

# Georgia Marching Band Collective



## Fall 2025 OFFICIAL POLICY MANUAL

Version 1/25/25

## **Part I: Event Procedures**

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

1.01 All Bands comprised of Students up to and through the twelfth grade are eligible for the GeorgiaMBC

1.02 The GeorgiaMBC has a four-class system. Bands are assigned to classes based on the following enrollment levels (grades 9-12):

- Class A – 1399 or fewer
- Class AA – 1400 - 1899
- Class AAA – 1900 -2299
- Class AAAA – 2300 or more

1.03 Enrollment count will be based on the most recent available GHSA FTE count and verified by the show host. Classification sizes are set by the show host with two criteria: competitive fairness for all groups and balancing the potential enrollment in all classifications.

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

2.01 The GeorgiaMBC is committed to full compliance with the copyright laws of the United States and requires all enrolled bands to comply with copyright laws including: performance and/or use of arrangements of copyrighted music, use of copyrighted visual images and other materials, as well as the use of copyrighted audio or spoken text, and the display of copyrighted words and images.

2.02 The Law – The Copyright Law of the United States of America is a federal system of laws, rules, and regulations that creates a set of rights and protections for the creators of original works. See Title 17 of the United States Code for further information. The protection extends to literary works, musical works, dramatic works, compilations, computer programs, choreographic works, graphic works, sculptural works, audio-visual works – in short, any creative work that is fixed in a manner that can be perceived by human eyes or ears, or through machines Bands of America Official Procedures and Adjudication Handbook 4 (whether existing now or later developed). Protected are (1) the right to reproduce the work, (2) the right to perform the work publicly, (3) the right to display the work publicly, (4) the right to create new works based on or derived from the work and (5) the right to initially distribute the work.

2.03 GeorgiaMBC Participant Requirements: All participating bands are solely responsible for obeying copyright laws. Each unit should be prepared to produce all copyright clearance documentation upon request, but no formal submission is required.

### **Section 3: Preliminary Competition and Awards**

3.01 The purpose of the preliminary competition (Prelims) at GeorgiaMBC events is two-fold. First, it will determine each Band's ranking in relation to the Criteria Reference. Secondly, it will determine which Bands will participate in the finals competition (Finals) of the Championship.

3.02 Scheduling: Equal priority scheduling will be given to all complete registrations postmarked on or before April 30th. Complete registrations received on or before the designated postmark date of April 30th are eligible for the initial random draw determining performance times.

After April 30th, performance times, if available, will be based on the postmark of the application, with the earlier postmark receiving the later performance time. A complete registration consists of an application and payment. Performance order will be mixed between all classes during preliminary competition.

If more applications are received prior to April 30th than there are available performance slots in the event, participation will be based on completion date of the application, i.e. applications received earlier will receive performance slots.

3.03 Wait Lists: From time to time, bands may withdraw from events, creating performance opportunities for "wait list" or other new entrants. When waitlisted bands enter the show, they will be slotted first in the performance order noting the following exception. The wait list will close two weeks prior to the event, with slots for bands withdrawing after that time remaining open.

3.04 An Awards Ceremony, involving Drum Majors, will follow the conclusion of Prelims. Each enrolled Band receives a GeorgiaMBC Recognition Award. Awards will be presented for 1st, 2nd and 3rd place in each class as well as Highest Achievement Awards in each class for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores), Outstanding General Effect (the highest total of all three General Effect scores), Outstanding Percussion (highest percussion score), and Outstanding Color Guard (highest color guard score).

### **Section 4: Finals Competition and Awards**

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

4.02 Any Class Champion Band, if not among the twelve (12) highest scoring Bands performing in Finals competition, will be invited to perform in exhibition at the opening or closing of the Finals competition. Performance time for exhibition bands will be determined by the Contest

Director. The Director or representative(s) of each such Band should attend the meeting of Finalist Directors (see Section 4.03).

4.03 Immediately following the announcement of Finalist Bands, a required meeting for the Director or representative(s) of each Band competing and exhibiting in Finals will be held in an area designated at each site. The GeorgiaMBC Finalist performance schedule will be finalized based on a draw conducted at the Finalist Directors' Meeting. The top 6 scoring Bands from Prelims will be assigned the last 6 performance times in numerical order and the next 6 will be assigned the first 6 Performance times based on the draw.

