

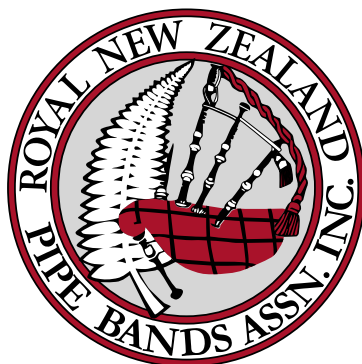
MUSIC JUDGES' MANUAL

The Principles and Practice
of Pipe Band Competition
Adjudication



JUDGE ^{well}~~NOT~~ THAT YE BE ^{well}~~NOT~~ JUDGED

MATTHEW CH.7V.1



MUSIC JUDGES' MANUAL

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RNZPBA Music Judges Manual

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CONTENTS

Acknowledgements

Foreword

1. Introduction
2. Judging – The Craft, Who? What? Why?
3. Precepts, Concepts and Thought Processes
4. Performance Criteria
5. The Judgement
6. Protocols

Appendices

NOTE: There is reference consistently to the masculine gender because textual clumsiness is thereby avoided. No slight is implied nor should it be inferred.

RNZPBA Music Judges Manual

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A significant proportion of the material in this manual has been drawn from a universal knowledge which is shared, to a greater or lesser extent, by every member of the global pipe band community. In drawing together the many strands of this knowledge we must state our appreciation to the many practitioners of our art whose musical experience and wisdom has been utilised, directly or indirectly, knowingly or unknowingly and to varying degrees, by those more directly involved.

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Foreword

**From Iain Blakeley,
President, Royal New Zealand Pipe Bands Association Inc**

If New Zealand pipe band competitions are to continue to be credible and if we want to continue to strive for internationally recognised standards of playing it is vital that we take the role of judges seriously, that we invest in the quality of our judges, and that we ensure the criteria against which our bands are judged are universally acceptable.

New Zealand bands have asked the RNZPBA to look at ways of developing the resources available to the numerous pipers and drummers who voluntarily judge at contests around the country. There has been no formal training available for these people and their primary qualifications are that they have been taught how to play pipes or drums to high standards and they have proven themselves in bands.

The recently established Music Judges Selection Committee has already made considerable progress developing new initiatives designed to provide a deeper and more able pool of music judges. This manual is one of those initiatives and I am very pleased to be able to contribute this foreword to it.

In my view Allan Cameron has done a fantastic job in bringing together the combined wisdom and experience of numerous talented pipers and drummers from around New Zealand and from overseas.

As Allan points out in his introduction this is not meant to be an instruction book on how to judge pipe band competitions. This manual is an insightful discussion of a wide range of concepts: musical, philosophical and practical which will provoke thought amongst those who are selected to judge pipe bands as well as providing guidance to aspiring judges.

There is something in here for everyone and I have no doubt this work will evolve over time as more and more people share experiences and knowledge with its creators. Just as standards and styles continue to develop, so must the wisdom contained in a publication such as this.

On behalf of all bands of the RNZPBA I would like to express considerable gratitude to Allan and the Committee for their initiative in compiling this manual. I know it will be useful to those who study it and I hope it will create a renewed appreciation of the complexities and subtleties of pipe band music in the context of competitions.



Iain Blakeley
June 2006

1. Introduction

It is the intention of the RNZPBA to have a system which enables pipe band competition judging or adjudication (the words are synonymous) to be undertaken by musicians adequately versed in the art and craft of producing pipe band performance and who have appropriate personal qualities, knowledge, playing and performance skills to take up the craft of judging pipe band competitions. Those who aspire to take up the adjudication role must equip themselves with additional specialised knowledge and experience so that, based as much as possible on the crucial qualities of objectivity and impartiality, they can deliver a fair adjudication supported by a relevant performance critique.

On as much does the RNZPBA rely upon for its reputation and integrity in the arena of competitive pipe banding both at home and abroad.

The manual is not, nor is it intended to be, a definitive instruction on how to judge; ‘how to’ can only be a product of each individual adjudicator’s abilities, knowledge, education, experience and preferences. However the manual canvasses a wide range of issues and considerations which arise in undertaking a judging role. Whilst many may take guidance from it, the manual is as much as anything a discussion document.

The content of the manual covers some of:-

- the personal qualities likely to be found in successful judges,
- the philosophical underpinnings of musical assessment,
- the craft and methodologies of judging
and
- the musical, technical and performance features which provide the subject matter of adjudication and appraisal.

There is certainly no pretension to academic rigour nor is there any claim that the manual is all-embracing but hopefully it is of sufficient weight and scope to encourage discourse on the topics covered in greater breadth and/or depth and to open the door to additional relevant material for inclusion in future editions. It will be found that there are elements of duplication where certain facets are mentioned in different contexts under more than one heading. Whilst the manual is directed primarily at the judging fraternity it is likely that the wider pipe-banding community, bands and administrators will find it, at least, of interest.

Whatever, it would not be unreasonable to surmise that all music judges and those aspiring to be, would wish to be conversant with the manual’s contents.

2. Judging –The Craft, Who? What? Why?

The Craft of Judging

Piping - Drumming - Ensemble

Who?

WHO WOULD WANT TO BE A MUSIC JUDGE?!

WHO CAN JUDGE?

COURAGE

PARTICIPATORY CONSTRAINTS

What? –

WHAT IS EXPECTED OF A JUDGE:

- THE RESULT
- THE APPRAISAL

Why?

SATISFYING EXPECTATIONS

The Craft of Judging

Judging pipe band competitions is a distinct and separate craft, even an art form of its own.

In its origins judging was seen simply as an extension of a playing career whereby a piper or drummer by peer group approbation accepted appointment to the role of adjudicator.

As the decades passed and the quality of pipe band performance improved, the realisation that judging needed to assume a professional status beyond just an 'old boys club' penetrated the various pipe band jurisdictions across the globe.

So gradually over the years the selection, education and training of pipe band judges has become one of the main focuses for almost all mainstream pipe band associations.

Awareness and preservation of this professional status and image should therefore be an underpinning *raison d'être* for anyone who wishes to take up the judging role.

Everything in this manual should be read in that context.

Piping - Drumming – Ensemble

It is appropriate to look on the history of the current three-way judging format.

Whilst in earliest times competitions were adjudicated by a single 'music' judge, usually a piper, piping and drumming have been separately judged in modern (post - WW2) band competitions. Ensemble is the relative newcomer having a near 50 year history as a separate musical concept and having been judged overseas for 30 plus years and just 10 or so in NZ.

But despite the passage of time and the almost universal acknowledgement of its

musical relevance, over the years there has been much heartache and soul-searching in the debate

about the merit and value of judging ensemble as a distinct performance element. After all, no one has learned to play an 'ensemble'!

Indeed there are still those who deny its validity and who would abandon ensemble judging arguing that piping and drumming judges should be capable of acknowledging the contribution of good or bad ensemble in their separate critiques. This leads to the other side of the argument which is that piping and drumming should be scrapped as separately judged elements and the performance judged for ensemble as the sole all-embracing criterion.

In fact there are, these days, slowly emerging views that piping and drumming judging will eventually be supplanted by ensemble. If this gains traction then all qualified piping and drumming judges should be prepared for, be capable of and be willing to judging ensemble.

Bizarrely, there have been proponents of the argument that non-pipe band musicians might have sufficient all round experience to judge ensemble in pipe band competitions. This notion is barely plausible and whilst it gained some sporadic popularity in the earliest days of ensemble judging its falsity is now largely accepted.

Who?

WHO WOULD WANT TO BE A MUSIC JUDGE?!

Judges take on the task for many reasons. The main motivating factors for turning to judging appear to be:

- to maintain an active interest in pipe band music when playing days are over;
- to share knowledge and experience and make a positive payback into pipe-banding for the enrichment and rewards it has given;
- to enjoy the continuing camaraderie of fellow musicians beyond playing days;
- a response to the wishes of others;
- to satisfy an ego and
- enjoyment.

In many cases it is most likely a combination of several.

WHO CAN JUDGE?

Learning about adjudication is no different from piping or drumming – the end product is an amalgam of what you learn from:

- teachers
- musical peers
- playing and performance experience
- judging experience
- studies
- ongoing professional development
- individual imagination and creativity

All of that plus a personality suited to the task.

Whilst a good playing standard will always be necessary to de-construct, analyse and sort out the technical details of a performance the vital personal ‘extras’ for a judge are:

- wholesome musical lineage
- depth and breadth of knowledge
- strength of character;
- a good analytical listening ear and
- a critical faculty

These qualities are founded in an individual’s personality, the calibre of early teaching and peer influence just as much as they are in performance experience and later education and training.

Sometimes it is argued that only the best players can be good judges. However the more realistic general view is that a top-flight performer (band or solo) is not automatically a good judge.

Virtuoso skills do not always translate into the ability to adjudicate.

Much may be made of a theoretical appreciation and understanding of the science of sound and music and how they apply to pipes and drums but whilst this knowledge is a useful component of the judge’s make up it is far from first priority. After all, that knowledge can be acquired largely without any performance skills or experience.

There has been long-standing and ongoing debate on the requirement or otherwise, of judges to have formal examination-based qualifications. Whilst there undoubtedly is merit in judges being able to demonstrate some theoretical text-book knowledge, that alone will not guarantee adequate prowess in the actualities of the craft. However to doing full justice to the wider responsibilities of the judge’s task a soundly tested musical knowledge coupled with a firm appreciation of the bench marks of the various performance

components will produce a better finished product than simply an instinctive acumen to sort out the winners from the also-rans.

That acumen is the ability to appraise the relative merits of a number of competing bands in any one event which in turn demands a deal of concentration and clear thinking especially where there are large entries in a competition.

COURAGE

Apart from musical or other innate talent a judge must have the courage to make a decision. It may seem overly dramatic to use the word ‘courage’ in this context but almost inevitably judging decisions will be a disappointment to some unsuccessful contenders. Some people feel ill-equipped to make these decisions. Dealing with the inevitable challenges to decisions calls for a sufficiently strong personality to respond robustly.

It is this feature of the judging role which deters many, otherwise qualified, musicians from taking up the clipboard.

PARTICIPATORY CONSTRAINTS

For many years now there have been issues raised in the greater global banding scene concerning the propriety of appointing judges who are commercially involved in the supply of pipe band equipment or who have close family or tutorial relationships with individuals in bands or indeed office-holding status with a band.

There have been various suggestions in New Zealand to devise regulatory proscription or restraint, as often as not, arising from one particular case or other and which, if adopted, would in the wider context be ‘the sledgehammer to crack the nut’; conceivably wiping out the entire judging stock!

This is a problematical issue for administrators. In the larger pipe band jurisdictions there are invariably significant sets of rules to formally prevent ‘conflicts of interest’. But whatever form these have taken they have never solved all of the issues – just too many shades of difference can arise to allow any rule to be applied fairly and consistently – as in many walks of life.

Arising from this there are men of great talent

who have withheld their services to adjudication as a matter of personal integrity.

Especially in N.Z. given the relatively small pool of talent represented in the judging stock it would be to our detriment if such issues resulted in the non-availability of any otherwise qualified individuals of good character.

Whilst there are no solutions proffered here (and there probably is no complete solution) it is an issue that should not go unmentioned.

What?

WHAT IS EXPECTED OF A JUDGE? – THE RESULT

In its very simplest terms the adjudicator's primary responsibility in pipe band contests is to allocate points or placings, putting competing bands in order of merit to produce a result; decisive for the contest organiser and fair for the contestants.

In other words, sorting out winners, place-getters and also-rans.

But there is a wider dimension to the judging assignment. As well as just producing a result for the contest organiser, there are likely to be two questions implicit in the outcome:

- for competing bands 'Were we fairly placed and why?'
- for the adjudicator 'Was my adjudication fair and justifiable?'

In forming an understanding and appreciation of the judges' task it is therefore appropriate to recognize the first outcome, producing a result for the contest, may well be the easiest but arriving at the outcome fairly, involves processes which should satisfy both the competing bands and, just as much, the judge himself.

WHAT IS EXPECTED OF A JUDGE? – THE APPRAISAL

Over time there have been two schools of thought amongst judges. The first is rudimentary and is along the lines of 'We are not here to give lessons – just to sort them out' Arriving at a result is the most important role of the adjudicator but

second and no less important is to acknowledge that bands also deserve to know, in meaningful measure, how, why and where they excelled or failed.

So the former viewpoint is least acceptable in the greater interests of improving overall musical standards and, happily, less and less is it encountered. Indeed in many band jurisdictions there are specific requirements for judges to produce informed appraisals.

However it should also be acknowledged that there are bounds and limitations to what a judge can put into a critique. Given that the band is heard just once in the performance arena and with the time constraints of a contest roster it is difficult, if not impossible, to give a fully detailed appraisal, and probably more so with the better bands. So the critique in isolation may not totally justify a band's result but it must be given in the context of the comparative merits of a performance. That is to say if a judge's comments were effusively praising and the band was placed last there would be valid cause for disquiet.

That word courage again – a judging appraisal must be honest in conveying the negative aspects but in an appropriately constructive manner.

All of this sounds simple and logical. But in reality, it calls for specialised skills, ranking as an art-form alongside the very musical performances being judged.

Why?

