

**Alliance of North American Pipe Band Associations**  
**Summit IX- Salt Lake City, Utah**  
**Little America Hotel**  
**February 18–20, 2011 Meeting minutes**

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**Attendees:**

Jeff Mann, ANAPBA  
Daniel Schneider, ANAPBA  
Kevin Thompson, President, Alberta Society of Pipers and Drummers  
Graham Davidson, President, British Columbia Pipe Band Association  
Robert MacNeil, Board of Directors, British Columbia Pipe Band Association  
Paula Glendinning, Representative, Eastern United States Pipe Band Association  
Tom Weithers, Music Board Chair, Midwest Pipe Band Association  
Charlie MacDonald, President, Pipers' & Pipe Band Society of Ontario  
Sandy Keith, President, Southern United States Pipe Band Association  
Jeff Anderson, Music Board Chair, Southern United States Pipe Band Association  
John Biggar, Vice Chair, ANAPBA, President, Western United States Pipe Band Association  
Robert Mason, ANAPBA Music Initiatives Chair, WUSPBA Music Board Chair  
Kylene Tanner, Band Registrar, Western United States Pipe Band Association  
Andrew Lenz, Executive Secretary, Western United States Pipe Band Association

**Feb 18, 2011**

The group that had arrived at this point met in the Tucson Room at 5:40 where they were greeted by Jeff Mann, Chair ANAPBA, John Biggar, Vice Chair ANAPBA, and Daniel Schneider, Treasurer ANAPBA. Jeff had arranged for Ross Morrill, PM of the Wasatch & District Pipe Band to play a couple of tunes and then to pipe the assembly down to the restaurant. Ross unveiled a new tune entitled PM Ross Morrill's welcome to the Summit. Dinner was held in the Little America Hotel.

**SUMMIT**

Meeting convened at 7pm in the Tucson Room with a quorum of seven associations, John Biggar conducting. Mr Biggar welcomed the group and everyone introduced themselves. After, Jeff Mann extended his welcome, explained the reasons for having the summit, expressed his vision for ANAPBA and reviewed some history of the association.

**Las Vegas Championship**

Mr Biggar reviewed activities related to a North American pipe band championship event, its inception, planning and subsequent breakdown.

Robert Mason gave a summary of the music committee activities, rules and procedures for the championship. Topics Mr Mason emphasized were non-discrimination policy, adjudication and adjudication requirements, and concert formation. Paula Glendinning and Mr Mason answered questions related to the contest rules.

**Association reports**

The Music Initiatives Committee reconvened their meeting to the Sawtooth Room while the administrative board reported on the activities of each association. Reports were given from the following associations: ASPD, ACPBA (letter from Lorna Mac Isaac), BCPA, PPBSO, EUSPBA, SUSPBA, MPBA and WUPSBA.

There were common topics discussed which were prevalent with most of the associations:

1. Communication
2. Education—scholarships, workshops
3. Memberships—fees, numbers (increasing or decreasing)
4. Games—number held, diminishing in some associations due to increased costs
5. Rules—changes and their impact

Meeting was adjourned at 10:30 p.m.

## **Feb 19, 2011 Little America Hotel**

### **Saturday A.M. Session Tucson and Sawtooth Rooms**

#### **Attendees:**

Jeff Mann, ANAPBA

Daniel Schneider, ANAPBA

Kevin Thompson, President, Alberta Society of Pipers and Drummers

Graham Davidson, President, British Columbia Pipe Band Association

Robert MacNeil, Board of Directors, British Columbia Pipe Band Association

Paula Glendinning, Representative, Eastern United States Pipe Band Association

Tom Weithers, Music Board Chair, Midwest Pipe Band Association

Charlie MacDonald, President, Pipers' & Pipe Band Society of Ontario

Sandy Keith, President, Southern United States Pipe Band Association

Jeff Anderson, Music Board Chair, Southern United States Pipe Band Association

John Biggar, Vice Chair, ANAPBA, President, Western United States Pipe Band Association

Robert Mason, ANAPBA Music Initiatives Chair, WUSPBA Music Board Chair

Kylene Tanner, Band Registrar, Western United States Pipe Band Association

Andrew Lenz, Executive Secretary, Western United States Pipe Band Association

Meeting reconvened at 8:15am, Feb 19<sup>th</sup>, 2011. Mr Biggar gave the floor to Tom Weithers.

#### **Developing strategies**

Mr Weithers discussed ways to reverse the trend of declining games and how to address that issue—through increased spectator ticket and experience, and new contests. He explained the concept of a Highland Games Summit that MPBA conducts around mid-January each year. This summit is a forum that brings all the games sponsors together, adding another contact between their association and games organizers.

It was brought up that there are several goals with the summit: 1) to discuss new rules, 2) to allow discussions from the board members regarding previous year's issues, and 3) allow collaborative communication among the board members. The topics range from event insurance, soloist issues, event prices and increased costs, and so forth.

The MPBA takes a more active role to better organize Highland Games, to identify themselves and other groups at the games site. This is done to increase participation from vendors and ticket sales at the games. They try to offer elements that will appeal to the average spectator.

Midwest is starting to run more local contests, fronting the costs for the contests during the off-season. The results were very favorable, as Mr Weithers explains, because the members feel as though they are receiving something back from the association.

The group discussed several aspects of games that might contribute to increased spectator participation, including the function of massed bands, athletics, concert formation for pipe band competition and interaction with participants. There was general discussion on innovating the way games are organized and ran.

Mr Weithers concluded that the Highland Games Summit, in the end, is a way to advertise to, or convince the games that their association is contributing to their events and increasing attendance. He strongly recommended to each association that they bring all of their games organizers together in one room so they may talk, share and sell ideas.

The floor was turned to Kevin Thompson to discuss communication.

### **Communication**

Mr Thompson suggested ways to use online communication, the costs involved and attendee participation. He feels this is a way to supplement, not replace, face-to-face communication. The use of Skype, a technology used to video-conference, was suggested. Skype has been mentioned on several occasions and most associations are familiar with, or have used Skype. Ultimately, technology, like [www.gotomeeting.com](http://www.gotomeeting.com), might be a good tool to organize virtual meetings that supplement in-person meetings.

Discussion turned to websites.

The ASPD has restructured their website to make navigation easier and the overall look appeal more to its visitors, using [www.mediashaker.com](http://www.mediashaker.com). Alberta is also building a database to improve and increase online registrations. There was discussion on ways to improve the games registration process so that games organizers would not need to worry about it. The issue here was that games organizers were not updating their registration forms and websites, but only changing the date and using the same information. Proper sanctioning of games was discussed. The ASPD is trying to create a website that allows the association to understand who their members are.

Alberta has had requests to post results online near real-time. Mr Thompson expressed his hesitation to list results for bands and especially soloists. WUSPBA shared with the group the way that they post competition results, which is not real-time because they first validate the score sheets and results prior to posting.

Alberta is striving to develop a newsletter with three to four issues a year. They would like to use the website through a news-blast to create continuing information. Mr Thompson additionally suggested creating a master list of bands and their grading, the argument being that this would help as bands move from one association to another. This would also help with reciprocity amongst all of the associations to mitigate individuals abusing roster transfers. The concern is building and maintaining such a database.

At this point the Music Initiatives Advisory Committee (MIAC) returned and met with the board. The group reviewed the topics that have been discussed with regard to communication.

Mr Mann asked that the group provide a solution for roster reciprocity, that it be accurate and includes every band, with its information instantly accessible. Kylene Tanner, WUSPBA Band Registrar shared the work that WUSPBA is doing to put all of their rosters online, which will be available by the end of 2011. This will eliminate paper and make the process electronic. Charlie MacDonald recommended that there be a transfer process, to which ANAPBA agrees, to make transfer issues more stable. Mr MacDonald suggested that the group looks at the differences with roster rules so that they can come up with some uniformity.

Several questions will be addressed by members during post-meeting events, with recommendations to follow tomorrow.

Discussion turned to communication to RSPBA and how much information associations need to share with them. The general feeling was that there is not much that needs to be shared because there has not been much discussion between RSPBA and other ANAPBA associations.

The floor was turned over to Graham Davidson.

#### **MAP system for novice, juvenile class**

Mr Davidson indicated that he personally feels that MAP is not beneficial because it is too hard and often ambiguous for a band to figure out its rules in order to be successful in Scotland. On the other hand, Sandy Keith feels that MAP has increased the level of piping. There is no action or recommendation on the issue, other than bands should check the RSPBA rules prior to competing in Scotland.

#### **LUNCH**

At this point the meeting was adjourned for lunch. After lunch, group photos were taken on the stair case at the Little America Hotel.

#### **Saturday P.M. Session**

The meeting reconvened at 1:30 p.m. in the Tucson Room. Both the Board and the MIAC met together.

Bob Mason, MIAC Chair gave a summary of the topics they had discussed. (see MIAC Report)

#### **Requirements for Band and Solo Competition**

Recommendations that they made:

- Change recommendation for the minimum number of players in band contests:
  - Grades 1 and 2: 8 pipers, 3 sides, 1 tenor, 1 bass
  - Grade 3: 6 pipers, 2 sides, 1 tenor, 1 bass
  - Grade 4: 6 pipers, 2 sides, 1 tenor 1 bass
  - Grade 5: 5 pipers, 2 sides, 1 tenor, 1 bass



Not all lower grade bands have a tenor. This would include a goal of 50% of these lower grade bands meeting these standards over the next 5 years.

