

SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION PARADE MANUAL FOR ADJUDICATORS

2023-2025 PARADE ADJUDICATION COMMITTEE

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HISTORICAL NOTE

Prior to the summer of 1958, surveys of the SCSBOA membership, conducted by the SCSBOA Board of Directors, indicated a desire to have a judging committee, which in the course of its activities would reflect the objectives of a public school music philosophy. They hoped to minimize commercialism and the exploitation of bands, while ensuring that a musically rewarding educational experience would result from participation in parade and field events.

To achieve these expressed desires, the SCSBOA Board of Directors meeting at Arrowbear Music Camp on August 25, 1958, established the PARADE ADJUDICATION COMMITTEE.

Nineteen persons have chaired the PARADE ADJUDICATION COMMITTEE since its formation and have been instrumental in the development of the parade activity in Southern California.

Gabriel Bartold, 1958	Joe Acciani, 1985-1987
Ross Davis, 1959-1961	Ron Hoar, 1987-1991
Robert Fleury, 1961-1963	John Hensley, 1991-1993
Ross Davis, 1963-1965	Rick Lorenzen, 1993-1997
Herbert Roesener, 1965-1967	John Hausey, 1997-1999
Ron Hoar, 1967-1969	Tom Landes, 1999-2001
Ben Godfrey, 1969-1971	Ron Hoar, 2001-2005
Rick Marino, 1971-1973	Charles Gray, 2005-2009
Dick England, 1973-1977	Gary Yearick, 2009-2013
Tom Hrbacek, 1977-1979	Tom Landes, 2013-2015
John Hensley, 1979-1981	Curt Richardson, 2015-2019
Rick Marino, 1981-1983	Joe Dudek, 2019-2023
Tom Hrbacek, 1983-1985	Anthony Allmond, 2023-

The primary objectives of the PARADE ADJUDICATION COMMITTEE were established in 1958 and published in 1962:

1. To protect the educational and musical values of each event, minimizing commercialism and the exploitation of participants;
2. To provide a trained, qualified judging staff, initiating whatever methods were necessary to achieve this objective;
3. To standardize and publish rules, regulations and procedures pertaining to the activities of the PARADE ADJUDICATION COMMITTEE and the events which it judged;
4. To provide assistance to local event hosts so as to secure better organized and more efficiently run events, which would adhere to SCSBOA standards.

This manual is a written statement and current version of these objectives. The PARADE ADJUDICATION COMMITTEE has incorporated the opinions and judgments of the SCSBOA membership recorded on surveys and has secured formal approval from the SCSBOA Board of Directors concerning rules, regulations, policies and forms used and presented in this manual. The contents of this manual have consistently been tested, refined, and re-defined; and this continuous effort to provide a practical and realistic vehicle has resulted in several revisions.

INTRODUCTION

PHILOSOPHY

The marching band owes its origin to the historical need for orderly and efficient movement of large complements of military personnel from one location to another. Such movement of troops depends primarily upon a strong, steady, easily heard beat or cadence. Thus the band's earliest instrumentation consisted of percussion instruments. This rhythmic monotony subsequently was relieved by the addition of melodic instruments, evolving slowly into the instrumentation of modern marching bands.

Other demands were placed upon the marching band from its earliest days. Musicians provided appropriate music for ceremonial occasions; they provided a means of signal communication; they entertained troops in moments of leisure; they inspired, enthused and mesmerized troops in battle. These requirements dictated additionally to the makeup of the marching band, although its basic function was never changed.

The marching band has retained a unique identity; its music is appropriate to its functions and can be characterized as rhythmically solid, appealing, melodic and exciting with spine-tingling singularity. Because of its importance and its respected position in parades and ceremonial functions, the marching band has acquired a colorful uniform designed to be striking in its blend of color, while creating an effect of strong rhythmic movement in its cut and design. Its identification through emblems, flags, banners and the like, reflect pride. In its proud stride, carriage and movement, it achieves esprit de corps. The following are characteristics of a military marching band:

1. Marching tempo is between 114-126 beats per minute;
2. Marching is performed in a block formation;
3. Command of the unit is accomplished by a drum major;
4. Marching is performed with the heel down while taking a consistent stride;
5. Music is played with a steady tempo, resonant tone, and all voices heard in a balanced and blended style while playing all indicated articulation, accents and dynamics;
6. All aspects of the performance: Music, marching and dress is done in a "uniform" style

The PARADE ADJUDICATION COMMITTEE has been guided by this historic tradition of marching bands in the composition of this manual. A marching band is judged in all aspects: music, marching and showmanship. Rules and regulations are instituted to achieve minimum standards of participation, and equal and easily judged performance conditions. Penalties become necessary only to enforce reasonable standards and compliance with these standards, and to insure the quality of competitive events.

GUIDELINES FOR PARADE ADJUDICATORS – 2024

I. ADJUDICATORS

- Adjudicators are independent contractors.
- Independent contractors who have been approved by the SCSBOA Board of Directors are utilized to judge events for which SCSBOA has been contracted to provide adjudication or which are SCSBOA-sponsored.
- Approval by the SCSBOA Board of Directors is granted upon motion presented by the Vice President of Parade Adjudication. Such motion is presented upon successful completion of an apprentice training program defined by the respective Vice President.
- Guest adjudicators may be utilized for special events or other short-term service upon approval of the appropriate adjudication committee (i.e. Parade, Field or Festival). Some of these guidelines do not pertain to guest adjudicators.

II. EVENT ASSIGNMENT

- Approved contractors who desire event assignment must complete an availability form indicating ability to complete a judging assignment on a given date. Unless otherwise specified on the form, indication of availability on a given date must be without time constraints.
- Adjudication assignments are made by the Vice President of Parade Adjudication with assistance from the SCSBOA office manager.
- Frequency of assignment is dependent on availability, schedule of events, and discretion of the Vice President. **Approval of an individual contractor by the Board of Directors does not constitute a guarantee of assignment, nor is there any guaranteed minimum number of assignments, nor a requirement that assignments be made equally among approved adjudicators.**

III. DUTIES

- Unless other instructions have been issued, adjudicators should arrive at the event site at least thirty (30) minutes prior to the start of a parade and forty-five (45) minutes prior to the start of a band review.
- Adjudication of the participating entries must be according to the currently approved adjudication process and criteria and based solely on observation of the present performance, without consideration of past performance.
- Following the final performance, end-of-event procedures differ depending on the type of event:
 - Parade – Judges assist in checking judging sheets and tabulation. Judges are excused by the head judge at the conclusion of the tabulation period.

IV. COMPENSATION

- Parade - \$250 per event.
- Expenses are reimbursed based on the following guidelines:
 - o Mileage is reimbursed at the rate of \$0.50 per mile, round trip.
 - o Reimbursement for overnight lodging may be requested if mileage exceeds 100 miles one way, or if travel time can reasonably be expected to exceed two hours. Such reimbursement must be approved in advance by the appropriate Vice President and is limited to a maximum of \$125 per night.
 - o Expense reimbursement is limited to a maximum amount of \$200 per event for head judges only.

GUIDELINES FOR PARADE ADJUDICATORS – 2024

V. HEAD JUDGES

- Head judges for Parade, Field and Festival adjudication are appointed by the respective Vice Presidents subject to approval by the SCSBOA Board of Directors.
- Head judges have additional duties defined by the Vice Presidents, primarily involving advance communication with and assistance to event hosts and administrative tasks facilitating effective adjudication by the other adjudicators.
- Head judges receive additional compensation as determined by the Vice Presidents subject to approval by the Board of Directors.
 - Parade/Band Review - \$300 standard compensation.

VI. PROFESSIONAL RESPONSIBILITIES AND REQUIREMENTS

- All adjudicators must be in good standing with the SCSBOA.
- All adjudicators should dress professionally while representing the SCSBOA. While professional attire in education may be less formal than in business, the adjudicator should err in the direction of formality if in doubt as to the appropriateness of attire.
- An adjudicator may not judge any event if he/she is associated with a participating unit as either an advisor, choreographer, show designer, drill designer, music arranger or family member concurrent with that particular season.
- An adjudicator may not judge any group with whom he/she has had a professional association within fourteen (14) days prior to the event.
- The adjudicator is responsible for checking performance schedules of all units with which he/she has any of the relationships cited in #3 and #4 above and informing the office manager and/or the appropriate Vice President of all possible conflicts at least fourteen (14) days prior to the event in conflict.
- An adjudicator who needs to cancel a previously accepted judging assignment must notify the SCSBOA office and the appropriate Vice President. Contact the head judge to advise him/her of any delays or problems on the day of the event.
- Adjudicators must maintain familiarity with current evaluation forms and procedures. Attendance at training sessions is encouraged, along with careful attention to revisions of forms, criteria and published guidelines.

VII. PROFESSIONAL CONDUCT

- Adjudicators must refrain from discussion and criticism of fellow judges, participating groups and directors, and events in public settings. This especially includes but is not limited to discussion within hearing of students, parents, other audience and directors at an event site.
- Adjudicators must refrain from posting comments on social media or disseminating via any public mass media comments that include or imply negative comments about fellow judges, participating groups and directors, and events. It is also inappropriate to post awards, results and/or scores prior to the conclusion of the awards ceremony.
- Recorded comments must be addressed to and suitable in tone and content for listening by students.
- Negative criticism specifically referring to directors and/or private instructors is inappropriate in written commentary. "Consider trying it this way" is constructive; "You have been taught incorrectly" is inappropriate.

GUIDELINES FOR PARADE ADJUDICATORS – 2024

- Adjudicators represent SCSBOA to the participating schools, audience and community. Rude and/or disrespectful comments or actions directed towards or observed by event volunteers or attendees are unacceptable

VIII. EVENT & ADJUDICATOR BLUE SLIPS

- Participating directors are invited to submit blue slips of adjudicators and the event organization. Blue slips are for feedback about the adjudication and event. Blue slips are distributed by the Head Judge at the event and/or available on the SCSBOA website.
- Copies of Blue Slips are received by the Vice President and may be discussed at the parade adjudication meetings.
- Copies of Blue Slips are also retained by the Vice President, who may refer to them when considering future adjudication assignments and award recognition.

IX. ACCEPTANCE OF GUIDELINES

- Independent contractors seeking and accepting adjudication assignments from SCSBOA are assumed to be familiar with and in agreement with these Guidelines.
- Failure to meet the professional responsibilities and/or maintain the professional conduct presented in these Guidelines is sufficient cause to withhold future event assignments and/or cancel currently scheduled event assignments.

X. REVISIONS TO THE GUIDELINES

- Revisions to these Guidelines may be made annually at the request of the Vice President of Parade Adjudication, Field Adjudication or Festival Adjudication subject to approval by the SCSBOA Board of Directors.
- Revisions to these Guidelines will be communicated to independent contractor adjudicators prior to making/accepting event assignments.
- The current Guidelines may be viewed on the SCSBOA website.

ADJUDICATOR BEHAVIOR AND EXPECTATIONS

The Parade Adjudication Committee is authorized to provide a trained, qualified adjudication staff to each parade and band review event. PAC Adjudicators are independent contractors of the SCSBOA.

ADJUDICATOR CODE OF CONDUCT – Any violation of the guidelines listed below may result in the removal of that adjudicator from the judges' pool for the remainder of the current season and any subsequent seasons.

- The adjudicator must have a completed Federal W-9 and contract on file at the SCSBOA office when income exceeds \$600 annually.
- An adjudicator must excuse himself/herself from adjudicating any group or individual when he/she has had a professional association (e.g. guest artist, clinician, coach, or private teacher) within fourteen (14) days of the event or activity he/she is asked to judge.
- An adjudicator may not adjudicate any event if he/she is associated with a participating unit as either an advisor, choreographer, show designer, drill designer, music arranger, or family member during that particular season.

- All adjudicators shall conduct themselves with professional decorum at all times.

ADJUDICATOR BEHAVIOR AND EXPECTATIONS

- An adjudicator may not bring unauthorized personnel to the judging and tabulations areas without prior permission of the head judge.
- An adjudicator shall not communicate information about scores to persons other than the judging staff prior to the official release of the scores by the head judge.
- Adjudicators are encouraged to attend Parade Adjudication Committee training sessions as established by the Vice President of Parade Adjudication.

ASSIGNMENTS – Each adjudicator is emailed an availability form requesting the dates he/she is available to judge. The adjudicator is required to return the list of available dates to the SCSBOA Office Manager. The Vice President of Parade Adjudication then assigns adjudicators to SCSBOA sponsored parades and band reviews in coordination with the Vice President of Field Adjudication and the Office Manager. Adjudicators who receive assignments are notified of their assignments by email. It is the responsibility of the adjudicator to notify the Office Manager as soon as possible if a commitment cannot be met and a replacement adjudicator is required. Excessive cancellation of assignments is viewed as unprofessional and unacceptable.

EVENT INFORMATION - Prior to each event, the adjudicator will receive event information from the head judge. The information may include a map, parking instructions, report time and other pertinent data.

APPROPRIATE DRESS – All adjudicators should dress professionally while representing the SCSBOA. While professional attire in education may be less formal than in business, the adjudicator should err in the direction of formality if in doubt as to the appropriateness of attire.

EQUIPMENT – Adjudicators must bring the following items when they adjudicate: Any tote/tally sheets for the captions they typically adjudicate, a clipboard, pen and pencils.

REPORT TIME – It is the responsibility of each adjudicator to report to the event head judge at least thirty - forty-five (30-45) minutes prior to the start of the event, or at such time as the event head judge may direct.

PREPARATION – Each adjudicator shall receive his/her adjudication sheets prior to the start of the event.

- Verify the name of the performing group on each sheet.
- Verify the sheets are in proper performance order and that extra sheets are available.
- Sign all sheets.
- Review any special conditions or circumstances that are unique to the event.

ADJUDICATION PROCESS – The first responsibility of every adjudicator is to place every unit in a given class or category in the proper ranking order.

- Identify what is strong and weak with the performance by using circles, checks and brief comments.
- Select the category (I through V) for each caption on the sheet.
- Score each caption using the range of numerical scores for the selected category. All scores should be a reflection of circles, checks and comments made on the sheet.
- **SCORE ONLY WHAT YOU HEAR AND SEE. NOT WHAT YOU WANT TO HEAR AND SEE.**

- Adjudicators of non-band single caption sheets may keep a running tab when there is only one judge per caption.

ADJUDICATOR BEHAVIOR AND EXPECTATIONS

- When competition begins, comments and discussions between adjudicators should cease. It is not your place as an adjudicator to point out errors or make observations to other adjudicators.
- Pencil is to be used for marking the musical scores. Pen is to be used for all score sheets.
- Adjudicators should identify or confirm penalties to the head judge only in his/her area of adjudication.

DISPUTED SCORES – On the occasion of a disputed score or decision, individual judges may be requested to explain their judgments when authorized by the event head judge.

TABULATION – All adjudicators are required to assist in the tabulation process as directed by the head judge. The head judge will release the adjudicators at the conclusion of the tabulation process.

PERUSAL – A perusal period of five (5) minutes must be observed at all band reviews and parades. Only the head judge is required to attend the perusal period.

ADJUDICATOR SELECTION AND TRAINING

SCSBOA adjudicators are highly trained and respected professionals in their field. Individuals selected to become adjudicators must undergo the adjudicator apprentice program that requires participation in training sessions and adjudication in at least two events under the guidance of a master adjudicator. The apprentice becomes an SCSBOA adjudicator upon completion of the apprentice program and with the approval of the head judge's panel and Vice President of Parade Adjudication. The SCSBOA Board of Directors grants final approval.

ELIGIBILITY – Potential adjudicators may submit an adjudication apprentice application to the Parade Adjudication Committee Apprentice Director. The applicant must demonstrate three (3) years of successful teaching in a public or private school. Equivalent experience may be accepted at the discretion of the Vice President of Parade Adjudication and the head judge's panel. The head judge's panel reviews all applicants and accepts those candidates in the apprentice program who meet the requirements. All applicants will be notified of acceptance or rejection.

TRAINING – Apprentices are required to attend all PAC adjudicator training sessions. Additional training sessions may be established where a mentor adjudicator will discuss procedures and techniques.

IN-SERVICE TRAINING – Adjudication of at least two (2) parades or band reviews is required.

- Apprentices wishing to judge band captions will begin the apprentice program in Marching. Upon satisfactory completion of this assignment, a second caption may be started (Showmanship/Music). All other apprentices will begin in-service training in their area of expertise.
- Assignments to apprentice an event are coordinated through the Apprentice Director and are based on the availability of the apprentice. Typically, apprentices are not assigned to a major band review.
- During the event, the apprentice adjudicates under the guidance of a mentor adjudicator. The mentor adjudicator reviews all sheets prepared by the apprentice and completes the Parade Evaluation Form

(see Appendix). The head judge completes the evaluation form. All completed sheets and the evaluation form are forwarded to the Apprentice Director for review.

ADJUDICATOR SELECTION AND TRAINING

- **APPRENTICE SHEETS SHALL NOT BE USED AS AN OFFICIAL EVALUATION OF ANY GROUP AND ARE FOR TRAINING PURPOSES ONLY.**
- Apprentice adjudicators will not be paid for in-service training or receive mileage reimbursements.

ACCEPTANCE AS AN ADJUDICATOR – Upon completion of the required in-service training, the Apprentice Director will present the candidate's record to the head judge's panel and the Vice President of Parade Adjudication. The panel may recommend the candidate for approval or require additional in-service training. Upon approval, the Vice President of Parade Adjudication will present the candidate to the SCSBOA Board of Directors for final approval. Upon final approval, the adjudicator is eligible to be assigned and accept adjudication assignments and will be sent information as an Independent Contractor.

ADJUDICATOR PROCEDURES

GENERAL GUIDELINES

- Sign all caption sheets and make sure they are in the parade order.
- All adjudicators must make remarks that will justify their scores and circles/checks. These remarks will inform and educate the director. The examples below can be used for band and drum major score sheets:

Many checks, no circles, no OK	High #4 rating
Four (4) checks, no circles, no OK	Low #3 rating
Three (3) checks, with an OK	Mid to high #3 rating
Three (3) checks with a circle	Low #2 to high #3 rating
Two (2) checks with some OK's	Mid #2 rating
Two (2) checks with some circles	Mid to high #2 rating
One (1) check with OK's and circles	High #2 to low #1 rating
No (0) checks with several circles	Mid to high #1 rating

No circles or checks denotes an average performance.

ADJUDICATOR PROCEDURES

STARTER PROCEDURES

- Make sure the area is clear before allowing the band to enter the area. Do not permit a group to enter the area if they will interfere with the preceding unit's performance.
- Explain to the front color guard that the first rank of playing members will stop on the competition start line and they can proceed into the competition area.
- Approach drum majors and calmly instruct them to halt the first rank of musicians on the competition start line and stay in the halted position until instructed by the starter or marching judge to proceed into the competition area.
- Stand next to or in front of the drum major and wait for the start signal from the head judge. Calmly answer any questions and be supportive of the student drum major. Have a dry towel for the drum majors' hands.
- When the signal from the head judge is received, say "You may now move your band into the competition area – Good Luck".
- Move to the right side of the band and observe the unit for the "last before first" penalty, fanfare and eight-count rule. The head judge will time for the 30 second rule.
 - The band must begin its competition music before the last rank of the band crosses the beginning of the competition line. (3.0 penalty)
 - If a fanfare is played, it must be done while the band is in forward motion. (1.0 penalty)
 - If a drum roll is used while standing in place, it cannot exceed eight (8) counts. (1.0 penalty)
- If a penalty is necessary, send the penalty sheet to the head judge via a runner. Don't make an issue of the penalty, simply fill out the sheet and send it to the head judge.
- Be courteous and friendly to the spectators and directors; however your job is to be aware of the band's position and that they are prepared to start when instructed to do so. Don't let distractions take you away from your primary responsibility.

M&M PROCEDURES

- Examine the competition area for safety hazards. If there are hazards that are not moveable such as reflectors, holes, etc. do not gig. Report any concerns to the head judge.
- If a starter has not been assigned to this event, the M&M adjudicator will serve as the starter. Review the procedures for Starter.
- Start to the right hand side of the unit.
- Gig for all errors by the front attached units. Note that attached unit members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot.
- Check the position of the Drum Major. If the position is not correct, gig the error on the sheet along with a written explanation.
- As the major body passes by, check ranks, diagonals, out of phase and out of step.
- Intervals and distance are based on the first two ranks and files.
- If there are color guard members on the side and back of the major body, gig errors in the Attached Units portion of the sheet.
- Move across the back to check files. Do not move between the major body and any color guard members who are obviously attached.

ADJUDICATOR PROCEDURES

- Your main concern for all groups is to judge all groups for the same amount of time and distance in the competition area. Your pattern must be consistent from group to group.
- If you make an error, cross it out and initial your error.

