

PARADE GUIDE FOR DIRECTORS

2002 REVISION COMMITTEE

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INTRODUCTION

HISTORICAL NOTE

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

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

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

Gabriel Bartold, 1958
Ross Davis, 1959 – 1961
Robert Fleury, 1961-1963
Ross Davis, 1963-1965
Herbert Roesener, 1965-1967
Ron Hoar, 1967-1969
Ben Godfrey, 1969-1971
Rick Marino, 1971-1973
Dick England, 1973-1977
Tom Hrbacek, 1977-1979

John Hensley, 1979-1981
Rick Marino, 1981-1983
Tom Hrbacek, 1983-1985
Joe Acciani, 1985-1987
Ron Hoar, 1987-1991
John Hensley, 1991-1993
Rick Marino, 1993-1997
John Hausey, 1997-1999
Tom Landes, 1999-2001
Ron Hoar, 2001-2003

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

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

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

INTRODUCTION

PHILOSOPHY

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

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

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

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

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

ADJUDICATION

THE ADJUDICATION PROCESS

The directors, leaders and all members of a performing unit want to be reassured that:

1. They have an equal chance with every other unit in their classification;
2. They will receive specific, objective criticism;
3. The criteria (captions) which describe the performance are precisely defined, and accurately reflect the standards of performance; and,
4. The adjudication process should provide a consistent evaluation of performances from event to event.

An objective adjudication procedure is not easy to establish because of the many variable factors involved. Its success is directly proportional to the control exercised over such variables.

1. The criteria (captions) must be identified which accurately describe the performance. No criterion may be omitted, nor may criteria be included which do not describe such a performance.
2. Each of these criteria must be weighted. The most important receiving the highest point value; the least important receiving the lowest point value.
3. When a performance is evaluated in terms of this established list of criteria, it must be accepted that these criteria actually do measure the performance being scored.
4. If that same performance were scored again under identical circumstances, a very similar result would be obtained.

Both the adjudicator and the adjudicated are concerned with equality (objectivity), consistency (reliability) and accuracy (validity). Training the adjudicator and defining the best possible adjudication sheets are an ongoing process. Rules, regulations, event procedures, classification of units, and music lists are important factors toward achieving objectivity.

THE ADJUDICATOR

The adjudicator must be trained and experienced; a specialist in the areas in which he adjudicates. Such experience will prepare the adjudicator to:

1. Write objective, constructive criticism, indicating only what has been seen and heard at a specific performance;
2. Disregard any special knowledge or extraneous information which would result in a subjective rather than an objective evaluation;
3. Provide consistency from evaluation to evaluation, maintaining the same standard of perfection; and,
4. Score in a reliable manner so that a review of that score now, two hours later or tomorrow, would result in the same assignment of that score

In addition to the above qualifications, it is essential that the adjudicator maintain a constructive, positive attitude when:

1. Identifying what is right and wrong with the performance;
2. Scoring the degree to which elements are right and wrong in relation to perfection; and
3. Making suggestions that might prove helpful to the performing unit.

ADJUDICATION

Whatever are the human limitations of adjudicators, they are placed in a unique position of making a judicious determination of a performance. No leader or director of a group can be as objective as an adjudicator. No group performs the same way twice. No conditions of performance are exactly similar, especially out of doors. **FOR THESE REASONS, EACH EVENT IS A SEPARATE JUDGEMENT!**

For each judgment made by a specific adjudicator or adjudicators, the rules and procedures are kept as consistent as possible. There are many variable factors that cannot be controlled precisely, and to the extent that variables cannot be controlled, consistency, equality and objectivity do vary within acceptable limits.

As members of a respected profession, it falls upon us as individuals to attempt to improve, not only the adjudication process, but the physical conditions of events as well.

Any participant who wishes to express positive or negative comments relative to the adjudication received or the running of an event is encouraged to do so via the "Participant's Critique and Evaluation Form" (Blue Sheet) found in the appendix of this manual. Each Band Review and Parade participant receives a Blue Sheet and is encouraged to provide feedback. The Parade Adjudication Committee reviews all Blue Sheets and the Vice President of Parade Adjudication will respond. Comments regarding the event are forwarded to the Event Host.

STEPS TO A SUCCESSFUL COMPETITION

SELECTION OF A PARADE OR BAND REVIEW

Parades and Band Reviews are held throughout the school year in a variety of Southern California locations. A list of SCSBOA adjudicated Parades and Band Reviews is maintained on our website at www.SCSBOA.org. A list is also published in the SCSBOA newsletter.

