



# **Official Procedures and Adjudication Handbook**



Dear Bands of America Directors,

We are happy to share with you the 2022 update to the Bands of America *Official Procedures and Adjudication Handbook*. The most substantive changes are listed below, but as always, we strongly encourage all participating directors to read the document in its entirety. It is important to become familiar with procedural clarifications prior to your performance.

**The most significant changes, and helpful reminders for 2022 include:**

Classification numbers have been updated for 2022 (1.03)

**Band Medical Staff Passes**

A maximum of two (2) Band Medical Staff passes can be requested onsite at Band Check-in on the day of the event. These passes will provide pre-performance flow and field access during the band's performance only. Adults with these passes must limit their role to medical responsibilities and are NOT to assist with any band performance equipment (i.e., moving, setting up, etc). A separate ticket purchase is required for admission into the stadium. (Sec. 7, 10, 15)

**On-Field Procedures**

A Band is allowed four (4) minutes to set-up and/or warm-up anywhere in the Performance Area. The placement of any staging/props or equipment must take place during this time. **Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props.**

**Directors are asked to plan accordingly.** This time will include the Band's entry and set-up on the Performance Field and may include a musical warm-up. The 4-minute set-up will begin at the cue of a Bands of America official. (19.01, 20.01-20.02)

**Introduction and Exit Announcements**

All introduction and exit announcements will be made live by the official Bands of America announcer and may not be prerecorded for playback as part of your competitive performance(s). Modifications to the timing and order of items announced may not be made. Bands of America's introduction "Joining us!" announcements are timed and designed to provide equity for all performing bands. (20.03)

**Equipment Use and Safety**

The use of props/structures are not required for musical and/or visual achievement credit at a Bands of America Championship. No participant may be placed on any portion of any prop/structure where the participant's lowest point of contact (i.e., feet, hands, etc.) is more than six (6) feet above the playing surface of the stadium, unless appropriate safety railing, safety harness, or protective padding is in place around prop/structure to prevent injury. (See 23.01 for specific required safety precautions)

Should you have any questions about the handbook, or how its provisions may impact your performance at our events, please call us at 800.848.2263.

I want to wish you the very best of luck as you prepare for this upcoming season!

**James P. Stephens, Jr.**  
Director of Education & Advocacy  
Music for All/Bands of America

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## INTRODUCTION

### **Bands of America and Music for All**

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

We believe that music and arts education is a core to students' education and must be available to all students. Music for All is an advocate for music and arts education. Our educational programs support the efforts of music teachers on the high school and middle school levels, as well as provide positively life-changing experiences for students.

From the first step on the field to the excitement of the awards ceremonies, Bands of America Championships create an aura of excellence for student performers, teachers, parents, and fans that fosters healthy competition and development for students and band directors, all in an atmosphere of celebration for the entire band program.

Our Bands of America Championships, presented by Yamaha, provide opportunities to perform in outstanding venues, receive quality evaluation, and to observe other bands, all in a positive, affirming, and celebratory atmosphere. Participating bands receive commentary from the most skilled judges and educators in the nation.

For the band director, Bands of America Championships are an opportunity to demonstrate excellence, and to evaluate the achievement of your students, as well as the progress of your program on a national level. Bands of America fall programs are one of the myriad ways Music for All works year-round to support and advance music education for everyone.

### **The Value of Competition**

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

– **Henry J. Kaiser**

American industrialist and founder of Kaiser Aluminum, Kaiser Steel, and the Kaiser Family Foundation

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

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

### **“Input Only” Option**

Even though we value competition for the purposes described above, an “Input Only” option is available for programs that are interested in the educational feedback and personal evaluation, without the competitive aspect of a Bands of America Championship.

### **Licensing Bands of America Adjudication Sheets**

If you are hosting a marching band event and wish to use the Bands of America Adjudication sheets, you may submit your request by completing the License Agreement at [marching.musicforall.org/adjudication](http://marching.musicforall.org/adjudication).

### **Music for All Affiliate Marching Band Events**

If you are interested in bringing a Music for All Affiliate Marching Band Event to your area, you may request more information by emailing [education@musicforall.org](mailto:education@musicforall.org)

### **Questions? Call us!**

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

### **Bands of America Advisory Committee**

The purpose of the Bands of America Advisory Committee is to provide input to Music for All leadership on all aspects of BOA's Fall Championship programs and events. The scope of the committee will focus on the marching band aspects of the organization with commitment to helping provide positively life-changing experiences for all participating bands. The committee is comprised of directors representing from each of the four classes and of diverse geography.

#### **Tim Allshouse**

Blue Springs H.S., MO

#### **Greg Bimm**

Marian Catholic H.S., IL

#### **Austin Bralley**

Beechwood H.S., KY

#### **Tom Chiera**

Norton H.S., OH

#### **Lafe Cook**

Dobyns-Bennett H.S., TN

#### **Darrin Davis**

Broken Arrow H.S., OK

#### **Tom Dean**

Castle H.S., IN

#### **Kevin Ford**

Tarpon Springs H.S., FL

#### **Melissa Gustafson-Hinds**

O'Fallon Township H.S., IL

#### **Bobby Lambert**

Wando H.S., SC

#### **Victoria Meraz**

Willard H.S., MO

#### **Joey Paul**

Aledo H.S., TX

#### **Joni Perez**

The Woodlands H.S., TX

#### **Michael Pote**

Carmel H.S., IN

#### **Andy Sealy**

Hebron H.S., TX

#### **Kenneth Snoeck**

Committee Chairman, Retired

#### **Michael Stone**

Bourbon County H.S., KY

#### **Todd Tucker**

Archbishop Alter H.S., OH

#### **Jay Webb**

Avon H.S., IN

#### **Tim Zeiss**

Murray H.S., KY

## **PART I: Bands of America Championship Procedures**

### **Section 1: Event Eligibility and School Enrollment**

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

The deadline for enrollment verification forms is September 1, with the principal's or superintendent's signature. If enrollment changes (in a way that affects a band's classification) after that date, written documentation of that change must be sent to Bands of America with the principal's or superintendent's signature verifying the change at least two (2) weeks prior to the next BOA Championship in which the band is participating.

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

- 1.03 Bands of America has a four-class system. Bands are assigned to classes based on the following enrollment levels (grades 10-12):
- Class A – 600 or fewer
  - Class AA – 601 -1325
  - Class AAA – 1326 -1850
  - Class AAAA – 1851 or more

Per our commitment to re-evaluate the classification system, classification numbers are examined and reset every three (3) years by a procedure that considers the composition of Bands of America Championship participation using three years of data. The maximum enrollment number for Class A remains constant, while the enrollment levels for Classes AA, AAA, and AAAA are adjusted to levels (for the next three years) that would have established equal, cumulative numbers of participants in each class over the prior three (3) years. The current classification is set to begin with the Fall 2022 season, and the next reclassification will occur effective Fall 2025.

For purposes of determining enrollment, your principal must certify enrollment and consider all those students in the grades 10-12 population as reported on fall State and/or FTE funding reports.

### **Section 2: Copyright Compliance Requirements**

- 2.01 Bands of America is committed to full compliance with the copyright laws of the United States and requires all enrolled bands to comply with copyright laws including: performance and/or use of arrangements of copyrighted music, use of copyrighted visual images and other materials, as well as the use of copyrighted audio or spoken text, and the display of copyrighted words and images.
- 2.02 The Law – The Copyright Law of the United States of America is a federal system of laws, rules, and regulations that creates a set of rights and protections for the creators of original works. See Title 17 of the United States Code for further information.

The protection extends to literary works, musical works, dramatic works, compilations, computer programs, choreographic works, graphic works, sculptural works, audio-visual works – in short, any creative work that is fixed in a manner that can be perceived by human eyes or ears, or through machines

(whether existing now or later developed). Protected are (1) the right to reproduce the work, (2) the right to perform the work publicly, (3) the right to display the work publicly, (4) the right to create new works based on or derived from the work and (5) the right to initially distribute the work.

## 2.03 Bands of America Participant Requirements

All documentation must be submitted for Music for All (Bands of America) to fulfill its legal and administrative obligations. Unless a Band is performing original music, published music as purchased and scored, or music in the public domain, Bands must obtain permission to arrange or adapt the music being performed.

Bands must inform Music for All of their show's musical content and provide evidence that it has purchased or otherwise obtained written permission/license from the copyright holder to use and arrange music. This includes similar documentation for any visual images and/or audio presented.

Bands will not be permitted to participate until they have provided Music for All with a copyright report. The copyright report will identify the music being played and requires Bands to submit the proper licensing of each song or piece of music. Please note that show titles and medleys are NOT accepted, but rather each song/piece needs to be reported individually.

The law requires individuals to obtain permission to arrange or adapt copyrighted material prior to creating any arrangements. It is recommended that requests for permissions to arrange be submitted as early as possible and prior to committing to your show concept and content. Consider the publishers' processing needs and submit permission requests at least three (3) months prior to the date by which you plan to start arranging. Do not wait until your entire show has been written/arranged.

If you are planning to participate in Bands of America events or other events where your show may be streamed, we also encourage that you inquire (of the publisher/copyright holder/copyright service provider) whether there may be restrictions or prohibitions on the synchronization (video recording and distribution) of the music selected and whether the rights' holder expects unusually high royalties or fees to ensure.

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

## 2.04 Understanding Copyright & Compliance

Music for All (Bands of America) provides online resources related to the understanding of copyright law and compliance at [marching.musicforall.org/copyright](http://marching.musicforall.org/copyright).

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

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

### **Section 3: Fall Housing Bureau**

Music for All (MFA) is committed to providing thorough and equitable housing support to participants in Bands of America Grand Nationals and Fall Super Regional Championships. Creating, operating, and ensuring the success of large-scale destination events is complex and complicated. Our goal is to maintain and operate a transparent and supportive housing system.

We are also committed to include and keep our participants informed. Your input is valued, and we encourage you to share your feedback with us.

All competing and exhibition bands and their booster groups utilizing hotel accommodations for their stay during Bands of America Grand Nationals, Super Regional, and Johnson City, TN Championships are **required** to make their hotel reservations through the Bands of America Housing Bureau. The BOA Housing Bureau has been set up to allow Music for All to:

- Secure and assure the availability of hotel rooms
- Secure lowest, best available large group/event pricing; and
- Sufficiently accommodate *all* the needs of participating bands

Bands that violate this policy will not be permitted to perform and forfeit all enrollment fees. For policy purposes a “booster group” is defined as a group of parent/boosters who consolidate and make collective hotel sleeping room arrangements.

#### Why a Housing Bureau?

Bands of America Grand Nationals is a large scale, “city wide” event that occupies almost half the inventory of suitable Indianapolis hotel accommodations, including more than half of downtown Indianapolis’ “premium” properties. Bands of America Super Regionals are held in large and popular convention and destination communities. Grand Nationals and Super Regional Championships utilize valued community assets (i.e. high quality, indoor stadiums) that exist, in part, for the purpose of attracting visitors in large numbers.

As such, Music for All must work and project years in advance to secure venue commitments and to assure the adequacy of supporting (housing) infrastructure. Our commitments ensure availability of adequate rooms necessary to sustain an event the size of a Super Regional or Grand Nationals. It helps to secure and lock in hotel commitments to offer a city’s best available and discounted group-housing options for bands and booster organizations. It also demonstrates a measurable component to maintain and prove the value for local communities where our Super Regionals and Grand Nationals take place. Showing the value of hotel business in these locations allows the local community to feel confident in their commitment to lease stadium and convention facilities to Music for All.

