



# THE OHIO MUSIC EDUCATION ASSOCIATION

## Marching Band Handbook

### Purpose

The purpose of this book is to provide an instrument to define the standards and procedures of adjudication, terminology, philosophy, and practice in marching band events held under the authority of the Ohio Music Education Association. This book is intended for use by band directors, band staff members, event chairs, and marching band adjudicators. All should be well versed with these materials. A clear understanding of these rules should optimize the experience for all concerned. Questions concerning this book should be directed to the marching band affairs chair and the marching band adjudications chair.

### OMEA Philosophy Statement

For music to be indispensable to learning and life, it must be more than a shallow, passing experience for the student. Increased proficiency increases enjoyment, and competence begets respect for competence. Quality is not a limiting factor for the individual, but puts within his or her grasp an otherwise inaccessible treasure store of the world's cultural riches. Archibald Davidson has written: "Zeal for fine music...grows out of an experience of the satisfactions that spring only from association with the highest manifestations of musical art."<sup>\*</sup> It is to these ends that the Ohio Music Education Association sponsors adjudicated events each year.

<sup>\*</sup> Music in the Senior High School, prepared by the MENC Music in American Life Commission on music in the Senior High School, 1959.



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## RULES AND REGULATIONS GOVERNING ALL OMEA ADJUDICATED EVENTS

The same “Entrance and Eligibility Requirements for OMEA Adjudicated Events” and “Responsibilities of Directors and Students” as outlined in the “Rules and Regulations for OMEA Adjudicated Events” rulebook apply to all OMEA sanctioned marching band events.

Professionalism and proper decorum are expected at all times. Improper behavior, destruction of property (restitution required), or non-cooperation with event officials by participants, directors, chaperones, or other school representatives may result in consequences up to and including disqualification and/or suspension from future events.

Possession or use of any chemically controlled substance, including tobacco and alcohol by any participant may result in consequences up to and including disqualification of the participant’s performing group.

### CLASSIFICATION

Marching band classification is determined by the current method of determining student enrollment as reported to the Ohio Department of Education. Only students in grades 10–12 should be counted to determine classification. Students attending a full-time vocational school shall not be included in the count unless the vocational school is connected to the school or within one mile of the school. Schools which prohibit vocational students from participating in the high school marching band, may file a petition for exemption to this rule by providing written documentation from the school’s superintendent to the Marching Band Affairs Chair. *It is the responsibility of the participating director to determine proper classification and claim it correctly.* Schools having experienced changes in their enrollment may make appeals for change of classification to the Marching Band Affairs Chair. Bands receiving qualifying ratings in an incorrect classification shall not be eligible for state finals. These bands may qualify at a later date, if available, in the correct classification.

OMEA Classifications are:

AA	901 and above
A	501–900
B	301–500
C	300 and fewer

Any band may participate in Festival performance and not receive ratings or rankings.

*A band may enter a higher classification but not a lower one.*

### STUDENT ELIGIBILITY

An OMEA event participant must meet all of the following criteria:

1. An Adjudicated Event participant must be officially enrolled (student is counted on the EMIS report as filed by the superintendent with the Ohio State Department of Education) in the school they represent and be a regularly participating member of that school’s vocal or instrumental program, (i.e., string players—orchestra, vocalists—choral group, wind, percussion, auxiliary players—band or orchestra) to be eligible to partici-

pate. The teacher signing the application must be both an OMEA member and the director of the large group that the student represents. Penalty for ineligible participants will result in disqualification of the performing ensemble and possible future suspension from OMEA Adjudicated Events.

2. An OMEA marching band event participant must not be older than 20 years of age.
3. An OMEA marching band event participant must be in at least the seventh grade.
4. It is the intent of OMEA to encourage the development of a music program in every school. Any exception to an entrance and/or eligibility requirement must receive the annual approval of the Adjudicated Events Committee prior to September 1 of the current school year. Directors of marching bands are reminded to apply early. Contact the Rules and Procedures Chair to submit the appropriate form (available on the OMEA web site).

To be eligible to participate in an OMEA sanctioned event, a completed marching band event application form and a copy of the director's current OMEA card must be on file with the local chair. Out of state bands may participate in local events with the completed application and a copy of the director's MENC card from that state. Out-of-state bands may not participate in state finals.

## WITHDRAWAL FROM A LOCAL EVENT

In an effort to maintain the integrity of local events, a band may not withdraw from a local event unless extenuating circumstances exist. A band that withdraws from a local event within two weeks of the event date must notify the local event chair and the Marching Band Affairs Chair in writing and include a school administrator's signature verifying the reason for the withdrawal. The local chair must note on the event summary form V-1 any bands that have withdrawn and state the reason for the withdrawal. The Marching Band Affairs Chair has the responsibility of determining the acceptability of the reasons given. Bands that have withdrawn from a local event for unacceptable reasons may be disqualified from state finals.

## ADJUDICATION INSTRUMENT

*(Adapted from the Ohio five rating plan to include only descriptors pertaining to marching band.)*

RATING I—An outstanding performance, with very few errors.

RATING II—An unusual performance in many respects but not worthy of the highest rating.

RATING III—An acceptable performance but not outstanding showing accomplishments and marked promise.

RATING IV—A poor performance showing many errors or poor conception.

RATING V—A very poor performance indicating deficiencies in most of the essential factors and indicating that careful attention should be given to the fundamentals of good performance.

**THE DECISION OF THE JUDGES IS FINAL.**

## RATING AND SCORING

- A. Overall band ratings at all OMEA sanctioned events will be determined in the following manner:

The final overall band rating will be determined by the two music, two general effect, two visual, and a combination of music judge's percussion rating with the percussion judge's rating. The ratings of these seven judges are converted to a final rating by using the following chart:

I	Superior	7–10
II	Excellent	11–17
III	Good	18–24
IV	Fair	25–31
V	Poor	32–35

- B. Local sanctioned events may use either Ratings Only or Ratings and Rankings format; however, state finals will be a Ratings Only event. Numerical scores are not to be announced or publicly posted under any circumstances.
- C. Events that wish to give placement awards must use the OMEA point scale to rank the bands. This scale is listed on Page 35 of this book and on the “caption tote sheet” provided to all adjudicators.
- D. Caption awards may be given at local events. OMEA recommends that these awards be given for each class when possible.
- E. If a Grand Champion award is presented, the award must be determined by the final numerical score as listed on the individual tabulation sheet, line 8. It must be remembered that bands are ranked in order by their point totals, but the overall Roman numeral rating is determined only by the composite of the ratings as noted above.
- F. Penalties will be assessed on a points-per-infraction basis. A quick reference list of all penalties is listed on page 17 of this book. For every ten points in penalties, a band's rating will be lowered one rating. Should this occur, the band will not be eligible for state finals.

## ADJUDICATION PROCEDURES

- A. For local events, all judges must be contracted from the current OMEA approved list of marching band adjudicators.
- B. Local event chairs must submit a completed Judges' Verification Form (from the OMEA marching band management software) along with photocopies of the completed judges' contracts to the Marching Band Adjudications Chair no later than August 1st. Failure to submit these items by the August 1st deadline may result in release of judges, probation, and/or loss of sanction.
- C. A Head Judge will then be selected by the Marching Band Adjudications Chair.
- D. It is the responsibility of the Head Judge to oversee all event operations as well as to judge a major caption at the event.

- E. In addition, a non-adjudicating Head Judge may be assigned to events on probation.
- F. Timing and penalty officials do not need to be from the OMEA list, but should have experience with the rules and regulations that govern the event.
- G. Local events must use a minimum of nine OMEA judges plus a Timing and Penalties Official.
  - 1. Two Visual Judges (both in the press box). One will judge Visual Performance and one will judge Visual Effect. If points are given, scores will be added together: Maximum  $50+50 = 100$
  - 2. Two Music Judges (both in the press box). If points are given, scores will be averaged. Maximum  $90+90/2 = 90$
  - 3. Two General Effects Judges (both in the press box). If points are given, scores will be averaged. Maximum  $100+100/2 = 100$
  - 4. One Percussion Judge (at performance level). Maximum 10 points. The rating awarded by the Percussion Judge is then averaged with percussion rating awarded by the Music Judges, using the three stage panel example found later in the handbook.
  - 5. Two Auxiliary Judges (must be in the press box). If points are given, scores will be averaged. Maximum  $100+100/2 = 100$
- I. All judges must record comments (tape or CD) and use the current caption sheets and tapes as provided by the OMEA Vendor. The entire performance must be adjudicated.
- J. The timing and penalty official must use current OMEA forms and a stopwatch to determine all required times.
- K. Auxiliary units will be judged as a whole at both state finals and local events.
- L. At local events, awards not sanctioned by OMEA such as best pit crew, best booster group, etc. are NOT permitted. Major caption judges shall not be utilized for soloist awards.
- M. Any personal appeal to an adjudicator by a director, staff member, student or parent may result in suspension from further OMEA events for the band and director. Formal appeals may be made first to the Head Judge, next to the Marching Band Adjudications Chair, and finally to the Adjudicated Events Chair.
- N. Directors are urged to return to the Marching Band Adjudications Chair the "Director's Report on Adjudicators" form distributed to all bands at each OMEA sanctioned event.

