

CONTEST REGULATIONS:

Classifications: (by number of wind, winds and percussion or by school size)
Eligibility: Participating students must be currently enrolled, academically eligible, and members of a single band from the same high school or one where the members are part of a single band with a recognized joint credit program. Also eligible are students from all feeder elementary, junior high, and middle schools. Parents and staff members may assist with the set up of equipment both on the field and in the “pit” area, however **all band members/performers who contribute to the performance must be students.**

SCORING AND ADJUDICATION SYSTEM:

INTRODUCTION:

Adjudicators will, in most cases, come from various backgrounds and geographic locations. These factors along with regional style differences and individual opinions and preferences will bring a broad range of experiences to a contest. While these varied experiences are important to participants, it is also important to promote consistency. The materials submitted for field trials this fall are to offer direction to the judges along with a point of departure for the event.

GUIDELINES:

This system may be utilized with a panel of either five or six judges. If a contest uses less than a full panel of judges, that trial will be rendered unacceptable to the committee. Additionally, any deviation from the numerical values on the sheets or from the tabulation system itself will also result in unacceptable data.

SCORING AND ADJUDICATION SYSTEM:

The system employed to rank and rate the ensembles participating in this event will operate on the assumption that music is the most important aspect of a marching band’s performance. The visual component of the program will serve to present and enhance the musical performance. With this in mind, the weight of the numbers in the scoring system will place sixty per cent (60%) of the value on music and forty per cent (40%) on visual concerns. However, the effectiveness of the music and visual program will be given more weight than the execution of the music and movement. As a result, sixty per cent (60%) of the score is drawn from the general effect area and forty per cent (40%) from within the performance area.

A five-member panel will consist of the following members:

One judge	20 points	Music Performance Ensemble
One judge	20 points	Visual Performance Ensemble
One judge	20 points	Visual Effect
Two judges	20 points each	Music Effect

A six-member panel will consist of the following members:

One judge	20 points	Music Performance Individual
One judge	20 points	Music Performance Ensemble
(Both Music Performance Scores would be averaged)		
One judge	20 points	Visual Performance
One judge	20 points	Visual Effect
Two judges	20 points each	Music Effect

TABULATION:

A five-member panel will be tabulated as follows:

Music Performance Ensemble	20 points
Visual Performance Ensemble	20 points
Visual Effect	20 points
Music Effect	20 points
Music Effect	<u>20 points</u>

TOTAL SCORE

100 POINTS

A six-member panel will be tabulated as follows:

Music Performance Individual	20 points*
Music Performance Ensemble	20 points*
* Scores Averaged	20 points
Visual Performance	20 points
Visual Effect	20 points
Music Effect	20 points
Music Effect	<u>20 points</u>

TOTAL SCORE

100 POINTS

After scores are tabulated, any penalties imposed for various infractions will be deducted from the accumulated score. If two or more bands have a tie in their final score, the high placement will be awarded to the band with the higher **raw score** (subtotal before penalties). If a tie still exists, the total of the effect scores (music + visual) will be used to determine the final placement.

At present, each individual contest will determine their own rules and penalties along with the mechanism for implementing them.

“BAND OF THE DAY” OR “GRAND CHAMPION” AWARDS:

Whether choosing a **class winner** or an **overall winner** for a band competition, the criteria must come **directly from the band tabulation**. No tabulation which includes **all or part** of the scores from separate **percussion adjudicators, color guard adjudicators, or drum major adjudicators will be considered**. *(The reasoning behind this concept is that to add in those additional scores would be to reward those areas twice. Percussion contribution is considered in both music execution and music effect, color guard contribution is considered in both music effect and visual effect, and drum major contribution is considered in both music execution and music effect.)*

JUDGE LOCATION AND RESPONSIBILITIES

The Music Performance (Individual) Judge is located at field level. This adjudicator is encouraged to move freely around the field. He/she will utilize a tape recorder and score sheet to provide a commentary of his/her evaluation. There will be one judge in this caption. **(Please note that this judge will be utilized only on a six-member panel.)**

The Music Performance (Ensemble) Judge is located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder and score sheet to provide a commentary of his/her evaluation. There will be one judge in this caption.

The Visual Performance Judge is located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder and score sheet to provide a commentary of his/her evaluation. There will be one judge in this caption.

The Visual Effect Judge is located in the press box and will be stationary during the entire performance. He/she will utilize both a tape recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

The Music Effect Judges are located in the press box and are stationary during the entire performance. They will utilize both a tape recorder and score sheet to provide a commentary of their evaluations.