SHOWMANSHIP PROCEDURES

The showmanship adjudicator is making a total evaluation of the entire unit. The Showmanship sheet rates the entertainment value of the unit on a build up basis. Guidelines for evaluating the unit include:

- Do the attached units visually enhance the music?
- Are the colors of flags and uniforms striking and complementary to each other?
- Does the first note have impact? Is it solid?
- Is the music exciting and have a steady pulse?
- Are all the lines straight and uniform?
- Is there a neat, precise and clean look with everything in place?
- Situate yourself so as to have a clear and unobstructed view of the entire competition area.
- Stand during the entire performance of the unit until it passes beyond your judging area.
- Hold your clipboard and sheet at eye level during the performance, being careful not to put your head down or look away from the unit.
- Only make circles, checks and abbreviations during the performance.
- After the unit has passed, you may sit down and complete the sheet in the following order: one or two word comments where needed; circle the rating of each sub-caption and finish with the point value for each sub-caption.
- Judge the unit from the top to the bottom of the sheet: attached units, drum major, uniforms, music and the major body.
- Do not feel you need to circle and check every term on the sheet. Rare is the time that a unit will be superior or needs improvement in every area.

MUSIC PROCEDURES

- Locate yourself on the stand so that you may take full advantage of the AURAL experience. It is important how well you hear the performance. It is not necessary to see the performance.
- Have at least two (2) #2 pencils with you to mark the music score with comments. All comments, marks and scores on the score sheet must be made in pen.
- Check to see that you have a complete conductor's score for each competing band. Many schools borrow scores; therefore it is important to check for the school name at the top of the score. Notify the head judge of any missing scores prior to the start of the event.
- You are a trained educator, musician and judge making an objective evaluation of a subjective caption. You have a wide and varied musical background from which to draw for critique and evaluation.
- Our judging standards are based on traditional interpretations of military marches. Phrasing, dynamics, accents, tempo, articulations and style must be in the military manner, void of special effects and unique interpretations.

- Listen carefully to the tempo of the step-off, checking to see that the established pulse is maintained throughout the march.
- Make every effort to evaluate the music in the same order as presented on the music sheet.

ADJUDICATOR PROCEDURES

- Only make circles, checks and abbreviations during the performance. By the time the unit reaches the judge's stand, you should begin to rate each sub-caption, followed by a point value assignment for each sub-caption. As time allows, go back and fill in any specific comments.
- Notify the head judge if:
 - o A march is not played in its entirety
 - o 2nd endings are not played
 - o the drum cadence interferes with the following band's performance
- Once the band performs the entire march, repeats may be taken at the director's discretion.

DRUM MAJOR PROCEDURES

- Sign your sheets and prepare a personal recap sheet to be shared with the head judge only.
- Check your sheets for proper class and category (e.g. Mace/Military). Check with the head judge for any discrepancies.
- Check the awards list for:
 - o Number of awards in each class
 - o Verify that HS, MS, Military and Mace are separate classes
 - o Sweepstakes for Drum Majors
- Check the competition area for possible problem areas for drum majors and notify the head judge.
- Seat yourself to the left of the reviewing officer or the American flag.
- The adjudicator's first responsibility is to rank the competitors. Use tenths of points to avoid ties.
- Be aware of penalties on the caption sheet since they affect the total score.
- Use the entire point range in order to separate the competitors.
- The score should reflect the circles, checks and comments given.
- Be aware of when the signal is given for the drum major to begin competition. Check with the head judge regarding the 30-second rule.
- In the tab room, check your personal recap sheet with the final recap.

COLOR GUARD PROCEDURES

Color Guard is defined as flags of any shape, size or design; rifle lines; sabre lines; identification units; banners; military color guards who march with the band; solo baton twirlers; baton teams and mascots. Drill teams are not considered color guard. However, if a drill team has not been designated at the time of the application, then all members marching in front of the band should be judged as part of the color guard.

These are guidelines for color guard adjudicators. When evaluating the color guard on the street, consider the following items:

- Prepare a personal tote/tally sheet to be used during the event.
- The adjudicator's first responsibility is to rank the participating groups.
- All color guards on the street will be judged regardless of their position – front, side, or back.
- The color guard sheet must be used as a build-up sheet. Credit will be given for vocabulary, training and showmanship.

- All ratings are based upon the criteria reference printed on the back of the score sheet.
- All adjudicators must use the entire point range in order to separate the performance evaluation of the competing groups.

ADJUDICATOR PROCEDURES

- Color Guard members at the front, side, or back should be doing the same routine or a visually compatible routine. If the color guard is not doing the same routine or a visually compatible routine, no score higher than a “3” rating shall be given in the area of Composition sub-caption.
- Coordination of all color guard elements refers to the elements of visual harmony between all units within the group. All elements must blend harmoniously and compliment each other without confusion or disunity. If there is little or no coordination among all color guard units with the band, then no score higher than a mid “3” rating may be given in the Composition sub-caption.
- The routine and all of its components should always enhance the music.
- **AWARENESS OF MAJOR BODY** refers to the sense of unity between **ALL** color guard and the band. The given score should reflect the criteria reference on the back of the score sheet.
- **JUDGE WHAT YOU SEE – NOT WHAT YOU WANT TO SEE!**
- In the tab room, check your personal recap against the final recap.

DRILL TEAM PROCEDURES

- Position yourself in the middle, or to the far end of the judge’s stand. You may be asked to help observe the drill team distance rule. Feel free to stand at any time if you need a better view of the competing unit.
- Make circles, checks or abbreviations during the performance, being careful never to put your head down or to look away from the performance.
- Do not feel that you have to circle and check every term on the sheet. Make sure your score reflects the circles, checks and comments.
- Make sure you watch each group until it has left the competition area. Be consistent with all units.
- All adjudicators shall use the entire point range to separate the performances of the competing groups.
- Military style/manner should be maintained throughout the competition area. If there is little or no military style of choreography or execution, then no higher than a mid “3” rating should be given in the “WHAT” sub-caption.
- Bring any drill team penalties to the attention of the head judge
 - 125 foot distance rule
 - Leader position and required salute
 - The number of members
- In the tab room, check your personal recap against the final recap.

TWIRLER PROCEDURES

- Prepare a personal recap sheet.
- The adjudicator’s first responsibility is to rank the competing groups. Use tenths of points to avoid ties. Be very aware of penalties and how they affect your score.
- Organize your sheets in performance order. Some independent groups may have as many as four different groups in the competition area at the same time.
- To qualify as a majorette team, a group must consist of a minimum of three (3) members.
- To qualify as a majorette corps, a group must have at least nine (9) members plus a leader for a total of ten (10) members.

- If two (2) solo majorettes are being used, the one on the right is to be judged.
- A salute is required for teams, corps leaders and a soloist.

ADJUDICATOR PROCEDURES

COMMUNITY JUDGE PROCEDURES

The Community Judge may be asked to judge non-marching units. Examples of non-marching units may include but are not limited to cars, floats, civic organizations, and non-school organizations. The score sheet used for these non-marching units is the Miscellaneous Form and you may be asked to provide your scores via a laptop computer.

- Check with the head judge to verify divisions and classifications to be judged.
- Make sure the sheets are in performance order and that you have enough extra sheets for the captions to be judged if not using a computer.
- Prepare a personal recap.
- Divide your time so that each unit is judged for an equivalent amount of time or distance.
- The adjudicator's first responsibility is to rank the competing groups. Use tenths of points to avoid ties. Be aware of penalties as they affect the total score.
- The score should reflect the circles, checks and comments given.
- When in doubt, verify any penalties with the head judge.
- Check caption sheets and recap sheets for correct classifications and placements of each unit.

TABULATION PROCEDURES

Equipment and Material

The tabulator is responsible for bringing the necessary material to tabulate. The following table lists the required equipment as well as optional equipment that experienced tabulators have found helpful.

Required Equipment	Optional Equipment
Black pens Paper Clips/Binder Clips Stapler/Staples Correction material-white Post-It Notes and/or Flags Flash drive with the most updated version of the recap program Extra ink (if using the old printers) Paper for printing	Portable mouse Extension Cord Staple remover Scissors Highlighter pens Ruler Clipboard Paper weights in case of windy conditions

Before the Event begins:

- Arrive prepared and on time with all equipment and materials needed.
- Have your round trip mileage ready for the head judge.
- The head judge will provide you with blue sheets, and at some events provide you with folders or envelopes for the sheets.

- Determine where the location of the tabulation will be done.
- In case of multiple tabulators, decide who is doing which job.

TABULATION PROCEDURES

For larger band reviews (Loara, Chino, Arcadia) one (1) tabulator organizes sheets coming in and sheets that have been completed and checks for missing or questionable marks, while another tabulator “reads” to the third tabulator who is entering numbers into the program and printing.

- If the judges stand is not close by, it is good practice to have the cell phone number of the head judge in case of any problems that arise.
- **Check the most current list of bands, awards listed, and drum major categories against the recap to ensure that everything is correct.**

During the Event:

- As the sheets come in they should be grouped by unit:
 - Printed Summary Sheet (once all numbers have been entered)
 - Blue Sheet
 - Penalty Sheet if applicable
 - Marching and Maneuvering
 - Music attached to appropriate conductor’s score
 - Showmanship
 - Note: if there are multiple judges assigned to certain captions, the sheets should be grouped in alphabetical order by the judge’s last name (or in the order that the Recap Program has them listed as)
 - Color Guard Sheet
 - Drum Major Sheet
 - Drill Team Sheet (if applicable)
- **Make certain that:**
 - **Each score sheet has been inscribed in ink by the adjudicator.**
 - **Each sheet is signed by the adjudicator.**
- Double check any penalties on the sheets and make sure that they are listed in the correct location on the recap so that they are subtracted correctly.
- Every sheet should be checked for accuracy. When three tabulators are available, sheets should be checked against the summary sheet if time permits.
- If a sheet is missing a score, or the score isn’t within the circled range, it should be returned immediately to the head judge for resolution. If the sheet is part of a group of sheets, the group, minus the returned sheet, should be clipped together and set aside until the sheet in error is returned.
- **Corrected sheets must be initialed by the judge.**
- The printed summary sheet should be attached to the sheets with a paper clip so that it can be easily maneuvered by the judges during the checking process.

TABULATION PROCEDURES

M & M Sheet

- The Tabulator should first count the tick marks indicating errors in each sub-caption. The total of the tick marks should be indicated in the boxes on the right. These tick marks are then totaled and subtracted from the maxim score of 200 and the total written in the **Total** box. Count all tick marks—do not rely on the accuracy of grouped marks as they could be incorrect.
- If there is an error and the M & M judge entered a total score that is clearly incorrect, cross out the total written in by the judge, and correct the mistake. Initial your entry on the sheet.
- You may want to ask the head judge if they are allowing M&M judges to tally their tick marks. Some head judges will ask them to NOT write scores in the total column and leave it for the Tabulators.

Music Sheet

- Attach the score to the sheet-always make sure that you are putting the correct score with the correct school as they can sometimes get mixed up.
- Put multiple sheets in alphabetical order by the judge's last name (or whatever it is on the recap).
- Check circles and ranges.
- Enter scores into the recap program.

Showmanship Sheet

- Check circles and ranges
- Enter scores into the recap program

Color Guard Sheet

- Check circles and ranges
- Enter scores into the recap program
- Check penalties at the bottom of the sheet to ensure that you are subtracting the correct amount.

Drum Major Sheet

- Check that the drum major category listed on the sheet is the same one listed in the recap program. **If there is a change in category, it must be fixed in the recap program before scores are entered.**
- Enter scores into the recap program
- Check penalties at the bottom of the sheet to ensure that you are subtracting the correct amount.

Put all of the sheets in order and print the summary sheet for the band you just completed. Organize packets of sheets by class to ensure that sheets are handed out easily for checking.

TABULATION PROCEDURES

At the End of the Event

- At the conclusion of the event the judges will assemble to check the scores prior to determining placements. The head judge will assign judges to check the sheets for errors. Many head judges will send the runner to the tab room with the final set of sheets.
- The judges will check the sheets for accuracy. If there are any errors, the tabulator is asked to make the correction. **IT IS VERY IMPORTANT TO REPRINT A NEW SUMMARY SHEET** at this point in time.
- Once the sheets have been verified as accurate, the head judge will ask for printed sets of the recap and the awards sheet. At some events, the head judge will ask the tabulator to assist with the copying of the awards onto a special sheet provided by the host.
- **Depending on the head judge, the tabulator may need to save the completed recap onto a flash drive at the end of the event.**
- It is expected that the tabulator attend the perusal period unless otherwise excused by the head judge.

The computer program contains detailed directions for preparing the recap as well as any trouble shooting problems that arise. The head judge may ask you to send the recap at the conclusion of the event.

Summary of Scores

The head judge checks the summary of scores recap sheets after the adjudicators have checked all sheets. The head judge then examines the summary form to determine if any of the listed scores appear to exceed a maximum score, are unusually high, or low.

The Judge's Role in Tabulation Procedures

- Judges will be assigned by the head judge to assist in the final details of tabulation. Checking is not just a confirmation of the tabulator's work, but an actual check of all computations.

The checking procedure must include the following:

- Each score has been written in ink by the adjudicator.
- Each score must fall within the rating range that is circled.
- When checking is complete, sign where indicated on the individual sheets and on the summary form in the "checked by" box.

Procedure for Checking

- Begin with the first sheet and progress to the last. Check the unit name, category and class of each sheet.
- If there are infractions/penalties, make sure that the net score is less than the sub-total score. All spaces provided must have a score.
- If penalties are indicated, check for a penalty sheet, which should be attached directly behind the summary sheet.

TABULATION PROCEDURES

- A disqualified unit must have the word “Disqualified” written just above the net score on the summary sheet.
- Judges will not record, for personal use, any scores while in the tab room.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

HISTORY AND THE FORMATION OF THE HEAD JUDGE’S PANEL

The Parade Adjudication Committee was formed to insure equitable conditions for all units participating in a band review or parade competition. Judges elected a head judge who conducted their meetings. Later, the head judge’s panel was formed when more than one head judge was required to cover the growing number of events. Eventually, the chairperson of the panel became the Vice President of Parade Adjudication, a position elected by the SCSBOA membership.

The current head judge’s panel consists of Parade Adjudication Committee members selected by the Vice President of Parade Adjudication. Membership on the panel coincides with the two-year term served by the Vice President of Parade Adjudication and may be renewed for additional terms. The Vice President of Parade Adjudication determines the size of the panel. The Vice President of Parade Adjudication coordinates the assignment of judges with the Office Manager and the Vice President of Field Adjudication to maximize the sharing of resources. One (1) head judge is assigned to each event to be in charge of the adjudication panel and to enforce local and SCSBOA rules and regulations.

DUTIES OF THE HEAD JUDGE

CONFIRMING THE EVENT WITH THE HOST

The head judge, upon accepting the assignment, must contact the event host to confirm the following:

- The event contract has been signed and received by the SCSBOA office. Verify the date and start time of the event. If any changes have occurred, notify the SCSBOA office manager immediately. Notify the host that the judges will report at least 30 minutes prior to start time for a parade and 45 minutes prior to the start time for a band review.
- Determine the location of the judge’s stand and the number of tables and chairs required.
- Determine the location of the tabulation area, equipment needs, electrical outlets and identify the number of runners required to bring completed adjudication sheets from the judge’s stand to the tabulation area.
- Obtain parking recommendations and passes if required.
- Review the classifications of units to be adjudicated. The head judge may add or remove adjudicators from the panel based on the needs of the event WITH PRIOR APPROVAL FROM THE VICE PRESIDENT POF PARADE ADJUDICATION. The panel must consist of at least five (5) adjudicators. Contact the SCSBOA office manager to arrange for panel changes.

- Review the rules and markings required for Warm-Up, Silent Area and Competition zones.
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HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

- Request the collection of music scores prior to the event. Each score should be identified with the school name, arranged in performance order and delivered to the judge's stand 30 minutes before the start of the event.
- Review the fee to be charged for the panel
- Provide the host with your name, address, phone number and email address. Request a copy of all materials, including application and awards information. Request that the final event line-up, with unit classifications identified and non-competing units identified, be provided to you one week in advance of the event.
- Determine if the host has rules in the event of a tie. Make strong recommendations as to how this can work successfully.
- Remind the host of the contractual responsibilities if the event should be cancelled. The contract reads as follows: In the event that the host or local authority cancels the event due to inclement weather, natural disaster or civil unrest, and if the adjudication panel has already reported to the location indicated above, the fee shall be one-half of the total contract price, as a reasonable estimation of compensation for the services of said reporting judges. However, a fee of ten percent (10%) of the original total contract price shall remain in effect in the event of ANY cancellation, as a reasonable estimation of administrative costs incurred by the SCSBOA.
- Several days prior to the event, mail or email a prepared invoice to the event host. This is a follow-up and a reminder of your request that the check for service rendered be available on the day of the event.

PREPARING THE SCORE SHEET

After receiving the official parade line-up, prepare the headings for every entry on the appropriate adjudication form including: name of the unit, class, category and parade number.

- Caption Sheets: Record the name of the unit, the performance order number and the class. Special attention should be given to the following classes: High School, Middle School, Youth and non-school. Categories should be defined as Mace/Military for drum majors. Non-musical units must be distinguish

HEAD JUDGE'S EVENT EQUIPMENT CHECKLIST

- The head judge should prepare the following items in advance and bring them on the day of the event:
- Map and driving directions for the event should be mailed/emailed to the judges prior to the event.
- In addition to the filled out score sheets, each adjudicator should have three (3) extra sheets and the head judge must have at five (5) extra copies of every caption being judged.
- Penalty sheets for at least one-half of the number of units entered.
- Participant's Critique and Evaluation Form (Blue Sheet) should be given to each band. It may be given to other non-musical units at the discretion of the head judge.
- Prepare recap on the computer.
- Event invoice if it has not been previously sent to the event host.

- American flag and tape to hold it down to the judge's stand.
- All event provided materials such as the line-up, awards information and event application.
- Access to the Parade Adjudication Committee Parade Manual
- Access to the current SCSBOA approved music lists.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

- Measuring tape used to measure the street.
- Bright yellow tape used to mark the street.
- List of questions to be resolved by the event host.

ARRIVAL AT THE JUDGE'S STAND

The head judge should arrive at the judge's stand at least one (1) hour prior to the start of the event and perform the following:

- Introduce yourself to the event staff.
- Evaluate the judge's stand for the judge's view, tables, chairs, reviewing officer location and parking.
- Determine tabulation location and verify equipment available.
- Meet with the runners and review their duties to pick-up completed adjudicator sheets and deliver them to the tabulation area. Note: **THE HEAD JUDGE MUST REVIEW ALL SHEETS FROM THE STREET BEFORE SENDING THEM TO TABULATION.**
- Resolve any questions regarding host units, classification, awards, ties, cancellations, etc.
- Request the music scores and determine if any are missing.
- Establish the time interval between each performing unit, if none has been set.
- Tell the announcer that all announcements need to conclude before the band's step-off into the competition area.
- Explain to the Reviewing Officer, if one is being used for the event, to acknowledge both the drum major's and the drill team leader's salute.
- Use the radio contact person to help locate missing music scores.
- Obtain mileage information as adjudicators arrive.

ADJUDICATION PROCEDURES

It is the responsibility of the head judge to review the following procedures with the adjudication panel prior to the start of the event:

STARTER

- Halts units before entering the competition zone to ensure that interference with the band currently in the competition zone does not occur and to provide a clean entry into the competition zone for each competing unit.
- Does not allow the next unit to enter the competition zone until the previous unit is past the judges stand.
- Bring the first rank of musicians up to the halt line.
- The band must be in forward motion within 30 seconds after being placed in competition by the starter.
- A drum cadence or roll-off may be used for starting if it does not exceed eight counts in the halted position.
- Fanfares must be played while marching and not in the halt position.

- The band must be playing the competition march before the last rank of the playing band enters the competition area.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

- It is absolutely essential to have the head judge and starter in complete agreement regarding any penalty of the above rules. The head judge will originate all penalty sheets.

COLOR GUARD JUDGE

- All color guard members on the street will be judged regardless of their position: front, back or side.
- A running tab is permitted.
- Judges must inform the head judge of any no-shows.

DRUM MAJOR JUDGE

- The category box of Military (Mil) or Mace must be checked on the drum major sheet to confirm class of competition. The head judge must be notified immediately of any incorrect designations.
- Judges must inform the head judge of any no-shows.