## EVENT OPERATIONS

### A. DEFINITIONS

- 1. **EVENT SITE** – All grounds comprising the event's area, which are supervised by the event management team.
- 2. **PERFORMANCE FIELD** –The regulation size football field (sideline to sideline, goal line to goal line and the 5 yard deep equipment grounding zone on the home side running goal line to goal line)

3. PERFORMANCE AREA – The performance field plus the grounds immediately adjacent.
4. STAGING AREA – The area to which each band must report at a specific time from which to directly move to its starting position.
5. WARM-UP AREA – An area provided near the performance area scheduled for each band under strict supervision of the event chair.

#### B. FIELD MARKINGS

1. A well-marked Equipment Grounding Zone must be provided from the goal line to goal line and extend five yards off the side line on the press box side of the field.
2. The Equipment Grounding Zone is part of the performance field.
3. The end zone is **not** part of the performance field. Crossing the goal line will result in a boundary violation.
4. The boundaries of the performance field shall be marked with a substantial white line. Visible flags or markers must be placed at the four corners of the field. The field must be clearly lined every five yards with inserts as prescribed by the Ohio High School Athletic Association. **Yard line markers must be placed every ten yards on both sides of the field from goal line to goal line.** The 50-yard line and the goal lines must be clearly marked.

## LIGHTNING AND INCLEMENT WEATHER RECOGNITION AND MANAGEMENT

Occasionally it may be necessary to interrupt an event due to lightning in the area. Adjudicators, directors, event chairs, patrons and administrators should be educated regarding the signs indicating thunderstorm development.

Because severe weather is highly unpredictable, upon first sign of lightning or other threatening weather (thunder), the head judge and event chair shall monitor weather in the area.

Upon the first indication that thunderstorm development is within 15 miles of the event, the Head Judge in conjunction with the Event Chair, shall suspend the event until 30 minutes after the storm has left this 15-mile zone. In order to protect band members, spectators and other participants, there shall be access to appropriate shelter in the event of such suspension. All events suspended shall be resumed at the point of interruption.

Weather can be monitored using the following methods:

- **Monitor Weather Patterns**— Be aware of potential thunderstorms by monitoring local weather forecasts the day before and morning of the event, and by scanning the sky for signs of potential thunderstorm activity.
- **Flash to Bang**— This method is used to assess how far away lightning is striking. It is determined by counting the number of seconds it takes to hear a clap of thunder after witnessing a flash of lightning. The number of seconds is then divided by five to get the distance, in miles, to the lightning flash. Generally, a 30-second or less flash-to-bang count suggests it is advisable to move participants from the field to a safe shelter.

- **National Weather Service** — Weather can also be monitored using small, portable weather radios from the NWS. The NWS uses a system of severe storm watches and warnings. A watch indicates conditions are favorable for severe weather to develop in an area; a warning indicates severe weather has been reported in an area, and everyone should take proper precautions.

## RULES AND REGULATIONS FOR EVENT OPERATIONS

- A. On the day of an event, guest bands may not use the performance field for practice prior to the event. PENALTY IS DISQUALIFICATION.
- B. Local events must provide a warm-up area with assigned 30-minute minimum time blocks for each band.
- C. Only student performers and their associated directors, staff, and designated equipment personnel are permitted on the field at any time. PENALTY IS DISQUALIFICATION.
- D. Bands must approach and exit the performance area with no more than light rim taps or hand claps. If desired, bands may enter the field on cadence but must leave the field using only taps. PENALTY IS 10 POINTS.
- E. With the exception of field commanders/drum majors, directors and soloists who may cross the field boundaries at will, no person shall exit then re-enter the field during the performance. A violation of boundary is defined as having both feet entirely outside the boundary lines. Prop carriers and designated equipment retrievers are exempt from this rule. PENALTY IS .5 PER INDIVIDUAL VIOLATION. A MAXIMUM OF FIVE POINTS FOR A SINGLE VIOLATION MAY BE SHARED BY A LARGE NUMBER OF PERSONNEL (UNIT PENALTY).
- F. No powered vehicles will be permitted on the performance field at any time. PENALTY IS DISQUALIFICATION. Powered vehicles ARE permitted to pull equipment into the grounding zone.
- G. PA announcements other than OMEA official announcements may only be made during judge's breaks.
- H. No fireworks, gunshots, smoke bombs, fire batons, harmful chemicals, or live animals will be permitted as part of the performance. PENALTY IS DISQUALIFICATION.
- I. No stadium electrical outlets will be used. PENALTY IS 10 POINTS. Battery powered amplification is permitted. Gasoline powered generators may only be used under OMEA specifications. Directors MUST read the back of the local event application and abide by the generator guidelines therein.
- J. An injured performer may leave the field but may not return. Returning to the field will be treated as a boundary violation.
- K. No penalty will be assessed for altering one's path to avoid a fallen performer or an active on-field adjudicator.
- L. Dropped equipment may be returned or retrieved without penalty.
- M. Trooping the stands following a performance is prohibited. Trooping the stands is defined as an exit where the band passes in review in a deliberate attempt to receive extra applause. A visual salute by the field commander or band members as the band exits does not constitute trooping. PENALTY IS 5 POINTS.

- N. At State Finals, no musical celebrations or percussion cadences will be allowed following any awards ceremony in the stadium or the parking lot. Groups who violate this rule may be disqualified or placed on probation for future events.
- O. Bands may qualify for state finals at the event which they host, providing NO JUDGE has a PRIMARY affiliation with the host band. (see page 15, Ethical Considerations) Host bands must perform for RATINGS ONLY or in FESTIVAL PERFORMANCE only. **No points may be awarded to host bands under any circumstances.**

## Timing and Penalty Procedures

- A. Each band will be assigned the following: 1) a report time, 2) a warm up/ practice time of at least 30 minutes, 3) a staging area report time 10 minutes before performance, and 4) a performance time. Bands must adhere to all assigned times. The director or suitable representative must report to the designated event official at the staging area at least 10 minutes prior to the scheduled performance time. The band should be in close proximity to the performance field and ready to enter the performance area when asked to do so.

Penalty for reporting late will be assessed at the discretion of the event chair and the head judge- 5 points

Penalty for exceeding practice time is 5 points

Penalty for performance out of order is 25 points  
(Unless approved by the event chair & head judge)

- B. Each band will be scheduled a 15-minute time block. Show time must be a minimum of 7 minutes and a maximum of 11 minutes. The performance begins with the first sound of music or first step after the official announcement. The end of the performance is defined as the last audible sound on the performance field immediately after the completion of its performance.

Each band is given 13 minutes to pre-place, warm-up, and perform its show. Pre-placement and/or warm-up is not required.

The final 2 minutes of the 15-minute block is designated as a quiet zone. If desired, drum taps may be used to exit the field, but only until the end of the 13-minute block. Drum taps are defined as any barely audible sound produced by one or two percussionists, field commanders/drum majors, or directors including, but not exclusively, shell or head taps and/ or hand clapping. The band may be on the field for the entire 15 minutes, but after the 13 minutes total silence must be observed.

15-MINUTE TIME BLOCK (MAXIMUM TIME PERMITTED ON THE FIELD)		
Pre-placement and/or warm-up. (Length at the discretion of the director.)	Performance (7:00 minimum to 11:00 maximum)	Quiet zone. (No sound permitted after 13 minutes.)

Penalty for violation of quiet zone- 5 points

Penalty for exiting in violation of drum tap guidelines-5 points

Penalty for exceeding 15-minute block-10 points

Penalty for not meeting minimum or maximum show time requirement-10 points

- C. The 15-minute block starts immediately after the announcement from the official announcer stating, “\_\_\_\_\_” band, you may begin your pre-placement and/or warm-up.” The band should then enter the field for pre-placement/ warm-up. The warm-up must be done facing away from the press box, with the exception of those performers restricted to the Equipment Grounding Zone. A salute or other visual signal should then be given toward the press box. At that time, the announcer will state, “\_\_\_\_\_” band, you may now take the field for OMEA adjudicated performance.” The band should then immediately proceed with its performance.