Additional information, including Housing Preference Forms, can be found at:  
[marching.musicforall.org/housingbureau](http://marching.musicforall.org/housingbureau)

### **Section 4: Corporate Sponsorships and Branding**

Music for All depends on a variety of resources in order to support the organization’s mission and vision, including ticket sales and admissions, the sales of merchandise, as well as sponsorships and the raising of grant funding from other institutions. In order to maintain the substantial contribution that our sponsors provide and in order to maintain the value and integrity of our family of sponsors, the use of a corporate brand, logo, or mark is not allowed in a performance or on the performance field without the prior written approval of Music for All.

Exceptions: Equipment that arrives with a manufactured logo that is original or within the normal practice of the manufacturer or equipment that incorporates a Band/School name, insignia and/or logo.



## **Section 5: Regional Championships – Preliminary Competition and Awards**

- 5.01 The purpose of the preliminary competition (Prelims) at Bands of America Regional Championships is two-fold. First, it will determine each Band's ranking in relation to the Criteria Reference. Secondly, it will determine which Bands will participate in the finals competition (Finals) of the Championship.
- 5.02 Equal priority scheduling will be given to all complete registrations postmarked on or before January 31. Complete registrations received on or before the designated postmark date of January 31 are eligible for the initial random draw determining performance times. After January 31, performance times, if available, will be based on the postmark of application, with the earlier postmark receiving the later performance time. A complete registration consists of an application, a signed consent form, and payment.

Performance order will be mixed between all classes during preliminary competition. The previous year's champion band (from the same event/same location) has the option of choosing their desired performance time if complete registration is received by postmark criteria. Bands of America retains the right to alter the schedule to accommodate the needs of the event.

**The BOA "Point System":** If more applications are received by the designated postmark date than there are spots in a show, a point-system is used to determine which bands are eligible for the initial random draw. Points are allotted based on a Band's participation in Bands of America events over the previous four years.

The point-system assigns points using the following criteria: two points per year for attending Grand Nationals, and one point for attending one or more Regionals or Super Regionals each year, with a total of three possible points per year (12 points maximum for a four-year period).

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

- 5.03 A **Festival Class** (Input Only) option is available for Bands that are interested in receiving educational input and personal evaluation, without the competitive aspect of the event. In this class, Bands will receive verbal commentary on their performance along with private scores and a division rating (I, II, III or IV). Scores and ratings of such participants will not be announced and will not appear on recaps. Festival Class participants will not be eligible for any awards.
- 5.04 An Awards Ceremony, involving Drum Majors, will follow the conclusion of Prelims. Each enrolled Band receives a Regional Recognition Award, and each Band Student receives a Regional Participant patch segment and personalized certificate (delivered electronically). Awards will be presented for 1st, 2nd and 3rd place in each class as well as Highest Achievement Awards in each class for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

## **Section 6: Regional Championships – Finals Competition and Awards**

- 6.01 At the conclusion of the Preliminary awards ceremony, the top twelve (12) scoring Bands regardless of class will be announced in random order. Those twelve (12) highest-scoring bands, regardless of class, are invited to perform in the evening Finals competition. The Finals competition will be devoid of any classes.

- 6.02 Any Class Champion Band, if not among the twelve (12) highest scoring Bands performing in Finals competition, will be invited to perform in exhibition at the opening or closing of the Finals competition. Performance time for exhibition bands will be determined by the Contest Director and BOA Staff. The Director or representative(s) of each such Band should attend the meeting of Finalist Directors (see Section 6.03).
- 6.03 Immediately following the announcement of Finalist Bands, a required meeting for the Director or representative(s) of each Band competing and exhibiting in Finals will be held in an area designated at each site. It is encouraged to bring Drum Majors, as logistics for Finale will be discussed.

The Regional Championship Finalist performance schedule will be finalized based on a pre-draw conducted at the Band Check-in process prior to Preliminary Performances. The top 6 scoring Bands from Prelims will be assigned the last 6 Performance times in numerical order according to the pre-draw. The next 6 will be assigned the first 6 Performance times in numerical order according to the pre-draw. In the event of a 12<sup>th</sup> place tie, the draw will be adjusted to top 6, second 7 (or similar, according to the number of finalists).

- 6.04 Directors have asked us to find a way to allow students to return at no cost to watch their peers perform in sessions in which they are not performing. We are pleased to make this student-centered opportunity available at all Bands of America Championships. **Performing students are admitted free for Regional Finals.** Non-finalist Band Students will need to enter a designated stadium gate to watch Finals. Director name badges are valid for general admission stadium seating. Adults that had a Preliminary competition Field Pass will need to purchase a ticket to enter the stadium for Finals.
- 6.05 Regional Championships will feature a full Band "Olympic style" retreat with each of the 12 Finalist Bands and any Class Champion exhibition Bands. Awards and medallions for Class Champions will be presented during the Finals Awards Ceremony. Awards will be presented for 1st through 12th place, as well as Highest Achievement Awards for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

## Section 7: Regional Championships – Registration

Bands of America Regional Championships are open for enrollment on a first come, first served basis up to the maximum enrollment established by BOA. Up to thirty-four (34) bands may be accepted into a Regional Championship. There are no qualifying contests to attend. All high school Bands are eligible. See Part One, Section 1.01 on Eligibility.

Registration is complete once an application form has been submitted, a consent form signed by both the band director and school administrator, and the Participation Cooperative (enrollment) Fee has been paid (or a half-fee deposit with the balance to be paid by May 15). Bands that have not paid the full fee by May 15 will forfeit their performance draw. If fees are not paid by May 31, the application will be canceled without refund. For registrations submitted after March 31, the deposit option is not available, and the full fee must be submitted. As part of the Participation Cooperative, each participating band will receive thirty-one (31) credentials for adults working with the band (6 name badges, 25 field passes).

Bands with outstanding balances from previous seasons will not be permitted to enroll in future BOA events until all such outstanding balances are paid.

Each band may purchase up to ten (10) additional credentials, for a total of 41 credentialed adults. **All additional credentials must be purchased prior to the event by credit card only.** The combination of additional name badges and field passes may not exceed ten (10). Of those ten, a maximum of four (4) may be name badges.

**Director/Staff Name Badges:** Each band will be issued six (6) Director/Staff Name Badges. Up to four (4) additional Director/Staff Name Badges can be purchased. Any additional purchased badges will be valid for Finals, regardless if the Band advances or not.

**Field Passes:** For Prelims, each band will receive twenty-five (25) Prelims field passes. Up to an additional ten (10) field passes may be purchased, minus the number of additional name badges purchased. For those bands that advance to the Finals competition, you will receive twenty-five (25) Finals field passes, plus the number of additional field passes purchased for Prelims.

**NEW FOR 2022:** A maximum of two (2) Band Medical Staff passes can be requested onsite at Band Check-in on the day of the event. These passes will provide pre-performance flow and field access during the band's performance only. Adults with these passes must limit their role to medical responsibilities and are NOT to assist with any band performance equipment (i.e., moving, setting up, etc). A separate ticket purchase is required for admission into the stadium.

## **Section 8: Super Regional Championships – Preliminary Competition and Awards**

- 8.01 Enrollment at a Super Regional Championship will consist of up to eighty-four (84) bands competing in two days of preliminary competition followed by a Finals competition.

A maximum of 52 bands may compete on Friday, with the remaining 32 on Saturday. Two panels will be utilized for Super Regional Prelims.

The judging responsibility will be divided into Prelims 1 and Prelims 2 panels, alternating between blocks (a group of up to 14 bands performing back-to-back). To best balance the championship, a historical record of that championship's past three (3) years of Finalists will be distributed evenly between Prelims 1 and 2.

If there are 64 or fewer bands enrolled in a Super Regional Championship, there will be one judging panel for both days of Prelims, and a different panel of judges for Finals.

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

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

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

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

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

- 8.03 Directors have asked us to find a way to allow students to return at no cost to watch their peers perform in sessions in which they are not performing. We are pleased to make this student-centered opportunity available at all Bands of America Championships. **Performing students are admitted free at Super Regional Finals and opposite day Prelims.** Field Passes will be valid for general admission seating both days of Prelims. Staff Name Badges are valid for general admission stadium seating for each day of Prelims and for Finals.
- 8.04 An Awards Ceremony involving Drum Majors from all Friday and Saturday Prelims Bands will follow the conclusion of Saturday's Prelims competition and will operate similar to the Regional Prelim Awards Ceremony.

## **Section 9: Super Regional Championships – Finals Competition and Awards**

- 9.01 Following the presentation of Preliminary Class Awards, fourteen (14) Bands, regardless of classification, will advance to Finals and will be announced in random order.

For determining the Finals Competition, the five (5) highest scoring Bands in each Prelim panel (10 total), regardless of class, will advance; plus, the next four (4) highest scoring bands determined from a combination of remaining scores from Prelims 1 and 2, regardless of class, will advance. The panel of judges for Finals will be comprised of a combination of adjudicators from both Prelims panels.

If there are 64 or fewer bands enrolled in a Super Regional Championship, there will be one judging panel for both days of Prelims, and the top scoring fourteen (14) Bands, regardless of classification, will advance to Finals. The panel of judges for Finals will be a completely new and separate panel from the Prelims panel.

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 the tied score will advance.

The Finals competition will be devoid of any classes.

- 9.02 Any Class Champion Band, if not among the highest scoring Bands performing in Finals, will be invited to perform in exhibition at the opening or closing of the Finals competition. The Director or representative of each such Band should attend the meeting of Finalist Directors (see Section 9.04).
- 9.03 Immediately following the announcement of Finalist Bands, a required meeting for the Director or representative(s) of each Band competing and exhibiting in Finals will be held in an area designated at each site. It is encouraged to bring Drum Majors, as logistics for Finale will be discussed (14.02). The

Performance schedule will be finalized based on a pre-draw conducted at the Band Check-in process prior to Preliminary Performances. The top 7 scoring Bands from Prelims will be assigned the last 7 Performance times in numerical order according to the pre-draw. The next 7 will be assigned the first 7 Performance times in numerical order according to the pre-draw. In the event of a 14<sup>th</sup> place tie, the process will be adjusted to top 7, second 8 (or similar, according to the number of finalists).

- 9.04 Directors have asked us to find a way to allow students to return at no cost to watch their peers perform in sessions in which they are not performing. We are pleased to make this student-centered opportunity available at all Bands of America Championships. **Performing students are admitted free at Super Regional Finals and opposite day Prelims.** Field Passes will be valid for general admission both days of Prelims. Staff Name Badges are valid for general admission stadium seating. Adults that had a Prelims Field Pass will need to purchase a ticket to enter the stadium for Finals.
- 9.05 Super Regional Championships will feature a full Band “Olympic style” retreat with each of the finalist Bands and Class Champion exhibition Bands. The Awards Ceremony will operate the same as a Regional Finals Awards Ceremony (see Section 6.05).

## **Section 10: Super Regional Championships – Registration**

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. Enrollment can be up to eighty-four (84) Bands. There are no qualifying contests to attend. All high school Bands are eligible. See Section 1.01 on Eligibility.