The Director can select from Parades and Band Reviews. An SCSBOA adjudicated Band Review is an event, usually sponsored by a band director or school band booster organization that consists only of marching bands and their attached units.

The judges typically assigned to a Band Review are as follows:

- 1 Head Judge
- 1 Starter
- 1 Marching and Maneuvering Judge (2 is recommended)
- 2 Music Judges
- 1 Showmanship Judge (2 is recommended)
- 1 Drum Major Judge
- 2 Auxiliary Judges
- 1 Drill Team Judge is recommended
- 2 Tabulators (3 is recommended if over 18 bands)

An SCSBOA adjudicated Parade is an event sponsored by local community, civic or fraternal organizations that include all types of musical and non-musical units.

The judges typically assigned to a Parade are as follows:

- Head Judge
- Marching and Maneuvering Judge
- Music Judge
- Showmanship Judge
- Tabulator
- Rainbow Judge (adjudicates Auxiliary, Drill Team and Majorettes)
- Drum Major Judge (optional)
- Auxiliary Judge (optional)
- Drill Team Judge (optional)

Once a band director has selected an event, a call to the contest host must be made in order to receive an application and further information for the event.

SELECTION OF A COMPETITION MARCH

Required List - A parade march must be selected from the SCSBOA Competition Parade Music List that is published annually by the SCSBOA in the membership directory. The marches are divided into two classes: one for high school and the other for junior high/middle school. This list provides the Title, Composer and Publisher.

Adding a New March to the Required List - If you have encountered a new march and would like to see it added to the list, you must obtain or make a recording of the new music and submit it along with three scores to the Parade Adjudication Committee. The PAC will determine if the march falls into the style and structure of a traditional march. If it meets the criteria, you will be notified, and it will be presented to the SCSBOA Board of Directors for acceptance.

STEPS TO A SUCCESSFUL COMPETITION

Selecting a Competition March - Consider your band's strengths and weaknesses in the selection process. Every march sounds great when played by one of the U.S. Military or University Bands. Often we have played a wonderful march, or had a great experience playing a march when we were in high school or college. Those marches may be best suited for a "Concert" setting. When competing, try to pick a piece that won't expose your band's weaknesses. If you lack mature trumpets, don't consider "Purple Carnival". Yes, it might be used to motivate or improve, but instead, find a piece that works for your group. Remember, 6/8 marches have fewer notes per beat, which could help your band not sound rushed, or out of control like a cut-time march might. Consider the Key F to Bb, or Bb to Eb, or Eb to Ab might be better attained than Db to Gb. To find the right march, you may need to purchase several different marches and look at all the parts to see how it compares to the strengths of your band. Ask fellow Band Directors their opinion as to the difficulty of a consideration. It's free and may save you a lot of time in research.

To ensure that students are introduced to new material, a march selected for competition may not be repeated within a three-year period for a four-year school; a two-year period for a three-year school; a one-year period for a two-year school, excluding the year played. A penalty is assessed if this is not done.

Scores are required for each event - You will need to buy several copies of the score for your selected competition march. Each event host will request that the scores be mailed well in advance of the event. If for some reason you were unable to mail the score, your score must be at the judges' stand before the start of an event. The scores used by the adjudicators during competition are often returned to you marked with comments. All marks on a score will be in pencil. Band Reviews require 2 scores while a Parade requires 1 score, unless otherwise specified by the event host.

March scores come in several varieties. Some are published in "Full Score" format while most will come as a "Condensed Score". Occasionally you will come upon a march that only has a "Solo Cornet" part as a score. Regardless of the form your march may come in, the scores need to be originals from the publisher. Copied or photocopied scores are not acceptable, unless a letter from the publisher or vendor is attached stating that the scores were ordered or are out of print. A 5.0 penalty will be assessed if the letter and the copied score are not delivered to the Head Judge prior to the start of the event.

BEFORE THE PARADE

Mail application forms, entry fees, and conductor's score to the event host – This should be done well in advance of the event, as some events fill quickly. The application should include all pertinent information requested. Indicate whether you are high school, middle school or elementary. Identify all the units to be adjudicated (e.g., band, auxiliary, drum major, drill team, etc.). Include the names of the director, auxiliary/drill advisors, drum major and student leaders.

Prepare Uniforms – Audiences react to the appearance of a performing ensemble. Assign a parent to distribute uniforms. Cleanliness and proper fit are very important. Verify that all accessories such as shoes, hats, plumes and gloves are in good repair and have been distributed to the performers. Prior to leaving for an event, it is advisable to develop a system for checking all performer uniforms and accessories to ensure that everything is in good condition and nothing has been left behind.