Penalty for early pre-placement- 5 points

Penalty for warm-up toward press box- 5 points

Penalty for beginning performance early- 5 points

- D. Should the announcer miss the salute or should that announcement otherwise be delayed, the band should not be penalized if the maximum time is exceeded as a result. The band, however, must not start its performance prior to the announcement.

Penalty for Starting before the announcement-5 points

- E. Band members may not enter the performance field during the performance of another band. PENALTY IS DISQUALIFICATION.

- F. If a judge gets in the way of a band member, the band member should move to avoid the collision. No penalty will be assessed. Judges should strive to avoid such situations.

- G. Large equipment, props, and auxiliary equipment may be placed on the field after the preceding band has completely exited and the timing and penalty official has given permission. Field placement of large equipment and props may be done before the pre-placement announcement has been given.

Penalty for early pre-placement of equipment without permission-5 points

- H. Penalties will be assessed based on a points-per-infraction basis. The final overall rating will be lowered one rating for each ten points in penalties.

## USE OF COLOR GUARD AND NATIONAL COLORS

Should a band use the national colors, the following guidelines are recommended:

- A. The bearer of the flag should never engage in any dance step or theatrical maneuver.
- B. The flag shall never be permitted to touch the ground.
- C. The flag should always be afforded the respect and dignity associated with the national symbol.

- D. Use of these guidelines shall not be authority, either expressed or implied, to violate, state, or local laws at variance with them. Directors are strongly urged to obtain flag etiquette rules from your local service organizations such as the VFW, American Legion, etc.

## THE SANCTIONED EVENT

- A. All sanctioned OMEA events must follow all of the rules, regulations and procedures set forth by the OMEA. Violation may result in loss of sanction for future events.
- B. Complaints concerning OMEA sanctioned events should be made to the Marching Band Affairs Chair.
- C. All deadlines for OMEA events are strictly enforced.
- D. Events that fail to comply with OMEA guidelines, practices, and the Adjudicated Events Committee may be placed on probation. Events on probation with continued non-compliance may lose sanction.

PLEASE CONSULT RECENT ISSUES OF *TRIAD* and the OMEA WEBSITE FOR THE NAMES OF CURRENT OFFICIALS, CHANGES IN RULES AND REGULATIONS AND OTHER important INFORMATION GOVERNING OMEA-SANCTIONED MARCHING BAND events.

## STATE FINALS PROCEDURES

- A. Bands that receive a final overall superior "I" rating at a sanctioned local event are eligible to participate in the OMEA State Marching Band Finals. Eligible bands will receive a state finals application form from the chair of the qualifying event. This OMEA form is to be included in the director packet of superior rated bands.
- B. The State Finals application form is to be postmarked by midnight, the Monday following the event, and sent by first class mail to the Marching Band Affairs Chair. Payment may be sent at this time, or as soon as possible but must be received 7 days prior to appearance at State Finals. See exception in letter E.
- C. State Finals Application forms must be filled out completely, (typed or printed) and signed by the school principal or superintendent and the band director. Directors must include a copy of their **OMEA membership card** with their State Application form.
- D. Checks are to be made payable to the OHIO MUSIC EDUCATION ASSOCIATION in the amount of the current fee.
- E. APPLICATION DEADLINES. Bands that qualify for the first time the final weekend of local events are to:
  - 1. **CALL** in their application to the Marching Band Affairs Chair no later than **MIDNIGHT** the final Saturday of qualification.
  - 2. Mail the application form to the Marching Band Affairs Chair **IMMEDIATELY**. Payment must be completed to the Marching Band Affairs Chair prior to the performance at State Finals.
- F. **FAILURE TO NOTIFY THE MARCHING BAND AFFAIRS CHAIR OF THE BAND'S INTENTION TO PARTICIPATE IN STATE FINALS BY**

**MIDNIGHT THE FINAL SATURDAY, MAY RESULT IN THE BAND NOT BEING PERMITTED TO PARTICIPATE IN STATE FINALS.**

- G. **IF A BAND IS UNABLE TO PARTICIPATE IN STATE FINALS AFTER FILING AN APPLICATION, THE MARCHING BAND AFFAIRS CHAIR MUST BE NOTIFIED IMMEDIATELY.**

**QUICK REFERENCE PENALTY INFORMATION**

INFRACTION	PENALTY
Practice on performance field the day of the event.	Disqualification
Excessive sound, approaching or leaving the performance area.	10 points
Exiting in violation of drum tap guidelines	5 points
Boundary violation -.5 per individual violation. A maximum of five points for a single violation may be shared by a large number of personnel. (unit penalty)	.5 to 5.0 points
Grounding zone violation.	Maximum 5 points
Powered vehicle on field.	Disqualification
Fireworks, smoke bombs, fire batons, animals, harmful chemicals, etc.	Disqualification
Use of stadium power.	10 points
Penalty for injured member returning to performance field.	.5 points each
Penalty for late report assigned at the discretion of the event chair and the head judge.	5 points
Exceeding practice time.	5 points
Performing out of order unless approved by the event chair and head judge.	25 points
Early pre-placement on field.	5 points
Warm-up toward press box.	5 points
Starting before announcement.	5 points
Over or under required show time.	10 points
Violation of the 2 minute quiet zone.	5 points
Entering field during another performance.	Disqualification
Early pre-placement of equipment without permission.	5 points

## GENERAL GUIDELINES FOR ADJUDICATORS

### A. PHILOSOPHY

1. The adjudicator must eliminate all other philosophies used in other arenas such as BOA, Mid-States, WGI, DCI or any other adjudicated marching activity. OMEA has entirely different priorities and while some score sheets might be similar, the philosophy behind them may be different.
2. OMEA does not publish point totals; therefore, there is no starting reference point established. Although OMEA suggests that a group compete only three times in a season, it is possible for a band to compete one weekend or every weekend. It is also possible for a judge to see a group only once even though the band competed every weekend. Because music is an art, highly subjective and open to interpretation, it is possible to have discrepancies from week to week or judging panel to judging panel.

### B. ETHICAL CONSIDERATIONS

1. Each judge must take responsibility to avoid judging bands with which they may have an affiliation that could compromise their ability to act in an impartial manner. These affiliations include:
  - a. **PRIMARY AFFILIATION:** Designers, composers, arrangers, instructors, management personnel, or school administrators. These adjudicators must avoid judging bands with which they are affiliated.
  - b. **SECONDARY AFFILIATION:** Any judge who receives compensation from or provides services to the school, and/or sponsoring organization. Any judge who teaches or works in the district, or any judge who through family, spouse or significant other has a primary affiliation as described above. These adjudicators are reminded to carefully consider the degree of their affiliation and the impact it may have on the event.
  - c. OMEA judges may not consult with any band 7 days prior to judging that particular band.
  - d. Conflicts of interest will be reviewed on a case-by-case basis. The adjudicator, director, and/or event chair should contact the Marching Band Adjudications Chair immediately upon discovering a possible conflict or affiliation, so that it may be avoided.
2. Judges are expected to maintain a dignified and impartial attitude. Judges should refrain from discussing performances with anyone while adjudicating. Judges should also not enter into conversation with members of participating organizations or anyone else except those having official status in the management of the event.
3. The judge's job is to support the educational experience of the students. This activity is not about the adults, it is about the performers and giving them the best educational experience possible.
4. Judges are reminded to value all bands. The size of the band doesn't make it more or less important. Every student must have the best possible input from the judging community. The size of the band can be a challenge whether is very small or very large. The problem is different, but the challenge is still great.

### C. RATING AND SCORING

1. Adjudicators should work to be consistent not only within each class, but from class to class. Bands in smaller classes that perform better than bands from larger classes should be scored higher. The adjudicator must look into the larger bands, but remember with more bodies comes more exposure to error. Can 100 students be as together as 10?
2. Adjudicators should consider the OMEA rating first, then rank scores within classes considering the overall picture while developing a feel for the entire event.
3. At a local event, adjudicators are to keep a tote sheet for review during the process of awarding points. It is the responsibility of each adjudicator to supply their own tote sheets at each event. Tote sheets for each caption are available online at [www.omea-ohio.org](http://www.omea-ohio.org).
4. Adjudicators should consider the sub-captions and let them determine the overall rating. (If the sheet has 3 sub-captions and the judge's evaluation has the band receiving a I, II and II, then the overall rating should be a II.)
5. Judges may make corrections on their score sheets prior to turning them in, but each correction must be initialed by the judge. Sheets may be returned to the judge for clarification or correction.
6. Music judges must be sure to sample all areas: brass, woodwind and percussion (both battery and front ensemble). Don't forget about the percussion rating at the bottom of the page. Avoid comments on visual performance or drill design; however, if the drill design interferes with the musical element, you may comment on this from a musical standpoint.
7. General Effect and visual judges must be sure to sample the auxiliary unit(s) as well as the band proper.
8. The standard required for a superior rating at state finals should be more stringent than that for a superior at a local event.

