



Official Procedures and Adjudication Handbook Substantive Changes for 2013

Use of Audio and/or Lighting Control Devices

- Students may operate wireless audio and/or lighting control devices, (a) from the Performance Area, (b) from the Spectator Area, including the designated staff viewing area, and (c) from a judge-level staff viewing/listening area (when available). (Article II, Sections 1.02, 2.02, 2.03, 4.01, 4.02)
- Adults may assist in the control of audio and/or lighting control devices in the case of “catastrophic failure”. (Article II, Section 1.02)
- Use of audio and/or lighting control devices is “at the risk of the directors, staff, and performers”, and BOA cannot guarantee the operability of such devices. (Article II, Section 2.03, 5.03)
- Lighting may also be checked along with audio during breaks of 15 minutes or longer. Sound and lighting checks may also be done prior to the opening of gates for Prelims and/or Finals. (Article II, Section 5.04)

Use of Sampled Human Voices

- Sounds of human voices may now be performed electronically (rather than “live and in real time,” as with wind and percussion instruments). (Article II, Section 5.01)

Use of Audio Systems in Warm-up

- Use of audio systems in warm-up is permitted, provided that the volume is reasonable (“depending on the acoustics of the warm-up area and the proximity of other bands, judging areas, and the Performance Field”) and that no wireless devices are used. (Article II, Section 5.04)

Copyright Compliance

- BOA’s assistance to bands and bands’ requirements to obtain permissions to arrange are updated and clarified. (Article I, Section 4.02)

Bands of America Official Procedures and Adjudication Handbook



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Bands of America ("BOA") & 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 and Bands of America programs and events exist to activate and advance our mission.

The Dangers of Competition: What Can We Do About It?

Probably all of us have seen situations where the desire to win at any cost took over a program and eventually destroyed it. The win-or-else philosophy and education seem to be at odds here. This line of reasoning does not leave any room for "failure" on the part of the participants or for the inevitability of someone else being better. The performers in such groups tend to lose self-esteem when they are not successful. They see themselves as failures at life, for the intensity of this approach is all consuming and becomes one's whole life for the time of the involvement. They tend to be envious of performers in other groups and see them as the enemy, to be defeated, put down and vanquished.

Burnout, the inability to cope with the intensity of participation, happens with increasing frequency due to the all-consuming nature of the winning concept. The participants in groups who run under such a philosophy tend to look back on the negative side of the whole experience if they do not reach their ultimate goal. But what about the benefits of competition?

Properly handled, competition can be a microcosm of life. We can learn, stretch our abilities, and strive for goals that we would otherwise consider to be unattainable. We can learn to work together for common goals and to cope with each other's inadequacies as part of the lesson of life. Not coming in first becomes neither a failure nor the end of the world if the participant has grown as an individual and has improved his performance.

With this can come the recognition that the participants in other groups are just as dedicated and are working for the same things, making them fellow seekers of the new ultimate goal of individual excellence of performance. They are to be admired and congratulated when they succeed and encouraged when they fall short. They become friends and PEOPLE rather than adversaries; this is more significant and longer lasting than any trophy, which only becomes tarnished and is eventually retired.

Being a winner in the microcosm of competition as well as the full-scale game of life really is a matter of being encouraged to excel. Everyone who knows more about himself as an individual and his potential for achievement is indeed a winner, and a winner of the highest sort. Having tried, he or she needs the encouragement to try again, and again . . . this is where we as judges begin to enter the picture more effectively. We can have a great deal of influence on how the performance feedback will be accepted by the virtue of the approach and quality of our input through our commentary. That is our intent and goal. We can help to create and foster an appropriate climate for a positive experience.

Questions? Call us!

Any problems that arise almost exclusively result from non-communication or a misunderstanding of the procedures or rules. We strongly urge each and every one 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.

ARTICLE I: General Regulations

Section 1: Definitions

- 1.01 High School Band
A band 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 credit 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, and middle schools.
- 1.02 Student
A person currently enrolled in a high school or a lower grade school, as well as home-schooled children from the school's geographic district enrolled in band subject to state law and/or school policy.

Section 2: Eligibility

- 2.01 All high school bands through the 12th grade are eligible for Grand National and Regional Championships (Grand National, Super Regional and Regional Championships). See Section 1.01 for the definition of a High School Band.
- 2.02 All band members/performers who contribute to the Performance MUST be students.
- 2.03 PENALTY
For Eligibility Rule Violation - Disqualification

Section 3: Classification

- 3.01 Enrollment for classification is based on ALL students in grades 10-12, using the numbers used in determining funding at the state level for each school.
- A - 600 or less
 - AA - 601 - 1225
 - AAA - 1226 - 1674
 - AAAA - 1675 and above
- 3.02 At the beginning of each school year, the enrollment of each participating school must be verified by the principal or superintendent. Deadline for enrollment verification forms is a postmark by September 19 of 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, a 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.
- 3.03 If there is further question as to a school's enrollment, BOA 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.

Section 4: Copyright Compliance Requirements

- 4.01 Bands of America requires all enrolled bands to comply with copyright laws in regards to Performance and/or 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.
- 4.02 The Law
Copyright is a federal system that creates a set of rights and protections for original works of authorship or creation.
- 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. 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.
- 4.03 Practical Application at Bands of America Events
No band will be permitted to perform if it is 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.
- 4.04 Assistance in Interpretation and Compliance
BOA 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 Note: 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. 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: For Copyright Infringement – Disqualification. Participants who fail to comply with or knowingly violate copyright law may be penalized up to and including disqualification.

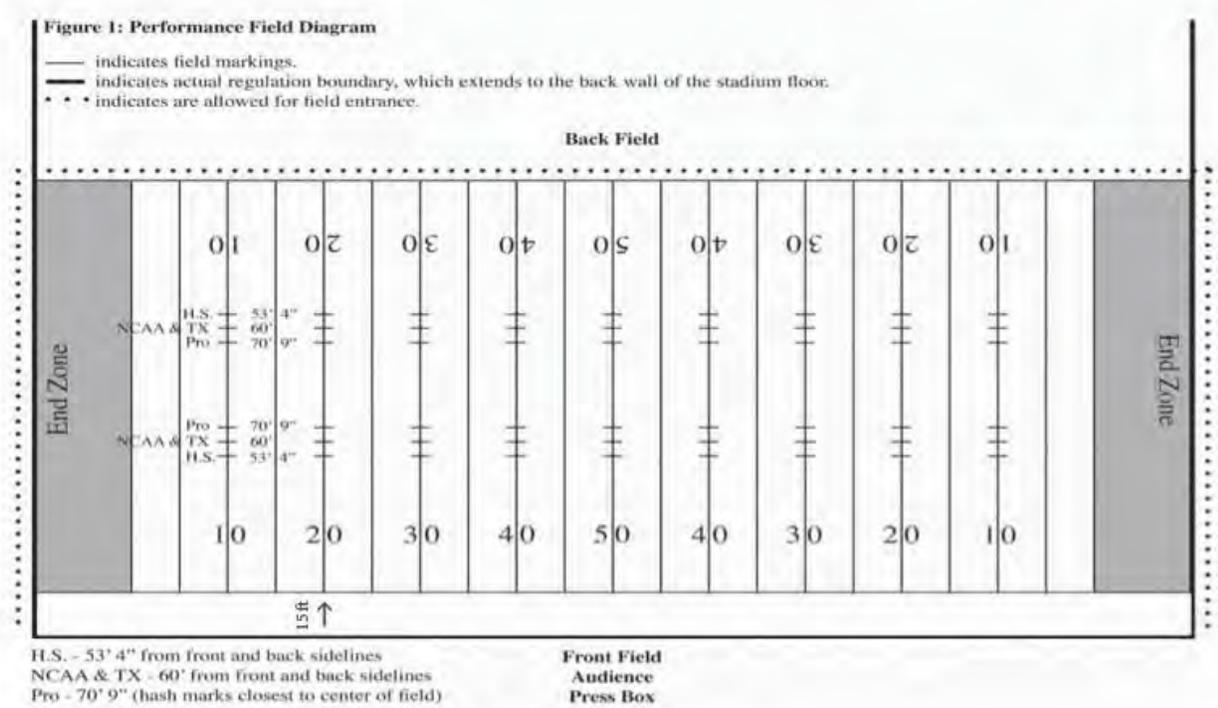
Special Note: Civil and criminal penalties may be imposed upon violators for copyright infringement. Civil remedies include an award of monetary damages, substantial statutory damages, which in cases of willfulness, may total up to \$150,000. Copyright law and compliance is not applicable to Bands of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