MUSIC JUDGE

- Have at least two (2) #2 pencils to mark comments on the conductor's score. All marks and comments on the judging sheet must be in pen.
- An original score is required for each band. A penalty will result from photocopied scores unless accompanied by an official statement of permission from the publisher. Make sure the correct school name is on the score. Notify the head judge of any missing scores.
- Only make circles, checks or abbreviations during the performance. By the time the band reaches the stand, begin to rate each sub-caption, followed by point value assignments. As time allows, fill in any specific comments as needed.
- Notify the head judge if the march is not played in its entirety or if 2nd endings are not played.
- No judge of any band caption may keep a running tab of the event. This excludes the Band Single Sheet.
- Judges must inform the head judge of any no-shows.

SHOWMANSHIP JUDGE

- Stand next to the reviewing officer or if there is none, next to the American flag.
- Stand during the entire performance of the unit until it passes the judges stand.
- Only make circles, checks or abbreviations during the performance, being careful not to put your head down or look away from the unit.
- No judge of any band caption may keep a running tab of the event.
- Judges must inform the head judge of any no-shows.

MARCHING & MANEUVERING JUDGE

- Use the same street pattern and the same amount of time for all units adjudicated.

- Attached Units that begin competition in front of the band or behind the band but in front of the drill team, but which end up behind the drill team are scored on the band M&M score sheet.
- Judges must inform the head judge of any no-shows.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

DRILL TEAM JUDGE

- Identify the 125-foot line and the end of competition.
- A distance penalty should be obvious and confirmed with the head judge at the time of the infraction.
- Judges must inform the head judge of any no-shows.

MISCELLANEOUS JUDGE

A single adjudicator who judges multiple types of non-musical units at a small parade.

- Check with the head judge to verify divisions and classifications to be adjudicated.
- Sign all your sheets and prepare a personal recap.
- Refresh your memory on the format of each sheet.
- Divide your time so that each unit is judged for the equivalent amount of time or distance.
- When in doubt, verify any penalties with the head judge.
- Judges must inform the head judge of any no-shows.

COMMUNITY JUDGE

A single adjudicator who evaluates floats, novelties, clowns and vehicles.

- Check the special forms for FLOATS ONLY and VEHICLES AND OTHER ENTRIES against the line-up for accuracy. Entries may sometimes be inaccurately classified.
- Check with the head judge when problems occur.
- Horse drawn entries usually belong in the equestrian category.
- Check for a parade theme and other theme awards.
- Several different types and models of vehicles may appear in the same class. Judge the relative merits of each vehicle.
- Clowns should be fully costumed and in appropriate make-up.
- Novelties will include humorous and/or entertaining entries other than clowns.
- Judges must inform the head judge of any no-shows.

ALL SINGLE SHEET JUDGES

- It is recommended that when one (1) adjudicator is assigned to a caption that a running tab be recorded and decimal point scores used to avoid ties.

TABULATOR

- The head judge will provide the necessary information on the location of the tab room and introduce the runners.

- When there are two (2) judges in one caption, arrange their score sheets in alphabetical order.
- A Participant's Critique and Evaluation Form (Blue Sheet) should be included for each band. A Blue Sheet may also be attached to each separate non-school unit such as color guard, marching unit, independent solo majorette and majorette corps at the discretion of the head judge.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

- The adjudicator must sign all sheets.
- The head judge must sign all penalty sheets.

STREET MARKINGS

Measure all street markings carefully. Always re-measure the street markings if the event staff has made them.

- "Warm-Up" sign is 450 feet or more before the Silent Area.
- "Silent Area" sign is 300 feet or more before the competition start line.
- "Competition" or "Competition Starts Here" or "First Rank Halt Here" sign and a line of tape across the street is 250 feet before the center of the judges stand.
- The center of the judge's stand is 250 feet from the competition start line. The entire competition area must be exactly 450 feet.
- The drum major salute line must be 250 feet from the competition start line and is a 3-foot line of tape. The reviewing officer or the American flag and the drum major judge should be in line with the drum major salute line.
- A 4-foot line on the judge's side of the street is 220 feet from the center of the judge's stand.
- "End Competition" sign and a line across the street 200 feet from the center of the judge's stand.
- 125 feet from the end of competition line is a 10-foot line on the far side of the street for checking the drill team distance rule.

DURING THE COMPETITION

SEATING AT THE JUDGE'S STAND must include separating any adjudicators who are judging on the same type of sheet. At the center of the stand, near the American flag, should be the drum major judge, reviewing officer and showmanship judge.

UNITS ENTERING THE COMPETITION AREA will receive a signal from the head judge to the starter or marching and maneuvering judge.

CHECK THE 220 FOOT RULE: Use the stopwatch to determine if the band has reached the 220-foot mark in one (1) minute or less.

BAND REVIEW COMPETITION STEP-OFF INTERVAL. Some band reviews schedule units to enter into the competition area based on specific assigned times. When an interval has not been set, the head judge should establish an interval with the approval of the event host. A four to six (4-6) minute interval is recommended. The interval is important for equitable competition and all score sheets should be finished and released within the interval period.

PARADE COMPETITION INTERVAL. There will be some variation here. The marching and maneuvering judge or the head judge will give verbal instruction or will signal for the unit to enter the competition area. When possible, an interval of time per unit should be used. Captions scores should be entered within the interval although written comments supporting the score may be added. The head judge should hold to a four (4) minute interval for bands and their attached units. It is important to treat all performing groups the same.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

THE PENALTY SHEET. The head judge, with the support of various caption judges, will enforce all rules and regulations. The caption judge will initial the infraction and the head judge will countersign. The application of certain infractions will not require a caption judge initials. Examples include Forward Motion, Delay of Parade, Required Halt and 220 Foot Rule. Local rules do supersede SCSBOA rules. The head judge will keep a record of penalties on his/her line-up sheet.

MARCHING AND MANEUVERING PATTERN used by the M&M judge must be observed for consistency. Offer instructions to the judge to keep the pattern consistent.

COLLECT SCORE SHEETS AND SEND TO TAB WITHOUT DELAY. Collect and review sheets from all judges. For equitable judging, all scores must be recorded and collected within the adjudication time period. As time allows, the head judge will check all sheets for the following:

- Adjudicator signature.
- Omission of an entry in the score column. Exception is the M&M judge, who will leave blank the errors column when there are no gigs.
- Observe the number of checks and circles to support the score.
- Verify that the correct rating has been circled to go with the written score.
- All scores and comments must be in ink. The music judges when marking comments on the score should use a pencil.

TABULATION PROCESS

Judges must wait for checking instructions from the head judge. Establish a written or announced plan for checking. It is best to have band judges checking band sheets.

ASK THE TABULATOR FOR SETS AND SINGLE SHEETS TO BE CHECKED. Sort and distribute to personnel. Keep the tab room as quiet as possible. Visitors other than the local committee are not allowed in the tab area. Announce the following instructions:

- Sign your name to the summary or single sheet as the checker.
- Take nothing for granted. Make sure all sheets of a set are for the same school name.
- Check the number of gigs, counting the individual marks on the M&M sheet.
- Make sure the score and the rating number circled match.
- Check the computer summary sheet against the scores on each sheet.
- Check the averaging process.
- Make sure any penalty sheet in the set is on the summary sheet. The head judge must check the penalties indicated on his/her line-up against the recap sheet.
- Two (2) people should work in teams to check scores on the summary of score sheets.
- All completed score sheet summaries should be given to the head judge and the score sheets will be collected by unit and class.

CHECK THE PLACEMENTS on each summary of scores sheets and sign at the bottom.

PRINT TWO (2) COPIES OF THE RECAP SHEETS giving one copy to the host and one copy for the head judge.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

FILL OUT THE SUGGESTED AWARDS AND PLACINGS form for the announcer if requested.

When the tabulation process is complete, the tabulator MAY be released by the head judge.

AWARDS CEREMONY

The head judge will request all directors and adult leaders to pick up their score sheets. Score sheets should **NOT** be distributed to student leaders.

PERUSAL PERIOD. A perusal period of five (5) minutes must be observed by all band review and parades. The head judge is required to attend the perusal period. The perusal period is to allow directors to check for tabulation errors. A perusal period will not be held when the awards time is scheduled one-half hour or more after the results are available.

DISTRIBUTE THE SCORE SHEETS. The distribution of score sheets starts the perusal period. Rarely will a change in a score be necessary due to the director discovering an error in tabulation. When there is an error, the head judge and the tabulator should make the correction on the participant score sheet, the summary of scores sheet and the announcer sheet. The head judge has the final decision in assigning awards, assessing penalties and disqualifying units.

DIRECTOR'S REQUEST TO TALK TO A JUDGE. The head judge should encourage the director to use the Blue Sheet for comments on judging and the event itself, either positive or negative. Judges are not required to attend the perusal period. The head judge shall remain following the announcements of awards to answer any questions and discuss scores with directors or adult leaders.

TALK TO THE AWARDS ANNOUNCER. Suggest the order of awards to the announcer. The order of awards should be as follows: Floats, Solo Majorette, Teams, Corps, Marching Groups, ROTC, Color Guard, Drum Major, Drill Team, Band, Music Award, Color Guard Sweepstakes, Drill Team Sweepstakes, Band Sweepstakes. Remind the announcer to state the class, score, unit and in 3rd, 2nd, 1st place order.

PRESENT INVOICE AND COLLECT CHECK IF NECESSARY. The invoice should be presented to the event host by the beginning of the event. Enter the date on the invoice when it is presented in person. Make sure the invoice amount matches the check received.

AFTER THE EVENT

EMAIL BY THE SUNDAY AFTER THE EVENT TO THE SCSBOA OFFICE the following items located within the PAC Master Recap on your computer:

- Completed electronic recap including the Financial Report Form to include income, judge's names, fee, mileage and totals per judge.

MAIL WITHIN THREE (3) WORKING DAYS TO THE SCSBOA OFFICE the payment check received from the event host if you are responsible for collecting the check.

HEAD JUDGE BEHAVIOR AND RESPONSIBILITIES

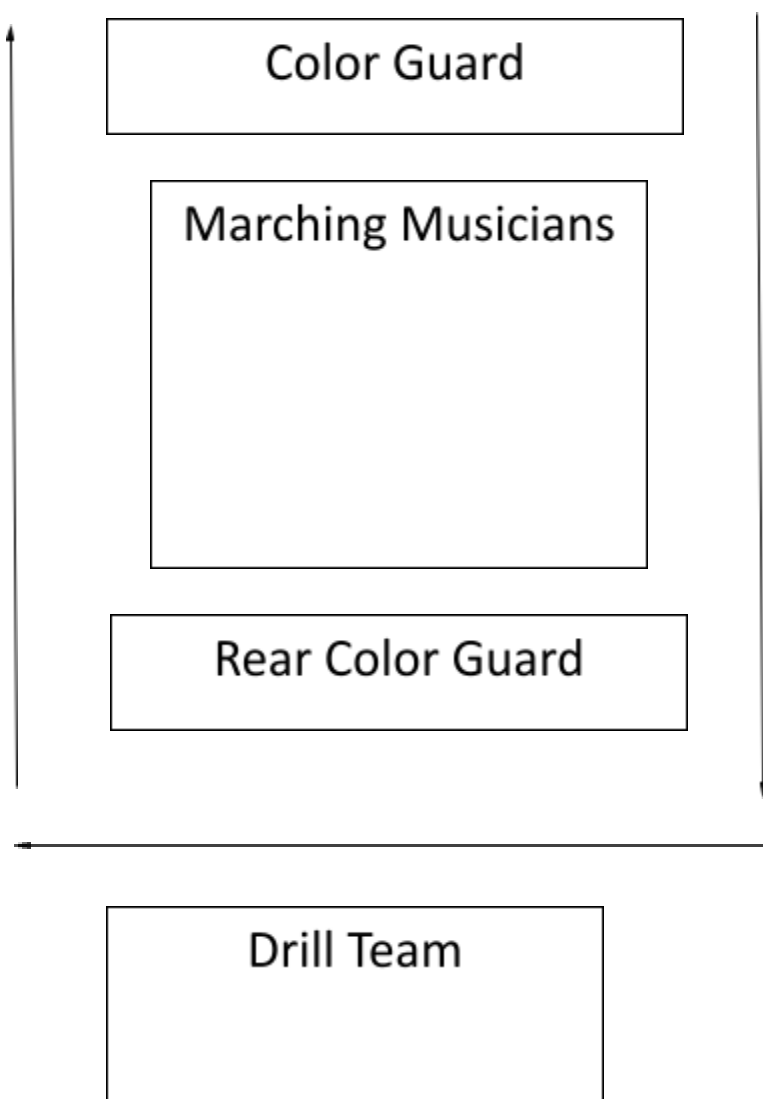
SEND A FOLLOW-UP LETTER TO THE EVENT HOST as a reminder to consider suggested changes, if any, for the following year.

NOTIFY THE PAC VICE PRESIDENT TO SEND A FOLLOW-UP LETTER TO DIRECTORS if they fail to officially cancel an entry through the event host. A copy should be sent to the school principal. A similar letter should be sent regarding units who enter two (2) events on the same day, canceling one event after the line-ups have been published.

1.0 MARCHING AND MANEUVERING

Band marching and maneuvering is evaluated on Form #2 (see Appendix), entitled **MARCHING & MANEUVERING** in accordance with the standards and captions below. Adjudication begins when the starter has told the drum major to “start your band”, then turns and takes the first step away from the drum major.

The marching and maneuvering adjudicator shall never break into any rank or file of the unit, nor impede its forward progress. The adjudicator shall follow a consistent and equal pattern of movement for each unit that is being scored in the competition zone. Scoring begins with the auxiliary units that are in front of the main unit. The adjudicator proceeds down the right side of the street checking for errors. The adjudicator continues down the right side of the street, establishing interval in the front rank and distance between the first two (2) ranks. Diagonals, files and ranks are checked from front to rear and rear to front on the opposite side of the unit. Below is the recommended pattern of evaluation performed by the M&M adjudicator. An adjudicator may continue to score infractions (gigs) during the entire time a unit is in competition only if this is done for all units.



1.0 MARCHING AND MANEUVERING

1.1 STANDARDS FOR PARTICIPATION

1.2 CAPTIONS

- 1.2.1 **ATTACHED UNITS:** All units to the front and the rear of the marching musicians. This does not include the drill team.
- 1.2.1.1 **ALIGNMENT:** The spacing so uniform within a marching unit as to present a symmetrical appearance to the audience, viewed from any direction.
- 1.2.1.2 **INTERVAL:** The lateral spacing between files must be maintained uniformly. Infraction is one (1) GIG per interval error between any two files.
- 1.2.1.3 **DRUM MAJOR POSITION:** The Drum Major(s) shall be ahead of the band at a distance equal to one-half of the distance occupied by the first rank of the band.
- 1.2.1.4 **OUT OF STEP:** Attached unit members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot. Infraction is one (1) GIG per instance of error observed.
- 1.2.1.5 **OUT OF PHASE:** To initiate a step either ahead of a music beat (anticipation) or behind the beat (hesitation). Infraction is one (1) GIG per instance of error observed.
- 1.2.1.6 **BREAK OF ATTENTION:** Any movement by an individual that is inconsistent with the majority of the unit. Infraction is one (1) GIG per instance of error observed.
- 1.2.1.7 **TOTAL GROUP – ALIGNMENT:** The spacing is so uniform within a marching unit as to present a symmetrical appearance to the audience, viewed from any direction.
- 1.2.1.8 **RANKS:** The line of individuals facing in the same direction, standing side by side. Infraction is one (1) GIG per rank for each instance of alignment error observed.
- 1.2.1.9 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession. Infraction is one (1) GIG per file for each instance of alignment error observed.
- 1.2.1.10 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to intervals and distances. Infraction is one (1) GIG per diagonal for each instance of error observed.
- 1.2.1.11 **INTERVALS:** The lateral spacing between files must be maintained uniformly. Infraction is one (1) GIG per interval error between any two (2) files.

1.0 MARCHING AND MANEUVERING

- 1.2.1.12 **DISTANCE:** The space between ranks from front to rear must be maintained uniformly. Infraction is one (1) GIG per distance error between any two ranks.
- 1.2.1.13 **TOTAL GROUP - PRECISION OF MILITARY BEARING:** reflects the appearance and performance of the unit from the standpoint of accepted military practice and form.
- 1.2.1.14 **OUT OF STEP:** Individuals who are on the opposite foot from the remainder of the unit. For example when an individual strikes the ground with the right foot when the majority of the unit strikes the ground with the left at a given moment. Infraction is one (1) GIG per instance of error observed.
- 1.2.1.15 **OUT OF PHASE WITH THE BEAT:** To initiate a step either ahead of a music beat (anticipation) or behind the beat (hesitation). Infraction is one (1) GIG per instance of error observed.
- 1.2.1.16 **TURNING HEADS:** The movement of the head away from the required position of "heads front." Infraction is one (1) GIG per instance of error observed.
- 1.2.1.17 **TALKING IN RANKS:** Remarks made for whatever purpose while in competition. Infraction is one (1) GIG per instance of error observed. Oral commands by leaders where verbal signals are appropriate will not be considered as infractions.
- 1.2.1.18 **FALSE STARTS AND STOPS:** The failure of an individual or the entire unit to respond to a command of execution. Infraction is one (1) GIG per individual instance of error observed.
- 1.2.1.19 **BAD BREAKS IN FORMATION:** One or more individuals moving out of alignment, indicating confusion or error in response to a command. Infractions is one (1) GIG per instance of error observed.
- 1.2.1.20 **DROPPING OF EQUIPMENT:** The dropping of any uniform item or equipment within the competition zone. Infraction is one (1) GIG per instance of error observed.
- 1.2.1.21 **BREAK OF ATTENTION:** Any movement by an individual that is inconsistent with the majority of the unit. Infraction is one (1) GIG per instance of error observed.
- 1.3 **PENALTIES**
- 1.3.1 **FORWARD MOTION:** All units must maintain a minimum forward motion of 220 feet per minute. 1.0 point penalty.
- 1.3.3 **DELAY OF PARADE:** A unit may not cause a delay in the progress of the event. This penalty is given at the discretion of the head judge. 1.0 point penalty.

1.0 MARCHING AND MANEUVERING

- 1.3.3 **30 SECOND RULE – DELAY OF PARADE:** The band must start its performance within 30 seconds after the starter has turned away from the drum major or the signal from the judge's stand has been given to begin the performance. 1.0 point penalty.
- 1.3.4 **EARLY ENTRY INTO THE COMPETITION AREA:** A unit must receive permission prior to entering the competition zone from the starter, head judge or marching and maneuvering judge. 1.0 point penalty.
- 1.3.5 **HALT LINE:** A unit must halt the first rank of the band as close as possible to the halt line or as directed by the starter, head judge or marching and maneuvering judge. 1.0 point penalty.

2.0 MUSIC

The musical performance is evaluated on Form #3 (see Appendix), entitled **MUSIC** in accordance with the standards and captions below. Adjudication begins upon the first note of the music. This category carries the highest assignment of points.

2.1 STANDARDS FOR PARTICIPATION. DEFINITION OF TERMS

- 2.1.1 **MUSIC REQUIREMENTS:** Bands must play music that appears on the current SCSBOA Competition Parade Music List as published on the website at www.scsboa.org. The Parade Music List is divided into two (2) classifications: 1) Senior High School Band and 2) Junior High, Middle School, Intermediate or Elementary Bands. Deadline to submit a new march is July 1.
- 2.1.2 **MARCH SCORES:** The SCSBOA maintains a strict policy with regard to providing conducting scores for the adjudicators. Original scores of the arrangement/edition being performed must be provided. Directors are encouraged to order enough original conductor scores for the entire parade season. If the march was never published with a condensed score, or a conductor's score (e.g. Glorious Victory by Kendall), the original Solo or 1st Cornet part may be substituted. Copies of the conductor's score are not permitted unless accompanied by a "permission to copy" letter from the music publisher or supplier. Hand manuscript or computer generated scores are not acceptable. Scores must reach the head judge prior to the start of the event. Consult rules for each parade for specific instructions as to how many scores are required and the deadline for their receipt. Parade Chairperson is requested to confirm receipt of the conductor's scores by return mail or email. **DIRECTORS ARE REMINDED THAT IT IS THEIR RESPONSIBILITY TO CHECK THIS PROCEDURE.**

2.2 CAPTIONS

- 2.2.1 **TONE QUALITY:** Tone and its production determines quality to a musician. This quality identifies instruments and registers of each instrument. Such quality encompasses a full scale from superior to poor concerning woodwinds, brass, percussion and the ensemble as a whole..