- Grade 1 bands submit two medleys for medley competition. However, in the case of games that offer both the MSR and the Medley event the band should submit 2 MSR's for the draw, but only 1 medley.
- Change language: the title *Quick March Medley* be changed to *Quick March Set* to distinguish itself from the *Timed Medley*
- *Grade 4 March event in both piping and drumming is encouraged to consist of a 4 parted 2/4 march with the goal that this be implemented in the next 3 to 5 years.*
- Tenor—because of different designation of grades, set up Professional, Amateur Grade 1, and Novice. If appropriate, Associations may subdivide Amateur Grade 1 and Novice into 3 or 4 grades.
- Instructor/duel musician rule—adopt the LVIC rules
- Adjudication—testing requirements are sufficient and need no changes; however, there need to be educational programs set up to help potential adjudicators
- Look at ways to grade soloists and bands—come up with a standard and document the requirements for particular grades

Daniel Schneider then reviewed and summarized the topics discussed by the board to the MIAC, which are provided earlier in the minutes. The MIAC returned to the Sawtooth Room to continue their work.

Mr Biggar opened the floor to questions regarding roster reciprocity.

### **ANAPBA Membership**

Mr Biggar inquired on the process of becoming and retaining their membership with ANAPBA. Mr MacDonald explained that initially all the associations did not want to give up their autonomy to a higher association. So ANAPBA was developed as more of a think-tank, and is one of the reasons for its creation. Dues are required, through approval of the directors, to maintain active membership.

A new association, Quebec Piping and Drumming Society (QPDS), has requested that they become a member of ANAPBA (see exhibit 1). There was discussion on QPDS's request, including an explanation of events by Mr MacDonald, leading up to the QPDS request for membership. It was decided that ANAPBA establish a reasonable list of requirements that needs to be met for a new member association to join. In the case of the QPDS, if they meet the requirements ANAPBA will extend full recognition as a valid association. The group felt that a potential association needs to have at least two bands, and at least one sanctioned games. Paula Glendinning suggested that, with any new group, ANAPBA gives them a provisional period where they have time to meet several requirements like setting up a music committee, establishing contest rules and bylaws, and so forth.

Mr Biggar proposed to table a vote on the issue until tomorrow morning. The vote was unanimous.

### **Band and Solo Grading**

The group discussed methods of grading North American bands who reside outside current ANAPBA jurisdictions yet who want to compete in different association's events. This would include bands and soloists from Alaska, Yukon, Northwest Territories, Nunavut and Quebec. The board agreed that those players should send a tape to the association in which they intend to compete in order to be properly graded.

### **Adjudication issues**

Mr MacDonald shared an initiative from his music committee with the group. They are working on a recommendation for a proposal at the PPBSO annual general meeting, made by Tyler Fry, to institute a tenor judge during band competition.

Mr MacDonald asked if there should be an ANAPBA defined process or a general process for adjudicator examinations in order to have accredited ANAPBA judges. The MIAC is currently working on this process.

Mr MacDonald discussed the use of a performance rating system for bands and solo competitors. There is not a standard method for how this works; some judges and associations may use rating systems on adjudication sheets differently. This issue is being looked at.

### **Education**

Sandy Keith elaborated on educational activities that the SUSPBA conducts and has found that adjudicator workshops has been effective. He also discussed the terminologies used with adjudication and the confusion it sometimes creates. He feels that the definitions of the terminologies used, as defined by RSPBA, should be distributed so that bands understand what the adjudicator is saying if bands travel over to Scotland. Sandy distributed a glossary of terms used by the RSPBA.

### **Chief Steward**

Mr Biggar gave the floor to Graham Davidson, who explained how his association uses their chief steward program. They target the parents of the kids in juvenile bands because they know that they will be around for a while and are usually very willing to help. Mr Davidson reviewed the guidelines used by their stewards during games.

### **Duty Bands**

The last topic for discussion was the use of duty bands. Ontario uses duty bands frequently. They ask one of the attending bands to perform this responsibility and pay them a little extra for doing so. This can take the pressure off of games organizers hunting around at the last minute for bands to help them out.

### **Music Initiatives Advisory Committee**

The MIAC reconvened with the board. Mr Biggar inquired regarding the thoughts of an added tenor band adjudicator. The PPBSO is working on creating an exam by the end of the year so that they can use exams next year to accredit a drumming adjudicator's ability to judge tenor drumming during band and solo competition.

## **Adjudicator certification program (See MIAC Recommendations)**

Recommendations from MIAC as follows:

- New wording on page 4 of the Recommendations for an Adjudicator Certification and Professional Development Program for ANAPBA to be: at least one documented or accredited piping/light music continuing education experience every two years.
- Continuing education experiences shall be those activities which advance and deepen knowledge and skills in the art and in adjudication practices.
- Examples of continuing education experiences include
  - Adjudication practices: attending or presenting adjudicating seminars (in person or independent study), mentoring adjudicators or being mentored by a senior adjudicator, parallel judging
  - Art: directed or independent study of the music that broadens and deepens adjudicators' repertoire.
  - Disseminating ones knowledge through structured workshops, seminars or other instructional opportunities
  - Adjudication process: Activities that advance the adjudication process such as marking adjudicator exam papers, redesigning adjudication sheet, automating elements of adjudication, and so forth

Is there a way to collect these continuing education experiences? The committee thought that there is, by creating an online repository for adjudicators by ANAPBA. This may be valuable for associations so that others may see what activities are being done and what has been working.

The next topic discussed was the evaluation of solo players' grade level across different associations. Performance ratings are a good way to evaluate a soloist's level. But it is difficult to get the performance ratings from other associations and ensure that the standard is the same. The idea that, for example might be, with Grade 1, 2, and 3, each association would submit their top two players in light music and piobaireachd. These individuals would submit a video recording of their music so that their overall performance level would be evaluated. ANAPBA would look at having the associations support this initiative by providing funds for adjudicators and to possibly have rewards for players that submitted their performances. The MIAC recommends that ANAPBA create a committee that would do work on this project. The primary purpose for this is for grading purposes and to provide a continent wide standard for grading.

Mr Biggar asked for a vote to resume this conversation in external committees. The vote was unanimous.

Mr Biggar informed the music committee concerning the requirements being developed by the board for accepting Quebec into ANAPBA.

Meeting was adjourned at 5:25pm.



**Sunday, Feb 20, 2011**

**Little America Hotel, Tucson and Sawtooth Rooms**

**Attendees**

Jeff Mann, ANAPBA

Daniel Schneider, ANAPBA

Kevin Thompson, President, Alberta Society of Pipers and Drummers

Graham Davidson, President, British Columbia Pipe Band Association

Robert MacNeil, Board of Directors, British Columbia Pipe Band Association

Paula Glendinning, Representative, Eastern United States Pipe Band Association

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Robert Mason, ANAPBA Music Initiatives Chair, WUSPBA Music Board Chair

Kylene Tanner, Band Registrar, Western United States Pipe Band Association

Andrew Lenz, Executive Secretary, Western United States Pipe Band Association

The board met in the Tucson Room and the MIAC met separately in the Sawtooth Room.

**Budget**

Daniel Schneider reviewed the income statement for ANAPBA over the years of 2007 to the current date, and presented an operating budget for the next two years (see exhibit 3).

**Election of officers and other voting**

1 Mr Davidson nominated Jeffrey Mann for chairman, Mr MacDonald second.

Mr Davidson nominated Daniel Schneider for Treasurer, Mr Keith second.

Mr Thompson called the question.

Mr Biggar asked for a white ballot. The vote was unanimously in favor for both offices.

Group worked out a budget plan.

- Travel
  - Graham suggested that, in the mid-term, we conduct meetings in SLC because it is the cheapest for ANAPBA.
  - Charlie suggested that the hosting association pick up more of the cost of conducting the meetings, like the meeting rooms and ANAPBA travel.

The group decided that no determination on the location for Summit X shall be made until research has been done on the cost of travel for the group.

2 Mr Thompson moved that the language of section 2.07—Membership Dues, be changed. He proposed:



Membership dues shall be paid annually by each association, with dues amount to be determined by the board of directors according to section 3.03.

Mr MacDonald amended the motion:

Membership dues shall be paid annually, with the dues amount to be determined by the board of directors according to section 3.03.

Mr Biggar called for a vote to accept the amended motion. The vote was unanimously in favor.

3 Mr Thompson moved that section 2.03—Additional Members be replaced as follows:

Any valid, recognized and operating piping and drumming association within North America may apply to become a member of the Alliance. New associations that apply for membership will be given a provisional period to demonstrate their compliance with the Mission Statement in Section 1.03 of the Policies and Procedures of ANAPBA. Applicants will be expected to establish the elements typically associated with an operating piping and drumming association, e.g. an Executive Committee, a Music Board, written by-laws and contest rules. An adjudicators' certification program must be in place in order to move toward reciprocity of judging panels. During the provisional application period, the new association will be responsible for ANAPBA dues, and must be in good standing when the application is evaluated for final acceptance at the next meeting of the ANAPBA Board. The Board of Directors may extend the application period if necessary to allow the new association time to come into compliance with the Mission Statement.