Registration is complete once an application form has been submitted, a consent form signed by both the band director and school administrator, and the Participation Cooperative (enrollment) Fee has been paid (or a half-fee deposit with the balance to be paid by May 15). Bands that have not paid the full fee by May 15 will forfeit their performance draw priority. If fees are not paid by May 31, the application will be canceled without refund. For applications submitted after March 31, the deposit option is not available, and the full fee must be submitted. As part of the Participation Cooperative, each participating band will receive thirty-one (31) credentials for adults working with the band (6 name badges, 25 field passes).

Bands with outstanding balances from previous seasons will not be permitted to enroll in future BOA events until all such outstanding balances are paid.

Each band may purchase up to ten (10) additional credentials, for a total of 41 credentialed adults. **All additional credentials must be purchased prior to the event by credit card only.** The combination of additional name badges and field passes may not exceed ten (10). Of those ten, a maximum of four (4) may be name badges.

**Director/Staff Name Badges:** Each band will be issued six (6) Director/Staff Name Badges. Up to four (4) additional Director/Staff Name Badges can be purchased.

**Field Passes:** For Prelims, each band will receive twenty-five (25) Prelims field passes. Up to an additional ten (10) field passes may be purchased, minus the number of additional Director/Staff Name Badges purchased. For those bands that advance to the Finals competition, you will receive twenty-five (25) Finals field passes, plus the number of additional field passes purchased for Prelims.

**NEW FOR 2022:** A maximum of two (2) Band Medical Staff passes can be requested onsite at Band Check-in on the day of the event. These passes will provide pre-performance flow and field access during the band's performance only. Adults with these passes must limit their role to medical responsibilities and are NOT to assist with any band performance equipment (i.e., moving, setting up, etc). A separate ticket purchase is required for admission into the stadium.

## **Section 11: Grand National Championships – Competition Format**

- 11.01 The Grand Nationals Championships format includes Prelims, Semi-Finals, and Finals rounds. The Grand Nationals competition format is designed to offer as many opportunities for performance and educational input as possible.
- 11.02 Enrollment shall be determined on a first come, first served basis by postmark of a complete registration. There is no limit on enrollment by class.
- 11.03 When you arrive onsite at Band Check-In, you will draw a number from each of two BOA tumblers. Numbers will range from 1-100 (or the number of competing bands). For those who advance beyond Prelims, the first number will serve as the pre-draw for Semi-Finals, and the second number will serve as the pre-draw for Finals.

## **Section 12: Grand National Championships – Preliminary Competition and Awards**

- 12.01 Grand National Preliminary Championship judging responsibility will be divided into Prelims 1 and Prelims 2 panels, alternating between blocks. Each prelims contest will begin with as equal a number of Bands per Prelims as possible. Bands within each class, (A, AA, AAA and AAAA) will also be divided as equally as possible between Prelims 1 and 2. Each prelims contest will have a separate adjudication panel.
- 12.02 Bands of America recognizes that the travel distance for some bands will necessitate missing one to two days of school just for travel time. In order to retain the integrity of Grand Nationals as a national championship and enable Bands from across the nation to participate, BOA will allow bands traveling from schools located more than 325 miles (one way) from Indianapolis to choose to either be part of the regular performance time draw or choose to participate in a special draw for the first number of performance times on Friday morning. All Bands will be given the opportunity to preference a Thursday performance time, enabling some Bands within a ~200-mile distance to attend a full day of school on Friday and return to Indianapolis for Saturday's Semi-Finals and Finals.
- 12.03 An Awards Ceremony, involving Drum Majors, will follow the conclusion of preliminary performances on Friday evening. Each enrolled Band receives a Grand National Recognition Award, as well as a Grand National Participant segment patch and personalized certificate (delivered electronically) for each student.

## **Section 13: Grand National Championships – Semi-Finals Competition and Awards**

- 13.01 At the conclusion of the presentation of Participation Awards, Semi-Finalists bands will be announced in random order. The process listed below will determine 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 determined from all remaining scores from Prelims 1 and 2, regardless of class will advance; plus
- (c) The two (2) highest scoring Bands from each of the four classes from each Prelims, should they not already be among the Bands selected based on criteria a. and b. above, will advance.

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

- 13.02 Director(s) or a Band representative must attend the Semi-Finalist Directors' Meeting, immediately following the Preliminary Awards Ceremony on Friday. At that time, the official Semi-Finals schedule will be distributed based on the Semi-Finals pre-draw that took place at Band Check-In and determined by the criteria outlined in Section 13.03 below.
- 13.03 In order to allow Bands most likely to move on to perform in Finals Competition the best possible performance conditions, Semi-Finals Performance times are established as follows:
- (a) Of the thirty (30) Bands selected from criteria (a) and (b) above, the 22 highest scoring Bands will receive the 22 Performance slots in the middle of Semi-Finals [positions five (5) through twenty-six (26)] according to the Semi-Finals pre-draw that took place at Band Check-In.
  - (b) The remaining eight (8) Semi-Finalists will receive Performance spots one (1) through four (4) and Performance spots twenty-seven (27) through thirty (30) according to the Semi-Finals pre-draw that took place at Band Check-In.
  - (c) In the event Semi-Finals includes more than thirty (30) Bands by virtue of the Semi-Finalist selection process (see explanation above), such Semi-Finalists shall perform prior to the thirty (30) numbered performance spots according to the Semi-Finals pre-draw that took place at Band Check-In.
- 13.04 Grand National Class Champions will be selected from amongst the Bands participating in Semi-Finals. The highest scoring Band in each class shall be named National Class Champion. (See Section 28 when two or more Bands have a tie in their final score).
- 13.05 A Semi-Finals Awards Ceremony, involving Drum Majors, will follow the conclusion of Semi-Finals competition. Each Semi-Finalist Band receives a Semi-Finalist Recognition Award, and each participating Band member will receive a National Semi-Finalist segment patch. The ceremony will include awards for first, second, and third place in each class as well as Highest Achievement Awards in each class for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

## **Section 14: Grand National Championships – Finals Competition and Awards**

- 14.01 At the conclusion of the Semi-Final Awards Ceremony, the twelve (12) Finalist Bands will be announced in random order. From Semi-Finals, the twelve (12) highest-scoring Bands, regardless of class, advance to the Saturday evening Finals. If the National Class Champion from any of the four classes does not advance to the Finals, they will be invited to perform in exhibition at the opening or closing of the Finals competition. Performance time(s) for exhibition band(s) will be determined by the Contest Director and BOA Staff. The top 6 scoring Bands from Semi-Finals will be assigned the last 6 Performance times in numerical order according to the Finals pre-draw that took place at Band Check-In. The next 6 will be assigned the first 6 Performance times in numerical order according to the Finals pre-draw that took place at Band Check-In. In the event of a 12<sup>th</sup> place tie, the process will be adjusted to top 6, second 7 (or similar, according to the number of finalists).
- 14.02 The Director or an assigned representative's attendance is required at the Finalist Directors' Meeting. Drum Majors are encouraged to accompany the Directors or representatives to the meeting. The meeting will immediately follow the announcement of Finalist Bands on Saturday afternoon. The Performance order (as determined by the pre-draw done at Band Check-In), details about Finale and procedural changes and/or questions will be discussed and handled at this time.
- 14.03 The Finals Awards Ceremony will open with the traditional Olympic style retreat with the twelve (12) Finalist Bands, along with any non-finalist Class Champion Bands. Finalist Students will receive National Finalist medallions. Class Champions Students (named during the Semi-Finals Award Ceremony) will receive National Champion medallions. Awards will be presented for twelfth through first place, as well as Highest Achievement Awards for Finals, and the Grand National Champion traveling trophy. Should the

National Champion be a non-Class Champion, National Champion medallions will be presented to that Band.

Finals Awards will be presented for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores) and Outstanding General Effect (the highest total of all three General Effect scores).

The Al Castronovo Memorial Esprit de Corps Award will also be presented during the Finals Awards Ceremony. This is a special award open to all Bands participating in Grand Nationals and is not based on any scores from the competition. The recipient is determined as the group that best exhibits pride, spirit, enthusiasm, friendliness, camaraderie, and unity of purpose for the marching band activity, as observed and evaluated by the Bands of America staff and volunteers throughout the weekend championship.

## **Section 15: Grand National Championships – Registration**

The BOA Grand National Championships are open for enrollment on a first come, first served basis up to the maximum enrollment established by BOA. The current maximum enrollment is one hundred ten (110) Bands. There are no qualifying contests to attend. All high school Bands are eligible; See Sections 1.01 and 16.01 on Eligibility.

Registration is complete once an application form has been submitted, a consent form signed by both the band director and school administrator, and the Participation Cooperative (enrollment) Fee has been paid (or a half-fee deposit with the balance to be paid by May 15). Bands that have not paid the full fee by May 15 will forfeit their Performance draw priority. If fees are not paid by May 31, the application will be canceled without refund. For applications submitted after March 31, the deposit option is not available, and the full fee must be submitted. As part of the Participation Cooperative, each participating band will receive thirty-one (31) credentials for adults working with the band (6 name badges, 25 field passes).

Bands with outstanding balances from previous seasons will not be permitted to enroll in future BOA events until all such outstanding balances are paid.

Each band may purchase up to ten (10) additional credentials, for a total of 41 credentialed adults. **All additional credentials must be purchased prior to the event by credit card only.** The combination of additional name badges and field passes may not exceed ten (10). Of those ten, a maximum of four (4) may be name badges.

**Director/Staff Name Badges:** Each band will be issued six (6) Director/Staff Name Badges. Up to four (4) additional Director/Staff Name Badges can be purchased.

**Field Passes:** For Prelims, each band will receive twenty-five (25) Prelims field passes (Stadium access only on Performance Day). Up to an additional ten (10) field passes may be purchased, minus the number of additional Director/Staff Name Badges purchased. For those bands that advance to the Semi-Finals or Finals competition, you will receive twenty-five (25) Finals field passes, plus the number of additional field passes purchased for Prelims

**NEW FOR 2022:** A maximum of two (2) Band Medical Staff passes can be requested onsite at Band Check-in on the day of the event. These passes will provide pre-performance flow and field access during the band's performance only. Adults with these passes must limit their role to medical responsibilities and are NOT to assist with any band performance equipment (i.e., moving, setting up, etc). A separate ticket purchase is required for admission into the stadium.