4.04 Students from bands not selected to perform in finals are admitted free to watch the finals competition. Non-finalist Band Students will need to enter a designated stadium gate to watch Finals. Director name badges and all field or driver passes are valid for general admission stadium seating.

4.05 All GeorgiaMBC events will feature a full Band "Olympic style" retreat with each of the 12 Finalist Bands and any Class Champion exhibition Bands. Awards will be presented for 1st through 12th place, as well as Highest Achievement Awards for Outstanding Music Performance (the highest average of the two Music Performance scores), Outstanding Visual Performance (the highest average of the two Visual Performance scores), Outstanding General Effect (the highest total of all three General Effect scores), and Outstanding Percussion (highest percussion score), and Outstanding Color Guard (highest color guard score).

## **Section 5: Registration**

5.01 GeorgiaMBC events are open for enrollment on a first come, first served basis up to the maximum enrollment for each event. There are no qualifying contests to attend. Bands registering after slots are filled will be notified immediately and placed on a wait list.

5.02 Cost for participation is \$500.00 per competing unit. These fees can be paid online when registering, or by check. Checks should be made out to GeorgiaMBC and mailed to:

Georgia MBC  
ATTN: Erik Mason  
1809 Daffodil Court  
Hoschton, GA 30548

5.03 Applications are considered complete once a registration form has been submitted, including all required signatures, and the enrollment deposit has been paid. Bands that have not paid the deposit by April 30th will not be eligible for equity scheduling. Bands that do not pay the enrollment fee 14 days prior to the event will be removed from the event without refund.

5.04 As part of the enrollment, each participating band will receive twenty-six (30) credentials for adults working with the band (6 name badges, 24 field passes). Each band may purchase up to

ten (10) additional field passes, for a total of thirty-six (40) credentialed adults. Additional passes are available at the check-in table for \$20 each.

Director/Staff Name Badges: Each band will be issued six (6) Director/Staff Name Badges, valid for both prelims and finals.

Field Passes: For Prelims, each band will receive twenty (24) Prelims field passes. Up to an additional ten (10) field passes may be purchased. For those bands that advance to the Finals competition, you will receive twenty (24) Finals field passes, plus the number of additional field passes purchased for Prelims.

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

### **6: Definitions**

6.01 Band – A musical ensemble in which all participating members are registered at the same high school, or one where the members are part of a single band with a recognized joint program and membership in such band is the only high school marching program offered to students. Also eligible are Students from all feeder elementary, junior high, middle schools, or other educational environments (that do not offer a high school marching program) and are otherwise eligible for participation, as permitted and defined by state law or school policies.

6.02 Band Director / Assistant Band Director – Are certified teachers who are hired by the school as full-time classroom teachers and/or teachers of record for the marching band.

6.03 Drum Major – A Student conductor, including other performing Students conducting for a limited period during a Performance.

6.04 Electronic Instrument – Any electronic component that produces and/or amplifies sound

6.05 Live and in Real Time – Performance on the field through the traditional use of a musical instrument (including the voice) or electronically on a “one stroke, one note” basis.

6.06 Music – Organized sound, having the elements of melody, harmony, and/or rhythm through time.

16.07 One Stroke, One Note – The production of music using any device, provided each individual note is produced by a separate trigger (“stroke”) by a student.

6.08 Performance – The musical and visual program presented for adjudication.

6.09 Performance Area – The entire surface of the stadium (field surface) and the physical space above it.

6.10 Performance Field – A regulation size American football field with end zones, including from fifteen (15) feet in front of the regulation field to the back limit of the field surface, normally the back grandstand or wall. (See Figure 1)

6.11 Prerecorded Music – Music in any form (single or multiple voices and/or instruments) previously taken directly or indirectly from a live source (including amateur or professional performance).

6.12 Sample – Any captured sound that can be triggered on an electronic instrument.

6.13 Sequenced Music – Music pre-constructed from one or more electronic sources (including audio samples, synthesizers, etc.). Prerecorded and sequenced music are treated identically in the rules.

6.14 Sound Effect – All sounds other than music or spoken text, e.g., the sound of twisting metal, falling rain, etc. Permission must be obtained for use of any copyrighted material.

6.15 Spectator Area – The seating areas and aisles; generally, the entire stadium other than the Performance Area.

6.16 Student – A person currently enrolled in a high school or a lower grade school or educational environment, as permitted by state law and/or school policy.