2.0 MUSIC

- 2.2.2 **INTONATION:** In a group's musical performance, intonation denotes playing in tune and the degree to which this is accomplished. Intonation in a vertical sense relates to the chords and in a horizontal sense to the melodic line. Such quality encompasses a full scale from superior to poor concerning woodwinds, brass, percussion and chords.
- 2.2.3 **BLEND AND BALANCE:** Blending of instruments results in an ensemble of tones with all individual instruments losing their single identity. This results in a section of instrumental sound which is a complete ensemble of sound. Color tones, passing tones, tones demanding resolution, modulations, all of these should be heard in their proper musical setting of tonal balance. Such quality encompasses a full scale from superior to poor concerning woodwinds, brass, percussion, melody vs. accompaniment and the total ensemble.
- 2.2.3.1 **MELODY:** A succession of horizontal musical tones reflecting pitch and rhythmic duration.
- 2.2.3.2 **ACCOMPANIMENT:** The musical background provided for the principal part.
- 2.2.4 **MUSICALITY:** Terminology consistent with demonstration of musical abilities. Phrasing, style/interpretation, uniformity, dynamic contrast, crescendos/diminuendos. Consistency throughout the group in their interpretation of these concepts. Dynamics and phrasing ideas that are consistent with those demonstrated by military bands, including range and variety of dynamics.
- 2.2.4.1 **PHRASING AND EXPRESSION:** The manner in which musical ideas within the march are brought out or subdued.
- 2.2.4.2 **STYLE (Interpretation):** Music must be played in a military march manner void of special effects and unique interpretations. (The ensemble's approach to breathing, dynamics, accents, style of tonguing, articulation, tempo, crescendos, decrescendos, length of notes and timbre.)
- 2.2.4.3 **UNIFORMITY:** The consistency in which the entire ensemble is interpreting each musical idea.
- 2.2.4.4 **DYNAMIC CONTRAST:** Refers to the amount of sound or volume of sound. Contrast refers to the noticeable differences regarding the dynamic levels indicated in the score.
- 2.2.4.5 **CRESCENDOS/DIMINUENDO:** Referring to crescendos and diminuendos, the gradual increase and decrease in volume.
- 2.2.5 **TECHNIQUE:** Terminology consistent with demonstration of technical skills of the players. Rhythmic precision, tempo, articulation, attacks/releases and note accuracy.
- 2.2.5.1 **RHYTHMIC PRECISION:** The playing of accurate rhythms. Precision occurs when the entire ensemble places each musical note in its proper place.
- 2.2.5.2 **TEMPO:** The pace at which music proceeds. Within the range of military marches as demonstrated by military bands.

2.0 MUSIC

- 2.2.5.3 **ARTICULATION:** The interpretation of single musical notes.
- 2.2.5.4 **ATTACKS/RELEASES:** Attacks refers to the proper starting of a musical note with the proper use of the tongue. Releases refers to the proper ending of a musical note. The proper use of air control and tongue. Adjudicators are listening for consistency throughout the ensemble.
- 2.2.5.5 **NOTE ACCURACY:** Each musician's ability to play all the correct notes of the march. Notes played incorrectly or left out must be considered. Specific comments isolating the erring section or isolating the measure or notes incorrectly are necessary.
- 2.3 **MUSIC PENALTIES**
- 2.3.1 Submit one or more conductor's parts of the march to be played to the Parade Chairperson or head judge prior to the starting time of the event. 5.0 point penalty.
- 2.3.2 The band must start its performance within thirty (30) seconds after the Starter has turned and taken a step away from the drum major OR the signal from the judges stand has been given to begin the performance.
- 2.3.3 Bands must play music which appears on the current list of Required Competition Parade music. Music must be selected from proper classification. 3.0 point penalty.
- 2.3.4 The march must be played in its entirety, starting with the introduction. 5.0 point penalty.
- 2.3.5 Music must begin before the last rank of the band enters the competition area. 3.0 point penalty.
- 2.3.6 The march must be played without repeats. 5.0 point penalty.
- 2.3.7 Bands must play continuously through the competition area. 3.0 point penalty.
- 2.3.8 Bands using a drum roll-off may not remain in a standing position for more than eight (8) counts. The eight (8) counts begin after the head judge hears the initial signal (whistle or voice command – whichever comes first). Fanfares must be played while marching. 1.0 point penalty.
- 2.3.9 The silent area is a marked area that is 300 feet or more in front of the competition start line. Playing instruments is not permitted. Soft cadence and soft halt is acceptable. 1.0 point penalty.
- 2.3.10 Upon leaving the competition area, a soft cadence must be used for a minimum of sixty-four (64) counts. A penalty shall be assessed if, in the opinion of the music or head judge, the cadence of the band leaving the competition area interferes with the following band's performance. 1.0 point penalty.

2.0 MUSIC

- 2.3.11 Bands must maintain a forward motion of minimum 220 feet per minute. 1.0 penalty.

3.0 SHOWMANSHIP

Showmanship is evaluated on Form #4 (see Appendix), entitled **SHOWMANSHIP** in accordance with the standards and captions below. Adjudication begins when the starter walks away from the drum major or the head judge signals the drum major to begin.

Showmanship is an appraisal of the total product of a performance, including all aspects of movement, execution, sound, color, design and street placement. The evaluation is an impression analysis that rates the entertainment value of a performance.

3.1 STANDARDS FOR PARTICIPATION

3.2 CAPTIONS

- 3.2.1 **ATTACHED UNITS:** The individual or group placed in front, side or rear of the major unit. Such attached groups could include: flags, rifles, ID, color guard, majorette(s) and mascot. The units should enhance the theme and visual performance.

- 3.2.1.1 **OPENING/EXIT:** The visual presentation during the step-off includes cadence and fanfare. Exit refers to the manner in which the attached units complete their performance for adjudication and leave the competition area.

- 3.2.1.2 **UNIFORM/COLOR:** Uniforms should be consistent with the theme presented by the band. All uniforms should be in good repair, clean, pressed and fit properly. Colors of uniforms, equipment and props should enhance the visual presentation and harmonize with the major unit.

- 3.2.1.3 **COMMUNICATION:** The “one on one” contact made with the eyes, establishing communication between the performer, the audience and the judge, reflecting confidence and acknowledgement.

- 3.2.1.4 **MUSICALITY/COORDINATION OF ALL ATTACHED UNITS:** There should be coordination of the visual highlights to the audio highlights. The attached units should portray the various expressions of the music through movement of the equipment and body. All elements presented on the street should blend harmoniously and compliment each other without a sense of confusion or disunity. The coordination includes well-conceived routines, color and uniforms.

- 3.2.1.5 **EQUIPMENT/MOVEMENT PRECISION:** An appraisal should be made of the vocabulary presented and the quality of the presentation. Emphasis on precision of constructed routine and the variety of equipment and movement vocabulary used.

3.0 SHOWMANSHIP

- 3.2.1.6 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching and body movements (Carriage).
- 3.2.2 **DRUM MAJOR:** The drum major must convey all the essential qualities of leadership. These are reflected in poise and the execution of all commands and movements. The required salute is one means of evaluating these qualities. Since many styles of leadership can be presented, the matter of style is evaluated from a standpoint of uniformity and consistency. A Military Drum Major must wear a military style uniform, carry a military style baton and use military movements. A Mace Drum Major must carry a mace, beat time and salute in the mace style. A Military Drum Major must hold his/her baton in the right hand in order to be judged. In the case of twin drum majors, only the person on the right side is judged as the drum major and controlling person of the unit.
- 3.2.2.1 **OPENING:** The opening sequence is the performance of the drum major immediately following the starter's or head judge's instruction to begin the performance and the beginning of the competition music. This includes verbal and whistle commands and the execution of baton or mace movements.
- 3.2.2.2 **CONTROL OF THE UNIT:** The drum major must demonstrate the ability to establish and maintain control over the total unit.
- 3.2.2.3 **UNIFORM:** The uniform of the drum major should be consistent with the theme presented by the band. The entire uniform should be in good repair, clean, pressed and fit properly.
- 3.2.2.4 **PRECISION OF STEP:** The foot must make contact with the street precisely with the beat of the music.
- 3.2.2.5 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during the marching and baton movements (Carriage).
- 3.2.2.6 **POSITION:** The drum major should be in front of the band and be centered between the extreme outside files. The distance in front of the band should be one-half of the total width of the front rank. This position should be maintained throughout the competition zone.
- 3.2.2.7 **PRESENTATION:** Presentation is the showmanship projected by the individual and demonstrated with confidence and personality.
- 3.2.2.8 **SALUTE:** The drum major salutes for the entire marching unit. The drum major should arrive in the final position of the salute six (6) steps before and hold that position for six (6) steps past one or more of the following salute markers: reviewing officer, if present; National Color on the judge's stand, if present; or the center of the judge's stand.

3.0 SHOWMANSHIP

- 3.2.3 **UNIFORMS:** The overall effect presented by the costumes or uniforms worn by the major unit including fit, style and color.
- 3.2.3.1 **IMPRESSION:** The overall reaction to the uniform or costume including style, color and fit.
- 3.2.3.2 **NEATNESS/FIT:** Uniforms and costumes must be clean, pressed and properly fitted to each individual.
- 3.2.3.3 **UNIFORMITY:** Each member of the major unit should wear a uniform of identical color, style and fit.
- 3.2.4 **SIGHT – MAJOR BODY ONLY:** A parade band is a rhythmical display of sight, as well as sound, with all angles straight and all lines perfect. A sense of driving pulse, pageantry and color should be presented to the viewer.
- 3.2.4.1 **STEP-OFF:** The step-off is the period of time between the starter's instruction to begin and the beginning of the competition music. There should be no confusion in commands or execution of step-off, roll-off or the start of music. All movement must be executed with security and determination.
- 3.2.4.2 **PRECISION OF STEP:** All members of the unit should make contact with the street at exactly the same time, with the same part of the foot, and to the beat of the music.
- 3.2.4.3 **SPACING:** The unit should display consistent intervals and distances between ranks and files.
- 3.2.4.4 **ALIGNMENT:** There should be a uniform space between individual performers so as to present a symmetrical appearance to the audience as it is viewed from any direction. Elements of alignment include ranks, diagonals, intervals and distances.
- 3.2.4.5 **RANKS:** A rank is a line of individuals facing in the same direction and standing side by side. Proper alignment of the ranks is a basis for earning credit.
- 3.2.4.6 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching (Carriage).
- 3.2.4.7 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence, poise, inspire enthusiasm and show a strong regard for the honor of the group and its desire to excel.
- 3.2.4.8 **GROOMING:** The personal appearance of the individuals of the unit should include cleanliness, neatness of hair, and the reasonable use of cosmetics.
- 3.2.4.9 **INSTRUMENT POSITION:** Equipment and instrument angles should be consistent throughout the unit.

3.0 SHOWMANSHIP

- 3.2.4.10 **PRECISION:** The exactness with which music is performed in a uniform manner.
- 3.2.5 **BAND MUSIC:** A parade band should present a sound that is powerful and majestic as well as musically correct.
- 3.2.5.2 **IMPRESSION:** The overall feeling expressed to the audience by the unit.
- 3.2.5.3 **EXCITING:** the performance should create a positive emotional response from the audience.
- 3.2.5.4 **SOLID:** The band should achieve a full musical sound, projecting all musical elements of the march.
- 3.3 **PENALTIES**
- 3.3.1 The drum major must salute the reviewing office or National Colors displayed on the judge's stand. 1.0 point penalty.
- 3.3.2 Each separate marching group, consisting of a band and its attached units, must have an identification unit. 3.0 point penalty.
- 3.3.3 The first rank of band must halt on the competition line or as requested by the starter. 1.0 point penalty.

4.0 DRUM MAJOR

Drum majors are evaluated on Form DM (see Appendix), in accordance with the standards and captions below. Adjudication of the drum major commences when the starter Has told the drum major to "Start your band" then turns and takes the first step away from the drum major.

4.1 STANDARDS FOR PARTICIPATION

The two (2) styles considered for adjudication in the drum major category are Military and Mace. The military and mace drum majors are best evaluated in separate categories but can be combined together. Junior high and high school drum majors should be evaluated in separate classes.

4.0 DRUM MAJOR

Military Drum Major is one who:

- Uses a military baton, which is 32 inches to 49 inches in length.
- Beats time in an up and down style with the tip of the baton pointed up.
- Salutes with the baton held in the right hand crossing the front of the body to the left side, with the head of the baton up.

Mace Drum Major is one who:

- Uses a mace, which is 50 inches to 66 inches in length.
- Beats time in an up and down style with the head of the mace up.
- Salutes with the right hand while holding the mace in the left hand with the mace head up.

Twin drum majors: Placement should be symmetrical in front of the band. The drum major nearest the right file of the band will be considered the competing drum major and will be the one judged.

Multiples of drum majors: Placement should be symmetrical in front of the band. The drum major centered and/or farthest forward and closest to the judge will be considered the main drum major and his/her performance will be the one judged.

Hand conducting (Corps Style): based on a military tradition, a drum major must use a baton, mace or implement that fits into the theme of the band. If hand conducting is used, the drum major judge may give comments on the score sheet when possible, but a score will not be given.

4.2 CAPTIONS

4.2.1 **STEP-OFF:** The step-off is the period of time between the starter's instruction to begin and the first note of the competition music. The drum major has thirty (30_ seconds to perform a routine. It is not recommended that the drum major take the whole 30 seconds as it may result in a penalty. The band must be stepping forward before thirty-one (31) seconds has elapsed. Areas of consideration are:

- **FOOTWORK:** Correct military style footwork must be followed. All standing commands must be from the attention position.
- **BATON/MACE MOVES:** The control of flourishes, prop spins and various moves made with the mace or baton.
- **ROUTINE CONSTRUCTION/STOPS:** A measure of how well the Drum Major has developed, controlled, and performed a full range of varied expressive and musical qualities of the routine, including a measurement of how well the Drum Major stops the baton or mace motion during the step-off performance. Clean, precise angles and accuracy of stopping in the routine is important.
- **USE OF FREE HAND:** The appropriate use of each hand during the routine content performance. Attention to the free hand during the routine must be considered. Making the free hand a part of the routine is essential.

4.0 DRUM MAJOR

- **BODY CONTROL:** A measurement of how well the Drum Major can maintain attention position while doing the different moves in the step-off routine.
- **CONTINUITY:** The smoothness and blend between all baton and mace moves during the routine content.
- **WHISTLE/ORAL COMMANDS:** The Drum Major uses a whistle or oral commands to start the band. Signals should be sharp, clear, and performed in a rhythmic manner. Oral commands must be complete commands with preparatory and execution. The volume of commands must be loud enough to be heard at the judging stand.
- **CONTROL OF UNIT:** The Drum Major should demonstrate his/her ability to establish and maintain control over the total unit.
- **ROLL-OFF:** the execution of the return of the equipment to the preparation to begin beating of time, after starting the unit into competition.

4.2.2 BEATING OF TIME: The visual method used to display the tempo of the music. Characteristics to be considered include visibility, position and accuracy of the tempo.

- Beating of time is done with a baton, mace or prop that fits into the theme of the band.
- Drum Majors using military batons must beat time with the right hand following the traditional military style. Left-handed beating of time is not part of the traditional military style and will be judged for criticism only.
- Drum Majors using maces must beat time with the right hand unless the Drum Major uses a Scottish/British style. Scottish/British style Drum Majors may beat time left-handed or right-handed.
- The same style of beating of time must continue throughout the routine even after the salute.

4.2.2.1 COMMENCEMENT OF BEAT: Beating of time is to commence after the Drum Major has finished the opening step-off routine and begins moving the band into competition.

4.2.2.2 WITH THE FIRST NOTE OF THE COMPETITION MARCH: Beating of time does not need to begin with a fanfare if performed by the band before the competition march begins.

4.2.2.3 ANGLE: The angle of baton or mace should be consistently the same degree between the 1st and 2nd beat. Angles between 90 degrees (straight up) and 45 degrees are recommended.

4.2.2.4 PITCH: The measurement of the position of the baton or mace consistency/equal to the posture of the Drum Major.

4.2.2.5 STYLE OF BEAT: The style must match the type of mace or baton being used.

4.2.2.2 PHASE 1ST BEAT: All military and mace drum majors (except the Scottish/British style mace) will place the highest point on the 1st beat and consistently return to the same location each time. The Scottish/British style mace may beat left or right-handed. If left-handed, the 1st beat would be the lowest point. If right-handed, the 1st beat would be the highest point. The 1st beat must be in sync with the band's beat or tempo. Ahead or behind the beat or tempo is unacceptable.

4.0 DRUM MAJOR

- 4.2.2.3 **PHASE 2ND BEAT:** All military and mace drum majors (except the Scottish/British style mace) will place the 2nd lower than the 1st. Enough distance between the 1st and 2nd beat must occur to be able to distinguish the difference. The 2nd beat must be in sync with the band's beat or tempo. Ahead or behind the beat or tempo is unacceptable.
- 4.2.2.4 **CONTROL OF BATON/MACE:** The smooth, uniform control of the correct angle and pitch of the baton or mace during the beating of time must remain uniform and consistent.
- 4.2.2.5 **CLARITY OF ICTUS/PULSE:** A clear definition of each 1st beat must be well observed throughout the beating of time.
- 4.2.2.6 **USE OF FREE HAND:** The position of the free hand (left hand - baton, left hand - American mace, right or left hand - Scottish/British style mace) during the beating of time.
- 4.2.3 **SALUTE:** The Drum Major salutes for the entire marching unit. The Drum Major should arrive in the final position of the salute six (6) steps before the American flag. A reviewing officer may also be present. The American flag will be 250 feet beyond the competition line at the center of the judge's stand.
- 4.2.3.1 **BATON/MACE MOVES:** The control of flourishes, prop spins and various moves made with the mace or baton.
- 4.2.3.2 **ROUTINE CONSTRUCTION:** A measure of how well the Drum Major has developed, controlled, and performed a full range of varied expressive and musical qualities of the routine.
- 4.2.3.3 **CONTINUITY:** The smoothness and blend between all baton and mace moves in the **routine and prior to the salute position.**
- 4.2.3.4 **BODY CONTROL:** Centering, balance and alignment of the upper and lower body is maintained during the preparation and execution of the salute. Body control must be maintained to continue a military bearing. Side to side movement or the body coming (leaning) forward does not present an appropriate appearance.
- 4.2.3.5 **USE OF FREE HAND:** The appropriate use of the hand that is not holding the baton or mace.
- 4.2.3.6 **DURING SALUTE:** How many steps before and after the salute line the Drum Major is holding in salute position. As per military requirements/tradition, the salute should be in position six (6) steps before the salute line, the American flag, or reviewing officer, and held for six (6) steps past.
- 4.2.3.7 **BATON/MACE POSITION DURING SALUTE:** Held in the right hand, the baton head should be up at the left shoulder and positioned higher than the left shoulder. The mace should be in the left hand with the mace head up, performing the salute with the right hand.
- 4.2.3.8 **MARCHING STRIDE DURING SALUTE:** The marching stride must remain in step, at the same beat/tempo as the music being performed, with the length of stride remaining consistent.

4.0 DRUM MAJOR

- 4.2.3.9 **HEAD CONTROL:** The head should turn smartly towards the judge's stand at the end of the salute preparation, looking directly over the right shoulder. The head should be in line with the rest of the body.
- 4.2.3.10 **EYE POSITION:** The "one on one" contact made with the eyes should establish communication between the performer and the reviewing officer or judge, reflecting confidence and acknowledgement. After the salute, the drum major turns head forward, facing down the street. This move should be done clearly and quickly.
- 4.2.3.11 **RECOVERY INTO BEATING OF TIME:** After the sixth step of holding the salute past the salute line, the Drum Major must return to beating time. This must be completed no longer than eight (8) steps (counts) after completing the final six (6) steps of salute hold.
- 4.2.4 **LEADERSHIP**
- 4.2.4.1 **CONTROL OF BAND:** The Drum Major should demonstrate his/her ability to establish and maintain control over the total unit.
- 4.2.4.2 **COORDINATION WITH OTHER UNITS:** The coordination of all the elements on the street should be combined to present and fully enhance the overall visual quality of the total parade performance.
- 4.2.4.3 **POSITION TO BAND:** The Drum Major should be centered between the extreme files, in front of the band. The distance in front of the band is one-half of the total width of the front rank. This position should be maintained throughout the competition zone.
- 4.2.4.4 **POSTURE:** The alignment of the body should be uniform, healthy in appearance, erect and pleasing to the eye.
- 4.2.4.5 **CONFIDENCE (FACIAL EXPRESSION):** The projection of command and control of the unit. Facial expression should be demonstrating control and self-confidence. Moving lips or upset expressions are inappropriate.
- 4.2.4.6 **APPEARANCE:** The physical appearance of the Drum Major.
- 4.2.4.7 **GROOMING:** The personal appearance of the Drum Major should include cleanliness, neatness of hair and reasonable use of cosmetics.
- 4.2.4.8 **UNIFORM:** The uniform of the Drum Major should be consistent with the theme presented by the band. A Scottish or British theme must also be evident in the band for the Drum Major to wear such uniforms. The entire uniform should be in good repair, clean, pressed and properly fit. Headwear should conform to the type of uniform being worn. It should be in good repair, clean and properly fit and in good repair.