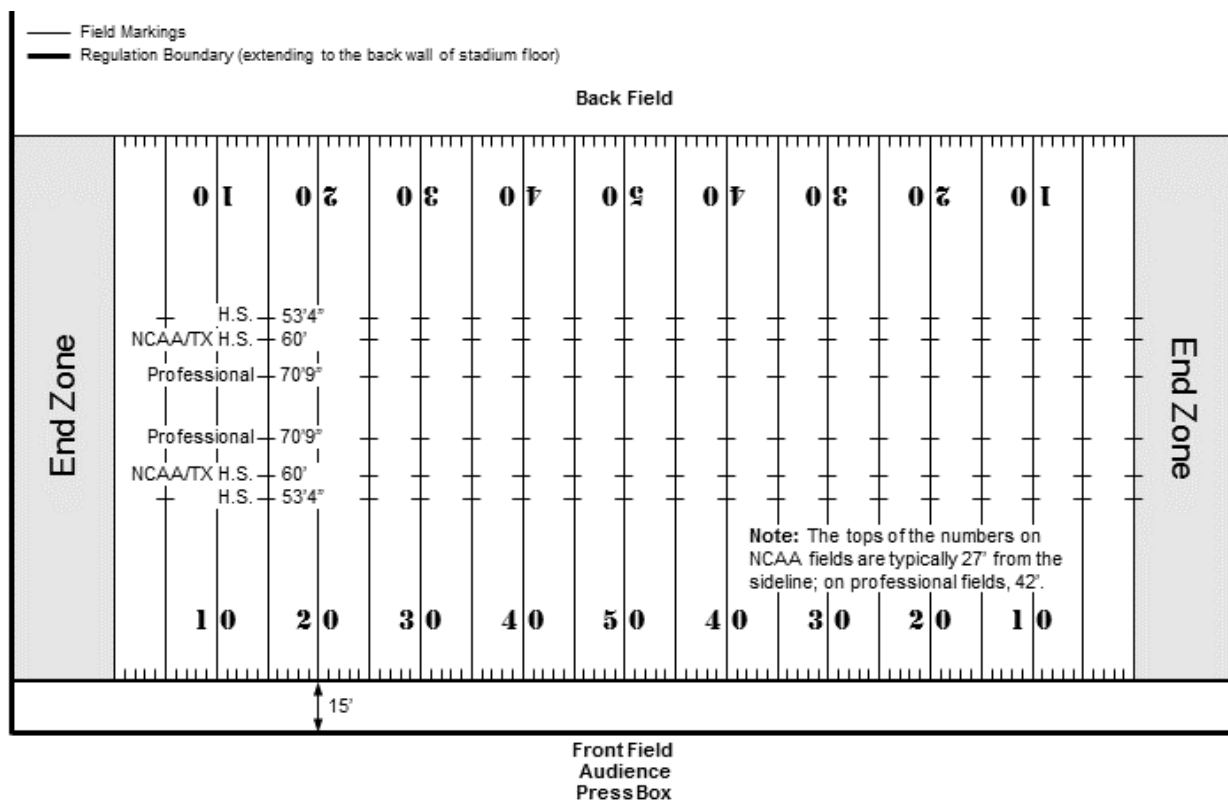
## **PART II: Official Performance Procedures**

### **Section 16: Definitions**

- 16.01 Band – A musical ensemble in which all participating members are registered at the same high school, or one where the members are part of a single band with a recognized joint program and membership in such band is the only high school marching program offered to Students. Also eligible are Students from all feeder elementary, junior high, middle schools, or other educational environments (that do not offer a high school marching program) and are otherwise eligible for participation, as permitted and defined by state law or school policies.
- 16.02 Band Director / Assistant Band Director – Are certified teachers who are hired by the school as full-time classroom teachers and/or teachers of record for the marching band.
- 16.03 Drum Major – A Student conductor, including other performing Students conducting for a limited period during a Performance.
- 16.04 Electronic Instrument – Any electronic component that produces and/or amplifies sound
- 16.05 Live and in Real Time – Performance on the field through the traditional use of a musical instrument (including the voice) or electronically on a “one stroke, one note” basis.
- 16.06 Music – Organized sound, having the elements of melody, harmony, and/or rhythm through time.
- 16.07 One Stroke, One Note – The production of music using any device, provided each individual note is produced by a separate trigger (“stroke”) by a student.
- 16.08 Performance – The musical and visual program presented for adjudication.
- 16.09 Performance Area – The entire surface of the stadium (field surface) and the physical space above it.
- 16.10 Performance Field – A regulation size American football field with end zones, including from fifteen (15) feet in front of the regulation field to the back limit of the field surface, normally the back grandstand or wall. (See Figure 1)
- 16.11 Prerecorded Music – Music in any form (single or multiple voices and/or instruments) previously taken directly or indirectly from a live source (including amateur or professional performance).
- 16.12 Sample – Any captured sound that can be triggered on an electronic instrument.
- 16.13 Sequenced Music – Music pre-constructed from one or more electronic sources (including audio samples, synthesizers, etc.). Prerecorded and sequenced music are treated identically in the rules.
- 16.14 Sound Effect – All sounds other than music or spoken text, e.g., the sound of twisting metal, falling rain, etc. Permission must be obtained for use of any copyrighted material.
- 16.15 Spectator Area – The seating areas and aisles; generally, the entire stadium other than the Performance Area.
- 16.16 Student – A person currently enrolled in a high school or a lower grade school or educational environment, as permitted by state law and/or school policy.
- 16.17 Tempo-Specific Sample – Any sample from which tempo, through rhythmic intent, can be derived relative to the moment. This includes sequenced music, looping, and sustained effects with rhythmic intent. Tempo-Specific samples and musical loops are not permitted during the Performance.

## Section 17: Field Markings

- 17.01 The front boundaries of the Performance Field will be marked, and the regulation football field will be lined every five yards.
- 17.02 Hash marks *will* differ from stadium to stadium. While Performance Fields at all events will have cross hash marks at 53'4" from each sideline (dividing the field into equal thirds), some facilities may have additional sets of marks including cross hash marks at 60' from each sideline (collegiate/Texas high school) and/or hash marks at 70'9" from each sideline (professional). Vertical yard line tick marks (marking each yard) may also be present along front and back field sidelines and along the line(s) created by cross hash marks. Pre-event communications will have specific information regarding hash marks on the respective field of each championship event.



**Performance Field Diagram**

## Section 18: Pre-Performance Procedures – Check-In, Warm-Up

- 18.01 Information in addition to these procedures, including site-specific information such as bus/truck parking procedures, the location of warm-up areas, etc. will be included in the band's pre-event communications from Bands of America. All such communications will also be available online in the "Director" area of the Bands of America Championship website at [marching.musicforall.org/directorinfo](http://marching.musicforall.org/directorinfo).
- 18.02 Once onsite, a representative from each band must check-in at the designated Band Check-In location. A Pre-Draw to help determine Finals (and Semi-Finals, at Grand Nationals) performance order will take place at Band Check-In. Representatives are encouraged to arrive and check-in early on the day of the Band's Performance to receive any changes to preliminary competition ("Prelims") performance times (as it is possible for these times to change due to last-minute cancellations, etc.) or event procedures made after the band's last communication from Bands of America.

- 18.03 Director/Staff Name Badges and Field Passes will be distributed at Band Check-In. Each participating band will receive thirty-one (31) credentials for adults working with the band (6 name badges, 25 field passes). These are included as part of the Participation Cooperative Fee.

Each band may purchase up to ten (10) additional credentials, for a total of 41 credentialed adults. **All additional credentials must be purchased prior to the event by credit card only.** The combination of additional name badges and field passes may not exceed ten (10). Of those ten, a maximum of four (4) may be name badges.

**Director/Staff Name Badges:** Each band will be issued six (6) Director/Staff Name Badges, which allows the wearer to enter the Spectator Area throughout the event (prelims and finals). (A person issued a Director/Staff Name Badge does not need a Field Pass and vice versa.) Up to four (4) additional Director/Staff Name Badges can be purchased. The names of staff members to receive badges will be taken from the "Director/Staff Name Badge and Additional Credentials Form."

**Field Passes:** Field Passes allow the holder to travel through the warm-up and performance flow with the band and directors. Field Passes may also be used to enter the Spectator Area during the session (Prelims or Finals) for which they were issued. Note: Prelims Field Passes issued at a Super Regional are valid for stadium entry during Prelims both days, Friday and Saturday. For Prelims, each band will receive twenty-five (25) Prelims field passes. Up to an additional ten (10) field passes may be purchased, minus the number of additional name badges purchased. For those bands that advance to the Finals competition, you will receive twenty-five (25) Finals field passes, plus the number of additional field passes purchased for Prelims. These passes will be distributed at the Finalist Directors' Meeting.

**Note:** All Directors/Staff will need an identifying credential for each Band that the Director/Staff Member is representing. For example, if a Director/Staff Member is working with and representing two Bands, that individual will need to be properly credentialed with a badge/pass from each of those two competing Bands.

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

**NEW FOR 2022:** A maximum of two (2) Band Medical Staff passes can be requested onsite at Band Check-in on the day of the event. These passes will provide pre-performance flow and field access during the band's performance only. Adults with these passes must limit their role to medical responsibilities and are NOT to assist with any band performance equipment (i.e., moving, setting up, etc). A separate ticket purchase is required for admission into the stadium.

- 18.04 Warm-up areas are available at the event site and may only be used during the scheduled warm-up times. Each band's prelims warm-up time will be included in the final packet available (via email and the "Director" area of the Bands of America Championships website) approximately three weeks prior to the event. Finalist bands' warm-up times will be assigned during the Finalist Directors Meeting following conclusion of the Prelims.

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

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

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

**PENALTY** – At discretion of Contest Director up to disqualification

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

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

**Note:** Please reference the “Important Event Procedures” document for each specific event for detailed restrictions related to individual sites.

Wireless microphones transmitters, wireless networks, and audio and/or lighting control devices may interfere with performances in the stadium and, therefore, may not be used in warm-up areas. Except as described below and in Section 18.06, audio system testing, at any other site, including warm-up areas, and at any other time prior to start of the band’s 4-minute setup/warm-up time, is prohibited.

- 18.06 Participants may test their wireless electronic equipment for connectivity during scheduled breaks of 15 minutes or longer (or during the 15 minutes prior to the opening of the spectator gates for Prelims or Finals). Requests must be submitted in writing to the Music for All office prior to the event and then the Field and Timing Manager and BOA officials will coordinate access to the field, if available. This time may not be used as a sound check or rehearsal.

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

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

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

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

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

Staging Guidelines: Typically, Bands are staged for Performance Field entry inside or outside a designated end zone. Staging of guard equipment, props, and other equipment also occurs in this time. Special presets or holding areas are not allowed or provided. Front ensembles/percussion, conductor’s podium(s), and front-side props are typically pre-staged early, on the front side of the Performance Area near the 20-yard line. All elements are released at the 11:00 mark to enter the field. (See 19.01)

## **Section 19: On-Field Procedures**

- 19.01 On cue from a Bands of America official, the Band may enter the Field. A Band is allowed four (4) minutes to set-up and/or warm-up anywhere in the Performance Area. All performers, including any/all Band members, staff or Field Pass holders used for the on-field staging of equipment, must enter as described above. The placement of any staging/props or equipment must take place during this time. Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props. Directors are asked to plan accordingly. Pre-event communications will include additional site-specific information regarding entrance areas and access.
- 19.02 Any/all sound and/or lighting checks on the field may begin as soon as the band's 4-minute set-up/warm-up time begins.
- 19.03 Pre-recorded (or sequenced) and/or live music may be used for a "pre-show" within the 4-minute setup/warm-up time. Pre-recorded music must cease by the completion of the pre-show Announcement (20.03).

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.

- 19.04 Conducting podiums may be placed anywhere within the Performance Area. Be aware of recording microphones and traffic (cameras, judges, event personnel, etc.) during the Performance.
- 19.05 Adults may enter the Performance Field before the Performance to set up equipment and after the Performance to remove equipment. During the Performance, adults, including those assisting in setting up props or equipment, must be clear of the Performance Field. Note: This includes end zone sidelines, backfield, and the backfield seating areas. (See also 21.05)
- 19.06 Where practicable, Bands of America will provide for director/staff:
- Directors' Viewing Area: An area within the Spectator Area, for viewing/listening to the band's Performance.
  - Director Audio Control: An area for two (2) director/staff members, close to the same level and vantage point as the general effect adjudicators. (Provided at Super Regionals and Grand Nationals; allow extra time to access the area.) **NOTE:** This area is not authorized to be used to capture or record any audio or video of your performance.