6.17 Tempo-Specific Sample – Any sample from which tempo, through rhythmic intent, can be derived relative to the moment. This includes sequenced music, looping, and sustained effects with rhythmic intent. Tempo-Specific samples and musical loops are not permitted during the Performance.

## **Section 7: Field Markings**

7.01 The front boundaries of the Performance Field will be marked, and the regulation football field will be lined every five yards.

7.02 The performance field will have cross hash marks at 53'4" from each sideline (dividing the field into equal thirds). Vertical yard line tick marks (marking each yard) will also be present along front and back field sidelines and along the line(s) created by cross hash marks. The field is synthetic 'Field Turf' and is surrounded by a regulation, eight lane track.

## **Section 8: Pre-Performance Procedures – Check-In, Warm-Up**

8.01 Information in addition to these procedures, including site-specific information such as bus/truck parking procedures, the location of warm-up areas, etc. will be included in the band's pre-event communications from the contest host. This information will also be available online at [www.georgiambc.com](http://www.georgiambc.com)

8.02 Once onsite, a representative from each band must check-in at the designated Band Check-In location. Representatives are encouraged to arrive and check-in early on the day of the Band's Performance to receive any changes to preliminary competition.

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

8.04 Body stretching and marching basics are considered "warming up" and therefore are not allowed anywhere except for the designated time.

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

8.06 Band Report times will be ten (10) minutes prior to the Band's start time. Bands will report to an event official at the entrance gate of the stadium. The band should be ready to enter the Performance Area at the designated Band Report time. Only those adults with Director Name Badges or Field Passes will be allowed to enter the Performance Area with the band. Ticket holders and bus driver pass holders/wristbands are not permitted to enter the Performance Area at any time. They must enter the stadium at the designated Spectator Entrance.

PENALTY for Field Pass violation (adult in the Performance Area without proper credentials) – 0.3 points per violation The band will enter the stadium at the Band Entrance gate and proceed to the Performance Area.

8.07 An event official will meet the Band at the gate and lead them to the Performance Field for set-up. Staging information will be included in the information packet for each event.

8.08 No equipment may be staged on the field prior to the band's designated set up time, which begins four (4) minutes prior to the published performance time (i.e. the set up time is PRIOR to the published performance time).

## **Section 9: On-Field Procedures**

9.01 On cue from an event official, the Band may enter the Field. A Band is allowed four (4) minutes to set-up and/or warm-up anywhere in the Performance Area. All performers, including

any/all Band members, staff or Field Pass holders used for the on-field staging of equipment, must enter as described above. The placement of any staging/props or equipment must take place during this time. Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props. Directors are asked to plan accordingly. Pre-event communications will include additional site-specific information regarding entrance areas and access.

9.02 Any/all sound and/or lighting checks on the field may begin as soon as the band's 4-minute set-up/warmup time begins.

9.03 Pre-recorded (or sequenced) and/or live music may be used for a "pre-show" within the 4-minute setup/warm-up time. Pre-recorded music must cease by the completion of the pre-show Announcement (10.03). Pre-recorded music may be used after the Performance during the allowed "two minutes to exit," but only after the Performance (live music) has ended.

9.04 Conducting podiums may be placed anywhere within the Performance Area. Be aware of recording microphones and traffic (cameras, judges, event personnel, etc.) during the Performance.

9.05 Adults may enter the Performance Field before the Performance to set up equipment and after the Performance to remove equipment. ***During the Performance, adults, including those assisting in setting up props or equipment, must be clear of the Performance Field.*** Note: This includes end zone sidelines, backfield, and the backfield seating areas. (See also 11.05)

9.06 A Directors' Viewing Area within the Spectator Area will be designated. This area can also be used by any adult in control of sound or lighting

## **Section 10: Timing Regulations and Procedures**

10.01 Timing Procedure Summary:

a. Bands are scheduled on 15-minute intervals. Bands are permitted four (4) minutes prior to the designated performance time to set-up and warm-up in the Performance Area. Bands are expected to use this time for any/all assembly and movement of staging/props.

b. Announcement of the band begins at 3 minutes, 15 seconds into the four-minute set-up/warm-up time (45 seconds prior to the designated Performance time).

c. Bands are permitted a Performance time of six (6) to eleven (11) minutes on the Performance Field. (See exception in 10.05)

d. Bands (including Students and adults), equipment, and props will have two minutes to clear the field past the exit-side goal line.



e. A Band's set-up/warm-up time may overlap with the prior Band's exit time.

