

Bands of America Official Procedures and Adjudication Handbook



© 2015 Bands of America (a program of Music for All, Inc.)

Any use or reproduction of this book in any form for any events other than those sponsored by Bands of America/Music for All without the written consent of Music for All, Inc. is strictly prohibited.



Dear Directors,

We are happy to share with you the 2015 update to the Bands of America *Official Procedures and Adjudication Handbook*. The most substantive changes are listed below, but as always, we strongly encourage all participating directors to read the document in its entirety. It is important to become familiar with procedural clarifications prior to your performance.

The most significant changes for 2015 include:

- Classification numbers have been changed for 2015 (1.03)
- Bands will be allowed shorter minimum performer times at shows prior to October 1 (18.05)
- Allowing an adult to operate a soundboard does not grant permission for them to “contribute directly to the music or visual program.” The triggering of sound effects, lighting effects, voiceovers and the like is only permissible by a student performer. (20.05)
- Staging (props, backdrops screens, or similar objects) built and/or used shall be limited to a maximum total height of twelve feet, including wheels, platforms, safety railings, other equipment, or other props placed upon the staging. Soft props, which use air to create an effect, (i.e. streamers, fabric, inflatables, or similar material) are permitted up to a height of twenty-five feet. Materials such as wood, metal, plastic, PVC pipe, aluminum or other rigid properties that might be used as a support are not permitted above the twelve feet limit. (21.01)
- The following are not allowed in a performance or on the performance field:
 - Any equipment, object or material that may cause damage to the performance field, that presents a safety hazard, or that disrupts the scheduled flow of the contest
 - Pyrotechnics of any kind, including fire, fireworks, or the discharge of arms
 - Lights-out routines
 - Animals
 - Off-road mechanized vehicles (see 21.02)
 - Drones or any remote-controlled helicopter, aircraft or similar items
 - Applicable only to enclosed venues(domes):
 - Lighter-than-air or helium-filled balloons
 - Fog, smoke, or similar effect-generating equipmentEach enclosed venue has its own safety and operational limitations. Use of the foregoing may be permitted upon approval by the venue on a case-by-case, site-specific basis. (21.03)

Should you have any questions about the handbook or how its provisions may impact your performance at our events, please contact Music for All at 800.848.2263.

I want to wish you the very best of luck as you prepare for this upcoming season. Please feel free to contact me with any questions or concerns.

James P. Stephens, Jr.

Director of Advocacy and Educational Resources

Music for All

james.s@musicforall.org

TABLE OF CONTENTS

INTRODUCTION	1
Bands of America and Music for All	1
The Value of Competition.....	1
Questions? Call Us!	1
OFFICIAL PROCEDURES	2
PART ONE: BANDS OF AMERICA CHAMPIONSHIPS PROCEDURES	3
Section 1: Event Eligibility and School Enrollment.....	3
Section 2: Copyright Compliance Requirements	3
Section 3: Regional Championships – Preliminary Competition and Awards	4
Section 4: Regional Championships – Finals Competition and Awards	5
Section 5: Regional Championships – Application and Ticket Cooperative.....	5
Section 6: Super Regional Championships – Preliminary Competition and Awards	6
Section 7: Super Regional Championships – Finals Competition and Awards.....	7
Section 8: Super Regional Championships – Application and Ticket Cooperative	7
Section 9: Grand National Championships – Competition Format.....	8
Section 10: Grand National Championships – Preliminary Competition and Awards	8
Section 11: Grand National Championships – Semi-Finals Competition and Awards	8
Section 12: Grand National Championships – Finals Competition and Awards	9
Section 13: Grand National Championships – Application and Ticket Cooperative.....	10
PART TWO: OFFICIAL PERFORMANCE PROCEDURES	11
Section 14: Definitions	11
Section 15: Field Markings.....	11
Figure 1: Performance Field Diagram	12
Section 16: Pre-Performance Procedures – Check-In, Warm-Up.....	12
Section 17: On-Field Procedures	14
Section 18: Timing Regulations and Procedures	15
Section 19: Performance Regulations – Boundaries	16
Section 20: Performance Regulations – Use of Electronics.....	17
Section 21: Performance Regulations – Equipment Use	18
Section 22: Post-Performance Procedures	20
Section 23: General Conduct.....	20
INDEX (Official Procedures).....	22
ADJUDICATION HANDBOOK.....	24
Section 1: Criteria Reference	25
Section 2: Ratings for Regional, Super Regional, and National Championships	25
Section 3: Scoring	26
Section 4: Adjudication System.....	26
Section 5: Judging Policy for Absent Judges	28
Section 6: General Effect General Information	29
Section 7: Scoresheet Explanation – Music General Effect	29
Section 8: Scoresheet Explanation – Music Performance Individual	30
Section 9: Scoresheet Explanation – Music Performance Ensemble	31
Section 10: Scoresheet Explanation – Visual General Effect	32
Section 11: Scoresheet Explanation – Visual Performance Individual.....	33
Section 12: Scoresheet Explanation – Visual Performance Ensemble.....	33
Section 13: Conclusion	34
Appendix A: Sample Scoresheets and Criteria Reference	35
Appendix B: Adjudication Sheet License Agreement.....	47

INTRODUCTION

Bands of America and Music for All

Bands of America is a program of Music for All, Inc. Music for All's mission is to create, provide and expand positively life-changing experiences through music for all. Our vision is to be a catalyst to ensure that every child across America has access and opportunity to engage in active music making in his or her scholastic environment. Bands of America (BOA) programs and events exist to activate and advance our mission and vision.

The Value of Competition

"Live daringly, boldly, fearlessly. Taste the relish to be found in competition – in having put forth the best within you."

– Henry J. Kaiser (American industrialist and founder of Kaiser Aluminum, Kaiser Steel and the Kaiser Family Foundation)

Competition is woven into the very fabric of America and has helped to foster the development of the strongest nation on earth. Bands of America and Music for All believe that *competing* is a great *motivator* and provides amazing opportunities for learning life-lessons. The essence of competition is in the striving for performance excellence and being held accountable for learning. If the focus is on the learning, the competitive climate will be a source extremely valuable in life. On the other hand, the negativity associated with "winning at all costs" will be a detriment to personal growth. Winning is certainly a monumental benchmark, as is any measurement in the competitive arena. Performing your very best in competition is also a benchmark, as is competing with the very best programs. By choosing to participate in competition, individuals and groups have already "won" simply by being highly motivated.

The competitive arena provides a very precious opportunity to practice quality *sportsmanship* and sincere *appreciation* for the hard work of others. It also is the place where the very best models in our activity can be displayed and celebrated. All performers need models to demonstrate possibility at the highest levels of performance and artistry. Bands of America encourages all participants to stay for Finals showing appreciation for those models, and for Finalists to "break ranks" in order to congratulate each other for their successes. As all programs continue to improve through motivation, the competition strengthens everyone pushing us beyond what we believed to be our potential. Each and every band performance is a *gift* to us all and must be treasured. First place is fleeting, but the *learning* associated with the striving for excellence, the cooperative work ethic, and the appreciation of others is everlasting. Bands of America encourages participants, parents and friends to *celebrate* the high value of the competitive environment for its lessons and to become immersed in "positively life-changing experiences."

Even though we value competition for the purposes described above, a **Festival Rating Only** option is available for Bands that are interested in the educational input and personal evaluation, but not the competitive aspect of a Bands of America event.

Questions? Call us!

Any problems that arise almost always result from non-communication or a misunderstanding of the procedures or rules. We strongly urge you to carefully and thoroughly read through the *Official Procedures and Adjudication Handbook*. Please feel free to call our office for clarification of the rules and procedures, or any questions pertaining to the competition at 800.848.2263 or 317.636.2263.

If you are hosting a contest and wish to use the Bands of America Adjudication sheets, complete the License Agreement at the conclusion of this book and submit your request to Music for All, Inc.



Official Procedures

PART ONE: Bands of America Championship Procedures

Section 1: Event Eligibility and School Enrollment

- 1.01 All Bands comprised of Students up to and through the twelfth grade are eligible for Regional, Super Regional, and Grand National Championships.
- 1.02 At the beginning of each school year, the enrollment of each participating school must be verified by its principal or superintendent. Enrollment is based on the number of ALL Students in grades 10-12, using the enrollment numbers used in determining funding at the state level for each school.

The deadline for enrollment verification forms is a September postmark established for the current marching season, with the principal's or superintendent's signature. If enrollment changes (in a way that affects a band's classification) after that date, written documentation of that change must be sent to Bands of America with the principal or superintendent's signature verifying the change at least two (2) weeks prior to the next show in which the band is participating.

If there is further question as to a school's enrollment, Bands of America will defer to the enrollment numbers used by that school's state for state-run band contests (if school enrollment is the classification criteria for that state's contest) and/or interscholastic athletic team classifications.

- 1.03 Bands are assigned to classes based on the following enrollment levels (grades 10-12):
- Class A – 600 or less
 - Class AA – 601 -1200
 - Class AAA – 1201 -1700
 - Class AAAA – 1701 and above

Enrollment levels are examined and reset every three (3) years by a procedure that considers the composition of Bands of America Fall Championships participation and participants during the prior three years. The enrollment level for Class A remains constant, while the enrollment levels for Classes AA, AAA, and AAAA are adjusted to levels (for the next three years) that would have established equal numbers of participants in classes over the prior three (3) years. The next reclassification will occur effective Fall 2018.

Section 2: Copyright Compliance Requirements

- 2.01 Bands of America requires all enrolled bands to comply with copyright laws in regarding Performance and/or use of arrangements of copyrighted music, visual images and other materials, as well as the use of copyrighted audio or spoken text, and the display of copyrighted words and images.
- 2.02 The Law – The Copyright Law of the United States of America is a federal system of laws, rules and regulation that creates a set of rights and protections for original works of authorship or creation. See Title 17 of the United States Code.

The protection extends to literary works, musical works, dramatic works, compilations, computer programs, choreographic works, graphic works, sculptural works, audio-visual works – in short, any creative work that is fixed in a manner that can be perceived by human eyes or ears, or through machines (whether existing now or later developed). Protected are (1) the right to reproduce the work, (2) the right to perform the work publicly, (3) the right to display the work publicly, (4) the right to create new works based on or derived from the work and (5) the right to initially distribute the work.

- 2.03 Practical Application at Bands of America Events
Bands will not be permitted to perform if not in compliance with the copyright laws of the United States.

As such, each participant shall take such steps necessary to obtain and provide Bands of America with evidence that it has purchased or otherwise obtained permission/license to use and arrange music performed by it, as well as any visual and/or audio images presented.

2.04 Assistance in Interpretation and Compliance

Bands of America provides online assistance with copyright law interpretation and compliance in the Resources Section of the Music for All website (<http://www.musicforall.org/resources/copyright/copyright-resources>). Unless a band is performing original music, published music as purchased and scored, or music in the public domain, it must obtain permission to arrange or adapt the music being performed. Please feel free and do not hesitate to contact us for assistance, guidance and support in this area.

All bands must inform BOA of its music show content and provide evidence of written permission for custom musical arrangements from the copyright holder before they will be allowed to perform in Bands of America Championships. Bands of America recommends that directors begin the process of obtaining permission at least three (3) months in advance and before beginning any custom arrangements.

Special Notes: Permission to arrange typically is granted to specific arrangers, for specific performances, by specific bands, within a given year. If a band has gained permission to arrange in the past, it does not necessarily guarantee that that permission may be relied on in future years or that permission will automatically be granted again. Use of copyrighted visual images in the form of artwork, props, signage, and other media may also require permission/license in advance of Performance. Similarly, the use of copyrighted printed materials and broadcast of copyrighted spoken word and sounds require permission and license. Participating bands are required to provide Bands of America with evidence of the grant of such permission(s). Bands should contact publishers and copyright holders directly concerning these matters. We also encourage you to contact Bands of America when you have questions or are otherwise in doubt.

PENALTY: Participants who fail to comply with or knowingly violate copyright law may be penalized up to and including disqualification.

Special Note: Civil and criminal penalties may be imposed upon violators for copyright infringement. Civil remedies include an award of monetary damages, substantial statutory damages, which in cases of willfulness, may total up to \$150,000. Copyright law and compliance is not applicable only to Bands of America programs and events. It is the law and applicable generally to most public performances.

Section 3: Regional Championships – Preliminary Competition and Awards

- 3.01 The purpose of the preliminary competition (Prelims) at Bands of America Regional Championships is two-fold. First, it will determine each Band's ranking in relation to the Criteria Reference. Secondly, it will determine which Bands will participate in the finals competition (Finals) of the Championship.
- 3.02 Performance times are determined on a first come, first served basis with postmarks of applications & cooperative fees received being the criteria. Classes will be mixed during preliminary competition. The previous year's champion band (from the same event/same location) has the option of choosing which performance time slot it would like. Bands of America retains the right to alter the schedule to accommodate the needs of the event.

From time to time, bands (for whatever reason) may withdraw from events, creating opportunities for "wait list" or other new entrants. When wait listed bands enter the show, they will be slotted first in the performance order noting the following exception: When last minute (two weeks or less from event date) vacancies occur, Bands of America may fill the open spot in the schedule with a wait listed band rather than assigning that band the earliest performance time. This will be done to alleviate inaccuracies and errors that could result after final scheduling, program books and other materials have gone to print.

- 3.03 A **Festival Rating Only** option is available for Bands that are interested in the educational input and personal evaluation, but not the competitive aspect of the event. In this class, Band Directors will receive verbal and written commentary on their Band's Performance along with a division rating (I, II, III or IV). Scores and ratings of such participants will not be announced and will not appear on recaps. Festival Rating Only participants will not be eligible for any awards.
- 3.04 A "Drum Major" Awards Ceremony will follow the conclusion of Prelims. Each enrolled Band receives a Regional Participation Award, and each Band Student receives a Regional Participant patch segment and personalized certificate. Awards will be presented for 1st, 2nd and 3rd place in each class as well as Highest Achievement Awards in each class for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

Section 4: Regional Championships – Finals Competition and Awards

- 4.01 Following the Drum Major awards ceremony, the top ten (10) scoring Bands regardless of class will be announced in random order. Those ten (10) highest scoring bands, regardless of class, are invited and expected to perform in the evening Finals competition. The Finals competition will be devoid of any classes.
- 4.02 Immediately following the announcement of Finalist bands, a meeting for the Director or representative of each Band competing in the Finals competition will be held in an area designated at each site. Regional contest Finalist performance positions will be determined by a top 5, second 5 draw, meaning that 2 draws will occur in the finalist meeting. The top 5 scoring Bands from Prelims will draw for the last five Performance times and the second 5 will draw for the first 5 Performance times.
- 4.03 Non-finalist Band Students will need to enter a designated stadium gate to watch Finals. Admission for non-finalist Band Students to Regional Championships is at no charge. Director name badges are valid for general admission stadium seating. Adults that had a Prelim Field Pass will need a ticket to enter the stadium.
- 4.04 Any Class Champion Band, if not among the ten (10) highest scoring Bands performing in Finals competition, will be invited to perform in exhibition at the opening or closing of the Finals competition. The Director or representative of each such Band should attend the meeting of Finalist Directors (see Section 4.02).
- 4.05 Regional Championships will feature a full Band "Olympic style" retreat with each of the 10 Finalist Bands and any Class Champion exhibition Bands. Awards, medallions, trophies, etc. for Finalist Bands will be presented during the Finals Awards Ceremony occurring after the Finale. Awards will be presented for 1st through 10th place, as well as Highest Achievement Awards for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

Section 5: Regional Championships – Application and Ticket Cooperative

Bands of America Regional Championships are open for enrollment on a first come, first served basis up to the maximum enrollment established by BOA. Full enrollment at each Regional is thirty (30) bands. There are no qualifying contests to attend. All high school Bands are eligible. See Part One, Section 1.01 on Eligibility.