ARTICLE II: Event and Performance Regulations

Section 1: Definitions

- 1.01 Performance
The musical and visual program presented for adjudication.
- 1.02 Performance Area
The entire surface of the stadium constitutes the Performance Area. All props, sound related equipment, instruments, performers, performances etc. are limited to the Performance Area (field level, stadium floor and the physical space above it).
- Exception: Audio and/or lighting may be controlled with a wireless device from any area in the Performance Area or the Spectator Area open to the public for the BOA event, including designated staff listening/viewing areas, but must be operated by a Student. (An adult may assist in the use of such wireless devices in the case of “catastrophic” technical failure – see Section 2.03.)
- 1.03 Performance Field
The Performance Field will be a regulation size football field with end zones and including the area from out-of-bounds lines on the ends to fifteen (15) feet in front of the front side line (360 feet long) and from the out-of-bounds lines on the ends to the back limit of the field surface, normally the back grandstand or wall. (See diagram). The front boundaries of the Performance Field will be marked and the regulation size football field will be lined every five yards. Hash marks *will* differ from stadium to stadium. Bands of America events will always have hash marks at 53’4”, dividing the field into equal thirds. Some facilities will have more than one set of marks - hash marks at 53’4”, as well as collegiate/Texas high school marks that are 60’ from the front and back sidelines, with 40’ between. In addition, some fields may also have NFL pro markings at 70’9” from the front and back sidelines. The May mailing that will be sent electronically and will also be available on-line will have specific information regarding hash marks on the respective field of each championship event. The May mailing will be mailed if requested.
- 1.04 Podium Placement
The area that is an extension of the 50-yard line to the front limit of the Performance Area shall be left open by contest operations for the placement of competing band drum major/field conductor podium, with the exception of a 5’ free zone along the wall for placement of microphones for recording purposes. Be aware that the area between the podium and the edge of the field may have traffic (cameras, judges, event personnel, etc.) that moves through during your Performance.
- 1.05 Spectator Area
The seating areas and aisles; generally, the entire stadium other than the Performance Area constitutes the Spectator Area. The Spectator Area must remain clear and inviolate, separate from the performance and its performers and/or performance equipment (e.g. no props, speakers, tossed items, etc.).
- 1.06 Student
A person currently enrolled in a high school or a lower grade school, as well as home-schooled children from the school’s geographic district enrolled in band subject to state law and/or school policy.

Figure 1: Performance Field Diagram



Section 2: Performers

- 2.01 All aspects of the Performance must be performed by Students. No adult activity during the Performance may contribute directly to the musical or visual program.
- 2.02 Adults must be clear of the Performance Field for the duration of the Performance. (Note: This includes backfield and the backfield seating areas.) This includes those assisting in setting props or equipment. Where feasible, Bands of America will provide a director/staff viewing area for viewing/listening to the band's performance. In addition, where feasible and/or practicable, Bands of America will provide a staff listening area for up to two staff members, from as close to the same level and vantage point as the music general effect adjudicators. This area (or the Spectator Area) may also be used by students operating audio and/or lighting control devices. Use of either or both such Bands of America provided areas available is restricted to use during the Performance of the director/staff/student member's band. Viewing and listening areas for directors and staff, and the access instructions and policies related to them, will be distributed at Band Check-In on-site at each individual Championship and its use and the performance of equipment in them is "at the risk of the directors, staff and performers."
- 2.03 Exceptions
- 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. For purposes of this rule, a Director may also conduct in the Performance Area from any place outside the regulation football field back sideline and from any place beyond the football goal lines (including areas within the regulation football field end zones).
 - Audio and/or lighting may be controlled with a wireless device from the Performance Area or the Spectator Area (including either staff listening/viewing area, when and where available), but must be controlled by a student. In the case of a "catastrophic" technical failure, an adult may assist in the operation, repair and/or replacement of such devices.
 - Adults may set up and take down equipment before and after the Performance.
 - An adult may enter the Performance Field during the Performance to attend to a "catastrophic" equipment failure (such as failure or loss of power or connectivity to a sound system) without

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penalty, as determined by and in the sole and reasonable discretion of the Field Manager and Contest Director.

2.04 PENALTIES

- For inadvertent or apparently unintended persons present in the Performance Field - 0.1 points per violation
- A field pass violation (person on the field out of uniform or without the proper credentials) – 0.3 points per violation
- For adults contributing to Performance (except as permitted above) – 0.5 points per violation

Section 3: Performance Timing

- 3.01 Bands are scheduled on 15-minute intervals, with appropriate judges' breaks as scheduled by Bands of America.
- 3.02 A band is allowed four (4) minutes to set-up and warm-up anywhere in the Performance Area. Entrance to the Performance Field must be made from the back of the field or the end zones (Refer to Performance Field diagram). Performers pre-setting equipment in the front of the Performance Field may enter the Performance Field from the front. All performers, including any members or stagehands used for on field staging of equipment during the Performance, must enter as described above. See also Article III, Section 1 on General Event Flow.
- 3.03 A band is allowed a Performance time of 7 to 11 minutes anywhere on the Performance Field. The timing will begin at the conclusion of the four-minute set-up/warm-up time, following the announcement that "Bands of America is proud to present in preliminary/finals Performance Drum Majors _____ and _____ and the _____ H.S. Marching 'nickname'" and the first step or first note by the band after the announcement. If the first step or first note of music has not occurred within 30 seconds of conclusion of the announcement, the timer will commence timing. Musical exits will be included in the time of the show. Visual moves with percussion cadence (or silence) will generally be included in the exit timing, and not in the time of the Performance.
- 3.04 Bands should completely vacate the Performance Field within two (2) minutes of the end of the Performance. We define *vacating the Performance Field* as being outside/clear of the goal line (the goal line being used for and in the direction of the exit) with all personnel, equipment and props. 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 will be penalized.
- Any cadence/music used as an exit routine must cease once the Performance Field is vacated. We caution you to be conscious of the microphones, television cameras, etc. while exiting. See also Section 6 below on Equipment & Restrictions.
- 3.05 Exceptions
For a specific site, BOA may require modifications to the band's entrance or exit routines. Site-specific information (field markings, entrance and exit areas, etc.) will be provided to participants in the Final Packet pre-contest mailing sent approximately 4 weeks before the event.
- 3.06 PENALTIES (at the discretion of the Contest Director)
- For time requirements: 0.1 per 3 seconds or fraction thereof
 - For delay of contest: 0.5 points per minute or fraction thereof

Section 4: Boundaries

- 4.01 The entire Performance including all music must be played from within the Performance Field. Command personnel are exempt.