STEPS TO A SUCCESSFUL COMPETITION

Prepare the band block layout – Determine the number of ranks and files to be used and the intervals between them. Determine the specific instrumentation in each rank to achieve the best results both musically and visually. Determine the length of step or stride to be used. All of these decisions will be influenced by the choice of march and tempo. Assign each student a rank and file. However, expect to make some adjustments.

To test your band block layout, position yourself 250 feet away from the front rank of the band. This is the location of the judges during competition. Observe the sight and sound of the unit as it approaches and passes you. Make adjustments to the block layout to enhance the sight and sound of the unit.

Membership – All performers of a school group must be currently enrolled in the school and/or a program of that school. A penalty will be assessed if this requirement is not met.

Prepare the student Drum Major – Give your student Drum Major all the tools to help him or her have a successful season. Often the Director does not have time to work with the Drum Major. Be sure to review the Drum Major section of the Parade Guide with your student to clarify what the adjudicator will be looking for during the performance. In addition, the Drum major is adjudicated on the M&M and Showmanship sheets. The performance of your Drum Major directly affects your band score. Private lessons and summer camp can be very beneficial in preparing your Drum Major for a successful performance and is highly recommended.

30 Second Rule – A very important rule that affects the band's score is the 30-second rule. The Drum Major has 30 seconds from the time the starter tells the Drum Major to begin, to the time the band takes its first step forward. Use your stopwatch to test your drum major. A 1.0 penalty will be assessed if more than 30 seconds elapses before the band takes its first step forward.

6 Salute 6 – The Drum Major must salute the American Flag or Reviewing Officer. The Drum Major should be in the salute position 6 steps before the salute line and hold that position for 6 steps after the designated salute line which is directly in front of the American Flag or the Reviewing Officer.

Identification – An Identification unit that identifies the name of the unit must precede each band and its attached units. A penalty will be assessed if this is not accomplished.

220 Foot Rule – During competition, the first rank of musicians must reach 220 feet into the competition zone within 60 seconds. Measure 220 feet. Using a stopwatch, time the band from the step-off until the first rank reaches the 220-foot line. Make adjustments to step size and/or march tempo to ensure compliance with this rule. A penalty is assessed if this is not accomplished.

Last before First Rule – The band must begin its competition march before the last rank of the band crosses the competition line. A penalty is assessed if this is not done.

Fanfare Rule – If a fanfare is played, it must be done while the band is in forward motion. A penalty is assessed if this is not accomplished.

Roll-Off Rule – If a drum roll is used while standing in place, it cannot exceed 8 counts. A penalty is assessed if this is not accomplished.

March Editing – The march cannot be edited. A penalty is assessed if any editing has occurred.

STEPS TO A SUCCESSFUL COMPETITION

March Repeats – The march must be played in its entirety without repeats. A penalty will be assessed if this is not accomplished. Once the entire march has been played, it is recommended that the band repeat a portion of the march until the drill team is out of the competition area, however no penalty will be assessed if they do not.

Continuous Playing Rule – The band must play continuously through the competition area until the last rank of the playing band crosses the end of competition line. A penalty will be assessed if this is not accomplished.

Front Auxiliaries need to maintain a reasonable distance from the band – The front Auxiliaries should not march too close to the drum major as to impede the forward progress of the band. Of equal importance, the Auxiliaries should not be so far in front as to segment the visual impact of the entire unit. While penalties are not assessed, it will impact the final score for the band, drum major and auxiliary.

Auxiliaries should coordinate and visually enhance – Auxiliary members on the front, side and back should be performing the same routine or a visually compatible routine. Coordination of all auxiliary unit members is essential and all elements must blend harmoniously and complement each other without confusion or disunity; this includes routine, costuming, equipment and colors. The Drill Team is not considered a part of the Auxiliary.

Drill Team size and leadership – Drill Teams must have at least 9 members plus a leader. The leader is required to remain in front of the drill team and not move beyond the outside files or fall behind the front rank of the team. The leader is also required to salute at the judges' stand. Penalties will be assessed if the above is not accomplished.

Drill Team Distance – Drill Teams shall be responsible for maintaining a distance of not more than 125 feet from the last rank of the playing band to the first rank of the drill team to avoid delaying the parade. A penalty is assessed if this is not accomplished.

Review the penalty sheets - Review all the penalty sheets in the Parade Guide to avoid committing infractions.

AT THE PARADE

Bus Parking – Read all information sent to you by the event host. The directions and locations for the parking of busses before, during and after the event should be provided. If the information is insufficient, contact the event host for additional information. Once the busses have parked, be prepared to move quickly. Consider whether the unit should arrive in uniform.