CRITERIA REFERENCE SYSTEM:

The Criteria Reference System is used throughout our country to evaluate band performances, regardless of style, with the purpose of maintaining uniformity, objectivity, and consistency throughout an entire event. The achievement level displayed by the performers is the focus of the adjudication system. **IT IS THE RESPONSIBILITY OF THE ADJUDICATOR TO SIMULTANEOUSLY EVALUATE THE CONTENT (WHAT IS BEING PERFORMED) AND THE PERFORMANCE (HOW WELL IT IS BEING**

PERFORMED). Criteria for entrance into each box on the score sheet is printed on the back of that particular sheet.

EFFECT: GENERAL INFORMATION

The primary premise of general effect judging is that the judge must prepare mentally to allow him/her self to be entertained! As adjudicators, we are part of the audience, a widely experienced and critical part of that audience, but there to enjoy and react to the performance.

Understand that each adjudicator will have preferences, whether they are 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.

It will be necessary to sometimes remove ourselves from our own tastes and opinions in order to recognize and appreciate the approach others are attempting to use to reach the audience.

It is important 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.

Audience reaction can influence one's impression of program effectiveness unless the adjudicator can interpret genuine response to excellence of performance as opposed to the effort of hometown supporters. A genuine audience reaction to something that left you unimpressed personally warrants credit, for it has achieved effect. At the same time it is important to credit those 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.

MUSICAL EFFECT:

Overview:

The adjudicator here is to consider the contributions of all three of the primary groupings, woodwinds, brass, and percussion, as well as any other musical elements, acoustic or electronic, in determining the score in this caption. The goal through the use of this sheet is to decide which ensemble collectively presents the most effective (and second most effective, etc.) musical program. To be determined is which group has the best balance of:

- a. Representation of the performance
- b. Sincerity and emotion of the performance
- c. The most advantageous relationship of all visual and musical elements toward effective presentation of the music.

In each of the three subcaptions on the sheet, the adjudicator is actually scoring both the performers and the writer/teachers. The repertoire effectiveness and showmanship effectiveness subcaptions reflect primarily the contributions of the performers. The Coordination

Effectiveness subcaption, necessarily, places more emphasis on the writer's contribution to the success of the program as performed by the students.

Repertoire Effectiveness

Repertoire Effectiveness credits the degree and depth to which the wind and percussion performers are able to represent the elements of musicianship through the ensemble performance of the written program. Consideration is given to all those skills, devices, ingredients and qualities that achieve optimum effect. This subcaption credits the manner and extent of the effect created by the repertoire as performed.

Showmanship Effectiveness

Showmanship credits the level at which the performers demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution by the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

Coordination Effectiveness

The coordination of the written program is the harmonious functioning of the visual and musical elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This subcaption credits the manner and extent to which the design team has created, coordinated and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

VISUAL EFFECT:

Overview:

The Visual Effect sheet has three subcaptions: Repertoire Effectiveness, Showmanship Effectiveness, and Coordination Effectiveness. It is the intent of this sheet to evaluate the design team program **as performed by the performers**. This adjudicator must consider that the designers include ideas, which are planned to produce effect, and which are planned to be coordinated. In addition, it must be considered that the design team will assist the performers with their approach to the program in order to enhance and produce showmanship. **The performers need to present a readable program** with a degree of execution and emotion that allows the program to "come to life" in all of its aspects.

In each of the three subcaptions on the sheet, the judge is actually scoring **both the performers and the writers/teachers**. The intention of **Repertoire Effectiveness** and **Showmanship Effectiveness** subcaptions is to reflect primarily the **contributions of the performers**. The **Coordination Effectiveness** subcaption, necessarily, places more emphasis on the **written**

contribution to the success of the program as performed by the students. The requirement for the judge is to evaluate only the effectiveness of the **performance** based on the quality of the program. The subcaptions and their individual headings are to be used only as a guide to determine the extent of the effect created.

Subcaptions:

Repertoire Effectiveness credits the degree and depth to which the performers are able to communicate effect and visual enhancement of the music through the written program. Consideration is given to all those skills, devices, ingredients and qualities that achieve optimum effect. This subcaption credits the manner and extent of the effect created by the repertoire to the extent it is readable.

Showmanship Effectiveness credits the level at which the performers demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution by the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

Coordination Effectiveness of the written program is the harmonious functioning of the visual and musical elements contained in it. It is the result of the process that evolves from adaptation through staging and continuity to climax. This subcaption should credit the manner and extent to which the design team has created, coordinated, and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

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 and demand on the ensemble, with the consideration of content and construction**. The effectiveness of the performance is **not to be considered**. It is imperative that this adjudicator evaluates how well the performers execute what it is that they are attempting to do, not how effective what they are doing is to the audience. Equally important is the concept of evaluating the presence of a style within the ensemble, not indicating a preference of style.