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

Exception

A student running a mixing board (i.e. balancing wireless microphones, etc.) or operating a lighting control device may be located outside the boundaries of the Performance Field without penalty. This exception does not allow adult control or mixing of sound or operation of a lighting control device with any type of board or device from any location, except in the case of “catastrophic” technical failure. Adults may direct or provide direction to student operators of such equipment, so long as they remain outside of the Performance Field. Adults may enter the Performance Field to attend to a catastrophic failure or dangerous situation.

- 4.02 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 being placed “outside” of the boundary, will constitute a boundary violation. Boundary rules apply only to 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. Note: Drum Major and sound and lighting control exceptions. See Article 2, Section 4.01 above.
- 4.03 PENALTY: For boundary violation – 0.1 points per flagrant infraction

Section 5: Use of Electronics

- 5.01 All music from traditional wind and percussion instruments or electronic instruments must be performed by a student(s) live and in real time with the student(s) present and performing at the time of the Performance. **The use of sampled sounds (“prerecorded/sequenced”) of woodwind, brasswind and/or percussion instruments will not be permitted.**
PENALTY: At the discretion of contest director up to and including disqualification.

Sounds other than music, such as narration or sound effects, may be prerecorded and used without penalty. Any prerecorded sounds used that are copyrighted must have permission obtained for their use, similar to copyright considerations for music. Evidence of such authority must be included on the Copyright Report form required for your participation. See also Article I, Section 4 above.
PENALTY: For copyright infringement - up to and including disqualification

Useful notes: For Performance purposes, the definition of music shall be the organization of sound through time. Everything else, then, is a sound effect, be it spoken text, the sound of twisting metal, falling rain or the crumpling of cellophane. If what you want to play electronically has elements of melody, harmony or rhythm, it must be performed live. It may not be pre-recorded or sequenced for playback during the Performance, even if the initiation of the recording playback or triggering of the sequence is done by a student at the time of the Performance. A student may play synthesized sounds live and in real time, or initiate the playback or trigger the sequence of any non-music sound as part, or all, of a show or show segment.

- 5.02 Electronic units are allowed if they are self-powered. If power is available at a site, it may be used at the band’s own risk. Bands of America takes no responsibility for supplying power.
- 5.03 Whenever possible, Bands of America will designate an area (typically the designated staff viewing area) in the Spectator Area from which students may operate wireless audio and lighting control devices. Bands may also chose their own location in the Spectator Area to perform these tasks. Regardless of such designation, Bands of America cannot guarantee the operability of such devices, including the

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devices' communication with devices within the Performance Area. Such devices are used entirely at the risk of the user.

- 5.04 Any/all sound and/or lighting checks on the field may begin as soon as the band's 4 minute setup/warm-up time begins. Participants may test their electronic equipment during scheduled breaks in a BOA event, typically at scheduled breaks of 15 minutes or longer (or for 15 minutes prior to gate open for Prelims or Finals). The Field Manager and BOA event staff will coordinate access to the field if available; testing at any other site, including warm-up areas, and any time prior to the band's entering the stadium, is prohibited. Audio systems may be 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 the proximity of other bands, judging areas and the Performance Field). (Wireless mics and audio and/or lighting control devices may interfere with performances in the stadium.)
- 5.05 Pre-recorded 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 announcement "Bands of America is proud to present in preliminary/finals Performance Drum Majors _____ and _____ and the _____ H.S. Marching 'nickname.'"
- 5.06 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.

Section 6: Equipment Use, Restrictions and Safety

- 6.01 Dropped equipment of any kind will not be penalized. It may be retrieved by a band member, a Bands of America official or judge without penalty. Crossing a boundary to retrieve dropped equipment is still subject to penalty pursuant to Section 4.03 above.
- 6.02 Off-road mechanized vehicles (defined as golf carts, garden tractors, ATV All-Terrain-Vehicles, etc.) will be allowed to pull equipment trailers 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.
- 6.03 The following are NOT ALLOWED in a Performance or on the Performance Field:
- Pyrotechnics of any kind, including fireworks, discharge of arms, or any hazardous materials that may cause damage, present a safety hazard, remain on the field after the conclusion of the band's Performance or disrupt the scheduled flow of the contest
 - Lights-out routines
 - Animals
 - Hazardous equipment or illegal use of equipment
 - Use of any item, object or equipment that might create or cause danger to or a dangerous situation for a performer (in the band performing or following), including but not limited to water, debris and/or other liquids or items dropped and left in the Performance Area.

The following are NOT ALLOWED in stadiums with ARTIFICIAL PLAYING SURFACE:

- Powder, liquid, or any material that may damage or affect the artificial playing surface ("carpet")
- Props or items that leave excessive residue (paper wrappings, etc.)
- Pyrotechnics of any kinds, including fireworks, fire, discharge of arms, or any hazardous materials

The following are NOT ALLOWED in stadiums with DOMES:

- Balloons released and allowed to float aloft
- Any powder or air-borne material that may linger in the air

PENALTY: At discretion of Contest Director, up to disqualification

Because Bands of America is a guest at our host stadiums, any concerns expressed by the stadium management will be addressed and must be acted upon by the band in question.

6.04 Props and Equipment

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 gate within the participant's allotted 4 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 warm-up and set-up time. 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 stadium. No post-staging in loading docks, stadium tunnels, stadium corridors, or other stadium areas will be allowed. See also Section 3.05 above.

PENALTY: See Article II, Section 3.06.

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- 6.05 Props built and/or used by participating bands at Bands of America events shall be limited to a maximum height of 12 feet (including safety or other railing or equipment). 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 in use.

Drum major podiums, built by construction professionals or professional companies, are an acceptable exception to the height rule but MUST have appropriate safety railings.

At all championships, prop assembly must be done within the directed flow during your band's allotted time. No additional set up/tear down time will be allowed. Particularly at Grand Nationals and other venues with height restrictions, props must be torn down so as not to be disruptive or hindering to the next performance or the field exit of the next band. (See Section 3.06 above for penalties for delay of contest.)

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

The Bands of America 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.

- 6.06 While the physical parameters of stadiums remain the same generally, some variation of stadium floors, access and egress exists. Bands of America (through the Contest Director) will invoke procedures and methods of contest operation specifically intended to ensure the safe, fair, smooth and consistent operation of shows. Such rules will be developed as needed and specified in each event's "Procedures and Flow" document provided to participants approximately 3-4 weeks prior to the event. Specific information concerning entrance tunnel dimensions, air-lock sizes, parking and warm-up operations, etc. will be addressed in the "Procedures and Flow" document. In addition, please feel free at any time to contact Bands of America with specific stadium/facility questions and concerns. Notwithstanding any of the foregoing or anything to the contrary, the Contest Director shall at all times have the full and final discretion and authority to modify or change the Procedures and Flow as he/she shall determine to be in the best interests of the event and its participants.