Applications must be signed by both the Director and school principal or superintendent and be accompanied by the full Performance Cooperative Fee (or a half-fee deposit with the balance to be paid by May 13). Bands that

have not paid the full fee by May 13 will forfeit their Performance draw priority. If fees are not paid by May 31, the application will be cancelled without refund. As part of the Performance Cooperative, Bands receive **15 Day Passes** (a Day Pass includes one general admission Prelims and Finals ticket) for early season Regionals and **20 Day Passes** (a Day Pass includes one general admission Prelims and Finals ticket) for regular season Regionals. Bands may then use these tickets as they choose, either selling or giving them to parents and boosters. The Band will also receive twenty-five (25) Field Passes for Prelims. (Bands will receive twenty-five (25) Field Passes for Finals if they advance.) All Bands will also receive a high camera instant video copy of their Prelims Performance (Bands that advance to Finals will also receive a high camera instant video copy of their Finals Performance.)

Bands with outstanding Performance Cooperative Fee obligations from previous fall competitive seasons will not be permitted to enroll in future BOA events until all such outstanding balances are paid.

Section 6: Super Regional Championships – Preliminary Competition and Awards

6.01 Full enrollment at a Super Regional Championship consists of 60 bands competing in two days of preliminary competition with thirty (30) bands to perform each day followed by a Finals competition. If a one-day Super Regional, full enrollment is thirty-four (34) competing bands followed by a Finals competition. Most components of the Super Regional are identical to those of the Regional Championships, except as listed below.

If there are fifty (50) or more Bands enrolled in a Super Regional (by May 13), there will be one judging panel for both days of Prelims, and a different panel of judges for Finals. If there are less than fifty (50) Bands in the Super Regional (by May 13), there will be one judging panel for both Prelims and Finals.

6.02 The day of a Band's Prelims Performance will be based on a participant's choice of Day of Performance and Distance from the Event criteria. The established criteria and procedures are as follow:

- The Super Regional Application form will include an option to automatically designate Friday as a preferred day of Performance.
- Any BOA Regional Champion, Grand National Champion, or Grand National Class Champion from the previous season enrolled in the event may choose its day of Performance (Friday or Saturday).
- Bands that request a Friday Performance draw slot on their enrollment application will be assigned to perform on Friday.
- The thirty (30) Bands that are the farthest distance from the Performance venue will be given priority for a Saturday Prelim Performance time. Additionally, after Saturday slots have been filled, the remaining participating Bands (those geographically closest to the Performance venue), will have a Prelim Performance time on Friday.

Once the day of Performance is assigned, Prelims Performance times will be based on random draw. To accommodate Friday or Saturday football game demands, any Band may request an earlier performance time than drawn on a first come, first served basis (taking into consideration those Bands that do not wish to be pushed later in the day). Consideration will be given and efforts made by Bands of America to create a workable schedule to allow Bands to perform and still fulfill their school commitments that weekend.

In the event that Performance spots remain in the show, Bands that apply after the postmark date of January 31 will be placed in the earliest Prelim times on Friday afternoon, on a first come, first served basis based on postmark date (e.g. placed in order of latest available Performance time to earliest).

From time to time, Bands (for whatever reason) withdraw from events, creating opportunities for "waitlist" or other new entrants. Such new entrant Bands will be assigned to Friday, unless requested otherwise and BOA is able to accommodate. In the event a Saturday Performance time should come available by virtue of a withdrawal, new Bands added (from the waitlist or Friday Performance Bands) will be assigned the earliest Saturday Performance times available.

- 6.03 Band Students and Field Pass holders will be admitted to Prelims on the Opposite Day (the day the Band does not perform) without additional charge. Field Passes will be valid for admission both days of Prelims. Director Name Badges are valid for general admission stadium seating for each day of Prelims and for Finals.
- 6.04 An Awards Ceremony involving Drum Majors from all Friday and Saturday Prelims Bands will follow the conclusion of Saturday's Prelims competition, and will operate similar to the Regional Prelim Awards Ceremony (see Section 3.04).

Section 7: Super Regional Championships – Finals Competition and Awards

- 7.01 Following the presentation of Preliminary Class Awards, the highest scoring Bands will be announced in random order. If there are 45 or more Bands participating in the Super Regional, the top scoring fourteen (14) Bands, regardless of classification, will advance to Finals. If there are less than 45 Bands, the top twelve (12) scoring Bands, regardless of classification, will advance to Finals. The Finals competition will be devoid of any classes.
- 7.02 Immediately following the announcement of Finalist Bands, a meeting for the Director or representative of each Band competing in Finals will be held in an area designated at each site. The Performance schedule will be finalized based on the pre-draw conducted in the Band Check-in process prior to Preliminary Performances.
- 7.03 Non-Finalist Band Students will need to purchase a ticket to watch Finals. Pricing for group purchase of non-finalist Bands is given in the Final Packet. Director Name Badges are valid for general admission stadium seating. Adults that had a Prelims Field Pass will need a ticket to enter the stadium for Finals.
- 7.04 Any Class Champion Band, if not among the highest scoring Bands performing in Finals, will be invited to perform in exhibition at the opening or closing of the Finals competition. The Director or representative of each such Band should attend the meeting of Finalist Directors (see Section 4.02).
- 7.05 Super Regional Championships will feature a full Band "Olympic style" retreat with each of the finalist Bands and Class Champion exhibition Bands. The Awards Ceremony will operate the same as a Regional Finals Awards Ceremony (see Section 4.05).

Section 8: Super Regional Championships – Application and Ticket Cooperative

Bands of America Super Regional Championships are open for enrollment on a first come, first served basis up to the maximum enrollment established by BOA. Full enrollment is sixty (60) bands, unless a one-day Super Regional, then full enrollment is thirty-four (34). There are no qualifying contests to attend. All high school Bands are eligible. See Section 1.01 on Eligibility.

Applications must be signed by both the Director and school principal or superintendent and be accompanied by the full Ticket Cooperative Fee (or a half-fee deposit with the balance to be paid by May 13). Bands that have not paid the full fee by May 13 will forfeit their performance draw. If all fees are not paid by May 31, the application will be cancelled without refund. As part of the Ticket Cooperative, Bands will receive twenty (20) Friday and Saturday Prelims tickets and twenty (20) general admissions Finals tickets. Bands may then use these tickets as they choose, either selling or giving them to parents and boosters. The Band will also receive twenty-five (25) Field Passes valid for the entire preliminary competition covering both days. (Bands will receive twenty-five (25) Field Passes for Finals if they advance.) All Bands will also receive a high camera instant video copy of their Prelims Performance (Bands that advance will also receive a high camera instant video copy of their Finals Performance.)

Section 9: Grand National Championships – Competition Format

- 9.01 The Grand Nationals Championships format is a Prelims/Semi-Finals/Finals format. The Grand Nationals competition format is designed to offer as many opportunities for performance and educational input opportunities as possible.
- 9.02 Enrollment shall be determined on a first come, first served basis by postmark. There is no limit on enrollment by class.

Section 10: Grand National Championships – Preliminary Competition and Awards

- 10.01 The competition will be comprised of two preliminary events – Prelims 1 and Prelims 2, with up to forty-five (45) bands each. Each prelims contest will begin with as equal a number of Bands per Prelims as possible. Bands within each class, (A, AA, AAA and AAAA) will also be divided as equally as possible between Prelims 1 and 2. Each prelims contest will have a separate adjudication panel.
- 10.02 Bands of America recognizes that the travel distance for some bands will necessitate missing one to two days of school just for travel time. In order to retain the integrity of Grand Nationals as a national championship and enable Bands from across the nation to participate, BOA will allow bands traveling from schools located more than 325 miles (one way) from Indianapolis to choose to either be part of the regular performance time draw or choose to participate in a special draw for the first number of performance times in the Prelims 2 contest. All Bands will be given the opportunity to choose a Prelims 1 time, enabling some Bands within an ~200 mile distance to attend a full day of school on Friday and return to Indianapolis for Saturday's Semi-finals and Finals.
- 10.03 A "Drum Majors" Awards Ceremony will follow the conclusion of Prelims 2 on Friday evening. Each enrolled Band receives a National Participation Award, and each Band Student receives a National Participant segment patch and personalized certificate.

Section 11: Grand National Championships – Semi-Finals Competition and Awards

- 11.01 Following the presentation of Participation Awards, Semi-Finalists bands will be announced in random order as determined below.

Thirty (30) Bands (or more if necessary to accommodate participation by all classes) will advance to Semi-Finals. Three criteria will be used to select Semi-Finalists Bands. They are as follows:

- (a) The 11 highest scoring Bands in each Prelims (22 total), regardless of class will advance; plus
- (b) The next eight (8) highest scoring Bands determined from a combination of remaining scores from Prelims 1 and 2, regardless of class will advance; plus
- (c) The two (2) highest scoring Bands from each of the four classes from each Prelims, should they not already be among the Bands selected based on criteria a. and b. above, will advance.

In the event Bands shall be selected to compete in Semi-Finals only on the basis of their classification, and not be among the Bands selected on the basis of scores from criteria (a) or (b) above, such Bands shall be slated by draw to perform in the earliest Performance times in Semi-Finals. The start time for Semi-Finals shall be adjusted (earlier) as necessary to accommodate more than thirty (30) Performances.

- 11.02 Directors or a Band representative must attend the Semi-Finalist Directors' Meeting, immediately following the Preliminary Awards Ceremony on Friday. At that time, directors will draw Performance spots for Semi-Finals based upon the criteria outlined in Section 11.03 below. In addition and in order to allow

Bands that will move on to perform in Finals the best possible Performance conditions, a separate Finals random pre-draw will be held from amongst all the Semi-Finalist Bands.

- 11.03 In order to allow Bands most likely to move on to perform in Finals Competition the best possible performance conditions, Semi-Finals Performance times are established as follows:
- (a) Of the thirty (30) Bands selected from criteria (a) and (b) above, the 22 highest scoring Bands will participate in a random draw for the 22 Performance slots in the middle of Semi-Finals [positions five (5) through twenty-six (26)].
 - (b) The remaining eight (8) Semi-Finalists will participate in a random draw for Performance spots one (1) through four (4) and Performance spots twenty-seven (27) through thirty (30).
 - (c) In the event Semi-Finals includes more than thirty (30) Bands by virtue of the Semi-Finalist selection process (see explanation above), such Semi-Finalists shall perform in random draw order prior to the thirty (30) numbered performance spots.
- 11.04 Class Champions will be selected from amongst the Bands participating in Semi-Finals. The highest scoring Band in each class shall be named National Class Champion.
- 11.05 A “Drum Majors” Semi-Finals Awards Ceremony will follow the conclusion of Semi-Finals competition. Each Semi-Finalist Band receives a Semi-Finalist Participation Award and each participation Band member will receive a National Semi-Finalist segment patch. The ceremony will include awards for first, second, and third place in each class as well as Highest Achievement Awards in each class for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

Section 12: Grand National Championships – Finals Competition and Awards

- 12.01 Following the Semi-Final Awards Ceremony, the twelve (12) Finalist Bands will be announced in random order. From Semi-Finals, the twelve (12) highest-scoring Bands regardless of class advance to Saturday evening’s Finals. If the Class Champion from any of the four classes does not advance to the Finals, they will be invited to perform in exhibition at the opening of Finals. In order to allow Bands that move on to perform in Finals the best possible Performance conditions, a separate Finals random pre-draw will be held from amongst all the Semi-Finalist Bands. Bands that advance to Finals will perform in numerical order based on the pre-draw. See Section 11.02 above.
- 12.02 Drum Majors and Guard Captains should accompany the Directors or representative to the Finalist Directors’ Meeting. The Director or an assigned representative’s attendance is required. The meeting will immediately follow the announcement of Finalist Bands on Saturday afternoon (approximately fifteen (15) minutes after the completion of Semi-Finals). The Performance order (as determined by the pre-draw done in the Semi Finalists Meeting), details about Finale and changes or questions will be announced and handled at this time.
- 12.03 The Finals Awards Ceremony will open with the traditional Olympic style retreat with the twelve (12) Finalist Bands, along with any non-finalist Class Champion Bands. Finalist Students will receive National Finalist medallions. Class Champions Students (named during the Semi-Finals Award Ceremony) will receive National Champion medallions. Awards will be presented for first through twelfth place, as well as the Grand National traveling trophy and Highest Achievement Awards for Finals.

Awards will be presented for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores). The Al Castronova Memorial Esprit de Corps Award will also be presented. This is a special award and is not based on any scores from the competition. It is open to all Bands participating in Grand Nationals. For the Al Castronova Award, Bands of America staff will observe and evaluate groups throughout Grand

Nationals to select the one group most exhibiting pride, spirit, enthusiasm, friendliness, camaraderie and unity of purpose for the marching band activity.

Section 13: Grand National Championships – Application and Ticket Cooperative

The BOA Grand National Championships are open for enrollment on a first come, first served basis up to the maximum enrollment established from time to time by BOA. The current maximum enrollment is ninety-four (94) Bands. There are no qualifying contests to attend. All high school Bands are eligible; See Sections 1.01 and 14.01 on Eligibility.

Applications must be signed by both the Director and school principal or superintendent and be accompanied by the full Ticket Cooperative Fee (or a half-fee deposit with the balance to be paid by May 13). Bands that have not paid the full fee by May 13 will forfeit their Performance draw. If fees are not paid by May 31, the application will be cancelled without refund. As part of the Ticket Cooperative, Bands receive twenty (20) Semi-Finals (general admission) tickets. Bands may then use these tickets as they choose, either selling or giving them to parents and boosters. The Band will also receive twenty-five (25) field passes for Prelims. (Bands will receive twenty-five (25) Field passes for Semi-Finals and Finals as they respectively advance.) All Bands will also receive a high camera instant video copy of their Prelims Performance (Bands that advance to Semi Finals and/or Finals will also receive a high camera instant video copy of each of those performances.)