### D. RECORDED AND WRITTEN COMMENTS

1. A reasonable number of comments should be provided on the tape. Too few comments can be interpreted as lack of attention while too many will overwhelm the band.
2. Adjudicators should strive for a balance of positive to constructive comments. There should be considerably more encouragement than negative criticism. Sarcasm should never be used in the judging process.
3. A good adjudicator makes objective and subjective evaluations of each performance, recognizing accomplishment and offering methods for development.
4. A good adjudicator is enthusiastic about the students' contributions. The tone of the voice can make a large impact. The adjudicator should always assume that the students will hear their tapes.
5. Tape recorders should be checked regularly to be sure they are in good working order. It is recommended to take a back-up recorder.

## HEAD JUDGE

- A. It is the responsibility of the head judge to act as the OMEA representative at the local event. The head judge must be familiar with the current rules and regulations, and must be prepared to make on-sight judgments concerning rule infractions and disputes. The head judge must have a copy of the OMEA Marching Band Handbook, Fifth Edition (2008) at all events.
- B. It is the responsibility of the head judge to file the HEAD JUDGE REPORT with the Marching Band Adjudications Chair no later than Monday following the event.
- C. Any major problems with the adjudication process should be reported to the Marching Band Adjudications Chair and/or the Marching Band Affairs Chair, by phone, as soon as possible.
- D. The head judge is to report at least one hour prior to the start of the event and confer with the event chair, the timing and penalty official and the tabulations crew to be sure that all respective aspects of the event are understood. The head judge should remain following the event until it is certain that there are no problems or questions after the director packets have been distributed.
- E. The head judge must be ready to react to unusual circumstances in a timely manner. Examples of these situations might include: lightning or some other weather condition that occurs after the start of the performance; problems with the sound system; or a medical emergency. The head judge is in charge of the event and has the authority to make necessary judgment calls.
- G. The head judge should initial all penalties assessed during the event and verify them with the timing and penalty official and the event chair.
- H. If the assessment of penalties causes a band to not receive a superior rating, it is the head judge's responsibility to report to the Marching Band Affairs Chair at the earliest opportunity.
- I. To serve as a head judge, a regular caption judge must have attended a judges' seminar within the past year.
- J. As time allows during the course of the event, the head judge should supervise the tabulation process and the presentation of awards.
- K. The head judge is to receive an additional stipend, listed on the current pay scale, except in cases where events are on probation and have been assigned an approved adjudicator to act as head judge. In this case, the head judge will NOT perform any adjudication duties. This head judge is an extra person to the panel receiving pay like a regular caption judge without the additional stipend.

## Emergency Procedure

(in the event a major caption judge cannot fulfill the adjudication assignment)

Emergencies that prevent major caption judges from fulfilling judging assignments at OMEA sanctioned events must be handled under the following procedures. THESE ARE EMERGENCY PROCEDURES ONLY AND SHOULD IN NO WAY BE USED TO CIRCUMVENT OMEA STANDARDS OR EXPECTATIONS UNDER NORMAL CIRCUMSTANCES. Should this be found to be the case, disciplinary action can be taken up to and including the loss of OMEA sanction for future events.

All reasonable efforts should be made to replace the judge/judges before the event begins. Judges from the local area or attending the event as spectators may be considered. Timing and Penalties officials who are approved as major caption judges can be used. In this case, local individuals may substitute for the timing and penalty official under the careful supervision of the head judge. It is permissible to use a current OMEA concert band judge to serve in the music caption. At no time will any participating band director or member of a participating band staff be permitted to judge any bands. The event chair may judge if on the current list of OMEA marching or concert band judges. If the local chair judges, then the host band must perform in exhibition and cannot qualify for state finals at the event.

If it is impossible to complete the panel as above, the following procedures should be used:

If there is a six judge panel, the following assignments should be made: two music, one percussion\*, one general effect, one visual performance, and one visual effect. Any necessary reassignment of judges is the responsibility of the head judge. The ranking of bands (first through last place) will be determined by the sum of the numerical scores of the six judges, less penalties. The overall rating will be determined by the sum of the individual ratings (I's, II's, III's, etc.) as follows:

Superior "I"	Rating 6 to 9 total points
Excellent "II"	Rating 10 to 15 total points
Good "III"	Rating 16 to 21 total points
Fair "IV"	Rating 22 to 27 total points
Poor "V"	Rating 28 to 30 total points

\* It is important to preserve the integrity of the 1997 implementation of the percussion rating inclusion as part of the overall rating process. Head judges should be certain to keep that in mind when reassigning captions under this step. The head judge should also review this table with the tabulations station if this situation arises.

If there is a five judge panel, the following assignments should be made: one music, one percussion\*\*, one general effect, one visual performance, and one visual effect. Any necessary reassignment of judges is the responsibility of the head judge. The ranking of bands (first through last place) will be determined by the sum of the numerical scores of the five judges, less penalties. The overall rating will be determined by the sum of the individual ratings (I's, II's, III's, etc.) As follows:

Superior "I"	Rating 5 to 7 total points
Excellent "II"	Rating 8 to 12 total points
Good "III"	Rating 13 to 18 total points
Fair "IV"	Rating 19 to 24 total points
Poor "V"	Rating 25 to 30 total points

\*\* It is important to preserve the integrity of the 1997 implementation of the percussion rating inclusion as part of the overall rating process. The process now becomes a mere average of the music and the percussion rating. Head judges should be certain to keep that in mind when reassigning captions under this step. The head judge should also review this table with the tabulations station if this situation arises.

**IF AT ANY TIME THERE ARE LESS THAN FIVE JUDGES, THAT PART OF THE EVENT WILL NOT BE SANCTIONED FOR STATE QUALIFICATION.**

Should a judge or judges be unable to complete a judging assignment due to an emergency, then the following procedures should be used:

Ratings already awarded by the judge that does not complete judging will be used. The numerical scores of that judge will be discarded. The head judge/local event chair should make all reasonable efforts to see that these discarded scores do not appear on the recap sheets given to directors at the end of the event.

Efforts should be made to replace judges as outlined in paragraph #1 with the exception that judges may not be reassigned after an event has begun. Once you replace a judge, after the event has begun, the new judge should give ratings only and no numerical scores. All major caption ratings throughout the event shall be used to determine the band's final rating under the standard OMEA guidelines. However, only the numerical scores of the judges that work the entire event will be used to determine the placement and rankings of the bands (first to last place). If replacing the judge is impossible, then the procedures outlined above for six judge and five judge panels should be followed with the exception that the ratings of the exiting judge will be used to determine final ratings until he/she ceases judging.

## EVENT CHAIR

- A. The local event chair must be the high school band director. Volunteer parents, band boosters, or staff members who are not band directors are not permitted to be event chairs. The local event chair must be familiar with current OMEA rules and regulations concerning sanctioned events and should work closely with the head judge to see that the event is run properly. It is the responsibility of the event chair to meet the following guidelines for an OMEA sanctioned event or otherwise risk losing sanction for future events.
- B. The event chair should obtain a copy of the "Local Event Management Booklet" for marching band events from the current Marching Band Affairs Chair for a detailed description of event procedures.
- C. The event chair must make application for sanction by the deadline stipulated by the Marching Band Affairs Chair. The application to host a sanctioned event will be available in the November issue of Triad. All chairs must re-apply each year.
- D. The event chair is required to use the current version of the Marching Band Management Software provided by the Marching Band Affairs Chair.
- E. The minimum pay scale for adjudicators will be sent to local event chairs each year by the Marching Band Affairs Chair.
- F. A list of approved OMEA marching band adjudicators will be made available to all event chairs each winter. All caption judges must be taken from the list. For the protection of all parties, adjudicators must be contracted using an OMEA contract. These are found in the Marching Band Management Software program.
- G. The event chair must send to the Marching Band Adjudications Chair a completed Judge's Verification Form (from the OMEA marching band management software) along with photocopies of the completed judges's contracts no later than August 1. The adjudications chair will then consider the judges for approval and appoint a head judge. The adjudications chair may make changes in order to balance other local events, assign head judges, avoid conflicts of interest, or for other reasons.
- H. The event chair should confer with the head judge prior to the event to review rules, regulations, and procedures, and to address special concerns that may be particular to the local event.
- I. The event chair must send to the Marching Band Affairs Chair the following no later than Monday following the event:
  1. The event recap sheets listing all scores and ratings.