10.02 A Band is allowed four (4) minutes to set-up and/or warm-up anywhere in the Performance Area. The placement of any staging/props or equipment must take place during this time. Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props. Directors are asked to plan accordingly. This time will include the Band's entry and set-up on the Performance Field and may include a musical warm-up. The 4-minute set-up will begin at the cue of an event official. See Section 9.01 for Band Entrance procedures.

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

"Joining us from [School City & State] ... please welcome the [School] Marching Band!"

(Announcer pauses for audience response.)

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

"The GeorgiaMBC is proud to present in [preliminary/finals] Performance, Drum Major(s) [Drum Major(s) name(s)] and the [School] Marching 'nickname.'"

\*If the Band's Drum Majors are going to salute, it should occur as the announcer is reading/announcing the sentence above. However, a Drum Major salute is not necessary to indicate that the Band is ready to start. The performance of a pre-show during the four-minute set-up/warm-up time or any other on-field activity will not alter the time of the announcement or the timing of the Performance. All introduction announcements and exit announcements will be made live by the official event announcer and may not be pre-recorded for playback as part of your competitive performance(s). Modifications to the timing and order of items announced may not be made.

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

10.05 A Band is allowed a Performance time of 6 to 11 minutes anywhere on and within the Performance Field. Performance timing will end at the conclusion of live music. Musical exits will be included in the Performance time of the show. (See 11.08, "Musical exit") Visual exits with percussion cadence (or silence) will be included in the exit timing, and not in the time of the Performance. Any cadence/music used as an exit routine must cease once the Performance Field is vacated.

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

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

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

See also 6.02 for how Band Directors and Assistant Band Directors are defined at Bands of America events. "Classified" Teachers, paraprofessionals, instructional staff, designers, or music arrangers are not announced.

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

10.06 Within two minutes of the end of the Performance, Bands must completely vacate the Performance Field. Information regarding the performance exit timeline will be included in the information packet for each event

Note: Movement of large props through exit paths such as stadium tunnels may affect the exit. Bands are also cautioned to be conscious of the microphones, video cameras, etc. while exiting. See also Section 13 on Equipment Use and Safety.

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

PENALTY for delay of contest – 0.5 points per minute or fraction thereof See also Section 13.04 on Delay of Contest.

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

## **Section 11: Performance Regulations – During the Performance**

11.01 For this section of Regulations, "the Performance" refers to the time from "following the completion of the Announcement" (10.04) through "the end of live music" (10.05).

11.02 All aspects of the performance must be performed by students. No adult activity during the performance may contribute directly to the music or visual program. See 11.04-11.05 for specifics and exceptions.

11.03 The triggering of (performing with) electronic music, sound effects, voiceovers, any/all lighting effects, and/or visual items (e.g., “remote control”), is only permissible by a student performer who is within field boundaries. Adults may provide direction to student operators of such equipment, so long as they remain outside of the Performance Field.

11.04 Audio Balances/Volume Controls A Student running a mixing board or wireless mixing device (i.e., balancing wireless microphones, etc.) may be located outside the boundaries of the Performance Field without penalty. An Adult may operate a mixing board or wireless mixing device, ONLY for the purpose of managing volumes and balances. They must do so from outside the boundaries of the Performance Field. Please note that allowing an adult to operate a soundboard does not grant permission for them to “contribute directly to the music or visual program.” See also Section 12.04 (Audio volumes may be controlled with a wireless device from any place in the Performance Area or the Spectator Area.)

11.05 Adults During the Performance: Band Directors (persons with Director Name Badges) may conduct during the Performance from any place outside of the Performance Field, but within the Performance Area. This exception includes any place outside the back sideline and any place within the end zones. During the Performance, adults, including those assisting in setting up props or equipment, must be clear of the Performance Field.

Note: This includes end zone sidelines, backfield, and any backfield seating areas. Directors, adults, non-performing students, or alternate students (other than Drum Majors) may not move across boundaries to retrieve or hand off instruments or equipment during the Performance.

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

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

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

11.06 All props, podiums, speakers, and sound-related equipment may be placed anywhere in the Performance Area. The Spectator Area must remain clear and inviolate, separate from the Performance, its performers, and/or performance equipment. (Audio volume control exceptions are provided in Section 11.04 and 12.04.)