PART TWO: Official Performance Procedures

Section 14: Definitions

- 14.01 Band – A musical ensemble in which all participating members are registered at the same high school, or one where the members are part of a single band with a recognized joint program and membership in such band is the only high school marching program offered to Students. Also eligible are Students from all feeder elementary, junior high, middle schools, or other educational environments (that do not offer a high school marching program) and are otherwise eligible for participation, as permitted and defined by state law or school policies,.
- 14.02 Drum Major – A Student conductor, including other performing Students conducting for a limited period during a Performance.
- 14.03 Live and in Real Time – Performance on the field through the traditional use of a musical instrument (including the voice) or electronically on a “one stroke, one note” basis.
- 14.04 Music – Organized sound, having the elements of melody, harmony, and/or rhythm through time.
- 14.05 One Stroke, One Note – The production of music using any device, provided each individual note is produced by a separate trigger (“stroke”) by a student.
- 14.06 Performance – The musical and visual program presented for adjudication.
- 14.07 Performance Area – The entire surface of the stadium (field surface) and the physical space above it.
- 14.08 Performance Field – A regulation size American football field with end zones, including from fifteen (15) feet in front of the regulation field to the back limit of the field surface, normally the back grandstand or wall. (See Figure 1)
- 14.09 Prerecorded Music – Music in any form (single or multiple voices and/or instruments) taken directly or indirectly from a live source (including amateur or professional performance).
- 14.10 Sequenced Music – Music pre-constructed from one or more electronic sources (including audio samples, synthesizers, etc.). Prerecorded and sequenced music are treated identically in the rules.
- 14.11 Sound Effect – All sounds other than music or spoken text, e.g. the sound of twisting metal, falling rain, etc.
- 14.12 Spectator Area – The seating areas and aisles; generally, the entire stadium other than the Performance Area.
- 14.13 Student – A person currently enrolled in a high school or a lower grade school or educational environment, as permitted to state law and/or school policy.

Section 15: Field Markings

- 15.01 The front boundaries of the Performance Field will be marked and the regulation football field will be lined every five yards.
- 15.02 Hash marks *will* differ from stadium to stadium. While Performance Fields at all events will have cross hash marks at 53’4” from each sideline (dividing the field into equal thirds), some facilities may have additional sets of marks including cross hash marks at 60’ from each sideline (collegiate/Texas high school) and/or hash marks at 70’9” from each sideline (professional). Vertical yard line hash marks (marking each yard) may also be present along front and back field sidelines and along the line(s) created

by cross hash marks. Pre-event communications will have specific information regarding hash marks on the respective field of each championship event.

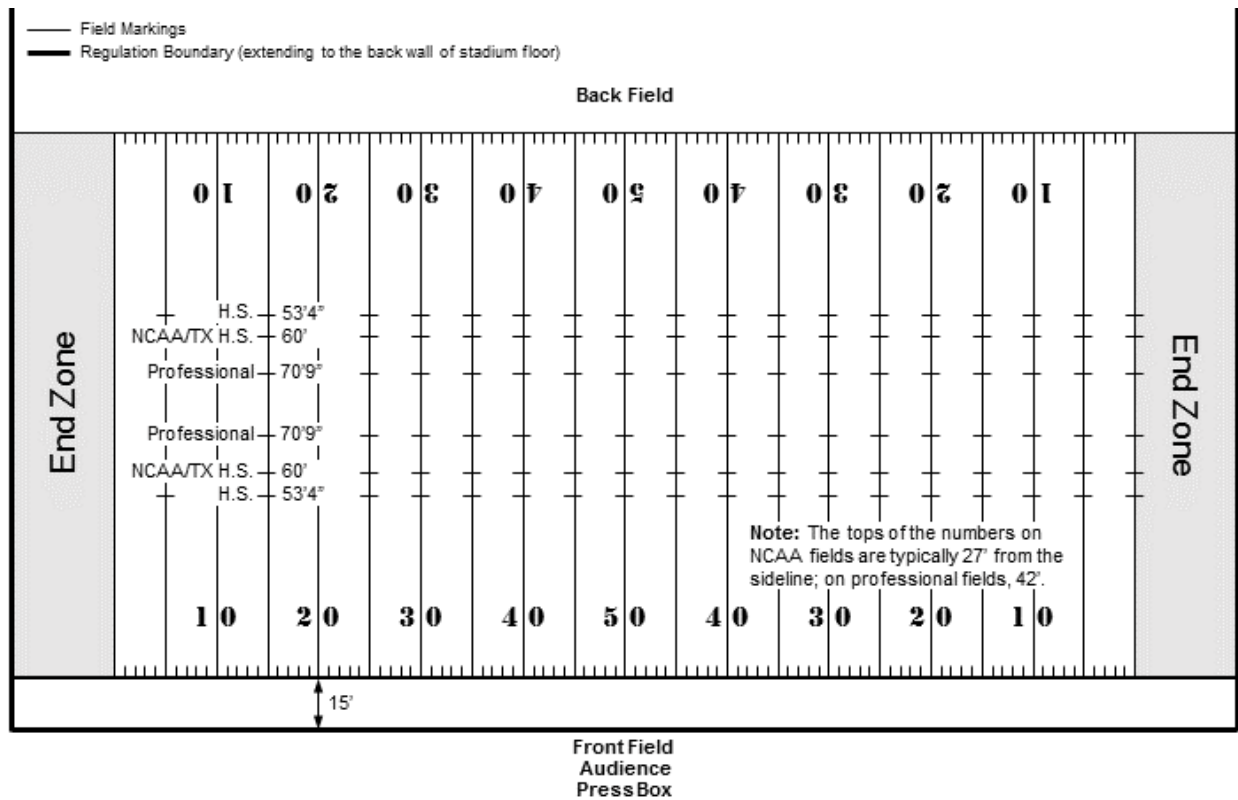


Figure 1: Performance Field Diagram

Section 16: Pre-Performance Procedures – Check-In, Warm-Up

- 16.01 Information in addition to these procedures, including site-specific information such as bus/truck parking procedures, the location of warm-up areas, etc. will be included in the band's pre-event communications from Bands of America. All such communications will also be available online in the "Director's Lounge" area of the Music for All website (<http://www.musicforall.org/resources/directors-lounge>).
- 16.02 A representative from each band must check-in at the designated Band Check-In location. Representatives are encouraged to arrive and check in early on the day of the Band's Performance to receive any changes to preliminary competition ("Prelims") performance times (as it is possible for these times to change due to last-minute cancellations, etc.) or event procedures made after the band's last communication from Bands of America.
- 16.03 Director Name Badges and Field Passes will be distributed at Band Check-In. Each participating band will receive twenty-five (25) Prelims Field Passes. All bands performing in Finals automatically receive twenty-five (25) Finals Field Passes. Field Passes allow the holder to travel through the warm-up and performance flow with the band and directors. Field Passes may also be used to enter the Spectator Area during the session (Prelims or Finals) for which they were issued. Note: Prelims Field Passes issued at a Super Regional are valid for Prelims both days, Friday and Saturday.

Your band will be issued six (6) Director Name Badges, which allows the wearer to enter the Spectator Area throughout the event (prelims and finals). (A person issued a Director Name Badge does not need a

Field Pass and vice versa.) Additional Director Name Badges or Field Passes will not be issued and may not be purchased, loaned, borrowed or exchanged.

Note: Student managers or other Students with the band (and involved in the band's preparation and/or performance), with or without a uniform, *do not* need a field pass or other credential to proceed through the event flow and onto the field with the band.

- 16.04 Warm-up areas will only be available at the event site and may only be used during the scheduled warm-up times at the specified warm up sites. Each band's prelims warm-up time will be included in the final packet available (via the Director's Lounge of the Music for All website) approximately four weeks prior to the event. Finalist bands' warm-up times will be assigned during the Finalist Directors Meeting following conclusion of the Prelims.

Note: Practice areas or fields for additional practice/preparation may potentially be arranged through the host at each individual site or otherwise arranged on your own, subject to the following criteria.

Bands may not practice or warm up within earshot or visual vicinity of the stadium, or the designated warm-up areas, except at the designated times in the designated areas. Bands may not practice or warm up in any way in the event parking lots or areas. Body stretching and marching basics are considered "warming up" and therefore is not allowed anywhere except for the designated time.

No Band may use the Performance Field for practice during the week leading up to the event. Prohibited practice on the Performance Field during event week will be penalized.

PENALTY – At discretion of Contest Director up to disqualification

Exception: In cases where a Bands of America event is hosted by a competing band at its facility, such band may not rehearse in the Performance Area within three (3) hours of the start of Prelims or thereafter until Finals have concluded.

- 16.05 Time-keeping devices such as metronomes or jam blocks, megaphones or similar voice amplification devices, and audio systems may be tested and used in warm-up areas, but *must* be used with wire-connected microphones, and *must* remain at a reasonable volume depending on the acoustics of the warm-up area and proximity to other bands/warm-up areas, judging areas, and the Performance Field. Bands of America officials, in their discretion, may restrict the use of specific devices (or order discontinuation of use on-site) if they believe such devices interfere with other bands in the warm-up areas or with performances in the stadium.

Wireless microphones and audio and/or lighting control devices may interfere with performances in the stadium and, therefore, may not be used in warm-up areas. Except as described above and in Section 16.06, audio system testing, at any other site, including warm-up areas, and at any other time prior to start of the band's 4-minute setup/warm-up time, is prohibited.

- 16.06 Participants may test their electronic equipment during scheduled breaks of 15 minutes or longer (or during the 15 minutes prior to the opening of the spectator gates for Prelims or Finals). The Field Manager and BOA officials will coordinate access to the field, if available.

Priority will be extended to those requesting the opportunity based on the performance block and schedule performance times and the order such requests are received and noted by Bands of America officials. Allowing equipment tests is a "best efforts" commitment and provide no grounds for delay of show or other consideration, in the event the test request is not or cannot be accommodated by Bands of America.

- 16.07 Band Report times will be at least ten (10) minutes prior to the Band's start time. Distances from warm-up areas to the stadium vary from venue to venue. Bands will report to a Bands of America official at the entrance gate of the stadium. The band should be ready to enter the Performance Area at the designated Band Report time.

Only those adults with Director Name Badges or the applicable Field Pass will be allowed to enter the Performance Area with the band. Ticket holders and bus driver pass holders are not permitted to enter the Performance Area at any time. They must enter the stadium at the designated Spectator Entrance.

PENALTY for a Field Pass violation (adult in the Performance Area without the proper credentials) – 0.3 points per violation

The band will enter the stadium at the Band Entrance gate and proceed to the Performance Area. A Bands of America official will meet the Band and lead them to the Performance Field for set-up.

Staging: Typically, Bands are staged for Performance Field entry in a designated end zone. Front ensembles, conductor's podium(s), and front-side props are typically pre-staged on the front side of the Performance Area near the 20-yard line. Staging of percussion/guard equipment, props, and other equipment also occurs in this time. Special presets or holding areas are not allowed or provided.

Section 17: On-Field Procedures

17.01 On cue from a Bands of America official, the Band enters the Field. A Band is allowed four (4) minutes to set-up and warm-up anywhere in the Performance Area. All performers, including any members or Field Pass holders used for on-field staging of equipment during the Performance, must enter as described above. Pre-event communications will include additional site-specific information regarding entrance areas and access.

17.02 Any/all sound and/or lighting checks on the field may begin as soon as the band's four-minute set-up/warm-up time begins.

17.03 Pre-recorded (or sequenced) and/or live music may be used for a "pre-show" within the 4-minute setup/warm-up time. Pre-recorded music must cease by the completion of the pre-show announcement.

Pre-recorded music may be used after the Performance during the allowed "two minutes to exit," but only after the Performance (live music) has ended.

17.04 Conducting podiums may be placed anywhere within the Performance Area. Be aware of recording microphones and traffic (cameras, judges, event personnel, etc.) during the Performance.

17.05 Adults may enter the Performance Field before the Performance to set up equipment and after the Performance to remove equipment. Adults, including those assisting in setting up props or equipment, must be clear of the Performance Field for the duration of the Performance. **Note:** This includes end zone sidelines, backfield and the backfield seating areas.

Exception: Band Directors (persons with Director Name Badges) may conduct during the Performance from any place outside of the Performance Field, but within the Performance Area. This exception includes any place outside the back sideline and any place within the end zones.

Exception: An adult may enter the Performance Field during the Performance to attend to an issue affecting the safety of Student performers or "catastrophic" equipment failure (such as failure or loss of power or connectivity to a sound system) without penalty, as determined by the Field Manager and/or Contest Director.

PENALTY for inadvertent or apparently unintended adults present on the Performance Field – 0.1 points per violation

PENALTY for adults contributing to Performance (except as permitted above) – 0.5 points per violation

17.06 Where practicable, Bands of America will provide for director/staff:

- An area within the Spectator Area, for viewing/listening to the band's Performance.
- An area for two (2) director/staff members, close to the same level and vantage point as the general effect adjudicators. (If provided, allow extra time to access the area.)
- The area(s) may also be used by students or adults operating audio and/or lighting control devices.

Use of either or both Bands of America-provided areas is restricted to the Performance of the Director/Staff/Student member's Band. The use and the performance of equipment in these areas is at the risk of the directors, staff and performers. Viewing and listening area information, related instructions and policies will be distributed at Band Check-In at each individual Championship. Director/staff members will be required to have proper credentials.

Section 18: Timing Regulations and Procedures

18.01 Timing Procedure Summary:

- a) Bands are scheduled on 15-minute intervals, with appropriate breaks as scheduled by Bands of America.
- b) Bands are permitted four minutes prior to the designated performance time to set-up and warm-up in the Performance Area.
- c) Announcement of the band begins at 3 minutes, 15 seconds into the four-minute set-up/warm-up time (45 seconds prior to the designated Performance time).
- d) Bands are permitted a Performance time of seven (7) to eleven (11) minutes on the Performance Field. (See exception in 18.05)
- e) Bands (including Students and adults), equipment, and props will have two minutes to clear the field past the exit-side goal line.
- f) A Band's set-up/warm-up time may overlap with the prior Band's exit time.

18.02 A Band is allowed four (4) minutes to set-up and warm-up anywhere in the Performance Area. (The placement of any props or equipment must take place during this time). This time will begin at the cue of a Bands of America official. This time will include the Band's entry and set up on the Performance Field and any musical warm-up. See Section 17.01 for entrance and Band Entrance procedures.

18.03 Three (3) minutes, fifteen (15) seconds into the four-minute set-up/warm-up time, the announcer will introduce the Band as follows:

"Joining us from *[School City & State]*... please welcome the *[School]* Marching Band!"

(Announcer pauses for audience response.)

"*[School]*'s musical selections include the following:"

(Announcer reads their selections.)