2. Form V-1: Event Summary (generated by the Management Software) listing names and addresses of all participating bands.
  3. An official program.
  4. An official OMEA application for each participating band.
  5. The white Timing and Penalties copy from each band.
- J. The event chair must send the Marching Band Adjudications Chair by Monday following the event:
1. The event recap sheets listing all scores and ratings.
  2. Form S: Report on Adjudicators (generated by the Management Software).

## CRITIQUE

OMEA Local Marching Band Events may offer critique as part of local shows. A critique is an opportunity for band directors to speak with adjudicators following the event to seek more in-depth information about their performance. Local events are not required to offer critique. In order to facilitate a critique, the local chairs will need to follow the guidelines below.

- A. A separate room in close proximity to the event will need to be secured where three stations can be set up for the adjudicators to meet with the directors. In the later weeks of the season, a heated room would be advisable. The three stations will be Music (including percussion), Visual (Performance and Effect) and General Effect (including auxiliaries).
- B. The critique is a “behind closed doors” activity and not open to the general public. The critique is for directors and staff only.
- C. When contracting adjudicators for the event, a discussion about critique needs to be a part of the conversation. For critique to be meaningful, one adjudicator from each caption should be willing to take part.
- D. Adjudicators who participate in the critique are to be paid an additional stipend, as listed on the current pay scale sent to event chairs each year.
- E. During normal correspondence with the participating directors, the event chair should determine if they wish to participate in the critique. Once the number of bands wishing to participate is determined, a schedule is set for the critique. Participating directors are reminded to bring a portable tape recorder to listen to their tapes prior to the critique.
- F. Separate tape packets must be created for bands participating in critique.
- G. Adjudicators should be prepared to take notes during the performances of bands who will be participating in the critique.
- H. The following information should be included in the director’s welcome packets:
  1. Location of the critique
  2. Location of tape pick up
  3. Schedule of critique
  4. List of judges available for critique

- I. Just prior to the "...take the field for pre-placement" announcement, someone in the press box should announce to the adjudicators "critique or no critique". This is not the responsibility of the head judge. The announcer or other event worker is to keep track of the "critique bands."
- J. Once a band has concluded their performance, the tapes should be placed in a **separate packet** and taken to the designated pick up location. **SHEETS WILL NOT BE INCLUDED.** Directors will be given tapes only. Sheets will be distributed after the awards ceremony.
- K. Directors are reminded to take their sheets to the critique.
- L. The critique should begin 20 minutes after the last band's performance. Participating adjudicators will need to pack up their equipment and go directly to the critique room. **THE CRITIQUE SHOULD BEGIN BEFORE THE COMPLETION OF THE AWARDS CEREMONY.**
- M. The Event Chair or Timing and Penalty judge should be responsible for actual running of the critique. Principals or parents have also done well as facilitators. They will need to use a stopwatch in order to keep the directors moving through the critique.
- N. Three band directors, or their staff, enter the critique room and go to their designated station. The facilitator should keep a running time and say "times up, next station." Changes will take place every three minutes. When the directors have been through all three stations, they exit the room and the next three directors enter.
- O. The facilitator is responsible for the timing and keeping directors on task. If a director moves outside the critique guidelines, the facilitator has the option of removing the director from the room.

## CRITERIA REFERENCE BASED JUDGING

### A. WHAT IS CRITERIA REFERENCE?

1. **Criteria:** Criteria are established learning objectives. They are skills we expect our students and ensembles to learn and master.
2. **Criteria Reference System:** A criteria reference system is used to measure just how well these learning objectives have been reached and mastered. In addition, these learning objectives can be used by the teacher to effectively plan rehearsals and performances.
3. **Ratings (boxes):**
  - a. The level of accomplishment of these learning objectives is divided into five boxes/ ratings. You will find these boxes, or levels of achievement, on the judges' sheets.
  - b. In addition, a number range is assigned to each box. This allows the judge to give a numeric ranking defining the level of student accomplishment. When the students reach new and higher levels of achievement, (going from a III to II for example), their numeric score also rises. This allows the participants to know how close they came to reaching the next level or box.

## B. WHAT ARE CAPTIONS AND SUB-CAPTIONS?

1. **Caption:** A caption is the specific area of the performance a judge is assigned to evaluate. An adjudicator should SERIOUSLY reconsider all captions annually, both from a negative and positive aspect: Can I still continue to evaluate in all my captions? Am I ready and have I learned enough to make myself available in additional captions?
2. **Sub-Caption:** Each caption contains major areas, which contain specific learning objectives.

## C. HOW DOES THE SYSTEM WORK?

1. **Impression:** Each judge listens to or observes the performance. During and after the performance, the judge comes to the first stage of application called **impression**. For example, a Visual Effect judge might realize “. . . in regards to the sub caption of repertoire, this is an excellent performance.” The performers then have specific verbiage to support the judge’s assessment.
2. **Analysis:** Secondly, the judge comes to the next step called Analysis. In this step the judge refers to the descriptions on the criteria in the boxes, and decides whether or not the initial impression was correct. (Yes, they belong in the II rating box.)
3. **Comparison:** The third step is actually two-fold:
  - a. In order to assign a numeric score for this group, the judge must first **compare** the performance of the students to the criteria box in which the judge believes the group belongs. Then the judge compares this to the criteria needed to reach the next box. Now the judge assigns the numeric score appropriate to how close the performers are reaching the next box.
  - b. The second step is to compare one group’s performance to others in the same class division. Remember, the primary job of an adjudicator in the scoring process is to accurately rate and then rank the performances.

Judges must be careful during this process to maintain sub-caption integrity. For example, in Visual Effect, Group A might have better repertoire than Group B, but Group B might have a better performance quality than Group A. The numerical scores should reflect this.

Impression....Listen & think  
Analysis....Think & recognize  
Comparison....Recognize & reward

Equally evaluate and analyze **WHAT** is being performed and **HOW** it is being performed. Achievement is the combination of the quality of the performance and the display of the written work. One does not exist without the other, and the degree of success of each side of the equation is reflected in your rating, your ranking, and your commentary.

# MUSIC

The function of the music evaluation is to determine the musical performance as perceived from the vantage point of the audience. The judgment of technical accuracy, intonation, rhythmic accuracy, and tone quality is to be made with the consideration of content and exposure of the performers.

The music judge must be positioned to hear the entire musical ensemble clearly. Depending on the stadium, this may be in the press box, on top of the press box, or at the top of the stands. The judge must not be positioned behind closed windows or in a contained space that would make listening to a full ensemble very difficult. The adjudicator, once having started in a position, must complete the entire event in that position, i.e., if the adjudicator starts inside the press box and finds that after three or four bands this is not a good vantage point from which to adjudicate, he/she must remain there for the duration of the event.

**A. TONE AND INTONATION:** This is a determination of the relative ability of the performers to create the characteristic sounds of their instruments in a controlled manner. It must be understood that a good tone quality is necessary for good intonation. A poor tone will create irregular overtones and a resultant reduction in the overall quality of the sound. Considerations are breath support, control, timbre, sonority, pitch and tone center, intonation and pitch control.

## 1. Tone Control, Support, and Pitch

- a. **Brass:** Are the brass players controlling their sound or are they over-blowing? Is the sound characteristic of the instrument? We want to encourage the performers in techniques that build sound musicianship, not those that are just momentarily expedient.
- b. **Woodwinds:** Are the flutes and piccolos playing with a “whistly” out of tune sound or one that is rich and alive? Are the clarinets playing with a “reedy” sound or one with warmth and depth? Are the saxophones playing with control or are they “honking”? Are the players controlling intonation in all registers?
- c. Are the players within each section in tune with each other and with other sections? Are performers controlling the intonation tendencies of the instruments and the extremes of range? Are the individuals and sections playing intervals accurately?

**2. Balance, Blend, And Ensemble Cohesiveness:** This area refers to the relative proportion of dynamic contribution of sections and parts within the ensemble. Also considered is balance and cohesiveness from one section to another, and from one voice to another within choirs. Is the balance among sections appropriate for total balance of the ensemble? Consideration should also be given to the percussion section: are they complimenting or masking the wind ensemble?

## B. ENSEMBLE EXECUTION

1. **Note Accuracy:** Is the ensemble playing the correct notes? Consider the difficulty and weather conditions, especially in the wind instruments.
2. **Rhythmic Accuracy:** This is a technical assessment of whether the rhythms are being played accurately and with precision. Elements to be addressed in this sub caption include: tempo stability, phrase timing from one individual to another, overall group precision, and how well individuals are handling parts rhythmically in relation to one another.

