SCBDA

Adjudicator's Manual

2018

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2018 SCBDA Adjudicator Manual

Welcome to the South Carolina Marching Band Championships. These championships are sponsored by the South Carolina Band Directors Association (SCBDA). For many bands, this is the culmination of the marching band season in South Carolina. As you can imagine, it is vital that every band be judged as fairly and accurately as possible for these events. The following manual has been created to assist the adjudicator in providing the best possible experience for our bands. We ask that you please read this manual and study the SCBDA score sheets carefully BEFORE arriving at your judging assignment. Nola Jones, our Judges Coordinator, will assign a "Chief Judge" for each site that will go over procedures and philosophies for the contest, as well as answer any questions and address any concerns throughout the day. There will also be a Site Coordinator (SCBDA official) at each site that will offer assistance as well.

Applying SCBDA Values in Judging

The SCBDA Marching Band Championships serve several purposes:

1. A celebration of BAND in South Carolina
2. A competitive event recognizing the top bands in South Carolina
3. A sound, educational experience for all involved

In order for the adjudicator to be a successful partaker in the process, the following directives must be followed:

1. Eliminate all philosophy you would use for BOA, DCI, WGI or any other competitive pageantry activity. This arena has different priorities and while some of the score sheets and criteria reference will be similar, the philosophies behind them may be different.
2. The judges' job is to SUPPORT THE EDUCATIONAL EXPERIENCE for the STUDENTS. This is NOT ABOUT THE ADULTS! This is about the PERFORMERS! The judge is a team-teacher, reinforcing the tenets of quality music, movement and design. Judging must be about helping the students to grow and about appreciating their learning efforts.
3. You are judging the SCBDA Preliminaries or Finals – there will NOT be time for any major alterations in the show (music or drill re-writes). Please do not ask for them. Help the bands work within the framework of what they have. This does NOT preclude identifying problems within the show, nor does it alter how you rank and rate based on the design. Modify your terminology – deliver your observations in clear terms. Adjust tolerance and expectations.

4. Value **ALL** bands. Size of band does not make it less or more important. Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every class. Intelligent and sensitive decisions must offer the students equal opportunity to achieve.
5. Judge the contest from top to bottom in your ranking. Remember that the size of the band can be a challenge, whether very large or very small. The problems will be different, but the challenges are still great.

Judges should always be enthusiastic about their contribution and feedback. Tone of voice creates a more impactful impression that many realize. Assume the performers will hear all comments.

REMEMBER – JUDGING CAN NEVER BE "ABOUT THE JUDGE"

IT MUST ALWAYS BE "ABOUT THE PERFORMERS"

They are all "your kids" – please deal with them with that sensitivity!

Philosophy of the SCBDA Scoring System

This system is a means to encourage and reward creativity, artistry and standards of excellence and achievement while providing a vehicle that will educate beginners in such a way that they will grow to understand and evolve to the greatest level of the potential. It is our intent that this system will encourage and reward creativity and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors and performers through understanding that excellence and artistry are displayed through the design and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a POSITIVE system, rewarding successful efforts at every level and is designed to encourage units to develop, maintain and project their own styles. Therefore, we emphasize creativity, originality, taste and excellence.

The use of a criteria reference system guide will tell all units the essence of the qualities they must achieve in order to receive their projected “number-grade” goal. Scores assigned by a judge reflect the successful achievement of certain criteria and no longer equates such ideas as “poor, good, fair, etc.” THE SYSTEM IS EDUCATIONAL AND WILL PROMOTE PERFORMERS AND DIRECTORS BASED ON SUCCESSFUL ACCOMPLISHMENTS!

Judges' Code and Ethics

Affiliation
A judge will not adjudicate a contest in which a competing unit is one with which he has a formal affiliation as defined below:

Primary Affiliation: Designers, instructors, management, marching members

Secondary Affiliation: Family or personal relationship with any of the above-described persons could be construed to be a secondary affiliation and should render that individual ineligible to judge that unit.

*Exceptions to the above rule may be made upon direction of the SCBDA Executive Board, but only with their approval

PLEASE CONTACT NOLA JONES IMMEDIATELY IF YOU ARE AWARE OF A POSSIBLE CONFLICT

Consultation
Judges with SCBDA assignments may NOT consult with any band **7** days prior to the contest.

Social Media
Care should be taken when it comes to social media. Please limit communication with directors, and staff of units that you will be judging at your assignment.

Duties of the Judge

- Report to the "Site" at the time specified on your assignment sheet
- While no specific uniform is required, judges are expected to dress in a professional manner
- Judges are to rank and rate the units by the comparative scores earned during the course of the contest
- Judges are expected to aid the units to improve through their commentary
- Judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performances while adjudicating the contest

General Techniques for Comment Dialog & Verbalizing Observations

This system is designed to provide the units with an all-encompassing commentary and critique of their presentation as it occurs. It allows the judge to comment on both the impression and analysis of the performance.

You will be provided with a digital recorder to use for your commentary. Instructions for the use of this recorder will also be provided.

Commentary Priorities

- Comments should assist those parts of the show that are vital to the scoring process
- Comments should assist the understanding of the ranking/rating process
- Comments should assist the instructor in improving the structure of the program or performance
- Comments should reflect an educational approach that will reward achievement and encourage greater efforts
- Avoid terminology that is irrelevant to the principles we are reinforcing. Clear, specific dialog is appropriate. All groups will be comfortable with terms used on the SCBDA score sheets. Avoid the recitation of terms not easily related to what you are observing
- Be specific in your observation of weak areas and be clear as to the problem. Be enthusiastic about training, growth and achievement
- Offer patience and support in the development process of skills, ideas and works in progress
- Be open-minded to new concepts which you may not have experienced before. Discuss these concepts and learn about them in order to adjudicate them
- The consistency of judges' observations is essential for the assured growth of all performers. Be informed and current with your caption philosophy and with the levels of learning within each class criteria

Recordings should run continuously throughout the unit's presentation. The judge's comments should include basic impression as well as analysis of problem areas. Possible suggestions to improve certain aspects of the program/performance are encouraged. Demeaning or rude comments are unacceptable. Judges should modulate the volume of their voices so as to not interfere with other judges or with patrons viewing the show. While it is not necessary that a tape be completely filled with comments, the judge should know that the absence of any comments is unacceptable.