Mr Thompson moved to amend the motion that section 2.03—Additional Members be replaced:

Any valid, recognized and operating piping and drumming association within North America may apply to become a member of the Alliance. New associations that apply for membership will be given a provisional period to demonstrate their compliance with the Mission Statement in Section 1.03 of the Policies and Procedures of ANAPBA. Applicants will be expected to establish the elements typically associated with an operating piping and drumming association, as determined by the Board of Directors, such as an Executive Committee, a Music Board, written by-laws and contest rules. An adjudicators' certification program must be in place in order to move toward reciprocity of judging panels. During the provisional application period, the new association will be responsible for ANAPBA dues. The application will be evaluated for final acceptance at the next summit meeting or as determined by the Board of Directors. The Board of Directors may extend the application period if necessary to allow the new association time to come into compliance with the Mission Statement.

Mr Mann seconded. The vote to replace section 2.03, as amended, was unanimously in favor (See Exhibit 2).

## **Board recommendations**

### **Roster reciprocity**

The board discussed a policy to put in place to allow each association to determine, within limits, members that belong to one association from another. Their recommendation is as follows: that ANAPBA establish a means of collecting roster information from each member association for the purpose of determining the eligibility of a person or band to legally compete in a contest, and their membership status in their home association. The board will decide how to implement this policy. Some ideas have been to provide links to each association's website that will contain member lists, or by using a document repository. The minimum amount of information will be determined by the board based on legal requirements regarding personal privacy.

### **Strategic plan**

Executive committee will develop a five-year plan to address needs related to:

- Budget
- Communication
- Policies and procedures
- 501(c)(3)
- Roster reciprocity
- ANAPBA library
- History of piping and drumming in North America
- Each association to collect a biography of each of their bands, which will be linked to ANAPBA

Collectively, each president should go back to their association and think about how ANAPBA might evolve.

The MIAC reconvened with the board.

### **MIAC report and recommendations (See MIAC Recommendations for additional detail)**

Mr Biggar turned the floor over to Mr Mason.

### **ANAPBA Virtual Championship Solo Championship**

Purpose is to develop a mechanism to test the grade-level assessment of competitors continent-wide.

Ask top two competitors in piping and drumming from the different grades in each association to submit videos by December 30<sup>th</sup> of this year. Each association will provide adjudicators, who will take time to judge events. Total time for a judge is estimated to be 3.5—6.5 hours. The adjudicators should collaborate on the results for each event so that they can come up with a common contest prize list.

Events: 6 piping (MSR and piobaireachd for grades 1-3), 4 drumming (MSR for each grades 1-3 and Amateur Grade 1 Tenor).

This is the basic structure that the music committee has submitted. The board voted unanimously in favor of this recommendation.

### **Band grading/ RSPBA Communication**

North America grading standards should conform to world-wide standards. The standard is RSPBA's standard, and ANAPBA needs to request the standards of grade 1 through 4 to be used in North America, be it video or other documentation. The associations would use this information to help grade the bands within their own association. The music committee is asking that Mr Mann send a letter to the RSPBA requesting the information.

If the RSPBA does not have documented standards, the committee recommends that ANAPBA create the standards.

The board voted in favor unanimously initiative.

### **Template for championship rules**

[See exhibit 4]

The board voted unanimously in favor of the changes to this document.

### **Rosters interchange for RSPBA**

Beginning in 2012, the music committee recommends that the RSPBA requests roster information from a band's association, not directly from the band.

The board voted unanimously in favor of this recommendation.

### **Board recommendations**

A summary of the board recommendations are as follows:

- 1 Bylaws changes—passed
- 2 Roster reciprocity—passed
- 3 Strategic plan—passed

### **Closing**

Messrs Biggar and Mann gave a few closing remarks, thanked everyone for attending and let everyone express how they felt about the summit.

The meeting adjourned at 12:05 p.m.



ANAPBA SUMMIT MEETING

February 18 – 20, 2011

MUSIC INITIATIVES ADVISORY COMMITTEE SUMMARY

At the request of the Presidents of several of the affiliated Associations, the ANAPBA Music Initiatives Advisory Committee (MIAC) examined a number of topics at the ANAPBA Summit meeting held in Salt Lake City the weekend of February 18-20, 2011. The following is a summary of those topics discussed and the MIAC's recommendations concerning these.

The MIAC reaffirmed the previous decision that the MIAC would make recommendations regarding Grades 1 -3 bands and solos, but would leave it to the local Associations to deal with issues regarding the lower grades. The MIAC would make suggestions for these lower grades based on what the Associations are doing continent wide and encourage the Associations to adopt these guidelines local issues permitting.

The distinction between "recommend" and "encourage" is important. The MIAC has reviewed the requirements of the higher grades and the recommendations are based on widely accepted and expected musical practices at these higher levels. If not already done, these recommendations should be implemented as soon as possible. The guidelines outlined in this document for the lower grades are meant both to recognize the accepted musical practices and to recognize the greater challenges to implementation at these lower grades, which challenges are best handled locally. We encourage the Associations to adopt these practices, but recognize that it may take 3 to 5 years to actually implement them.

**I. Minimum numbers for pipe band contests at all levels.**

- The MIAC recommends the following minimum numbers continent wide for **Grades 1 and 2: 8 pipers, 3 snares, 1 bass, 1 tenor.** For **Grade 3: 6 pipers, 2 snares, 1 bass, 1 tenor.** This represents a change in Grade 1 and Grade 2, which previously was 6, pipers, 2 snares, 1 bass, and 1 tenor. This recommended change reflects the reality of larger pipe and drum corps at the Grade 1 and Grade 2 levels.
- At the summit meeting in Vancouver in 2004 the MIAC recommended that tenor be added to the minimum number requirement for Grade 4. To date not all Associations have adopted this and the MIAC recognizes that this is in part due to a lack of tenor drummers at this level. However, recognizing the reality of the increasing importance of tenor drumming in pipe band contests at all levels, the MIAC encourages all of the Associations to adopt the following minimum numbers with a goal of 50% of these lower grade bands meeting these standards over the next 5 years . Grade 4: **6 pipers, 2 snares, 1 bass, 1 tenor.** Grade 5: **5 pipers, 2 snares, 1**



bass, 1 tenor. The MIAC also recommends that Associations consider clinics and other forms of musical education specifically to help increase the numbers of available tenor drummers especially at the lower levels.

## II. Musical Requirements

- The MIAC reaffirmed the recommendations regarding all musical requirements made at the 2000 ANAPBA Summit with modifications added in 2003 and 2004 as well as a couple of 2011 modifications as noted below. The 2011 MIAC emphasized that for the most part all Associations have adopted these recommendations and there is greater uniformity in both band and solo musical requirements continent wide as a result.
- The MIAC reaffirms the requirement that Grade 1 bands submit 2 medleys at games that offer only the medley event for Grade 1, with a draw to select the medley to be played. However, in the case of games that offer both the MSR and the Medley event the band should submit 2 MSR's for the draw, but only 1 medley.
- The title "Quick March Medley" (QMM) be replaced with Quick March Set. This eliminates the confusion that sometimes exists between the Timed Medley event and the Quick March event. This name change is significant in that it emphasizes the march-only nature of this event, with no implication that changes in time signature are required or encouraged.
- The MIAC again emphasizes that the Associations treat Grade 4 piping and drumming solos as they see fit. However, the MIAC encourages that the March event in both piping and drumming consist of a 4-parted 2/4 march with the goal that this be implemented in the next 3 to 5 years.
- The tenor drumming grades should consist of Professional, Amateur Grade 1, and Novice. Further, if appropriate, Associations may subdivide Amateur Grade 1 and Novice into 3 or 4 grades.

The MIAC is in the process of updating spreadsheets that summarize the ANAPBA recommended band and solo requirements as well as the current requirements for all of the ANAPBA affiliated Associations. These will be distributed when done.

## III. Adjudication

A review of all Associations adjudication requirements show that there is continent-wide movement towards full implementation of the 2003 ANAPBA recommendations.

The MIAC recommends that under the "Adjudication Continuing Education" requirement adopted in 2003 the wording be changed to the following:

**“ At least one documented or accredited.....continuing education experience every two years”.**

The phrase **“continuing education experience”** will be asterisked and defined as follows. **“Continuing education experiences shall be those activities that advance and deepen knowledge and skills in the art, in adjudication practices, and in adjudication processes”.**

The MIAC felt that limiting continuing education to continuing education **courses** (current wording) was far too narrow a definition of “continuing education” and in many ways has a negative connotation. This wording change acknowledges that many activities in piping and drumming do in fact advance and deepen an adjudicator’s knowledge and skill. Examples could include, but are not limited to conducting workshops and seminars, preparing for signature competitions (the Gold and Silver Medals, Winter Storm, for example), enhancing repertoire via self-study or through a mentor, mentoring by a senior adjudicator, changing the process of adjudication (by developing a better adjudication sheet, for example). Expanding the definition has the additional benefit of encouraging such activities. To be tracked an adjudicator would be required to submit documentation of the activity to the Association Music Board Chair.

The MIAC recommends that [anapba.org](http://anapba.org) devotes a page or link to a page where judges from each association may post and update their approved continuing education experiences.