6.07 Prop and Staging Expenses

From time to time, venues used by Bands of America (BOA) may be subject to union contracts and facility obligations. On rare occasions, the use of excessively large and/or elaborate stages or props may sometimes trigger requirements that union personnel (stagehands) be used. While BOA will seek to avoid any such requirements, any required call or use of union labor or other stag hands or building/venue personnel related to the props or equipment staging of a participating band shall be at the expense of the band. Upon demand, participants shall promptly reimburse BOA for any such charge and/or BOA reserves the right to prohibit use of any 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 call may be required. A typical call is a minimum of 4 hours per stagehand.*

Section 7: General Conduct

- 7.01 No band may use the Performance Field for practice during the week leading up to the event, unless such Performance Field is on the property of and regularly used by the participating band. A participating band may not use the Performance Field for rehearsal/warm-up outside of scheduled competitive flow on the day of the Championship. Prohibited practice on the Performance Field during event week will be penalized.
PENALTY: At discretion of contest director up to disqualification.
- 7.02 Competing band directors/staff members may contact the Chief Judge or the Contest Director at any time with questions or concerns. Directors/staff may not contact any other judge beginning 12 hours prior to the start of the event, through the completion of finals.
PENALTY: At discretion of contest director up to disqualification
- 7.03 Any delay of contest, improper conduct, or infraction for which no specific rule or penalty is given may be grounds for warning or penalty at the discretion of the Contest Director. The Contest Director may issue warnings and/or penalties for behaviors contrary to the Bands of America'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 including, but not limited to:
- Warm-up on-site (of any component of a band) in areas and/or at times other than those designated.
 - 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 (on and off field 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 general human conduct and dialogue.

ARTICLE III: General Event Flow

NOTE: This Article contains general information about event operations. Additional information as well as event-specific information, will be sent to participating directors in the May mailing, and will be available online.

Section 1: Pre-performance Flow

1.01 Check-In

It is possible for prelims times to change the day of the event due to a cancellation at the last minute, etc. A representative **MUST** check-in and we encourage you to **CHECK IN EARLY** on the day of your Performance to be sure that the schedule has not changed.

1.02 Competing Band Field Passes and Name Badges

Competing band passes will be picked up at **DIRECTOR CHECK-IN**. Each participating band will receive 25 Prelims field passes. All bands performing in Finals automatically receive 25 Finals field passes at no charge. Field passes may also be used to enter the Spectator Area during the Performance block (prelims or finals; for Super Regionals that includes both Friday and Saturday) for which they were issued. In addition, your band will be issued six (6) name badges, which allows the wearer to enter the stadium Spectator Area during both prelims and finals. (A person with a name badge does not need a field pass and vice versa.)

1.03 Practice Fields/Warm-Up Time

Warm up practice fields will only be available at the event site during scheduled warm-up times at the specified warm up sites. Your prelims warm-up time will be included in your final packet arriving approximately four weeks prior to the event. Finalist bands' warm-up times will be assigned during the finalist directors meeting following the preliminary competition.

Practice fields may potentially be arranged through the host at each individual site, or otherwise arranged on your own.

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 warm up times in the designated warm up 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” therefore is not allowed anywhere except for the designated time and area for Warm-Up as per the official schedule.

The use of Dr. Beats, jam blocks, other time keeping devices and the use of long rangers and megaphone amplification devices **WILL** be allowed in **outside warm-up areas only**, with the following exceptions:

- 1) NO wireless systems will be allowed in the warm-up areas.
- 2) The sound projected cannot interfere with the performances occurring in the stadium.

1.04 Testing of Electronics

Participants may test their electronic equipment during scheduled breaks in a BOA event, typically at scheduled :15 minute show or longer meal breaks. The Field Manager and BOA event staff will coordinate access to the field.

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 BOA personnel. Allowing equipment tests will be a “best efforts” obligation and provide no grounds for delay of show or other consideration, in the event the test request is not or cannot be accommodated by BOA.

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1.05 Report Times

Report times will be set relative to each facility, but at least ten (10) minutes prior to your start time. At certain sites, distances from warm-up areas to the stadium vary. We will schedule accordingly. Bands will report to a Bands of America official at the entrance gate of the stadium. Your band should be with you and ready to go at that time. Only those adults with an event name badge or appropriate field pass will be allowed to enter the Performance Area with the band. Ticket holders are not permitted at field level at any time. They can enter the stadium at the Spectator Gate.

The band will enter the stadium at the entrance gate and proceed to the Performance Area. A Bands of America official will meet the band and inform them when they should proceed to the Performance Field for set-up.

SPECIAL NOTE: Entrance and set-up of percussion/guard equipment and miscellaneous props and equipment must also occur in this time.

1.06 Field Set-Up and On-Field Warm Up

You will have a four (4) minute maximum prep time for set-up and warm-up of your band for Performance. (The placement of any props or equipment must take place at this time). This time will begin at the cue of your Bands of America official or judge. This time will include your entry and set up on the field and any musical warm up you choose to do. Between three (3) minutes 15 seconds to three (3) minutes 30 seconds, the announcer will introduce the band as follows:

“Joining us from Band City, USA... please welcome the Hometown High School Marching Band!”

(pause for audience response)

“Their musical selections include the following:”
(Announcer reads their selections)

If your drum majors are going to salute, it should occur no later than when the announcer says:

“Bands of America is proud to present in preliminary/finals Performance Drum Majors _____ and _____ and the _____ H.S. Marching ‘nickname.’”

A drum major salute is not necessary to indicate that the band is ready to start. The timing will begin at the conclusion of the four-minute set-up/warm-up time, following the announcement listed above, and the first step or first note by the band after the announcement.

1.07 Start of your show/Start of timing

The first note of music or the first step by a member of the band proper will start the timing of your show and must occur within 30 seconds from completion of the announcement or timing will begin automatically.

1.08 Field Exit/Re-entering the Stadium

As your students leave the stadium, they 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 a hand stamp as their name badge or field pass allows them back into the stadium for the remainder of prelims.

Section 2: Post-performance Flow

2.01 Photographs

Bands will exit the field and be directed by a Bands of America official to an area where the Bands of America photographs will be taken. This procedure will be handled in a professional and expedient manner with the band director's cooperation.

2.02 Upon completion of the photographs, the band is free to move about as you choose. A band uniform or hand stamp will allow band members to view the remainder of the preliminary competition.

See also Article II, Section 1 on The Performance Field and Article II, Section 6 on Equipment and Restrictions.

2.03 Availability of Scores and Adjudicator Tapes

In the interest of giving all finalist bands an equal opportunity, prelims scores at Regional and Super Regional Championships will not be announced nor made public until the championship is completed on Saturday evening. Approximately one hour following each band's preliminary Performance, judges' commentary recordings will be available at a location specified in your check-in packet.

2.04 All score sheets, finals commentary recordings and all recaps will be available immediately following the Finals Awards Ceremony for *all* bands, finalist and non-finalist.

ARTICLE IV: Bands of America Regional Championships Procedure Information

Section 1: Preliminary Competition

- 1.01 Purpose
The purpose of the preliminary competition 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 of the Championship.
- 1.02 Preliminary Performance Scheduling
Performance times are determined on a first come, first served basis with POSTMARKS of applications & Cooperative fees received being the criteria. The previous year's champion band has the option of choosing which Performance time slot they would like. Bands of America retains the right to alter the schedule to accommodate the needs of the event. Classes will be "mixed" during preliminary competition.
- 1.03 Festival Rating Only Option
The Festival Rating Only class is an option 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 of such participants will not be announced and will not appear on recaps. Festival Rating Only participants will not be eligible for any awards.