Quality of Technique deals with the quality of body carriage/control, equipment (both instrumental and auxiliary), technical accuracy, and the ability of the ensemble to project those elements of the chosen style.

Accuracy and Definition considers the ability of a group to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relations should be evaluated, as well as the timing and continuity of the entire visual presentation.

Visual Artistry is a discussion and analysis of the breadth and depth of the student portrayal of a program, not the effect. This is not a question of quantity of material and presentation, but a question of care, refinement and details used by the design team on the arrangement of the program.

The **performers'** influence rests on the readability of the program and on the performers' ability to allow all of the written logic and nuances to be presented clearly. This latter comment is a consideration beyond simple readability. Simple readability rests on the clarity of the intent of the writer. If a judge recognizes what the writer meant to say, readability is present. Readability would mean the recognition of forms and the general visual 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 gray-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 performed.

MUSIC PERFORMANCE ENSEMBLE:

Overview:

The purpose of evaluation on this sheet is to rank musical performances of the ensembles based on accuracy and uniformity of each performance as perceived from the vantagepoint 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 music performance adjudicator must take great care to act as an analyst. It is equally important to evaluate **how well** the performers do what they are doing **as opposed to how effective** what they are doing is to the audience. The percussion section is a responsibility of the music performance adjudicator as well and will require specific attention. It is necessary to sample the section throughout the program as well as the specific attention required during any percussion features.

Tone Quality and Intonation

This subcaption evaluates how closely the ensemble has achieved proper tone production. It is the result obtained when the three major aspects of intonation, focus, and timbre are properly utilized by the segments contributing to the sonority of the total ensemble. Consideration must also be given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.

Accuracy and Definition

This subcaption credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical performance. Consideration is given to the clarity and correctness of rhythmic interpretation as well as the control of ensemble pulse and tempo. Evaluate the instrumentalists use of the proper method of enunciation relative to style and pedagogy.

Musicality

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

MUSIC PERFORMANCE INDIVIDUAL (SIX MEMBER PANEL ONLY)

The responsibility of the field performance adjudicator is to evaluate the performance accuracy, tone quality, and intonation and the realized musical demand placed on the performers. This will require movement throughout the ensemble in order to sample and evaluate all individuals in all segments of the group throughout the performance. Staying on the sideline is not an option. 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 they occur randomly through his/her chance positioning.

Care must be taken to not intimidate performing members through gestures of 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 percussion features.

It must be understood that the responsibility of this judge is to **sample** the ensemble. It is possible that through inadvertent positioning that person could consistently be in the problem areas of the ensemble or in all the correct areas as well. Imperative is the necessity to avoid following or zeroing in on a few problem individuals if they are not truly representational.

The actual sheet is organized with woodwinds at the top, percussion center, and brass at the bottom. This is done to direct attention to a complete evaluation of the ensemble.

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 contribution when they are not physically and musically prominent, as well as frequent attention to the percussion choir (including front ensemble) especially at times other than solos.

It is very possible that a band may have an excellent woodwind section, average brass section, and a poor percussion section. The score for each choir should reflect their relative proficiency. Understand that it is possible for a band that may carry a general impression of being very good to have a choir that is really quite average or below and should be scored appropriately.

AUXILIARY, PERCUSSION, AND DRUM MAJOR AWARDS:

If an event so chooses, it is advisable to hire separate adjudicators for auxiliary, percussion, and drum major if those awards are being presented. It is also possible to use a **Visual Effect** adjudicator to choose the outstanding auxiliary, a **Music Execution** adjudicator (preferably with a percussion background) to choose the outstanding percussion section, or a **Music Effect** adjudicator to choose an outstanding drum major.

PERFORMANCE AREA:

(Include information here regarding boundary regulations, size of pit area, and how the field is marked. For example, does it have college hash marks, high school hash marks or both). If there are no boundary regulations indicate that here.

PERFORMANCE REQUIREMENTS:

(This section deals with the actual management of the event. The material in this section is a sample that can be adapted to the needs of any event.)