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

## **Section 20: Timing Regulations and Procedures**

- 20.01 Timing Procedure Summary:
- a. Bands are scheduled on 15-minute intervals, with appropriate breaks as scheduled by Bands of America.
  - b. Bands are permitted four (4) minutes prior to the designated performance time to set-up and warm-up in the Performance Area. Bands are expected to use this time for any/all assembly and movement of staging/props.
  - c. Announcement of the band begins at 3 minutes, 15 seconds into the four-minute set-up/warm-up time (45 seconds prior to the designated Performance time).

- d. Bands are permitted a Performance time of six (6) to eleven (11) minutes on the Performance Field. (See exception in 20.05)
- e. Bands (including Students and adults), equipment, and props will have two minutes to clear the field past the exit-side goal line.
- f. A Band's set-up/warm-up time may overlap with the prior Band's exit time.

20.02 A Band is allowed four (4) minutes to set-up and/or warm-up anywhere in the Performance Area. The placement of any staging/props or equipment must take place during this time. Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props. Directors are asked to plan accordingly. This time will include the Band's entry and set-up on the Performance Field and may include a musical warm-up. The 4-minute set-up will begin at the cue of a Bands of America official. See Section 19.01 for Band Entrance procedures.

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

**"Joining us from [School City & State] ... please welcome the [School] Marching Band!"**  
(Announcer pauses for audience response.)

**"[School]'s musical selections include the following:"**  
(Announcer reads their selections.)

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

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

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

All introduction announcements and exit announcements will be made live by the official Bands of America announcer and may not be prerecorded for playback as part of your competitive performance(s). Modifications to the timing and order of items announced may not be made. Bands of America's introduction "Joining us!" announcements are timed and designed to provide equity for all performing bands.

20.04 Following the completion of the pre-show announcement, the first note of music or the first step or visual move by a member of the Band (excluding any drum major salute) will start the timing of the Performance. The Performance must begin within 30-seconds from completion of the pre-show announcement or timing will thereafter begin automatically.

20.05 A Band is allowed a Performance time of 6 to 11 minutes anywhere on and within the Performance Field. Performance timing will end at the conclusion of live music.

Musical exits will be included in the Performance time of the show. (See 21.08, "Musical exit") Visual exits with percussion cadence (or silence) will be included in the exit timing, and not in the time of the Performance. Any cadence/music used as an exit routine must cease once the Performance Field is vacated.

Upon conclusion of the performance, the announcer will give the Band's field exit announcement as follows:

**The [School Name] Marching Band!**  
(The announcer pauses for audience response.)

**The [School Name] Marching Band is under the direction of [Band Director(s) Name(s)] with assistance from [Assistant Band Director(s) Name(s)]**

See also 16.02 for how Band Directors and Assistant Band Directors are defined at Bands of America events. "Classified" Teachers, paraprofessionals, instructional staff, designers, or music arrangers are not announced.

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

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

**Note:** Movement of large props through exit paths such as stadium tunnels may affect the exit. Bands are also cautioned to be conscious of the microphones, video cameras, etc. while exiting.

See also Section 23 on Equipment Use and Safety.

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

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

See also Section 23.04 on Delay of Contest.

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

## **Section 21: Performance Regulations – During the Performance**

- 21.01 For this section of Regulations, "the Performance" refers to the time from "following the completion of the Announcement" (20.04) through "the end of live music" (20.05).
- 21.02 All aspects of the performance must be performed by students. No adult activity during the performance may contribute directly to the music or visual program. See 21.04-21.05 for specifics and exceptions.
- 21.03 The triggering of (performing with) electronic music, sound effects, voiceovers, any/all lighting effects, and/or visual items (e.g., "remote control"), is only permissible by a student performer who is within field boundaries. Adults may provide direction to student operators of such equipment, so long as they remain outside of the Performance Field.
- 21.04 Audio Balances/Volume Controls  
A Student running a mixing board or wireless mixing device (i.e., balancing wireless microphones, etc.) may be located outside the boundaries of the Performance Field without penalty.

An Adult may operate a mixing board or wireless mixing device, ONLY for the purpose of managing volumes and balances. They must do so from outside the boundaries of the Performance Field. Please note that allowing an adult to operate a soundboard does not grant permission for them to "contribute directly to the music or visual program."

See also Section 22.04 (Audio volumes may be controlled with a wireless device from any place in the Performance Area or the Spectator Area.)

21.05 Adults During the Performance

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

During the Performance, adults, including those assisting in setting up props or equipment, must be clear of the Performance Field. **Note:** This includes end zone sidelines, backfield, and any backfield seating areas.

Directors, adults, non-performing students, or alternate students (other than Drum Majors) may not move across boundaries to retrieve or hand off instruments or equipment during the Performance.

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

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

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

- 21.06 All props, podiums, speakers, and sound-related equipment may be placed anywhere in the Performance Area. The Spectator Area must remain clear and inviolate, separate from the Performance, its performers, and/or performance equipment. (Audio volume control exceptions are provided in Section 21.04 and 22.04.)

- 21.07 During the performance, Performers must be within the Performance Field. Drum Majors are exempt, except as provided below. Amplified voice work by a Drum Major (music and/or narration) is restricted to the Performance Field (16.10).

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

**PENALTY** for boundary violation – 0.1 points per flagrant infraction

- 21.08 Band Performances may incorporate music and movement as a part of the Performance “exit” into the exit-side end zone and beyond after performing the six (6) minute show minimum within the Performance Field. The 15-foot front boundary line may not be crossed (from zero to zero) as part of a “musical exit.”

**Note:** The exit announcement or drum major salute does not signal the end of the performance, the conclusion of music does.

- 21.09 All boundary lines are included as part of the Performance Field. Stepping on a boundary line does not constitute a violation. The crossing of these lines, defined as one entire foot of a performer placed beyond the boundary, will constitute a boundary violation. Boundary rules apply only to a performer’s body, 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. Equipment (speakers, props, instruments, etc.) cannot cause a boundary violation. Equipment (mallets, etc.) can straddle the 15-foot line but performers must remain behind it.

**PENALTY** for boundary violation – 0.1 points per flagrant infraction

**PENALTY** for Eligibility Rule Violation (as defined in Sections 16.01 “Band” and 16.16 “Student”) – Disqualification



## **Section 22: Performance Regulations – Use of Electronics**

- 22.01 All music from traditional wind and percussion instruments or electronic instruments must be performed by a Student Live and in Real Time (16.05). The use of sampled, prerecorded, or sequenced sounds of woodwind, brass, and/or percussion instruments is not permitted. Other Music must either be performed “live and in real time” or prerecorded or sequenced for playback on a “one stroke, one note” basis (16.07). Tempo-Specific samples and musical loops are not permitted during the Performance (16.17).

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

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

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

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

- 22.03 Electronic units for the production or amplification of Music, other sounds, lighting, and/or visual effects are permitted, provided that their use conforms to this and other applicable sections of this Handbook. If power is available at a site, it may be used at the Band’s own risk. Bands of America will seek to provide access to front sideline power as close as possible to the 50-yard line but takes no ultimate responsibility for supplying power or the failure of a power source it provides.
- 22.04 Audio volumes may be controlled with a wireless device from any place in the Performance Area or the Spectator Area open to the public for the event, including designated staff listening/viewing areas. Regardless of such designation, Bands of America cannot guarantee the operability of such devices, including the devices’ communication with other devices within the Performance Area. Such devices are used entirely at the risk of the user.
- 22.05 An Adult may operate a mixing board or wireless mixing device, ONLY for the purpose of managing volumes, balances, etc. (See also 21.05)

**Note:** Allowing an adult to operate a soundboard does not grant permission for them to “contribute directly to the music or visual program.” The triggering of electronic music, sound effects, voiceovers, any/all lighting effects, and/or visual items (e.g., “remote control”), is only permissible by a student performer who is within field boundaries. It is viewed that those aspects are the same as a musical contribution to the show and therefore should only be produced by students within field boundaries. Adults may provide direction to student operators of such equipment, so long as they remain outside of the Performance Field.

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

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

## **Section 23: Performance Regulations – Equipment Use and Safety**

- 23.01 The use of props/structures are not required for musical and/or visual achievement credit at a Bands of America Championship.

The following safety guidelines are applicable to the construction, transport, and use of any prop or structure, at any Bands of America Championship and to any performer, staff, parent, or volunteer who

may be assisting in the construction or transport of the prop/structure. These guidelines remain in effect throughout the pre-performance flow and the Performance Area, including set-up and exit.

Structures (props, backdrops, screens, or similar objects) built and/or used by Bands at Bands of America Championships shall be limited to a maximum total height of twelve (12) feet, including wheels, platforms, safety railings, other equipment, or other props placed upon the staging.

Soft props used for staging, which use air to create an effect, (i.e., streamers, fabric, inflatables, or similar material) are permitted up to a height of twenty-five feet. Materials such as wood, metal, plastic, PVC pipe, aluminum or other rigid properties which might be used as a support or ribbing are not permitted above the twelve feet limit.

No participant may be placed on any portion of any prop/structure where the participant's lowest point of contact (i.e., feet, hands, etc.) is more than six (6) feet above the playing surface of the stadium, unless appropriate safety railing, safety harness, or protective padding is in place around prop/structure to prevent injury.

Under the above circumstances, the following must be met:

- Safety railing, as a barrier, of at least forty-two (42) inches in height at all points, and surrounding participant(s) a minimum of 50%
- Safety harness used as a method to restrain a participant by preventing or arresting a fall
- Protective padding should be compressed foam padding (i.e., gymnastic mat) or other suitable material measuring a minimum of two (2) inches in depth

If a participant is placed on any portion of any prop/structure and the lowest point of contact (i.e., feet, hands, etc.) is more than six (6) feet above the playing surface of the stadium, the following is required:

- If the prop/structure is in motion, the participant must actively use the appropriate safety railing or harness the entire time the prop/structure is in motion.
- If the prop or structure is stationary with a safety railing in place, the participant does not have to actively use the safety railing.
- If the prop or structure is stationary with no safety railing, participant must be harnessed.

A participant executing a lift or stunt while atop any prop/structure may not lift another participant above six (6) feet in height above the playing surface of the stadium, unless protective padding or other adequate safety precautions are in place.

Participants are prohibited from jumping or leaping off any prop/structure that exceeds six (6) feet in height above the playing surface of the stadium, unless protective padding or other adequate safety precautions are in place.

Music for All (Bands of America) shall, at all times, have the final authority to prohibit the use or prescribe additional safety requirements of any prop/structure that presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a competition venue or its property.

**Exception:** Drum Major podiums may exceed twelve (12) feet and Drum Majors may stand more than six (6) feet above the playing surface if he/she is using a podium and provided such podium has appropriate safety railings. It is recommended that safety railings are, at a minimum, on the front and back of the podium and forty-two (42) inches in height.

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

23.03 The following are NOT ALLOWED in a Performance or on the Performance Field:

- Any equipment, object, or material (including, but not limited to debris, powder, water, or other liquids) that may cause damage to the Performance Field or Performance Area, that presents a safety hazard, or that disrupts the scheduled flow of the contest
- Pyrotechnics of any kind, including fire, fireworks, or the discharge of arms
- Lights-out routines
- Animals
- Off-road mechanized vehicles, defined as golf carts, garden tractors, small ATVs, etc. (see 23.02)
- Drones or any remote-controlled helicopter, aircraft, or similar items
- Hazardous equipment or illegal use of equipment
- Applicable only to enclosed/dome venues:
  - Lighter-than-air or helium-filled balloons
  - Fog, smoke, or similar effect-generating equipment

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

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

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

To limit the chance of potential damage to a Performance Field or Performance Area, it is recommended that structures/props and equipment utilize pneumatic or similar-style wheels of sufficient size and rating for weight.