Section 2: Preliminary Class Awards Ceremony

- 2.01 A "drum majors" awards ceremony will follow the conclusion of preliminary competition. Awards will be presented for 1st, 2nd and 3rd place in Class A, AA, AAA and AAAAA, as well as Highest Achievement Awards in each class for Outstanding Music Performance, Outstanding Visual Performance and Outstanding General Effect.
- 2.02 Highest Achievement Awards Evaluation Criteria
- OUTSTANDING MUSIC PERFORMANCE: Presented to the band in each class with the highest average of the two music performance scores.
- OUTSTANDING VISUAL PERFORMANCE: Presented to the band in each class with the highest average of the two visual performance scores.
- OUTSTANDING GENERAL EFFECT: Presented to the band in each class with the highest composite score of all three General Effect scores from the competition.

Section 3: Finals Procedure and Awards for Regional Championships

- 3.01 Finalist Announcement
Following the presentation of Class Placement Awards, the top 10 scoring bands regardless of class will be announced in random order. Those top 10 scoring bands are invited and required to perform in the evening finals competition. The finals competition will be void of any classes.
- 3.02 Finalist Directors' Meeting
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.
- 3.03 Stadium Entrance for Non-Finalist Bands
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.
- 3.04 Class Champion Exhibition Performances
Any Class Champion band, if not among the 10 highest scoring bands performing in finals competition, will be invited to perform in exhibition at the opening or closing of the finals competition.
- 3.05 Finals Awards Ceremony
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, as well as Highest Achievement Awards for Outstanding Music Performance, Outstanding Visual Performance and Outstanding General Effect.
- 3.06 Highest Achievement Awards Evaluation Criteria (same as Prelims)

OUTSTANDING MUSIC PERFORMANCE: Presented to the band with the highest average of the two music performance scores.

OUTSTANDING VISUAL PERFORMANCE: Presented to the band with the highest average of the two visual performance scores.

OUTSTANDING GENERAL EFFECT: Presented to the band with the highest composite score of all three General Effect scores from the competition.

Section 4: Regional Ticket Cooperative and Application

Bands of America Regional Championships are open for enrollment on a first come-first served basis up to the maximum enrollment established by BOA. Maximum enrollment is 35 bands. There are no qualifying contests to attend. All high school bands are eligible; band members may also come from feeder elementary, junior high and middle schools, as per BOA eligibility requirements. See Article I, Section 2 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. 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 for 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 25 field passes for preliminaries. (Bands will receive 25 field passes for finals if they advance.) All bands will also receive a high camera instant DVD copy of their preliminary performance (bands that advance will also receive a high camera instant DVD copy of their Finals performance.)

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

ARTICLE V: Bands of America Super Regional Championships Procedure Information

Section 1: Competition Format

The Super Regional Championship consists of a maximum 60 bands competing in two days of preliminary competition with a maximum of thirty (30) bands to perform each day followed by a finals competition. If a one-day Super Regional, maximum enrollment is 35 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 15th), there will be ONE judging panel for both days of Prelims, and a different panel of judges for Finals. If there are less than 50 bands in the Super Regional (by May 15th), there will be ONE Judging Panel for both Prelims and Finals.

Section 2: Preliminary Competition

2.01 Preliminary Performance Day Selection/Assignment

Day of Performance will be based on a participant's choice of Day of Performance and Distance from the Event criteria. The established criteria and procedure is as follows:

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 requested a Friday performance draw slot on their enrollment application will be assigned to perform on Friday.

The 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 (with consideration for those that do not wish to be pushed later in the day). Consideration will be given by Bands of America to create a workable schedule to allow bands to perform and still participate in 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.

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 official is able to accommodate.

- 2.02 Competing Band Field Passes and Name Badges
Competing band passes will be picked up at DIRECTOR CHECK-IN. Each participating band will receive 25 field passes valid for the entire preliminary competition covering both days. All bands performing in Finals automatically receive 25 Finals field passes at no charge. Field passes may also be used to enter the Spectator Area during the Performance block (prelims or finals) for which they were issued. In addition, your band will be issued six (6) name badges, which allows the wearer to enter the Spectator Area during both prelims and finals. (A person with a name badge does not need a field pass and vice versa.)

Section 3: Preliminary Class Awards Ceremony

An awards ceremony involving drum majors from all Friday and Saturday bands will follow the conclusion of Saturday's preliminary competition, and will operate similar to the Regional Prelim Awards Ceremony. (See Article IV, Section 2.)

Section 4: Finals Procedure and Awards for Super Regional Championships

- 4.01 Finalist Announcement
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 void of any classes.
- 4.02 Finalist Directors' Meeting
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. The performance schedule will be finalized based on the pre-draw from the bands' check-in before their preliminary performances.
- 4.03 Stadium Entrance for Opposite Day Prelims Performance
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 finals and each day of Prelims.
- 4.04 Stadium Entrance for Non-Finalist Bands
Non-Finalist band students will need to purchase a ticket to watch Finals. Pricing for the non-finalist bands is given in the Final Packet. 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.
- 4.05 Class Champion Exhibition Performances
Any Class Champion band, if not among the highest scoring bands performing in finals competition, will be invited to perform in exhibition at the opening or closing of the finals competition.
- 4.06 Finals Awards Ceremony
Super Regional Championships will feature a full band "Olympic style" retreat with each of the finalist bands and any Class Champion exhibition bands. The ceremony will operate the same as a Regional Finals Awards Ceremony. (See Article IV, Section 3.)

Section 5: Super Regional Ticket Cooperative and Application

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. Maximum enrollment is 60 bands, unless a one-day Super Regional, then maximum enrollment is 35. There are no qualifying contests to attend. All high school bands are eligible; band members may also come from feeder elementary, junior high and middle schools, as per BOA eligibility requirements. See Article I, Section 2 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 will have a choice of forty (40) General Admission Super Regional Finals Tickets or twenty (20) tickets to each day of prelims. Bands may then use these tickets as they choose, either selling or giving them to parents and boosters. The band will also receive 25 field passes valid for the entire preliminary competition covering both days. (Bands will receive 25 field passes for finals if they advance.) All bands will also receive a high camera instant DVD copy of their preliminary performance (bands that advance will also receive a high camera instant DVD copy of their Finals performance.)

ARTICLE VI: Bands of America Grand National Championships Procedure Information

Section 1: Competition Format

The Grand Nationals Championships format is a preliminaries/semi-finals/finals format. This arrangement and format is designed to give as many bands as possible the opportunity to advance to the next level and perform a second time.

The competition format is determined by the President & CEO of Bands of America in consultation with the Advisory Committee. Enrollment shall be determined on a first come, first served basis by POSTMARK. There is no limit on enrollment by class. The competition will be comprised of two preliminary contests – Prelims 1 and Prelims 2, with approximately 45 bands each. Each prelims will begin with an equal number of bands per prelim competition. Bands within each class, (A, AA, AAA and AAAA) will also be divided equally between prelim competition 1 and 2. Each prelim competition will have a separate adjudication panel.

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 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.

Section 2: Determination of Preliminary Performance Order

All applications and Cooperative fees with a January 31 or earlier postmark will be first divided into two preliminary competitions, randomly dividing each class—A, AA, AAA and AAAA—into two balanced groups, taking the above-mentioned band's choice options into consideration, (i.e. if a band is more than 325 miles from Indianapolis or if they elected a Prelims 1 Performance time.) A separate random draw will then determine the Performance order within each preliminary contest. Band Performances will not be grouped by class, but instead will be randomly interspersed by draw with each other.