1. Bands will be scheduled to perform at fifteen (15) minute intervals. *(Each individual event should determine their scheduling criteria. It is suggested that fifteen-minute intervals are the shortest amount of time between bands while twenty minutes would represent the maximum amount of time.*
2. A band is allowed four (4) minutes to set-up and warm-up anywhere in the performance area. *(Again, this timing issue is at the discretion of the individual event.)*
3. Each participating band is allowed a performance time of between seven (7) and eleven (11) minutes anywhere on the performance field. This timing will begin at the conclusion of the four-minute set-up/warm-up time, following the announcement that the *(event name)* presents Drum Majors _____ and the _____ High School Band in competition. Timing will begin with the first note of music, first movement of ensemble members, or thirty seconds after the conclusion of the announcement.
4. *Boundaries and any penalties for the violation of boundary rules should be discussed here. There can be:*
 - a. *no boundary*
 - b. *any rules implemented by the particular event.*

5. Bands must completely vacate the performance field within two (2) minutes of the end of the performance. A drum tap may be utilized for the exit but no full cadences will be permitted. *(This procedure is to be used at the discretion of the contest management. Full cadences and “trooping of the stands” can be an important part of many shows should stadium conditions permit it. At the same time, if an event is to run on schedule, there must be guidelines for all participants.*

PENALTIES:

*(This section would indicate the penalties and who would enforce them. It is suggested that there be a **Timing and Penalties** judge who would also document the number of participants should that be a classification issue. There would need to be an official clock or time piece that each director should synchronize his/her watch to upon arrival at the event.)*

For example:

Over or under time:	0.1 point per 3 seconds or fraction thereof
Delay of contest	0.5 point per minute or fraction thereof

ELECTRONICS:

All electronically produced music must be “live,” in “real time,” and be performed by a student. No prerecorded music is to be used.

Narration and sound effects may be prerecorded and used without penalty.

The host organization may or may not provide power but it should be clear to the performing unit before they enter the event. That being said, “Murphy’s law” is in effect. The host organization will take no responsibility for the interruption of power.

RESTRICTIONS:

No pyrotechnics will be allowed nor will fireworks, firing of weapons or the use of any hazardous materials that could endanger the stadium surface, participants, or spectators.

No materials that would disrupt the scheduled flow of the event will be permitted.

No animals will be allowed as part of performances.

No band may perform a routine that requires the stadium lights to be turned off.

No powder or any material that might damage the field or leave excessive residue (paper wrappings, etc.) will be permitted.

No band or portion of any band may use the performance area for practice during the week prior to the event.

Any violation of the restrictions regarding hazardous materials or illegal use of equipment will be penalized to a maximum penalty of disqualification at the discretion of the contest director.

GENERAL CONDUCT:

(This portion of the manual should lay out a pattern of expected behavior from all participating bands.)

ENTRY PROCEDURE:

(This portion of the manual should indicate how entry into the contest can be obtained, how the order of performance is determined, and how the number of bands in each class is determined.)

EVENT COORDINATION:

(There should be a statement regarding how class champions and auxiliary (if any) awards are determined.)

(Any information regarding director or staff hospitality should be included here.)

(All information regarding staff, pit, and director passes should be included here.)

(Any information regarding special video areas, viewing areas, band guides, parking, ingress-egress and award ceremonies should be included here.)

(Any information regarding practice areas, weather related changes, warm-up and report times and any special director meetings should be included here.)

(Any information regarding check-in should be included here.)

(Any information regarding gate check-in times should be included here.)

(Any information regarding procedure from the entry gate to the staging area should be included here.)

(A reminder of the amount of set-up and warm-up times should be included here.)

(Information concerning the announcement of the competing band should be included here. For example:

*“Joining us from Outofnowhere, North Carolina...
please welcome the Outofnowhere High School Marching Band!”*

(pause for audience response)

“Their musical selections include the following.....

(announcer reads from the band’s script sheet)

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

*“The Contest of Bands is proud to present
in competition performance,
Drum Majors _____ and _____
and the Outofnowhere High School Marching Band!*

A drum major salute is **no longer necessary** to indicate that the band is ready to start. Adjudication will begin immediately following the announcement as listed above.

Past honors and awards may be read as the band is leaving the field. These should not be read before the performance.

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

PASSES:

Your band will be issued _____ **name badges** and an additional field pass for every _____ **students** in the band. Names for the field passes must be submitted at check-in.
(Explain the areas in the stadium for which the pass will permit admission.)

GUIDES:

(If your event provides guide(s) for the event please state what duties they will assume)

RESTRICTED AREAS:

(Indicate here those areas of the stadium that are restricted for spectators.)

VIDEO POLICY:

(If your event restricts the video taping of shows, please indicate that here.)

AWARDS:

(Any award ceremony should be described here. For example, if the award ceremony is a full retreat or a drum major/director retreat. A complete listing of awards to be given should be included.)

IN CONCLUSION:

In order for the state of North Carolina's marching bands to have any opportunity for continuity in their activity, it must be understood that certain regulations must exist. Although creativity and diversity are to be encouraged among the many marching band events throughout the state, it is important that some things remain consistent from event to event. This "Procedure Handbook" is simply a place to begin and should be constantly modified and improved in order to keep pace with the constant innovations brought forth by the competitors it hopes to serve.