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

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

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

23.04 Bands may only pre-set props and equipment in the designated staging area (end zone or front side) when directed by Bands of America officials. Enclosed venues (domes) may suggest a specific sequence of items in the flow.

All props and equipment must be designed and be of a quantity so as they may be brought into the Performance Area from the staging area within the participant's allotted four-minute set-up/warm-up time. Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props. See Section 19.01 for Band Entrance procedures.

Following the end of the Band's Performance, all props and equipment must be in continuous movement past the end zone, (see 20.06: two minutes to exit) until entirely removed from the Performance area and stadium. No post-staging in other stadium areas will be allowed.

The Contest Director has the authority to address failure to maintain the contest flow, disruption, or distraction from another band's performance, with a warning or penalty.

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

- 23.05 Prop assembly must be done within the directed flow during the Band's allotted time for arrival, unload and warm-up. Prop disassembly must not be disruptive or hindering to the next Performance or the Performance Area exit of the next Band.

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

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

**PENALTY** – At the discretion of the Contest Director, a penalty shall be assessed based on the height, number, and/or type of equipment and the possibility of a safety or property damage issue arising from the use of such equipment. Such penalty may include prohibition of the use of over-height/unsafe prop(s) or disqualification.

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

The Contest Director has the authority to modify or change procedures and flow as he/she shall determine to be in the best interests of the event and its participants.

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

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

## **Section 24: Post-Performance Procedures**

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

Approximately 90 minutes following each Band's preliminary Performance, judge audio commentary and the Timing & Penalty data will be available via CompetitionSuite's online delivery method. This will be made available to all CompetitionSuite account holders pre-approved by the primary Director. Should the necessary resources (Internet access, etc.) not be available, Judge commentary and the Timing & Penalty sheet will be provided via physical media. Specific details for each individual event will be available and provided in each Band's check-in packet.

- 24.05 Audio commentary for Finalist Bands will be available via the same method as in Prelims. If these are provided on physical media, they will be included in a final packet.

## **Section 25: Contest Director Responsibilities**

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

**PENALTY** – At discretion of Contest Director up to disqualification

- 25.02 The Contest Director may issue warnings and/or penalties for actions and/or behaviors contrary to the Music for All's mission and core values, and/or that violate the principles of fair play and professional and collegial behavior representative of Music for All/Bands of America and its mission. Such actions and behaviors include, but are not limited to:
- Warm-up on-site by a Band (or any component of a Band) in areas and/or at times other than those designated.
  - Failure to follow directives from the Contest Director or other event staff related to conduct in any area, including parking lots, warm-up areas, etc.
  - Overstays in Warm-up areas that intrude into the time and space of other participants.
  - Failure to abide by guidelines involving Student performance, and use of electronics and equipment.
  - Behaviors that compromise the safety of participants and others and/or that may violate known stadium policies.
  - Verbal remarks and behaviors (at the venue, whether in or outside the Performance Area, by Students, staff and/or other badge/pass holders) that are generally disrespectful and contrary to the mission or core values of Music for All and/or general human conduct and dialogue.
  - Any delay of contest, improper conduct, or infraction for which no specific rule or penalty is given.
- 25.03 The Contest Director may, after review, reduce or waive any penalty issued for violation of these procedures. Any reduction or waiver will be noted on the Field and Timing sheet of the Band and shall serve as notice that the full penalty may be issued for future, similar infractions by the Band.

## **PART III: Adjudication Handbook**

### **Section 26: Criteria Reference**

The Criteria Reference is a system of boxes or criteria developed to be used by the adjudicator 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 27: Rating System**

During Prelims at Bands of America Championships, bands will be competing within their own class; however, they will still perform as defined in Sections 5.02, 8.02, 12.02.

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. The ratings system in no way affects the judges' adjudication process. The BOA rating system adjusts as the fall marching season progresses.

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

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

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

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

## Section 28: Scoring

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

If two or more bands have a tie in their final score, the higher 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 the tied score will advance (In the Recap: The tie will be broken.)

Any tie for an overall championship (Regional Champion, Super Regional Champion, Grand National Champion) will not be broken but rather be awarded to the two or more bands with a tie in their final score. The recap will display two Bands in 1<sup>st</sup> Place and no Bands in 2<sup>nd</sup> Place.

If two or more bands tie for highest achievement awards, each Band will be recognized.

## Section 29: Adjudication System

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

20 points<sup>1</sup> Music Performance (Individual)  
20 points<sup>1</sup> Music Performance (Ensemble)  
20 points<sup>2</sup> Visual Performance (Individual)  
20 points<sup>2</sup> Visual Performance (Ensemble)  
20 points Visual General Effect  
40 points Music General Effect  
Timing & Penalties  
<sup>1</sup>Averaged, <sup>2</sup>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 and is free to move about the field. This judge evaluates the entire show from beginning to end and uses an audio recorder 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 the best vantage point. The location is fixed during the entire competition. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.

**VISUAL PERFORMANCE (INDIVIDUAL)**

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

**VISUAL PERFORMANCE (ENSEMBLE)**

This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. This judge evaluates the entire show from beginning to end and uses an audio recorder 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.

**GENERAL EFFECT VISUAL**

This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.

**GENERAL EFFECT MUSIC**

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 an audio recorder to record their comments; their scores are not averaged.

**TIMING & PENALTIES**

The Field Manager is located on the field and is free to move about the field. The Field Manager assesses the entire show from beginning to end and uses a sheet for comments regarding all timing and penalty considerations of the show.

If there are issues or incidents, the process is a two-step review. The Field Manager notes the details and rules that apply; the Contest Director will consult for details. The Contest Director will also consult the Chief Judge when appropriate. The Contest Director makes the final decision to warn or to penalize.

THE ADJUDICATION PROCESS utilizes a balanced mix of SEVEN (7) adjudicators, designed to give achievement credit for all aspects of program design and Performance.

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

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

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



The primary responsibilities of the judge include:

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

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

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

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

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

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

The process of arriving at this decision is threefold:

1. Impression or reaction
2. Analysis
3. Comparison

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

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

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

### **Section 30: Policy for Absent Judges**

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

1. If a visual judge is absent from the panel, the Visual Performance Individual caption will not be judged, and the Visual Performance Ensemble score will be used for the total visual performance score.
2. If a music judge is absent, the Music Performance Individual caption will not be judged, and the Music Performance Ensemble 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 will also apply. The affected judge's scores would be dropped and, *all bands* will receive the adjusted scores as described above.

## **Section 31: Understanding General Effect**

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 commentary 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 32: Scoresheet Explanation – Music Performance Individual**

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

except as may be obviated through his chance positioning. The effectiveness of the production is not to be considered.

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

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

We must understand from the outset that what we are doing is sampling of individuals within 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.

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. A balanced evaluation will necessitate seeking out woodwind, brass and percussion contribution when they are not physically and musically prominent. It is very possible that a band may have an excellent woodwind section, average brass section, and poor percussion section. The score should reflect an average of the relative proficiency of each choir. Understand that it is possible for a band that may carry a general impression of being very good to have a choir that is really quite average or below and should be scored appropriately.

### **Section 33: Scoresheet Explanation – Music Performance Ensemble**

- 33.01 The purpose of evaluation on this sheet is to determine the best, second best, etc., musical performance based on accuracy and uniformity of performance as perceived from the vantage point of the audience. The judgment of technical accuracy, intonation accuracy, and tone quality is to be made with the consideration of content—that is, demand and exposure of the performers. The effectiveness of the production is not to be considered. The vantage point of the Music Performance Ensemble 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. 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.

- 33.02 The *Overall Sound Quality/Accuracy* sub-caption 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. *Accuracy* 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?

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

## **Section 34: Scoresheet Explanation – General Effect Music**

- 34.01 General Effect Music 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 General Effect Music 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 sub-caption, necessarily, places more emphasis on the design team's contribution to the success of the program as performed by the students. The Effectiveness of Musical Performance sub-caption reflects primarily the contributions of the performers.

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

- 34.02 *Effectiveness of the Musical Repertoire* credits the effectiveness of the written musical program as presented by the performers. Considerations should be given to the following areas:
- Creativity and 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 and Staging of Elements: All elements are involved and work together to create a strong musical effect. All sections are staged for effective communication.
  - Use of Time and Pacing of Effects: The unfolding of musical events in a manner which elicits interest, direction, and flow.
  - 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.
  - Continuity and Flow of musical ideas: The development, connection, and evolution of planned events.
  - Contribution for Enrichment/Enhancement of All Elements
- 34.03 *Effectiveness of the Musical Performance* credits the level at which the performers demonstrate their emotional involvement and understanding of the musical program. Consideration should be given to the following areas:
- Communication of Musical Intent: The performance conveys the intended purpose and creative vision of the written musical program and brings the music to life.
  - Emotion: Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.
  - Professionalism: The ability of the musicians to perform with confidence, understanding, and a high level of musicianship.

- Artistry: The elements of musicality such as phrasing, sonority, beauty, pace (tempo, rubato) and nuance combine to create or heighten the effect of the musical performance.
- Involvement: The performers display an attachment: performer to performer, performer to audience, in respect to the expressive qualities inherent to the program.

## **Section 35: Scoresheet Explanation – Visual Performance Individual**

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

The Visual Performance sheet has two sub-captions: Challenges and Skills, and Accuracy and Definition. It is imperative that the integrity of the different sub-captions 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 sub-caption, i.e., sub-caption 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 sub-captions. 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, positioning will be a function from 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, 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 sub-captions 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-tacit 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 all of the segments and use the information for COMPARISON/ANALYSIS of the unit(s).

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

## **Section 36: Scoresheet Explanation – Visual Performance Ensemble**

- 36.01 The purpose of evaluation on this sheet is to determine the most technically proficient marching group from the vantage point of the audience. The evaluation is composed of excellence identification, balanced with the judgment of technical demand, and the exposure to that demand on the ensemble, with the consideration of content and construction. The effectiveness of the Performance is not to be considered. The vantage point of the ensemble visual Performance judge is such that it would be relatively easy to

slip into an effect mode as a judge. We must take great care that we react as an analyst while judging marching performance ensemble. We want to judge how well the performers do what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

- 36.02 *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.
- 36.03 *Excellence and 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. Additionally, this sub-caption 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.

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

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

## **Section 37: Scoresheet Explanation – General Effect Visual**

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

The Effectiveness of the Visual Repertoire sub-caption, 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 sub-caption reflects primarily the contributions of the performers.

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

- 37.02 *Effectiveness of the Visual Repertoire* credits the effectiveness of the written representation of the musical program as presented by the performers. Considerations should be given to the following areas:

- Interpretation and Enhancement of the Music: The visual program presented portrays the meaning or mood of and heightens the effect of the music.
- Coordination and Staging of Elements: All elements are involved and work together to create a strong effect. All sections are staged for effective communication.
- Pacing of Effects
- Creativity/Imagination/Originality: 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.
- Use of Audio-Visual Balance/Blend/Focus: When constructed, convey a synergistic and integrated program that responds to the mood and creative vision desired.
- Continuity and flow of visual Ideas: The development, connection and evolution of planned events.
- Effective Use of Movement/Form/Color: The use of movement, form and formation, and color is interpretive and appropriate. The elements combine to heighten effect.