4.0 DRUM MAJOR

- 4.2.4.9 **EQUIPMENT:** The whistle should be a high-pitched instrument with sufficient volume to be heard throughout the band. The military baton must be a type that is made for Drum Majors, not twirlers. It may be 32 to 49 inches. If it has a cord attached,, the cord color must blend with the cord color must blend with the color(s) of the uniforms, in good condition and neatly wrapped. Ball covers are allowed. The mace may vary in length from 50 to 66 inches. Chains or cords must blend with the uniform color(s), neatly wrapped in good condition.
- 4.2.4.10 **MAINTAIN PACE OF PARADE:** The Drm Major keeps the entire unit moving in a forward direction without stopping throughout the competition area.
- 4.3 **PENALTIES**
- 4.3.1 **BREAK:** The control of the mace/ baton lost, but remains in the hand(s). 1.0 point penalty.
- 4.3.2 **DROP:** The mace/baton leaves the hand hitting the ground.. 5.0 point penalty.
- 4.3.3 **OUT OF STEP:** Out of step with the band or music. 5.0 point penalty.
- 4.3.4 **DELAY OF PARADE:** Failure to start the band moving within thirty (30) seconds. 3.0 point penalty.
- 4.3.5 **FAILURE TO RETRIEVE DROPPED DROPPED EQUIPMENT:** 9.0 point penalty.
- 4.3.6 **SALUTE WITHOUT EQUIPMENT:** 9.0 point penalty.
- 4.3.7 **NO SALUTE:** 9.0 point penalty

5.0 COLOR GUARD (ATTACHED UNITS)

Color Guards are evaluated on Form CG (see Appendix) in accordance with the standards and captions below. Adjudication begins when the starter walks away from the drum major or the head judge signals the drum major to begin.

5.1 STANDARDS FOR PARTICIPATION

Color Guards are individual(s) or groups placed in front, side or rear of the major unit. Such attached groups could include: flags, rifles, identification units, banners, military Color Guard, majorette(s) and mascot(s). The drill team and drum major are not considered part of the Color Guard and are adjudicated separately. However, units with no equipment, such as dance teams who are in the front with the Color Guard will be considered Color Guard and not drill team. The goal of the Color guard is to enhance the theme and visual presentation of the entire organization.

Color Guard members on the front, side and back should be performing the same routine or a visually compatible routine. Coordination of all Color Guard members is essential and all elements must blend harmoniously and complement each other without confusion or disunity.

5.0 COLOR GUARD (ATTACHED UNITS)

5.2 CAPTIONS

5.2.1 COMPOSITION “WHAT”

- 5.2.1.1 **STAGING:** A planned arrangement of individuals positioned and maneuvered to produce a specific street pattern or visual design.
- 5.2.1.2 **INTEGRATION:** Layered moments are presented throughout the visual design combining multiple areas of integration and coordination using Form, Body and Equipment.
- 5.2.1.3 **COORDINATION WITH ALL BAND & COLOR GUARD:** The visual harmony of all the elements on the street through the use of complimentary or similar vocabulary.
- 5.2.1.4 **VARIETY/DEPTH:** The use of multiple ideas to create a desired effect. Speed, path, flow, balance, layering and texture may all contribute to the presentation of separate ideas and thoughts in equipment, movement or both in tandem.
- 5.2.1.5 **INNOVATIVENESS:** the use of staging, choreography and equipment demonstrating new and different ideas.
- 5.2.1.6 **CONTINUITY OF VOCABULARY:** The completeness of musical phrases throughout the visual presentation.
- 5.2.1.7 **MUSICAL INTERPRETATION:** Coordination of the visual highlights to the audio presentation of the band; the ability of the Color Guard to portray the various expressive and dynamic range(s) of the music. Dynamics are the variations of intensity reflecting the power of the music through the use of body, staging and equipment.
- 5.2.1.8 **VISUAL EFFECT:** the use of body/equipment choreography and costuming to reflect the music and capture the attention of the audience.
- 5.2.1.9 **PRODUCTION VALUE:** The overall quality of the production of all contributors to the Color Guard.
- 5.2.1.10 **UNIFORM APPROPRIATENESS:** The color and design should harmonize throughout all uniforms, equipment and props.
- 5.2.2 **ACHIEVEMENT “HOW”** - The exactness in which equipment and movement is performed.
- 5.2.2.1 **ACHIEVEMENT OF MOVEMENT:** The consistency of methods and procedures necessary to complete the movement vocabulary.
- 5.2.2.2 **ACHIEVEMENT OF EQUIPMENT:** The consistency of methods and procedures necessary to complete the equipment vocabulary.
- 5.2.2.3 **ACHIEVEMENT OF STAGING:** Clarity of form in placement, spacing and design.

5.0 COLOR GUARD (ATTACHED UNITS)

- 5.2.2.4 **TIMING:** The movement of the body and/or equipment with the beat of the music.
- 5.2.2.5 **TECHNIQUE:** The manner and ability to display the training and method of a particular body or equipment skill.
- 5.2.2.6 **PHASING (Equipment):** The equipment passing through the precise point in space with the beat of the music.
- 5.2.2.7 **ARTICULATION:** The clear and distinct display of equipment and gestural skills as required in any given body or equipment effort.
- 5.2.2.8 **ALIGNMENT:** Alignment refers to spacing so uniform within an organization as to present a symmetrical appearance to the audience as it is viewed from any direction. Elements of alignment are ranks, diagonals, intervals and distances.
- 5.2.2.9 **PHASING (Marching):** The foot making contact with the street, executed precisely with the beat of the music.
- 5.2.2.10 **STYLE CONSISTENCY:** The definition and articulation of the feet while traveling and how they relate to the line of the leg. This style should be consistent among all members of the color guard.
- 5.2.2.11 **MANEUVERING:** Clarity of the planned and regulated movement of a marching unit.
- 5.2.2.12 **INTERVALS/DISTANCE:** Refers to the space between files and ranks, from front to rear and side-to-side and must be maintained uniformly.
- 5.2.2.13 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching and body movements (Carriage).
- 5.2.2.14 **COMMUNICATION OF VISUAL INTENT & ENGAGEMENT:** The “one on one” contact made with the eyes, establishing communication between the performer, the audience and the judge, reflecting confidence and acknowledgement.
- 5.2.2.15 **EXPRESSION:** The intentional conveyance of emotions, moods and artistic interpretations that breathe life into the performance.
- 5.2.2.16 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence and poise, as well as inspire enthusiasm, and show a strong regard for the honor of the group and its desire to excel.
- 5.3 **PENALTIES**

5.0 COLOR GUARD (ATTACHED UNITS)

- 5.3.1 **OUT OF STEP:** Color Guard members may march with the left foot or the right foot on the downbeat of the music as long as all members are on the same foot. .1 point penalty for each infraction.
- 5.3.2 **DROP:** Equipment leaves the hand of the auxiliary member and hits the ground. .5 point penalty for each infraction.

6.0 DRILL TEAM

Drill Teams are evaluated on Form DT (see Appendix) in accordance with the standards and captions below. Adjudication begins when the first person the Drill Team steps into the competition zone, ending as the last person leaves the competition zone.

6.1 STANDARDS FOR PARTICIPATION

A Drill Team must march behind the band block. The Drill Team is adjudicated separately from the Color Guard and the band block. (A dance/drill team in front of the Color Guard will be considered part of the Color Guard when adjudicated). The goal of the Drill Team is to enhance the theme and visual presentation of the entire band performance.

6.0 DRILL TEAM

6.2 CAPTIONS

6.2.1 COMPOSITION - "WHAT"

- 6.2.1.1 **MILITARY STYLE:** The style in which the body, arm, hand, leg, foot and head movements are sharp and defined. Dance movements should be kept to a minimum. All dance movements that are included should be executed in a sharp, defined method.
- 6.2.1.2 **STAGING (Formation):** A planned arrangement of individuals strategically positioned and maneuvered so as to produce a specific pattern or design on the street.
- 6.2.1.3 **STAGING VARIATION:** The amount, extent and degree of street pattern change accomplished from the standard block formation.
- 6.2.1.4 **STAGING PLACEMENT:** The positioning of the various formations within the 450 foot competition area.
- 6.2.1.5 **STAGING CONGRUITY:** Appropriately designed patterns executed in harmony with a definite purpose for the maneuver.
- 6.2.1.6 **VARIETY:** The use of multiple ideas to create a desired effect. The absence of monotony or sameness. To make movements varied in appearance by making them different from one another in type, style, character, form, impetus, quality and quantity.

6.0 DRILL TEAM

- 6.2.1.7 **CREATIVITY:** Movements done in an unusual and/or different manner.
- 6.2.1.8 **ORIGINALITY:** The presentation of movements that are inventive and present new and different approaches.
- 6.2.1.9 **DIFFICULTY:** Hard to accomplish, involving extra effort or skill. Movements and formations show evidence of required labor, skill and planning in order to be performed successfully. The movements which comprise the routine, require an advanced degree of training.
- 6.2.1.10 **MUSICAL INTERPRETATION:** Coordination of the visual highlights to audio highlights; the ability of the unit to portray the various expressions to the music through movement of the body.
- 6.2.1.11 **DYNAMICS:** The variations of intensity through the use of the body that reflect the power of the music.
- 6.2.1.12 **CHANGE OF PACE:** A temporary shift or variation in the tempo of the basic routine or in the dynamics of the regular pattern.
- 6.2.1.13 **MATERIAL PLACEMENT:** The positioning of all routine elements so as to enhance the overall effectiveness of the routine within the 450 foot competition zone.
- 6.2.1.14 **CONTINUITY:** The completeness of musical phrases throughout the visual presentation.
- 6.2.1.15 **BODY MOVEMENTS:** Movements involving all parts of the body including head, shoulders, arms, hands, hips, legs and feet and how the movements relate to each other.
- 6.2.1.16 **UPPER BODY:** The use of the torso, hands and arms to enhance the routine including, but not limited to flexed, extended or circular movements from the wrists.
- 6.2.1.17 **LOWER BODY:** The use of legs and feet to enhance the routine including fully extended or flexed at varying degrees.
- 6.2.1.18 **CHANGE OF LEVEL:** Using a variety of vertical placements of the body.
- 6.2.1.19 **USE OF PROP:** For those groups that include equipment or props as part of their presentation, credit will be given for effective use.
- 6.2.2 **ACHIEVEMENT - "HOW"**
- 6.2.2.1 **MILITARY MANNER:** The body, arm, hand, leg, foot and head movements not being relaxed but being executed in a sharp, crisp and defined manner.
- 6.2.2.2 **ACHIEVEMENT OF MOVEMENT:** The consistency or methods and procedures necessary to complete the body movement vocabulary.

6.0 DRILL TEAM

- 6.2.2.3 **UNIFORMITY:** Execution of movements in a like manner and the degree of sameness from performer to performer.
- 6.2.2.4 **PRECISION/ARTICULATION:** The quality of accuracy and exactness.
- 6.2.2.5 **TIMING:** The synchronization of movements by each performer appropriate to the music and to one another.
- 6.2.2.6 **BODY POSITION:** The alignment of the body.
- 6.2.2.7 **BODY CONTROL:** The manner in which balance of the body position is maintained.
- 6.2.2.8 **BODY TECHNIQUE:** The skill with which movements are performed.
- 6.2.2.9 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching and body movements (Carriage).
- 6.2.2.10 **MARCHING:** The positioning of members and the precision of foot movement.
- 6.2.2.11 **ALIGNMENT:** Appropriate relative positioning. Must be maintained within ranks, files and diagonals.
- 6.2.2.12 **PHASING:** The foot making contact with the street and executed precisely with the beat of the music.
- 6.2.2.13 **STYLE CONSISTENCY:** The definition and articulation of the feet while traveling and as part of the line relative to the leg. The style should be consistent among all members of the Drill Team.
- 6.2.2.14 **MANEUVERING:** A planned and regulated movement of a marching unit demonstrating readability of the pattern or formation
- 6.2.2.15 **INTERVALS:** The lateral spacing between files must be maintained uniformly (side to side).
- 6.2.2.16 **DISTANCE:** The space between ranks from front to rear must be maintained uniformly.
- 6.2.2.17 **RANKS:** A line of individuals facing in the same direction and standing side by side.
- 6.2.2.18 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession.
- 6.2.2.19 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to intervals and distance.
- 6.2.2.20 **EXPRESSIVE COMMUNICATION:** The intentional conveyance of emotions, moods and artistic interpretations that breathe life into the performance. This includes energy through facial expressions and “one on one” contact made with the eyes, establishing communication

6.0 DRILL TEAM

between the performer, the audience and the judge, reflecting confidence and acknowledgement.

- 6.2.2.21 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence and poise, inspire enthusiasm and show a strong regard for the honor of the group and its desire to excel.
- 6.2.2.22 **DRILL TEAM LEADER:** Should be clearly designated in front of the Drill Team.
- 6.2.2.23 **LEADER CONTROL OF UNIT:** The demonstrated ability of the Leader to convey control over the total unit.
- 6.2.2.24 **LEADER POSITION:** The Leader should be centered between the extreme files in front of the Drill Team. The distance in front of the Drill Team is one-half of the total width of the front rank. This position should be maintained throughout the competition zone.
- 6.2.2.25 **LEADER PRESENTATION:** Presentation is the showmanship projected by the individual demonstrated with confidence and personality.
- 6.2.2.26 **LEADER SALUTE:** A gesture expressing proper acknowledgment and respect to the reviewing stand.
- 6.2.2.27 **GROOMING/HAIR/MAKE-UP:** The personal appearance of the individuals of the unit including cleanliness, and neatness of hair.
- 6.2.2.28 **UNIFORM APPROPRIATENESS:** Uniforms and costumes must be clean, pressed and properly fit. Uniforms should complement the style and colors of the other units in the program.
- 6.2.3 **PENALTIES**
 - 6.2.3.1 **OUT OF STEP:** Drill Team members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot. 0.1 point penalty for each infraction.
 - 6.2.3.2 **DROP:** Equipment/Prop leaves the hand of the Drill Team member and hits the ground. 0.5 point penalty for each infraction.
 - 6.2.3.3 **DRILL TEAM DISTANCE:** Drill teams shall be responsible for maintaining a distance of not more than 125 feet from the last rank of musicians in the band to the first rank of the drill team. (The front rank of the Drill Team is over the 325 foot line before the back rank of the band is over the 450 foot line). 3.0 point penalty.
 - 6.2.3.4 **DRILL TEAM LEADER/LEADER POSITION:** There must be a designated Drill Team leader. The leader of the Drill Team must remain in the front of the Drill Team and not move beyond the outside files nor fall into or behind the front rank of the Drill Team to maintain proper control of the unit. 1.0 point penalty.

6.0 DRILL TEAM

- 6.3.7 **DRILL TEAM LEADER SALUTE:** The leader of the Drill Team must render a proper salute at the judges stand. 1.0 point penalty.

7.0 TWIRLER

Majorette soloists and units are evaluated on Form TW (see Appendix) in accordance with the standards and captions below. For a soloist or team that is attached to a marching band, adjudication begins when the starter walks away from the drum major or the head judge signals the drum major to begin. A corps begins competition when the leader steps into the competition area and ends when the last rank or member exits the competition area.

7.1 STANDARDS FOR PARTICIPATION

A Majorette corps shall consist of ten (10) members including a leader. A team shall consist of three (3) or more members.

7.2 CAPTIONS

7.2.1 ROUTINE CONSTRUCTION: The sequential arrangement of movement.

7.2.1.1 MUSICAL INTERPRETATION: Coordination of the visual highlights to audio highlights; the ability of the unit to portray the various expressions of the music through movement of the body.

7.2.1.2 VARIETY: The use of multiple ideas to create a desired effect. The absence of monotony or sameness. To make movements varied in appearance by making them different from one another in type, style, character, form, impetus, quality and quantity.

7.2.1.3 CREATIVITY: Movements done in an unusual and/or different manner.

7.2.1.4 CONTENT PLACEMENT: The positioning of all routine elements so as to enhance the overall effectiveness of the routine within the 450 foot competition zone.

7.2.1.5 DIFFICULTY: Movements of the baton that are hard to accomplish and involve extra effort and skill. Body movements can also be used in combination with the baton to display added difficulty.

7.2.1.6 BALANCE OF CONTENT: The material presented in the routine should contain a variety of baton and body movements.

7.2.1.7 CHANGE OF PACE: A temporary shift or variation in the tempo of the basic routine or in the dynamics of the regular pattern.

7.2.1.8 TEAMWORK: Cooperative movements by team members to create an effect not attainable by a soloist.

7.2.1.9 CONTINUITY: The completeness of musical phrases throughout the visual presentation.

7.0 TWIRLER

7.2.2 ROUTINE CONTENT

- 7.2.2.1 **WRIST MOVES:** Moves made with the baton that involve revolutions on the inside or outside of the arm in either direction.
- 7.2.2.2 **AERIALS:** The baton is released into the air and then caught. A variety of releases and catches should be used.
- 7.2.2.3 **FINGERWORK:** The baton travels over and through the fingers in a variety of ways and on a vertical or horizontal plane. Right and left hands should be used.
- 7.2.2.4 **HORIZONTALS:** A baton movement that is done on a horizontal plane, parallel with the ground.
- 7.2.2.5 **ROLLS/SLIDES:** Rolls occur when the baton revolves or travels over a part of the body such as the arm, neck or wrist. Slides are the movement of the baton that slides over a part of the body.
- 7.2.2.6 **AMBIDEXTERITY:** The ability to use both the right and the left hands and feet with equal finesse.
- 7.2.2.7 **EXCHANGES:** The baton is released or thrown by one member of the team and caught by another member.
- 7.2.2.8 **STRUTTING VARIATIONS:** While displaying a graceful marching style, the baton and arms are used in flourishes and positions not regularly used in the regular twirling routine. Footwork, legwork and dance movements may also be considered.
- 7.2.2.9 **STREET PATTERN:** A planned arrangement of individuals strategically positioned and maneuvered so as to produce a specific pattern or design on the street.
- 7.2.2.10 **HEAD:** The use of the head in relationship to other movements and maneuvers. This does not include the alignment of the head in relation to the marching position, but does include the head to enhance routine.
- 7.2.2.11 **ARMS:** The use of arms to enhance the routine.
- 7.2.2.12 **HANDS:** The freehand should be used in a way complimentary to the twirls presented.
- 7.2.2.13 **LEGWORK:** The use of the leg to enhance the routine including fully extended or flexed at varying degrees.
- 7.2.2.14 **FOOTWORK:** The use of the foot to enhance the routine including, exact placement of the foot, movements of flexed, extended or circular rotation of the ankle.
- 7.2.3 **EXECUTION:** The exactness with which movement is performed.

7.0 TWIRLER

- 7.2.3.1 **UNIFORMITY:** Execution of movements in a like manner and the degree of sameness from performer to performer.
- 7.2.3.2 **PRECISION:** The quality shown in movement accuracy and exactness.
- 7.2.3.3 **TIMING:** The synchronization of movements by each performer appropriate to the music and to one another.
- 7.2.3.4 **ATTENTION TO DETAIL:** The precise execution of all components throughout the routine. The uniformity of the smallest details is of the utmost importance.
- 7.2.3.5 **CONTROL:** The ability to maintain control of the baton within the continuity of the routine.
- 7.2.3.6 **UNISON:** Individuals in the unit display a high degree of uniformity and timing in movements so as to present a unified effect when doing the same movement simultaneously.
- 7.2.3.7 **BODY MOVEMENT:** The specific use of the body as it is incorporated into the routine.
- 7.2.3.8 **COORDINATION:** The degree of control in the body and physical movements.
- 7.2.3.9 **BATON**
- 7.2.3.9.1 **MOVEMENT:** The use of the baton during the routine.
- 7.2.3.9.2 **TECHNIQUE:** The baton movements presented should be done correctly by generally accepted standards.
- 7.2.3.9.3 **CONSISTENCY:** Balance, timing and flow that is maintained in the baton movements throughout the presentation.
- 7.2.3.9.4 **SPEED:** The speed in which the baton is twirled.
- 7.2.3.9.5 **RELEASES:** The manner in which the baton is released into the air. Right and left hands can be used as well as a variety of releases.
- 7.2.3.9.6 **CATCHES:** The manner in which the baton is caught from an aerial. Right and left hands can be used as well as a variety of catches.
- 7.2.4 **SHOWMANSHIP:** An appraisal of the total product of performance. This evaluation is not technical, but an attempt at rating overall entertainment value as seen by the audience.
- 7.2.4.1 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching and body movements (Carriage).