#### **IV. Adoption of Best Practices from the contest rules developed for the Las Vegas Invitational**

The contest rules for the Las Vegas Invitational were developed over an 8 month period in 2010 by a Music Board comprised of members from a number of ANAPBA affiliated Associations. This document developed a set of rules that were to be used for a pipe band contest which was to include pipe bands from every ANAPBA Association. These rules recognized the needs and differences of the Associations and the Music Board reached common agreement on many of these. Also, the contest rules broke new ground on many important aspects of pipe band contests including the presentation of events, a new event for Grade 1 bands, the qualifications of adjudicators, and the make-up of adjudication panels. It is very important to note that the Music Board that developed these rules sought and received input from every Grade 1 and Grade 2 band in North America. The MIAC modified the wording of this document to create a template for pipe band contests that could be conducted by any ANAPBA Association and this template will be available on the ANAPBA website.

#### **V. Solo Grading**

The consistency of solo grading from Association to Association has been a long-standing issue. The MIAC undertook as a goal a method to develop a continent-wide standard for solo grading. First, after reviewing examples of different score sheets the MIAC determined that while not consistent, all Associations are making an attempt to evaluate whether the grades assigned to soloists are appropriate. The MIAC is considering adopting a standard for every Association to use and is reviewing the wording used on the WUSPBA score sheets as a possible standard. That wording is as follows:

**COMPETITOR'S PERFORMANCE LEVEL (Adjudicator shall check one)**

***Based upon this performance:***

\_\_\_ Level 5: The competitor has demonstrated proficiency above that generally recognized for this grade level.

\_\_\_ Level 4: The competitor has demonstrated proficiency likely to be in the upper quartile of this grade level.

\_\_\_ Level 3: The competitor has demonstrated proficiency generally recognized to be at this grade level.

\_\_\_ Level 2: The competitor has demonstrated proficiency likely to be in the lower quartile of this grade level.

\_\_\_ Level 1: The competitor has demonstrated proficiency below that generally recognized for this grade level.

The MIAC will make a decision on this or similar wording once members have received feedback from the Associations.

Second, the MIAC recommends a new project to develop a continent-wide standard of performance: a "virtual contest" conducted via the internet. ANAPBA would coordinate this contest and ask the aggregate solo winners and runners-up from every Association in each of the following solo categories to participate. There would be 6 piping events (MSR and Piobaireachd: Grades 1 through 3) and 4 drumming events (MSR Grades 1 through 3 and Amateur Grade 1 Tenor). Each competitor would provide a video of their performance. Each event would be a 20 performance contest and each event would be adjudicated by a 4 member panel. These panels would consist of one adjudicator from each of 4 different Associations and these adjudicators would be provided by each Association. The adjudicators would view the videos of the contestants in a way consistent with any contest: they would set aside a block of time to adjudicate the contestants from start to finish. The MIAC estimates that performances could last anywhere from 2.5 hours (Grade 2 and 3 snare) to 5 hours (Grade 1 Piobaireachd). Times for piping events include tune-up so actual times would probably be less. In addition to reviewing the videos the MIAC estimates another 10 minutes for an adjudicator to write a summary sheet and another hour to do a consultation with his/her fellow adjudicators. That consultation would be to determine the first 6 places in each contest.

Potential competitors would have incentive to participate as this would be an opportunity for their work to be adjudicated by adjudicators from 4 different Associations. Each competitor would receive the 4 adjudicator's sheets. Also, they would have the opportunity to participate in a continent-wide contest against their peers. The only expense involved is what it would cost each individual to make a video of their best performance. Further, if sponsors can be found, prizes could be awarded for the 1<sup>st</sup> 6 places. Lastly, results of the first 6 placings for each would be posted on the ANAPBA website.

Each Association would also benefit. The contestants are those at the top of their grade in their respective Associations. In order to determine consistency of grading across Associations the adjudicators would be asked to assess the appropriateness of grade for each competitor in a manner similar to if not identical with the WUSPBA wording. Each adjudicator would fill out a separate sheet with this data. This information would be provided to the Music Board Chairs of each Association and would aid in assessing whether Associations are grading competitors appropriately. Also, this information would then be used to develop the continent-wide standard. Assuming that they are at the appropriate grade level copies of videos of the top 6 competitors in each event would be provided to all of the Music Boards/Grading Committees of each Association and would then serve as a sound standard for that Grade across North America.

Members of the MIAC are familiar with a contest similar to what is proposed here. Jori Chisholm put this together and the MIAC recommends that he be contacted first to see if this is something that he would be willing to spearhead. The MIAC also recommends that each adjudicator that participates be reimbursed \$100 for their time. The MIAC further proposes that this cost be assumed by each Association, approximately \$400 per Association, which is a comparatively low cost for what each Association will gain from this contest. No other costs are known at this time.

#### **VI. Band Grading/RSPBA Communication**

The MIAC undertook as a goal a method to develop a world standard for North American pipe bands that would have the added benefit of improving North American pipe bands' relationships with the RSPBA. The MIAC proposes that the President of ANAPBA formally approach the President of the RSPBA via letter. In this letter the MIAC recommends, first, that ANAPBA acknowledge that the world standard for pipe bands is that set by the RSPBA and, second, that ANAPBA request video/audio examples of that standard especially for Grades 2, 3, and 4 that ANAPBA could then distribute to the various Associations as generally accepted examples of these grades. These could then be used by the Associations to assess the appropriateness of their grading assignments.

If such audio/video examples are not available from the RSPBA, in this same letter the President of ANAPBA would then ask for permission to acquire these examples at ANAPBA's expense either at the World's contest in Glasgow or at 1 or 2 of the other majors. In the latter case the MIAC recommends that even though no permission to record is required we never-the-less be open with RSPBA about what we are doing and why we are doing it.

It is important to note in this regard that MIAC has no cost estimate for acquiring such a video/audio library and this will have to be pursued if RSPBA cannot or will not provide this data.

Lastly, the MIAC recommends that in this letter the President of ANAPBA request that RSPBA change their request form for 2012 to reflect requiring from each North American band participating in RSPBA sponsored events, a band roster validated by that band's Association along with a grading recommendation from that Association.



Finally, in summation this letter should emphasize that ANAPBA's proposed actions benefit RSPBA in that such a library of grade performances will allow ANAPBA Associations to better align with RSPBA standards. Also, if RSPBA does not have such a library we would provide it to them as well once we acquire it and this should also help them with their own grading issues. Further, changing their procedures will ensure that RSPBA receives an officially sanctioned roster that they can have confidence in. Lastly, all of these actions will further promote communication and cooperation between RSPBA and ANAPBA as well as the affiliated Associations and bands across the entire North American continent.

## Exhibit 1

1. The first part of the exhibit is a table with 5 columns and 1 row. The columns are labeled 'Year', 'Revenue', 'Expenses', 'Profit', and 'Growth Rate'. The row contains the values '2010', '\$100M', '\$80M', '\$20M', and '20%'.

Exhibit 1



Société des Cornemuses et tambours du Québec  
Quebec Piping and Drumming Society  
220 Guillem. Longueuil. Québec, J4G 1L1

Jeffrey M. Mann  
Chair,  
Alliance of North American Pipe Band Associations

February 07, 2011

Dear Jeffrey Mann,

In keeping with standards and common goals being established within the Alliance of North American Pipe Band Associations (ANAPBA), the Board of Directors of the Quebec Piping and Drumming Society (QPDS) request that the ANAPBA consider this document as the application within the ANAPBA membership for the QPDS.

The QPDS was first founded in 2008 to provide centralized piping and drumming competition services within Quebec, focusing first on gathering information on bands and then branching out on solo piping and drumming interests within the Quebec region.

This year the QPDS will also include in its plan, a focus on piping and drumming development, providing assistance and competition guidelines to the Montreal Highland games and also include the intent to help coordinate solo competitions within the Quebec region.

Our bilingual services will be able to reach out to the ever growing piping and drumming community in Quebec and assist where it can for developing quality highland music services and will help the regions to ensure standards are applied for competitions.

Our Current membership includes the following bands with further potential still to be realized:

Name	Location	Grade
The Black Watch (RHR) of Canada Pipes and Drums	Montreal	3
Elgin and District Pipes and Drums	Huntingdon	4
306 Wing, Air Force Pipes and Drums	Montreal	4
The Black Watch Association Pipes and	Montreal	5

Drums		
The 78 <sup>th</sup> Fraser Highlanders	Quebec City	5
The Black Watch Cadets	Montreal	Grade 5/Juvenile
Royal Canadian Mounted Police Pipes and Drums	Montreal	Not graded
Potential		
Montreal Pipes and Drums	Montreal	
Levis Pipes and Drums	Levis	
Solo competitors		

The QPDS Board of Directors includes the following:

President	Brian MacKenzie, Pipe Major, BW Assoc
Vice President	Cameron Stevens, Pipe Major, RHC
Treasurer	Sacha Mathew, Pipe Major, 306 Wing
Secretary	Julie Perron, Piper, BW Assoc
Regional Director	Alan Stairs, Pipe Major, 78 <sup>th</sup> Frasers
Regional Director	Wanda Goundrey, Pipe Major, Elgin
Regional Director	Nadine Beland, 78 <sup>th</sup> Frasers
Past President	Kirk Johnstone, President, MHG

Our immediate plan includes the following:

1. Completion of the QPDS build strategy and guidelines in conjunction with the Montreal Highland Games committee
2. Web services design and content
3. Constitution finalization and web posting

In keeping with the high standards that have been established within the Quebec, Canada and North American highland traditions, we at the QPDS are anticipating a favorable reply from the ANAPBA and it's board of Directors in agreeing to the inclusion of the QPDS within the alliance.

