate (in uniform) at least 30 minutes before the start of the first event.
- Request the following from the contest delegate:
  - official judging sheets for the grade allocated,
  - any changes to the programme or entries,
  - contest programme,
  - expenses claim sheet.
- You will be advised what grades or solo events that you are required for and their starting times.
- Make sure that you have had some food and drink before starting your adjudication duties as it may be several hours before you have completed an event. Also be mindful of this in relation to the need for a toilet break. Don't be caught short, particularly at major championships where there will possibly be large entries.

### 9.2 The Competition (continued)

- Bring:
  - two pens,
  - clipboard,
  - note book/paper,
  - Adjudicator Personal Record Sheets,
  - suitable clothing for hot or inclement weather,
  - bag or briefcase.
  
- Adjudicators should ensure that they are on the contest field or at the solo platform at least 5 - 10 minutes before the first competitor is due to play, remaining until the event is concluded.
  
- Adjudicators should be fully conversant with the APBA Contest Rules and it is recommended that you obtain an up-dated copy of these rules and take them to contests where you are officiating.
  
- Completed Official Judging Sheets for each element should be given to the contest official before you leave the contest field.

### 9.3 After the Contest

- Adjudicators should always keep the Adjudicators Record Sheets to resolve any inconsistencies, discrepancies, etc, until the official conclusion of the competition.
  
- All adjudicators should obtain the permission of the contest delegate before leaving the competition venue. All necessary arrangements to collect fees and travelling expenses from the contest secretary should be made before departure.

## 10. **IMPORTANT RULES OF THE APBA**

This section contains some of the more important rules that relate to adjudicators, taken from the APBA Contest Regulations<sup>4</sup>. Adjudicators are expected to have a good knowledge of the contest regulations and the reader is directed to the secretary of their state branch of the APBA for a copy. Alternatively, a copy may be down-loaded from the APBA web site<sup>5</sup>.

### **Eligibility to be an Adjudicator**

**A.1.07.03** *A person shall not be eligible for appointment to be a Judge unless he holds at least the relevant Advanced Certificate of the College or its equivalent recognised by the College and has satisfactorily completed the College's Adjudicator's course and is a financial member of the Association, provided that a person not holding such a Certificate may be appointed in a temporary capacity for a specific contest.*

### **Reserve List**

**A.1.07.05** *Unless the Association otherwise determines, a Judge who has not adjudicated at a contest during a continuous period of two years shall be transferred to the relevant Reserve List.*

### **Behaviour**

**A.1.08.01** *A person being a Contest Supervisor or Judge, or other official pursuant to these Rules at a pipe band contest, or officer or member of a band or a solo player registered or affiliated with the Association shall not conduct himself in an unseemly or unbecoming manner whilst engaged in or attending any function or activity to which these Rules apply.*

### **Complaints About Adjudicators**

**A.1.10.01** *A player or band registered or affiliated with a Branch, a person appointed to be a judge or contest supervisor under these Rules or a Branch may lodge a complaint with the President of the Association in relation to any action, decision, conduct or the integrity of any member of an Association or Branch panel.*

### **Adjudicator Believes a Band to be Incorrectly Graded**

**A.2.02.09** *A Judge officiating at a contest who considers in the light of that contest that a band is allocated wrongly shall so report to the Contest Supervisor, who shall inform the Secretary of the Branch through which the band is registered. The Secretary of the appropriate Grading Committee shall thereupon call a meeting of the Committee to consider the matter.*

<sup>4</sup> Australian Pipe Band Association, Contest Regulations 1999-2000, Australia, 1999

<sup>5</sup> <http://quest.apana.org.au/~vhpba/index.html>

### **Contact Between Adjudicators and Players**

**B.1.07.01** *Except as provided in Rule B.1.15 and in this Rule, a Judge shall not approach within three paces of a band during its performance of a Contest Element, nor enter within the outer marked circle during a band's performance of the Selection or the Medley.*

**B.1.07.02** *Except as provided in Rule B.1.15 and in this Rule, an officiating Judge shall not have any contact or conversation with any competitor, member or official of a competing band during a Contest Element.*

**B.1.07.03** *A competitor, member or official of a competing band shall not contact or communicate with a Judge officiating during a Contest Element.*

### **Judging Sheets**

**B.1.08.02** *After judging, a judge shall pass the judging sheets to the official as directed by the Association: the official shall check them and enter the total on the Master Sheet.*