"Bands of America is proud to present in preliminary/semi-finals/finals Performance, Drum Major(s) *[Drum Major(s) name(s)]* and the *[School]* Marching 'nickname.'" *

*If the Band's Drum Majors are going to salute, it should occur as the announcer is reading/announcing the sentence above. However, a Drum Major salute is not necessary to indicate that the Band is ready to start.

The performance of a pre-show during the four minute set-up/warm-up time or any other on-field activity will not alter the time of the announcement or the timing of the Performance.

- 18.04 Following the completion of the pre-show announcement, the first note of music or the first step or visual move (not including any drum major salute) by a member of the Band will start the timing of the Performance. The Performance must begin within 30 seconds from completion of the pre-show announcement or timing will thereafter begin automatically.
- 18.05 A Band is allowed a Performance time of 7 to 11 minutes anywhere on and within the Performance Field. Performance timing will end with the end of live music.

Exception: Bands will be allowed shorter performance times at early season (prior to October 1) championships. A 6-minute minimum will be allowed prior to October.

Musical exits will be included in the Performance time of the show. (See 19.03, Performance “exit”.) Visual exits with percussion cadence (or silence) will be included in the exit timing, and not in the time of the Performance. Any cadence/music used as an exit routine must cease once the Performance Field is vacated.

PENALTY for under time/overtime Performance – 0.1 points per 3 seconds or fraction thereof.

- 18.06 Within two minutes of the end of the Performance, Bands must completely vacate the Performance Field past the goal line at the designated Band exit. Pre-event communications will include additional site-specific information regarding exit procedures.

Note: Movement of large props through exit paths such as stadium tunnels may affect the exit. Bands are also cautioned to be conscious of the microphones, video cameras, etc. while exiting. See also Section 8 on Equipment Use and Safety.

PENALTY for overtime exit – 0.1 points per 3 seconds or fraction thereof

PENALTY for delay of contest – 0.5 points per minute or fraction thereof

Note: Bands of America views personal safety to be more important than rigid enforcement of the exit-timing rule. Penalties shall be assessed only when it is determined by the Field Manager or Contest Director that the Band exiting is not making concerted efforts or substantial progress in complying with the rule. Bands that “troop” the stands, exit the field in the wrong direction, or have props or equipment that cannot be promptly removed are subject to penalty for overtime exit/delay of contest.

Section 19: Performance Regulations – Boundaries

- 19.01 All aspects of the performance must be performed by students. No adult activity during the performance may contribute directly to the music or visual program. See Sections 17.05 (conducting; student safety) and 20.05 (adult operation) for exceptions.

PENALTY for Eligibility Rule Violation (as defined in Sections 14.01 and 14.13) – Disqualification

PENALTY for adults contributing to Performance (except as permitted below) – 0.5 points per violation

- 19.02 All props, sound-related equipment, instruments, performers, performances, etc. are limited to the Performance Area. Except as provided in Section 17.06, the Spectator Area must remain clear and inviolate, separate from the Performance, its performers, and/or performance equipment.
- 19.03 The entire Performance including all music must be performed from within the Performance Field. Drum Majors are exempt, except as provided below. Directors, adults, non-performing students or alternate students (other than Drum Majors) may not, without penalty, move back and forth across boundaries to retrieve or hand off instruments or equipment during the Performance.

Exception – Band Performances may incorporate music and movement as a part of the Performance “exit” after performing the seven (7) minute show minimum within the Performance Field.

Exception – Drum majors may place or retrieve an instrument from any place in the Performance Area. However, if a drum major performs on the instrument, that performance must occur from within the boundaries of the Performance Field.

Exception – A Student running a mixing board or wireless device (i.e. balancing wireless microphones, etc.) or operating a lighting control device may be located outside the boundaries of the Performance Field without penalty. Adults may provide direction to student operators of such equipment, so long as they remain outside of the Performance Field. See 20.05 (adult operation).

PENALTY for adults contributing to Performance (except as permitted above) – 0.5 points per violation

PENALTY for boundary violation – 0.1 points per flagrant infraction

- 19.04 All boundary lines are included as part of the Performance Field. Stepping on a boundary line does not constitute a violation. The crossing of these lines, defined as one entire foot of a performer placed beyond the boundary, will constitute a boundary violation. Boundary rules apply only to a performer bodies, specifically feet. Equipment and instruments can be placed, utilized, and retrieved from outside the boundary lines, so long as the performer’s feet remain inside the boundary.

PENALTY for boundary violation – 0.1 points per flagrant infraction

Section 20: Performance Regulations – Use of Electronics

- 20.01 All music from traditional wind and percussion instruments or electronic instruments must be performed by a Student Live and in Real Time (14.03). The use of sampled, prerecorded, or sequenced sounds of woodwind, brasswind, and/or percussion instruments is not permitted. Other Music must either be performed “live and in real time” or prerecorded or sequenced for playback on a “one stroke, one note” basis (14.05).

Non-music sounds such as narration or sound effects may be performed either through its live performance or through the playback of the recorded sound.

PENALTY – At the discretion of the Contest Director up to and including disqualification

- 20.02 Any prerecorded sounds used that are copyrighted must have permission obtained for their use, similar to copyright consideration for Music. Evidence of such authority must be included on the Copyright Report form required for your participation. See also Section 2 above.

PENALTY – At the discretion of the Contest Director up to and including disqualification

- 20.03 Electronic units for the production or amplification of Music, other sounds, lighting, and/or visual effects are permitted, provided that their use conforms to this and other applicable sections of this Handbook. If power is available at a site, it may be used at the Band’s own risk. Bands of America will seek to provide access to front sideline power as close as possible to the 50-yard line, but takes no ultimate responsibility for supplying power or the failure of a power source it provides.

- 20.04 Audio volumes may be controlled with a wireless device from any place in the Performance Area or the Spectator Area open to the public for the event, including designated staff listening/viewing areas. Regardless of such designation, Bands of America cannot guarantee the operability of such devices, including the devices’ communication with other devices within the Performance Area. Such devices are used entirely at the risk of the user.

- 20.05 Adult operation of electronic devices: An adult may operate such devices, but *must* do so from outside the boundaries of the Performance Field, except in the case of “catastrophic” technical failure.

Please note that allowing an adult to operate a soundboard does not grant permission for them to “contribute directly to the music or visual program.” The triggering of sound effects, lighting effects, voiceovers and the like is only permissible by a student performer. It is viewed that those aspects are the same as a musical contribution to the show and therefore should only be produced by students within field boundaries.

Lighting devices and their triggered events (visual contribution) should similarly be produced by students.

PENALTY for adults contributing to Performance (except as permitted above) – 0.5 points per violation

Section 21: Performance Regulations – Equipment Use and Safety

- 21.01 Staging (props, backdrops, screens, or similar objects) built and/or used by bands at Bands of America events shall be limited to a maximum total height of twelve (12) feet, including wheels, platforms, safety railings, other equipment, or other props placed upon the staging. Soft props, which use air to create an effect, (i.e. streamers, fabric, inflatables, or similar material) are permitted up to a height of twenty-five feet. Materials such as wood, metal, plastic, PVC pipe, aluminum or other rigid properties which might be used as a support or ribbing are not permitted above the twelve feet limit.

No participant may be, or be placed on, any portion of any prop where the participant’s feet are more than six (6) feet above the playing surface of the stadium, unless appropriate safety railing and/or other safety equipment are in place and use.

Exception: Drum Major podiums may exceed twelve (12) feet and Drum Majors may stand more than six (6) feet above the playing surface if he/she is using a podium and provided such podium has appropriate safety railings.

- 21.02 Off-road mechanized vehicles (defined as golf carts, garden tractors, small ATV All-Terrain-Vehicles, etc.) will be allowed to pull equipment trailers, only for set up and take down, unless prohibited by an individual site. A protective bib must be rigged underneath the vehicle so no fluids drop to the turf or carpet. Pick-up trucks, large tractors or similar vehicles are not permitted. The participating Band and its school are liable and will be held responsible for any damage to a Performance Area or venue caused by violation of these policies and/or actions of the operators generally.

- 21.03 The following are NOT ALLOWED in a Performance or on the Performance Field:
- Any equipment, object, or material (including, but not limited to debris, powder, water, or other liquids) that may cause damage to the Performance Field or Performance Area, that presents a safety hazard, or that disrupts the scheduled flow of the contest
 - Pyrotechnics of any kind, including fire, fireworks, or the discharge of arms
 - Lights-out routines
 - Animals
 - Off-road mechanized vehicles (defined as golf carts, garden tractors, small ATVs, etc.) – see 21.02
 - Drones or any remote-controlled helicopter, aircraft or similar items
 - Hazardous equipment or illegal use of equipment
 - Applicable only to enclosed venues (domes):
 - Lighter-than-air or helium-filled balloons.
 - Fog, smoke, or similar effect-generating equipment

Each enclosed venue has its own safety and operational limitations. Use of the foregoing may be permitted upon approval by the venue on a case-by-case, site-specific basis.

The following may be used in a Performance, provided they are not hazardous and do not remain on the Performance Field or in the air following a Performance:

- Powder or other airborne material
- Water or other (non-hazardous) liquids
- Paper, confetti, or other debris

Because Bands of America is a guest at our host stadiums, additional stadium and/or venue specific policies may be in effect. Bands of America will identify and include known restrictions/limitations in pre-contest communications. However, any concerns expressed by the stadium management on-site will be addressed and must be acted upon and complied with by participating Bands..

PENALTY – For rule(s) violation and/or failure to comply with venue directions, at the discretion of the Contest Director, up to and including disqualification

Note: Directors are encouraged to contact Bands of America to inquire about the use of particular equipment or materials when its permissibility under this section or at a specific site may be in question.

- 21.04 All props and equipment must be designed and be of a quantity so as they may be brought into the Performance Area from the Band Entrance (and/or Pit/Front Sideline Equipment Entrance) gate within the participant's allotted four-minute set-up and warm-up time. In order to minimize distraction from the preceding Band's Performance, props and equipment may not be preset anywhere in the Performance Area prior to the beginning of the Band's pre-staging by Band of America officials. No pre-staging in loading docks, stadium tunnels, stadium corridors, or other stadium areas will be allowed.

Following the end of the Band's Performance, all props and equipment must be in continuous movement until entirely removed from the Performance area and stadium. No post-staging in loading docks, stadium tunnels, stadium corridors, or other stadium areas will be allowed. See also Section 18.06 above (two minutes to exit).

PENALTY for delay of contest – 0.5 points per minute or fraction thereof

- 21.05 Prop assembly must be done within the directed flow during your Band's allotted time for arrival, unload and warm-up. No additional set up/tear down time will be allowed. Prop disassembly and removal (particularly at venues with height restrictions) must not be disruptive or hindering to the next Performance or the Performance Area exit of the next Band. (See Section 21.04 above for penalties for delay of contest.)

Bands of America strongly recommends that Bands and their teachers use the utmost caution and forethought in planning and use of props and equipment that might place participants (and others) in potential danger during assembly or use.

The Contest Director shall at all times have the authority to prohibit the use of any prop or equipment that he/she believes presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a venue or its property.

PENALTY – At the discretion of the Contest Director, including (but not limited to) prohibition of the use of over-height/unsafe prop(s) or disqualification. Such penalty shall be assessed based on a number of factors, including the height, number, and/or type of equipment subject to penalty and the possibility of a safety or property damage issue arising from the use of such equipment.

- 21.06 Bands of America will invoke procedures and methods of contest operation specifically intended to ensure the safe, fair, smooth and consistent operation of shows. Such procedures will be specified in pre-event communications, along with information concerning the dimension of entrance/exit tunnels etc. Please feel free at any time to contact Bands of America with specific stadium/facility/venue questions and concerns.

The Contest Director shall at all times have the full and final discretion and authority to modify or change procedures and flow as he/she shall determine to be in the best interests of the event and its participants.

- 21.07 Venues used by Bands of America may be subject to union contracts and facility obligations. The use of large and/or elaborate stages or props may trigger requirements that union personnel (stagehands) be used. While Bands of America will seek to avoid any such requirements, any required labor call or use of union labor or other stage hands or building/venue personnel related to the props or equipment staging of a Band shall be at the expense of the Band. Upon demand, participants shall promptly reimburse Bands of America for any such charge and/or Bands of America reserves the right to prohibit use of such props or equipment in the event venue.

Standard for consideration: In planning staging and equipment use: In St. Louis (by way of example), if a single prop or staging cannot be moved and set-up by a maximum of two (2) people (students or adults), a union/stagehand labor call may be required. A typical labor call is a minimum of 4 hours per stagehand.

Section 22: Post-Performance Procedures

- 22.01 As the Band exits the field and leaves the stadium, Students will receive a hand stamp that will allow them to re-enter the stadium to view the remainder of Prelims. The hand stamp allows Students to change out of uniform and into street clothes. Adults will not need or be given a hand stamp as their name badge or field pass allows them back into the stadium for the remainder of Prelims.
- 22.02 Bands will be directed by a Bands of America official to an area where Bands of America photographs will be taken. This procedure will be handled in a professional and expedient manner with the Band Director's cooperation.
- 22.03 Upon completion of band photographs, the Band is free to move about as it chooses. A band uniform or hand stamp will allow band members to view the remainder of the Prelims.
- 22.04 At each event, all adjudication sheets, along with prelims and finals recaps, will be held until the end of the finals awards ceremony. Sheets and recaps will not be released early under any circumstances.

Approximately 90 minutes following each Band's preliminary Performance, judge audio commentary and the Timing & Penalty sheet will be available via Dropbox or other online delivery method. This will be made available using the email address of the primary Director, the same address used to communicate prior to the event. Should the necessary resources (Internet access, etc.) not be available, Judge commentary and the Timing & Penalty sheet will be provided via physical media. Specific details for each individual event will be available and provided in each Band's check-in packet.

- 22.05 Audio commentary for Finalist Bands will be available via the same method as in Prelims. If these are provided on physical media they will be included in the packet along with score sheets from both Prelims and Finals, available immediately following the Finals awards ceremony for all Bands.

Section 23: General Conduct

- 23.01 Band directors/staff members may contact the Chief Judge, the Contest Director, or the Field Manager at any time with questions or concerns. Directors/staff may not contact any other judge beginning twelve (12) hours prior to the start of the event, through the completion of Finals.

PENALTY – At discretion of Contest Director up to disqualification

23.02 The Contest Director may issue warnings and/or penalties for actions and/or behaviors contrary to the Music for All's mission and core values, and/or that violate the principles of fair play and professional and collegial behavior representative of Music for All/Bands of America and its mission. Such actions and behaviors include, but are not limited to:

- Warm-up on-site by a Band (or any component of a Band) in areas and/or at times other than those designated.
- Failure to follow directives from the Contest Director or other event staff related to conduct in any area, including parking lots, warm-up areas, etc.
- Overstays in Warm-up areas that intrude into the time and space of other participants.
- Failure to abide by guidelines involving Student performance, and use of electronics and equipment.
- Behaviors that compromise the safety of participants and others and/or that may violate known stadium policies.
- Verbal remarks and behaviors (at the venue, whether in or outside the Performance Area, by Students, staff and/or other badge/pass holders) that are generally disrespectful and contrary to the mission or core values of Music for All and/or general human conduct and dialogue.
- Any delay of contest, improper conduct, or infraction for which no specific rule or penalty is given.