Kindest regards,

Brian MacKenzie  
President, QPDS

Info – Board of Directors, QPDS

Info – Kirk Johnstone, President, Montreal Highland Games Committee



## Exhibit 2

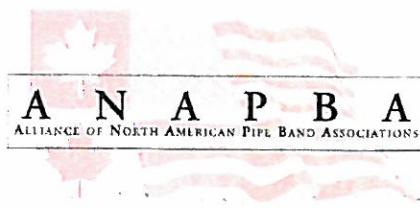


Exhibit 2

## Policies and Procedures Manual

### Index Policies and Procedures Alliance of North American Pipe Band Associations

- 1.0 General
- 2.0 Membership
- 3.0 Meetings
- 4.0 Directors
- 5.0 Committees
- 6.0 Officers
- 7.0 Miscellaneous
- 8.0 Amendments

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 1-General**

**Section 1.01-Organizational Name**

The name of the organization shall be the “Alliance of North American Pipe Band Associations” (ANAPBA) or THE ALLIANCE

**Section 1.02-History**

On October 15, 1999 a meeting of the 10 pipe band associations in North America was held in order to share communications and to discuss issues of commonalty. The end result was the formation of the Alliance of North American Pipe Band Associations (ANAPBA or THE ALLIANCE).

**Section 1.03-Mission Statement**

The mission is to advance the development and quality of pipers, drummers, and pipe bands across North America through:

- Fostering a culture of cooperation among member associations
- Communication and sharing of information
- Providing a forum for the study and discussion of issues
- Making and receiving recommendations from member associations, regarding Education, Adjudication, Administration, Communication, Competition and other related issues

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 1.04-Philosophy of ANAPBA**

The original founders of the Alliance of North American Pipe Band Associations set out on October 15, 1999 in Salt Lake City, Utah to create a forum for communication among the 10 pipe band associations in North America. This forum was intended to share information, to disseminate ideas and concerns that were of mutual interest. It was to be a “Think Tank” of sorts whereby ideas and discussion could render meaningful recommendations to one or more of the associations. The Alliance was never intended to be an umbrella organization for the 10 pipe band associations and would never hold any power or authority that could be used to mandate or require any type of legislation. Rather, The Alliance could and does make recommendations from time to time as seems necessary rendered by the 10 Associations.

The philosophy of The Alliance is not that it is run by a corporation, but The Alliance IS the personification of the thoughts, ideas, and consensus of the 10 Associations. In other words, The Alliance cannot exist without the consensus of its council.

## **Alliance of North American Pipe Band Associations Policies & Procedures**

### **Section 2.0-Membership**

#### **Section 2.01-Membership**

Membership in the Alliance is restricted to valid and operating piping and drumming Associations officially recognized by the Board of Directors and that are responsible for rules pertaining to competitions.

#### **Section 2.02-Founding Members**

Initial participants in the Alliance were the following Associations and deemed to be the major and officially recognized associations in North America:

- Alberta Society of Pipers and Drummers
- Atlantic Canada Pipe Band Association
- British Columbia Pipers' Association
- Eastern United States Pipe Band Association
- Midwest Pipe Band Association
- Pipers' & Pipe Band Society of Ontario
- Prairie Pipe Band Association of Manitoba
- Saskatchewan Pipe Band Association
- Southern United States Pipe Band Association
- Western United States Pipe Band Association

#### **Section 2.03-Additional Members**

Any valid, recognized and operating piping and drumming association within North America may apply to become a member of the Alliance. New associations that apply for membership will be given a provisional period to demonstrate their compliance with the Mission Statement in Section 1.03 of the Policies and Procedures of ANAPBA. Applicants will be expected to establish the elements typically associated with an operating piping and drumming association, as determined by the Board of Directors, such as an Executive Committee, a Music Board, written by-laws and contest rules. An adjudicators' certification program must be in place in order to move toward reciprocity of judging panels. During the provisional application period, the new association will be responsible for ANAPBA dues. The application will be evaluated for final acceptance at the next summit meeting or as determined by the Board of Directors. The Board of Directors may extend the application period if necessary to allow the new association time to come into compliance with the Mission Statement.



**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 2.04-Members of Member Associations**

Any member of a member association may attend any meeting of the Alliance as a spectator only. Such individual(s) shall not participate in the affairs of the meeting, unless specifically requested to do so by the Chair.

**Section 2.05-Resignation of a Member Association**

Any member association may resign/withdraw from the Alliance at any time, upon thirty (30) days written notice to the Secretary.

**Section 2.06-Membership Certificates**

There shall be no Certificates of membership in the Alliance.

**Section 2.07-Membership Dues**

Membership Dues shall be paid annually, with the dues amount to be determined by the board of directors according to 3.03.

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 3.00-Meetings**

**Section 3.01 – Place of Meetings**

All meetings of Member Associations or Board of Directors meetings shall be at such place, date and time as designated by the unanimous agreement of the Board of Directors from time to time.

**Section 3.02 – Annual Meetings**

An annual meeting of Member Associations shall be held at least once each calendar year at such place, on such date and at such time, as designated by the unanimous agreement of the Board of Directors.

**Section 3.03 – Voting on Monetary Matters**

Each Member Association shall be allowed one (1) vote per issue. On all Monetary Matters, approval shall be determined by majority vote of Directors. A majority of votes shall be calculated as Fifty Percent (50 %) plus One (1) of those votes of Directors, represented in person or by proxy.

**Section 3.04 – Proxies**

Voting by written proxy shall be allowed.

**Section 3.05-Items of Business**

All Directors shall be notified not less than thirty (30) days in advance of any meeting of all items of business to be brought before such meeting.

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 4.00-Directors**

**Section 4.01-Number of Directors**

The number of Directors shall be equal to the number of Member Associations plus one. Jeffrey M. Mann of Bountiful, Davis County, Utah shall be a Director until such appointment is revoked by the Member Associations.

**Section 4.02-Appointment of Directors**

The Directors shall be the Presidents or the presidential designee of the Member Associations plus Jeffrey M. Mann.

**Section 4.03-Directors Responsibilities**

The affairs of the Alliance shall be managed and directed by the Board of Directors.

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 5.00-Committees**

**Section 5.01-Music Initiatives Advisory Committee**

There shall be a Music Initiatives Advisory (MIA) Committee which shall consist of the Chairs of the music board or representative from each of the Member Associations. The function of the MIA Committee is to make recommendations to the Board of Directors regarding issues concerning music, grading and adjudication of mutual interest to the Member Associations.

**Section 5.02 Chair of the MIA Committee**

The MIA Committee shall nominate a chair at the annual meeting of Member Associations for the following year at the approval by the Board of Directors.

**Section 5.03-Other Committees**

The Board of Directors may also appoint such other committees as the Board may determine which shall have such duties as prescribed by the Board.



**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 6.00-Officers**

**Section 6.01-Appointment of officers**

All officers shall be appointed by the Board of Directors, from time to time, as the Board considers necessary.

**Section 6.02 Officers**

The officers may consist of:

Chair

Vice Chair

Secretary/Treasurer

**Section 6.03 Appointment of Officers**

The Officers shall be designated by the Directors at the annual meeting of Member Associations

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 7.00-Miscellaneous**

**Section 7.01 – Records**

The records of matters of administration shall be open to inspection, during regular business hours, to any Member Association or Director, upon a minimum of five (5) business days written request.

**Section 7.02 – Checks, Drafts and Orders of Payment**

All checks, drafts or other orders for payment of money, notes or other evidences of indebtedness, issued in the name of or payable to the Alliance, shall be signed or endorsed by the Treasurer and/or such person or persons and in such manner as, from time to time, shall be determined by resolution of the Board of Directors.

**Section 7.03 – Contracts**

All Contracts or other Instruments in the name of and on behalf of the Alliance, shall be executed by such Officer, agent or agents, of the Alliance, as the Board of Directors shall direct from time to time. No Director(s), Officer(s), agent(s), or other individual(s) shall have power or authority to bind the Alliance by any contract or engagement, or to pledge its credit to render it liable for any purpose or to any amount, unless so authorized by the Board of Directors.

**Alliance of North American Pipe Band Associations  
Policies & Procedures**

**Section 8.00-Amendments**

**Section – 8.01- Amendments to Policies**

New policies may be adopted or existing policies may be amended or repealed by majority vote of the Board of Directors, as provided herein.