Application of the Criteria Reference System

It is the intent of this system that a number grade be assigned from whichever level of achievement is appropriate to describe the unit's qualities most of the time. The system of boxes and criteria to be used by the judge AND band director should guide decision making and assist in further understanding the rationale used in assigning a numeric value to a performance. The emphasis of this system is on the achievement level displayed by the performers.

The criteria reference system describes five levels of achievement (frequency words) which are applied to Impression, Analysis, and Comparison. In order to provide uniform numerical treatment for subjective judging, judges convert the subjective impression into a numerical category and ultimately refine that impression through analysis and comparison to a specific score.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
"Lacks Readability"	**"Rarely"**	**"Sometimes"**	**"Frequently"**	**"Consistently"**

Impression is best described as the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. Uniformity of impression from judge to judge is not easily accomplished. The criteria reference system attempts to standardize this process. Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically, the analysis converts the impression aspect to a specific score within each sub-caption. Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that category not only in that contest but also in earlier contests. Thus, when a judge assigns a numbers to an aspect of the unit's program, he/she is telling that unit how it compares on a national level.

The criteria reference system requires that ranking and rating be done on a sub-caption basis so that each sub-caption number is ranking and rating in and of itself. When the totals of the sub-captions indicate a tie in the overall sheet, the judge should re-evaluate his/her sub-caption numbers to see if the tie can be broken.

A maximum score in any sub-caption is inappropriate in any contest prior to the last band to take the field in competition. It is particularly inappropriate when assigned early in the contest. It might occur on rare occasions that the judge's number discipline forces a score to escalate in the progression of a contest, but it negates completely the concept of ranking when it is applied prematurely.

It is important to state that the five categories (Lacks Readability, Rarely, Sometimes, Frequently, Consistently) specify levels of achievement for each sub-caption. The numerical rating of each performance falls within the box that best describes the level of achievement MOST OF THE TIME. Only the top category with the highest numbers requires the performance to meet outstanding achievement for EVERY ONE of the criteria listed.

SCBDA Numbers Management

The SCBDA has adopted these guidelines to assist the judges in determining their scoring and specifically their spreads. These guidelines are also designed to assist the band directors and staff members in understanding their score/spread.

Rating is also an important aspect of proper scoring. Spreads are sometimes appropriate in order to rank within each sub-caption. Avoid sub-caption ties when possible.

POINT SPREADS

Objective: to obtain assistance for sup-caption spreads to prevent the "ranking only" scores. These are to be used as guidelines in all captions:

1 - 3 points: The bands are very comparable. They could perform again and the results could easily be reversed. They are close neighbors.

4 - 6 points: The bands are reasonably comparable with some minor differences between them. They are still in the same neighborhood.

7 – 9 points: The bands have some definitive differences between them. They could perform again and the results would probably not change. However, they could still be distant neighbors.

10 points +: The bands have significant differences between them. They are not in the same neighborhood.

Ratings

The rating system in no way affects the adjudication process. The rating system is intended to give participants a comparative summary measure and standard for achievement.

SCORE	RATING
80.0 and above	Superior (I)
65.0 – 79.9	Excellent (II)
50.0 – 64.9	Good (III)
40.0 – 49.9	Fair (IV)

Applying Derived Achievement in Excellence

Just as each grade level enhances a curriculum that challenges the student to grow and learn new material, so too, similar challenges are placed on students in the arena of marching band. Marching Band is a unique learning experience which involves a demonstration of musicianship, athleticism, artistry, and must be judged with those unique qualities in mind. The judge must consider all of the responsibilities in the "curriculum" when discussing the relative achievement level of the students. The judge, therefore, considers two components in the evaluation of the musical/visual performance in every scoring area. They are:

WHAT is being asked of the student (the program, the musical/visual composition, the variety/range of the musical or visual vocabulary.)
CONTENT, REPERTOIRE, COMPOSITION

HOW these aspects are being accomplished (method, technique, training, sensitivity, communication, expression, etc.)
ACHIEVEMENT, PERFORMERS

Until we recognize **WHAT** is occurring, we are apt to be inadequate in recognizing HOW the skills are being demonstrated. In other words, we consider the curriculum and the comprehension/achievement of the curriculum as simultaneous partners. You cannot assess one without the other. In this manner, the judge considers **ALL** of what is being asked of the performer.

For example:
In the Music Ensemble caption, as the excellence/achievement is being assessed, the judge will consider, among other things:

- The quality of the vertical and horizontal orchestration
- The range of expressive components
- The range of musical devices
- The layering of responsibilities (both visually and musically) placed on the performers
- The proximity of one performer to another
- The range and variety of musical skills required of the performers

The judge must possess sound recognition skills with full comprehension of all that is being asked of the performer. This requires the judge to start identifying WHAT is being done, then evaluate HOW well it is being done as he/she responds to training, technique and expression. Care must be exercised that judges do not confuse curriculum with the idea of demand for the sake of demand. It is about tasteful educational challenges in which will help the student grow. Conversely, care must be taken not to overlook the depth of the challenges placed on the student. The WHAT and HOW must be a SIMULTANEOUS consideration in the judge's mind. The judge must also be familiar with the unique arena in which these musicians perform. Weather and field conditions will vary, and the judge's tolerance should adjust for these conditions.

The SCBDA Scoring System

The weight of the numbers in the SCBDA scoring system places 55% of the value on music and 45% on visual, and at the same time, 70% of the score is within the area of performance and 30% within the overall effect area.