SATISFYING EXPECTATIONS

For the RNZPBA (and no doubt most competition promoters) there will be a reasonable expectation that its judges will perform professionally in all aspects of the task and provide fair adjudication and an enlightened appraisal to support their decisions. This expectation will be no less shared by competing bands.

For judges, job satisfaction and self-respect lie in building a reputation for consistently delivering fair and balanced assessment. This can only be fully realised by being able to produce knowledgeable critiques on performances.

3. Precepts Concepts and Thought Processes

AESTHETICS

MUSIC

MUSICAL TASTE

MUSICAL BENCH MARKS

HEARING AND LISTENING

CONCENTRATION

SUBJECTIVITY – BIAS – PARTIALITY – PREFERENCE –
PREJUDICE

MUSICAL PREFERENCE

NON-MUSICAL BIAS

THE FAMILIARITY FACTOR

SIGHT OR SOUND

EXTRANEIOUS ISSUES

3. Precepts Concepts and Thought Processes

AESTHETICS

In the widest possible context, judging a pipe band competition is, in part, an exercise in assessing the aesthetic value of a musical performance.

There are no certain boundaries to the realm of aesthetics but the one absolute certainty is that there are no certain absolutes within that realm. Consequently when judging a musical performance it must always be borne in mind that scores, marks, placings, rankings, margins, relativities, bench marks, appraisals, critiques; none of them are absolutes.

Aesthetic values form the musical identity of an individual and are founded in the knowledge and experience a musician gains in the formative years from teachers and other musical influences. To that extent aesthetic judgements are subjective so that in many aspects of pipe band music, listeners (judges) will disagree yet none may be right nor none wrong.

These aesthetic subjectivities should, in the main, be intrinsically influenced, i.e. by musical styles or by preferred techniques or sound. On the other hand they can be influenced by sentimental experience e.g. the first MSR learned in youth may abidingly be a 'favourite'. The former can more validly shape the evaluation of a performance but the latter, whilst arguably intrinsically irrelevant, will always be present.

For a judge to sort out and eliminate improper influences requires a degree of self-knowledge and a recognition of his own musical persona. This is, of course, a useful life quality which extends beyond the context of judging pipe bands.

MUSIC

Musical performance should be an aesthetic experience for both the performers and the listeners.

Music is an art not a science; this is a well-worn

cliché but it is nonetheless true. It must never be overlooked that adjudication in pipe band competitions should always occur in the context of music.

Music is the essence and wherewithal of playing in pipe bands (or it ought to be) .

MUSICAL TASTE

Pipe band music is a continually evolving art form. New compositions and arrangements appear during every competition season and with the influence of 'concert' music, the traditional boundaries of style and form are constantly being widened. Where and when will it end? Probably nowhere, ever.

Whatever, what must never be overlooked is musical taste.

'Taste' is moving into the area of aesthetic subjectivity.

But there are valid intrinsic constraints on the type of music which should be acceptable for pipe band contests without broaching subjectivity. There are fair and substantially inarguable views that a band's contest repertoire should be based on music in the Gaelic or Celtic tradition.

Whilst 'good taste' in repertoire will always see band tunes anchored to that genre this by no means precludes innovative modern composition or arrangement .

With MSR arrangements for piping in particular the musical tradition should always be acknowledged in the style of settings and in properly executed technique.

In drumming the boundaries of what are acceptable styles and instrumental configuration are more difficult to define. Drumming however is essentially an accompaniment to piping. So any traditional constraints on pipe music should project into drumming.

Adjudicators, in part, are guardians of good musical taste.

MUSICAL BENCH MARKS

A judge must remain abreast of what is happening with pipe band music in the widest possible context. Constantly improving performance standards in all grades and the ever emerging novelty in musical arrangements often incorporating obscure, intermingled, sometimes complex time signatures, will test the judge's mettle. It is very easy to get out of touch. Keeping current is vital.

It takes more than simply rolling up once a year with clipboard and pen. Doing full justice to any judging appointment entails regular exposure to pipe band performance in every form and at all levels. Apart from seeing and hearing bands at contests, concerts or whatever for the resourceful judge there is a wealth of recorded music available.

Whilst the allocation of points (or ranking) is normally completed with hindsight and relative to the performances in a specific competition event, the tenor of remarks in an appraisal should always be pitched with a good appreciation of what standards prevail at large within any single grade. (See Appendix 1 for some suggested guidelines on this.)

Indeed, when hearing any band performance, at a competition or otherwise, a judge should have sufficient feel for and knowledge of musical standards and gradings to determine the proper grade for that band, on the basis of that performance.

At present, in the N.Z. national championships, one of the critical duties of the judging panels is to take part in the grading review process to determine promotion and relegation of bands between grades. This vital task cannot be undertaken without good appreciation of grading standards in the widest possible context.

HEARING AND LISTENING.

The ability to listen is the critical faculty for a music judge. Listening is a by-product of hearing. Whilst we may hear something, the full intrinsic relevance of what we hear can only be realised if we listen.

Judges must apply multi-faceted listening skills. Typically we are most comfortable listening to one thing at a time. But when we listen critically, in an adjudicatory role, to a musical performance is it necessary to listen to more than just one thing? Realistically, yes.

To provide a judging assessment and critique, listening must be analytical. It must traverse the many facets of performance which the judge will recognise based on his musical pedigree and history. A judge should have sufficient technical expertise and performance experience to deconstruct what he listens to in a performance and comment on the merits of the various musical elements in it.

And on top of that is the fact that in most competition scenarios a judge will be writing as well. Making progressive notes on a score sheet is an almost inevitable requirement of competition time scheduling. So with pen on paper, eye on pen, the ear must still exercise wide yet concentrated focus upon that multi-faceted musical performance.

But how does hearing transpose to listening? Concentration. The bridge between hearing and listening is concentration.

CONCENTRATION.

How many things can we think about or consider at the same time. Let's summarise simplistically into only three compartments the things to think about in judging pipe band music

- 1.Sound Quality
- 2.Musical Interpretation
- 3.Execution

Can you sensibly assimilate each of these at the same time? Are you appraising them all at once? With just the three compartments it may seem easy to think that we can get our head around them equally. It seems that way, but we probably cannot. The brain, more than likely, will create some sort of prioritisation. It is most likely that one aspect will feature ahead of the others. But

in which order? What priority are they given? Which should we consider first?

These are the permutations: 1-2-3 / 1-3-2 / 2-1-3 / 2-3-1 / 3-1-2 / 3-2-1. Does it bear thinking about if we went further and split these into the many subdivisions they comprise?

Should a music judge even think in terms of these kind of divisions and priorities? Should he not be listening holistically? The answer to both questions has to be 'yes and no'. No answer at all really!

Because, whether judging piping or drumming, within both disciplines a judge can listen directly to the fine points of execution but simultaneously he must be conscious of the wider aspects of the performance and indirectly listen to the sound quality of chanters, drones, snare drums, tenors and bass. Conversely he may listen directly to one or other aspect of sound production but he must indirectly remain attuned to the execution. As for the ensemble judge the art of indirect listening needs to be pre-eminent!

So, whilst we should know what we are listening for we must train ourselves how to listen.

Are all these things being listened to and assessed with equal concentration simultaneously? - probably not - although we may all like to think so. In fact the brain is more likely to be prioritising.

If so, what determines priority? It must be partiality or subjectivity or bias or preference or prejudice – something resting in the inner self - consciously or sub-consciously - deliberately or inadvertently - intrinsically or emotionally.

SUBJECTIVITY – BIAS – PARTIALITY – PREFERENCE - PREJUDICE

There is no apology that this topic receives some emphasis in this manual because these abstract concepts underpin so much of the adjudicators' output that they deserve consideration.

The dictionary(New Penguin) best illustrates the

similarities and crossover in meaning of these terms:

Subjectivity: a state of mind peculiar to a particular individual; a personal view.

Bias: an inclination of temperament or outlook esp. a personal prejudice.

Partiality: unfair preference or a special taste or liking.

Preference: a greater liking for or the tendency to chose one thing against another.

Prejudice: preconceived or biased judgements or the attitude of mind that gives rise to them or a preconceived judgement or opinion especially an unfavourable one formed with insufficient reason or knowledge.

These show how misunderstandings can arise in imprecise use of terminology and equally how the terms can, in many respects, legitimately be substituted one for the other.

We have discussed musical subjectivity but we approach the topic from another angle here.

For simplicity let's focus on subjectivity and bias: are they two and the same? Popularly, bias is probably regarded as a negative sentiment; bias is nasty! Subjectivity carries more the mantle of validity and respectability.

The dictionary definitions lead to the conclusion that the popular view of bias being 'stronger' than subjectivity is correct. There is nonetheless difficulty in drawing the line in the context of pipe band adjudication. For all intents and purposes need that line be drawn at all?

MUSICAL PREFERENCE

In discussing aesthetics it was suggested that there can be no definitive determinant of 'good' music. That tends to the conclusion that purely musical subjectivity (preference, partiality or bias) is legitimate.

When listening to a performance, do we

unwittingly choose a focus for our subjectivity?

Is it passion, restraint, excitement, discipline, execution, sound, traditional, modern?

Whatever the choices they are the product of each individual's musical identity and experience.

The balancing of strengths versus weaknesses in a performance may legitimately draw on musical subjectivity.

The reality is that in most band performances there is a variety of weaknesses evident and a judge will react to those which cause him the greatest disturbance in his enjoyment of the performance. On the other hand there will be a multitude of strengths which can positively influence assessment.

But the level of influence in an assessment induced by subjectivity or bias will almost certainly be driven or constrained by the judges abilities. If a judge has no idea what he is listening to or for, then the more likely he is to rely on subjectivity and even more, emotional subjectivity.

Adjudicators must have sufficient appreciation and knowledge of pipe band music along with appropriate training and experience in judging so that any musical bias or subjectivity will contribute only in fair proportion to a more rationally intrinsic and knowledge-based comparison of competing performances.

NON-MUSICAL BIAS

We must always be mindful of the importance of avoiding non-musical bias. In considering non-musical influences, prejudice is probably the more relevant term. We must also assume, when we talk of bias in this context, that it is an inadvertent or subconscious reaction. For if it was deliberate, the correct terminology would be *cheating*.

Anyone who has been involved in pipe-banding to the extent that they are considering judging as a pastime will be all too aware of the popular perceptions or misconceptions of how a judge may be biased. Suffice to say that a judge, properly equipped for the task and harbouring

little or no self-delusion, will be aware of any inner propensities and consciously make every effort to eliminate them. This is a very personal matter.

However undesirable a trait, we would not be truthful to ourselves if we ever felt that a system could be devised which guarantees the absence of bias.

In the small world of pipe banding this will always be an issue grumbling beneath the surface.

THE FAMILIARITY FACTOR

This is another feature of the intimate banding community. Adjudicators do not exist inside a vacuum; they are not sealed off from what is happening around them. For anyone continually involved, it is inevitable that a familiarity with many bands will develop and judges, during the course of a season, may hear the same bands more than once or adjudicate in more than one contest involving largely the same group of bands.

Consequently it can be too easy to unwittingly slip into the frame of mind where an assessment of any single band performance is made relative to one heard earlier rather than to the relative performances of competing bands 'on the day'. This might well have either positive or negative impact on other bands in the competition who are not so well known. Judges should be aware of this factor and consciously discount it when completing marks or placings. Fairness again!

Logically, as a flow-on from this, it may be best to avoid comments on score sheets such as '*... a big improvement since I last heard you....*' or other remarks which convey an over-familiarity with a band. But conversely, it could be argued that in early season local contests such comment in the appraisal might be quite helpful to the band in question.

The other aspect of familiarity is relevant to the tunes being played. It is difficult to escape the notion that music familiar to a judge will receive a better hearing than new or unfamiliar tunes. But at the same time a familiar tune may unfairly receive more searching scrutiny. So familiarity with the music may have a negative or positive outcome.

But for previously unheard or less familiar music a judge should be able to adequately identify its intrinsic musical components and present a fair appraisal.

Whatever, that notion of fairness must never be ignored.

SIGHT OR SOUND

When a judge sees a band at Point A preparing to march up to the circle what goes through his mind in terms of how the band is setting about its task? Sloppy appearance and deportment need not necessarily presage a sloppy musical performance. So, ideally this should never affect musical judgement but a judge may be hard pressed to dismiss negative preconceptions from the presentation of a band before the music starts

How does a judge deal with situations where he sees a blemish rather than hear it? The more obvious of these is players missing the attack; hitching bags; dropping a stick; stopping and starting; dummying. If a judge sees something yet hasn't noticed any sound disturbance should that be assessed as a negative feature. Like so much that we have to deal with there is no right and wrong for a judge. There is a body of opinion which says that if a blemish is seen but not heard it is nonetheless a blemish and must be taken into account. Human frailty is probably such, that if an obvious *faux pas* is seen, then it probably translates in the mind to an aural sensation. The contrary view is that listening to music, as an aural experience, should not be affected by what is not heard.

The dilemma in this is heightened where major 'accidents' occur. The most common (but not too frequent) is the breaking of a drumhead. If a player continues on a damaged head then the sound would most definitely be affected and a judge would pick this up. If the drummer stopped altogether then that too would have to be a negative.