### Exhibit 3

## Income Statement, January 20, 2007–December 31, 2010

### Revenue

	Revenue from dues	\$1,700.00
	Other credits	\$642.44
	<b>Gross revenue</b>	<b>\$2,342.44</b>

### Expenses

	AGM	\$3,414.73
	Web hosting	\$346.95
	Communication	\$130.18
	Printing	\$296.44
	Administrative, including transaction and financial expenses	\$28.00
	<b>Total expenses</b>	<b>\$4,216.30</b>
	<b>Net income</b>	<b>(\$1,873.86)</b>

Cash as of January 22, 2007 \$2,427.53

Cash as of December 31, 2010 \$553.67



## Proposed 2011 Operating Budget

	2007	2011
Financial Statements in U.S. Dollars	w/bi-annual meeting	
<b>Revenue</b>		
10 Associations at \$250 USD	\$ 2,500.00	\$ 2,500.00
<b>Expenses</b>		
Communication	\$ 750.00	\$ 200.00
RSPBA Showcase		
Webmaster	\$ 100.00	
Educational Development		
Walt Disney World Event		
Chair Discretionary Funds	\$ 500.00	
ANAPBA Summit IX, Summit VIII for 2006	\$ 600.00	\$ 1,250.00
Travel		\$ 500.00
Administration	\$ 100.00	\$ 300.00
Website Domain	\$ 100.00	\$ 100.00
501(c)(3) Advance Ruling	\$ 350.00	
<b>Total</b>	<b>\$ 2,500.00</b>	<b>\$ 2,350.00</b>
<b>Income</b>	<b>\$ -</b>	<b>\$ 150.00</b>

**Exhibit 4**



Exhibit 4

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# Contest Rules

## Alliance of North American Pipe Band Associations Las Vegas Invitational Championships

April 15, 16, 17, 2011

### Written by the LVIC Music Board

Robert Mason	Chair, Executive Director
Marnie Wilson	Administrative Manager
Paula Glendinning	Administrative Director
Robert MacNeil	Administrative Director
James Sim	Administrative Director
Robert Worrall	Administrative Director

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### PART I: BAND CONTEST RULES

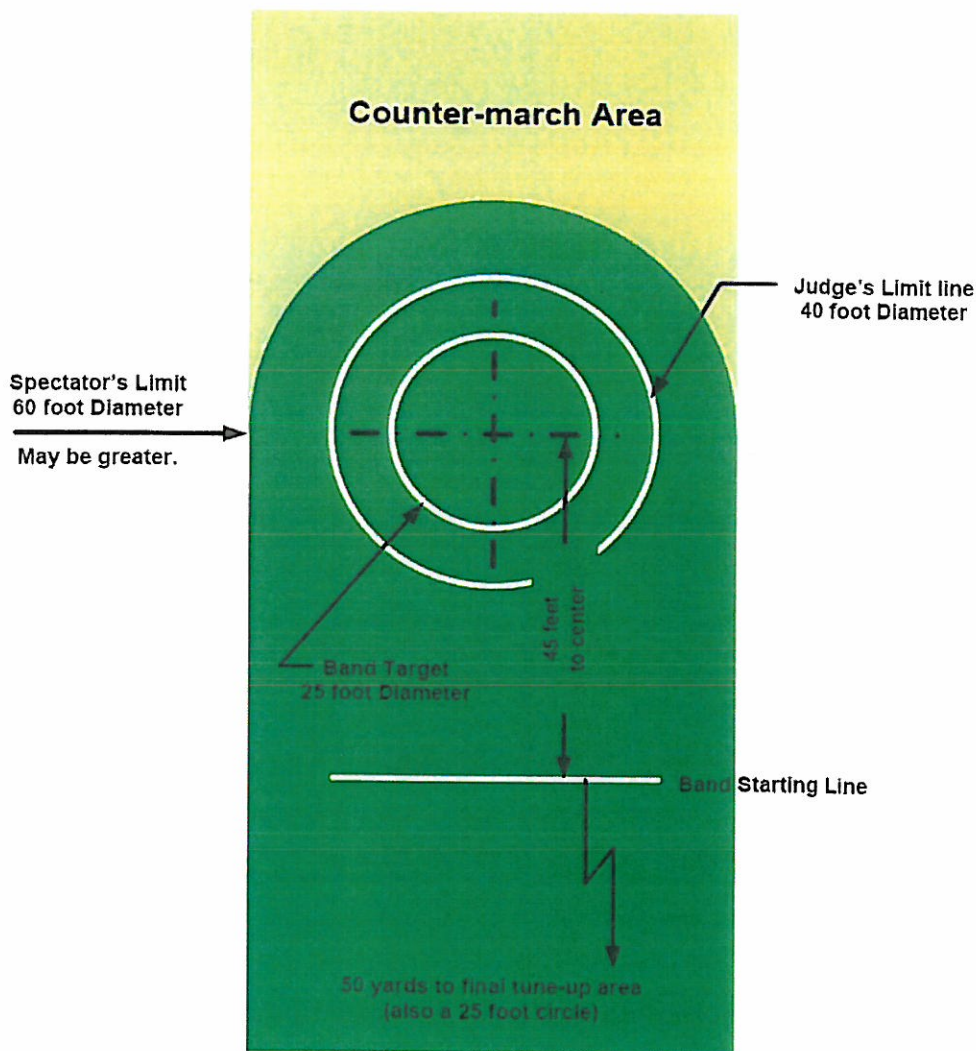
1. All North American bands must be members of an ANAPBA-affiliated piping/pipe band association to be eligible to participate in the Las Vegas Invitational Championships.
2. All bands that are invited to compete at the Las Vegas Invitational Championships must follow membership policies that are non-discriminatory based on race, color, national origin, religion, gender, or sexual orientation.
3. The Las Vegas Invitational Championships will be conducted under the following rules:
  - a) Order of Play:
    - i) The order of play shall be determined two weeks prior to the contest and each competing band shall be notified via e-mail what the order of play shall be for each event. The time and order of play will be posted online at the Games website and at the Games itself at the competition events headquarters. An official clock shall be on display to reflect the official time as well as to record the length of band events. These clocks shall be furnished and maintained by the Western United States Pipe Band Association (WUSPBA).

ii) Any band refusing or failing to play according to the draw may be disqualified.

b) Competition Areas:

i) The competition circle for the Grade 3 and Grade 4 contests will have the following dimensions: Band Circle – 25 feet diameter; Adjudicators Circle – 40 feet diameter; Spectators Barrier – 60 feet diameter. The starting line will be marked 45 feet from the center of the concentric circles. A Final Tuning Area shall be clearly designated and located approximately 150 feet from the band contest circle. The size of the Final Tuning Area will be at least 25 feet in diameter (diagram below).

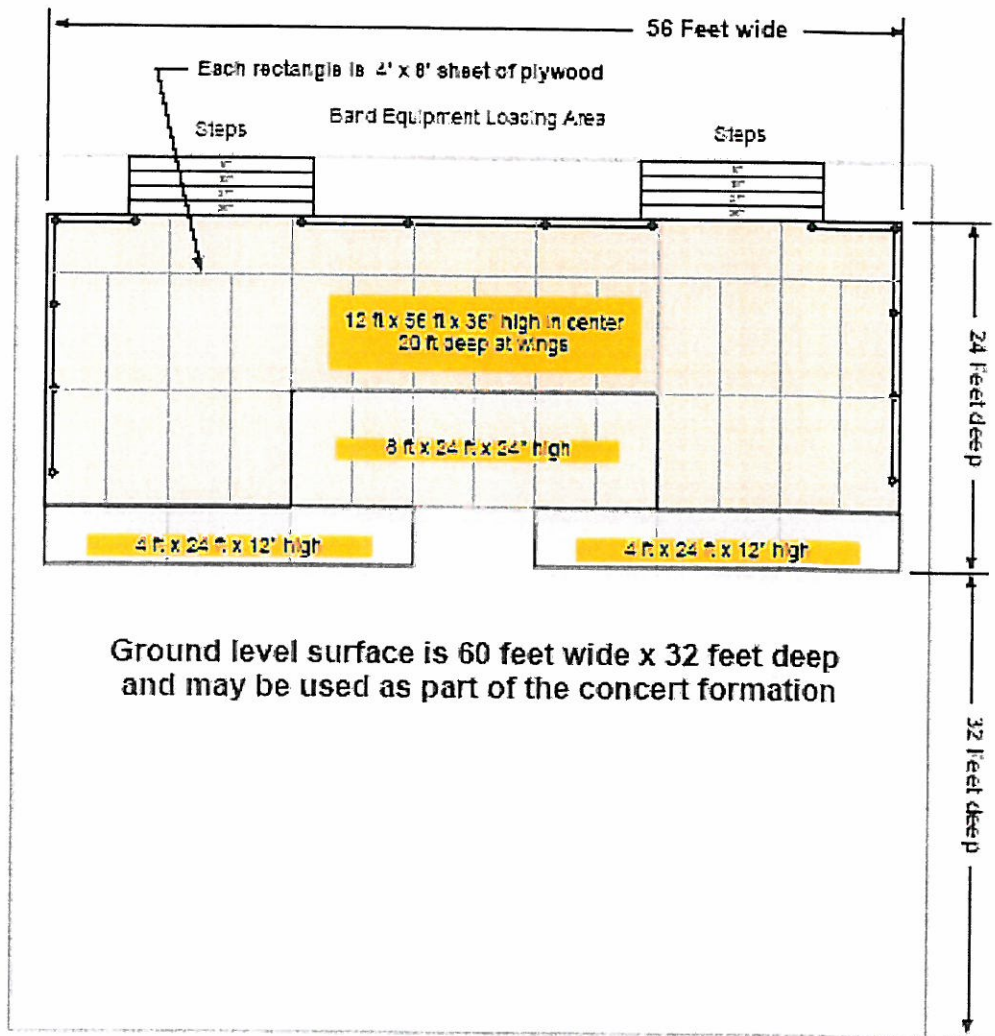
**Diagram 1: Grade 3 and 4 Competition Circle**





- ii) The Grade 1 and 2 performance stage shall be 56' wide and 24' deep, consisting of 3 levels of risers that are 12" higher than the next from the lowest to the highest riser. The riser arrangement from front to back is: one 4' x 24' riser on the right and left sides of the stage; one centered 8' x 24' riser; a U-shaped riser running along the back of the stage and 20' deep along the sides (diagram below). The adjudicators will be seated at tables not closer than 15' from the band.