20% Music Performance – Ensemble
10% Music Performance – Individual
20% Visual Performance – Ensemble
10% Visual Performance – Individual
20% Overall Effect – Music
20% Overall Effect – Visual

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

Music Performance/Visual Performance – Ensemble
This judge is located in the press box. His/her location is fixed during the entire competition. He/she judges the entire show from beginning to end. He/she uses both an audio recorder and a judging sheet for comments. There is one judge in this caption.

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

Overall Effect – Music/Visual
This judge is located in the press box. His/her location is fixed during the entire competition. He/she judges the entire show from beginning to end. He/she uses both an audio recorder and a judging sheet for comments. There is one judge in this caption.

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

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 to allow them the best vantage point of the individual or total ensemble.

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 units and the overall level of achievement of those units may impact scoring within the scope of a particular criteria reference.

SCBDA Score Sheet Explanations

Music Performance – Ensemble

Overview: The purpose of evaluation on this sheet is to determine the best, second best, etc., musical performance based on accuracy and uniformity of performance as perceived from the vantage point of the audience. The judgment of the performance components is to be made with the consideration of content – that is, demand and exposure of the performers. **The effectiveness of the program is NOT to be considered in this caption.** We want to judge and assess how well the performers do what it is they are doing and to make 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 be placed in a position so that the judge can assess the full ensemble musically. This could 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 hear the entire ensemble musically. The judge will not be behind closed windows or in a contained space which will make hearing the entire ensemble difficult. The judge, once having started in a certain position must remain in that position for the duration of the contest so that every band has the same adjudication vantage point. The percussion section is a responsibility of all judges in the caption and requires specific attention. The Music Performance Ensemble judge should sample the percussion section, in addition to the winds, throughout the program.

Composition

- **Quality of Horizontal and Vertical Orchestration**
  The thoughtful and thorough planning used to convey music and/or visual ideas through time
  Horizontal – the logical progression of design ideas to enhance the intent and unity of the audio/visual composition
  Vertical – the layering or combination of design choices to enhance the intent and unity of the audio/visual composition
- **Range of Expressive Components**
  The use of dynamics, articulations, phrasing, style, nuance, and other interpretive elements appropriate to the genre of the music selected. The use and variety of these expressions enhance the music effect of the program.
- **Range of Musical Devices**
  The range and depth of authentic, innovative, and appropriate devices used in the musical design
- **Simultaneous Responsibilities**
  The layering of responsibilities placed upon the performers.
- **Environmental Challenges**
  The challenge of separation in space, velocity, proximity, and challenges of the music in the overall environment
- **Range and Variety of Musical Skills**
  The range, variety, and depth of the musical skills required for achievement of the musical design

Achievement

- **Clarity and Uniformity of Style and Interpretation**
  The consistent presentation of style and interpretation from player to player
- **Balance/Blend**
  The measure of the performer's understanding of and commitment to the musical effects of the entire ensemble
- **Tone Quality and Intonation**
  The measure of the performer's understanding, commitment to, and training in regards to quality tone and intonation
- **Timbre/Sonority**
  The measure of the performer's understanding, commitment to, and training in regards to timbre and sonority appropriate for the style and genre of the musical design
- **Precision, Vertical Alignment and Recover**
  The ability of the ensemble to establish and maintain precision and vertical alignment as it relates to pulse control and rhythmic stability
- **Achievement of Musical, Physical and Environmental Challenges**
  The ability of the ensemble to achieve challenges of space, velocity, proximity, and layered responsibilities

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Music Performance - Ensemble

Evalulate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Composition	Quality of Horizontal and Vertical Orchestration Range of Expressive Components Range of Musical Devices Simultaneous Responsibilities Environmental Challenges Range and Variety of Musical Skills		**100**	
Achievement	Clarity and Uniformity of Style and Interpretation Balance and Blend Tone Quality and Intonation Timbre/Sonority Precision, Vertical Alignment, and Recovery Achievement of Musical, Physical, and Environmental Challenges		**100**	

Adjudicator's Signature		Total	200	

Box 1	Box 2	Box 3	Box 4	Box 5
40-59.9	**50-64.9**	**65-79.9**	**80-92.4**	**92.5-100**
Lacks Readability	**Rarely**	**Sometimes**	**Frequently**	**Consistently**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Music Performance-Ensemble

Composition

- Does the composition display ***quality in regards to the horizontal and vertical orchestration?***
- Does the composition display a ***range of expressive components?***
- Does the composition display a ***range of musical devices***?
- Does the composition display ***simultaneous or layered*** responsibilities (including visual) of the musical performance?
- Does the composition display a ***range of environmental challenges?***
- Does the composition display a ***range and variety of musical skills?***
- How do ***each of these factors***, collectively and individually, ***compare*** to each and all other units in the competition?

Achievement

- How often does the ensemble ***demonstrate clarity and uniformity*** of style and interpretation?
- How often does the ensemble demonstrate ***balance and blend***?
- How often does the ensemble exhibit successful ***tone quality and intonation***?
- How often does the ensemble exhibit successful ***timbre and sonority***?
- How ***precise*** is the ensemble in regards to vertical alignment?
- How well are challenges achieved with ***precision***? How well do performers demonstrate the ability to ***recover***?
- How successful are the performers in achieving the ***range of musical, physical, and environmental challenges***?
- ***In all these regards***, how do these performers ***compare*** to other performers in the competition?

Lacks Readability **40 – 49.9**	***Rarely*** **50 – 64.9**	***Sometimes*** **65 – 79.9**	***Frequently*** **80 – 92.4**	***Consistently*** **92.5 - 100**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Music Performance – Individual

Overview: The job of the Music Performance Individual judge is to evaluate the performance accuracy, tone quality and intonation and the realized musical demand placed on the performers. The 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. The individual performance judge is not concerned with ensemble factors and must focus on the individual performance being displayed. The effectiveness of the program 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 the caption and requires specific attention. The Music Performance Individual judge should sample the percussion section, in addition to the winds, throughout the program.

We must understand that what we are doing is sampling the performers in the ensemble. It is possible that we may inadvertently position ourselves in the problem areas of the ensemble consistently through a performance or be in all of 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. It is imperative that we avoid following or zeroing in on a few problem individuals if they are not truly representative of the ensemble as a whole.