### 3. Attacks and Releases

- a. **Brass and Woodwind Execution:** This area is concerned with how well the members are performing technically as individuals. Are attacks and releases being done together (timing) and in a musical or stylistically appropriate manner? If not, is it because of tongue position or lack of subdivision? Are all members of a section performing attacks and releases so as to contribute to good overall group precision? Are individual notes within phrases being articulated in a manner consistent throughout the section? Are the players secure and accurate in their rhythmic performance of the music? Are they phrasing together in a consistent manner throughout both the section and the ensemble?
  - b. The judge's comments should progress from an impression of "that wasn't together", to an analysis of why it wasn't together; giving suggestions to remedy the situation. The judge should not only analyze, but also suggest methods of improvement. If a particular passage was not together because of inconsistency of tongue placement by several individuals, comment with the remedy "all need to keep the tongue elevated in the mouth and move only the tip of the tongue to the teeth or reed." In this instance a problem has been identified, analyzed, and a solution suggested, while being both critical and constructive. Identify where on the field the error occurred, such as "low brass near the 40-yard line on side #2."
4. **Ensemble Cohesiveness:** Consider this area as a full ensemble (winds and percussion) accuracy caption. Determination should be made of how well the full ensemble plays together.

## C. MUSICAL CONTENT

### 1. Facility and Control

- a. **Melodic Content:** The intervallic relationship of pitches in a musical line is a major consideration in the content caption. The judge should also evaluate the difficulty, especially in brasses, of wide melodic leaps and/or unusual intervals.
- b. **Harmonic Repertoire:** Complex harmony, especially as it relates to voicing independence, should be considered. Although an ensemble would not necessarily need to have a repertoire of complex harmonic content, those groups that successfully expose themselves to intonation error through extended vocabulary should have it recognized and rewarded.
- c. **Tempo, Pulse Control:** This area should also be considered as a full ensemble (winds and percussion) accuracy caption. Like the concept of rhythmic accuracy, this sub caption should also deal with aspects of tempo maintenance, phrase timing, and overall ensemble precision from a pulse control standpoint.
- d. **Articulation:** The judge should consider articulation demands in either rapid passages or frequently varied figures. This area is also concerned with the demand placed on the players in addition to the technical accuracy.

### 2. Interpretation:

- a. **Phrasing:** Was the music phrased? Was there a variety of density of phrasing demand placed on the performers? A group that can successfully handle a wide range of phrasing demands should be worthy of greater credit.

- b. **Style and Rhythmic Interpretation:** From the music judge's vantage point determine if the method of attack and release, control and syllable enunciation, and rhythmic subdivision is musically appropriate. It is entirely possible to execute with precision and yet still be unmusical. Stylistically, appropriate methods of producing good ensemble timing should receive higher credit than a mechanical approach to ensemble accuracy.
3. **Dynamics and Expression:** The complete dynamic spectrum should be considered in evaluating dynamics and expression. Are a full range of dynamic levels used? Is one dynamic level used too often; not often enough? Are levels perceived to be present in the construction that are not being expressed by the performers?
  4. **Content, Difficulty, Structure, Form, and Clarity:** In evaluating content, difficulty, structure, form, and clarity, one must consider the harmonic complexity, especially as it relates to independence of voicing. Is a specific musical idea introduced, developed, and carried to a logical conclusion? Consider such elements as rhythm, arrangement, and percussion contribution relative to construction, and overall flow of the program as it in turn relates to accuracy.
  5. **Demands in Construction:** In this caption, a determination needs to be made regarding the difficulty level of the program being performed by both winds and percussion. Consider the individual exposure within the context of the overall demand of the group. Keep in mind the equal distribution of demand responsibilities among all sections of the ensemble. Also consider that what cannot be heard from this vantage point, or what is being performed so poorly as to be indistinct, cannot be credited; i.e., clarity of performance affects the perception of relative demand.
  6. **Demand, Degree of Skill and Stamina:** Finally, one should evaluate the degree of skill and stamina demanded both physically and mentally by the performance of the program. Again, a group should be rewarded for the degree of demand placed on the group as a whole from a music accuracy standpoint.
  7. **Field Commander Contribution:** Does the field commander have musical control of the ensemble, and visually enhance the musical interpretation? How well does the ensemble respond to the direction and leadership of the field commander?

#### D. PERCUSSION CONTRIBUTION

1. **Tuning of Percussion:** Have the membrane instruments been tuned for appropriate voice separation and clarity, and have the instruments been tuned in the appropriate registers?
2. **Percussion Execution:** This area is concerned with the percussion section execution, precision, and cohesiveness, as well as overall musicality and expression. Tone quality and tuning of the instruments should also be considered. It is necessary to get sufficient exposure to be able to adequately evaluate this caption. The same approach in detecting minute imperfections in wind performance needs to be applied to the percussion section. An awareness of the distinction between good and superior performances is necessary to credit appropriately those groups that have successfully worked for excellence of presentation.
  - a. **Uniformity:** Are the members of the ensemble playing in a similar manner? Is the playing technique consistent among the members of a given segment of the ensemble?

- b. **Precision:** Is the section together? Is the pulse subdivision consistent among members of a segment and throughout the percussion ensemble?
  - c. **Musicality:** Do the percussionists perform in a musically expressive manner? Do they play with nuance and sensitivity?
3. **Percussion Ensemble Balance:** This area refers to the relative proportion of dynamic contribution of parts within the section. Consider the balance and cohesiveness from one voice to another, both in battery percussion and pit/side line percussion. Is the balance among sections appropriate for total balance of the ensemble?
4. **Percussion Contribution**
- a. **What** the percussion section is playing is an important consideration here. The judge should address melodic, harmonic, and rhythmic complexity and difficulty (not necessarily the same thing) of the ensemble.
  - b. Are all voices making a contribution or is the percussion program oriented toward just the snare drum? Are the figures really difficult or just relatively fast? Consider that rapidly shifting accent patterns and interchange among voices is difficult and more worthy of credit here than repetitive or statically-voiced parts.

## GENERAL EFFECT

General Effect takes into account all of those elements in the band's performance which collectively combine to display the unit's total effectiveness and impressiveness. Consider what the band is doing, how they are doing it, and what variety is utilized throughout the program.

- A. **REPERTOIRE:** This sub caption deals with the evaluation of content; with what the band is doing, and the effectiveness of the complete program.
  - 1. **Originality:** Is the approach new, fresh, or well-worn, trite?
  - 2. **Difficulty Or Complexity of Content:** At what level are the musical and marching demands?
  - 3. **Interpretation/Style:** The utilization of all elements to create an impression. The elements should create an authentic representation of a particular style. The program should employ a variety of stylistic techniques to create an effect.
  - 4. **Variety:** The repertoire should be varied and interesting. Credit should be given for the demonstration of a variety of talents and abilities.
  - 5. **Percussion Contribution:** The arrangements should include percussion as an integral and complementary aspect of the winds program.
  - 6. **Suitability To Ensemble:** Is the ability level of the performers equal to the demands placed on them? Is the music/drill too difficult or too easy?
- B. **PERFORMANCE EFFECTIVENESS:** This sub caption deals with how the band chooses to present its program.
  - 1. **Command Of Essential Music Qualities:** The performers' ability to musically perform the seven basic musical elements.

2. **Communication Of The Show To Audience:** The group's ability to communicate its involvement and attitude so that the audience also becomes involved; the spirit and intensity of the performance.
  3. **Emotional Appeal:** The ability to impart to the audience (and adjudicator) the group's feelings by the manner in which it presents its program—the communication of emotional intensity.
  4. **Creativity And Imagination:** The unique or original approach to the overall program; innovative or new ideas leading toward a more effective production. This may also include new interpretations of old ideas.
  5. **Accuracy (As It Adapts To Effectiveness):** The degree to which musical and visual execution achievement levels enhance or detract from the overall effectiveness of the performance.
- C. **COORDINATION OF MUSIC AND DRILL:** This sub caption deals with how the production is put together and the evaluation of all elements toward enhancing the music.
1. **Demand And Difficulty:** Consider the musical and physical demands of the production. Included should be demands of tempo, range, intricacy, complexity, stamina, mental demands, and equipment work.
  2. **Continuity Of Movement To Music:** The relation of ideas to each other -- the program's organization; the manner by which the audio and visual flow, with emphasis on the development of thought from one production to the next. Consider the flow of audio to audio and visual to visual.
  3. **Visual Enhancement Of The Music:** Do the patterns, transitions, marching style, and auxiliary work coordinate with what the music suggests?
  4. **Climax (Tension And Release):** The "high point," or building to conclusion of a common thought. The progress of a segment or the entire production climax can generate either excitement or a quiet fade-out, whichever completes the segment or production to the desired effect.
  5. **Utilization of Time And Space:** The proper blending of time and placement of the various elements with respect to the audio and visual presentation. Consider more than merely the "dead spots" and "field coverage."
  6. **Auxiliary Contribution And Enhancement:** Do the auxiliary personnel communicate the same ideas relative to the music and marching book? Consider the visual support of the musical program as well as innovation.
  7. **Field Commander Contribution:** Is the field placement of the field commander(s) and eye contact with the total band effective? Does the field commander have musical control of the ensemble? Does the field commander visually enhance the musical interpretation?