37.03 *Effectiveness of the Visual Performance* credits the level at which the performers demonstrate their emotional involvement and understanding of the visual program. Consideration should be given to the following areas:

- Communication of Roles: The performers display an understanding of their visual responsibilities, and convey a confident and stylistic approach to their character, (musician, dancer, actor).
- Emotion: Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.
- Professionalism: The ability of the performers to exhibit confidence, understanding, and a high level of excellence.
- Artistry: The aesthetic visual elements such as form, movement, control, pace, and nuance combine to create or heighten the effect of the program.
- Involvement: The performers display an attachment: performer to performer, performer to audience, in respect to the expressive qualities inherent to the program.

## **Section 38: Conclusion**

Bands of America has always operated with the philosophy that this is an educational (more than a competitive) experience. Give the Band recorded commentary 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 ensemble know what they are doing correctly and effectively.

## Appendix A: Sample Scoresheets and Criteria Reference

1

# Music Performance Individual



| Tone Quality / Intonation   | Accuracy / Technique   |
|---|--|
| <ul style="list-style-type: none"> <li>• Consistent Tone Quality</li> <li>• Consistent Tuning and Intonation Control</li> <li>• Characteristic Instrument Sound Quality and Focus</li> <li>• Musical, Environmental, and Physical Challenges</li> </ul> | <ul style="list-style-type: none"> <li>• Accurate Articulation Methodology</li> <li>• Tonal Center</li> <li>• Rhythmic Accuracy and Consistency</li> <li>• Clarity and Uniformity of Dexterity Control</li> <li>• Simultaneous Responsibilities</li> </ul> |
| <b>Score</b>  | <b>Score</b>   |
| 100   | 100  |
| <b>Total</b>  |  |
| Maximum 200   |  |

JUDGE: \_\_\_\_\_

| Rarely<br>0-10         | Infrequently<br>11-30  | Sometimes<br>31-70     | Usually<br>71-90       | Always<br>91-100       |
|------------------------|------------------------|------------------------|------------------------|------------------------|
| <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> |
| 0 4 8 10               | 11 18 25 30            | 31 44 58 70            | 71 78 85 90            | 91 94 98 100           |

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| Music Performance Individual |   |                       |    |                    |    |                  |    |                  |    |    |    |    |    |    |    |    |    |    |     |
|------------------------------|---|-----------------------|----|--------------------|----|------------------|----|------------------|----|----|----|----|----|----|----|----|----|----|-----|
| Rarely<br>0-10               |   | Infrequently<br>11-30 |    | Sometimes<br>31-70 |    | Usually<br>71-90 |    | Always<br>91-100 |    |    |    |    |    |    |    |    |    |    |     |
|                              |   |                       |    |                    |    |                  |    |                  |    |    |    |    |    |    |    |    |    |    |     |
| 0                            | 4 | 8                     | 10 | 11                 | 18 | 25               | 30 | 31               | 44 | 58 | 70 | 71 | 78 | 85 | 90 | 91 | 94 | 98 | 100 |

| Tone Quality / Intonation  | Accuracy / Technique  |
|--|---|
| <p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>a solid fundamental approach to <u>quality of sound</u> and tone production in all ranges and dynamic levels?</li> <li>an awareness of, and attention to, <u>intonation</u> in all ranges and dynamic levels?</li> <li>quality and consistency of <u>sound</u>?</li> <li>quality and consistency of <u>tuning</u>?</li> <li>mastery of <u>simultaneous</u> responsibilities?</li> </ul> | <p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>articulation, enunciation, and release with <u>clarity</u>, <u>focus</u>, and <u>uniformity</u>?</li> <li>the ability to uniformly and accurately play <u>rhythms</u> and maintain <u>pulse control</u> at all tempi required.</li> <li><u>accuracy</u>, <u>uniformity</u>, and <u>flexibility</u> with the technical skills being demanded?</li> <li>appropriate <u>touch</u> – weight of stroke and musical colors created?</li> <li>quality keyboard <u>dexterity</u> – 2 mallet grip/4 mallet grip/timpani grip?</li> <li>quality in <u>accessory technique/movement</u>?</li> <li>mastery of <u>simultaneous</u> responsibilities?</li> </ul> |

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# 2

## Music Performance Ensemble



| Overall Sound Quality /Accuracy  | Musical Artistry  |
|--|---|
| <ul style="list-style-type: none"> <li>• Ensemble Sonority, Intonation, and Tuning</li> <li>• Balance and Blend</li> <li>• Tonal Center and Focus</li> <li>• Clear and Appropriate Methodology</li> <li>• Vertical Alignment and Rhythmic Interpretation</li> <li>• Musical, Environmental, and Physical Challenges</li> </ul> | <ul style="list-style-type: none"> <li>• Full Range of Expression, Detail, and Nuance</li> <li>• Phrasing and Musical Inflection</li> <li>• Clarity and Uniformity of Style and Interpretation</li> <li>• Range of Musical Devices</li> <li>• Expressive Qualities of the Music by All Elements</li> <li>• Simultaneous Responsibilities</li> </ul> |
| <b>Score</b>   | <b>Score</b>  |
| 100  | 100   |
| <b>Total</b>   |   |
| Maximum 200  |   |

JUDGE: \_\_\_\_\_

| Rarely<br>0-10         | Infrequently<br>11-30  | Sometimes<br>31-70     | Usually<br>71-90       | Always<br>91-100       |
|------------------------|------------------------|------------------------|------------------------|------------------------|
| <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> |
| 0 4 8 10               | 11 18 25 30            | 31 44 58 70            | 71 78 85 90            | 91 94 98 100           |

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| Overall Sound Quality / Accuracy  | Musical Artistry   |
|---|--|
| <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>consistently playing <u>in tune</u>?</li> <li>a beautiful <u>tone quality</u>?</li> <li>consistent quality <u>sonority</u> with entire the musical ensemble throughout form changes, musical performance demands, and musical construction?</li> <li>a variety of <u>spatial environments</u> throughout the show?</li> <li>handling of voice proximity which places <u>demands</u> on players relative to total ensemble pitch, timbre, consistency, and texture?</li> <li>exposure of all voices through <u>balance</u>? <u>Textural clarity</u>?</li> <li><u>consistency in timbre</u>, blend, intonation, stylistic uniformity, and sonority <u>through spatial changes</u> and technical demands?</li> <li>consistently playing <u>in time</u>?</li> <li>rhythmic <u>accuracy</u> and <u>variety</u>?</li> <li>mastery of the <u>metric demands</u> placed on the players – variety, speed, layered?</li> <li>attention <u>listening center changes</u> throughout the show?</li> <li>mastery <u>simultaneous</u> responsibilities?</li> </ul> | <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>musical <u>expression</u> which includes shape, natural <u>inflection</u> and weight within the musical phrase – horizontally, harmonically?</li> <li><u>relating</u> phrases, segments, sequences, transitions, and developments expressively?</li> <li>musical <u>texture</u> and <u>dynamics</u> to communicate expression?</li> <li>mastery of <u>demands</u> required of the performers relative to style, idiom, dexterity, embouchure, touch, or articulation?</li> <li>utilization all voices to support the expressive qualities of the music?</li> <li>mastery of <u>simultaneous</u> responsibilities?</li> </ul> |

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# 3

## General Effect Music



| Effectiveness of the Musical Repertoire  | Effectiveness of the Musical Performance   |
|--|--|
| <ul style="list-style-type: none"> <li>• Creativity and Imagination</li> <li>• Coordination and Staging of Elements</li> <li>• Use of Time and Pacing of Effects</li> <li>• Appropriate Range of Expressions</li> <li>• Continuity and Flow of musical ideas</li> <li>• Contribution for Enrichment/Enhancement of All Elements</li> </ul> | <ul style="list-style-type: none"> <li>• Communication of Musical Intent</li> <li>• Emotion</li> <li>• Professionalism</li> <li>• Artistry</li> <li>• Involvement</li> </ul> |
| <b>Score</b>   | <b>Score</b>   |
| 100  | 100  |
| <b>Total</b>   |  |
| Maximum 200  |  |

JUDGE: \_\_\_\_\_

| Rarely<br>0-10 | Infrequently<br>11-30 | Sometimes<br>31-70 | Usually<br>71-90 | Always<br>91-100 |
|----------------|-----------------------|--------------------|------------------|------------------|
| 0 4 8 10       | 11 18 25 30           | 31 44 58 70        | 71 78 85 90      | 91 94 98 100     |

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| General Effect Music |   |                       |    |                    |    |                  |    |                  |    |    |    |    |    |    |    |    |    |    |     |
|----------------------|---|-----------------------|----|--------------------|----|------------------|----|------------------|----|----|----|----|----|----|----|----|----|----|-----|
| Rarely<br>0-10       |   | Infrequently<br>11-30 |    | Sometimes<br>31-70 |    | Usually<br>71-90 |    | Always<br>91-100 |    |    |    |    |    |    |    |    |    |    |     |
|                      |   |                       |    |                    |    |                  |    |                  |    |    |    |    |    |    |    |    |    |    |     |
| 0                    | 4 | 8                     | 10 | 11                 | 18 | 25               | 30 | 31               | 44 | 58 | 70 | 71 | 78 | 85 | 90 | 91 | 94 | 98 | 100 |

| <b>Effectiveness of the Musical Repertoire</b>  | <b>Effectiveness of the Musical Performance</b>   |
|---|---|
| <p><b>To what degree does the band demonstrate:</b></p> <ul style="list-style-type: none"> <li>• <u>creativity</u> and <u>imagination</u> in the use of something familiar in a new way?</li> <li>• <u>originality</u> in the use of something fresh and new?</li> <li>• success in musical <u>staging</u> in both placement and in time?</li> <li>• strength of <u>coordination</u> among all the musical elements?</li> <li>• strength of <u>coordination</u> between the music and the visual?</li> <li>• <u>interpretive</u> and expressive elements used to enhance effect?</li> <li>• success in musical <u>pacing</u> over the complete program and over each production?</li> <li>• elevation of the musical repertoire through the performers?</li> <li>• overall effect of the program through its <u>entertainment</u> value?</li> <li>• <u>development</u>, <u>connection</u>, and <u>evolution</u> of planned events?</li> <li>• strength of the aesthetic, intellectual, and emotional facets of the musical repertoire?</li> <li>• <u>variety</u> of effects?</li> </ul> | <p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>• <u>communication</u> the musical program intent?</li> <li>• <u>engagement</u> through an <u>emotional</u> performance?</li> <li>• <u>precision</u> as a contribution to effect?</li> <li>• <u>musical artistry</u> as an influence effect?</li> <li>• communication of the <u>expressive</u> qualities inherent in the program?</li> <li>• sustained <u>confidence</u> and <u>understanding</u> of the musical program?</li> </ul> |