Composition

- **Range of Musical and Technical Skills**
  The range, variety, and depth of the musical skills placed on the performers within the musical design
- **Simultaneous Responsibilities**
  The layering of responsibilities placed upon the performers
- **Range of Expressive Components**
  The use of dynamics, articulations, phrasing, style, nuance, and other interpretive elements appropriate to the genre of the music selected. The use and variety of these expressions enhance the music effect of the program.
- **Environmental Challenges**
  The challenge of separation in space, velocity, proximity, and challenges of the music in the overall environment

Achievement

- **Clarity and Uniformity of Style and Interpretation**
  The consistent presentation of style and interpretation of each performer
- **Tone Quality and Intonation**
  The measure of the performer's understanding, commitment to, and training in regards to quality of tone and intonation
- **Consistency of Timbre/Sonority**
  The measure of the performer's understanding, commitment to, and training in regards to a consistent timbre and sonority appropriate for the style and genre of the musical design
- **Accuracy**
  The ability of the performer to establish and maintain accuracy in regards to rhythmic stability and pitch relationships
- **Expression and Musicianship**
  The ability of the performer to demonstrate, convey, and realize expressive qualities and musicianship
- **Achievement of Musical, Physical, and Environmental Challenges**
  Measures how well performers achieve challenges of space, velocity, proximity, and layered responsiblities
- **Recovery**
  The timely and appropriate adjustment to inconsistencies in the program

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Music Performance - Individual

Evalulate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Composition	Range of Musical and Technical Skills Simultaneous Responsibilities Range of Expressive Components Environmental Challenges		**100**	
Achievement	Clarity and Uniformity of Style and Interpretation Tone Quality and Intonation Consistency of Timbre/Sonority Accuracy Expression and Musicianship Achievement of Musical, Physical, and Environmental Challenges Recovery		**100**	

Adjudicator's Signature		Total	200	

Box 1	Box 2	Box 3	Box 4	Box 5
40-59.9	**50-64.9**	**65-79.9**	**80-92.4**	**92.5-100**
Lacks Readability	**Rarely**	**Sometimes**	**Frequently**	**Consistently**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Music Performance-Individual

Composition

- Does the composition display a ***range of musical and technical skills***?
- Does the compostition display ***simultaneous or layered resonsibilities*** (including visual) of the musical performance?
- Does the composition display a ***range of expressive components***?
- Does the composition display a ***range of environmental challenges***?
- How do ***each of these factors***, collectively and individually, ***compare*** to each and all other units in the competition?

Achievement

- How often does the performer ***demonstrate clarity and uniformity*** of style and interpretation?
- How often does the performer exhibit successful ***tone quality and intonation***?
- How often does the performer exhibit successful ***timbre and sonority***?
- How **accurate and precise** is the performer in regards to timing and vertical alignment?
- How often does the performer display ***expression and musicianship***?
- How successful are the performers in achieving the ***range of musical, physical, and environmental challenges***?
- How often do the performers display an ***ability to recover***?
- ***In all these regards***, how do these performers ***compare*** to other performers in the competition?

Lacks Readability **40 – 49.9**	***Rarely*** **50 – 64.9**	***Sometimes*** **65 – 79.9**	***Frequently*** **80 – 92.4**	***Consistently*** **92.5 - 100**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Visual Performance – Ensemble

Overview: The purpose of evaluation on this sheet is to determine the most technically proficient marching group from the vantage point of the audience. The evaluation is composed of excellence identification, balanced with the judgment of technical demand, and the exposure to that demand on the ensemble, with the consideration of content and construction. **The effectiveness of the performance is NOT to be considered.** 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.

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. 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. However, readability is only the beginning. 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 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. Instances where 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.

Content

- **Quality of Horizontal and Vertical Construction**
  The thoughtful and thorough planning used to convey music and/or visual ideas through time
  Horizontal *– the logical progression of design ideas to enhance the intent and unity of the audio/visual composition*
  Vertical *– the layering or combination of design choices to enhance the intent and unity of the audio/visual composition*
- **Visual Musicality and Artistry**
  The visual elements and their relationship to the musical structure
- **Unity of Visual Elements**
  The purposeful agreement among all elements of the visual design
- **Integration/Cohesion**
  The purposeful combination of visual elements to produce a unified and successful visual production
- **Simultaneous Responsibilities**
  The layering of responsibilities placed upon the performers
- **Range and Variety of Skills**
  The range, variety, and depth of the skills required for achievement of the visual design

Achievement

- **Spatial Control**
  The ability of the ensemble to maintain accuracy, clarity, and control in regards to performer to performer relationships
- **Ensemble Control**
  The ability of the ensemble to maintain accuracy, clarity, and control with respect to space, time and line
- **Precision and Uniformity**
  The ability of the ensemble to display uniform training and accuracy of movement skills
- **Articulation of Body and Equipment**
  The clear, distinct and uniform approach to the use of body and equipment
- **Orientation**
  The ability of the ensemble to control direction, spatial relationships, and position in equipment/movement/form/body so as to display the compositional intent in the most accurate manner
- **Achievement of Effort Changes**
  The ability to control and/or alter gradations of space, time, weight, and flow at both a body/movement and equipment level
- **Stamina and Recovery**
  The ability of the ensemble to maintain performance qualities throughout the production and to quickly correct performance errors
- **Adherence to Style and Role**
  The consistent application of a chosen style/role
- **Expressive Qualities**
  The ability of the ensemble through performance to portray the musical indication of feeling

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Visual Performance - Ensemble

Evalulate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Content	Quality of Horizontal and Vertical Construction Visual Musicality and Artistry Unity of Visual Elements Integration/Cohesion Simultaneous Responsiblilities Range and Variety of Skills		**100**	
Achievement	Spatial Control Ensemble Control Precision and Uniformity Articulation of Body and Equipment Orientation Achievement of Effort Changes Stamina and Recovery Adherence to Style and Role Expressive Qualities		**100**	

Adjudicator's Signature		Total	200	

Box 1	Box 2	Box 3	Box 4	Box 5
40-59.9	**50-64.9**	**65-79.9**	**80-92.4**	**92.5-100**
Lacks Readability	**Rarely**	**Sometimes**	**Frequently**	**Consistently**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Visual Performance-Ensemble

Content

- Does the program display a ***quality in the horizontal and vertical orchestration***?
- Does the program display a ***range of expressive components***?
- Does the program display ***visual musicality and artistry***?
- Does the program display a ***unity of visual elements***?
- Does the program display ***integration and cohesion*** of elements?
- Does the program display a range of ***simultaneous or layered responsibilities*** (both visual and musical)?
- Does the program display a ***range and variety of visual skills***?
- How do ***each of these factors***, collectively and individually, ***compare*** to each and all other units in the competition?