But what of the case where a player collapses, faints or otherwise becomes indisposed during a performance? There are those who would wave a rule-book at such an unfortunate episode and

give negative summary judgement. But others say fairness and balance should prevail.

Again no real answers or guidance are proffered here but it bears thinking about!!

EXTRANEIOUS ISSUES

In terms of maintaining their integrity music judges should always confine themselves to their brief which is to assess the relativities of the competing musical performances.

A judge should not be influenced by matters which are in the domain of the Rule Book or Contest Supervisors. Such matters as timing of performances, a band playing the wrong set of music or a player appearing twice in different bands must not influence the core task.

There is probably no reason for a judge not to point out any irregularities to the 'authorities' in a timely manner indeed in some jurisdiction there may be some duty imposed on judges to do just that. But this should be without prejudice to the musical critique and assessment.

Yet another prospect arising from operating in the pipe band 'village' is the recognition by judges that a certain band or bands may include players who do not regularly play in that band and who have been drafted in for the important competitions presumably to enhance the playing strength of the band. Again the legitimacy of this is not an issue for a judge and the appraisal etc should be made on the musical merits or otherwise of the performance.

Finally, it would be unbecoming and unwise for a judge to become involved in any protests or disputes over results unless there is an official requirement to participate in any judicial or appeal processes. Self-respect and dignity are too precious to be sullied in this way.

It goes without saying that the RNZPBA expects all judges to behave with appropriate decorum in the execution of their duties.

4. Performance Criteria

CHOICE OF TUNES

MELODY

INTERPRETATION

STRUCTURAL FRAMEWORK OF THE MELODY

- Time Signature
- Tempo
- Expression
- Phrasing
- Embellishments

MUSICAL DEVICES

- Dynamics
- Harmony
- Syncopation
- Counterpoint
- Summarising

PERFORMANCE

- Introduction
- Tone and Intonation
- Integration
- Arrangement
- Control
- Edge
- Balance
- Corps Size
- Drum Scoring
- Breaks Transitions and Bridges
- Finish
- The Mid-Section
- Mid-Section Flourishing

4. Performance Criteria

Now to look at the actualities of pipe band performance - the intention of this section of the manual is to review the commonest of the almost infinite number of constituent parts in a pipe band performance - the broad criteria which generally will be assessed in a judging assignment.

The idea is to cover each of the three judging elements; piping, drumming and ensemble collectively, under the various headings covered, with a relatively broad-brush approach. The assumption is that it is superfluous to dwell on too much detail of technique and execution in which adequately experienced piping and drumming judges should be sufficiently well versed .

By no means is this a totally exhaustive review. Equally, it is not intended to be prescriptive of, or a constraint upon, what any judge deems to be appropriate as a basis for the formation of his appraisal and opinion but if viewed as a road map it hopefully provides most of the sign posts and milestones along the way.

CHOICE OF TUNES.

Now, whilst there is an unbounded source of melodies from which a band can draw its competition repertoire, bands ought to be constrained in the music they eventually present, by fairly well defined conventions on the type of tunes that are expected to heard from pipe bands. Those bands who have been around, with their ear to the ground and who 'chase the aces' when it comes to competing would know very well that musical tastes of judges have been, by and large, conservative.

Conversely there is a viewpoint that the music and style in competitions generally is too conservative. Whatever validity this may have must be balanced against the notion that there is a tradition to preserve.

The provenance of acceptable pipe band repertoire should always be, in the words of P/M Bill Livingstone (who knows a thing or two about tune selection) '*from within the repertoires of traditional piping, Gaelic or Celtic music, fiddle*

music.' Anyone is at liberty to disagree on this one but in general terms if a band sticks to this rule it is unlikely to offend a judge and listening to top-class contemporary performances there is no shortage of innovation and sparkle all within these parameters.

But to deliver fair critiques a judge must be equipped to deal with the frontier-breaking tunes and arrangements with which many good bands choose to compete. A continual immersion in good contemporary recordings as well as regular attendance at pipe band events is essential for a judge to keep abreast of musical adventurism.

Music judges should ideally have sufficient background and experience to identify poor taste in the selection of music and there is no valid comeback available to bands who don't like what a judge says on the merits of their chosen music. But judges equally would be open to valid criticism if they developed a reputation for displaying a very narrow range of taste preferences.

MELODY

The first of the musical building blocks. It is a subjective area when it comes to adjudication, probably the most subjective. The other elements of a performance are relatively definitive and intrinsic and can be assessed more objectively.

Whilst melody in the physical sense is nothing other than a succession of sounds and silences with some rhythmical shape, it falls to the genius of mankind to produce the magic of good melody.

Pipe bands play a wide range of compositions which arouse all sorts of emotions and for all sorts of reasons but for a top performance the selection and arrangement of tunes is often the big difference between many, otherwise well presented, performances. In gauging the contribution of musical taste, beauty is in the eye of the beholder and the beholder in the competition circle is the adjudicator.

So if, and it's a big if, there were two identically presented performances with nothing to separate them in what might be called technical terms the

judge would most likely cast his favour on the band playing the tunes he liked best.

However in saying that a judge must keep an open mind to the varying styles of music and recognise that our music is an evolving art form. So it is very important for a judge never to be dismissive of any performance simply because it may be in an unfamiliar style provided that a band doesn't ride roughshod over essential musicality and idiom when it moves beyond any current 'fashion' in tune selection.

INTERPRETATION

A judge may or may not like the tunes presented but the degree of like or dislike will be affected quite markedly by how the tunes are played. What we're talking about here is interpretation - the stamp the pipe major puts on his band's music.

From the judging perspective interpretation is, again, a legitimately subjective area. Interpretation is the emotional platform for the music, in the view of many, the heart and soul of the competition presentation, indeed any musical presentation.

To discuss this topic it would be difficult to do better than look to the RSPBA and in particular to the address given in N.Z. in 1998 by D/M Wilson Young, the top-flight Scottish ensemble and drumming judge. Wilson said about interpretation (and he touches on many other aspects; all of his comments have been included at this juncture to ensure continuity of context and meaning):

'It is my own personal opinion that it is this particular area that sorts out the men from the boys.

Bands at the very top end of 1st Grade should all be able to produce a good Introduction. Have a 1st class quality sound and have the ability to be exact and precise with their integration all of them!

In my opinion, it is under the interpretation heading, that the eventual winners will be sorted out.

Musical interpretation is concerned with meaning and understanding. It has to do with the way a piece of music is in terms of feeling

and expression. It occurs at a number of levels and involves the composer, the arranger, the performer and ultimately the listener and their respective interpretations.

From an adjudication point of view concerning integration, there are two main aspects which require to be addressed. Firstly, the specific interpretation of the piece as presented by the performers, i. e. the pipers and drummers and secondly the interpretation which you as an adjudicator or listener takes from the presentation.

It is reasonable to assume that the pipe major and leading drummer have chosen the particular tunes in their set or selection for musical presentation reasons. In some cases it may be to demonstrate the extent of their technique and execution. In others, it may be for musically innovative reasons or indeed the choice may be governed by player capability issues.

Whatever the reason the adjudicator requires to undertake an assessment of their interpretation of mood, tempo, idiom, expression, musical sensitivity and arrangement.

It is worth stating at this point that the composition of snare, bass and tenor drum scores should be considered as a single entity to produce a good rhythmical accompaniment to the melody. A single mind should compose and arrange the total rhythmical accompaniment.

This reference to the 'mood' of the piece is very important, as is the term 'emotive theme'. Emotive themes are the very essence of melodic composition. The impact that certain melodies have on the emotions, govern the way the listener responds, and emotions can evoke pleasure, excitement, reflection, humility and sadness to name but a few. An assessment needs to be made of the musical interpretation in the performance, as it relates to the emotive theme of the piece.

Other important considerations under the main heading of Interpretation, are

- *The overall musical sensitivity of the playing.*
- *The shape or arrangement of the individual pieces and of the total presentation impact*

- *The choice of melodies.*
- *The awareness of the capability and of the compatibility factors between the various band members.*

Finally, a very important aspect of interpretation is to a large extent personal to you as the listener, especially in your role as the adjudicator. Through your own knowledge and experience you will have established values which are important to you and which you would wish to see upheld or enhanced in pipe band performances.

It is this aspect of musical taste which, although difficult to express in words – is the one that has to be seriously considered by any adjudicator when listening to, and assessing a pipe band performance

You will be required to evaluate sound quality, sound unity and sound presentation. In a single word - MUSIC.

THE STRUCTURAL FRAMEWORK FOR THE MELODY

Time Signature.

Without time signature we would have no overall means by which to define and convey the rhythmical shape and tempo of a tune. The time signature defines the regular pattern of beats. At the more advanced and sophisticated level with reels and hornpipes in medleys, for example, the distinction between common time, 2/2 and 2/4 gives ground to subtle switches in rhythm and expression and poor appreciation of time signature will give a tune the wrong 'feel'.

Certain tunes lend themselves to interpretation in more than one time signature – the traditional Cabar Feidh is a universally known example of this. But from a judging perspective the most significant challenge in time signatures is created by the trend to a more progressive style in medley arrangements where, in many tunes, all is not what it seems. The progressive arranger is not content to simply play a tune right the way through under one time signature, be it the original or otherwise. Increasingly prevalent are settings where one

time signature transforms into another part way through a tune. A very common example of this is in hornpipes which are played partially in jig-time and vice versa. Then there is the increasingly prevalent hornpipe, jig or reel which 'slides' into and out of a 3/4 'waltz' rhythm. There have also been tunes composed with mixed time signatures throughout e.g. a pattern of phrases comprising, say, four bars reel-time two bars jig. Or a 3/4 Strathspey!

Judges need to be aware of all the latest tricks so that they can sort out what is deliberate and what is chaos. That is not to say that they necessarily need to enjoy or approve of what is being presented.

Tempo

Tempo, simplistically, is the speed at which a piece of music is played.

Most tunes have a tight range of 'right' tempos. The judge's experience should have equipped him with good feel for the optimum tempo range. The tempos of tunes are most important and selecting tunes which can be played at reasonably acceptable tempos and yet are still within the players' abilities give an enormous indication of just how good a pipe major is in selecting tunes for competitions.

The delivery of a tune must be somewhere close to that 'right' tempo for it to work. But if that 'right' tempo is beyond the capabilities of the players to handle then execution suffers. Likewise if the tempo is slowed to facilitate execution, interpretation or expression is jeopardised. If a tempo is increased to a tasteless display of finger virtuosity then again music suffers.

But a tune can sound as if it's being played too quickly when in fact it is poor expression giving the impression of speed. Conversely pedantic expression can create a ponderous effect.

Rhythm

Rhythm has been defined as '*the regular recurrence of the distinctive grouping of sounds and silence in time, based on duration of notes and strong and weak stresses.*' Quite a mouthful

– more simply – regular use of strong and weak accents.

Every tune will have to a large extent its own ‘correct’ rhythm based on its form or style. Again, suitably experienced judges will appreciate the boundaries of ‘correctness’. In ill-disciplined bands it is apparent that certain players get away with their own idea of idiom, rhythm or phrasing, for example with the interpretation of held notes or dot and cut. This disturbs the rhythm as well as the integration of the unit.

Expression

This is unquestionably one of the more important features in producing a pipe band performance and making a judging assessment. The various common musical forms in pipe band music, March, Strathspey, Reel, Hornpipe and Jig each have their own time signature and rhythmical shape. However within the framework of each there are infinite variations in the delivery of the tunes. This expression of the tunes is where a band can put its own individual stamp on how a particular tune is ‘shaped’. Within the rhythmical context, expression provides the musical colour and subtlety as well as the emotional impact and excitement. A well expressed tune is less likely to produce a mechanical, repetitive feel to a listener. From the judging perspective, whilst there are again more or less established boundaries for expression within each tune form, it is an area validly available for innovative presentation by bands and equally, subjective preference for judges.

Phrasing

Building on rhythm and expression comes phrasing. This is the division of the tune into logical groupings of notes which give a tune its ‘contours’. Most commonly phrases comprise two bars of music and occur in pairs with a ‘call’ and ‘answer’ with an incomplete cadence (or pause) between the two and a more definite closing cadence after the second phrase. Phrasing gives us the rhythmical building blocks so that the whole tune is played in an orderly and tasteful manner. Most commonly phrasing is weak when note values and cadences are not correctly played. Picking right and wrong expression and

phrasing must be a product of the judge’s musical experience but it is generally very apparent when a tune is being presented aimlessly and without any appreciation of proper phrasing.

Embellishments

Embellishments are an integral part of piping and drumming. They are essential in articulating a pipe tune and providing dynamics in a drum score. As well, in both, they add character to a piece of music.

In both piping and drumming with most embellishments coming before the note it is all too easy to play them late pushing the main note behind the beat. So if embellishments take precedence, to show off technical prowess, they can easily lead to the breakdown of rhythm and tempo, musical flow and integration.

In the piping element, complex embellishments (more than one grace note), with a few exceptions, occur on both sides of the melody note to be embellished and, if they take precedence over the melodic flow, can easily lead to the same breakdown of integration, rhythm and tempo.

In drumming they can add ‘body’ to rudiments assisting in producing a ‘richer’ feel. They also add ornament to a score and often as not are a showcase for advanced techniques.