**Diagram 2: Grade 1 and 2 Performance Stage Layout and Dimensions**



c) Sets:

All tunes in the Set Contests will be performed on the Highland Bagpipe, the snare drum, tenor drum, and bass drum.

- i) Each Grade 1 band will submit two March, Strathspey & Reel (MSR) sets consisting of tunes that are all at least four (4) parts in length. One set will be chosen prior to

the performance and the band will perform that set on stage in concert formation. The set will commence with the standard three-beat rolls after the band is in concert formation.

- ii) Each Grade 2 band will submit two MSR sets consisting of tunes that are all at least four (4) parts in length. One set will be chosen prior to the performance and the band will perform that set in concert formation. The set will commence with the standard three-beat rolls after the band is in concert formation.
  - iii) Each Grade 3 band will submit one MSR set consisting of tunes that are all at least four (4) parts in length. The band will march into a competition circle commencing the set at the starting line with the standard three-beat rolls.
  - iv) Each Grade 4 band will submit a 2 minutes 45 seconds to 4 minutes 30 seconds Quick March Set. Tunes will be standard quick marches of any time signature(s). All tunes are the band's choice, but must be different from those played in the timed medley. The band will march into a competition circle, commencing the set at the starting line with the standard three-beat rolls. Failure to meet both the minimum and maximum time requirements will result in a band's disqualification.
- d) Timed Medleys:

All tunes in the Timed Medley Contests will be performed on the Highland Bagpipe, the snare drum, tenor drum, and bass drum. Failure to meet the minimum and maximum time requirements will result in a band's disqualification.

- i) Each Grade 1 band will submit a 5 to 7 minute medley consisting of tunes of the band's choice. The band will perform the medley in concert formation, and the performance will commence at the Pipe Major's signal once the band is onstage and in formation.
- ii) Each Grade 2 band will submit a 4 to 6 minute medley consisting of tunes of the band's choice. The band will perform the medley in concert formation, and the performance will commence at the Pipe Major's signal once the band is onstage and in formation.
- iii) Each Grade 3 band will submit a 3 to 5 minute medley consisting of tunes of the band's choice. The band will march into a competition circle, commencing the medley at the starting line with the standard three-beat rolls.
- iv) Each Grade 4 band will submit a 3 to 5 minute medley consisting of tunes of the band's choice, but these must be tunes other than those submitted for the Quick March Set. The band will march into a competition circle, commencing the medley at the starting line with the standard three-beat rolls.

e) Grade 1 Concert Event:

Grade 1 bands will perform a 12 to 15 minute Free Form Medley. This event will be performed on stage in a concert format and will commence once the band is positioned on stage. This event can be started in a manner of the band's choosing. Players may start and stop their instruments at any time and more than one time during the performance. Bands are free to construct the Free Form Medley for this special event in any manner the band considers musically pleasing while maintaining a predominantly Celtic Idiom. Bands may also incorporate instruments other than traditional pipes and drums, but such instruments can be played only by pipers and drummers registered with the band.

f) Grade 3 and 4 Leets and Timed Medley Final Event:

Grades 3 and 4 will have two Leets for each of their two events. The top 12 bands will be determined by the top 6 aggregate scores from each of the two Leet events. These top 12 bands in each grade will proceed to the Final Event in which they will perform the Timed Medley.

g) Timing:

- i) There will be 10 minutes maximum between the start of one performance and the beginning of the next performance in the Sets and Timed Medley events for all grades. There will be 25 minutes maximum from the start of one performance to the start of the next performance in the Grade I Concert Event. This time period includes the time required for one band to exit at the finish of their performance and the next band to set up on the concert stage ready to perform.
- ii) It is the responsibility of each competing band to be ready to play at their allotted time. The first band to compete will be advised at the draw as to the time it must be at the starting point in the contest arena; thereafter, it is the duty of each succeeding band to move forward as directed by the stewards. For the Sets and Timed Medleys, to reduce the gap between final tuning and competing to the lowest possible margin, there will be a five (5) minute MAXIMUM time period from the conclusion of one band's performance or from the posted time of play, whichever is later, to the appearance of the following band (in the same contest) at the starting position ready to play, or face disqualification.
- iii) In the event of a delay in the contest for any reason the Games stewards will inform the bands of the adjustment in times. It will be each band's responsibility to adjust their starting time accordingly and be ready to play at the adjusted time. In case of a gap caused by a band's inability to compete, there will be a 5-minute maximum time period from the conclusion of one band's performance or from the posted time of play, whichever is later, for the next band in the order of play to be ready to play.
- iv) The officials shall mark off final tuning areas in the closest possible proximity to the contest arenas, and bands should move forward to these areas upon request. Stewards

may be provided as an aid to bands, but they carry no responsibility for the attendance of any band in the playing area. The final responsibility rests with each band to be at the starting point as and when required, and any band failing to do so and not complying with official instructions is subject to immediate disqualification.

h) Band Numbers:

Grade 1, 2 and 3 bands taking part in a pipe band contest shall comprise not less than ten (10) players: six (6) pipers, two (2) side drummers, one (1) bass drummer, and one (1) tenor drummer. Grade 4 bands taking part in a pipe band contest shall comprise not less than nine (9) players: six (6) pipers, two (2) side drummers, and one (1) bass drummer.

i) Dress:

All bands will wear a traditional highland dress uniform, or Celtic uniform designated by the Pipe Major.

j) Registration:

- i) Each competing band shall furnish to the Games Registrar at least 30 days prior to the commencement of Las Vegas Invitational Championships an official roster of the band's members. With the exception of registered instructors and dual musicians, a person may not be a registered member of more than one band anywhere in the world (i.e., no guest players). No transfers will be allowed after the registration period. The list must be signed by the Pipe Major or Band Manager and must show each individual's name, address, phone number and role in the band. The Games Registrar shall return to the Pipe Major or Band Manager a signed, validated copy of the list which must be carried by the Pipe Major or by his or her deputy at the contest and shall be available for inspection by the Invitational Championships representative(s).
- ii) No person shall be allowed to play with a band in the Las Vegas Invitational Championships who is not shown as a registered member on the roster validated by the Games Registrar for that band.
- iii) Registered Instructor Policy: Any ANAPBA affiliated band may register, for this competition, one piping instructor and/or one drumming instructor who are also registered with another, higher-graded band. Upon registering a player as instructor, a band shall provide documentation of the instructor's primary band membership and contact information for the instructor. Instructors of Grade 2 bands shall not be permitted to compete with the instructed band at this competition. Registered instructors of Grade 3 or Grade 4 bands may compete with the band, and may act as the band's pipe major or lead drummer. However, the instructor(s) shall not be permitted to make up the minimum number of pipers or drummers required for competition within the grade of the band registering the instructor(s) as such. A



player may register as an instructor for only one band per grade. The draw will not be changed in order to accommodate time conflicts for these playing instructors.

- iv) Dual Musicians: A musician may play one instrument (pipes, snare drum, tenor drum, bass drum) with one band and a different instrument with another band of a different grade, provided that he or she is registered on each band roster with the appropriate instruments. The draw will not be changed in order to accommodate time conflicts for dual musicians.

k) Band Grade:

Bands which are invited to compete at the Las Vegas Invitational Championships shall compete in the Grade in which they qualified during the previous competition season irrespective of their current Grade. Bands will not be allowed to play up for this contest.

l) Band Officials at Contest:

Only officials and competitors will be allowed inside the designated contest areas. Any information shall be obtained from the band's steward or Contest Committee representative.

m) Protests and Disputes:

- i) The Las Vegas Invitational Championships shall have a Contest Committee which shall have the power to deal with all complaints, disputes, and protests relating to the contest and shall ensure that the rules of the Games are fully complied with.
- ii) Protests: All complaints or protests should be made in writing and be lodged with the Contest Secretary before the distribution of prizes, accompanied by a deposit of \$5.00. Such deposit shall be returnable if the complaint or protest is upheld, but may be forfeited if the complaint or protest is found to be unwarranted. If a complaint or protest by a band is lodged against any other band on the grounds of substituted personnel or other registration irregularities the matter shall be dealt with by the Contest Committee, whose decision shall be binding on all parties concerned. Should the aggrieved party disagree with the findings of the Contest Committee, they shall have the right of appeal to the Executive Committee, whose decision shall be final. Pending the result of the appeal all parties concerned shall accept the findings of the Contest Committee.
- iii) The Contest Committee, on the day of the contest and before the distribution of prizes, being satisfied that a band has willfully violated any of the rules, shall have power to debar such band from the list, suspend the decision of the adjudicators and award the prizes to the respective bands next in order of merit. The Executive Committee shall have the power to act similarly after the contest if satisfied that a violation of the rules has taken place.

- iv) Any registered member who interferes with, threatens, or uses abusive language towards the adjudicators, officials, stewards or members of the Committee at any contest shall be subject to expulsion from the Games site as well as referral to the appropriate Association for possible suspension from that Association.