## VISUAL EFFECT

All visual elements (winds, percussion and auxiliary) should be considered in the evaluation of the ensemble. Evaluate the visual content of the program as well as how the performers realize the written content according to the Criteria Reference and in relationship to how the visual program serves to complement and

elevate the musical program. The construction of the program, in combination with the performance will determine the achievement level.

## **A. VISUAL REPERTOIRE**

### **1. Range of Expression, Interpretation and Variety:**

- a. The adjudicator should look for a visual expression of the music. The success of good visual design is based on a well-conceived musical program. The musical book should be used as a road map to drive the visual program. The visual program should display a variety of staging, movement and textures, just as a well-planned musical program includes a variety of musical styles, tempos, dynamics and sonorities (colors.)
- b. Variety of forms may include block forms, linear forms and segmented forms with a variety of staging ideas for the winds, percussion and auxiliaries. The forms should be readable and portray a logical flow of visual ideas, including the changes of auxiliary and/or percussion equipment.
- c. Does the visual repertoire display quality, variety, substance and depth and is the concept or program intent clearly defined?

### **2. Enhancement and Interpretation of Music:**

- a. How well does the visual program represent the musical score? Allowing for many possible visual interpretations of a given piece of music, it is the adjudicator's responsibility to determine how well the particular visual presentation accomplishes the goal of capturing the mood or message of the music. Appropriate suggestions should be given to help maximize the overall visual effectiveness.
- b. Consider the intellectual relationship and emotional connection among musical statements, form and movement. Are the music and drill saying the same thing? Also understand and consider points where tradeoffs or compromises have been made to accomplish greater results. Unsuccessful tradeoffs, those for which the result is not worth the reduction in the antecedent, should be identified as such and evaluated accordingly.
- c. All movement should match the length and style of the musical phrasing, with the velocity of the drill/movement reflecting the musical velocity.

### **3. Coordination of Elements:**

- a. This is the interrelationship of all visual elements (winds, percussion, auxiliaries) as they combine for a total audio-visual presentation. Are all of the elements involved in the production related well to one another, or is there visual confusion and contradiction? In short, is the whole greater than any single part?
- b. Look at the artistic effort of the design team. Is there consistency in style and accent (emphasis) that relates to the mood or message of the music? Does the design effectively direct the audience's focus to featured elements of the design?
- c. In this sub-caption, the adjudicator is looking for the combination of strongly conceived elements that, when well performed, will display a whole effect that is greater than just the sum of the parts.

#### **4. Use of Color, Form and Movement:**

- a. The adjudicator should evaluate the use of color in auxiliary equipment, props and costuming for an appropriate reflection of the musical ideas being presented, allowing for a variety of interpretations. Comment on the influence of the color, not the choice.
  - b. Does the use of color and other related contributions bring clarity to the overall intent of the presentation? The use of color can be strong or soft and influence clarity, readability and perception of depth and space.
  - c. Appropriate use of and the variety of forms and types of movement should be given appropriate credit by the adjudicator. Different types of movement will enhance the construction of the show design, which could include, but not be exclusive to, forward, backwards and lateral marching; unison, lateral and contrary motion: dance movement when appropriate to the musical style.
  - d. In short, the use of color, form and movement means the ability to do several things well. The group that handles more movement concepts well should receive appropriate credit. The difficulty of the visual repertoire as it relates to its effectiveness is the consideration. Difficulty just for the sake of difficulty should not be rewarded; however, when the visual performance serves to support and enhance the music, positive credit should be given. (See also #1. Range of Expression, Interpretation and Variety)
  - e. All movement on the field will be considered when evaluating the use of color, form and movement, including the movement of props, costume and equipment changes and staging of field commanders.
- 5. Imagination and Creativity:** It should be the adjudicator's goal to reward and encourage those who are creating something fresh above those who are merely reproducing a previously used idea. While these ideas may be equally effective, they are not worthy of the same degree of credit as an original production performed at the same level.

### **B. SHOWMANSHIP AND PERFORMANCE**

#### **1. Style, Training and Projection**

- a. This concerns the degree of credit given to the ensemble for the communication of a command of style. This is not a value judgment on the style chosen, but rather on the adherence to a specific style by all members. Execution at such a level that the style of movement itself becomes an effective part of the program should also be given strong credit consideration.
- b. Is the style of movement well defined and clearly communicated to the audience? Well-trained performers display a clear understanding of their role and the fundamentals of good marching/movement technique. In a well-trained ensemble, recovery from error is rapid and handled with ease.

#### **2. Communication and Consistency of Style**

- a. Evaluate the ability of the performers to connect and engage the audience in the performance and "sell the show." Do the performers display a consistent level of communication, mood, emotion and intensity?

- b. Do the performers understand their role, character and identity? How well do the design of the program and the efforts of the performers project the characteristics of the various moods throughout the production? Effective communication will give the unit a persona and image.
- c. The adjudicators should also evaluate the consistency in quality of performance from the individual and ensemble perspective as well as consistency throughout the duration of the performance.

### 3. Auxiliary Contribution

- a. The auxiliary contribution should be evaluated throughout the entire production and in all areas of "Visual Effect." Evaluation of this area requires that the adjudicator remain current and knowledgeable in all aspects of contemporary auxiliary development/trends, as well as dance/movement fundamentals.
- b. Has the auxiliary unit been an integral part of the total visual production, enhancing the musical presentation with a logical flow of visual concepts? Is the auxiliary giving an accurate visual representation of the musical score, complete with nuance and mood change, or does it merely co-exist with the music?
- c. The adjudicator should look at the three basic demands of good auxiliary performance: Form, Movement, and Equipment. Evaluate how well the auxiliary performers handle equipment and display solid dance/movement fundamentals. Has the auxiliary been staged effectively and to what degree of achievement do the performers handle their drill responsibilities?

## VISUAL PERFORMANCE

All visual elements (winds, percussion and auxiliary) should be considered in the evaluation of the ensemble. Visual Performance credits the total movement responsibility of the individual performers and the ensemble. The adjudicator should credit the achievement of the performers' technique and form control with respect to the active demonstration of skills and techniques in all aspects of the visual presentation.

### A. CONTENT

1. **Stamina and Skill Required:** Does the designed program place appropriate demands on the performers with regard to stamina and skill? Are the stamina and skill requirements attainable by all members of the ensemble?
2. **Meter, Tempo and Velocity:** Does the designed program place appropriate demands on the performers? Are the tempos, meters and velocity attainable by all members of the ensemble?
3. **Complexity, Variety:** Does the designed program display appropriate variety of visual texture, density and tempo? Is the complexity of the drill attainable by all members of the ensemble?
4. **Simultaneous Responsibilities:** To what degree are the performers able to combine the skills of marching technique, body visuals, and musical/equipment performance? Are appropriate demands placed on the performers to march and play or manipulate equipment simultaneously?

## B. ENSEMBLE EXECUTION

1. **Control and Balance of Form:** Do the forms have a clean, precise look, or do distortions exist? Do forms maintain integrity throughout each count of their development?
2. **Projection/Uniformity of Style:** Is a uniform style prevalent throughout the ensemble? Does the ensemble project this style to the audience?
3. **Tempo/Pulse Control:** Does the ensemble adequately control tempo and pulse? Is there adequate visual communication with the field commander(s)?
4. **Equipment Control:** Are the performers adequately controlling and manipulating all equipment utilized including instruments, flags, weapons, or props?

## C. INDIVIDUAL EXECUTION

1. **Body Carriage/Consistency of Technique:** Do the performers display evidence of training in the areas of body carriage and marching technique? Is the technique refined and consistent from performer to performer?
2. **Form Control/Orientation:**
  - a. To what degree are the performers aware of their role in the overall visual package? Do the individual performers display control of step size as they move from set-to-set, arriving on the correct count and maintaining the integrity of the form?
  - b. Do the performers display awareness and control of body, instrument and equipment orientation?
3. **Tempo/Pulse Control:** Are the performers in step? Do they maintain body control and pulse at step initiation, tempo change and close (halt)?
4. **Poise/Recovery:** Do performers maintain control through difficult segments or in unexpected circumstances? Are the performers able to recover from error with ease and without the deterioration of technique or control?
5. **Alignment and Spacing:** Do the individual performers maintain control of the form and interval relationships to other performers? Do the performers display awareness of their front-to-back and side-to-side alignment?