23.03 The Contest Director may, after review, reduce or waive any penalty issued for violation of these procedures. Any reduction or waiver will be noted on the Timing and Penalties sheet of the Band and shall serve as notice that the full penalty may be issued for future, similar infractions by the Band.

INDEX

Adults		Exit	18.01(e), 18.05, 18.06
Clear of Performance Field	17.05	Musical	18.05, 19.03
Operation of mixing/lighting devices.....	19.03	Use of prerecorded music in	17.03
Contributing to Performance	17.05	Field	
Use of wireless control devices	20.04	<i>see Performance Field</i>	
Announcement, Pre-Show	18.01(c), 18.03	Field Manager	16.06, 23.01
Band		Field Passes	16.03, 16.07
Defined	14.01	Judges	
Enrollment	1.01	Commentary.....	22.04, 22.05
Boundaries.....	15.01, 19.04	Contact.....	23.01
Drum Majors exempt	19.03	Live and in Real Time	
Mixing/lighting board operator exempt	19.03	Defined	14.03
Bus Drivers		Required for winds and percussion	20.01
Passes.....	16.07	Music	
Check-In.....	16.02, 17.06	Defined	14.04
Classifications	1.03	Pre-recorded, <i>see Pre-recorded music</i>	
Commentary Recordings		Sequenced, <i>see Sequenced music</i>	
<i>see Judges - Commentary</i>		One Stroke, One Note	
Communication, Pre-Event.....	16.01	Defined	14.05
Contest Director	23.02, 23.03	Required for prerecorded/sequenced	20.01
Authority to modify procedures.....	21.06	Performance	
Copyright.....	2.01-2.04	Defined	14.06
Required for prerecorded sounds.....	20.02	Length	18.01(d), 18.05
Credentials		Performance Area	
<i>See Directors/Staff – Name Badges, Field</i>		Defined	14.07
<i>Passes, Student – Credential not needed;</i>		Performance and equipment limited to	19.02
<i>Student – Hand stamp</i>		Performance Field	
Directors/Staff		Defined	14.08
Name badges	16.03	Markings.....	15.01-15.02
Conducting during Performance.....	17.05	Performance limited to	19.03
Viewing/Listening Area	17.06	Use prior to event	16.04
Drum Major		Photographs	22.03
Announced	18.03	Podiums	
Defined	14.02	<i>see Drum Major, Podiums</i>	
Exempt from boundaries	19.03	Prerecorded Music	
Podiums	17.04, 21.01	Copyright required.....	20.02
Salute not needed	18.03	Defined	14.09
Electronics	20.01-20.05	Pre-show	17.03
Equipment use permitted	20.03	Post-show	17.03
Failure	20.05	Use restricted	20.01
Mixing/lighting board operator exempt from		Pre-Show	17.03
Boundaries.....	19.03	Props	
Testing.....	16.06, 17.02	Exit	18.06
Wireless devices	20.04	Height restriction	21.01, 21.05
Entrance.....	16.07, 18.02	Size/number considerations .	21.01, 21.04, 21.07
Enrollment		Report Times	16.07
Event Procedures.....	1.01-1.03	Sequenced Music	
School Enrollment	1.02, 1.03	Defined	14.10
Equipment.....	21.01-21.07	Use restricted	20.01
Post-staging	21.04	Scores	
Pre-staging	21.04	Recaps	22.04
Prohibited/restricted items.....	21.03	Release	22.04
Size/number considerations	21.04	Sheets	22.04

Sound Effects		Timing	18.01-18.06
Copyright required	20.02	Start.....	18.04
Defined	14.11	Warm-up	
Performance	20.01, 20.05	Areas	16.04
Spectator Area		On-Field	17.01, 18.01(b)
Defined	14.12	Permitted devices.....	16.05
Performance separate from.....	19.02	Prohibited times, places	16.04, 16.05
Student		Vehicles	21.02
Defined	14.03	Wireless Devices	
Credentials not needed	16.03 (Note)	<i>see Electronics, wireless devices</i>	
Hand stamp	22.01, 22.03		
Performance limited to	19.01		
Permitted in staff viewing/listening area	17.06		



Adjudication Handbook

Adjudication Handbook

Section 1: Criteria Reference

The Criteria Reference is a system of boxes or criteria developed to be used by the judge and band director to further understand the rationale used in assigning a numeric value to a Performance.

Determining achievement through the use of the Criteria Reference System has become the most effective means to evaluate band performances, regardless of style, and still gain a good deal of uniformity, objectivity, and consistency. The emphasis of this examination is on the achievement level displayed by the performers.

Achievement is the product of two elements that occur simultaneously: Content, which is what is being performed, and Performance, which is how well it is being performed (What + How = Achievement). Since neither content nor performance exists in isolation, the evaluation of achievement must contain a simultaneous examination of both elements. Content is recognizable at almost every level of performance and should be numerically rewarded to the degree that it is performed.

Basically, the philosophy behind the Criteria Reference System is that it concentrates primarily on the positive qualities of the Performance and encourages continued improvement. The criteria-referenced guide is designed to list the essence of the qualities that must be achieved in order to receive a particular number. The list is not a definition of those particular qualities, but rather a description of those qualities needed for entry into a particular box. In addition, these descriptions serve as a reference for improved communication between judges and staff members regarding Performance evaluation. Through this system, judges convert their impression of the Performance in a particular sub-caption into a descriptive category, and finally refine that impression through analysis and comparison to a specific score. The intent of scoring in this system is to best describe the band's predominant performance qualities.

The Criteria Reference System requires that the judge make quantitative decisions based on the achievement in each of the sub-captions. Essentially, each sub-caption is a ranking and rating unto itself. The system is designed so that the total of the numbers of all the sub-captions of all the sheets will correctly determine the ranking and rating of each band. In addition, this determination will be a consistent standard for bands to evaluate themselves on a national level.

Section 2: Ratings for Regional, Super Regional, and National Championships

During prelims at a Regional Championship, bands will be competing within their own class; however, they will still perform in order of their post-marked application. At the conclusion of prelims, there will be an awards ceremony with Drum Majors only, where ratings will be awarded to all bands. This ratings system in no way affects the judges' adjudication process. It is intended to give participants a comparative summary measure and standard for achievement. Consistent with other scholastic measures of educational achievement, BOA's rating system intends to provide a summary measure of achievement and the participants' progress towards achieving excellence. As such, the BOA rating system adjusts as the fall marching season progresses.

Ratings at BOA events taking place prior to October 15th will be determined by the following score breakdowns:

SCORE	RATING
70.00 and above	I
55.00 – 69.95	II
40.00 - 54.95	III
39.95 and below	IV

Ratings at BOA events taking place on or after October 15 will be determined by the following score breakdowns:

SCORE	RATING
75.00 and above	I
60.00 – 74.95	II
45.00 - 59.95	III
44.95 and below	IV

At Grand Nationals, bands will compete in order of their post-marked application within either Prelims 1 or Prelims 2. At the conclusion of the Prelims 2 competition on Friday evening, there will be an awards ceremony with Drum Majors only, where ratings will be awarded to all bands as per above. See also Part Two, Section 8.

Section 3: Scoring

After scores are tabulated, any penalties imposed for various infractions will be deducted from the accumulated score. This score will be used to determine the final placement of competing bands.

If two or more bands have a tie in their final score, the high placement will be awarded to the band with the higher raw score (subtotal before penalties). If after using this criterion a tie still exists, the highest General Effect total will be used to determine placement. This procedure will only be applied in class champion and finals competitions. When bands achieve the same (tie) score in prelims, and when such score causes a placement tie for the last position advancing to the finals competition, each band with a tie score will advance.

Section 4: Adjudication System

Coming from various backgrounds, geographic locations and regional styles, a group of judges brings a broad range of experience to a contest. Individual opinions and preferences are bound to be present. We never want to eliminate this individuality, but it is important that we have consistency. Toward this end, the following materials are offered to serve as a point of departure and direction. The processes, procedures and techniques of adjudication are constantly changing. The challenge is to stay abreast of the changes and at the forefront of the activity. It is the position of Bands of America that music is the more important aspect of the Performance, with marching as the presentation and visual enhancement of the program. Similarly, more emphasis has been placed on the effectiveness to the audience and to general effect judges, than on fine-line perfection of the performance judges - which may be an aspect to work on for even better effectiveness. Consequently, the weight of the numbers in the Bands of America scoring system places 60% of the value on music and 40% on visual, and at the same time, 60% of the score is within the area of general effect and 40% within the Performance Area. The point allotment for the field competition is as follows:

- 20 points* Music Performance (Individual)
- 20 points* Music Performance (Ensemble)
- 20 points* Visual Performance (Individual)
- 20 points* Visual Performance (Ensemble)
- 20 points Visual General Effect
- 40 points Music General Effect
- Timing & Penalties Judge
- *Averaged*

An explanation of how each score is obtained, how many judges are in each caption, and how they judge follows:

MUSIC PERFORMANCE (INDIVIDUAL)

This judge is located on the field. He is free to move about the field. He judges the entire show from beginning to end. He uses an audio recorder and a judging sheet for comments. There is one judge in this caption.

MUSIC PERFORMANCE (ENSEMBLE)

This judge is located in the stands or in the press box, whichever location affords him the best vantage point. His location is fixed during the entire competition. He judges the entire show from beginning to end. He uses both an audio recorder and a judging sheet for comments. There is one judge in this caption.

VISUAL PERFORMANCE (INDIVIDUAL)

This judge is located on the field. He is free to move about the field. He judges the entire show from beginning to end. He uses an audio recorder and judging sheet for comments. There is one judge in this caption.

VISUAL PERFORMANCE (ENSEMBLE)

This judge is located in the stands or in the press box, whichever location affords him the best vantage point. He judges the entire show from beginning to end. He uses both an audio recorder and a judging sheet for comments. There is one judge in this caption.

The two Music Performance judges have their scores averaged for a total of 20 points. The two Visual Performance judges have their scores averaged for a total of 20 points.

VISUAL GENERAL EFFECT

This judge is located in the press box. He uses both an audio recorder and a judging sheet to record comments. There is one judge in this caption, and his score is not averaged with any other score.

MUSIC GENERAL EFFECT

There are two judges in this caption, and both are located in the press box. They judge the entire show from beginning to end, using both an audio recorder and judging sheet to record their comments; their scores are not averaged.

TIMING & PENALTIES JUDGE

This judge is located on the field. He is free to move about the field. He judges the entire show from beginning to end. He uses a judging sheet for comments regarding all timing and penalty considerations of the show

THE ADJUDICATION PROCESS utilizes a balance and correct mix of SEVEN (7) adjudicators, plus the Timing & Penalties Judge, and is designed to give achievement credit for all aspects of program design and Performance.

All score sheets are subjective. Bands begin with zero and earn credit proportionate to the positive presentation of design, Performance, and proficiency. Judges are positioned in the stands or on the field depending upon the caption. This gives them the best vantage point of the individual or total ensemble.

Judges are equipped with audio recorders and are expected to provide a flow of dialogue appropriate to the caption they are adjudicating. The Criteria Reference System and the process of impression, analysis and comparison is the method whereby number grades are earned.

It should be understood that individual band scores may vary from contest to contest. Obviously, Performance variations are a factor, but impact is also made with the dynamics of the contest. The number of contestants and the overall level of achievement of those contestants may impact scoring within scope of a particular criteria reference. Although impression and analysis may indicate a score within a particular criteria reference box, it is through comparison that a specific score and subsequent scores within that range are determined.

The primary responsibilities of the judge include:

1. Being professional at all times.
2. Ranking the bands in the assigned caption.
3. Rating the bands in the assigned caption.
4. Assisting the bands in the improvement of their Performance through commentary and constructive criticism.

The overriding motivation for being involved as an adjudicator must be in making the contest the best possible educational experience for the participants. This is essential.

There are three personal skills necessary to be successful as an adjudicator:

1. Judgment skill: can you make a decision?
2. Numerical consistency and understanding.
3. Communication skill.

For the outcome of the contest to be valid, each judge must, based on his experience and expertise:

1. Rank the groups by picking the winner and each subsequent place in the proper order within the caption.
2. Rate the groups by assigning points and point spreads that are realistic and pertinent to their relative Performance levels and their placement in relation to the Criteria Reference System.

The process of arriving at this decision is threefold:

1. Impression or reaction.
2. Analysis.
3. Comparison.

Our impression of the Performance as being good, poor, or one of the best we have witnessed is based on our experience. We need to qualify this with analysis of Performance factors within our particular caption, sometimes altering slightly the initial impression, plus or minus, through the analysis process. This modified impression must be compared to those of other groups and previous experience to place it realistically within the criteria reference category and thereby have an appropriate spread between groups in the particular caption. The judge should not try to compensate for any perceived deficiency in the system.

As judges, there are two additional elements to a successful evaluation that must be present and in this order of priority.

1. Supplying information for improvement, identifying the weaknesses in a constructive way and providing suggestions for maximizing strengths.
2. Relating adequate information to communicate how the score was derived.

Section 5: Judging Policy for Absent Judges

This policy applies to all BOA Marching Competitive Events.

The Chief Judge and Contest Director should always try to ensure that a full panel of qualified judges is available for every contest. However, in the event of a judge not being present for the contest due to illness, travel difficulties or any other extenuating circumstance, the following formula will be applied.

1. If a visual judge is absent from the panel, the field sheet will not be judged and the ensemble visual score will be used for the total visual performance score.
2. If a music judge is absent, the field sheet will not be judged and the ensemble music score will be used for the total music performance score.
3. If a judge becomes ill part way through a contest and is unable to continue judging, the above conditions would also apply. The affected judge's scores would be dropped and, *all bands* will receive the adjusted scores as described above.

Section 6: General Effect General Information

The primary premise of general effect judging is that you must prepare mentally to allow yourself to be entertained! As adjudicators, we are part of the audience, a widely experienced and critical part of the audience to be sure, but nonetheless, there to enjoy the Performance. We each have our preferences, whether they be in choice of music book, manner of presentation, or style of interpretation. Our goal, to be effective as a judge in this area, is to allow ourselves to appreciate what is good about a given production based on what is being presented.

We have to sometimes remove ourselves from our own tastes and opinions to recognize and appreciate the approach others are attempting to use to reach the audience.