11.07 During the performance, Performers must be within the Performance Field. Drum Majors are exempt, except as provided below. Amplified voice work by a Drum Major (music and/or narration) is restricted to the Performance Field (6.10).

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

PENALTY for boundary violation – 0.1 points per flagrant infraction

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

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

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

PENALTY for boundary violation – 0.1 points per flagrant infraction

## **Section 12: Performance Regulations – Use of Electronics**

22.01 All music from traditional wind and percussion instruments or electronic instruments must be performed by a Student Live and in Real Time (6.05). The use of sampled, prerecorded, or sequenced sounds of woodwind, brass, and/or percussion instruments is not permitted. Other Music must either be performed “live and in real time” or prerecorded or sequenced for playback on a “one stroke, one note” basis (6.07). Tempo-Specific samples and musical loops are not permitted during the Performance (6.17). Non-music sounds such as narration or sound effects may be performed either through its live performance or through the playback of the recorded sound.

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

12.02 Any prerecorded sounds used that are copyrighted must have permission obtained for their use, similar to copyright consideration for music. See also Section 2 above.

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

12.03 Electronic units for the production or amplification of Music, other sounds, lighting, and/or visual effects are permitted, provided that their use conforms to this and other applicable sections of this Handbook. Sideline power provided from the stadium may be used at the Band's own risk.

12.04 Audio volumes may be controlled with a wireless device from any place in the Performance Area or the Spectator Area open to the public for the event, including designated staff listening/viewing areas. Regardless of such designation, The GeorgiaMBC cannot guarantee the operability of such devices, including the devices' communication with other devices within the Performance Area. Such devices are used entirely at the risk of the user.

12.05 An Adult may operate a mixing board or wireless mixing device, ONLY for the purpose of managing volumes, balances, etc. (See also 11.05)

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

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

### **Section 13: Performance Regulations – Equipment Use and Safety**

13.01 These guidelines remain in effect throughout the pre-performance flow and the Performance Area, including set-up and exit. Structures (props, backdrops, screens, or similar objects) built and/or used shall be limited to a maximum total height of twelve (12) feet, including wheels, platforms, safety railings, other equipment, or other props placed upon the staging. Soft props used for staging, which use air to create an effect, (i.e., streamers, fabric, inflatables, or similar material) are permitted up to a height of twenty-five feet. Materials such as wood, metal, plastic, PVC pipe, aluminum or other rigid properties which might be used as a support or ribbing are not permitted above the twelve feet limit. No participant may be placed on any portion of any prop/structure where the participant's lowest point of contact (i.e., feet, hands, etc.) is more than six (6) feet above the playing surface of the stadium, unless appropriate safety railing, safety harness, or protective padding is in place around prop/structure to prevent injury.

Under the above circumstances, the following must be met:

- Safety railing, as a barrier, of at least forty-two (42) inches in height at all points, and surrounding participant(s) a minimum of 50%

- Safety harness can be used as a method to restrain a participant by preventing or arresting a fall
- Protective padding should be compressed foam padding (i.e., gymnastic mat) or other suitable material measuring a minimum of two (2) inches in depth. If a participant is placed on any portion of any prop/structure and the lowest point of contact (i.e., feet, hands, etc.) is more than six (6) feet above the playing surface of the stadium, the following is required:
  - If the prop/structure is in motion, the participant must actively use the appropriate safety railing or harness the entire time the prop/structure is in motion.
  - If the prop or structure is stationary with a safety railing in place, the participant does not have to actively use the safety railing.
  - If the prop or structure is stationary with no safety railing, participant must be harnessed. A participant executing a lift or stunt while atop any prop/structure may not lift another participant above six (6) feet in height above the playing surface of the stadium, unless protective padding or other adequate safety precautions are in place. Participants are prohibited from jumping or leaping off any prop/structure that exceeds six (6) feet in height above the playing surface of the stadium, unless protective padding or other adequate safety precautions are in place.