7.0 TWIRLER

- 7.2.4.2 **EYE CONTACT:** The “one on one” contact made with the eyes establishing communication between the performer, the audience and the judge reflecting confidence and acknowledgment.
- 7.2.4.3 **FACIAL EXPRESSION:** An indication of feeling, spirit, energy and character as expressed by the face.
- 7.2.4.4 **CONFIDENCE:** Self-reliance, assurance or boldness communicated by appearance and movement.
- 7.2.4.5 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence and poise, inspire enthusiasm and show a strong regard for the honor of the groups and its desire to excel.
- 7.2.4.6 **PROJECTION:** The ability to express confidence and enjoyment in the performance.
- 7.2.4.7 **POISE:** A balance of the body expressing self-confidence, bearing, composure and self-possession. An even distribution of weight and balance is required.
- 7.2.4.8 **COORDINATION WITH COLOR GUARD & MAJOR BODY:** The sense of unity between all Color Guard members and the major body of the band. The routine, alignment, placement, style and color should display a total cohesiveness between all elements of the entire unit throughout the competition area.
- 7.2.4.9 **GROOMING/HAIR/MAKEUP:** The personal appearance of the individuals of the unit, including cleanliness, neatness of hair and reasonable use of cosmetics.
- 7.2.4.10 **UNIFORMS**
- 7.2.4.10.1 **IMPRESSION:** The overall reaction to the uniform or costume including style, color and fit.
- 7.2.4.10.2 **NEATNESS:** Uniforms and costumes must be clean, pressed and properly fitted to each individual.
- 7.2.4.10.3 **UNIFORMITY/FIT:** Each member of the major unit should wear a uniform of identical color, style and fit.
- 7.2.4.10.4 **BATON:** The baton should be balanced and of an appropriate length for the performer. The ball and tip should be clean and in good condition.
- 7.2.4.11 **PRESENTATION:** The showmanship projected by the individual or unit is demonstrated with confidence and personality.
- 7.2.4.12 **SALUTE:** A gesture expressing proper acknowledgment and respect to the reviewing stand.
- 7.2.4.13 **LEADER:** Demonstrates control over the total unit.

7.0 TWIRLER

- 7.2.5 **MARCHING:** The positioning of members and the precision of foot movement.
- 7.2.5.1 **RANKS:** A rank is a line of individuals facing in the same direction and standing side by side. Proper alignment of the ranks is a basis for earning credit.
- 7.2.5.2 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession.
- 7.2.5.3 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to intervals and distance.
- 7.2.5.4 **INTERVALS:** The lateral spacing between files must be maintained uniformly.
- 7.2.5.5 **DISTANCE:** The space between ranks from front to rear must be maintained uniformly.
- 7.2.5.6 **STYLE CONSISTENCY:** The definition and articulation of the feet while traveling and how it relates to the line of the leg. The style should be consistent among all members of the unit.
- 7.2.5.7 **PHASING:** The foot making contact with the street and executed precisely with the beat of the music.
- 7.2.5.8 **MANEUVERING:** A planned and regulated movement of a marching unit.
- 7.2.5.9 **CLARITY OF FORMATION:** readability of the pattern or formation.
- 7.3 **PENALTIES**
- 7.3.1 **DROP:** Equipment leaves the hand of the performer and hits the ground. 1.0 point penalty for each infraction.
- 7.3.2 **OUT OF STEP:** Team members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot. 1.0 point penalty for each infraction.
- 7.3.3 **NO SALUTE:** The leader of the unit or soloist must render a proper salute. 1.0 point penalty.
- 7.3.4 **BREAK OR SLIP:** The baton remains in the hand, but adequate control has been lost. 0.5 point penalty for each infraction.
- 7.3.5 **OFF PATTERN:** The baton is not in the correct pattern.
- 7.3.6 **MEMBERSHIP REQUIREMENT:** To qualify as a majorette unit, the group must consist of ten (10) or more members including a leader. 9.0 point penalty.
- 7.3.7 **MEMBERSHIP REQUIREMENT:** All members of school groups must be currently enrolled in that school and/or a program of that school. 9.0 point penalty.

7.0 TWIRLER

- 7.3.8 **AGE REQUIREMENTS:** Non-school groups – Junior: 13 and under; Senior: 14 and over. 9.0 point penalty.
- 7.3.9 **I.D.:** Each separate marching group not attached to a marching band must have an identification unit. 3.0 point penalty.
- 7.3.10 **FORWARD MOTION:** Unless local rules dictate differently, all units must maintain a minimum forward motion of 220 feet per minute. 1.0 point penalty.
- 7.3.11 **DELAY OF PARADE:** Conditions causing delay of parade. 1.0 point penalty.

8.0 MILITARY COLOR GUARD

Military color guards are evaluated on Form MCG (see Appendix) in accordance with the standards and captions below. Adjudication begins when the competing unit crosses the Begin Competition line.

8.1 STANDARDS FOR PARTICIPATION

A color guard must consist of one rank of at least four (4) members at close interval, with two (2) flag carriers in the center. One flag must be the National Colors. There is no maximum number of members but adjudication will be limited to one (1) rank as established upon entry into competition. The National Colors must be guarded as defined below:

NATIONAL COLORS: The current official flag of the United State of America.

FOREIGN COLORS: The current official flag or maritime flagoff friendly foreign nations.

ORGANIZATIONAL COLORS: Any flag representing state, county, city, school, organization or unit.

GUARD OR ESCORT: A marching member bearing a real or simulated weapon.

8.2 CAPTIONS

8.2.1 **MARCHING & MANEUVERING:** The positioning of members and the precision of foot movement.

8.2.1.1 **POSITION:** The placement of colors within the unit. The National Colors must always be to the right side of any other colors. One guard or escort must be within three paces and to the right of the National Colors at all times. Colors displayed must be placed according to the following procedure from right to left in the rank: National Colors, Foreign Colors and Organizational Colors. Organizational Colors must be placed from right to left in the rank: state, county, city, school, organization or service unit, or sub-division of any of the above.

8.2.1.2 **INTERVALS:** The lateral spacing between files must be maintained uniformly.

8.0 MILITARY COLOR GUARD

- 8.2.1.3 **STEP:** The uniformity of movement of the feet, which will reflect any out of step or loss of precision in phase of step by individuals within the group. The step should be military and uniform in style throughout the group. Dance or theatrical steps are inappropriate.

- 8.2.1.4 **WHEELS:** The maneuvers that rotate a unit or segment thereof, right or left, for the purpose of changing directions. Wheel turns and countermarches, when used, must be executed without back step or sidestep of the National Colors.

- 8.2.1.5 **ALIGNMENT:** The positioning of members of a group so as to form a straight line or lines.

- 8.2.1.6 **DIGNITY & MILITARY BEARING:** Reflects the appearance and performance of the unit from the standpoint of accepted military practice and form.

- 8.2.1.7 **POSTURE:** The alignment of the body, which should be uniform, healthful, erect and pleasing to the eye.

- 8.2.1.8 **CARRIAGE:** The smooth rhythmically controlled movement of the body, uniformly displayed by all members.

- 8.2.1.9 **HANDLING OF WEAPONS:** The smoothness, precision and continuity of weapon movement.

- 8.2.1.10 **DISCIPLINE:** Conformity of members to routine or commands without talking, turning of heads or breaks in formation.

- 8.2.1.11 **SALUTE:** A salute is required of the color guard. When rendered, the salute may be "Eyes Right" or other suitable presentation including "Present Arms." If no salute is rendered, there will be a zero "0" in this caption.

- 8.2.1.12 **PLACEMENT:** "Eyes Right" should be executed six (6) paces before the object of salute and maintained until six (6) paces past. "Present Arms" should be executed directly in front of the reviewing officer if present, or the National Colors on the judge's stand.

- 8.2.1.13 **NONE:** A salute has not been executed.

- 8.2.1.14 **SHOWMANSHIP:** An appraisal of the total product of performance. This evaluation is not technical, but an attempt at rating overall entertainment value as seen by the audience.

- 8.2.1.15 **ESPIRIT DE CORPS:** The projection of unit pride, assurance, confidence and poise. The showing of a strong regard for the honor of the group and the desire to excel.

- 8.2.1.16 **AUDIENCE APPEAL:** The visual presentation from the unit should be aesthetically pleasing and produces a spontaneous positive reaction from the audience.

- 8.2.1.17 **PRECISION:** The exact and precise manner in the execution of movements.

8.0 MILITARY COLOR GUARD

- 8.2.1.18 **SPECIALTIES:** Movements and formations that show evidence of required labor, skill and planning in order to be performed successfully. The movements, which comprise the routine, require an advanced degree of training.
- 8.2.1.19 **UNIFORM CONDITIONS, NEATNESS & UNIFORMITY:** The condition and wearing of uniforms by the unit. Uniforms of different design and color should be alike in fit and worn so as to complement, not conflict with each other. All members of the unit must wear some type of headgear.
- 8.2.1.20 **EQUIPMENT CONDITION, NEATNESS & UNIFORMITY:** Flags, poles and ornaments should be in good repair, cleans and uniform in size. An eagle or other suitable pole ornament must top the National Colors. Presentation of dirty, torn or excessively worn National Colors, or a pole with no ornament, will result in disqualification of the unit.
- 8.3 **PENALTIES**
- 8.3.1 The National Colors are in an incorrect position. 10.0 point penalty.
- 8.3.2 The National Colors ornament is missing. Disqualified.
- 8.3.3 Dropping Equipment. 5.0 point penalty per infraction.
- 8.3.4 The National Colors are not guarded. Disqualified.

9.0 TOTAL PERFORMANCE - MUSICAL UNITS

The total performance of a youth band or non-school affiliated band is evaluated on Form MU Musical Units (see Appendix) in accordance with the standards and captions below. This sheet may be used to adjudicate school bands at small events when only one (1) adjudicator has been assigned to evaluate bands. All school bands are required to select music from the SCSBOA approved list and submit scores. Youth bands and non-affiliated school bands do not have to honor those requirements. Adjudication begins when the starter walks away from the drum major or after the head judge signals the drum major to begin.

- 9.1 **STANDARDS FOR PARTICIPATION**
- 9.1.1 **MUSIC REQUIREMENTS (SCHOOL BANDS ONLY):** Bands must play music that appears on the current SCSBOA Competition Parade Music List as published in the membership directory and on the website at www.scsboa.org. The parade music list is divided into two classifications: 1) Senior High School Band and 2) Junior High, Middle School, Intermediate or Elementary Bands. Deadline to submit a new march is July 1.
- 9.1.2 **MARCH SCORES (SCHOOL BANDS ONLY):** The SCSBOA maintains a strict policy with regard to providing conducting scores for the adjudicators. Original scores of the arrangement/edition that is being performed must be provided. Directors are encouraged to order enough original conductor scores for the entire parade season. If the march was never published with a condensed conductor's score (e.g. Glorious Victory by Kendall), the original solo or 1st Cornet

9.0 TOTAL PERFORMANCE - MUSICAL UNITS

part may be substituted. Copies of the conductor's score are not permitted unless accompanied

by a "permission to copy" letter from the music publisher or supplier. Hand manuscript or computer generated scores are not acceptable. Scores must reach the parade head judge prior to the start of the event. Consult rules for each parade for specific instructions as to how many scores are required and the deadline for their receipt. The parade chairperson is requested to confirm receipt of the conductor's score by return mail. **DIRECTORS ARE REMINDED THAT IT IS THEIR RESPONSIBILITY TO CHECK THIS PROCEDURE.**

9.2 CAPTIONS

9.2.1 MUSIC

9.2.1.1 TONE QUALITY: Tone and its production determines quality to a musician. This quality identifies instruments and registers of each instrument. Such quality has a full scale from superior to poor concerning brass, woodwinds and percussion.

9.2.1.2 INTONATION: In a group's musical performance, intonation denotes playing in tune, and the degree to which this is accomplished. There is a tendency for instruments to have patterns of good and poor intonation. Intonation in a vertical sense relates to the chords, in a horizontal sense, to melodic line or interval.

9.2.1.3 BALANCE: Schools of ensemble sound and balance have developed around various professional and non-professional conductors. Whether on one hand, the lighter, crisper, dry sound or the heavier is not a question of right or wrong. Blend and tonal balance is a matter of how well the group has achieved its concept. Blending of instruments results in an ensemble of tones with all individual instruments losing their single identity. There, then, is achieved a section of instrumental sound which is a complete ensemble of sound. Coupled with this is the responsibility, too, of having tonal balance in which chord structures and their identity is readily heard. Color tones, passing tones, demanding resolution, modulations; all of these should be heard in their proper musical setting of tonal balance.

9.2.1.4 RHYTHM: The durational property of musical sound. Areas to be considered include:

- Tempo: The pace at which music proceeds.
- Precision: The playing of accurate rhythms. Precision occurs when the entire ensemble places each musical note in its proper place.
- Accuracy: The interpretation of the rhythmic figures. Accurate rhythms can occur with poor precision.

9.2.1.5 DYNAMICS: The amount of sound or volume of sound. The areas to be considered include:

- Contrast: The noticeable differences of the dynamic levels indicated in the score.
- Crescendo and Diminuendo: The gradual increase and decrease in volume.
- Melody: A succession of horizontal musical tones reflecting pitch and rhythmic duration.
- Accompaniment: The musical background provided for the principal part.
- Counterpoint: The music that consists of two or more melodic lines that sound simultaneously.

9.0 TOTAL PERFORMANCE - MUSICAL UNITS

- 9.2.1.6 **ATTACKS:** The proper starting of a musical note with the type of syllable used proper use of the tongue.
- 9.2.1.7 **RELEASES:** The proper ending of a musical note. Proper use of air control and tongue.
- 9.2.1.8 **NOTE ACCURACY:** Each musician's ability to play all the correct notes of the march. Notes played wrong or left out must be considered. Specific comments isolating the erring section or isolating the measure or notes played incorrectly are necessary.
- 9.2.2 **SHOWMANSHIP:** Showmanship is an appraisal of the total product of a performance including all aspects of movement, execution, sound, color, design and street placement. The evaluation is an impression analysis, rating the entertainment value of a performance.
- 9.2.2.1 **ATTACHED UNITS:** The individual or group placed in front, side or rear of the major unit. Such attached units could include flags, rifles ID, color guard, majorette(s), mascot and drill team. The units should enhance the theme and visual performance.
- 9.2.2.2 **LEADER:** The leader or drum major must convey all the essential qualities of leadership. These are reflected in poise and the execution of all commands and movements. The required salute is one means of testing these qualities. Since many styles of leadership can be presented, the matter of style is evaluated from a standpoint of uniformity and consistency.
- 9.2.2.3 **UNIFORMS:** The overall effect of costumes or uniforms worn by the major unit including cleanliness, fit, style and color.
- 9.2.2.4 **MUSIC:** The overall impact and audience appeal of the musical performance.
- 9.2.2.5 **STEP-OFF:** The step-off is the period of time between the starter's instruction to begin and the beginning of the competition music. There must be no confusion in commands or execution of step-off, roll-off or the start of music. All movement must be executed with security and determination.
- 9.2.2.6 **PRECISION:** The exactness with which music is performed in a uniform manner.
- 9.2.2.7 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence and poise. It should also inspire enthusiasm and show a strong regard for the honor of the group and its desire to excel.
- 9.2.2.8 **POSTURE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye.
- 9.2.2.9 **GROOMING:** The personal appearance of the individuals of the unit, including cleanliness, neatness of hair and reasonable use of cosmetics.

9.0 TOTAL PERFORMANCE - MUSICAL UNITS

9.2.3 MARCHING

- 9.2.3.1 **RANKS:** The line of individuals facing in the same direction, standing side by side.
- 9.2.3.2 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession. Infraction is one gig per file for each instance of alignment error.
- 9.2.3.3 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to intervals and distances.
- 9.2.3.4 **INTERVALS:** The lateral spacing between files must be maintained uniformly.
- 9.2.3.5 **DISTANCES:** The space between ranks from front to rear must be maintained uniformly.
- 9.2.3.6 **IN STEP:** All members within the unit should be striking the ground with the same foot at the same time.
- 9.2.3.7 **IN PHASE:** The feet of all members of the unit must make contact with the street precisely with the beat of the music.

9.3 PENALTIES

The following penalties only apply to school affiliated bands:

- 9.3.1 Submit one (1) or more conductor's parts of the march to be played to the parade chairperson or head judge prior to the starting time of the event. 5.0 point penalty.
- 9.3.2 Bands must play music which appears on the current list of Required Competition Parade Music. 9.0 point penalty.
- 9.3.3 Music must be selected from proper classification or higher. 9.0 point penalty.
- 9.3.4 There shall be no editing of music. 1.0 point penalty.
- 9.3.5 The march must be played in its entirety, starting with the introduction. 9.0 point penalty.
- 9.3.6 Music must begin before the last playing rank of the band enters the competition area. 3.0 point penalty.
- 9.3.7 The march must be played without repeats. 9.0 point penalty.
- 9.3.8 Bands must play continuously through the competition area. 3.0 point penalty.

- 9.3.9 The selected march may not be repeated within a three-year period for a four-year school; a two-year period for a three-year school; a one-year period for a two-year school, excluding the year played. 9.0 point penalty.

9.0 TOTAL PERFORMANCE - MUSICAL UNITS

- 9.3.10 The silent area is a marked area that is 300 feet or more in front of the competition start line. Playing instruments is not permitted. Soft cadence and soft halt is acceptable. 1.0 point penalty.
- 9.3.11 Upon leaving the competition area, a soft cadence must be used for a minimum of 64 counts. A penalty shall be assessed if, in the opinion of the music or head judge, the cadence of the band leaving the competition area interferes with the following band's performance. 1.0 point penalty.
- 9.3.12 Bands using a drum roll-off may not remain in a standing position for more than eight (8) counts. The eight counts begin after the head judge hears the initial signal (whistle or voice command – whichever comes first). Fanfares must be played while marching. 1.0 point penalty.
- 9.3.13 All units must maintain a minimum forward motion of 220 feet per minute. 1.0 point penalty.
- 9.3.14 A unit may not cause a delay in the progress of the event. This penalty is given at the discretion of the head judge. 1.0 point penalty.
- 9.3.15 The band must start its performance within thirty (30) seconds after the start has turned away from the drum major or the signal from the judge's stand has been given to begin the performance. 1.0 point penalty.
- 9.3.16 A unit must receive permission prior to entering the competition zone from the starter, head judge or marching and maneuvering judge. 1.0 point penalty.
- 9.3.17 **MEMBERSHIP REQUIREMENT:** All members of school groups must be currently enrolled in that school and/or program of that school. 9.0 point penalty.
- 9.3.18 The drum major must salute the reviewing officer, or National Colors displayed on the judge's stand. 1.0 point penalty.
- 9.3.19 Each separate marching group, consisting of a band and its attached units, must have an identification unit. 3.0 point penalty.