It is important for us to realize that entertainment can take many forms. Comedy, drama, pathos...the entire range of emotion should be considered as being valuable in programming. A show that successfully touches the audience emotionally on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

We must ascertain as to whether the selected approach by the programmer, as performed by the students, is viable, using our best judgment based on our experience. If it does work, we should supply comment to that effect with suggestions to maximize the potential of the production. If the production falls short, it is important and necessary to supply information as to why it is not effective. Beyond the repair comment, we need to aid the programmer in avoiding problems in the future. This is often a matter of his matching material to student abilities as well as communicating sufficient information to the performers to allow them to perform in a more effective manner.

Our attitude and mental preparation should be such that we are anticipating a well- performed program and that we are looking for what the performers are doing well. This does not mean that we ignore those portions of the program that are not well prepared or performed, but rather, after having made comment on the deficient segment with suggestions for improvement, we immediately look once again for the positive qualities of the Performance. This creates a considerably brighter outlook on the part of the judge (also reducing the wear of the work load somewhat) and results in tapes that can be very helpful and fulfilling to both the director and the students.

If we can come across as wanting to be helpful, recognizing the strengths as well as the weaknesses, we stand a much better chance of actually communicating and thereby being much more effective judges.

The influence of audience reaction on your impression of program effectiveness should be tempered by the interpretation of it being a genuine response to excellence of Performance rather than the efforts of hometown supporters. A genuine audience reaction to something that left you unimpressed personally warrants credit, for it has achieved effect. However, do not be at all reticent to credit productions that you find to be worthwhile and well done, even though the reaction of the general audience may be cool. The underlying thesis here is: credit that which is well prepared, is performed with excellence and evokes an emotional response.

Section 7: Scoresheet Explanation – Music General Effect

7.01 Music General Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other. Our goal through the use of this sheet is to decide which group collectively presents the most effective (and second most effective, etc.) musical program. That is, which group has the best balance of:

1. Effectiveness of the musical repertoire
2. Effectiveness of the musical performance

The Music General Effect judges (two) will generally be placed in or on the press box when conditions permit. Whenever possible, the two music general effect judges will be separated and out of earshot of one another.

The Effectiveness of the Musical Repertoire subcaption, necessarily, places more emphasis on the design team's contribution to the success of the program as performed by the students. The Effectiveness of Musical Performance subcaption reflects primarily the contributions of the performers.

In all cases, the judge is required to evaluate only the effectiveness of the performance. The subcaptions and their individual headings are to be used as a guide to determine the extent of the effect created.

- 7.02 *Effectiveness of the Musical Repertoire* credits the effectiveness of the written musical program as presented by the performers. Considerations should be given to the following areas:
- Creativity/Imagination: The art of designing and coordinating efforts and effects in order to create mood and flow to a specific show. A previously used idea presented in a new way is still creative/imaginative.
 - Coordination/Staging: All elements are involved and work together to create a strong musical effect. All sections are staged for effective communication.
 - Appropriate Range of Expressions: Dynamics, articulations, phrasing, style, nuance, and other interpretive elements are appropriate to the genre of the music selected. The use and variety of these expressions enhance the musical effect.
 - Use of Time/Pacing: The unfolding of musical events in a manner which elicits interest, direction and flow.
 - Continuity/Unity: The development, connection and evolution of planned events.
 - Contribution for Enrichment/Enhancement by all elements
- 7.03 *Effectiveness of the Musical Performance* credits the level at which the performers demonstrate their emotional involvement and understanding of the musical program. Consideration should be given to the following areas:
- Communication of Musical Intent: The performance conveys the intended purpose and creative vision of the written musical program, and brings the music to life.
 - Emotion: Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.
 - Professionalism: The ability of the musicians to perform with confidence, understanding, and a high level of musicianship.
 - Artistry: The elements of musicality such as phrasing, sonority, beauty, pace (tempo, rubato) and nuance combine to create or heighten the effect of the musical performance.
 - Involvement: The performers display an attachment: performer to performer, performer to audience, in respect to the expressive qualities inherent to the program.

Section 8: Scoresheet Explanation – Music Performance Individual

The job of the Field Performance judge is to evaluate the Performance accuracy, tone quality and intonation and the realized musical demand placed on the performers. This judge must move around on the field through the ensemble to sample all individuals in all segments of the instrument ensemble throughout the Performance. This judge must not stay on the sideline. While the ensemble execution judge must strive to adjudicate the majority of the ensemble the majority of the time, the Individual Performance judge is not concerned with ensemble factors except as may be obviated through his chance positioning. The effectiveness of the production is not to be considered.

Care must be taken not to intimidate performing members through gestures or unnecessary physical proximity.

The percussion section is a responsibility of all judges in this caption and requires specific attention. It will be necessary to sample the section throughout the program with specific attention during any drum section solos.

We must understand from the outset that what we are doing is sampling the ensemble. It is possible that we may inadvertently position ourselves in the problem areas of the ensemble consistently through a Performance or in all the right spots where we would not be aware of problems. We must be alert enough to search through the ensemble to be sure that our impression is truly representative of the group's ability as presented in that Performance. Imperative is the necessity to avoid following or zeroing in on a few problem individuals if they are truly not representational.

The organization of the sheet with woodwinds at the top, percussion center, brass bottom, is done to direct attention to a complete evaluation of the entire ensemble. We as adjudicators must give attention to each of the three choirs, (woodwind, percussion, and brass) in approximate relative proportions as represented by their relative numbers of performers. Typically the inexperienced or inattentive adjudicator will devote a majority of his/her attention to the brass as they are easily heard from a variety of vantage points. A balanced evaluation will necessitate seeking out woodwind contribution when they are not physically and musically prominent, as well as frequent attention to the percussion choir (including front ensemble) especially at times other than solos. It is very possible that a band may have an excellent woodwind section, average brass section, and poor percussion section. The score for each choir should reflect their relative proficiency. Understand that it is possible for a band that may carry a general impression of being very good to have a choir that is really quite average or below and should be scored appropriately.

Section 9: Scoresheet Explanation – Music Performance Ensemble

- 9.01 The purpose of evaluation on this sheet is to determine the best, second best, etc., musical Performance based on accuracy and uniformity of Performance as perceived from the vantage point of the audience. The judgment of technical accuracy, intonation accuracy, and tone quality is to be made with the consideration of content—that is, demand and exposure of the performers. The effectiveness of the production is not to be considered. The vantage point of the ensemble music Performance judge is such that it would be relatively easy to slip into an effect mode as a judge. We must take great care that we react as an analyst while judging Music Performance Ensemble. We want to judge how well the performers do what it is they are doing and to make an estimation, a judgment, as to what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

The Music Performance Ensemble Judge will position him/herself in such a position so as to judge the full ensemble musically. Depending upon the stadium, this may be in the press box, on top of the press box, or at the top of the stands. The judge must be in a position to be able to hear the entire musical ensemble clearly. Therefore, the judge must not be positioned behind closed windows or in a contained space that would make listening to a full ensemble very difficult. The adjudicator, once having started in a position must complete the entire contest in that position; i.e., if the adjudicator starts inside the press box, he must remain there for the duration of the contest, or that portion of the contest. If this situation occurs in the preliminary contest, then the judge must stay there for the entire preliminary contest so as to give all competing bands the very same adjudication vantage point. The percussion section is a responsibility of all judges in this caption and requires specific attention. It will be necessary to sample the section throughout the program with specific attention during any drum section solos.

- 9.02 The *Tone Quality and Intonation* subcaption evaluates how closely the ensemble has achieved proper tone production. It is the result obtained when the three major aspects of intonation, focus, and timbre are properly utilized by segments contributing to the sonority of the total ensemble. Consideration is also given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.
- 9.03 The *Accuracy and Definition* subcaption credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical Performance. Consideration is given to the clarity and correctness of rhythmic interpretation as well as the control of ensemble pulse and tempo. In addition, are the instrumentalists utilizing the proper method of enunciation relative to style and pedagogy?

- 9.04 The *Musicality* subcaption evaluates the overall achievement of the musical ensemble relative to musicality. Consideration is given for the level of musical achievement displayed through appropriate demonstration of expressions, dynamics, phrasing and correct idiomatic interpretation. The art involved in displaying musicality requires aesthetic sensitivity and a deep understanding of the idioms involved.

Section 10: Scoresheet Explanation – Visual General Effect

- 10.01 Visual General Effect is the utilization of all elements to bring about maximum effectiveness of the visual representation of the musical performance. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other. Our goal through the use of this sheet is to decide which group collectively presents the most effective (and second most effective, etc.) visual representation of the musical program. That is, which group has the best balance of:
1. Effectiveness of the visual repertoire
 2. Effectiveness of the visual performance

The Visual General Effect judge will generally be placed in or on the press box when conditions permit.

The Effectiveness of the Visual Repertoire subcaption, necessarily, places more emphasis on the design team's contribution to the success of the program as performed by the students. Effectiveness of Visual Performance subcaption reflects primarily the contributions of the performers.

In all cases, the judge is required to evaluate only the effectiveness of the performance. The subcaptions and their individual headings are to be used as a guide to determine the extent of the effect created.

- 10.02 *Effectiveness of the Visual Repertoire* credits the effectiveness of the written representation of the musical program as presented by the performers. Considerations should be given to the following areas:
- Creativity/Imagination: The art of designing and coordinating efforts and effects in order to create mood and flow to a specific show. A previously used idea presented in a new way is still creative/imaginative.
 - Coordination/Staging: All elements are involved and work together to create a strong effect. All sections are staged for effective communication.
 - Interpretation and enhancement of the music: The visual program presented portrays the meaning or mood of and heightens the effect of the music.
 - Use of audio-visual Blend/Balance/Focus Elements, when constructed, convey a synergistic and integrated program that responds to the mood and creative vision desired.
 - Continuity/Unity: The development, connection and evolution of planned events.
 - Appropriate use of Movement/Form/Color: The use of movement, form and formation, and color is interpretive and appropriate. The elements combine to heighten effect.
- 10.03 *Effectiveness of the Visual Performance* credits the level at which the performers demonstrate their emotional involvement and understanding of the visual program. Consideration should be given to the following areas:
- Communication of Roles: The performers display an understanding of their visual responsibilities, and convey a confident and stylistic approach to their character, (musician, dancer, actor).
 - Emotion: Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.
 - Professionalism: The ability of the performers to exhibit confidence, understanding, and a high level of excellence.
 - Artistry: The aesthetic visual elements such as form, movement, control, pace, and nuance combine to create or heighten the effect of the program.

- Involvement: The performers display an attachment: performer to performer, performer to audience, in respect to the expressive qualities inherent to the program.

Section 11: Scoresheet Explanation – Visual Performance Individual

The Visual Performance sheet is intended to reward the achievement of the individual performers on the one hand and to indicate the problems of the individual performers on the other hand.

The Visual Performance sheet has two subcaptions: Accuracy and Definition, and Quality of Technique. It is imperative that the integrity of the different subcaptions be maintained. It was never the intention of our system to adjudicate everything from everywhere. We want to examine the various aspects of a program in order to produce a balanced conclusion relative to the merits of the programs. Judges and instructors must examine the results in the context of a judgment within each subcaption, i.e., subcaption integrity.

The purpose of the sheet, therefore, is to reward/score the accomplishment or the achievement of the performers. As a result of the scoring process, strengths and weaknesses will be indicated. This sheet requires the judge to be positioned on the field with the performers. The judge must be in good position relative to the performers and the design and must move in order to sample ALL OF THE PERFORMERS often; thereby the judge will cover both subcaptions on the sheet and various areas of those subcaptions. The judge must reward achievement with a knowledge and understanding of “what” the performers are doing and how well they are doing it.

In terms of positioning, the judges must know that there are often several good positions from which to view a form and the individuals, or several good positions from which to view the small group components which form the picture. Hence, often positioning will be a function only the judge’s ability to move in and around a form and of the previous position of the judge. Everyone should realize that the complexity of design and the velocity of the movement of the band may not always allow the judge to be in an optimum position. In conjunction with this, judges should never interfere with the performers, even at the expense of positioning. The judge should continue to attempt to vary between close-in viewing and stand back viewing. In any case, as we have said for a long period of time, neither always close nor always far is a good technique. Good positioning technique comes from flowing with the band and sometimes moving out, always keeping in mind the purpose of the two subcaptions and the concept of sampling. When the band comes to a halt it would be preferred if the judge did not use that moment to RUN to the next position. A running judge, while the band is at a movement-tactic is distracting to everyone.

Sampling means, in part, that we are to sample all of the parts of the band fairly. If we take a band as having a wind, percussion and auxiliary section, then each of the sections should be viewed by the judge. Judges must make a conscious effort to sample the Excellence and Technique of all the segments and use information in the COMPARISON/ANALYSIS of the unit(s).

On this sheet, it is also recognized that one subcaption can have an impact on the other. The argument can be made that without good technique it will often be true that there will be many errors in alignment, spacing, etc. The argument can also be made that if the performers are not handling timing, spacing, alignment, etc., then it will be difficult for the judge to read the technique and style that may have been intended.

Section 12: Scoresheet Explanation – Visual Performance Ensemble

12.01 The purpose of evaluation on this sheet is to determine the most technically proficient marching group from the vantage point of the audience. The evaluation is composed of excellence identification, balanced with the judgment of technical demand, and the exposure to that demand on the ensemble, with the consideration of content and construction. The effectiveness of the Performance is not to be considered. The vantage point of the ensemble visual Performance judge is such that it would be relatively easy to slip into an effect mode as a judge. We must take great care that we react as an analyst while judging

marching performance ensemble. We want to judge how well the performers do what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

- 12.02 *Quality of Technique* deals with the quality of body carriage/control, equipment, usage/technical accuracy, and the ability of the ensemble to project those elements of the chosen style.
- 12.03 *Accuracy and Definition* considers the ability of a group to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relations should be evaluated, as well as the timing and continuity of the entire visual presentation.
- 12.04 *Visual Artistry* is a discussion and analysis of the breadth and depth of the student portrayal of a program, not the effect. This is not a question of quantity of material and presentation, but a question of care, refinement and details used by the design team on the arrangement of the program.

The performers' influence rests on the readability of the program and on the performers' ability to allow all of the written logic and nuances to be presented clearly. This latter comment is a consideration beyond simple readability. Simple readability rests on the clarity of the intent of the author. If a judge recognizes what the writer meant to say, readability is present. Of course, readability is the beginning. Readability would mean the recognition of forms and the general visual phrasing intent at the beginning and the end of the musical phrases. The refinement aspect means full awareness of the shape of the forms and the full understanding of what happens inside the musical phrases — these are the nuances.

Visual Performance Ensemble is an evaluation of the relative ability of the group. It is entirely possible that a group may have a greater actual number of errors and score higher than another based on an evaluation of what they did. This allows you more flexibility in grey-area situations. Instances in which there is a slight aberration of control can be noted, with the cumulative effect of its consistent occurrence being lowering of the mark. On the other hand, occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well this difficult maneuver was done.

Section 13: Conclusion

Bands of America has always operated with the philosophy that this is an educational (more than a competitive) experience. Give the band tapes that the performers can learn from as well as enjoy.