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# 4

## Visual Performance Individual

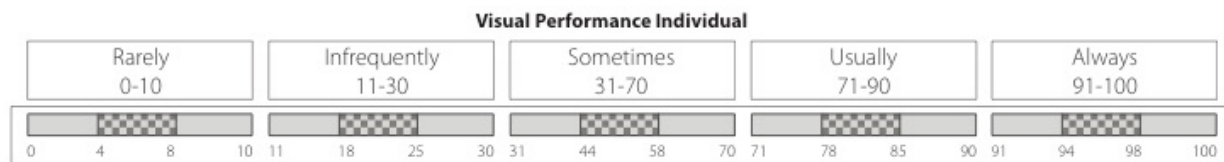


| Challenges and Skills  | Accuracy and Definition   |
|--|---|
| <ul style="list-style-type: none"> <li>Form, Body, and Equipment Challenges</li> <li>Variety and Range of Skills</li> <li>Tempo and Pulse</li> <li>Variety of Techniques</li> <li>Simultaneous Responsibilities</li> </ul> | <ul style="list-style-type: none"> <li>Control of Form, Body, and Equipment</li> <li>Demonstration of Variety and Range of Skills</li> <li>Control of Tempo and Pulse</li> <li>Demonstration of Training and Style</li> <li>Recovery</li> </ul> |
| <b>Score</b>   | <b>Score</b>  |
| 100  | 100   |
| <b>Total</b>   |   |
| Maximum 200  |   |

JUDGE: \_\_\_\_\_

| Rarely<br>0-10         | Infrequently<br>11-30  | Sometimes<br>31-70     | Usually<br>71-90       | Always<br>91-100       |
|------------------------|------------------------|------------------------|------------------------|------------------------|
| <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> |
| 0 4 8 10               | 11 18 25 30            | 31 44 58 70            | 71 78 85 90            | 91 94 98 100           |

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| Challenges and Skills   | Accuracy and Definition  |
|---|--|
| <p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>high quality <u>depth</u> of Body, Form, and equipment responsibilities?</li> <li>a <u>variety</u> and <u>range</u> of skills?</li> <li>the <u>principles</u> of <u>movement</u>?</li> <li><u>alignment</u> and <u>spacing</u> challenges?</li> <li><u>range</u> in effort changes?</li> <li><u>training</u> and <u>style</u>?</li> <li><u>tempo</u>, <u>rhythmic variations</u>, or phrases without tempo, and pulse?</li> <li><u>simultaneous</u> responsibilities?</li> </ul> | <p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>control of form, body, and equipment?</li> <li><u>poise</u> in movement and equipment?</li> <li><u>variety</u>, <u>range</u>, and <u>uniformity</u> in technique?</li> <li><u>quality technique</u> in handling equipment?</li> <li>control of <u>Tempo</u> and <u>Pulse</u> through a variety of settings?</li> <li><u>detail</u>, <u>nuance</u>, and training in individual technique?</li> <li>a clearly defined <u>style</u>?</li> <li>training in both mental and physical <u>recovery</u>?</li> <li>mastery of <u>simultaneous</u> responsibilities?</li> </ul> |

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5

## Visual Performance Ensemble



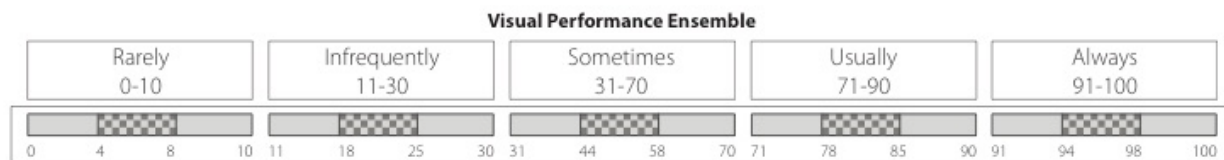
| Visual Artistry   | Excellence and Technique   |
|---|--|
| <ul style="list-style-type: none"> <li>• Quality use of the Elements of Design</li> <li>• Visual Musicality</li> <li>• Unity</li> <li>• Range and Variety of Skills</li> <li>• Artistic Expression</li> <li>• Integration</li> <li>• Simultaneous Responsibilities</li> </ul> | <ul style="list-style-type: none"> <li>• Control and Balance of Form</li> <li>• Ensemble Cohesiveness</li> <li>• Precision, Uniformity, and Timing</li> <li>• Technique in Form, Body, and Equipment/Recovery</li> <li>• Projection of Style</li> <li>• Achievement of Effort Changes</li> </ul> |
| <b>Score</b>  | <b>Score</b>   |
| 100   | 100  |
| <b>Total</b>  |  |
| Maximum 200   |  |

JUDGE: \_\_\_\_\_

| Rarely<br>0-10         | Infrequently<br>11-30  | Sometimes<br>31-70     | Usually<br>71-90       | Always<br>91-100       |
|------------------------|------------------------|------------------------|------------------------|------------------------|
| <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> | <div><div></div></div> |
| 0 4 8 10               | 11 18 25 30            | 31 44 58 70            | 71 78 85 90            | 91 94 98 100           |

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| Visual Artistry  | Excellence and Technique   |
|--|--|
| <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>visual expression?</li> <li>quality in vertical and horizontal phrasing?</li> <li>logic, depth, and variety in the use of design elements?</li> <li>exploration of a wide range of skills?</li> <li>detail and nuance in the performance</li> <li>integration of all the parts in a complementary manner?</li> <li>musicality in form, body, and equipment?</li> <li>simultaneous responsibilities?</li> </ul> | <p>To what degree do the performers demonstrate:</p> <ul style="list-style-type: none"> <li>response to changes in space, time, and form?</li> <li>control of tempo, pulse, and rhythm?</li> <li>quality and uniformity of technique?</li> <li>training in all facets of ensemble performance/recovery?</li> <li>form control and balance?</li> <li>overall achievement in ensemble form, body, and equipment?</li> <li>clarity and readability and projection of style?</li> <li>quality of form, body, and equipment work as it relates to orientation and timing?</li> <li>mastery of simultaneous responsibilities?</li> </ul> |

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# 6

## General Effect Visual



| Effectiveness of the Visual Repertoire   | Effectiveness of the Visual Performance   |
|--|---|
| <ul style="list-style-type: none"> <li>• Interpretation and Enhancement of the Music</li> <li>• Coordination and Staging of Elements</li> <li>• Pacing of Effects</li> <li>• Creativity/Imagination/Originality</li> <li>• Use of Audio-Visual Balance/Blend/Focus</li> <li>• Continuity and flow of visual Ideas</li> <li>• Effective Use of Movement/Form/Color</li> </ul> | <ul style="list-style-type: none"> <li>• Communication of Roles</li> <li>• Emotion</li> <li>• Professionalism</li> <li>• Artistry</li> <li>• Involvement</li> </ul> |
| <b>Score</b>   | <b>Score</b>  |
| 100  | 100   |
| <b>Total</b>   |   |
| Maximum 200  |   |

JUDGE: \_\_\_\_\_

| Rarely<br>0-10 | Infrequently<br>11-30 | Sometimes<br>31-70 | Usually<br>71-90 | Always<br>91-100 |
|----------------|-----------------------|--------------------|------------------|------------------|
| 0 4 8 10       | 11 18 25 30           | 31 44 58 70        | 71 78 85 90      | 91 94 98 100     |

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| General Effect Visual |   |                       |    |                    |    |                  |    |                  |    |    |    |    |    |    |    |    |    |    |     |
|-----------------------|---|-----------------------|----|--------------------|----|------------------|----|------------------|----|----|----|----|----|----|----|----|----|----|-----|
| Rarely<br>0-10        |   | Infrequently<br>11-30 |    | Sometimes<br>31-70 |    | Usually<br>71-90 |    | Always<br>91-100 |    |    |    |    |    |    |    |    |    |    |     |
|                       |   |                       |    |                    |    |                  |    |                  |    |    |    |    |    |    |    |    |    |    |     |
| 0                     | 4 | 8                     | 10 | 11                 | 18 | 25               | 30 | 31               | 44 | 58 | 70 | 71 | 78 | 85 | 90 | 91 | 94 | 98 | 100 |

| <b>Effectiveness of the Visual Repertoire</b>   | <b>Effectiveness of the Visual Performance</b>  |
|---|---|
| <p><b>To what degree does the band demonstrate:</b></p> <ul style="list-style-type: none"> <li>interpretation and enhancement of the music</li> <li>strength of <u>coordination</u> among all the <u>visual elements</u>?</li> <li>strength of <u>coordination</u> between the <u>music</u> and the <u>visual</u>?</li> <li><u>staging</u> success in both placement and time?</li> <li><u>pacing</u> success over the complete program and over each production?</li> <li><u>creativity</u> and <u>imagination</u> in the use of something familiar in a new way?</li> <li><u>originality</u> in the use of something fresh and new?</li> <li>effectiveness in incorporating <u>form</u>, <u>body</u> and <u>equipment</u> into the design?</li> <li>a sense of <u>continuity</u> developed in the program?</li> <li>overall effect of the program through its <u>entertainment</u> value?</li> <li>strength of the <u>aesthetic</u>, <u>intellectual</u>, and <u>emotional</u> facets of the design?</li> <li><u>variety</u> of effects?</li> </ul> | <p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>their <u>role</u> and <u>identity</u>?</li> <li>engagement through an <u>emotional</u> performance?</li> <li><u>precision</u> as an influence of effect?</li> <li>success in <u>elevating</u> the written program?</li> <li>sustained <u>confidence</u> and <u>understanding</u> of the program intent?</li> <li><u>communication</u> of the intent of the program?</li> </ul> |

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# 7

## Timing & Penalties



| Timing Requirements   | Notes (include elapsed performance time with any notes/infractions) |
|---|---|
| Performance time starts: 0:00<br>first note or move after end of announcement<br><br>Performance time: _____<br>last note "live music"<br><br>Band vacated field: _____<br>exit-side goal line<br><br>Equipment vacated field: _____<br>exit-side goal line<br><br>A band is allowed a performance time of 6 to 11 minutes<br>A band must vacate past the goal line in 2 minutes<br>Consider "concerted efforts" and "substantial progress" |   |

Consult the Bands of America Handbook for specific language and other regulations. If there are issues or incidents, the process is a two-step review: The T&P judge notes the details and rules that apply; the Contest Director will consult for details. The Contest Director makes the final decision to warn or to penalize.

Signature \_\_\_\_\_ TOTAL PENALTY \_\_\_\_\_

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## **Appendix B: Licensing Adjudication Sheets**

The Bands of America license agreement grants permission to utilize the BOA system for evaluation and adjudication for one event. Such permission includes the authority to publicize and market BOA adjudication and sheets for the event, and to use and incorporate Bands of America Procedures and Adjudication in your event as feasible and/or desired.

Music for All represents and warrants that it owns and has the exclusive right to license use of its Bands of America adjudication system and sheets. By executing the license agreement and using BOA sheets and/or related materials, you acknowledge and agree that neither Music for All nor its agents shall be responsible or liable for any aspect of your event and/or any errors, acts, or omissions that might result from its production.

To use the Bands of America adjudication sheets for your event, please complete the license along with the \$150 user fee.

### The license and \$150 user fee includes:

- Adjudication sheets for each caption
- Criteria Reference Scale and language for each adjudication sheet
- Tote Sheet for each caption

### License Agreement:

[marching.musicforall.org/adjudication](http://marching.musicforall.org/adjudication)

For more information regarding usage of the Bands of America Adjudication System for multiple circuit or state events, please contact Bands of America at 800.848.2263 or [education@musicforall.org](mailto:education@musicforall.org)

## **Music for All Affiliate Marching Band Events**

If you are interested in bringing a Music for All Affiliate Marching Band Event to your area, you may request more information by emailing [education@musicforall.org](mailto:education@musicforall.org)

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