Achievement

- How often does the ensemble ***demonstrate spatial control?***
- How often does the ensemble demonstrate ***ensemble control?***
- How often does the ensemble exhibit successful ***precision and uniformity***?
- How often is there strong clarity of ***timing and articulation of body and equipment***?
- How often does the ensemble display correct ***body orientation***?
- How often does the ensemble display achievement of ***effort changes***?
- How often do the performers display an ability to ***recover***?
- How often do the performers ***adhere to style and role***?
- How often do the performers ***realize expressive qualities***?
- ***In all these regards***, how do these performers ***compare*** to other performers in the competition?

Lacks Readability **40 – 49.9**	***Rarely*** **50 – 64.9**	***Sometimes*** **65 – 79.9**	***Frequently*** **80 – 92.4**	***Consistently*** **92.5 - 100**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Visual Performance – Individual

Overview: The job of the Visual Performance Individual judge is to evaluate the performance accuracy and definition, the quality of technique and the realized musical demand placed on the performers. The 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. The individual performance judge is not concerned with ensemble factors and must focus on the individual performance being displayed. The effectiveness of the program is NOT to be considered.

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

We must understand that what we are doing is sampling the performers in the ensemble and we must make a conscious effort to sample all of the parts of the band fairly. It is possible that we may inadvertently position ourselves in the problem areas of the ensemble consistently through a performance or be in all of 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. It is imperative that we avoid following or zeroing in on a few problem individuals if they are not truly representative of the ensemble as a whole.

Content

- **Visual Musicality and Artistry**
  The visual representation and enhancement of all aspects of the musical program
- **Changes in Meter, Pulse, Tempo**
  The variety of meter and pulse responsibilities in the program
- **Integration/Cohesion**
  The purposeful combination of visual elements to produce a unified and successful visual production
- **Depth of Form, Body and Equipment Challenges**
  The demands placed on the individual concerning their relationship within and to form development, individual and ensemble movement skills, and utilization of all forms of equipment (musical instruments, color guard equipment, props, implements)
- **Simultaneous Responsibilities (Visual and Musical Simultaneously)**
  The layering of responsibilities placed upon the performers
- **Range and Variety of Skills**
  The range, variety and depth of skills required for achievement of the visual design

Achievement

- **Spatial and Form Control**
  The ability of the individual to maintain accuracy, clarity, and control with respect to space, and line
- **Tempo and Pulse Control**
  The ability of the individual to maintain accuracy, clarity, and control with respect to time and pulse
- **Precision and Uniformity of Style/Method**
  The ability of the ensemble to display uniform training and accuracy of movement skills
- **Clarity of Body and Equipment**
  The ability of the individual to display a clear and uniform approach to body and movement skills
- **Achievement of Effort Changes**
  The ability to control and/or alter gradations of space, time, weight, and flow at both a body/movement and equipment level
- **Stamina and Recovery**
  The ability of the individual to maintain performance qualities throughout the production and to quickly correct performance errors
- **Expressive Qualities**
  The ability of the ensemble through performance to portray the musical indication of feeling
- **Understanding and Communication of Role**
  The performers display an understanding of their visual responsibilities and convey a confident and stylistic approach to their character (musician, dancer, actor, etc.)

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Visual Performance - Individual

Evalulate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Content	Visual Musicality and Artistry Changes in Meter, Pulse, Tempo Integration/Cohesion Depth of Form, Body, and Equipment Resonsibilities Simultaneous Responsibilities (Visual and Musical Simultaneously) Range and Variety of Skills		**100**	
Achievement	Spatial and Form Control Tempo/Pulse Control Precision and Uniformity of Style/Method Clarity of Body and Equipment Achievement of Effort Changes Stamina and Recovery Expressive Qualities Understanding and Communication of Role		**100**	

Adjudicator's Signature		Total	200	

Box 1	Box 2	Box 3	Box 4	Box 5
40-59.9	**50-64.9**	**65-79.9**	**80-92.4**	**92.5-100**
Lacks Readability	**Rarely**	**Sometimes**	**Frequently**	**Consistently**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Visual Performance-Individual

Content

- Does the program display ***visual musicality and artistry***?
- Does the program display challenges and variety in regards to ***meter, pulse and tempo***?
- Does the program display ***integration and cohesion*** of visual elements?
- Does the program display a ***depth of form, body and equipment resposibilities***?
- Does the program display a range of ***simultaneous or layered responsibilities***? (visual and musical)
- Does the program display a ***range and variety of visual skills***?
- How do ***each of these factors***, collectively and individually, ***compare*** to each and all other units in the competition?

Achievement

- How often do the performers achieve ***spatial and form control***?
- How often do the performers achieve ***control of tempo and pulse***?
- How often do the performers achieve precision in regards to ***uniformity of style and method***?
- How often do the performers achieve ***clarity*** in regards to body and equipment?
- How often do the performers display ***achievement of effort changes***?
- How well do performers demonstrate the ability to ***recover***?
- How often do the performers display an understanding of ***role***?
- How often do the performers ***realize expressive qualities***?
- ***In all these regards***, how do these performers ***compare*** to other performers in the competition?