Always remember that as an adjudicator our responsibility not only lies with pointing out possible problem areas and solutions, but more importantly letting the proper know what they are doing correctly and effectively.

Appendix A: Sample Scoresheets and Criteria Reference



A NON-PROFIT
EDUCATIONAL
ORGANIZATION

Band _____

Date _____ Prelims Finals

MUSIC GENERAL EFFECT

Music General Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p>Effectiveness of the Musical Repertoire (100)</p> <p>Creativity/Imagination Coordination/Staging Appropriate Range of Expressions Use of Time/Pacing Continuity/Unity Contribution for Enrichment/Enhancement of All Elements</p>	
	<p>Effectiveness of the Musical Performance (100)</p> <p>Communication of Musical Intent Emotion Professionalism Artistry Involvement</p>	

© Bands of America, Inc.

Signature _____

**TOTAL SCORE
(possible 200)**

Music General Effect

	0	10	20	30	40	50	60	70	80	90	100
	0-10		11-30			31-70		71-90		91-100	
Effectiveness of the Musical Repertoire	<p>Box 1: A general lack of usability across throughout the program. Most of the repertoire is of a low level. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are often absent. The performers are inattentive to the program and programmatic concepts. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 2: Musical repertoire occasionally displays an average level of usability. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 3: Musical repertoire displays an average level of usability. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 4: Musical repertoire often displays quality. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 5: Musical repertoire consistently displays quality. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p>										
Effectiveness of the Musical Performance	<p>Box 1: Inattentive and/or improper understanding of basic concepts during the performance. Lack of focus and concentration. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 2: There is occasional or sporadic performance. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 3: Performers display an average level of performance. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 4: Performers display a high level of performance. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p> <p>Box 5: Performers display superior achievement in the cognitive, technical, and artistic aspects of the performance. Elements of musical evaluation effectiveness, analysis, and programmatic concepts are present but are not consistently communicated. The program is not well communicated. Elements most often missing are: programmatic concepts, a coordinated effort.</p>										



A NON-PROFIT
EDUCATIONAL
ORGANIZATION

Band _____

Date _____ Prelims Finals

MUSIC PERFORMANCE (INDIVIDUAL)

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p>Woodwinds (75)</p> <p>Accuracy Intonation Tone Quality</p>	
	<p>Percussion (50)</p> <p>Accuracy Tone Quality Tuning Accuracy</p>	
	<p>Brass (75)</p> <p>Accuracy Intonation Tone Quality</p>	

© Bands of America, Inc.

Signature _____

TOTAL SCORE
(possible 200)

Music Performance Individual

	0	7.5	15	22.5	30	36	38	45	52.5	60	67.5	75
		0-7		8-22		23-52		53-67		68-75		
Woodwinds	<p>Box 1 - Woodwind performers exhibit little training or control in the proper tone quality, center or focus. Breath support is seldom present causing most phrases to be interrupted and unfinished. Little evidence of tuning exists. Improper articulation method and style occurs most of the time, which distorts air flow and tone production. Rhythmic interpretation is very poor and a lack of synchronization exists with other players and sections. Recovery time is extensive.</p>		<p>Box 2 - Woodwind performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Inefficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment and individual pitch and quality problems are clearly audible and remain uncorrected. Air flow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.</p>		<p>Box 3 - Woodwind performers demonstrate a good fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally a lack of adequate breath support results in inconsistent timbre and characteristic woodwind sound. Instruments have been tuned although some section and individual problems are audible. A generally good approach to proper articulation style and technique is obvious, but inconsistent. Players exhibit an awareness of proper phrasing, although anticipation, hesitation or over-extension does occur. Rhythmic interpretation is generally good, although at times incorrect, even if uniform.</p>		<p>Box 4 - Woodwind performers exhibit good control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume, but generally is correct, unimpaired and unobscured. The majority of the instruments are in tune and tonal focus is generally accurate and characteristic of the best woodwind sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is mostly uniform. Lapses are infrequent, generally minor and rarely interfere with the success of the performance.</p>		<p>Box 5 - Woodwind performers exhibit the best possible control and a highly developed concept of tone production. Breath support is proper and always maintained. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best woodwind sound. Instruments are always in tune and when pitch inconsistencies occur they are quickly corrected. Performers exhibit a consistent and mature approach to articulation style and technique. Sectional phrases begin and end uniformly and all players interpret rhythms correctly and together. Lapses are rare and minor; concentration appears to be superior.</p>			

	0	5	10	15	20	25	30	35	40	45	50
		0-5		6-15		16-35		36-45		46-50	
Percussion	<p>Box 1 - The percussion section demonstrates some lack of control to the extent that most patterns are discernable, but the performance is still very flawed. Better awareness of segmental playing is evident although clarity is lacking much of the time. Though basic techniques and understanding of technical aspects exist, individuality remains evident and common. Players are still primarily concerned with performing the rhythms as each of them individually perceive them. Percussion instruments are not tuned, and timbre is inconsistent throughout the performance.</p>		<p>Box 2 - The percussion section occasionally displays a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are usually recognizable, although clarity is not consistent. Performers, as individuals, are sometimes aware of the segment's role with regard to the entire ensemble. Technical and timing control are evident, but the performance contains obvious flaws. Timbre is inconsistent because of technique deficiencies and improper tuning.</p>		<p>Box 3 - The percussion section demonstrates a good basic approach to technique, proper timing and rhythmic accuracy. Patterns are always recognizable, and clarity is usually consistent. The performers, as individuals, are usually aware that they are contributing to the overall ensemble sound. Technical and timing control are more consistent, but performance flaws still occur. The majority of the percussion instruments are in tune. A uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches.</p>		<p>Box 4 - The percussion section demonstrates excellent control of technique and timing, resulting in highly consistent clarity of articulation and well developed pulse control throughout. The performers, as individuals, are constantly aware that they are contributing to the overall ensemble sound. Flaws are minor and occur only during very difficult rhythmic passages and/or dynamic extremes. The majority of the percussion instruments are in tune. Characteristic percussion timbre and quality of sound is almost always present throughout the ensemble.</p>		<p>Box 5 - The percussion section demonstrates the superlative achievement of timing and control. Players exhibit the best possible implement control and uniformity, along with solid and complete control of all aspects of rhythm, tempo and pulse. Phrases are played uniformly from beginning to end. All percussion instruments are tuned. The highest quality of sound is always present and appropriate throughout the ensemble.</p>		

	0	7.5	15	22.5	30	36	38	45	52.5	60	67.5	75
		0-7		8-22		23-52		53-67		68-75		
Brass	<p>Box 1 - Brass performers exhibit little training or control of proper tone quality, center or focus. Breath support is seldom present causing most phrases to be interrupted and unfinished. Little evidence of tuning exists. Improper articulation method and style occurs most of the time, which distorts air flow and tone production. Rhythmic interpretation is very poor and a lack of synchronization exists with other players and sections. Recovery time is extensive.</p>		<p>Box 2 - Brass performers seldom seem aware of the proper fundamentals required to produce characteristic tone quality. Inefficient breath support exists to produce clarity of sound and tonal center. Instruments have not been carefully tuned, and many section, segment and individual pitch and quality problems are clearly audible and remain uncorrected. Air flow is frequently disturbed during articulated passages and technical passages lack control and uniformity. Players exhibit individual problems with rhythmic interpretation and recovery from lapses in timing is slow.</p>		<p>Box 3 - Brass performers demonstrate a good fundamental approach to proper tone production. However, players are sometimes taxed beyond their ability to control quality and timbre at extreme levels of volume and range. Occasionally a lack of adequate breath support results in inconsistent timbre and characteristic brass sound. Instruments have been tuned although some section and individual problems are audible. A generally good approach to proper articulation style and technique is obvious, but inconsistent. Players exhibit an awareness of proper phrasing, although anticipation, hesitation or over-extension does occur. Rhythmic interpretation is generally good, although at times incorrect, even if uniform.</p>		<p>Box 4 - Brass performers exhibit good control of most aspects of proper tone production. Breath support and characteristic timbre may be adversely affected in extremes of range and volume, but generally is correct, unimpaired and unobscured. The majority of the instruments are in tune and tonal focus is generally accurate and characteristic of the best brass sound. Performers exhibit excellent control of articulation style and technique. Phrasing and rhythmic interpretation is mostly uniform. Lapses are infrequent, generally minor and rarely interfere with the success of the performance.</p>		<p>Box 5 - Brass performers exhibit the best possible control and most highly developed concept of tone production. Breath support and control is proper and always maintained. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best brass sound. Instruments are always in tune and when pitch inconsistencies occur they are quickly corrected. Performers exhibit a consistent and mature approach to articulation style and interpret rhythms correctly and together. Lapses are rare and minor; concentration appears to be superior.</p>			

© Bands of America, Inc.



A NON-PROFIT
EDUCATIONAL
ORGANIZATION

Band _____

Date _____ Prelims Finals

MUSIC PERFORMANCE (ENSEMBLE)

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p>Tone Quality and Intonation (75)</p> <p>Balance and Blend Breath support and Control Centers of Tone & Pitch Consistency of Timbre, Sonority Tuning of Percussion</p>	
	<p>Accuracy and Definition (75)</p> <p>Ensemble Cohesiveness Method Rhythmic Interpretation Tempo, Pulse Control Timing</p>	
	<p>Musicality (50)</p> <p>Expression Full Range of Dynamics Phrasing Style/Idiomatic Interpretation</p>	

© Bands of America, Inc.

Signature _____

**TOTAL SCORE
(possible 200)**

Music Performance Ensemble

0		7.5		15		22.5		30		36		38		45		52.5		60		67.5		75	
0-7		8-22		23-52		53-67		68-75															
Tone Quality and Intonation	Box 1 - Players exhibit little training or control and a proper concept of tonal center and focus is lacking. Membranes are not tuned or balanced and timbre is inconsistent throughout the performance. Breath support is seldom present, causing most phrases to be interrupted and unfinished. No evidence exists of an attempt to achieve ensemble balance and blend. Little evidence of instrument tuning exists.	Box 2 - Players seldom seem aware of the proper fundamentals required to produce a focused sound and accurate tonal center. Percussion timbre is inconsistent because of technique deficiencies and because membranes are not carefully tuned or balanced. Insufficient breath support exists to produce clarity of sound and pitch accuracy. Although there are occasional periods of balance, a general lack of concern with the techniques of achieving proper balance is evident. Uniformity of characteristic timbre is rarely achieved. Wind instruments have not been carefully tuned, and many section, segment and individual pitch and quality problems are clearly audible and remain uncorrected.	Box 3 - A good basic approach to proper tone production, although players are often taxed beyond ability to control quality and timbre in range and volume extremes. The majority of the membranes are balanced and in tune, but a uniform and proper quality of sound is sometimes hampered by inconsistent technique approaches. Breath support may be lacking and the resulting timbres can be harsh and pinched and not uniform within segments affecting balance and blend. A successful attempt has been made to achieve proper balance. Lapses do occur due to design problems, individual carelessness or timbre differences caused by poor tone production. Although instruments have been tuned, individual and sectional problems are audible.	Box 4 - Excellent control of most aspects of proper tone production. Lapses are infrequent, although large interval skips may sometimes be problematic. The majority of the membranes are always balanced and in tune. Breath support and characteristic timbre may be adversely affected in extremes of range and volume. Majority of wind instruments are in tune, tonal focus and blend is generally accurate, characteristic ensemble quality and timbre is not distorted. Characteristic percussion timbre and quality of sound are almost always present within all segments and throughout the ensemble. Conscious and successful effort has been expended to achieve proper balance. Lapses are infrequent and generally minor.	Box 5 - Players exhibit the best possible control and most highly developed concept of tone production. All membranes are tuned and in balance. Breath support and control is proper and always maintained; there is maximum control of airflow. Tonal focus is rarely lost and timbre is uniform throughout and characteristic of the best wind and percussion sound. Wind instruments are in tune and when pitch inconsistencies occur they are quickly corrected. Superlative achievement of proper balance techniques, both within sections and in the overall ensemble. The percussion ensemble understands its musically supportive capacity in relation to the winds. Flaws, if any, are rare and most often caused by environmental difficulties.																		
	Box 1 - The majority of the ensemble displays weakness in basic technique. Improper and Rhythmic interpretation is poor. Recovery from errors is non-existent and concentration is poor. Little or no understanding of how technical aspects relate to the desired musical product. Generally, inability to play together is obvious.	Box 2 - Airflow is often disturbed during articulated passages to the point of tonal distortion or interruption. Mechanical clarity is often taxed and rarely accurately coordinated; proper tongue placement is often ignored. Players tend toward explosive articulations. Although some facets of implement control are present, the performance is still quite flawed. Synchronization rarely exists, and individual rhythmic interpretation lacks consistency. Recovery from loss of pulse, frequent in spread formations, often takes much time and is rarely complete at phrase endings.	Box 3 - A good basic approach to proper articulation method and implement technique. Upper extremes of volume and range often give an indication of under-developed embouchure musculature. Manual dexterity is good but lacks coordination at times causing clarity to be inconsistent. Performers exhibit a good awareness of pulse and tempo, though recovery from lapses may be difficult at times. Performance is good although anticipation, hesitation and over-extension of phrases exists. Rhythmic interpretation varies particularly relative to subdivision. Players exhibit individual rhythmic accuracy problems and rapid passages lack together-ness. Ensemble cohesiveness may not be sustained throughout the production.	Box 4 - Performers exhibit an excellent approach to articulation method and implement technique. Manual dexterity is excellent with only minor problems in musical clarity. Generally good tongue/finger coordination exists with some minor interruption of the air flow. Excellent control of overall pulse with rare moments of pulse distortion, but recovery is noted. Lapses are infrequent and rarely interfere with the success of the performance. Rhythmic interpretation is excellent. Players seem confident and in excellent control of tempo and pulse most of the time.	Box 5 - Players exhibit a highly developed and mature approach to articulation style and technique. Manual dexterity is exemplary displaying the best possible implement control and coordination with tongue placement and embouchure set. Clarity is obvious and characteristic of the finest playing. The band exhibits solid and complete control of all aspects of rhythm, tempo, and pulse. Extreme depth or width of formations seem to have little or no effect on pulse; players are mature and confident of tempo subdivisions and sound arrives at the focal point with solidity and control. Lapses are rare and minor.																		
Musicality	Box 1 - The performers lack a fundamental awareness of the musical program. A lack of understanding of the basic elements of musicality exist throughout. Contrasts in expression, dynamics, phrasing concepts and style/idiomatic interpretation are virtually non-existent.	Box 2 - The performers occasionally display an awareness of the musical program. The performers display an occasional attempt to express the melodic line, though shading and shaping are mostly mechanical. The musical style and idiom are occasionally demonstrated.	Box 3 - The performers possess knowledge of the musical components. The performers sometimes achieve a moderate level of meaningful and uniform musical demonstration of good dynamic and rhythmic shaping. Playing is mechanical at times with lapses in style and taste creating an often rigid attempt at the idiom.	Box 4 - The performers often display a high level of control and concept of musicality with only a few minor flaws and inconsistencies. The performers often create a musical rendition of important passages with uniform and subtle gradations of expression and dynamics. There is mostly uniform and often sensitive playing of phrasing with a tasteful and correct idiomatic interpretation.	Box 5 - The performers constantly display the highest level of control and concept of musicality. The performers maximize the technical and artistic aspect through clear, meaningful and expressive shaping of musical passages as evident with proper and uniform expression/dynamics. There is a natural, well-defined and sensitive display of playing throughout with vivid, tasteful phrasing and idiomatically correct interpretation achieved in a consistent manner.																		