Section 3: Selection of Semi-Finalists & Finalists

3.01 Selection of Semi-Finalists

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 from a combination of the scores from the two Prelims, 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 on the basis of 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 first in the earliest performance block in semi-finals. The start time for semi-finals shall be adjusted (earlier) as necessary to accommodate more than thirty (30) performances.

3.02 Semi-Finals Performance Order

In order to allow bands that move on to perform in Finals Competition the best possible performance conditions, Semi-finalist performance times will be established as follows:

- (a) Of the 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 Semifinals shall include more than thirty (30) bands by virtue of selection of semifinalists based entirely on their classification (see explanation above), such semifinalists shall perform in random draw order in the earliest performance times.

3.03 Class Champions will be selected from among semi-finalist competing bands. The highest scoring band in each class shall be named Class Champion.

3.04 Finalist Selection

From Semi-Finals, the top 12 scoring bands regardless of class will advance to Saturday evening's finals competition. If the Class Champion from any of the four classes does not advance to the Finals Competition, they will be invited to perform in exhibition at the opening of the Finals Competition. In order to allow bands that move on to perform in Finals Competition the best possible performance conditions, a separate Finals random pre-draw will be held from amongst all the Semifinalist bands. Bands that advance to Finals will perform in numerical order based on the pre-draw.

Section 4: Grand National Awards Ceremonies & Directors' Meetings

4.01 Preliminary Awards Ceremony

A "drum majors" awards ceremony will follow the conclusion of the second preliminary competition on Friday evening. Each enrolled band receives a National Participation Award, and each band student receives a National Participant patch and personalized certificate. Participation Awards will be awarded to all bands at the conclusion of the Prelims 2 contest Friday evening. Semi-Finalists will be announced at this time.

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4.02 Semi-Finalist Band Directors' Meeting
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, and also for Finals, based upon the criteria outlined in Article VI, Section 3 of this Handbook.

4.03 Semi-Finals Awards Ceremony
The Semi-Finals Awards Ceremony will include awards for first, second and third place in each class and Highest Achievement Awards in each class for Outstanding Music Performance, Outstanding Visual Performance and Outstanding General Effect. Class Champion students will receive National Champion medallions. Announcement of the 12 finalist bands will be made at this time.

4.03.1 Highest Achievement Awards Evaluation Criteria

OUTSTANDING MUSIC PERFORMANCE: Presented to the band in each class with the highest average of the two music performance scores.

OUTSTANDING VISUAL PERFORMANCE: Presented to the band in each class with the highest average of the two visual performance scores.

OUTSTANDING GENERAL EFFECT: Presented to the band in each class with the highest composite score of all three General Effect scores from the competition.

4.04 Finalist Directors' Meeting
Drum Majors and Guard Captains should accompany the Directors or representative to the Finalist Directors' Meeting. The meeting will immediately follow the announcement of finalist bands on Saturday afternoon (approximately 15 minutes after the completion of semi-finals). Each band will draw for the order of finals Performance. The Performance order will be determined by the pre-draw done in the Semi Finalists Meeting. Details about the Finale and changes or questions will be handled at this time. You or your assigned representative's attendance is required! Failure to appear in a timely manner will require Bands of America to schedule your band in the first competition time.

4.05 Grand Finale and Finals Awards Ceremony
The Finals Awards Ceremony will open with the traditional Olympic style retreat with the 12 finalist bands. Finalist students will receive National Finalist medallions. Awards will be presented for first through twelfth place, as well as the Grand National traveling trophy and Highest Achievement Awards for Finals.

4.05.1 Highest Achievement Awards Criteria

OUTSTANDING MUSIC PERFORMANCE: Presented to the band with the highest average of the two music performance scores.

Steve Brubaker OUTSTANDING VISUAL PERFORMANCE: Presented to the band with the highest average of the two visual performance scores.

OUTSTANDING GENERAL EFFECT: Presented to the band with the highest composite score of all three General Effect scores from the competition.

Al Castronovo Memorial ESPRIT DE CORPS (Grand Nationals Only): This is a special award and is not based on any scores from the competition. It is open to all bands in the competition. The Bands of America staff will evaluate groups throughout the complete event to select the one group most exhibiting pride, spirit, enthusiasm, friendliness, and unity of purpose for the activity of marching bands in this country.

Section 5: Grand Nationals Ticket Cooperative and Application

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 maximum enrollment is 90 bands. There are no qualifying contests to attend. All high school bands are eligible; band members may also come from feeder elementary, junior high and middle schools, as per BOA eligibility requirements. See Article I, Section 2 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 a designated number of 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 25 field passes for preliminaries. (Bands will receive 25 field passes for semi-finals and finals as they respectively advance.) All bands will also receive a high camera instant DVD copy of their preliminary performance (bands that advance to Semi Finals and/or Finals will also receive a high camera instant DVD copy of each of those performances.)

ARTICLE VII: The Evaluation of Achievement and the Use of the Criteria Reference System

Section 1: Criteria Reference

Criteria Reference

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 and National Competitions

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

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

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

<u>SCORE</u>	<u>RATING</u>
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 Grand Nationals Championships Procedure Information, Competition Format in this Handbook.

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.

ARTICLE VIII: Adjudication System Details and Scoresheet Definitions

Introduction

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 a 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 a 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 a audio recorder and judging sheet for comments. There is one judge in this caption.

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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 a 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 pressbox. He uses both a 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 a 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.

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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.

ARTICLE IX: Scoresheet Explanations

Section 1: 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 2: Music General Effect

2.01 Overview

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. 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.

2.02 Effectiveness of the Musical Repertoire

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

2.03 Effectiveness of the Musical Performance

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.

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- 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.

BOA JUDGING POLICY FOR ABSENT JUDGES
**This policy applies to all BOA Marching Competitive
Events**

The chief judge and contest coordinator 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.

Figure 2: Music General Effect Sample Sheet



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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>