Lacks Readability **40 – 49.9**	***Rarely*** **50 – 64.9**	***Sometimes*** **65 – 79.9**	***Frequently*** **80 – 92.4**	***Consistently*** **92.5 - 100**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Overall Effect General Information

The primary premise of overall effect judging is that you must prepare mentally to allow yourself to be entertained! As adjudicators, we are part of the audience and are there to enjoy the performance. Our goal, to be effective as a judge in this area, is to allow ourselves to appreciate what is good about a given performance 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 form. 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.

While we are providing commentary on positives and negatives about the programming, we must also go beyond the "repair" commentary and provide feedback to the programmer to assist in avoiding problems in the future.

The attitude and mental preparation of the judge should be one of anticipating a well-performed program and that what we are looking for is 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 brighter, more positive outlook on the part of the judge and results in tapes that can be very helping and fulfilling to both the director and the students. If we can come across as positive and helpful, we stand a much better chance of actually communicating and thereby being much more effective judges.

The main theme is: credit that which is well prepared, is performed with excellence and evokes an emotional response!

Overall Effect – Music

Overview: Overall Effect Music is the utilization of all elements to bring about maximum effectiveness of the musical performance. It is important to remember and understand that we must evaluate what is being performed and at the same time are evaluating how it is being performed. We are judging achievement and we must understand that the construction and content portion of a program (repertoire), in combination with the performance level that is being demonstrated (performers), 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 Overall Effect Music judge will be positioned in or on the press box.

The Repertoire sub-caption places more emphasis on the design team's contribution to the success of the program as performed by the students. The Performers sub-caption reflects primarily on 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.

Repertoire Effectiveness

- **Creativity and Imagination**
  The art of designing and coordinating efforts and effects in order to create mood and flow for a specific show. A previously used idea presented in a unique and fresh way is still creative/imaginative.
- **Audience Engagement**
  The result of a quality, creative, and imaginative program. It is that quality which engages and captivates the audience, offering intellectual intrigue and emotional response. It can be varied and diverse in its presentation.
- **Audio Visual Coordination**
  The presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program
- **Continuity/Unity/Pacing**
  The planning and logical development of one musical/visual idea to another which elicits interest, direction, and flow
- **Nuance/Artistry/Expression**
  The range of dynamics as a whole that represents the ability of the performers to convey a wide range of nuances through their artistic control. The style and/or mood elevates the level of performance
- **Coordination of Winds and Percussion Elements**
  The planning, development and unity of the musical elements throughout the musical program
- **Variety of Musical Effects**
  The variety and depth of development within each planned effect

Performance Effectiveness

- **Communication of Musical Intent**
  The performance conveys the intended purpose and creative vision of the written musical program and brings the music to life
- **Audience Engagement**
  The result of a strongly communicated performance of a quality, creative, and imaginative program. It is that quality which engages and captivates the audience, offering intellectual intrigue and emotional response. It can be varied and diverse in its presentation.
- **Fulfillment**
  The ability of the performers to fulfill, or bring to life, the musical expectations of the written program
- **Expressive Qualities**
  The ability of the ensemble through performance to portray the musical indication of feeling
- **Artistry**
  The elements of musicality such as phrasing, sonority, beauty, pace (tempo and rubato), and nuance combine to create or heighten the effect of the musical performance

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Overall Effect - Music

Evalulate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Repertoire Effect	Creativity/Imagination Audience Engagement Audio - Visual Coordination Continuity/Unity/Pacing Nuance/Artistry/Expression Coordination of Wind and Percussion Elements Variety of Musical Effects		**100**	
Performance Effect	Communication of Musical Intent Audience Engagement Fulfillment of Musical Expectations of the Written Program Expressive Qualities Artistry		**100**	

Adjudicator's Signature		Total	200	

Box 1	Box 2	Box 3	Box 4	Box 5
40-59.9	**50-64.9**	**65-79.9**	**80-92.4**	**92.5-100**
Lacks Readability	**Rarely**	**Sometimes**	**Frequently**	**Consistently**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Overall Effect - Music

Repertoire Effect

- Does the repertoire display ***creativity and imagination***?
- Does the repertoire display opportunities for ***audience engagement*** through conceptual design compelling impact over time?
- Does the repertoire display effective ***audio - visual coordination***?
- Does the repertoire display ***logical and progressive development*** of one effect moment to the next and guide the eye through the development of the program?
- Does the repertoire provide opportunities for ***nuance, artistry and expression***?
- Does the repertoire exhibit ***coordination and unity of wind and percussion elements***?
- Does the repertoire display a ***variety of musical effects***?
- How do ***each of these factors***, collectively and individually, ***compare*** to each and all other units in the competition?

Performance Effect

- How often does the ensemble ***communicate the musical intent***?
- How effectively do the performers ***engage the audience*** through excellence, communication, and emotional commitment?
- How often do the performers ***fulfill***, or ***bring to life***, the musical expectations of the written program?
- How often do the performers ***realize expressive qualities***?
- How often does the ensemble achieve ***artistry***?
- ***In all these regards***, how do these performers ***compare*** to other performers in the competition?

Lacks Readability **40 – 49.9**	***Rarely*** **50 – 64.9**	***Sometimes*** **65 – 79.9**	***Frequently*** **80 – 92.4**	***Consistently*** **92.5 - 100**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Overall Effect – Visual

Overview: Overall Effect Visual is the utilization of all elements to bring about maximum effectiveness of the visual representation of the musical performance. It is important to remember and understand that we must evaluate what is being performed and at the same time are evaluating how it is being performed. We are judging achievement and we must understand that the construction and content portion of a program (repertoire), in combination with the performance level that is being demonstrated (performers), 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 Visual REPERTOIRE
2. Effectiveness of the Visual PERFORMANCE

The Overall Effect Visual judge will be positioned in or on the press box.

The Repertoire sub-caption places more emphasis on the design team's contribution to the success of the program as performed by the students. The Performers sub-caption reflects primarily on 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.