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

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

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

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

- Any equipment, object, or material (including, but not limited to debris, powder, water, or other liquids) that may cause damage to the Performance Field or Performance Area, that presents a safety hazard, or that disrupts the scheduled flow of the contest
- Pyrotechnics of any kind, including fire, fireworks, or the discharge of arms
- Lights-out routines
- Animals
- Off-road mechanized vehicles, defined as golf carts, garden tractors, small ATVs, etc. (see 13.02)
- Drones or any remote-controlled helicopter, aircraft, or similar items
- Hazardous equipment or illegal use of equipment

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

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

13.04 To limit the chance of potential damage to a Performance Field or Performance Area, it is recommended that structures/props and equipment utilize pneumatic or similar-style wheels of sufficient size and rating for weight. Any concerns expressed by the stadium management on-site will be addressed and must be acted upon and complied with by participating Bands.

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

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

13.05 Bands may only pre-set props and equipment in the designated staging area (end zone or front side) when directed by event officials. All props and equipment must be designed and be of a quantity so as they may be brought into the Performance Area from the staging area within the participant's allotted four-minute set-up/warm-up time. Bands should not rely on any allowance of additional time, prior to the 4-minute set-up, for the movement or assembly of any staging/props. See Section 9.01 for Band Entrance procedures. Following the end of the Band's Performance, all props and equipment must be in continuous movement past the end zone, (see 10.06: two minutes to exit) until entirely removed from the Performance area and stadium. No post-staging in other stadium areas will be allowed. The Contest Director has the authority to address failure to maintain the contest flow, disruption, or distraction from another band's performance, with a warning or penalty.

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

13.06 Prop assembly must be done within the directed flow during the Band's allotted time for arrival, unload and warm-up. Prop disassembly must not be disruptive or hindering to the next Performance or the Performance Area exit of the next Band. The Contest Director has the authority to prohibit the use of any prop or equipment that he/she believes presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a venue or its property.

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

## **Section 14: Post-Performance Procedures**

14.01 All performers will be given a wrist band at band check in that will allow them to re-enter the stadium to view the remainder of Prelims. The wristband allows Students to change out of uniform and into street clothes.

14.02 All scores, along with prelims and finals recaps, will be held until the end of the finals awards ceremony. Scores and recaps will not be released early under any circumstances.

14.03 Less than 90 minutes following each Band's preliminary Performance, judge audio commentary and the Timing & Penalty data will be available via CompetitionSuite's online delivery method. This will be made available to all CompetitionSuite account holders pre-approved by the primary Director. S

14.04 Audio commentary for Finalist Bands will be available via the same method as in Prelims.

## **Section 15: Contest Director Responsibilities**

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

PENALTY – At discretion of Contest Director up to disqualification

15.02 The Contest Director may issue warnings and/or penalties for actions and/or behaviors contrary to the mission and core values of the GeorgiaMBC, and/or that violate the principles of fair play and professional and collegial behavior representative of the event and its mission. Such actions and behaviors include, but are not limited to:

- Warm-up on-site by a Band (or any component of a Band) in areas and/or at times other than those designated.
- Failure to follow directives from the Contest Director or other event staff related to conduct in any area, including parking lots, warm-up areas, etc.
- Overstays in Warm-up areas that intrude into the time and space of other participants.
- Failure to abide by guidelines involving Student performance, and use of electronics and equipment.
- Behaviors that compromise the safety of participants and others and/or that may violate known stadium policies.
- Verbal remarks and behaviors (at the venue, whether in or outside the Performance Area, by Students, staff and/or other badge/pass holders) that are generally disrespectful and contrary to general human conduct and dialogue.
- Any delay of contest, improper conduct, or infraction for which no specific rule or penalty is given.



15.03 The Contest Director may, after review, reduce or waive any penalty issued for violation of these procedures. Any reduction or waiver will be noted on the Field and Timing sheet of the Band and shall serve as notice that the full penalty may be issued for future, similar infractions by the Band.

### **Part III: Adjudication**

The GeorgiaMBC will follow the guidelines and policies set forth in the most current Bands of America adjudication handbook. A full, downloadable copy of this document can be found at [www.musicforall.org](http://www.musicforall.org). The handbook explains both the process for judging as well as the philosophy and rationale behind the system, and serves as an excellent reference in both designing a show and preparing for evaluation. Directors are highly encouraged to study the adjudication policies in the handbook as they differ greatly from those found in other events in the area.

In addition, GeorgiaMBC will have a percussion judge and a color guard judge for all events in both preliminary and finals competitions. The judges will use the sheets found at [georgiambc.com](http://georgiambc.com). These judges' scores will not be used when calculating the overall band score, but each will present a best in class award for all four classes in preliminary competition and an overall outstanding award for both in finals competition.