#### 4. Adjudication for the Las Vegas Invitational Championships

- a) All adjudicators invited to adjudicate at the Las Vegas Invitational Championships will be “Unattached”. By “Unattached” all of the following conditions apply. Adjudicators will not be active playing members of Grade 1 through Grade 4 bands, nor will they be regular instructors (i.e. an adjudicator who provides a trend of instructional sessions that would be considered to be the most significant influence on the musicality, technique, tone or ensemble of the band's resulting performances) for any band competing in the Las Vegas Invitational Championships. They will not be involved in the manufacture of instruments used by pipe bands. They will not adjudicate a pipe band that contains an immediate relative (i.e., an adjudicator's parents, siblings, children, spouse, or common law partner).
- b) All adjudicators will be accredited by their respective piping/pipe band associations to adjudicate at the highest levels and will be well recognized for their expertise, fairness, and unbiased opinions.
- c) Adjudication Panels:
  - i) For the Sets and Timed Medley contests, each adjudicating panel will consist of 3 piping adjudicators, 2 drumming adjudicators, and 2 ensemble adjudicators. One ensemble adjudicator will have a primarily piping background and one ensemble adjudicator will have a primarily drumming background.
  - ii) For the Grade 1 Concert Event, the adjudicating panel will consist of an odd number of adjudicators, with a minimum of 15 and a maximum of 23.
- d) Adjudicators' Duties:
  - i) The adjudication of the Sets and Timed Medleys will commence with the first beat of the attack or introduction and shall cease on the last note in the last tune in the set or timed medley being played.
  - ii) The adjudication of the Grade 1 Concert Event will commence with the start of the performance. As the start may very well be non-traditional, each adjudicator will be responsible for recognizing said start.
  - iii) Each adjudicator will be provided with score sheets suitably printed for the allocation of points and remarks. For the Grade 1 Concert Event, all adjudicators will use a common score sheet specifically designed for the event.

- iv) When adjudicating an event utilizing the competition circle, adjudicators will be in the open, but must not approach nearer than the adjudicator's circle.
- v) All adjudicators will be required to provide for each band's performance, a unique ranking as well as constructive criticism on the band's score sheet. The adjudicator shall assign a ranking of "1" to the band placing first in his/her decision, a ranking of "2" to the band placing second in his/her decision, etc.

e) Tally Committee:

The contest organizer shall form a Tally Committee whose responsibilities will be the verification of adjudicator's scores, and tabulation of the contest results. The Tally Committee should not contain any members of a band that has taken part in the Contest being tabulated. The Tally Committee should include a member of the Las Vegas Invitational Championships Executive Committee who can act as the ANAPBA Representative on the Tally Committee. This person or a designated representative shall supervise, check, and initial the completed summaries of the adjudicators' results.

f) Determination and communication of contest results:

- i) For the Sets and Timed Medley contests, to ensure Piping, Drumming and Ensemble weightings of 50%, 25% and 25% respectively, each band's rankings from all 7 adjudicators shall be added together plus the Average Piping Ranking. The Tally Committee shall use these totals to determine the overall rank of the bands from highest to lowest. The band with the lowest total based on these rankings shall place first in the event, the band with the second lowest total in the event shall place second, etc.
- ii) For the Grade 1 Concert Event, to ensure that it is equally weighted with each of the MSR and Timed Medley events, each band's rankings from all the adjudicators in the Concert Event shall be added together, the resulting value shall be divided by the number of adjudicators in the Concert event, and then multiplied by 8 to produce a Scaled Average Ranking. The Tally Committee shall use the Scaled Average Rankings to determine the overall rank of the bands from highest to lowest. The band with the lowest Scaled Average Ranking shall place first in the Concert event, the band with the second lowest Scaled Average Ranking shall place second in the Concert event, etc.
- iii) In the case of a tie in a Set or Timed Medley event in any grade, preference will be given in the following order:
  1. the lowest combined ensemble ranking,
  2. the lowest combined piping ranking,
  3. the band with the greater number of adjudicators placing them ahead of the other tied bands.
  4. If still tied, a conference of the adjudicators will break the tie for that event.

- iv) Participants for the Grade 3 and 4 Final Events will be determined by the aggregate sum of the event totals of the two Leet events. In each grade, the bands with the 6 lowest aggregated event totals in each Leet shall participate in the Final event. In the case of a tie, preference will be given to the MSR in Grade 3 and to the Quick March Set in Grade 4.
- v) In the case of a tie in the Grade 1 Concert Event, the tied band with the greater number of adjudicators placing them ahead of the other tied bands will win. If a tie still remains, a conference of adjudicators will determine the winner of the event.
- vi) Final Placings: The Tally Committee will determine the final placings for Grade 3 and 4 bands based on the event total in the Timed Medley Final Event offered for each Grade. For Grades 3 and 4, the band with the lowest event total will place first in the grade, the band with the second lowest event total will place second in the grade, etc. The Tally Committee will determine the final placings for Grade 2 bands based on the aggregate sum of event totals for the MSR and Timed Medley events in the grade. For Grade 2 bands, the band with the lowest aggregate sum of event totals will place first overall in the grade, the band with the second lowest aggregate sum of event totals will place second overall in the grade, etc. The Tally Committee will determine the final placings for Grade 1 bands based on the Scaled Average Ranking for the Concert event plus the aggregate sum of event totals for the MSR and Timed Medley events in the grade. For Grade 1 bands, the band with the lowest summed value will place first overall in the grade, the band with the second lowest summed value will place second overall in the grade, etc.
- vii) Band Prizes: Band prizes shall be awarded for the first five places in each grade as follows: For Grade 1, the overall placings. For Grade 2, the overall placings. For Grade 3, the placings in the Timed Medley Final. For Grade 4, the placings in the Timed Medley Final.
- viii) In case of a tie in the overall totals in Grades 1 and 2, preference will be given according to the placing in the MSR event.
- ix) Band Points Sheets: The original adjudicators' score sheets shall be given to the bands after the distribution of prizes. The duplicate sheets will remain with the WUSPBA.
- x) Summary Sheets: As soon after a contest as possible, the ANAPBA Representative shall compile a summary of the results and submit a copy to the sponsor for posting.

## PART II: CODE OF CONDUCT

This Code of Conduct document will form the guiding principles to establish benchmark standards of behavior for all band members and adjudicators who participate in the Las Vegas Invitational Championships. The Code of Conduct is intended to provide broad guidelines to govern the behavior of all players and adjudicators.

### ➤ BAND MEMBERS' CODE OF CONDUCT

All band members will be expected to behave in a courteous and respectful manner towards their peers, adjudicators, Games organizers, members of affiliated associations, other competitors, and the public.

Offenses may include, but are not limited to, such actions as public insult, infractions of rules and regulations, property damage, physical assault, and any other behavior generally deemed to be inappropriate and unacceptable.

**Responsibility:** All band members shall be responsible for their own behavior and actions, whether individually or collectively incurred. In cases where offending behavior of band members can be shown to result from a corporate or collective nature, sanctions shall be directed towards the band as a whole. Failure to adhere to this code of conduct may result in disciplinary actions from the LVIC Organizers including exclusion from further participation in the Games as well as possible disciplinary actions from the appropriate association(s).

### ➤ ADJUDICATORS' CODE OF CONDUCT

The quality, objectivity, and impartiality of adjudicators are crucial to the success of the competitive system and to the reputation of the Las Vegas Invitational Championships. When any accredited adjudicator accepts a position on the LVIC judging panel, that individual accepts the responsibility of such membership. The adjudicator has serious responsibilities to the competitors, to event organizers, and to fellow adjudicators and it is expected that the highest standards of knowledge, of character, and of behavior will be upheld.

Adjudicators must, as far as humanly possible, attempt impartiality on both a personal and musical level, and focus on the performance of the moment so that all competitors receive a fair assessment, relative only to the competition of the day.

Adjudicators must be reliable, prompt, and appropriately equipped to fulfill their duties. They must be attired in proper Highland Dress (subject to climatic and weather conditions).

Adjudicators must actively seek to familiarize themselves with the rules of the LVIC and to apply those rules with good judgment. All required procedures for marking, placing, and assessing competitors' performance should be strictly observed. Adjudicators must not release results prior to formal prize-giving.

Finally, Adjudicators shall not publicly make statements, or engage in any conduct that causes insult, disrespect, or intimidation to any other adjudicator, competitor, Games organizer or official, or any other member of the public.



### **PART III: MASSED BANDS**

Performance at Massed Bands at the end of each of the three contest days is mandatory for all competing bands at the Las Vegas Invitational Championships. Unless there are extenuating circumstances all band members are expected to perform with their respective bands and all participants will be in proper highland dress. Bands must form up 10 minutes prior to the start of Massed Bands and no players will be allowed onto the field after the bands commence the March-In.

All bands will be expected to play the following tunes over the course of the weekend

When the Battle's O'er and Green Hills of Tyrol.  
Cornwaith Mill (No Awa' ta Bide Awa')  
Barren Rocks of Aden (2 parts)  
Highland Laddie (2 parts)  
Scotland the Brave (Piper's Delight)  
Bonnie Dundee  
Amazing Grace

The bands will be under the direction of the Senior Drum Major of the Games and to maintain unison playing of such a large group it will be necessary to follow the tempo the Drum Major sets as closely as possible.

All bands shall maintain proper conduct from the time they take the field for Massed Bands until they leave the field. Military deportment while at attention and at ease is particularly important. Any behavior detrimental to the pageantry of Massed Bands could result in sanctions against the offending individuals or bands including expulsion from the Games and possible loss of travel money. Alcohol on the field is expressly prohibited.