Repertoire Effectiveness

- **Coordination/Staging**
  All elements are involved and work together to create a strong effect. All sections are staged for effective communication.
- **Audience Engagement**
  The result of a quality, creative, and imaginative program. It is that quality which engages and captivates the audience, offering intellectual intrigue and emotional response. It can be varied and diverse in its presentation
- **Creativity and Imagination**
  The art of designing and coordinating efforts and effects in order to create mood and flow for a specific show. A previously used idea presented in a unique and fresh way is still creative/imaginative.
- **Continuity/Unity/Pacing**
  The planning and logical development of one musical/visual idea to another
- **Nuance/Artistry**
  The ability of the performers to convey a wide range of nuances through their artistic control. The style or mood elevates the performance
- **Audio Visual Coordination**
  The presentation and delivery of the music and then visual in such a way as to enhance each other throughout the program
- **Interpretation/Enhancement of Music**
  The visual program presented portrays the meaning or mood of and heightens the effect of the music
- **Variety of Visual Effects**
  The variety and depth of development within each planned effect

Performance Effectiveness

- **Communication of Character/Role**
  The performers display an understanding of their visual responsibilities and convey a confident and stylistic approach to their character (musician, dancer, actor, etc.)
- **Audience Engagement**
  The result of a strongly communicated performance of a quality, creative, and imaginative program. It is that quality which engages and captivates the audience, offering intellectual intrigue and emotional response. It can be varied and diverse in its presentation.
- **Professionalism**
  The ability of the performers to exhibit confidence, understanding, and a high level of excellence
- **Emotion**
  Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone

- **Artistry**
  The aesthetic visual elements such as form, movement, control, pace and nuance combine to create or highten the effect of the program
- **Expressive Qualities**
  The ability of the ensemble through performance to portray the musical indication of feeling
- **Fulfillment**
  The ability of the performers to fulfill, or bring to life, the visual expectations of the written program
- **Involvement**
  The performers display an attachment: performer to performer, performer to audience, in respect to expressive qualities inherent to the program

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Overall Effect - Visual

Evalulate each of the subcaptions below with respect to the active demonstration of skills in all facets of the presentation. Judges will evaluate what is being performed simultaneously with how it is being performed. The content of the programming in combination with the performance level demonstrated will determine the derived achievement.

Caption	Description	Comments	Caption Value	Caption Score
Repertoire Effect	Coordination/Staging Audience Engagement Creativity/Imagination Continuity/Unity/Pacing Nuance/Artistry Audio Visual Coordination Interpretation/Enhancement of the Music Variety of Visual Effects		**100**	
Performance Effect	Communication of Character/Role Audience Engagement Professionalism Emotion Artistry Expressive Qualities Fulfillment Involvement		**100**	

Adjudicator's Signature		Total	200	

Box 1	Box 2	Box 3	Box 4	Box 5
40-59.9	**50-64.9**	**65-79.9**	**80-92.4**	**92.5-100**
Lacks Readability	**Rarely**	**Sometimes**	**Frequently**	**Consistently**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Overall Effect - Visual

Repertoire Effect

- Does the repertoire display effective ***coordination and staging***?
- Does the repertoire display opportunities for ***audience engagement*** through conceptual design compelling impact over time?
- Does the repertoire display ***creativity and imagination***?
- Does the repertoire display ***logical and progressive development*** of one effect moment to the next and guide the eye through the development of the program?
- Does the repertoire display opportunities for ***nuance and artistry***?
- Does the repertoire display effective ***audio - visual coordination***?
- Does the repertoire display effective ***interpretation*** of the music through use of ***form, body and equipment***?
- Does the repertoire display a range of ***visual effects***?
- How do ***each of these factors***, collectively and individually, ***compare*** to each and all other units in the competition?

Performance Effect

- How often does the ensemble display ***communication of character and role***?
- How effectively do the performers ***engage the audience*** through excellence, communication, and emotional commitment?
- How often does the ensemble demonstrate ***confidence and a high level of excellence***?
- How often does the ensemble exhibit strong ***emotion***?
- How often does the ensemble achieve ***artistry***?
- How often do the performers ***realize expressive qualities***?
- How effectively do the performers ***fulfill, or bring to life***, the visual expectations of the program?
- How often does the ensemble display an ***attachment:*** performer to performer and performer to audience member in respect to expressive qualities inherent to the program?
- ***In all these regards***, how do these performers ***compare*** to other performers in the competition?

Lacks Readability	***Rarely***	***Sometimes***	***Frequently***	***Consistently***
40 – 49.9	**50 – 64.9**	**65 – 79.9**	**80 – 92.4**	**92.5 - 100**
FAIR	GOOD	EXCELLENT	SUPERIOR	SUPERIOR

Timing and Penalties

V PERFORMANCE PROCEDURES (CLASS 5A ALSO SEE VI BELOW)

A. SCBDA marching events will follow timing and script:
   a. Bands will enter the staging area designated by the site host as early as 10 minutes prior to their performance time to pre-stage, but not before. This area will typically be an end zone, track or back sidline.
   b. Bands will have the option to pre-stage instruments, equipment, props, and drum major podiums that will be set along the front of the field along the front wall/fence no farther than the 20 yard line. The pre-staging of these may not interfere with the performance of the performing band or their exit from the field as determined by the Field Manager.
   c. On cue from the Field Manager or T&P Judge, 4 minutes prior to a band's scheduled performance time, the ensemble will be allowed to cross the goal line (pre-stage line for front equipment) and begin their set up of instruments, props, and other equipment as instructed by the Field Manager or T&P Judge. The field manager may designate a site host volunteer to assist with the front sideline pre-stage area.
   d. In the event of a delay, regardless of cause, the Field Manager will communicate with the announcer and T&P Judge to "push" a determined amount of time. This will not reduce the next band's interval length. The T&P Judge will then work to make up this time or absorb in into the next break.
   e. During the set up time, the ensemble may perform an on field warm up and check any sound, light, or other electronic equipment.
   f. All general stadium/site announcements will stop 2 minutes into the set up time.
   g. 3 minutes and 15 seconds into the set up time, the announcer will begin the announcement script.