APPENDIX

Southern California School Band and Orchestra Association			2	
 MARCHING & MANEUVERING				
UNIT	CLASS	CATEGORY	NO.	
		BAND		
CAPTION	UNIFORMITY IS BASIS OF JUDGING INTERVALS, DISTANCES, EXECUTION, ETC.		TOTAL ERRORS	
ATTACHED UNITS	Alignment	Out of Step		
	Interval	Out of Phase		
	Drum Major Position	Break of Attention		
Execution: Total Group	ALIGNMENT: ONE GIG PER UNIT AT EACH INSTANCE OF OBSERVATION			
	Ranks			
	Files			
	Diagonals			
	Intervals (lateral spacing)			
	Distance (front to rear spacing)			
	PRECISION AND MILITARY BEARING: ONE GIG PER INDIVIDUAL			
	Out of step			
	Out of phase with beat			
	Turning heads			
	Talking in ranks			
	False halts and starts			
	Bad breaks in formation			
	Dropping equipment			
	Break of attention			
	COMMENTS		Total possible score	200
			Total errors (subtract)	
			NET SCORE	
Checker's Signature _____ Adjudicator's Signature _____				

Southern California School Band and Orchestra Association				3
 MUSIC				
UNIT		CLASS	CATEGORY	NO.
			BAND	
ITEM	O=superior performance √= improvement needed No O or √= average	COMMENTS:		RATING
Tone Quality	Woodwinds _____ Brass _____ Percussion _____ Ensemble _____			I. 90-100 II. 80-89 III. 70-79 IV. 60-69 V. 0-59
Intonation	Woodwinds _____ Brass _____ Melody _____ Chords _____			I. 90-100 II. 80-89 III. 70-79 IV. 60-69 V. 0-59
Blend And Balance	Woodwinds _____ Brass _____ Percussion _____ Melody/accomp. _____ Total Ensemble _____			I. 90-100 II. 80-89 III. 70-79 IV. 60-69 V. 0-59
Musicality	Phrasing _____ Style(interpretation) _____ Uniformity _____ Dynamic Contrast _____ Cresc/Dim _____			I. 90-100 II. 80-89 III. 70-79 IV. 60-69 V. 0-59
Technique	Rhythmic Precision _____ Tempo _____ Articulation _____ Attacks/Releases _____ <i>Note Accuracy (Be specific)</i> Intro _____ Trio _____ 1st Strain _____ Break-Up Strain _____ 2nd Strain _____ Trio II/Last Strain _____			I. 90-100 II. 80-89 III. 70-79 IV. 60-69 V. 0-59
Checker's Initials _____ Adjudicator's Signature _____				Total Score (500 possible)

Southern California School Band and Orchestra Association			4		
 SHOWMANSHIP					
UNIT	CLASS	CATEGORY	NO.		
		BAND			
Circle (O) denotes superior performance—Check (✓) denotes improvement needed - No Checks or Circles denotes average.					
CAPTION	ITEMS		RATING	SCORE	
ATTACHED UNITS	Opening/Exit	Equipment/Movement Precision	I. 59 - 65	(65)	
	Uniform / Color	Posture/Carriage	II. 52 - 59		
	Communication		III. 46 - 52		
	Musicality / Coordination of All Attached Units		IV. 39 - 46		
			V. 0 - 39		
DRUM MAJOR	Opening	Posture / Carriage	I. 18 - 20	(20)	
	Control of Unit	Position	II. 16 - 18		
	Uniform	Presentation	III. 14 - 16		
	Precision of Step	Salute	IV. 12 - 14		
			V. 0 - 12		
UNIFORMS (Major Body Only)	Impression	Neatness / Fit	Uniformity	I. 14 - 15	(15)
				II. 12 - 14	
				III. 11 - 12	
				IV. 9 - 11	
				V. 0 - 9	
SIGHT (Major Body Only)	Step-Off	Posture / Carriage	I. 90 - 100	(100)	
	Precision of Step	Espirit De Corps	II. 80 - 90		
	Spacing	Grooming	III. 70 - 80		
	Alignment	Instrument Position	IV. 60 - 70		
	Ranks	Precision	V. 0 - 60		
BAND MUSIC	Solid	Exciting	I. 90 - 100	(100)	
			II. 80 - 90		
			III. 70 - 80		
	Impression	Precision	IV. 60 - 70		
			V. 0 - 60		
COMMENTS			TOTAL SCORE	(300)	
Checker's Initials _____ Adjudicator's Signature _____					

SOUTHERN CALIFORNIA SCHOOL BAND AND ORCHESTRA ASSOCIATION			DM
 DRUM MAJOR			
UNIT	CLASS	CATEGORY	NO.
Circle (O) denotes superior performance – Check (✓) denotes improvement needed No Checks or Circles denotes an average performance		RATING	
STEP-OFF Footwork Baton/Mace Moves Routine Construction Use of Free Hand Body Control Continuity Whistle/Oral Commands Control of Unit Roll-Off		I. 23-25 II. 20-23 III. 18-20 IV. 15-18 V. 0-15	(25)
BEATING OF TIME Commencement of Beat Angle Pitch Style of Beat Phase: 1 st BEAT _____ 2 nd BEAT _____ Control of Baton/Mace Clarity of Ictus/Pulse Use of Free Hand		I. 27-30 II. 24-27 III. 21-24 IV. 18-21 V. 0-18	(30)
SALUTE Baton/Mace Moves Routine Construction Continuity: In Routine _____ Prior to Salute Position _____ Body Control Use of Free Hand Salute: (6) _____ : (6) _____ Baton/Mace Position During Salute Marching Stride During Salute Head Control/Eye Position Recovery into Beating of Time		I. 27-30 II. 24-27 III. 21-24 IV. 18-21 V. 0-18	(30)
LEADERSHIP Control of Band Coordination With Other Units Position to Band: () Too Near () Too Far Posture Confidence (Facial Expression) Appearance: Grooming Uniform Equipment Maintain Pace of Parade		I. 14-15 II. 12-14 III. 11-12 IV. 9-11 V. 0-9	(15)
PENALTIES Break: The Control of Mace/Baton Lost, But Remains in hand(s) (-1.0) Drop: The Mace/Baton Leaves the Hand(s) Hitting the Ground (-5.0) Out of Step: Out of Step with Band or Music (-5.0) Delay of Parade: Failure to Start Band Within Thirty (30) Seconds (-3.0) Failure to Retrieve Dropped Equipment (-9.0) Salute Without Equipment (-9.0) No Salute (-9.0) Tabulator _____ Checker _____ Adjudicator's Signature _____		Total Score Less Penalties Net Score (100 Possible)	

PARADE DRUM MAJOR ADJUDICATION CAPTIONS	
STEP OFF	• FOOTWORK: Correct military-style footwork must be followed. All standing commands must be made from the attention position. • BATON/MACE MOVES: The control of flourishes, prop spins, and various moves made with the mace or baton. • ROUTINE CONSTRUCTION/STOPS: A measure of how well the Drum Major has developed, controlled, and performed a full range of varied expressive and musical qualities of the routine, including a measurement of how well the Drum Major stops the baton or mace motion during the Step-Off performance. Clean, precise angles and accuracy of stopping in the routine is important. • USE OF FREE HAND: The appropriate use of each hand during the routine content performance. Attention to the free hand during the routine must be considered. Making the free hand a part of the routine is essential. • BODY CONTROL: A measurement of how well the Drum Major can maintain the attention position while doing the different moves in the Step-Off routine. • CONTUNITY: The smoothness and blend between all baton and mace moves during the routine content. • WHISTLE/ORAL COMMANDS: The Drum Major uses a whistle or oral commands to start the band. Signals should be sharp, clear, and performed in a rhythmic manner. Oral commands must be complete commands with preparatory and execution. The volume of commands must be loud enough to be heard at the judging stand. • CONTROL OF UNIT: The Drum Major should demonstrate his/her ability to establish and maintain control over the total unit. • ROLL-OFF: The execution of the return of the equipment to the preparation to begin beating of time, after starting the unit into competition.
BEATING TIME	• Beating of time is done with a baton or mace that fits into the theme of the band. • Drum Majors using military batons must beat time with the right hand following the traditional military style. Left-handed beating of time is not part of the traditional military style and will be judged for criticism only. • Drum Majors using maces must beat time with the right hand unless the Drum Major uses a Scottish/British style. Scottish/British style Drum Majors may beat time left-handed or right-handed. • The same style of beating of time must continue throughout the routine even after the salute. • COMMENCEMENT OF BEAT: Beating of time is to commence after the Drum Major has finished the opening Step-Off routine, begins moving the band into competition, WITH THE FIRST NOTE OF THE COMPETITION MARCH. Beating of time does not need to begin with a fanfare, if performed by the band before the Competition March begins. • ANGLE: The angle of baton or mace should be consistently the same degree between the 1st and 2nd beat. Angles between 90 degrees (straight up) and 45 degrees (Left hip, right shoulder angles) are recommended. • PITCH: The measurement of the position of the baton or mace consistency/equal to the posture of the Drum Major. • STYLE OF BEAT: The style must match the type of mace or baton being used. • PHASE: 1st BEAT: All military and mace Drum Majors (except the Scottish/British style mace) will place the highest point on the 1st beat and consistently return to the same location each time. The Scottish/British style mace may beat left or right-handed. If left-handed, the 1st beat would be the lowest point. If right-handed, the 1st beat would be the highest point. The 1st beat must be in sync with the band's beat or tempo. Ahead or behind the beat or tempo is unacceptable. • PHASE: 2nd BEAT: All military and mace Drum Majors (except the Scottish/British style mace) will place the 2nd lower than the 1st. Enough distance between the 1st and 2nd beat must occur to be able to distinguish the difference. The 2nd beat must be in sync with the band's beat or tempo. Ahead or behind the beat or tempo is unacceptable. • CONTROL OF BATON/MACE: The smooth, uniform control of the correct Angle and Pitch of the baton or mace during the beating of time must remain uniform and consistent. • CLARITY OF ICTUS/PULSE: A clear definition of each 1st beat must be well observed throughout the beating of time. • USE OF FREE HAND: The position of the free hand (left hand - baton, left hand - American mace, right or left hand - Scottish/British style mace), during the beating of time.
SALUTE	• BATON/MACE MOVES: The pattern of flourishes, prop spins and various moves made with the baton or mace. • ROUTINE CONSTRUCTION: A measure of how well the Drum Major has developed, controlled, and performed a full range of varied expressive and musical qualities of the routine. • CONTINUITY: The smoothness and blend between all baton and mace moves in the Routine and Prior to the Salute Position. • BODY CONTROL: Centering, balance and alignment of the upper and lower body is maintained during the preparation and execution of the salute. Body control must be maintained to continue a military bearing. Side to side movement or the body coming (leaning) forward does not present an appropriate appearance. • USE OF FREE HAND: The appropriate use of the hand that is not holding the baton or mace. • DURING SALUTE: How many steps before and after the salute line the Drum Major is holding in salute position. As per military requirements/tradition, the salute should be in position six (6) steps before the salute line, the American flag, or reviewing officer, and held for six (6) steps past. • BATON/MACE POSITION DURING SALUTE: Held in the right hand, the baton head should be up at the left shoulder, and positioned higher than the left shoulder. The mace should be in the left hand with the mace head up, performing the salute with the right hand. • MARCHING STRIDE DURING SALUTE: The marching stride must remain in step, at the same beat/tempo as the music being performed, with the length of stride remaining consistent. • HEAD CONTROL: The head should turn smartly towards the judge's stand at the end of the salute preparation, looking directly over the right shoulder. The head should be in line with the rest of the body. EYE POSITION: The "one-on one" contact made with the eyes should establish communication between the performer and the reviewing officer or judge, reflecting confidence and acknowledgement. After the salute, the Drum Major turns head forward, facing down the street. This move should be done clearly and quickly. • RECOVERY INTO BEATING OF TIME: After the sixth step of holding the salute past the Salute Line, the Drum Major must return to beating time. The must be completed no longer than eight (8) steps (counts) after completing the final six (6) steps of salute hold.
LEADERSHIP	• CONTROL OF BAND: The Drum Major should demonstrate his/her ability to establish and maintain control over the total unit. • COORDINATION WITH OTHER UNITS: The coordination of all elements on the street should be combined to present and fully enhance the overall visual quality of the total parade performance. • POSITION TO BAND: The Drum Major should be centered between the extreme files, in front of the band. The distance in front of the band is one-half of the total width of the front rank. This position should be maintained throughout the competition zone. • POSTURE: The alignment of the body should be uniform, healthy in appearance, erect and pleasing to the eye. • CONFIDENCE (FACIAL EXPRESSION): The projection of command and control of the unit. Facial expression should be demonstrating control and self-confidence. Moving lips or upset expressions are inappropriate. • APPEARANCE: The physical appearance of the Drum Major. • GROOMING: The personal appearance of the Drum Major should include cleanliness, neatness of hair/facial hair, and reasonable use of cosmetics. • UNIFORM: The Uniform of the Drum Major should be consistent with the theme presented by the band. A Scottish or British theme must also be evident in the band for the Drum Major to wear such uniforms. The entire uniform should be in good repair, clean, pressed, and properly fit. Headwear, footwear, gloves, and gauntlets should conform to the type of uniform being worn, all clean, properly fit, and in good repair. • EQUIPMENT: The Whistle should be a high-pitched instrument with sufficient volume to be heard throughout the band. The Military Baton must be a type made for Drum Majors, not twirlers. It may be 32 to 49 inches long. If it has a cord attached, the cord color must blend with the color(s) of the uniforms, in good condition, neatly wrapped. Ball covers are allowed. The Mace may vary in length from 50 to 66 inches. Chains or cords must blend with uniform color(s), neatly wrapped in good condition. • MAINTAIN PACE OF PARADE: The Drum Major keeps the entire Unit moving in a forward direction without stopping, throughout the Competition Area.



School _____	Class _____	Unit # _____
Event _____	Date _____	SCSBOA PARADE
COLOR GUARD PERFORMANCE		

Analyze and credit the depth of the program content and its ability to interpret the music along with the achievement of the technical, expressive and communication skills. Understand that we evaluate **what** is being performed at the same time we are evaluating **how** it is being communicated. **Comment on the relative strengths and weaknesses of all sections: weapons, flags, and props when and if displayed.**

Composition					Composition - "WHAT"	Circle both Box & Numbers	Points Awarded
Box 1 <i>Seldom</i>	Box 2 <i>Occasionally</i>	Box 3 <i>Usually</i>	Box 4 <i>Frequently</i>	Box 5 <i>Consistently</i>			
0 - 9 10 - 19	20 - 29 30 - 36 37 - 43	44 - 49 50 - 57 58 - 66	67 - 74 75 - 79 80 - 84	85 - 89 90 - 93 94 - 97	98 - 100	Box 1 0-29 Box 2 30-49 Box 3 50-74 Box 4 75-89 Box 5 90-100	
Staging / Integration / Coordination with the Band and ALL Color Guard Units					Variety / Depth / Innovativeness / Continuity of Vocabulary – Form / Movement / Equipment		
Visual / Expressive / Dynamic Interpretation of the Music					Visual Effect / Production Value / Uniform Appropriateness		
Achievement					Achievement - "How"	Circle both Box & Numbers	Points Awarded
0 - 9 10 - 19	20 - 29 30 - 36 37 - 43	44 - 49 50 - 57 58 - 66	67 - 74 75 - 79 80 - 84	85 - 89 90 - 93 94 - 97	98 - 100	Box 1 0-29 Box 2 30-49 Box 3 50-74 Box 4 75-89 Box 5 90-100	
Achievement of Movement / Equipment / Staging					Awareness of Major Body		
Timing / Technique / Phrasing / Articulation					Alignment/Phrasing/Style Consistency/Maneuvering/Intervals/Distance/Posture & Carriage		
Communication of Visual Intent/ Engagement / Expression/Espirit de Corps							

Penalties:

Drops per infraction	.5	Total Points (200 Possible)	_____
Out of Step per infraction	.1	Less Penalties	_____
		Total Score (1-100)	_____

SCSBOA Criteria Reference

COLOR GUARD

COMPOSITION

ELEMENTS	Box 1	Box 2 <i>Occasionally Emerging</i>	Box 3 <i>Usually Proficient</i>	Box 4 <i>Frequently Excellent</i>	Box 5 <i>Consistently Superior</i>
	0 - 29	30 - 36 44 - 49 37 - 43	50 - 57 67 - 74 58 - 66	75 - 79 85 - 89 80 - 84	90 - 93 98 - 100 94 - 97
Staging/ Integration Coordination with Band & ALL Color Guard Units	Seldom	The color guard contribution is emerging and occasionally staged, integrated and/or coordinated to support and augment the concept and design of the parade presentation.	The color guard contribution is proficient and usually staged, integrated and coordinated to support and augment the concept and design of the total parade presentation.	The color guard contribution is excellent and frequently staged, integrated and coordinated to support and augment the concept and design of the total parade presentation.	The color guard contribution is superior and consistently staged, integrated and coordinated to support and augment the concept and design of the total parade presentation.
Variety/Depth/ Innovativeness/ Continuity of Vocabulary- Form, Movement & Equipment		Variety and depth is emerging with attempts to follow the melodic or rhythmic line. Vocabulary of form, movement and/or equipment is at an emerging level and occasionally offers stylistic variety.	Variety and depth is reflected at a proficient level following the melodic or rhythmic lines. Vocabulary of form, movement, and/or equipment is usually at a proficient level and offers stylistic variety with some versatility.	Variety and depth is reflected at an excellent level following the multiple musical lines. Vocabulary of form, movement and equipment is frequently at an excellent level that offering a broader range of stylistic variety with versatility.	Variety and depth is reflected at a superior level and consistently follows the multiple musical lines including nuance and sophisticated reflections of the music. Vocabulary of form, movement and equipment is at an intricate, superior level that consistently maximizes stylistic variety and versatility.
Visual/ Expressive/ Dynamic Interpretation of the Music		The overall program is emerging but incomplete. Music dynamics, accents, and other means of expression are occasionally visible in the parade presentation.	The overall program is a work in progress. Music dynamics, accents, and other means of expression are proficient and usually visible in the parade presentation.	The overall program is full and thoughtfully designed. Music dynamics, accents, and other means of expression are excellent and frequently visible in the parade presentation.	The overall program is full and consistently advanced and creative. Music dynamics, accents, and other means of expression are superior and consistently visible in the parade presentation.
Visual Effect/ Production Value/ Uniform Appropriateness		Visual effect and production value generated by the color guard is occasionally emerging throughout the parade presentation.	Visual effect and production value generated by the color guard is usually at a proficient level throughout the parade presentation.	Visual effect and production value generated by the color guard is frequently excellent and strong, throughout the parade presentation.	Visual effect and production value generated by the color guard is consistently superior and fully developed throughout the parade presentation.

PERFORMER ACHIEVEMENT

ELEMENTS	Box 1	Box 2 <i>Occasionally Emerging</i>	Box 3 <i>Usually Proficient</i>	Box 4 <i>Frequently Excellent</i>	Box 5 <i>Consistently Superior</i>
	0 - 29	30 - 36 44 - 49 37 - 43	50 - 57 67 - 74 58 - 66	75 - 79 85 - 89 80 - 84	90 - 93 98 - 100 94 - 97
Achievement of Movement/ Equipment/ Staging	Seldom	The color guard demonstrates an emerging level of achievement of equipment and/or movement principles. Staging is occasionally achieved as designed.	The color guard demonstrates a proficient level of achievement of equipment and/or movement principles. Staging is usually achieved as designed.	The color guard demonstrates an excellent level of achievement of equipment and/or movement principles. Staging is frequently achieved as designed.	The color guard demonstrates a superior level of achievement of equipment and/or movement principles. Staging is consistently achieved as designed.
Awareness of Major Body		Unity is emerging and occasionally achieved between all color guard and band (major body) through placement, use of color/costume, style, etc.	Unity is proficient and usually achieved between all color guard and band (major body) through placement, use of color/costume, style, etc.	Unity is excellent and frequently achieved between all color guard and band (major body) through placement, use of color/costume, style, etc.	Unity is superior and consistently achieved between all color guard and band (major body) through placement, use of color/costume, style, etc.
Timing/ Technique/ Articulation		Breaks and flaws are frequent and emerging recovery is occasionally attempted with limited success.	Breaks and flaws sometimes occur, and a proficient level of recovery is developing and usually evident.	Breaks and flaws are infrequent, and an excellent level of recovery is quickly and frequently achieved.	Breaks and flaws are rare, and a superior level of recovery is consistently and effortlessly achieved.
Alignment/Phasing Style Consistency/ Maneuvering/ Intervals/Distance Posture & Carriage		Marching/Movement execution is emerging and occasionally demonstrated with limited adherence to style.	Marching/Movement execution is proficient with adherence to style and is developing and usually evident.	Marching/Movement execution and adherence to style is excellent , developed and is frequently evident.	Marching/Movement execution and adherence to style is superior , well developed and consistently evident.
Communication of Visual Intent Engagement/ Expression/ Esprit de Corps		Communication of the visual intent is emerging and occasionally evident, but performer engagement, expression, dynamics, style and esprit de corps is sporadic.	Communication of the visual intent is usually evident demonstrating proficient performer engagement, expression, dynamics, style and esprit de corps.	Communication of the visual intent is frequently evident demonstrating excellent performer engagement, expression, dynamics, style and esprit de corps.	Communication of the visual intent is consistently evident demonstrating superior performer engagement, expression, dynamics, style and esprit de corps.