A judge should pay particular attention to the maintenance of correct note values. Embellishments should never take on any note value of their own. They must not disturb the timing of the music nor the rhythmical fluency.

MUSICAL DEVICES

Dynamics

Much discussion has taken place about bagpipes being a legato instrument and incapable of providing dynamic thrust to its music. In theory that may be true. But in practice, it is a very arguable point. Can it be said that a well set up pipe corps making a great fist of say, *Cameronian Rant* or *Charlie’s Welcome* isn’t producing musical dynamics?

However in more widely accepted terms it

falls to the drummers to provide the dynamic thrust to melodies and rhythms with carefully orchestrated light and shade and embellishments. For any judge; drumming, piping or ensemble the projection of a controlled dynamic range ought to be a significant determinant of a band's competition fate. To a greater and greater extent the so called mid-section, bass and tenor drums, using 'space' as well as controlled variation in volume in their scoring enhance the snare drum arrangement. This produces a more sophisticated and complex dynamic musicality. Well developed and balanced dynamics within the whole band is quite often the difference between two otherwise similar performances and a judge should never shirk from recognising this. Tasteless or unsubtle dynamics can equally give a quite negative impression to a judge. An out of control drum corps is usually the culprit in this.

Harmony

Harmony is the combination of two or more notes producing a chord. The contribution which harmony makes to pipe band music is significant.

(Not to be confused with harmonics - they are overtones which occur naturally along with the fundamental note more so in certain instruments and in the bagpipe the presence of harmonics is one indication a well tuned instrument.)

The introduction of tasteful harmonies in an arrangement gives enrichment to the effect of the melody. However this device, like others, can be overdone to the detriment of a balanced musical presentation. A judge will be listening for the delivery of harmonies in a pipe corps which is balanced so that he can hear the main theme and the harmony lines from any listening point. If multi-line harmonies are combined with complex counterpoint rhythm or phrasing without due care there is every chance that instead of pleasing music, a judge will hear a pot of musical eggs being scrambled.

There is another less obvious side to 'harmony' but in the context of the overall musical performance it is a legitimate aspect to assess.

An alternative definition of the word is '*agreeable effect of the arrangement of parts*'. No mention

of actual notes or melody here! This context has some significance in pipe band music and a judge should take into account the compatibility and overall balance of musical arrangement and tonality between the sections of the band - pipes, snare drums and mid-section.

Syncopation

This is an extremely effective tool in producing an uplifting and spirited edge to a musical presentation. Here the concept of basic rigid time signature or rhythm is eased by deliberately changing the stress from an accented note to a normally unaccented note. This note, as often as not, is held over into the following strong beat. The effect created should be highly expressive, subtly injecting added tension and excitement into the tune. It can be delivered by both sections of a band either in rhythmical unison or by one or other of the corps extemporising against the basic rhythm. Tastefully used, it will relieve rhythmical monotony and project an added dimension to the musical profile but its over use can be tedious and boring.

Judges should be on the look out for the maintenance of overall integration and tempo through syncopated passages.

There will be varied views amongst judges on the acceptability of many arrangements where syncopation is incorporated but it is a valid musical tool and it should be assessed objectively within the whole musical presentation.

Counterpoint.

Syncopation can evolve into another rhythmical tool, counterpoint. For example, in jig playing the syncopation can be so pronounced that you can be deceived into thinking you are hearing a common time rhythm or a contrasting melody.

More likely, however, counterpoint will be a deliberate and more structured compositional feature. Counterpoint can be melodic and/or rhythmic.

Melodic counterpoint is a form of harmony which goes beyond just producing chords but actually

puts a different melodic line and often rhythm patterns, on top of the main musical line of the tune. Again judges must be on the lookout for well maintained tempo and integration.

Summarising

Use of all or any of these devices singly or in combination is integral to band music. But as with many other aspects of performance they can be traps for the unwise, the unwary or the inexperienced. The music judge must be on the lookout for bands cramming a medley with all sorts of tricks using these techniques but without having the musical nous or playing ability to translate them into a tasteful musical experience. In a judging appraisal it's a balancing act between technical virtuosity and good taste.

PERFORMANCE

Having covered the area of musical componentry the next step is to consider the delivery mechanisms; in the vernacular, 'putting it on the park' - presentation, to put it more formally.

Introduction

Otherwise known as the 'attack' this is the first musical element of a competing performance which the judge has to deal with.

The fact that each section of the band is exposed so starkly gives a judge quite an easy entrée to assessment. The drum rolls, the drones and the chanter all perform a very rudimentary function yet how often is the delivery 100%? Because of the relative simplicity of the musical components in the introduction there is relatively uncomplicated opportunity for the music judge to readily detect shortcomings in delivery. In summary, the principal elements:

- Opening Rolls - quality and execution; bass/tenors in tempo and with controlled volume
- Drones in together on fifth beat with no early sounding or double toning and controlled intonation
- Chanters in exactly in unison on the seventh beat with full sounding E's (occasionally a band may choose to use a 'late E' with the note

sounding on the eighth beat. This is a stylistic device which is valid for all its rarity)

Commonly encountered are problems with variations in tempo. These are firstly between the pipe major's foot tapping or mark-time before the step-off (not strictly part of a judge's assessment) then the discrepancy between the opening rolls and the tune itself. Indeed the march from point A to the Circle often seems fraught with hazard in terms of tempo maintenance.

Where permitted by rules, occasionally bands will attempt a different intro. with a continuous 5 beat or 7 beat roll with the chanters coming in as the first note of the melody right on the finishing beat of the roll and the drones three beats earlier. Strangely it seems to be the less talented lower grade bands who venture down this track. It's a dangerous thing to do and seldom is cleanly executed – meat and drink for judges!!

First impressions do count but it is up to a judge's individual discretion just how much weight to give a good or bad attack in the overall performance assessment. However the quality of the introduction is often a good indicator of how the performance will pan out and there is probably a limited degree of validity in a judge allowing the impressions given by the introduction to influence, at least, his expectations for the whole selection of music.

Tone and Intonation

Tone or timbre relates to the quality of the sound produced by any instrument. The assessment of tone in judging a band will always rely on a degree of subjectivity on the part of the judge. But the basic qualities of 'good' tone are:

- Bright and resonant chanters
- Drones rich and resonant
- Snare drums with sound clear and crisp with balanced snares all compatible with chanter sound
- Bass & tenors producing distinct musical notes

Intonation is the consistent production of the tone and pitch of notes in a tune.

Whilst assessment of tone quality is made relative to brightness, richness, resonance, clarity and volume of sound being produced a judge should be listening for all the best sound qualities being sustained consistently throughout the performance.

The whole band must combine to produce an overall blend of musical sound which can be adjudged as being in total balance. Good balance means that each individual instrument must produce a balanced sound within itself which in turn contributes to a musical balance within its own group of instruments whether pipes or drums and finally pipes with drums.

With pipes the judge should be looking to assess the accuracy, and balance of the range of notes on the chanter together with the drone harmony being produced. Chanters might have a consistently faulty note. They may be simply tuned inaccurately. They might suffer from inconsistent blowing and go off during, say, a jig and come back quite nicely in the more relaxed slow air.

There may be a big booming chanter projecting above the more general weaker or sweeter chanter sound or bass drone sound overpowering tenors or a roaring drone or drones that waver.

Instruments may be stopping and starting or there may be those with blocked off drones or even chanters.

With drums, intonation is equally important. The combined sound and tone balance across all snare drums needs to be considered, together with an evaluation of how well they complement or harmonise with the pipe sound being produced.

The actual sound of snare drums is a problematical topic. We quite happily refer to drums as sharp or flat probably without any real scientific basis because in some schools of thought the snare drum is theoretically an instrument of indefinite pitch. However, that theory aside, for practical purposes in making an appraisal a judge can safely describe the range of sound which can be produced from the snare drums as 'low pitched' or 'high pitched' or indeed, more easily, 'flat' or

'sharp'. But terminology aside, the appraisal of snare drum pitch and tone needs to be considered with care because there is no doubt that in terms of sound balance between pipes and drums, 'lower' sounding side drums are an undesirable combination with higher pitched chanter sound. So we look for a complimentary pitch and brightness of sounds.

The quality of sound from the snare drums is substantially governed by the accuracy and consistency of the tuning, and the number of players in a corps. A rich and 'solid' sound requires good numbers in the corps and even with immaculate execution and musicality a small snare section will suffer from lack of balance against a large pipe corps. Vice versa, of course. To a lesser extent drumsticks can affect sound and it is generally to be found that good corps will have matched sticks, i.e. sticks which produce consistent sound in themselves.

But sound problems can be caused by the playing style. A bright uplifting effect is achieved if the corps is playing 'off' the drum, almost like lifting the sound 'out' of the instrument whereas playing 'into' the drum gives a leadenness to the sound. In other words while it's not universally realised – it's possible to play a drum 'flat' - nothing to do with the pitch – just poor technique! So a judge must be aware of the potential for uneven sound caused by either inaccurate tuning or by inconsistent playing style. (Bass and tenor sound is discussed under a separate heading elsewhere in the manual).

Another common fault which has the ultimate effect on intonation is with corps drummers taking 'holidays' and lifting off or 'dummying' – i.e. not playing when they should.

A final point on intonation – look out for what happens in starts and finishes.

As discussed, a full sound should be heard in the attack. In the finish we all too often come across the 'relaxation' factor where in the final few bars players anticipate the finish by easing off or mis-timing their blowing, which may lead to a flattening of sound or in some cases, early silence!!

Integration

The dictionary defines integration as *the combining of parts into a total entity or system*.

In judging pipe bands there are three main aspects of integration:

1. in respect of the pipe corps as a unit
2. the drum corps as a unit and,
3. in an ensemble context the overall musical unity of the band.

The achievement of good band integration relies on the individual players performing well within themselves, and being aware of their own contribution to their corps and the band with exact and uniform execution.

From a piping perspective a judge should look for the fluent and unified execution of the big notes, of gracings and other embellishments with uniform delivery of note values. Whilst all this may be evident, the pipe corps can still fall short of adequate integration if, in delivering all these desirable qualities they forget about the beat note or the shape of the phrase or the tempo and the drummers are left floundering trying to guess the tempo or expression. Examples of this can be heard even in Grade 1 competitions.

Similarly a drum corps might produce brilliant sound and technique with faultless unison within the corps yet is seemingly so engrossed in so doing that their 'attachment' to the pipe corps is almost non-existent.

Seamless integration should produce no evidence of pipes following drums or vice versa. But it is all too often evident that one part of the band is following the other. And in the worst cases it becomes even more apparent that one part of the band (even within pipe or drum sections) is completely out on its own, oblivious to the other.

Just as obvious perhaps, the minor lapses coming into an otherwise well integrated performance e.g. where a bit of pointed phrasing comes in from the sides when the melody is being given a rounded interpretation. Or complex drum rudimentary embellishments being played for an important beat note giving the impression that the note is

being played ahead of the beat. Or a pipe corps trying to play with pedantic expression which is almost impossible for a drum corps to lock into.

Arrangement

Another aspect which should be appraised is the choice of music and arrangement of same. In medleys, particularly, if the tunes are incompatible the essential musical drive and excitement just isn't there. Whilst in most competition medleys there are logical and predictable sequences of tunes an inspired selection or arrangement can give a winning edge. Inspiration does not necessarily entail complicated bridging of tunes or heavily orchestrated finishes. Many clever devices fail musically. Some performances are spoiled by overworked passages where a simple smooth transition would have had better musical effect. How often is there a truly climactic eight bar passage which seems to be a logical lead in to the round-off and finish, only for the selection to continue with an additional anti-climactic tune, ruining the whole musical impact?

Control

The one quality which underscores all of the delivery mechanisms i.e. tempo, expression, rhythm, execution, intonation, integration and etc. is control. Control, or more accurately, loss of it can be the single feature by which a judge, certainly in a tight contest, can sort out a winner ahead of the very good also-rans.

Control is a product of concentration as much as musical expertise. Control in this context is evinced by the degree of comfort in a performance. Good control indicates a well drilled band playing everything with complete concentration, correctly and in total unison.

In lower grades loss of control is an all too common feature but at the highest level its slightest presence is often the single determinant between two performances. How often is a near flawless performance spoiled by a phrase or two where the tempo just takes off momentarily or execution loses its precision or chanter intonation wavers.

Edge

Edge is the intuitive ability in a group of players, who are otherwise playing at peak performance level, to anticipate the beat without any sense of following either the pipe major or lead drummer or of the drum section following the pipers (or vice versa); all of that without any sense of speeding up or loss of control.

The impression of a performance where a drum corps playing with edge is that the corps is 'driving' the whole band without ever seeming to be rushing. Even at the top end of competition it is still possible to detect performances where there is a obvious absence of edge and if the tempos don't actually lag then the music sounds sluggish.

A performance delivered with good edge should impart to the listener the impression of controlled exuberance amongst the players and excitement in the music. It should be a valid determinant in a judgement.

Balance

Balance can be appraised under the following headings:

Pipe corps overall

- intonation and harmonic balance.

Chanters:

- pitch
- note interval
- volume
- consistent intonation

Drones

- drone quality
- pitch and volume
- consistent intonation

And then all of that as it relates to the drum sections where:

- pitch
- sound density and evenness
- tonal quality
- volume
- consistent intonation

are features of the drums in a corps which

influence the presentation of the melodies and add to the harmony of the music.