B. Following the completion of the pre-show announcement, the first note of music, triggered sample or visual movement (not including the drum major salute) by a member of the band will start the timing of the performance. 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.

C. Bands will be allocated 15 minutes for field entry, warm-up, performance, and field exit.
Minimum penalty: .1 for every 15 seconds over time. (Example or clarification: 15:01 – 15:15 = .1 penalty, 15:16-15:30 = .2 penalty, and so on)

D. Performances must be a minimum of six minutes and a maximum of ten minutes.
Penalty: .1 for every 15 seconds over or under time. (Example or clarification: 5:45 - 5:59 = .1 Penalty, 5:30 - 5:44 = .2 Penalty, and furthermore 10:01 - 10:15 = .1 Penalty, 10:16 - 10:30 = .2 Penalty and so on.)

E. will end with the drum major's closing salute or last note of music.
Maximum penalty: disqualification. *The assessment of penalties will be determined by the site chairman.*

F. Bands may enter the field with a drum cadence. They will exit to a drum tap (A drum tap is defined as a simple rhythm pattern played by a single percussionist, for the single purpose of maintaining step and decorum exiting- the field.) **Penalty: If, in the site chairman's judgment, a band attempts to leave the field to a drum cadence, a .1 penalty will be imposed.**

G. The use of pyrotechnics of any kind is strictly prohibited. Pyrotechnics is defined as fireworks, discharge of arms, or any hazardous, combustible, or flammable material.
Penalty: disqualification.

H. The use of mechanized vehicles or animals during a performance is prohibited.
Penalty: disqualification.

I. There will be no verbal or written communication pertaining to the marching events with any adjudicator prior to or during the event (i.e. librettos, scripts. etc.).
Penalty: disqualification.

J. No wireless public address equipment may be used or tested during a band's designated warm-up time. Wireless P.A. equipment may only be tested or used on the performance field.
Penalty: 1 pt. per infraction at the discretion of the site coordinator.

K. Section 1: Definitions
   1. Performance
      The musical and visual program presented for adjudication.
   2. Performance Area
      The entire surface of the stadium.
   3. Performance Field
      The Performance Field will be a regulation size football field with end zones and including the area from out-of-bounds lines on the ends to twelve (12) feet in front of the front side line (360 feet long) and from the out-of-bounds lines on the ends to the back limit of the field surface, normally the back grandstand or wall. The boundaries of the field will be marked and the field will be lined every five yards.
   4. Podium Placement
      The area that is an extension of the 50-yard line to the front limit of the Performance Area shall be left open by contest operations for the placement of competing band drum major/field conductor podium. Be aware that the area between the podium and the edge of the field may have traffic (cameras, judges, event personnel, etc.) that moves through during your Performance.
   5. Spectator Area
      The seating areas and aisles; generally, the entire stadium other than the Performance Area.

L. Section 2: Performers
   1. All music and visual movement/motion must be performed by student performers only. No adults may actively participate during a band's field performance. (i.e., live music, sound effects, movable props/backdrops, etc.) Exception: Adults may stand behind a prop to hold or secure it for child safety, but that prop must remain stationary and not become interactive within a band's performance. Parents are allowed to assist with the pre and post-performance set-up and tear down as normal.
      Penalty: • For inadvertent or apparently unintended persons present in the Performance Field – 0.1 points per violation • For adults contributing to Performance – 0.5 points per violation
   2. Exceptions
      Band Directors may conduct during the performance from any place outside of the Performance Field, but within the Performance Area. For purposes of this rule, a Director may also conduct in the Performance Area from any place outside the regulation football field back sideline and from any place beyond the football goal lines (including areas within the regulation football field end zones).

M. Use of Electronics:
   For the purposes of balancing the electronic mix, electronic sound boards must be operated by students if within the performance field. Sound boards may be operated outside of the performance field by students or staff. If the sound/mixing board is located in the performance field then it must be operated by a student or wirelessly. Voiceovers and sound effects may be prerecorded, however, this section only pertains to balancing of mixing boards. For direction as it pertains to initiating voice overs and sound effects, please refer to Section J, Number 1. **Penalty: 5.0 per infraction**

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Timing and Penalties

Timing

PERFORMANCE TIMING

Performances must be a minimum of 6 minutes and a maximum of 10 minutes.

Timing will begin with the first note of music following the drum majors opening salute and will end with the drum major's closing salute or last note of music.

Start Time _____

Stop Time _____

Total Time _____

x .01 for every 15 seconds over/under time

Penalty *(if any)* _____

INTERVAL TIMING

Bands will be allocated 15 minutes for field entry, warm-up, performance and field exit.

Start Time _____

Stop Time _____

Total Time _____

x .01 for every 15 seconds over time

Penalty *(if any)* _____

Penalties

Drum Cadence

Bands may only exit the performance field with a drum tap.

.1 Penalty

Penalty *(if any)* _____

Pyrotechnics

The use of pyrotechnics of any kind is strictly prohibited. Pyrotechnics is defined as fireworks, discharge of arms, or any hazardous,combustible, or flammable material

Disqualification

Penalty *(if any)* _____

Mechanized vehicles

The use of mechanized vehicles or animals is prohibited

Disqualification

Penalty *(if any)* _____

Unauthorized participation

No adults can actively participate during a band's performance in anyway. (i.e. live music, sound effects, movable props/backdrops, etc.)

.5 per violation
(unintentional) **.1 per violation**

Penalty *(if any)* _____

Electronics

For the purpose of balancing electronic mix, electronic sound boards must be operated by students if within the performance field. Sound boards may be operated outside of the performance field by students or staff. If the sound/mixing board is located within the performance field, it must be operated by a student or wirelessly. Voiceovers and sound effects may be pre-recorded.

5.0 per infraction

Penalty *(if any)* _____

Adjudicator's Signature		**Total Penalty**	