### **Breach of Rules**

**B.1.08.05** *A Judge who notices a breach of these Rules shall draw it to the attention of the Contest Supervisor and endorse on the judging sheet that a band has in a particular case breached these Rules.*

### **Australian and State Championships**

**B.1.11.02** *At an Australian, State or Branch Pipe Band Championship, a band shall be judged in each contest element comprising the championships pursuant to Rule B.1.01.02 by two piping judges and one drumming judge. Each judge shall complete judging sheets in the usual way for the assistance of bands competing, but shall not allocate any points thereon: each judge shall pass to the scorers a list setting out the bands in each grade and contest element in order serially from first placing to last.*

### **Commencement of Judging**

**B.1.14.01** *Judging of Piping and Drumming shall commence on the Drum Major, or if there be no Drum Major, the Pipe Major, being directed to proceed, and shall cease on the last note played.*

### **Setting of Music**

**B.1.14.02** *A band shall not be penalised for the setting of the music played.*

## **CONCLUSION**

This handbook has set out the major areas of interest to Piping and Drumming adjudicators in the Australian Pipe Band Association. The pervading message in this document is one of consistency of approach by the adjudicator. The member bands of the Association are entitled to a fair and accurate assessment of their musical performances by adjudicators who are skilled communicators and share a common approach to the task.

## **RECOMMENDATIONS**

In the interest of continued development in this area of expertise, the author recommends that:

- the music Vice Principals in each branch of the APBA initiate the formal Adjudicators Training Programme, as set out in figure one of this handbook.
- the music Vice-Principals in each branch distribute this handbook to their current adjudicators, training adjudicators, and other interested parties.
- each branch puts forward suggestions, from time-to-time, for the continued improvement of this handbook

## **REFERENCES**

Australian Pipe Band Association; Contest Regulations 1999-2000, 2000, Australia.

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New South Wales Pipe Band Association Drumming Advisory Committee; The Guide to the Judging of Pipe Band Drumming, 2<sup>nd</sup> edition, New South Wales Pipe Band Association, 1977, Australia.

Olson, Harry F.; Music, Physics and Engineering, 2<sup>nd</sup> edition, Dover Publications Inc., 1967, USA

The Royal Scottish Pipe Band Association; Structured Learning Book 3: The Advanced Certificate, The Royal Scottish Pipe Band Association, circa 1995, Scotland

## APPENDICES

APPENDIX A: APBA Official Judging Sheet

APPENDIX B: Adjudicators Personal Record

# APPENDIX A: APBA Official Judging Sheet

## AUSTRALIAN PIPE BAND ASSOCIATION INC.

### OFFICIAL JUDGING SHEET

**NOTES** COMMENTS TO JUSTIFY POINTS DEDUCTED – NO FRACTIONS TO BE USED – ONLY SHOW TOTAL POINTS ALLOCATED.

All alterations to be initialled by the Adjudicator.

\* CIRCLE AS APPLICABLE

<b>BAND</b>		MUSICAL *SELECTION	MARCH STRATHSPEY REEL	8-9 PART MARCH	QUICKSTEP	*PIPING	DRUMMING
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<b>CONTEST</b>		* GRADE	1	2	3	4	J	<b>DATE</b>	
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**INTRODUCTION**

**MUSICAL PERFORMANCE**

**TONE AND TUNING**



<b>No. OF PIPERS</b>		<b>No. OF DRUMMERS</b>	SNARE	BASIC
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SIGNATURE OF ADJUDICATOR	(PRINT NAME)
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	MAXIMUM		
PIPING	100		
DRUMMING	100 ALLOCATED BY JUDGE		SCORER + 2 FOR MASTER SHEET



**APPENDIX B**

ADJUDICATOR'S PERSONAL RECORD

**Grades 1 & 2**

COMPETITIVE ELEMENT: \_\_\_\_\_

SCORE	BAND	REVISED POINTS	PLACE	COMMENTS
100				
99				
98				
97				
96				
95				
94				
93				
92				
91				
90				
89				
88				
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61				
60				

# ADJUDICATOR'S PERSONAL RECORD

## Grades 3 & 4

COMPETITIVE ELEMENT: \_\_\_\_\_

SCORE	BAND	REVISED POINTS	PLACE	COMMENTS
80				
79				
78				
77				
76				
75				
74				
73				
72				
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