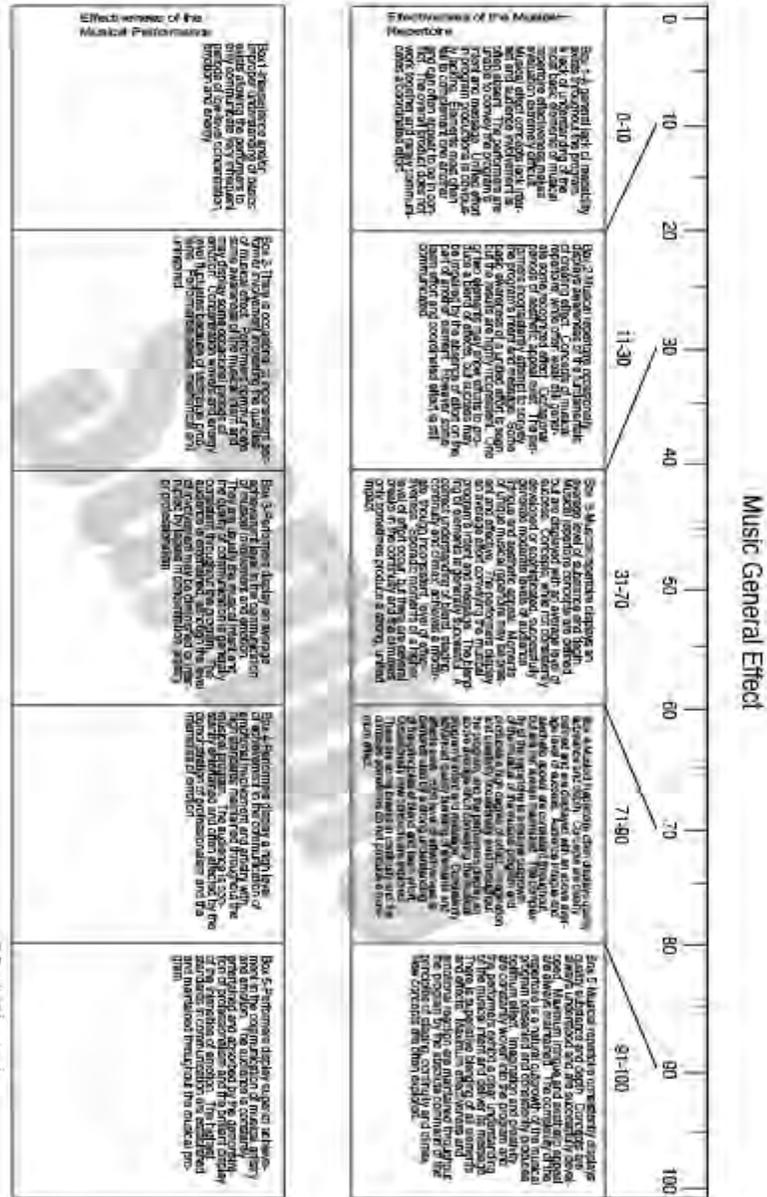
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**TOTAL SCORE
(possible 200)**

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Figure 3: Music General Effect Criteria Reference



Section 3: 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.

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Figure 4: Music Performance Individual Sample Sheet



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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.

	Woodwinds	(75)
	Accuracy Intonation Tone Quality	
	Percussion	(50)
	Accuracy Tone Quality Tuning Accuracy	
	Brass	(75)
	Accuracy Intonation Tone Quality	

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**TOTAL SCORE
(possible 200)**

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Figure 5: Music Performance Individual Criteria Reference

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 poor tone, intonation or control in the proper tone quality, center or focus. Breath support as evident in sound causing most players to be interrupted and unfocused. Little evidence of tuning assist. Improper articulation methods are also present most of the time which distorts air flow and tone production. Rhythmic interpretation is very poor and a lack of synchronization exists with other sections and sections. Recovery time is extensive.</p>		<p>Box 2 - Woodwind performers seldom exhibit a good basic approach to produce clarity of sound and tone center. Insufficient breath support exists to produce clarity of sound and tone center. Instruments have not been carefully tuned, and many sections, segments 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 poor fundamental approach to proper tone production. However, players are sometimes tuned beyond their ability to control quality and intonation, especially in volume and range. Occasionally, a lack of adequate breath support results in inconsistent intonation and characteristic woodwind sound. Instruments have been tuned throughout the section and individual problems are audible. A generally good approach to proper articulation exists and technical passages are played. Players exhibit an awareness of proper phrasing through articulation, resolution of over-extensions 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 intonation are generally correct, but occasionally intonation may be adversely affected in extremes of range and volume, but generally is correct, unimpeded and unobstructed. The majority of the instruments are in tune and tone 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. Tone focus is finely led and intonation 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 phrasing is clear and uniform, and all players interpret rhythms correctly and together. Lapses are rare and never, concentration appears to be superior.</p>	
Brass									
0 5 10 15 20 25 30 35 40 45 60									
0-5		6-15		16-35		36-45		46-60	
<p>Box 1 - The percussion section plays, sometimes some facets of control to the extent that most performers are discouraged, but the performance is still very flawed. Better awareness of segmental playing is evident although clarity is lacking much of the time. Though some technical and understanding of technical aspects exist, individual quality remains uneven and common. Players are still primarily concerned with performing the rhythms as such, of them individually, rather than. Percussion instruments are not tuned, and there is inconsistency 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 segmental role with regard to the section ensemble. Technical and timing control are evident, but the performance contains obvious flaws. Timing is inconsistent because of technical 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 usually 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 quality of the percussion instruments is uneven. A uniform and proper quality of sound is sometimes achieved 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 consistently aware that they are contributing to the overall ensemble sound. Flaws are minor and occur only during very difficult rhythmic passages, such as complex patterns. The majority of the percussion instruments are in tune. Characteristic percussion timbre and quality of sound is always present throughout the ensemble.</p>		<p>Box 5 - The percussion section demonstrates the best possible achievement of timing and control. Even exhibit the best possible instrument control and uniformity, along with total and complete control of all aspects of rhythm, tempo and pulse. Flaws 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	
<p>Box 1 - Brass performers exhibit little timing or control of proper tone quality, center or focus. Breath support is seldom present causing most players to be interrupted and unfocused. Little evidence of tuning assist. Improper articulation methods are also present 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 exhibit a good basic approach to produce clarity of sound and tone center. Instruments have not been carefully used and many sections, segments 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 tuned beyond their ability to control quality and intonation, especially in volume and range. Occasionally, a lack of adequate breath support results in inconsistent intonation and characteristic brass sound. Instruments have been tuned throughout the section and individual problems are audible. A generally good approach to proper articulation style and technical passages are played. Players exhibit an awareness of proper phrasing, although articulation, resolution of over-extensions 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 intonation are generally correct, but occasionally intonation may be adversely affected in extremes of range and volume, but generally is correct, unimpeded and unobstructed. The majority of the instruments are in tune and tone 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 a highly developed concept of tone production. Breath support and control is proper and always maintained. Tone focus is finely led and intonation 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 intonation and rhythmic accuracy and together. Lapses are rare and never, concentration appears to be superior.</p>	

Section 4: Music Performance Ensemble

4.01 Overview

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.

4.02 Tone Quality and Intonation

This 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.

4.03 Accuracy and Definition

This 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?

4.04 Musicality

This 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.

Figure 6: Music Performance Ensemble Sample Sheet



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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>	

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Signature _____

**TOTAL SCORE
(possible 200)**

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Figure 7: Music Performance Ensemble Criteria Reference

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 there 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 biased 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 pitched and not uniform within segments affecting balance and blend. A successful attempt has been made to achieve proper balance. Lapses occur due to design problems, individual weaknesses, 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 single interval slips 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. Consistent 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 the musically supportive capacity in relation to the winds. Phases, if any, are rare and most often caused by environmental difficulties.	
	Accuracy and Definition	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 - Artwork is often distorted during articulated passages to the point of tonal distortion or interruption. Mechanical clarity is often faded and rarely accurately coordinated; proper tongue placement is often ignored. Players tend toward excessive articulation. Although some facets of important control are present, the performance is still quite lax. 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 joint coordination at times causing clarity to be inconsistent. Performers exhibit a good awareness of pulse and tempo, though recovery from lapses may be abrupt at times. Performance is good although articulation precision and over-attention of phrase ends. Rhythmic interpretation varies, particularly relating to subdivision. Players exhibit individual rhythmic accuracy problems and rapid passages lack together-ness. Ensemble cohesiveness may not be maintained 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 long-range coordination exists with some minor interruption of the air flow. Excellent control of overall pulse with rare moments of pulse distortion. Spread formation can cause 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 at the focal point with stability and control. Lapses are rare and minor.
0 5 10 15 20 25 30 35 40 45 50						
0-5		6-15		16-35		
36-45		46-50				
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 stylistic 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 shading are mostly mechanical. The musical style and idiom are occasionally uncharacteristic.	Box 3 - The performers possess knowledge of the musical concerns. The performers sometimes achieve a moderate level of meaningful and uniform musical demonstration of good dynamic and rhythmic shading. Playing is mechanical at times with lapses in style and taste creating an often rigid timidity at the times.	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 usually uniform and often sensitive playing, 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 aspects through clarity, meaningful and expressive shading of musical passages as evident with proper and uniform expression/dynamics. There is a natural, well-defined and sensitive display of playing throughout with valid, tasteful phrasing and idiomatically correct interpretation achieved in a consistent manner.	