So the music judge must appraise the overall harmonic quality and balance of the performance insofar as the sections within the band are concerned, as well as the more obvious harmonies within the pipe melody.

Corps numbers

A very significant factor when considering balance is the number of players in each corps. Generally speaking the greater the number the richer the sound. That may be a dangerous generalisation however, because it probably applies only where all the players are of a good standard. Whilst the depth and quality of the sound can improve with numbers the risks of inconsistent intonation and integration increase.

Disproportionate numbers between the sections will result in significant imbalance even to the point where a large drum corps could virtually drown out a small pipe section and vice versa of course.

A difficulty for judges is allowing for different corps sizes between bands in the same grade. For example in Grade 4 a minimum of six pipers is called for. How do you weigh six against twelve? It is likely that there will be greater risk of flaws in the larger corps but this may be offset by much richer sound. If a corps of six is playing with greater precision and clarity to what extent does this outweigh the better sound?

For the drumming judge the problem exists in a heightened form where a corps may be only three snare drums versus others with six or seven.

The problem will be further exacerbated by a band gaining dispensation to play with numbers below the regulation minimum.

The numerous potential performance differentials created by variances in numbers is yet another item in the catalogue of judging dilemmas.

Drum Scoring

What about the percussion accompaniment? Does a drum score recognise the melody line?

Should it? Most certainly, 'yes'. But a slavishly unimaginative adherence to the melody, with the aim of integration, can be as boring and ineffective as playing any old stock score. In a good arrangement it will always be evident that the drum settings have been written for each particular tune even if there is sophisticated rhythmical complexity in the scores.

So a judge should be looking for a score which fully utilises all the tonal colours available from snares, bass and tenors (in all their variants). One which provides a colourful rhythmic overlay reflecting and enhancing the rhythmic contours of the melody. In other words, highlighting the essential phrasing and cadences by incorporating creative dynamic effect with a good variety of rudiments and embellishments all to the enrichment of the musical experience.

There is another approach. Looking back a bit to Strathclyde Police in its heyday in the 80s; they had a drum corps providing brilliantly executed rhythmical accompaniment, immaculately sympathetic phrasing, spot on the beat with good edge always evident. Their scores were constructed from well defined and predictable rudimentary phrases which could slot into more or less any number of tunes. But it worked! With this the band got what it wanted to win a record number of World Championships without featuring in many big drumming prizes. It is less likely that this style would be adopted by the top echelon of competing bands.

But whatever musical style, fundamentally, the drums must exhibit musical coherence with the pipes.

Breaks Transitions and Bridges

In all of the foregoing there are potential crisis points throughout a set of tunes, namely breaks or transitions.

Special attention should be paid that good unison is achieved at each intermediate change in tempo or time signature.

It's a field day for judges, especially in lower grade bands where all too often the lack of personal skills, confidence, preparation and

rehearsal shows up. All too often a band comes up, gets away nicely enough, makes a fair fist of the opening tune and then at the first break into, say, a jig – collapses – never to recover.

In the MSR the standard break is generally and simply the first beat of the succeeding tune falling on one beat after the last beat of the preceding tune. However a judge should be aware that variants on this are legitimate. The intervening beat may be foreshortened producing a snappier transition. Alternatively that beat may be elongated even to the point of adding an extra beat between the tunes. These are stylistic devices.

In medleys especially at the higher level there are more subtle variations to look out for where many transitions go beyond a straightforward 'break' and are converted into more musically sophisticated bridges or cadenzas. Quite commonly such transitions feature, key or rhythmic modulations, graduations of tempo, with counterpoint or harmonies or added dynamic effects from the drum corps. The band leaders arranging talents are on display and for the best, the results are a greatly enhanced musical effect but to the contrary, poorly conceived transitions can spoil a musical performance.

Good or bad music-wise, breaks transitions and bridges are fertile areas for uncertainties in delivery and breakdown of integration.

Finishes

Along with the attack the final phrases and bars of a performance are a critical area for creating an impression (good or bad) on judges

Finishes are easy – after the finish. But getting there can be fraught with hazard. Apart from the dangers to intonation, previously mentioned, the tempo, technique and expression can be in jeopardy in the final bars of the last tune. For a judge, a poorly executed finish may well weigh more heavily in the assessment than a faulty introduction if for no other reason than it is the last thing to be heard. But he should be conscious of giving due consideration to flaws in a performance no matter when they appear.

Attacks and finishes, nonetheless, are validly very

ready determinants of the relative merits of bands because they are so obvious and fundamental to a performance that any band which seemingly ignores getting them right should have no complaint about how they are treated by the judges.

The Mid-Section

The bass section or mid-section has historically been the 'poor cousin' and for many years has been largely ignored from the musical standpoint. But since the 1980s there has been significant development in the contribution made by this section to the overall musical presentation. In the best bass sections the tonal colour and dynamic effects produced are a significant enhancement to the harmony of the band.

In assessing the sound produced by bass and tenor drums the essential pre-requisite is that all drums should produce a detectable musical note. Inexperienced players often overlook that if a drum is not tensioned and/or damped adequately the sound produced is simply a 'floppy' noise with unpleasant over-and-undertones or at the other end of sound – over-tensioning/damping will produce a jarring 'plinky plonky' effect.

The standard, tried and true rule of thumb is that the bass drum is set to the 'A' of the bass drone and the tenor drum the low 'A' on the chanter. As the number of players in the 'tenor' section has grown in recent years, there is now a variety of tuning and sizing of drums whose pitches are set in a much more sophisticated way. Commonly, drums will be tuned in many cases to suit the key signature or chord structures of the tunes in a selection. So in listening for discordancy from the mid-section there is ever-widening scope for the judge's appraisal.

However this is not to say that particularly in lower grade bands, a mid section might chose to ignore the match to specific notes or key signatures from the pipe. It is probably still valid to simply set the drums intuitively to produce a good musical blend within the mid-section itself and with the pipes. A corps taking this approach probably reduces the risk factor present with multi-pitching

The mid-section should not be treated as secondary to the snare drums, but as an inextricable part of

the rhythmical accompaniment to the melody line and snare drum setting.

The relatively recent prominence of mid-sections is a double-edged sword for some bands and judges. By and large drumming and ensemble judges are, implicitly at least, expected to give due consideration to the contribution made to the performance by bass and tenor drums. So if a judge is moved to allow a good mid-section performance to favourably influence the adjudication, a sub-standard effort should equally impact negatively. This negative impact is seldom appreciated by pipe majors or lead drummers. But they can't have it both ways. A judge may of course choose to ignore the mid-section unless he is required to assess it separately for its own specific prize. But this would be failing in the requirements of the task.

The most commonly encountered deficiency generally in a mid-section performance is hesitant or mistimed execution. The demands of playing fluent phrases with separate beats struck by more than one drummer can be beyond all but the most talented corps. This difficulty is heightened when a corps is flourishing. These challenges in producing a fluent musical performance can provide rich pickings for judges.

The range of tone or timbre from the mid-section is limitless. Different effects are achieved by the size and shape of sticks (or beaters) and the techniques used to damp the drumheads. A judge should consider this aspect in light of how the particular tonal effects blend within the overall sound of the band.

The volume control of the mid-section is very important. Played too loudly, the tonal quality of the drum is adversely affected as well as the overall dynamic balance of the band. Timid delivery means little or no contribution to the ensemble and often indicates uncertainty in timing or rhythm. For the judge, if it's over the top – say so. If you can't hear anything - likewise.

In summary, the more likely features for a judge to assess in terms of the mid-section contribution are:

- the tone colour and harmony within the drum corps
- likewise for the whole band
- the effect and balance of percussive dynamics
- the volume balance

Mid-Section Flourishing

Top class flourishing in the mid-section is a very attractive and eye-catching feature for an audience, including music judges. Flourishing can assume almost artistic choreographic dimensions and at peak performance level arrangements have a rhythmical pattern sympathetic to the music. But at lesser skill levels flourishing can be down right dangerous and it is not uncommon to see corps wholly engrossed in aerial manoeuvres to the extent that the musical delivery suffers to the point of non-existence.

At its best it may also have the effect of allowing the drummers to get more 'in the groove' which theoretically at least should assist in improving the overall musical impact of the band performance. Thereby the band would indirectly gain from flourishing.

But pipe band music is an aural art form and whatever beguilement it presents, is it legitimate for a judge to let flourishing directly influence his assessment? A couple of years back such a prospect would have been a reprehensible absurdity but in 2006??

Suffice to say here that this will always be a personal issue for a judge but it would be storming the barriers of tradition to have judges overtly acknowledging flourishing, *per se*, as a plus or minus factor in a critique.

5. The Judgement

FAIRNESS

DECORUM

JUDGING POSITIONS

METHODOLOGY

SINGLE ISSUE JUDGEMENTS

THE APPRAISAL

THE REPORT SHEET

TICK BOXES

PRODUCING RESULTS – POINTS & RANKING

ALLOCATION OF POINTS

POINTS MARGINS

CROSSING BOUNDARIES

COMMUNICATION **TO** BANDS

TERMINOLOGY

COMMUNICATION **FROM** BANDS

5. The Judgement

FAIRNESS

The notion of fairness has a kaleidoscope of meaning but the two fundamentals which support all the technical and philosophical facets of forming a judgement in pipe band competitions are:

- judge only what is heard in the performance being judged
- judge every band from the same perspective and in the same context

DECORUM

The concept of multiple judges in a contest is that the independent input of each judge should produce a balanced output from the whole panel. It is not consensus judging! Each judge in a composite judging panel in band contests produces his own critique or appraisal and decides on points or ranking as an individual

Whilst there is no formal code of practice in place in N.Z., in the interests of decorum and personal integrity and to avoid any mistaken perceptions, discussion amongst judges, no matter how irrelevant or informal, during an event and prior to the completion and submission of score sheets is undesirable.

JUDGING POSITIONS

Where do the music judges position themselves to get that 'global view' of a performance

If there's one facet of pipe band competitions which hasn't progressed in recent years it is the playing formation of the band. The traditional circle with all players facing inwards, stands staunch and true with no real signs of moving to a more open 'concert-style' formation. Indeed, contesting rules in some jurisdictions prescribe the circle.

So judges are faced with the question of where best to stand when judging. The arena arrangements in most competitions give judges little option

but to be a mere two or three metres from the band. This is probably not ideal for everyone and there are judges who would prefer to listen from a greater distance (without being amongst the general audience). But judges have to work with what they get.

For a drumming judge it is relatively simple. He would normally spend most of his time at the back of the band moving very little beyond close range of the drum corps.

Apart from focussing on all the finer points of the snare drums, generally from the rear of the corps, the demands of listening to the wider range of sound from the mid-section will necessitate shifting to positions on the flanks.

But in the interests of a more holistic appraisal he might chose to spend a short time at the front of the band to assess, particularly, the volume of the corps carrying through the band. It is from this position too that the effect of a large mid-section might be felt if it is positioned and playing in such a way that it produces a sound blanket between the snare drums and pipes with probable detrimental effect on inter-corps integration and volume balance.

For piping and ensemble judges, most find it useful to move around the band at least once. A stationary position, say at the head of the circle, might be fine to hear the overall effect and sound but it is probably necessary to vary positions to zero in on the finer points of sound and technique.

It has even been suggested that if a judge does not circle the band he may miss hearing, say, a seriously errant pipe which might be source of embarrassment to him amongst his fellow judges in comparing notes after an event.

Whatever personal the preferences, in the interests of good teamwork piping and ensemble judges should try to be aware of their relative positioning so that there is no undue clustering and they are as much as possible distributed evenly around the circle at all times.

In the fullness of time, if there is universal adoption of the open 'concert' formation then any dilemmas in where to stand would be thing of the past for judges.

METHODOLOGY

Judges' methods differ from one to another. Some prefer to simply listen to the whole performance and write the critique on completion. This in theory is the best method because it permits 100% concentration on listening during the performance. It relies on very good recall of a performance. It is also dependent on the contest timetable allowing the luxury of sufficient writing time between performances. Many contests have very tight time schedules

However probably most judges prefer to make brief notes on particular technical aspects of the music whilst the band is playing with a summarised appraisal as a conclusion.

It is all a matter of what works best for each individual.

SINGLE ISSUE JUDGMENTS

Amongst the freedoms available to judges is the option to weigh heavily in judgement on the basis of a single fundamental flaw in performance delivery. Such blemishes may be a single piper missing the attack; a late drone or chanter sound at the finish or player or players stopping and starting. Often these slips are picked up by only one judge, depending on his positioning at the time.

Certain judges might punish a band quite singularly on the strength of one such flaw irrespective of the quality of the overall performance. Others may choose to minimise the effect and take less account of it in the overall assessment of the entire performance. In the highest level of competition such errors probably should weigh significantly if they are detected. In fact it's probably fair to say that such an error in a Grade 1 event would be welcomed by a judge to create a differential between two evenly matched performances!

Very often it is this random detection of a flaw which can explain glaring discrepancies in the points or placings amongst a judging panel.