## PERCUSSION

### A. MUSICAL PRESENTATION

1. **Percussion Ensemble Precision:** Is the percussion section playing with precision and coordination as related to the total musical presentation?
2. **Tempo Control And Synchronization With The Band:** Does the percussion section have command of the tempo and are they together with the band?
3. **Attacks And Releases With The Band:** Does the percussion section exhibit effective precision when attacking and releasing notes with the band?
4. **Effective Use Of Accents And Dynamics:** Does the percussion section effectively highlight impacts and provide needed support during subtle sections in the music?

**5. Percussion Section Balance and Blend:**

- a. Is the percussion section in balance with the band? Are the players in the section sensitive to balance by adjusting dynamic levels? Are they listening and adjusting through eye contact with the field commander?
  - b. Is there balance within the percussion section, and is a blend of sonorities detectable?
- 6. Enhancement And Creativity:** Does the percussion scoring enhance or detract from the total band scoring? Does the percussion score utilize a variety of rhythmic ideas, instruments, and timbres?
- 7. Difficulty And Complexity of Part Writing:** Is the percussion score challenging enough or is it too difficult or complex for the section? Credit should be given for effective percussion scoring.
- 8. Integration of Sideline (If Applicable):** Does the front ensemble enhance the percussion section and band? Is there good musical coordination between the front ensemble and band?

**B. TECHNICAL APPLICATION**

- 1. Correctness of Hand, Stick, and Instrument Positions:** Are the percussionists holding sticks and mallets correctly, and are the instruments in a proper playing position?
- 2. Proper Performance Techniques, Including Sideline:** Are the players using proper techniques for the maximum effectiveness in quality of sound?
- 3. Proper Selection And Usage Of Sticks And Mallets:** Do the percussionists use the correct sticks and mallets to obtain the best possible results?
- 4. Tuning And Accuracy Of Pitches:** Are the snares, multiples, basses, timpani, synthesizers, etc. in tune with each other and the band?
- 5. Appropriate Use Of Rudiments (If Applicable):** Do the percussionists play rudiments correctly when written appropriately for the particular style of composition being performed?

**C. GENERAL EFFECT**

- 1. Professionalism And Attentiveness:** Are the percussionists performing and acting in a professional manner? Are they sensitive and attentive to the field direction during the performance?
- 2. Effectiveness And Usage Of Visuals:** Does the percussion section, including sideline (pit), utilize visuals to enhance the show, and are the visuals effective?
- 3. Staging, Field Position, And Demands:** Has the show been staged well for the percussion section with enough variety in field positions and movements, or do they remain in one spot?
- 4. Spectacular Effects (If Applicable):** Does the percussion section display any spectacular or interesting effects to enhance the show? If special effects are used, are they appropriate, tasteful, and performed well?

## TOTAL AUXILIARY

### A. AUXILIARY COMPOSITION

#### 1. Visual Design

- a. **Musical Interpretation:** Are the dynamic changes in the music reflected by the movements of the auxiliary? Are phrases in the music mirrored and enhanced by the movements of the auxiliary? Does the manner of motion match the manner of the music?
- b. **Creativity:** What amount of creativity exists in the use of color and /or props? Are these colors and props appropriate to the interpretation of the music? It should be the judge's goal to encourage and reward those who are creating something fresh above those who are merely reproducing someone else's work.

#### 2. Vocabulary

- a. **Depth of Variety and Versatility:** What are the responsibilities of the auxiliary with respect to control of equipment, body movement, and dance? Do the routines provide a variety of skills or are they repetitive in nature? Do the routines provide changes with use of equipment, i.e., hand position, use of different parts of the equipment, different muscle groups for movement interpretation-how much? Does texturing occur and enhance the depth of the program?
- b. **Phrasing:** Does the routine fulfill the phrasing of the music? Is length of phrase appropriate to the music, or is the routine developed in short, separated phrases? Does multi-phrasing exist to include a visual representation of the music with more enhanced detail to secondary or tertiary musical lines?

#### 3. Equipment/Movement/Staging

- a. **Fusion of the Triad components:** Is the routine complementary to the staging? The routine has the potential to emphasize the drill-either the shape of the form or the direction of the form movement. Coordination of all three elements will enhance the visual interpretation. Does contrasting support exist? Each element (equipment, movement, staging) can be thought of as a separate layer. How often do three layers of depth exist in the routine, and what is the range of each layer?
- b. **Dimensionality:** How many various planes do the equipment and body explore-both moving and stationary? Do the performers explore all of the space available, when appropriate?
- c. **Transitions, equipment changes:** Are the transitions well-designed to match the music? Are equipment changes well-planned and executed? Has care been taken to integrate the guard with the band, or are they constantly segregated?
- d. **Appropriate Staging:** The adjudicator should have the same expectation of the auxiliary as of the band proper. The drill should flow logically without disjointed or disorganized transitions. The ensemble's drill movement should be clearly defined by accurate marching and body movement. The auxiliary should be expected to use available field space. This may include drill that moves within, through, and/or around the band proper.

#### 4. Coordination of Elements

- a. **Contrast and Complement:** If more than one auxiliary unit is performing, do they complement the music and each other? Is the auxiliary unit complementary to the overall drill? Does the auxiliary seem to be an integral part of the drill, or does it seem to be “added on” or “fit in.”
- b. **Focus:** Is the clarity of the focus maintained? A program that has more than one auxiliary unit may also coordinate each unit with the others. This would certainly not mean that all performers do different work in the same form. It does, however, require that the units be coordinated in the presentation of the musical concept to prevent a loss of focus. The units must agree on a musical interpretation so that the equipment and body work is both musical and complementary to the total program.

### B. AUXILIARY EXCELLENCE

#### 1. Training

- a. Inherent in the routine/performance is the individual performer’s demonstration and understanding of their responsibilities as they relate to line, shape and space.
- b. **Execution, Timing, Precision:** Precision and timing should be judged as to the exactness of the individual, with emphasis on timing, initiation/completion of a move, and the correctness of spatial pathways.
- c. Visual flaws, such as timing errors, drops, or incomplete patterns, are inherent to marching band performance; however, they should be minimized by the performer’s ability to recover from an error.

#### 2. Uniformity and Timing

- a. Uniformity includes marching style, spatial relationships relative to body/equipment movement, and intervals within forms on the field. Alignment includes the evaluation of dress, distance, lateral and curvilinear alignment, interval and cover.
- b. Timing execution is evaluated based on the individual’s performance within the ensemble. It is one of the most important aspects of the auxiliary presentation. Members must execute equipment and body work with an understanding of the intended equipment angles and planes, hand positions, foot placement, and body attitudes. A timing error will occur when the above is not matched.

#### 3. Concentration and Communication

- a. Concentration is a reflection of confidence, which instills assuredness in oneself and reflects self-control and command of one’s abilities in a performance situation.
- b. Communication is the performer’s ability to emote and make engaging contact with the audience. This may be achieved through honest/integrity of performance, staging, and characterization. Do the individual performers make emotional contact with the audience by combining their confidence, energy level and excitement for the performance itself?

4. **Adherence to Style:** A well-trained unit will enhance the entire presentation of the program. Color, body work, projection of emotion, and equipment work (both written and executed) should combine to emphasize high points of the show and

define the climax. Clean, accurately performed equipment work does not have to be overly complex or difficult to enhance the effect. A poorly executed, complicated, or difficult spectacular effect will not add to the overall show as well as a well-executed, simple effect.

### OMEA POINT SCALE

Minimum Point Chart						
Maximum Points	Rating	Score		Maximum Points	Rating	Score
100	I	80		20	I	16
	II	70			II	14
	III	60			III	12
	IV	50			IV	10
90	I	72		15	I	12
	II	63			II	10.5
	III	54			III	9
	IV	45			IV	7.5
50	I	40		10	I	8
	II	35			II	7
	III	30			III	6
	IV	25			IV	5
40	I	32		5	I	4
	II	28			II	3.5
	III	24	III		3	
	IV	20	IV		2.5	
30	I	24	3	I	2.4	
	II	21		II	2.1	
	III	18		III	1.8	
	IV	15		IV	1.5	
25	I	20	2	I	1.6	
	II	17.5		II	1.4	
	III	15		III	1.2	
	IV	12.5		IV	1	

### THREE JUDGE PANEL COMPOSITE RATING

Rating I	Rating II	Rating III	Rating IV	Rating V
111	122	133	144	155
112	123	134	145	255
113	124	135	244	355
114	125	233	245	455
115	222	234	344	555
	223	235	345	
	224	333	444	
	225	334	445	
		335		