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Section 5: Visual General Effect

5.01 Overview

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.

5.02 Effectiveness of the Visual Repertoire

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.

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5.03 Effectiveness of the Visual Performance

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.

Figure 8: Visual General Effect Sample Sheet



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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>	

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**TOTAL SCORE
(possible 200)**

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Figure 9: Visual General Effect Criteria Reference

Visual General Effect											
0	10	20	30	40	50	60	70	80	90	100	
0-10		11-30			31-70			71-90		91-100	
<p>Effectiveness of the Visual Presentation</p>											
<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 slip away. The program does not appear to be put together in terms of overall coordination of all the audiovisual elements. Communication between elements is severely lacking. The overall product does not work together. Generally, why and design are not successful in presenting an effective piece.</p>		<p>Box 2 The written program is unable to communicate an awareness of the basic fundamentals of the creation of effect. Many lapses in interpretation, musicality, phrasing and execution limit the effectiveness of the visual program. Repetitive, vociferous, and/or heavy is still able to generate some effect. The visual program usually represents a visual enhancement of only the most obvious of musical concepts. There is some awareness of the audio and visual elements. One or two elements may show ability to produce a blend of effect, but overall cohesion is impaired by the absence of effect 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. Repetitive, vociferous, is of moderate quality and hence, produces a moderate degree of effect overall, even there may be sporadic moments of higher achievement. Inconsistency in interpretation, musicality, phrasing, and execution limit the effectiveness of the program. Various elements of the visual vocabulary are not always appropriate to the atmosphere or to the program objectives. There is moderate success in presenting the audiovisual elements. The design team displays understanding of the concepts of balance, blend, and focus, but is inconsistent on the level of effectiveness. Moments of 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 lapses in the repertoire which hinder maximum visual enhancement of the music. When interpretation, musicality, phrasing and execution are relatively strong, various elements of visual enhancement which present are not always successful. There is consistent high quality blending of all audiovisual 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 achievement of the music. Interpretation, musicality, phrasing, and execution are excellent. A superb level of musicality is a natural byproduct of the music. The program presented and occurs due to the superior effectiveness of the program. There is superior blending of all audiovisual elements and effects. Consistent 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>	
<p>Effectiveness of the Visual Performance</p>											
<p>Box 1 Inexperience and/or improper understanding of basic roles not allow the performers to communicate clearly or emotion. Effect is not established and performers show little understanding of their roles.</p>		<p>Box 2 Performers display some level of communication of clarity and emotion, but it is occasional or inconsistent. Mood is occasionally established, and performers show varying degrees of professionalism. Performance is generally unbalanced and unskilled.</p>			<p>Box 3 Performers display a moderate level of achievement in the technical, vocal ability and emotion. The audience is somewhat engaged, although the mood may be diminished by inconsistency in performance. Communication of professional skills, the performers allow 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 clarity and emotion. The audience is engaged and impressed throughout most of the program. Occasional lapses in performance occur, but the level of professionalism and ability demonstrated during most of the performance.</p>		<p>Box 5 Performers display superior achievement in the communication of clarity and emotion. The audience is completely satisfied and impressed by the performers' ability to communicate their roles and the wide range of professional and music skills related with those roles. The performers display the highest level of professionalism throughout the show.</p>	

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Section 6: 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.

Figure 10: Visual Performance Individual Sample Sheet



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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.

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

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TOTAL SCORE
(possible 200)

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Figure 11: Visual Performance Individual Criteria Reference

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 Control		<p>Box 1 - Inexperience and/or improper understanding of basics does not allow the performer to display control of equipment form tempo and pulse. Serious timing and rhythm problems exist. There are few moments leaving flaws, most of which are serious in nature.</p>				<p>Box 2 - Performers occasionally, yet inconsistently, display signs of knowledge of basic fundamentals in terms 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 readiness 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 adequate. Some violations may occur in pulse/tempo control. Recovery from breaks/flaws is sporadic. Flaws tend to be of a large 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 line. There is superior response to changes in space, time and form. The responsibilities displayed are ongoing with little time to affect corrections, which are handled with ease. Flaws seldom occur.</p>			
		<p>Box 1 - Performers display a lack of understanding of body language style and manner, 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 contributions are usually consistent and variations in techniques 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 defined, although evident. Variations in technical contributions are usually consistent and variations in techniques 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, manner and roles. Recovery is accompanied with ease and speed. A high level of understanding enhances the written drill.</p>			
Quality of Technique																					

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Section 7: Visual Performance Ensemble

7.01 Overview

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.

7.02 Quality of Technique

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.

7.03 Accuracy and Definition

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.

7.04 Visual Artistry

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.

Figure 12: Visual Performance Ensemble Sample Sheet



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 	

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**TOTAL SCORE
(possible 200)**

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Figure 13: Visual Performance Ensemble Criteria Reference

		Visual Performance Ensemble										
		0	10	20	30	40	50	60	70	80	90	100
		0-10		11-30		31-70		71-90		91-100		
Ensemble and Section Leader	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 individual to others. Flaws occur most often when responsibilities of a greater magnitude are required. Flaws tend to be of large 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 listlessly 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 grace.				
	Visual Artistry	Box 1 - The ensemble lacks fundamental awareness of the visual program. The visual intent has little relation to the musical score. Contrast is formless and 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 and 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 articulation and movement.		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 exists 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.			

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ARTICLE X: Conclusion

Bands of America has always operated with the philosophy that this is an educational (more than 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



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Date/Entr #	License Agreement									
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CC/Check #	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border-bottom: 1px solid black; padding: 2px;">First Name</td> <td style="width: 50%; border-bottom: 1px solid black; padding: 2px;">Date</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">E-mail address</td> <td style="border-bottom: 1px solid black; padding: 2px;">Signature</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">School Name</td> <td rowspan="4" style="border: 1px solid black; padding: 5px;"> <div style="background-color: black; color: white; padding: 2px;">Delivery Options</div> Please check your preference delivery method <input type="checkbox"/> Email PDF version <input type="checkbox"/> US Mail hard copy version </td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">School Address</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">School City/State/Zip</td> </tr> <tr> <td style="border-bottom: 1px solid black; padding: 2px;">School Phone w/ Area Code</td> </tr> </table>	First Name	Date	E-mail address	Signature	School Name	<div style="background-color: black; color: white; padding: 2px;">Delivery Options</div> Please check your preference delivery method <input type="checkbox"/> Email PDF version <input type="checkbox"/> US Mail hard copy version	School Address	School City/State/Zip	School Phone w/ Area Code
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Date	Payment Method (Payment MUST accompany agreement)									
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