THE APPRAISAL

It has been mentioned in the Introduction to this manual that the RNZPBA expects judges' reports to contain a constructive critique of a band performance. It bears repetition that the reasons for this are to:

- demonstrate to the contestants that the judge has listened to the music
- convey the reasons for the band's result in the event. It would hardly be satisfactory to find that your band came last, with the judge's report saying no more than *'A good effort'*
- give a lead to the band on which aspects it should be concentrating on to improve its performance. This need not entail chapter and verse instruction.

But within all that, a judge must have cognisance of the varying levels of musical expertise in the different grades of the competition. The comments must be tempered accordingly. For example if a Grade 1 band made a poor attack a judge might simply note this on the sheet with no elaboration because, at that level, key individuals in the band would know the attack was poor and how or why. Whereas for a Grade 4 band a judge might wish to describe how the attack was deficient.

Again, considering differences in grades, it would be easy to fill a Grade 4 sheet with nothing but negative comments. But, without indulging in politically correct blandishments, if there are good points in a performance, say so. At the very top level it may well be the opposite. A fine critical acuity, with a lacing of courage, might be required to make negative comments, especially where a band is playing at a musical standard way beyond that which a judge achieved in his playing days.

In the end the aim is to produce a balanced appraisal recognising the positive and negative aspects of any performance.

The Appendix to the manual has some guidelines for the graduation of performance criteria between the grades.

THE REPORT SHEET

In N.Z. pipe band affairs are run in a lightly

regulated environment. The RNZPBA Contest Rules apply solely to the N.Z. Championships contest. Local or regional contest organisers set their rules to suit local requirements. Consequently there are about as many score sheet formats as there are competitions. But this should not affect the quality of the contents of the reports produced by judges.

Similarly amongst overseas jurisdictions there is a variety of formats ranging from simply blank sheets to various styles of segmentation and/or 'tick boxes' or

Sample score sheets are in an Appendix to this manual.

TICK BOXES

Many sheets have a 'tick-box' panel, allowing judges to make a very brief assessment of various elements of the music. Their main purpose is to serve as an memory jogger to a judge to ensure that all the basic factors are considered – particularly important in ensemble judging where there are more elements to consider than in each of the other two disciplines.

Tick boxes ideally should reflect relativities strictly within a grade. For example a 'good' for execution in a Grade 4 band may be a 'poor' in Grade 1.

The cursory assessments in tick boxes can also be useful for a judge to have a quick comparative review of those bands where there is a close call in placing the bands.

Some judges prefer to disregard tick-boxes. Indeed, the current RNZPBA Drumming sheet had tick-boxes removed following a consensus view of drumming judges taken in the late 90s. Many, if not most judges however, are happy to use tick-boxes.

PRODUCING RESULTS – POINTS & RANKING

In most overseas jurisdictions and in many local

N.Z. competitions not adhering to RNZPBA rules the prevalent method of recording results is for judges to allocate a ranking to all bands within a grade. In this, a judge simply needs to place contestants 1st, 2nd, 3rd etc without allocating points out of 100. The competition winner is the band accumulating the lowest number of ranking points.

The traditional method of allocating points was re-introduced to the RNZPBA rulebook on 1 January 2004 after three years of the ranking system. (It's probably fair to say that with the short and problematical history of Points vs Ranking there is every chance that N.Z. could revert to ranking)

Currently a judge allocates points out of 100 to each band,. This allocation of points is at the judges' sole discretion.

The band with the highest aggregate points is the winner.

ALLOCATION OF POINTS

Whichever system is used should produce no difficulty for judges who will use varying techniques in allocating a score or ranking for a band.

Judges are free to develop their own individual methods to arrive at points and/or placings of bands in a contest.

With a confident grasp of the bench- mark in each grade a judge might allocate points at the end of each performance and convert to ranking on completion of the event, if required. Alternatively, others might simply rank bands progressively and allocate points at the completion of an event. It is almost universal that judges, individually, maintain a system to tabulate marks or placings progressively through an event. This is almost essential in contests with larger numbers of competitors.

Judges using the holistic approach simply form a view that Band A is better than B is worse than C and so on

Other judges prefer a method of splitting various

elements of a performance into their own categories and allocating points to each category, aggregating the points for an overall score. This method has some hazard if the simple arithmetic at the conclusion is incorrect. So whilst this technique is not invalid it would best be moderated by a holistic overview.

In some band jurisdictions there may still be a requirement for judges to allocate points for certain performance elements. e.g. The Attack - out of 10, Tone out of 15, the Finish – out of 10. The rest of the music – out of 75. But the ranking method has all but sounded the death knell of this.

The current N.Z. system of allocating points as opposed to rankings allows a judge scope to traverse gradings, i.e. giving a lower grade band higher points than an inferior higher graded band and vice versa. This enables a judge who has a confident grasp of the optimal performance standards in each grade to effectively suggest that, in his view, a band may be playing out of its grade (lower or higher).

There are differing views on whether this is a valid 'call' for a judge and certainly under the ranking regime it is a non-issue. However it is unlikely that any strictures would be imposed on any judge who may wish to express his views in this way and accordingly it is a discretionary option available to all judges under the points system.

From the Appendix it is interesting to observe that the EUSPBA sheet has provision for the judge to comment on the band's performance level as being either above or below standard for its grade. This is a call which again requires a confident grasp of wider grading bench marks.

POINTS MARGINS

A dilemma for contest organisers and judges in the points system is to establish a reasonably consistent approach amongst all judges in allocating points margins between bands. Many judges are happy with the conservative approach of allocating a one point margin between most bands with an occasional margin of two or

even three points where there are exceptional differences between two bands. Other judges feel that relativities are better expressed more boldly and with wider margins throughout.

Therefore if four out of five judges allocate points conservatively and the fifth uses more liberal allocations then the fifth judge could have a disproportionate impact on the aggregate points.

There is generally a rule-of-thumb range of points established for each grade, but unless there is some form of consensus amongst the judges prior to a competition, it is left entirely to each individual judge to allocate points within each grade and therefore the points differential between each competing band. Invariably there is some form of judges' meeting prior to any major contest at which such issues are aired with hopefully sensible outcomes.

CROSSING BOUNDARIES

In Section 2 it refers to the history of judging. The earliest music judges presumably were in effect judging ensemble. In the more recent past, from time to time, piping judges have seen fit to make comment on drumming in their appraisals and this has been met with mixed response from bands – generally unfavourable from the drumming fraternity.

Should a piping judge comment on drumming (and vice versa)? This is more arguable since the inception of ensemble judging. Whilst the principle of judicial freedom rules out any regulatory restraint on judges it should be expected that any 'cross-border' comments are strictly within context of the overall piping or drumming performance.

It would probably be reasonable to argue that if deficiencies in drumming, say, erratic tempo or overpowering volume were affecting piping then the piping judge might validly comment. Equally drumming judges may be forgiven for commenting on piping in terms of say, expression

or tempos having a negative impact on the drumming performance.

COMMUNICATION TO BANDS

The judges sheet is the only consistent means of communication between the judge and a competing band. It is therefore expected that judges will use this communication to tell a band what they thought of the band's performance. So, first and foremost the written comments should be legible otherwise there is no communication.

As much as legibility, (by whatever means) equally, the choice of language in the appraisal is important. Music reviews at the highest classical level can be literary masterpieces in their own right with the critics themselves clamouring for attention beyond the subject matter of the review. At the other end of the scale, in pipe band circles, we often see the written equivalent of monosyllabic grunts on judges sheets. Given that pipe band music has relatively limited bounds it should not be beyond any judge to strike a nice balance of language which is technically soundly based and universally understood. Another balancing factor here is that in the realities of band competitions, the ability to write concisely is almost a pre-requisite.

To tackle legibility problems there have been experiments in using voice recognition technology to record judges comments and having them transcribed into fair copy off printers. The prospect of this electronic encroachment has caused justifiable disquiet amongst many judges. It is difficult to imagine four or five judges circling a band each muttering furtively into a microphone. The various voice levels to be encountered would present some interesting challenges to the powers of concentration. Even the most ebullient judge cannot make much of a noise disturbance with pen or pencil on paper! Furthermore the absence of any written comments deprives judges of the opportunity to check back on written sheets when arriving at the crucial points or placings at the conclusion of an event.

One is bound to ponder however, if the increasing sophistication of the technology portends the inevitability of its eventual adoption?

TERMINOLOGY

Is there room for a glossary of terminology as a guide for judges and bands alike? It undoubtedly would be possible for the RNZPBA or any other association to produce such a lexicon. To a large extent this would have a stultifying effect on the content of a judge's critique. It must at all times be borne in mind that the status and reputation of any judge is largely based on the content of his appraisals and any guidelines introduced would tend to curtail this. It might also provide the wherewithal for over-zealous administrators to create further rules

If judges have the appropriate musical background bolstered by adequate education training and experience then the content of reports should take care of themselves.

COMMUNICATION FROM BANDS

Especially at major competitions, there is intense interest amongst most bands as to how and why the judging outcomes evolved. Apart from studying master sheets and appraisals many bandspeople derive much from being able to talk to judges after the contest to tease out their views on a band's performance. This is asking quite a lot from judges, expecting them to remember the finer points of a band performance amongst up to say, 25 bands in one event and possibly 50 performances in a day's judging.

However wherever possible judges should be prepared to engage in this interface with bands in the dual interest of hopefully improving performance standards and of good public relations.

It is unfortunate, but almost inevitable, that as often as not these enquiries of judges are founded on disappointment with results. Such enquiries occasionally can become rancorous or even hostile. A judge's individual personality and strength of character are tested in these situations and there is certainly no text-book method of resolution. Sadly, it is this aspect of the judging task which can deter otherwise well qualified individuals from accepting a judging position.

6. Protocols

CODES OF CONDUCT

Many pipe band jurisdictions have a formalised Code of Conduct for judges, in some cases incorporating disciplinary provisions for breaches. The N Z Association has no such code.

It would not be unreasonable to suggest that it ought to be taken for granted that in any robust adjudicator selection process candidates who have the character, experience and background to merit selection would have an awareness of most of the provisions of these codes. Whatever views may prevail currently it is not to say that at some future stage the RNZPBA will not adopt a formal code

Nonetheless, it would leave a gap in this manual if certain of the more important features of some of these Codes were not mentioned.

RESPONSIBILITIES

Judges should recognise that there are responsibilities to the various parties in a competition and to honour these wherever possible.

To Competitors

In addition to delivering their product – fair results with informed appraisals - competitors should expect a judge to be approachable and to respond to post-contest requests to clarify or discuss aspects of a performance (always assuming that this takes place cordially and peaceably)

However this should fall short of engaging in any opinionated or uncomplimentary discussions of any other band's performance.

To Organisers

Judges should have due regard for competition organisers by turning up reliably and promptly, properly equipped and dressed for the task in hand.

They should ensure familiarity with rules and contesting conditions and adhere to these rules and practices especially those relating to marking and placing.

Strictly speaking contest results belong to the contest organisers until such times as they are released to competitors and the public so judges should in no way communicate results to anyone other than the appropriate contest officials.

To Fellow Judges

The collective nature of a panel judging means that a panel is to all intents and purposes a 'team'. The concept and spirit of teamwork should always be maintained. Each panel member should expect from his fellows due respect for his judgements. Any breach of this etiquette would jeopardise the perceptions of the judges' status which all judges hopefully value.

STATUS

Judges must constantly bear in mind that as well as performing well with the clip-board there is some expectation of them to display qualities of leadership, influence and trust, not just in matters musical, but in the wider context of the image and reputation of the organisation they represent.

To gain that level of respect a judge must demonstrate a firm grasp of not only the musical and technical components of the craft but also all of the niceties of decorum, ethics and etiquette.

The due recognition and acknowledgement by the wider pipe band community of the vitally important role judges play in the guardianship of pipe band music is something that every judge should treasure.

APPENDIX 1

SOME GUIDELINES ON GRADED JUDGING CRITERIA

Piping

Drumming

Ensemble

GRADED JUDGING CRITERIA - PIPING

GRADE 4

TUNE SELECTION

Tunes and settings of appropriate difficulty for the pipers
MSR tunes and settings from a traditional source
Medley tune selection appropriate for the bagpipe
Use of key changes within medley composition

MUSICALITY

Evidence of musical expression and phrasing
Harmonies appropriate, together, and sympathetic with the melodic line

INTRODUCTION

Drones sounding tidily together on the beat, no double toning
E, correctly fingered, well blown and coming in together

SOUND

Chanters with reasonably correct note intervals
Chanter sound reasonably balanced
Chanters and drones reasonably well tuned together
Chanters and drones holding reasonably well with fair intonation throughout
Drone volume consistent with strength of chanter sound
Fair tonal quality evident

EXECUTION & INTEGRATION

No stopping and re-starting
Fairly accurate and consistent technique
Embellishments in tunes appropriate for the grade with fairly correct fingering and placement
Minimal note errors

TRANSITIONS

Transition to the new tune with sufficient accuracy to allow immediate recognition of the new time signature
Tonal quality reasonably maintained through the transition

FINISH

Drones and chanter sound maintained to completion of the closing cadence
Drones and chanters cut off fairly tidily together
No late drone sound

GRADE 3

TUNE SELECTION

Tunes and settings of appropriate difficulty for the pipers
MSR tunes and settings from a traditional source
Medley tune selection appropriate for the bagpipe
Use of key changes within medley composition

MUSICALITY

A good degree of musical expression and phrasing
Some degree of creativity in harmony arrangement, played together, and sympathetic with the melodic line

INTRODUCTION

Drones sounding very tidily together on the beat, no double toning
E, correctly fingered, well blown and coming in accurately together

SOUND

Chanters with correct note intervals
Chanter sound well balanced
Chanters and drones well tuned together
Chanters and drones holding reasonably well with fair intonation throughout
Drone volume consistent with strength of chanter sound
Good tonal quality evident

EXECUTION & INTEGRATION

No stopping and re-starting
Accurate and consistent technique
Embellishments in tunes appropriate for the grade with accurate placement and fingering
No major note errors

TRANSITIONS

Transition to the new tune with good accuracy
Good tonal quality maintained through the transition

FINISH

Drones and chanter sound well maintained to completion of the closing cadence
Drones and chanters cut off cleanly together
No late drone sound

GRADED JUDGING CRITERIA - PIPING

GRADE 2

TUNE SELECTION

Tunes and settings with little apparent constraint on degree of difficulty.