© Bands of America, Inc.



A NON-PROFIT
EDUCATIONAL
ORGANIZATION

Band _____

Date _____ Prelims Finals

VISUAL GENERAL EFFECT

Visual General Effect is the utilization of all elements to bring about maximum effectiveness of the visual presentation. Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p>Effectiveness of the Visual Repertoire (100)</p> <p>Creativity/Imagination Coordination/Staging Interpretation & Enhancement of the Music Use of Audio-Visual Balance/Blend/Focus Continuity/Unity Appropriate Use of Movement/Form/Color</p>	
	<p>Effectiveness of the Visual Performance (100)</p> <p>Communication of Roles Emotion Professionalism Artistry Involvement</p>	

© Bands of America, Inc.

Signature _____

TOTAL SCORE
(possible 200)

Visual General Effect

0		10		20		30		40		50		60		70		80		90		100	
		0-10				11-30				31-70				71-90				91-100			
Effectiveness of the Visual— Repertoire	<p>Box 1-The written program is unable to communicate desired effect due to lack of understanding of how to create visual enhancement of the music. Concepts generally do not hold interest and audience involvement is allowed to dissipate. The program does not appear to be planned well in terms of overall coordination of all the audiovisual elements. Communication between elements is severely lacking, the overall product does not work together. Continuity, unity and staging are not successful in presenting an effective show.</p>	<p>Box 2-The written program is unable to communicate an awareness of the basic fundamentals of the creation of effect. Many losses in interpretation, musically phrasing and expression limit the effectiveness of the visual program. Repertoires, vocabulary, while often lacking, is still able to generate some effect. The visual program usually represents a visual enhancement of only the most obvious of musical components. There is some awareness of the audio and visual elements. One or two elements may show efforts to produce a blend of effect, but overall success is impaired by the absence of effort on the part of the other elements nonetheless, there is some communication to the audience.</p>	<p>Box 3-The written program communicates a good knowledge of the fundamentals. Repertoires, vocabulary is of moderate quality and hence, produces a moderate degree of effect overall, even there may be sporadic moments of higher achievement. Inconsistencies in interpretation, musically phrasing, and expression limit the effectiveness of the program. Various elements of the visual vocabulary are not always appropriate to the repertoire or to the program effectiveness. There is moderate success in blending the audio/visual elements. The design team displays understanding of the concepts of balance, blend, and focus, though inconsistent on high levels of continuity and unity occur, but they are sporadic in nature. The elements are not always staged well.</p>	<p>Box 4-The written program communicates a high degree of effect. There are only occasional breaks in the repertoire which hinder maximum visual enhancement of the music. While interpretation, musical phrasing and expression are relatively strong, various elements of visual enhancement while present, are not always maximized. There is consistent high quality blending of all audio/visual elements and effects. A high level of effectiveness has been demonstrated as the design team demonstrates a strong understanding of the principles of balance, blend, focus, continuity, and unity. All elements enhance the program and have been staged well.</p>	<p>Box 5-The written program constantly communicates full effect through a high level of creativity and the highest level of visual enhancement of the music. Interpretation, musically phrasing, and expression are performed in a superior manner. The vocabulary of the repertoire is a natural outgrowth of the musical program presented and contributes to the superior effectiveness of the program. There is superlative blending of all audiovisual elements and effects. Outstanding effectiveness and emotional reaction are maintained throughout the program by the absolute command of the principles of balance, blend, focus, continuity and unity. The elements have been consistently staged to present the maximum effect.</p>																
	Effectiveness of the Visual— Performance	<p>Box 1-Inexperience and/or improper understanding of basics does not allow the performers to communicate artistry or emotion. Mood is not established and performers show little understanding of their roles.</p>	<p>Box 2-Performers display some level of communication of artistry and emotion, but it is occasional or inconsistent. Mood is occasionally established, and performers show varying degrees of comprehension. Performance is generally mechanical and uninspired.</p>	<p>Box 3-Performers display a moderate level of achievement in the communication of artistry and emotion. The audience is somewhat engaged, although the level may be diminished by inconsistencies in performer concentration or professionalism. The performers show a moderate understanding of their roles, but the quality of communication is inconsistent.</p>	<p>Box 4-Performers display a consistently high level of achievement in the communication of artistry and emotion. The audience is engaged and interested throughout most of the program. Occasional flaws detract an otherwise high level of the professionalism and artistry demonstrated during most of the performance.</p>	<p>Box 5-Performers display superior achievement in the communication of artistry and emotion. The audience is consistently entertained and absorbed by the performer's ability to communicate their roles and the wide range of expressions and moods associated with those roles. The performers display the highest level of professionalism throughout the show.</p>															

© Bands of America, Inc.



A NON-PROFIT
EDUCATIONAL
ORGANIZATION

Band _____

Date _____ Prelims Finals

VISUAL PERFORMANCE (INDIVIDUAL)

Be sure to comment on the relative strengths and weaknesses of all sections (winds, percussion, auxiliary). Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p>Accuracy and Definition (100)</p> <p>Alignment and Spacing Breaks and Turns Equipment/Control Form Control Tempo/Pulse Control</p>	
	<p>Quality of Technique (100)</p> <p>Body Carriage and Articulation Poise, Individual Control Recovery Style/Idiomatic Interpretation Understanding of Roles Uniformity of Method/Style</p>	

© Bands of America, Inc.

Signature _____

**TOTAL SCORE
(possible 200)**

Visual Performance Individual

0					10					20					30					40					50					60					70					80					90					100									
0-10										11-30										31-70										71-90										91-100																			
Accuracy and Definition										<p>Box 1 - Inexperience and/or improper understanding of basics does not allow the performers to display control of equipment form tempo and pulse. Serious timing and rhythm problems exist. There are few moments lacking flaws, most of which are serious in nature.</p>										<p>Box 2 - Performers occasionally, yet inconsistently, display signs of knowledge of basic fundamentals in control of equipment form, tempo and pulse. Many timing and rhythm problems exist. Individual has some awareness of responsibilities of space/line, yet many breaks and flaws exist. Members do not often display an ability to make a correction when it is possible. There are few moments of individual's readability in alignment/spacing performance.</p>										<p>Box 3 - Performers display moderate or average level responsibilities in space and line. Flaws or breaks occur most often when responsibilities of a greater magnitude are required. Variations in skill may be seen from individual to individual. Control of equipment may be sporadic. Some variation may occur in pulse/tempo control. Recovery from breaks/flaws is sporadic. Flaws tend to be of a larger magnitude for longer periods of time.</p>										<p>Box 4 - Performers display a high level of achievement of the more advanced responsibilities in areas of space and line. Timing responsibilities are well demonstrated most of the time. There is demonstration of strong skills in changes of space. Corrections, when necessary, are made with relative ease. Flaws are infrequent and generally minor.</p>										<p>Box 5 - Performers display an achievement of the most sophisticated responsibilities in areas of space and line and time. There is superior response to changes in space, time and form. The responsibilities displayed are ongoing with little time to effect corrections, which are handled with ease. Flaws seldom occur.</p>									

Quality of Technique										<p>Box 1 - Performers display a lack of understanding of body carriage, style and method, pose, control and roles. Members seem generally unaware of even the most basic responsibilities.</p>										<p>Box 2 - Performers occasionally display an achievement of the basic level of understanding in the skills required to demonstrate style, pose and technical control. Occasionally attempts to play roles only rarely elevate the mechanics. Recovery is sporadic.</p>										<p>Box 3 - Performers display a moderate level of achievement. Style is recognizable but not well-developed. Variations in technical complications are usually consistent and variations in technique are infrequent and minor. Recovery is evident and quick. The understanding of roles is obvious and enhances the display of style.</p>										<p>Box 4 - Performers display a generally high level of achievement. Style is not totally refined, although evident. Variations in technical complications are usually consistent and variations in technique are infrequent and minor. Recovery is evident and quick. The understanding of roles is obvious and enhances the display of style.</p>										<p>Box 5 - Performers display an extremely high level of understanding of style, pose, method and roles. Recovery is accomplished with ease and speed. A high level of understanding enhances the written drill.</p>									
----------------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--



A NON-PROFIT
EDUCATIONAL
ORGANIZATION

Band _____

Date _____ Prelims Finals

VISUAL PERFORMANCE (ENSEMBLE)

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

	<p>Excellence and Technique (100)</p> <ul style="list-style-type: none"> Spatial Control Ensemble Cohesiveness Projection of Style Precision & Uniformity Control & Balance of Form Technique in form, body, and equipment Achievement of Effort Changes Orientation Recovery 	
	<p>Visual Artistry (100)</p> <ul style="list-style-type: none"> Visual Musicality Artistic Expression Vertical and Horizontal Unity/Continuity Utilization of Logic and Design Principles Range and Variety of Skills Integration/Cohesion Simultaneous Responsibilities 	

© Bands of America, Inc.

Signature _____

**TOTAL SCORE
(possible 200)**

Visual Performance Ensemble

		0	10	20	30	40	50	60	70	80	90	100		
		0-10		11-30			31-70			71-90		91-100		
Excellence and Technique	Box 1 - Performers are generally unaware of even the most basic responsibilities of accuracy and technique. Technical control and projection of style is generally lacking altogether. Inexperience and/or improper understanding of basics does not allow the performers to display control and balance of form. Serious timing problems exist. There are few moments lacking flaws, most of which are serious in nature.	Box 2 - Performers occasionally display an achievement of the more basic responsibilities of technique in form, body, and equipment. Performers occasionally display an achievement of the more basic responsibilities of space and time. When tested by responsibilities of greater magnitude, there are areas of uncertainty and, most often, performers fail to demonstrate a clear understanding of technical control and/or exhibit a unified approach to style projection. Performers fail to demonstrate a clear understanding of how to achieve balance of form, timing control and orientation of form. Few moments are without problems.			Box 3 - Performers display an average achievement of their responsibilities in ensemble accuracy and technique in form, body and equipment. Style is recognizable but not well developed. Performers display an average achievement of their responsibilities in accuracy and definition. Variations in skill may be seen in section to section and from some individuals to others. Flaws occur most often when responsibilities of a greater magnitude are required. Flaws tend to be of larger magnitude for longer periods of time.			Box 4 - Performers display a high level of achievement of many advanced responsibilities in ensemble accuracy and technique in form, body and equipment. There is a strong demonstration of skills in the areas of control and style projection. Style is not totally refined, although evident. Performers display excellent achievement of many advanced responsibilities in the scope of accuracy and definition. There is a demonstration of strong response to changes in form balance, orientation and timing control. Flaws are infrequent and generally minor in nature.			Box 5 - Performers display superior achievement of ensemble accuracy and technique in form, body and equipment. There is a superior demonstration of skills in the areas of control and style projection. Performers display superior achievement in sophisticated responsibilities involving accuracy and definition. There is also superior response to changes in those responsibilities. The display is ongoing in not only control and timing control but also form orientation. Flaws, which seldom occur, are the result of momentary lapses by individuals and recovery is accomplished with ease and speed.			
	Visual Artistry	Box 1 - The ensemble lacks fundamental awareness of the visual program. The visual intent has little relation to the musical score. Contrasts in form/tempo/texture are virtually non-existent.	Box 2 - The ensemble occasionally displays an awareness of the visual intent through form, body, and equipment. The visual presentation occasionally exhibits only basic horizontal phrasing of the musical score, most often without variety of form/tempo/texture.			Box 3 - The ensemble displays average quality in terms of form, body and equipment. There is knowledge of the design components, although functional in nature. The visual presentation includes the basic musical structure. Evidence of horizontal phrasing is demonstrated. A moderate level of sophistication is displayed by the performers through skill/stamina and meter/tempo.			Box 4 - The ensemble often displays a high level of quality in terms of form, body and equipment. There is an excellent display of the elements of design with some use of unity and variety. Musicality is explored beyond horizontal phrasing and interpretation with moments of significant enhancement through the vertical writing. The ensemble presents an acute level of sophistication of the musical structure and intent. Contrasts are obvious and successful.			Box 5 - The ensemble constantly displays the highest level of quality in terms of form, body and equipment. Variety assists in the depth of the composition and unity is constantly present. The performers maximize the technical and artistic aspects, and reflect congruence of line, shape, size, density, color, direction and motion. The musical structure is visually enhanced in wide scope and great depth, with consistent achievement.		

© Bands of America, Inc.

Appendix B: Adjudication Sheet License Agreement



Adjudication Sheet License Agreement

License Agreement

This License Agreement grants you permission to utilize the sheets FOR ONE CONTEST ONLY. You may publicize that the Bands of America System and Sheets will be utilized at your show. In addition, by executing this agreement and using these sheets, you agree and represent that you have required all participation bands at your event to comply with the U.S. Copyright and other applicable laws regarding the licensing and performance of music protected by U.S. law. If you would like to discuss usage of the Bands of America System sheets for your circuit or state contests, please contact Bands of America at 800.848.2263 or 317.636.2263 for additional information.

To use the Bands of America Adjudication Sheets for your fall show, please sign and return this form along with the \$100 user fee to Music for All.

To purchase additional sets greater than one, please contact the Music for All offices at 800.848.2263

The \$100 user fee includes:

- One Adjudication Sheet per caption
- Criteria Reference Scale and wording for each Adjudication Sheet
- One Tote Sheet per caption

The provided sheets are identical to those used by Bands of America and it's Fall Championships. The word "sample" and Bands of America logo will be removed.

User Information

First Name _____ E-mail address _____ School Name _____ School Address _____ School City/State/Zip _____ School Phone w/ Area Code _____	Date _____ Signature _____
---	-------------------------------

Delivery Options

- Please check your preference delivery method
- Email PDF version
 - US Mail hard copy version

Payment Method

(Payment MUST accompany agreement)

Check is enclosed

Charge Visa/Mastercard/Discover/American Express # _____ Exp _____

Signature _____ Print name of cardholder _____

Date Enrtd
ID #
Amt \$
CC/Check #
Date

Music for All
 39 W. Jackson Place, Suite 150
 Indianapolis, IN 46225
 800.848.2263 • 317.524.6200 (fax)