Southern California School Band and Orchestra Association			DT	
<i>DRILL TEAM</i>				
UNIT		CLASS		NO.
Circle (O) denotes superior performance—Check () denotes improvement needed—No Checks or Circles denotes average.				
CAPTION	ITEMS		RATING	SCORE
VOCABULARY (ROUTINE CONTENT)	Military Style Musical interpretation Dynamics Variety/Creativity/Originality Continuity Difficulty Material Placement		I - 248 - 275 II - 220 - 248 III - 193 - 220 IV - 165 - 193 V - 0 - 165	(275)
	Upper body Change of level Lower body Use of prop (if used)			
STREET PATTERN CONTENT	Variation Congruity Placement Formation		I - 68 - 75 II - 60 - 68 III - 53 - 60 IV - 45 - 53 V - 0 - 45	(75)
EXCELLENCE (EXECUTION)	Military Manner Uniformity Precision Timing	Body: Position/Control/Technique	I - 225 - 250 II - 200 - 225 III - 175 - 200 IV - 150 - 175 V - 0 - 150	(250)
SHOWMANSHIP	Posture/Carriage	Grooming Uniforms Drill Team Leader:	I - 225 - 250 II - 200 - 225 III - 175 - 200 IV - 150 - 175 V - 0 - 150	(250)
	Expression /Communication Esprit de Corps	Control of unit Position Presentation/Salute		
MARCHING	Ranks/Files Diagonals Intervals/Distance Maneuvering	Phasing Style Consistency	I - 135 - 150 II - 120 - 135 III - 105 - 120 IV - 90 - 105 V - 0 - 90	(150)
PENALTIES	Out of Step 0.1 Drop 0.5 HJ _____ Distance 3.0 _____ Drill Team Leader/Leader Position 1.0 _____ Leader Salute 1.0		TOTAL SCORE	
			MULTIPLIER	X .10
COMMENTS Tabulator _____ Checker _____ Adjudicator's Signature _____			SUB-TOTAL	
			LESS PENALTIES	
			NET SCORE (100 Possible)	

SCSBOA Drill Team Criteria Reference

DRILL TEAM PENALTIES	Routine Content**	Routine Content—Street Patterns	Execution	Showmanship
DRILL TEAM DISTANCE - 3.0 POINT PENALTY - Drill teams shall be responsible for maintaining a distance of not more than 125 feet from the last rank of the playing band to the front rank of the drill team in order to avoid delaying the parade. - The front rank of the drill team must be over the 325 foot line before the back playing rank of the band is over the end of competition line. - SCSBOA Parade Guide for Directors, section 6.3.5	I = 248-275 Drill team demonstrates a full range of expressive and musical qualities, effortlessly, utilizing dynamics of body movement, in a military manner. Variety, difficulty and originality must constantly be displayed at a superior level. Skills utilized require a superior level of upper and lower body movement.	I = 68-75 Drill team displays a superior awareness of variation, congruity, formation and appropriate placement of street patterns. Street patterns constantly reflect and enhance the musical efforts of the band. A full range of expressive and musical qualities are demonstrated effortlessly through content and flow of street patterns, including constant use of upper and lower body movement.	I = 225-250 Drill team displays a superior level of uniformity in body, head, arm, hand leg/foot placement stops/starts. Movements skills are flawlessly displayed & effortless. There is superior development of centering, balance & alignment in the upper & lower body. Body line is defined & consistent. Methods & techniques reflect the highest degree of training. Excellence is superior as upper & lower body movements are executed simultaneously. Concentration is demonstrated in a superior manner. Maneuvering is achieved with clarity and ease.	I = 225-250 There is a superior use of the elements of overall presentation, grooming, uniforms and drill team leader. Presentation is refined and brilliantly expressed. Communication of the performers is maximized through expression, poise, confidence, posture and eye contact. The total package of all showmanship elements on the street combine to present and fully enhance the overall
DRILL TEAM LEADER - 1.0 POINT PENALTY - There must be a drill team leader. - The drill team leader must be clearly identified - The drill team leader must remain in front of the drill team and not move beyond the outside files nor fall into or behind the front rank of the drill team to maintain proper control of the unit. - SCSBOA Parade Guide for Directors, section 6.3.6	II = 220-248 Drill team consistently demonstrates expressive and musical qualities, utilizing the dynamics of body movement in a military manner. Variety, difficulty and originality are consistently displayed at a well developed level. Skills utilized require a well developed level of upper and lower body movement vocabulary.	II = 60-68 Drill team displays a consistent awareness of variation, congruity, and appropriate placement of street patterns. Street patterns consistently reflect and enhance the musical efforts of the band. There is a well developed awareness of content, flow including use of upper and lower body movement.	II = 200-225 Drill team displays a high level of uniformity in body, head, arm, hand, leg and foot placement, stops and starts. Movements skills are displayed in an excellent manner. There is a well developed sense of centering, balance and alignment in the upper and lower body. Body line is defined and consistent. Methods and techniques reflect a high degree of training. Excellence is achieved as upper and lower body movements are executed simultaneously. Concentration is usually strong. Maneuvering is consistent with only minor flaws.	II = 200-225 Use of the elements of overall presentation, grooming, uniforms and drill team leader is of high quality. Presentation is apparent and is expressed constantly. Communication of the performers involvement is consistent, through expression, poise, confidence, posture and eye contact. A high degree of use of all showmanship elements on the street is evident but not fully achieved.
DRILL TEAM LEADER SALUTE - 1.0 POINT PENALTY - The drill team leader must render a proper salute - The drill team leader salute should be at the 250 line - SCSBOA Parade Guide for Directors, section 6.3.7	III = 193-220 Drill team demonstrates median expressive and musical qualities, utilizing the dynamics of body movement in a military manner. Variety, difficulty and originality are moderately displayed. Skills utilized require a moderate level of upper and lower body movement vocabulary.	III = 53-60 Drill team displays a median awareness of variation, congruity, and placement of street patterns. Street patterns give information about the musical efforts of the band. There is a moderate level of content, flow including use of upper and lower body movement.	III = 175-200 Drill team displays a median level of uniformity in body, head, arm, hand leg and foot placement, stops and starts. Movement skills are moderately displayed. Individuals achieve a moderate degree of centering, balance, and alignment in upper and lower body. Body alignment is sporadically defined and uniform. Methods and techniques reflect an average degree of training. There are occasional breaks and flaws in execution and technique. Concentration is developing and is moderately achieved. Maneuvering is controlled and understandable.	III = 175-200 Use of the elements of overall presentation, grooming, uniforms, and drill team leaders is of moderate quality with only occasional flaws. Presentation is recognized but not fully achieved. Communication of the performers involvement is moderate, becoming stronger at times. Use of all showmanship elements on the street is evident in some section of the performance.
	IV = 165-193 Drill team occasionally demonstrates expressive and musical qualities, utilizing the dynamics of body movement in a military manner. Variety, difficulty and originality are sometimes displayed. Skills utilized require a minimum effort in upper and lower body movement. The drill team is generally not strong in lower body movement.	IV = 45-53 Drill team displays occasional awareness of variation, congruity and appropriate placement of street patterns. Street patterns relate to the basic musical efforts of the band. There are minimum efforts in content, flow including use of upper and lower body movement.	IV = 150-175 Drill team displays some uniformity relative to body, head, arm, hand, leg and foot placement, stops and starts. Movement skills are only occasionally achieved. Individuals show some sense of centering, balance and alignment in the upper and lower body. Body line is inconsistent. Methods and techniques are not fully developed. There are frequent breaks and flaws in	IV = 150-175 Use of the elements of overall presentation, grooming, uniforms and drill team leader is lacking. Presentation is evident but not uniform from performer to performer. There is only occasional communication of the performer. Use of some showmanship elements on the street is apparent, yet is only randomly achieved.
	V = 0-165 Drill team has no awareness of expressive and musical qualities, and rarely utilizes the dynamics of body movement in a military manner. Variety, difficulty and originality are rarely displayed.	V = 0-45 Drill team has no awareness of expressive qualities and appropriate placement of street patterns. Street patterns appear to have little or no relationship to the musical efforts of the band. The drill team usually has little or no changes in street patterns with or without use of upper and lower body movement.	V = 0-150 Drill team displays no uniformity relative to body, head, arm, hand, leg and foot placement, stops and starts. Movement skills are poorly achieved. Individuals show no training in body alignment. Body line is undeveloped. Methods and techniques are not evident. There are constant breaks and flaws in execution and technique. Concentration is weak. Performers have	V = 0-150 There is no use of the elements of overall presentation, grooming, uniforms, and the drill team leader. Presentation is not evident or recognizable. Fear or insecurity affect the performers ability to communicate. There is little if any achievement of the showmanship elements on the street.
	**JUDGES NOTE: A drill team not demonstrating at least a median level of military movement cannot receive higher than a low III rating.			

Southern California School Band and Orchestra Association				TW		
TWIRLING UNIT/SOLO						
UNIT	CLASS	CATEGORY	NO.			
Circle (O) denotes superior performance—Check (✓) denotes improvement needed - No Checks or Circles denotes average.						
CAPTION	ITEMS			RATING	SCORE	
ROUTINE CONSTRUCTION	Musical Interpretation		Change of Pace	I. 180 - 200	(200)	
	Variety/Creativity		Teamwork	II. 160 - 180		
	Material Placement		Continuity	III. 140 - 160		
	Difficulty		Balance of Content	IV. 120 - 140		
				V. 0 - 120		
ROUTINE CONTENT	Wrist Moves	Ambidexterity	Head	I. 135 - 150	(150)	
	Aerials	Exchanges	Arms/Hands	II. 120 - 135		
	Fingerwork	Strutting Variations	Legwork	III. 105 - 120		
	Horizontals	Street Patterns	Footwork	IV. 90 - 105		
	Rolls/Slides			V. 0 - 90		
EXECUTION	Uniformity	Body Movement	BATON Movement Technique Consistency Speed Releases Catches	I. 225 - 250	(250)	
	Precision	Coordination		II. 200 - 225		
	Timing			III. 175 - 200		
	Attention to Detail			IV. 150 - 175		
	Control			V. 0 - 150		
SHOWMANSHIP	Posture/Carriage	Coordination with Auxiliaries & Major Body		I. 225 - 250	(250)	
	Eye Contact	Grooming: Hair/Make-Up		II. 200 - 225		
	Facial Expression	Uniforms: Impression		III. 175 - 200		
	Confidence	Neatness		IV. 150 - 175		
	Espirit de Corps	Uniformity/Fit		V. 0 - 150		
	Projection	Baton				
	Poise	Presentation/Salute/Leader				
MARCHING	Ranks/Files	Phasing		I. 135 - 150	(150)	
	Diagonals	Maneuvering		II. 120 - 135		
	Intervals/Distance	Clarity of Formation		III. 105 - 120		
	Style Consistency			IV. 90 - 105		
				V. 0 - 90		
PENALTIES	Drops	1.0	Break or Slip	0.5	TOTAL SCORE	
	Out of Step	1.0	Off Pattern	0.5	MULTIPLIER	X.10
	No Salute	1.0			SUB-TOTAL	
					LESS PENALTIES	
COMMENTS Tabulator _____ Checker _____				NET SCORE (100 Possible)		
Adjudicator's Signature _____						

Southern California School Band and Orchestra Association			ROTC CG	
 ROTC COLOR GUARD				
UNIT	CLASS	CATEGORY	NO.	
Circle (O) denotes superior performance—Check (✓) denotes improvement needed - No Checks or Circles denotes average.				
CAPTION	ITEMS			RATING
MARCHING AND MANEUVERING	Position	Wheels	I. 18 - 20	(20)
	Intervals	Pivots	II. 16 - 18	
	Step	Alignments	III. 14 - 16	
			IV. 12 - 14	
		V. 0 - 12		
DIGNITY AND MILITARY BEARING	Posture	Discipline	I. 18 - 20	(20)
	Carriage	Grooming	II. 16 - 18	
	Handling of Weapons		III. 14 - 16	
			IV. 12 - 14	
		V. 0 - 12		
SALUTE	6 + 6 or Center Placement		I. 9 - 10	(10)
	Unison		II. 8 - 9	
	None		III. 7 - 8	
			IV. 5 - 7	
			V. 0 - 5	
SHOWMANSHIP	Espirit de Corps	Precision	I. 27 - 30	(30)
	Audience Appeal	Specialties	II. 24 - 27	
			III. 21 - 24	
			IV. 18 - 21	
			V. 0 - 18	
UNIFORMS AND EQUIPMENT	Uniforms	Equipment	I. 18 - 20	(20)
	Condition	Condition	II. 16 - 18	
	Neatness	Neatness	III. 14 - 16	
	Uniformity	Uniformity	IV. 12 - 14	
			V. 0 - 12	
PENALTIES	National Color		TOTAL SCORE	
	Position -10. Condition DISQ. Improper Maneuvering -10. Ornament Missing DISQ. Dropping Equipment -5. Not Guarded DISQ.		LESS PENALTIES	
COMMENTS			NET SCORE (100 Possible)	
Tabulator _____ Checker _____			Adjudicator's Signature _____	

Southern California School Band and Orchestra Association <i>SPECIAL FORM—Musical Units</i>			SP—F MUSICAL UNITS	
UNIT	CLASS	CATEGORY	NO.	
Circle (O) denotes superior performance—Check (✓) denotes improvement needed No checks or Circles denotes average				
CAPTION	CATEGORIES	COMMENTS	RATING	SCORE
MARCHING	Ranks		I. 180-200	(200)
	Files		II. 160-180	
	Diagonals		III. 140-160	
	Intervals		IV. 120-140	
	Distances		V. 0-120	
	In Step			
	In Phase			
MUSIC	Tone Quality		I. 450-500	(500)
	Intonation		II. 400-450	
	Balance		III. 350-400	
	Rhythm		IV. 300-350	
	Dynamics		V. 0-300	
	Attack-Release			
	Note Accuracy			
SHOWMANSHIP	Attached Units		I. 270-300	(300)
	Drum Major		II. 240-270	
	Uniforms		III. 210-240	
	Music		IV. 180-210	
	Step-Off		V. 0-180	
	Precision			
	Espirit de Corps			
	Posture			
	Grooming			
GENERAL COMMENTS			Total Score	
			X.10	
			Sub-Total	
			Less Penalties	
			Net Score (1000 possible)	
Tabulator _____ Checker _____ Adjudicator's Signature _____				

Southern California School Band and Orchestra Association			SP—F	
<i>SPECIAL FORM</i>			DT & Marching Unit:	
UNIT	CLASS	CATEGORY	NO.	
Circle (O) denotes superior performance—Check (√) denotes improvement needed				
CAPTION	CATEGORIES		RATING	SCORE
SPECIALTIES	Precision	Bearing	I. 45-50 II. 40-45 III. 35-40 IV. 30-35 V. 0-30	(50)
	Variety	Difficulty		
	Routine Continuity	Repetition		
	Chain Reaction Moves	Originality		
	Street Pattern: Variation			
	Placement			
	Maneuvering			
	Arm and Hand Movements			
Leg and Foot Movements				
Head Movements				
SHOWMANSHIP	Identification	Grooming	I. 27-30 II. 24-27 III. 21-24 IV. 18-21 V. 0-18	(30)
	Uniform	Confidence		
	Precision of Step	Posture		
	Leader's Position			
	Use of Street			
	Audience Appeal			
	Espirit de Corps			
	Leader			
MARCHING	Ranks		I. 18-20 II. 16-18 III. 14-16 IV. 12-14 V. 0-12	(20)
	Diagonals			
	In Step			
	In Phase			
	Execution of Maneuvers			
	Files			
	Distance			
	Intervals			
COMMENTS			Total Score	
			Less Penalties	
			Net Score (100 possible)	
Tabulator _____ Checker _____			Adjudicator's Signature _____	

Southern California School Band and Orchestra Association			PERC	
<i>Total Performance—PERCUSSION</i>				
UNIT	CLASS	CATEGORY	NO.	
	NON-SCHOOL	PERC		
Circle (O) denotes superior performance—Check (✓) denotes improvement needed—No Checks or Circles denotes average.				
CAPTION	CATEGORIES	COMMENTS	RATING	SCORE
MUSIC	Tuning		I. 45-50	(50)
	Dynamics		II. 40-45	
	Rhythm		III. 35-40	
	Precision		IV. 30-35	
	Balance		V. 0-30	
	Technique			
SHOWMANSHIP	Difficulty			(30)
	Step-Off		I. 27-30	
	Uniforms		II. 24-27	
	Precision of Step		III. 21-24	
	Music Interpretation		IV. 18-21	
	Originality		V. 0-18	
MARCHING	Espirit de Corps			(20)
	Equipment		I. 18-20	
	Grooming		II. 16-18	
	Attention to Detail		III. 14-16	
	Spacing		IV. 12-14	
	Alignment		V. 0-12	
GENERAL COMMENTS	Posture		Total Score	
	Carriage		Less Penalties	
	In Step		Sub-Total	
	In Phase		Net Score (100 possible)	
Style Consistency				
Tabulator _____ Checker _____ Adjudicator's Signature _____				

		MISC			
EVENT _____		CATEGORY			
DATE _____		Vehicles _____ Clowns _____ Novelties _____ Ethnic _____ Walking _____ Others _____			
EVENT ORDER NO.	NAME OF ENTRY	PREPARATION 50%	PRESENTATION 50%	TOTAL VALUE	PLACE

Adjudicator's Signature _____

Scores certified by Head Judge _____



SOUTHERN CALIFORNIA SCHOOL BAND & ORCHESTRA ASSOCIATION
550 West Vista Way #307
Vista CA 92083

PARTICIPANTS' CRITIQUE AND EVALUATION FORM

To: Participants—SCSBOA Parade Competitions
 From: Anthony Allmond—V.P. Parade Adjudication
 Subject: Your comments and suggestions

Please take a moment to give us input as to how we may do a better job with this event. All comments regarding the adjudication process will be individually considered by the Head Judge's Panel. All comments pertaining to the organization of the event will be passed along to the event host.

Name of Event: _____ Date of Event: _____

Regarding the Adjudication:

Use reverse side if necessary _____ Name of adjudicator(s) and captions, if pertinent

Regarding the Organization of the Event:

Use reverse side if necessary

E-MAIL DIRECTLY TO:
Anthony Allmond parade@scsboa.org

 Band Director Signature

 School

For acknowledgement of this form, provide email address.

Email Address _____



SCSBOA PARADE JUDGES PENALTY SHEET

UNIT _____
 Number _____ Class _____
 Category _____ BAND

BASIS FOR INFRACTION	Points Penalty	Initials of Judge(s)
I. MARCHING & MUSIC INFRACTIONS		
A. Scores. Submit required conductors' parts of the march to be played to the parade chairperson and/or SCSBOA Head Judge thirty (30) minutes prior to starting time of event. Copied scores are not acceptable, <u>UNLESS</u> a letter from the publisher or vendor is attached, stating the scores were ordered, out of print, or granted permission to copy. See local rules and SCSBOA Parade Manual, section 2.3.2	5.0	
B. Thirty Seconds Rule. The band must start its performance within thirty (30) seconds after the Starter has turned and taken a step away from the drum major OR the signal from the judge's stand has been given to begin the performance. SCSBOA Parade Manual, section 2.3.2	1.0	
C. Fanfare. Must be played while marching, not in halt position. A drum signal may be used for starting if it does not exceed eight (8) counts. SCSBOA Parade Manual, section 2.3.9	1.0	
D. First Before Last. Competition music must begin before the last playing rank of the band enters the competition area. SCSBOA Parade Manual, section 2.3.6	3.0	
E. Repeats. March must be played without repeats <u>ONLY</u> when the score indicates a repeated section with a repeat bar and/or 1 st /2 nd endings. SCSBOA Parade Manual, section 2.3.7	3.0	
F. 220 Forward Motion. Unless local rules dictate, all units must maintain a forward motion of minimum of 220 feet per minute. SCSBOA Parade Manual, section 2.3.12	1.0	
G. Complete March. March must be played in its entirety, starting with introduction. SCSBOA Parade Manual, section 2.3.5	3.0	
H. Continuous Playing. Band must play continuously through competition area. SCSBOA Parade Manual, section 2.3.8	3.0	
I. Required Music List/Music Classification. Bands must play music which appears on the current list of Required Competition Parade Music. Music must be selected from proper classification or higher. SCSBOA Parade Manual, section 2.3.3	3.0	
II. NON-MUSICAL INFRACTIONS		
A. Salute. Proper salute must be rendered by drum major. SCSBOA Parade Manual, section 3.3.1	1.0	
B. I.D. Each separate marching group must have an I.D. Parade Manual, section 3.3.2	3.0	
III. PARADE INFRACTIONS		
A. Silent Area. Established 300 feet or more before Halt Line. No playing; soft cadence and halt. SCSBOA Parade Manual, section 2.3.9	1.0	
B. Required Halt. Mandatory at Band Reviews. SCSBOA Parade Manual, section 3.3.3	1.0	
C. Halt Line. Failure to bring the first rank up to the Halt Line as close as requested by the Starter or M&M judge. SCSBOA Parade Manual section 1.3.5	1.0	
D. Delay of Parade. Conditions causing delay of parade. SCSBOA Parade Manual 1.3.3	1.0	
E. Early Entry into Competition. Band shall not enter into competition until so instructed by the Starter, M&M or Head Judge. SCSBOA Parade Manual, section 1.3.4	1.0	
F. Band Exit. After a band leaves the competition area, its cadence must not interfere with the following band's performance. SCSBOA Parade Manual, section 2.3.10	1.0	
IV. LOCAL EVENTS RULES		
NOTE: Due to special circumstances of each event, certain local rules might be published in the event's information brochure. All Published rules will be enforced by SCSBOA Parade Judges.		
A. Local Rule Infraction. _____		
Countersigned, Head Judge _____		TOTAL PENALTY POINTS