MSR tunes and settings from a traditional source

Medley tune selection appropriate for the bagpipe

Medley tune selection and arrangement producing complete musical presentation with key changes evident

MUSICALITY

A high degree of musical expression and phrasing
Creative arrangement of harmonies played together, sympathetic with but not interrupting the melodic line

INTRODUCTION

Drones sounding accurately and tightly together on the beat, no double toning

E, correctly fingered, fully blown to pitch, and coming in very accurately together

SOUND

Sufficient numbers of pipers to produce a rich volume

Chanters with correct note intervals

Chanter sound very well balanced

Chanters very well tuned together

Very good tonal quality

Very consistent intonation throughout

Drones very accurately tuned to produce good harmonics

Drone volume consistent with strength of chanter sound

Drone sound balanced between bass and tenors

EXECUTION & INTEGRATION

No stopping and re-starting

Very accurate and consistent technique

Embellishments correctly played with accurate placement and fingering

No note errors

TRANSITIONS

High degree accuracy through the transitions

No deterioration in execution or intonation

FINISH

Drones and chanter sound fully maintained to completion of the closing cadence

Drones and chanters cut off accurately and cleanly together

No late drone sound

GRADE 1

TUNE SELECTION

Tunes and settings with no apparent constraint on degree of difficulty.

MSR tunes and settings from a traditional source

Medley tune selection appropriate for the bagpipe

Medley tune selection and arrangement producing complete musical presentation with effective use of key changes

MUSICALITY

A very high degree of musical expression and phrasing
A high degree of sophistication in harmony arrangement, played very accurately together, sympathetic with but not interrupting the melodic line,

INTRODUCTION

Drones sounding very accurately and tightly together on the beat, no double toning

E, correctly fingered, fully blown to pitch, and coming in together with total accuracy

SOUND

Sufficient numbers of pipers to produce a very rich volume

Chanters with totally accurate note intervals

Chanter sound completely balanced

Chanters tuned together with total accuracy

Very best tonal quality

Totally consistent intonation throughout

Drones very accurately tuned to produce a full range of harmonics

Drone volume consistent with strength of chanter sound

Drone sound balanced between bass and tenors

EXECUTION & INTEGRATION

No stopping and re-starting

Totally accurate and consistent technique

All embellishments played correctly and with complete accuracy and clarity

No note errors

TRANSITIONS

Highest degree of accuracy through transitions

No deterioration in execution and intonation

FINISH

Drones and chanter sound fully maintained to completion of the closing cadence

Drones and chanters cut off accurately and cleanly together

No late drone sound

GRADED JUDGING CRITERIA – DRUMMING

GRADE 4

INTRODUCTION

Rolls start and finish together - all on the beat
Rolls to be fairly even and consistent throughout - no undue pulsing
Bass and tenors beating correct time evenly and with controlled volume

SNARE DRUMS

Tuned evenly with reasonably bright pitch and snares neither too loose nor tight
Balanced volume between sides – no overly dominant sound from one drum
Simple settings compatible with tune structure and phrasing
Playing on the beat with consistent tempos
Basic rudiments correctly played and executed
Rolls fairly consistent and well sustained with clean starts and finishes
Open work fairly tidy
Correctly played embellishments with no undue disturbance to timing or rhythm
Some evidence of volume control - light and shade
Tidy unisons and chips
No unscored stopping and re-starting
Finish with full note values through to the closing cadence with a tidy lift off.

BASS & TENORS

Drums tuned to produce a musical note reasonably compatible with the rest of the band or evidence of tuning to specific pitches used harmoniously
Volume controlled so that drums can be heard without being overly dominant
Playing fluently without forcing or retarding tempos
Settings showing some appreciation of tune structure, expression and of snare drum settings
No evidence that flourishing is disturbing fluency of execution.

GRADE 3

INTRODUCTION

Rolls start and finish together - all accurately on the beat
Rolls to be confident, sustained and consistent throughout - no pulsing
Bass and tenors beating time accurately and with controlled volume

SNARE DRUMS

Drums of sufficient number to produce a fair texture/density of sound
Tuned evenly with bright pitch and good balanced snare effect
Nicely balanced volume between sides – no overly dominant sound from one drum
Settings compatible with tune structure and phrasing using a fair range of rudiments
Playing on the beat with consistent tempos
Rudiments correctly played and executed
Rolls consistent and well sustained with clean starts and finishes
Open work very tidy
Tidy and correct embellishments with no disturbance to timing or rhythm
Good dynamic range evident – light and shade
Unisons and chips played well together
No unscored stopping and re-starting
Finish with full note values through to the closing cadence with a tidy lift off.

BASS & TENORS

Drums tuned to produce a musical note reasonably compatible with the rest of the band or evidence of accurate tuning to specific pitches used harmoniously
Volume and dynamics well controlled
Playing fluently without forcing or retarding tempos
Settings showing good appreciation of tune structure, expression and of snare drum settings
No evidence that flourishing is disturbing fluency of execution.

GRADED JUDGING CRITERIA - DRUMMING

GRADE 2

INTRODUCTION

Rolls start and finish together - all very accurately on the beat

Rolls to be bold, very well sustained and consistent throughout – absolutely no pulsing

Bass and tenors beating time accurately and with controlled volume

SNARE DRUMS

Sufficient numbers to produce a solid density of sound

Tuned evenly with bright pitch and finely balanced snare effect

Finely balanced volume between all drums

Settings highly compatible with tune structure and phrasing using a good range of rudiments

Playing on the beat with consistent tempos

A good range of rudiments correctly played and executed

Rolls consistent and well sustained with clean starts and finishes

Open work regular, tidy and accurate

Very accurate embellishments with no disturbance to timing or rhythm

Good dynamic range evident

Unisons and chips played accurately together

No unscored stopping and re-starting

Finish with full note values through to the closing cadence with an accurate lift off

BASS & TENORS

Drums tuned with accurate and musically harmonious multi pitching

Volume and dynamics well controlled

Playing fluently without forcing or retarding tempos

Settings showing good appreciation of tune structure, expression and snare drum settings leading to enhancement of overall musical presentation

No evidence that flourishing is disturbing fluency of execution.

GRADE 1

INTRODUCTION

Rolls start and finish together - all very accurately on the beat

Rolls to be bold, confident, solid, fully sustained and consistent throughout – absolutely no pulsing

Bass and tenors beating time accurately and with controlled volume

SNARE DRUMS

Sufficient numbers to produce a very solid density of sound

Tuned evenly with bright pitch and completely balanced snare effect

Totally balanced volume between drums

Settings totally compatible with tune structure and phrasing utilising a full range of rudiments,

Playing on the beat with consistent tempos

A full range of rudiments correctly played and executed

Rolls consistent and well sustained with clean starts and finishes

Open work regular, totally tidy and accurate

Totally accurately embellishments with no disturbance to timing or rhythm

Full dynamic range evident

Unisons and chips played totally accurately together

No unscored stopping and re-starting

Finish with full note values through to the closing cadence with a very accurate lift off.

BASS & TENORS

Drums tuned with very accurate and musically harmonious multi pitching

Volume and dynamics well controlled

Playing fluently without forcing or retarding tempos

Settings showing very good appreciation of tune structure, expression and snare drum settings leading to total enhancement of overall musical presentation

No evidence that flourishing is disturbing fluency of execution.

GRADED JUDGING CRITERIA - ENSEMBLE

GRADE 4

TUNE SELECTION

Within the playing capabilities of the players
MSR tunes and settings from traditional sources
Medley, a balanced collection of appropriate tune types

MUSICALITY

Appreciation of appropriate rhythms and expression evident
Simple drum settings compatible with melody line and expression (including bass & tenors)
Medley - reasonably cohesive tune arrangement incorporating key changes
Simple harmonies played together

INTRODUCTION

Drum rolls start and finish on the beat with fairly consistent and even delivery
Bass and tenors on the beat with controlled volume
Drones and chanters strike up tidily on correct beats with correctly played and sounding Es. No double toning

SOUND

Fair tonal quality and reasonable intonation evident from both pipes and drums
Reasonable balance of volume and pitch between pipes and drums
Chanters and drones reasonably well tuned and balanced

INTEGRATION

Pipes and drums together on the beat with compatible interpretation and expression
Each section playing its respective scores/settings fairly well together

TEMPO

Consistent tempo from opening rolls into first tune
Tempos appropriate for the tune types but within acceptable bounds for the players abilities without losing the musical form of the tunes
Consistent tempos throughout each tune

EXECUTION

Tunes start and finish together
Tidy breaks or transitions
Harmonies played with good timing and balance
Fairly accurate technique with minimal note errors from pipes
Drums with fairly good rolls, tidy rudiments, unisons and open work
Some evidence of dynamics from drums
Bass & tenors playing fluently with controlled volume
Breaks and transitions achieved with no significant deterioration in control, sound or execution
No stopping and re-starting
Pipes and drums finish together tidily with no undue loss of control or intonation

GRADE 3

TUNE SELECTION

Within the playing capabilities of the players
MSR tunes and settings from traditional sources
Medley, a balanced collection of appropriate tune types

MUSICALITY

Nicely developed rhythms and expression
Drum settings compatible with melody line and expression (including bass and tenors)
Medley - cohesive tune arrangement with effective key changes
Harmonies showing some creativity and played well together
Breaks and transitions showing some creativity

INTRODUCTION

Drum rolls start and finish accurately on the beat with consistent and even delivery
Bass and tenors accurately on the beat with controlled volume
Drones and chanters strike up accurately with correctly played and sounding Es. No double toning

SOUND

Good tonal quality and consistent intonation evident from both pipes and drums
Good balance of volume and pitch between pipes and drums
Chanters and drones well tuned and balanced

INTEGRATION

Pipes and drums well together on the beat with compatible interpretation and expression
Each section playing its respective scores/settings accurately together

TEMPO

Consistent tempo from opening rolls into first tune
Tempos within acceptable ranges for the tune types but having some regard for the players abilities yet still retaining the correct tune form
Controlled and consistent tempos throughout each tune

EXECUTION

Tunes start and finish accurately together
Good accurate breaks or transitions
Harmonies well balanced, played sympathetically and tidily
Accurate technique with minimal note errors from pipes
Drums with good rolls, a fair range of well executed rudiments, unisons and open work
Dynamics from drums showing good range and control
Bass & tenors playing fluently with controlled volume
Breaks and transitions achieved with no deterioration in control, sound or execution
No stopping and re-starting
Pipes and drums finish with no loss of control or intonation and with a good degree of accuracy

GRADED JUDGING CRITERIA - ENSEMBLE

GRADE 2

SELECTION OF TUNES

Minimal constraints due to capabilities of the players
MSR tunes and settings from traditional sources
Medley, a balanced collection of appropriate tune types creating a complete and attractive musical presentation

MUSICALITY

Well developed and spirited rhythms and expression throughout
Both drum sections enhancing melody line with creative arrangements and settings contributing musically to the overall performance
Medley - creative and cohesive tune arrangement with effective use of key changes, time signatures, harmonies, counterpoint, transitions and tempo shifts to produce good progression to an appealing overall musical performance

INTRODUCTION

Drum rolls confident and consistent starting and finishing with total accuracy on the beat
Bass and tenors accurately on the beat with controlled volume
Drones and chanters strike up with complete accuracy in sound and execution

SOUND

Very good tonal quality and consistent intonation from both pipes and drums
Very good balance of volume and pitch between pipes and drums. Chanters and drones very well tuned and balanced with harmonics evident from pipes.

INTEGRATION

Pipes and drums playing accurately together on the beat with mutually sympathetic interpretation and expression
Drums demonstrating good 'edge'
Each section playing its respective scores/settings accurately together

TEMPO

Consistent tempo from opening rolls into first tune
Tempos within acceptable ranges for the tune types, well controlled throughout with no evidence of dragging or rushing

EXECUTION

Tunes start and finish accurately together
Very accurate breaks or transitions
Harmonies well balanced, played sympathetically and tidily
Very accurate and correct technique with no note errors from pipes
Drums with quality rolls, a wide range of rudiments, unisons and open work vary accurately played with some flair
Dynamics from drums showing good range and control
Bass & tenors playing fluently with controlled volume
Breaks and transitions played musically and accurately with no deterioration in control, sound or execution
No stopping and re-starting
Pipes and drums finish with no loss of control or intonation and with a high degree of accuracy.

GRADE 1

SELECTION OF TUNES

No constraints due to capabilities of the players
MSR tunes and settings from traditional sources
Medley, a balanced collection of appropriate tune types creating a cohesive and attractive musical presentation

MUSICALITY

Fully developed and spirited rhythms and expression throughout
Both drum sections enhancing melody line with creative arrangements and settings contributing musically to the overall performance
Medley - creative and cohesive tune arrangement with inspirational use of key changes, time signatures, harmonies, counterpoint, transitions and tempo shifts to produce a build-up of excitement in the progression to an appealing overall musical performance and presentation

INTRODUCTION

Drum rolls bold, and consistent starting and finishing with total accuracy on the beat
Bass and tenors accurately on the beat with controlled volume
Drones and chanters strike up with absolute precision in sound and execution

SOUND

Excellent tonal quality and totally consistent intonation from both pipes and drums
Very good balance of volume and pitch between pipes and drums
Chanters and drones very well tuned and balanced with a full range of harmonics evident from pipes

INTEGRATION

Pipes and drums playing together with absolute precision on the beat and with mutually sympathetic interpretation and expression
Drums demonstrating good 'edge'
Each section playing its respective scores/settings together with absolute accuracy and clarity

TEMPO

Consistent tempo from opening rolls into first tune
Tempos within acceptable ranges for the tune types, totally controlled throughout with no evidence of dragging or rushing

EXECUTION

Tunes start and finish accurately together
Absolute precision in breaks or transitions
Harmonies well balanced, played sympathetically and tidily
Totally accurate and correct technique with no note errors from pipes
Drums with highest quality rolls, a full range of rudiments, unisons and open work played with absolute precision and flair
Dynamics from drums showing good range and control
Bass & tenors playing with complete fluency and controlled volume
Breaks and transitions played musically and with complete accuracy with no deterioration in control, sound or execution
No stopping and re-starting
Pipes and drums finish with no loss of control or intonation and absolute precision.

APPENDIX 2

SPECIMEN JUDGES' SHEETS

RNZPBA

APBA

RSPBA

EUSPBA

PPBSO

**SET
MEDLEY
STREET MARCH**

PIPING JUDGES REPORT

CONTEST AT: _____ DATE: ____/____/____

JUDGE: 1 2 3

BAND: _____ GRADE: 1 2 3 4

Brief Evaluation Section					COMMENTS:
1. Introduction Drones <input type="checkbox"/> together Drones <input type="checkbox"/> not together E's <input type="checkbox"/> together <input type="checkbox"/> in tune <input type="checkbox"/> ragged <input type="checkbox"/> not in tune					
2. Tempos and Breaks					
3. Tone					
	Bright	Dull	Full	Thin	
Chanters					
Drones					
Overall Blend <input type="checkbox"/> Excellent <input type="checkbox"/> Very Good <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor					
4. Execution <input type="checkbox"/> Excellent <input type="checkbox"/> Very Good <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor					
5. Expression <input type="checkbox"/> Excellent <input type="checkbox"/> Very Good <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor					
6. Finish <input type="checkbox"/> Clean <input type="checkbox"/> Ragged					

JUDGE SIGNED: _____

POINTS AWARDED	
Max 100	

SET
MEDLEY

DRUMMING JUDGES REPORT

CONTEST AT: _____

DATE: ____/____/____

BAND : _____ GRADE : 1 2 3 4

COMMENTS: _____

JUDGE SIGNED: _____

BASS SECTION COMMENTS (WESTPAC TROPHY).

JUDGE SIGNED: _____

POINTS AWARDED	
Max 100	

POINTS AWARDED	
Max 50	

ENSEMBLE JUDGES REPORT

**SET
MEDLEY
STREET MARCH
DISPLAY**

CONTEST AT: _____

DATE: ____/____/____

BAND : _____ GRADE : **1** **2** **3** **4**

Assessment of combined performance between and within sections of the band					COMMENTS:
Circle : 1 = Excellent 2 = Good 3 = Fair 4 = Poor					
ATTACK	1	2	3	4	
TUNING	1	2	3	4	
BALANCE					
Volume	1	2	3	4	
Tone	1	2	3	4	
INTEGRATION	1	2	3	4	
TEMPOS					
Suitability	1	2	3	4	
Consistency	1	2	3	4	
BREAKS	1	2	3	4	
RHYTHM & EXPRESSION	1	2	3	4	
DYNAMICS	1	2	3	4	
MUSIC SELECTED 1 (Quality, Impact Tune Compatibility)	1	2	3	4	
FINISH	1	2	3	4	

JUDGE SIGNED: _____

POINTS AWARDED	
Max 100	

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 initialised by the Adjudicator.


★ CIRCLE
AS APPLICABLE

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

INTRODUCTION

MUSICAL
PERFORMANCE

TONE AND
TUNING

				
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No. OF PIPERS		No. OF DRUMMERS	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

Australian Pipe Band Association Inc

Ensemble Adjudication

[NOT TO BE INCLUDED IN AGGREGATE UNLESS APPROVED]

CONTEST:

Contest

ADJUDICATOR:

Name

COMPETITOR:

«Band»

DATE:

Date

SIGNATURE:

ELEMENT:

Element

POINTS/PLACING

NOT TO BE INCLUDED
IN AGGREGATE

GRADE:

«G»

Tonal Integration: *TUNING/CLARITY *PITCH *VOLUME *BALANCE INTER & INTRA CORPS *INTONATION *TIMBRE/QUALITY *STABILITY	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR	Musicality: *EXPRESSION *PHRASING *DYNAMICS *RHYTHM *TEMPO *INTERPRETATION	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR
Technical Integration: *INTRODUCTION *TRANSITIONS *FINISH *INTRACORPS UNISON *INTERCORPS UNISON	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR	Quality/Musicianship of Arrangement: *TUNE SELECTION *KEY CHANGES *TRANSITIONS *SCORES SNARE/MID SECTIONS	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR

Overall Assessment:

Detailed Comments:

THE ROYAL SCOTTISH PIPE BAND ASSOCIATION-ADJUDICATORS'S SHEET

PIPING

This sheet must be handed to the National Council Representative before the next competitor starts. All alterations must be initialled by the Adjudicator.

BAND _____ ADJUDICATOR _____

CONTEST _____ DATE _____ GRADE _____ COMPETITOR NO. _____

SAME SHEET FOR DRUMMING AND ENSEMBLE.

EASTERN UNITED STATES PIPE BAND ASSOCIATION

Place _____ Date _____

Grade _____ MSR _____ QMM _____ Medley _____

Band _____ Judge _____

Tunes _____

BAND PIPING
EVALUATION

BRIEF EVALUATION SECTION

COMMENTS

INTRO

Drones

- ☐ Together
- ☐ Double Tone
- ☐ Early Drone Sounds
- ☐ Re-Strike

Chanters

- ☐ Together
- ☐ Graduated Volume
- ☐ Start Underblown
- ☐ Early Chanter Sounds
- ☐ Bottom Hands Late
- ☐ Start Overblown

S=Sharp F=Flat X=Out of Tune

Chanters	HiA	HiG	F	E	D	C	B	LoA	LoG
START									
END									

Execution

Expression

Rhythm

Drone Tuning (Start)

Tone Quality

Tone Control

Drone Tuning (End)

E	VG	G	F	P

ENDING

- ☐ Clean
- ☐ Disintegrating Unison
- ☐ Late Drone Sounds
- ☐ Late Chanter Sounds
- ☐ Decreasing Pitch
- ☐ Decreasing Volume
- ☐ Tempo Decreasing/Increasing
- ☐ Other _____

☐ ABOVE GRADE LEVEL

☐ POSSIBLE DISQUALIFICATION ISSUE



PLACING

THE EASTERN UNITED STATES PIPE BAND ASSOCIATION

Official Adjudicator's Sheet

Drumming Evaluation

Place: _____	Date: _____
Judge: _____	Event #: _____

S O L O	Competitor: _____ Competitor #: _____ Grade: _____
	Event: M/S/R _____ QMM _____ March _____ H/J _____ Drum Salute _____

B A N D	Band: _____ Grade: _____
	Event: M/S/R _____ QMM _____ Medley _____ Snares # : _____ Tenor # : _____

Category	EXCELLENT	GOOD	FAIR	POOR	Additional Comments
INTRODUCTION					
Rolls properly executed					
Intro in time with melody					
STONE					
Balance & quality of sound					
All snares tuned alike					
Percussion complementing pipes					
TEMPO					
Consistency with melody					
Convictive changes					
EXECUTION					
Clarity of rudiments					
Correctness of rudiments					
QUALITY AND VARIETY					
Degree of rudimental difficulty					
Variety of rudiments in performance					
RHYTHM AND EXPRESSION					
Scores have good rhythmical flow					
Scores are well expressed, using dynamics, weight of accent, etc.					
BLEND					
Percussion section playing together as one					

	ABOVE GRADE LEVEL	SCORE (Solo)		PLACING (Solo & Band)	
--	----------------------	-----------------	--	--------------------------	--

Adjudicator's Signature: _____

EASTERN UNITED STATES PIPE BAND ASSOCIATION

Official Adjudicators Sheet

Place _____ Date _____

Grade _____ MSR _____ QMM _____ Medley _____

ENSEMBLE EVALUATION

Band _____ Judge _____

Tunes _____

Category	Level				
Introduction	E	VG	G	F	P
Sound	E	VG	G	F	P
Tuning					
Tone					
Musicianship	E	VG	G	F	P
Tempos					
Expression					
Execution					
Transitions					
Unison					
Harmony					
Rhythm					
Dynamics					
Quality of Arrangement					
Finish	E	VG	G	F	P

E = Excellent

VG = Very Good

G = Good

F = Fair

P = Poor

☐ ABOVE GRADE LEVEL

☐ POSSIBLE DISQUALIFICATION ISSUE

PLACING:

Adjudicator's Signature

THE PIPERS' & PIPE BAND SOCIETY OF ONTARIO

BAND PIPING

Games: «games»

Date: «date»

Contest «contest»

Adjudicator: «piping2»

Signature: _____

Competitor: «competitor»

Points Awarded
(maximum 75 points)

Intro/Attack	Drones:	<input type="checkbox"/> TOGETHER <input type="checkbox"/> NOT TOGETHER	<input type="checkbox"/> TOGETHER <input type="checkbox"/> RAGGED	<input type="checkbox"/> IN TUNE <input type="checkbox"/> NOT IN TUNE
	Tone:	Drones: <input type="checkbox"/> BRIGHT <input type="checkbox"/> DULL <input type="checkbox"/> FULL <input type="checkbox"/> THIN	Chanters: <input type="checkbox"/> BRIGHT <input type="checkbox"/> DULL <input type="checkbox"/> FULL <input type="checkbox"/> THIN	Overall Blend: <input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR
EXECUTION:	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD		<input type="checkbox"/> FAIR <input type="checkbox"/> POOR	
	EXPRESSION:		<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD	
			<input type="checkbox"/> FAIR <input type="checkbox"/> POOR	
			FINISH: <input type="checkbox"/> CLEAN <input type="checkbox"/> RAGGED	

OVERALL ASSESSMENT:

DETAILED COMMENTS:

«contest» #2	«contest» #1
«Tunes1» <div></div>	«Tunes2» <div></div>

THE PIPERS' & PIPE BAND SOCIETY OF ONTARIO

BAND DRUMMING

Games: «*games*»

Date: «*date*»

Contest «contest»

Adjudicator: «drumming»

Signature: _____

Competitor: «competitor»

Points Awarded
(maximum 100 points)

«contest» #2	«contest» #1
«Tunes2»	«Tunes1»

THE PIPERS' & PIPE BAND SOCIETY OF ONTARIO

Games: «games»
«ensemble»
«competitor»

«date»
Signature: _____ «contest»

BAND ENSEMBLE

Points Awarded (maximum 100 points)
--

Tonal Integration: TUNING/CLARITY* PITCH* VOL/ BALANCE* INTONATION* TIMBRE/ QUALITY* STABILITY	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR	Musicality * EXPRESSION * PHRASING * *DYNAMICS * RHYTHM * TEMPO	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR
Technical Integration: INTRO * TRANSITION * FINISH * INTRA CORPS UNISON* INTER CORPS UNISON *	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR	Quality / Musicianship of Arrangement	<input type="checkbox"/> EXCELLENT <input type="checkbox"/> VERY GOOD <input type="checkbox"/> GOOD <input type="checkbox"/> FAIR <input type="checkbox"/> POOR

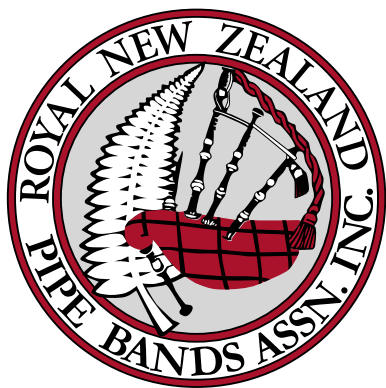
OVERALL ASSESSMENT:

DETAILED COMMENTS:

«contest» #2	«contest» #1
«Tunes2»	«Tunes1»

«contest» #2	«contest» #1
«Tunes2»	«Tunes1»

«contest» #2	«contest» #1
«Tunes2»	«Tunes1»



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