Check-in – Typically an event will request that a Director check-in the unit upon arrival. The check-in official should provide the Director with the most current information about the parade including formation area, performance time, awards time and location. Confirm that the parade march scores have been received and are in the possession of the Head Judge. Always carry your confirmation paperwork from the event host in the event a discrepancy should arise, as well as extra copies of the score.

Formation Area – Refer to the information provided by the event host to determine where and when to line up your unit prior to performance. Confirm, upon check-in, that your position in the line-up has not changed. Be prepared to move out of the formation area as instructed by a parade official. Be flexible and patient.

STEPS TO A SUCCESSFUL COMPETITION

Performance Area – The performance area is typically divided into several sections. Signs on the street typically mark the sections. However, small parades or first time events may not have labeled each section. The sections consist of Warm-up, Silent area, Competition, and Show-Off.

Warm-Up is an area of the parade route where the unit has the opportunity to run through the competitive performance immediately prior to competition. The unit has the opportunity to stop, set-up and run the marching performance. The warm-up area may not be long enough to permit the unit to perform the entire march.

Silent Area is the area of the parade route immediately before and after the competition area. When in the silent area, the unit must keep sound to a minimum. A single drum tap or rim cadence is acceptable. Units will be penalized if the sound from their unit interferes with a unit in competition.

Competition Area is the area of the parade route where units are evaluated by the adjudication panel. The drum major is to halt the front rank of the playing band on the competition line and await instructions from either the Band Review Starter or Parade Head Judge. Failure to halt on the line at a band review or entering the competition area without permission will result in a penalty. End of Competition indicates that the judging will cease when the unit has passed this point.

Show Off or Dignitary Area is offered at some events. When offered, the unit is expected to perform through this area without stopping. The competition march or other musical selection may be played.

AWARDS

Student Leader Responsibilities - The Drum Major, Auxiliary Captains, and Drill Team Captains are responsible for accepting awards on behalf of their groups. Often, student leaders will be asked to march into the awards presentation area immediately following the conclusion of the event. All student leaders should prepare a brief salute to be presented when their group has been awarded a placement. Student leaders should be in full uniform for the awards presentation. If the student leaders are not available for the awards ceremony, others individuals may pick up awards if they have the written consent of the Director.

Perusal - A perusal period of not more than ten minutes is observed by all SCSBOA adjudicated Band Reviews and Parades. The purpose of the perusal period is to allow directors to check for errors in tabulation. Directors may speak to an adjudicator for clarification of a score only if they have first received permission from the head judge. A perusal period will not be held when the award time is scheduled one hour or more after the tabulation process has been completed.

Distribution of Score Sheets - The distribution of score sheets starts the perusal period. Only Directors, and Auxiliary or Drill Team Instructors are permitted to pick up the score sheets unless an individual has signed written instructions from his/her Director.

AFTER THE EVENT

Self Evaluation - Thorough evaluation is essential to complete the educational experience of a performance. Directors should guide their students through the adjudicators' evaluations. These

STEPS TO A SUCCESSFUL COMPETITION

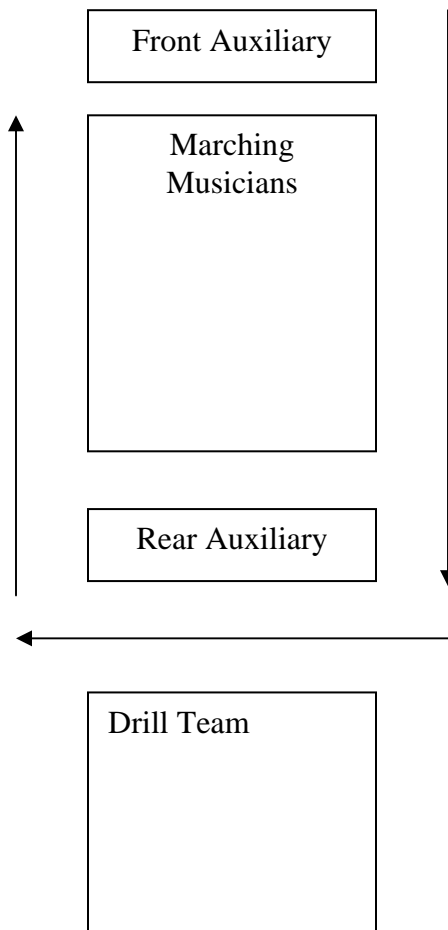
self-evaluations often help to emphasize the importance of proper preparation. Knowledge gained from each adjudicator's evaluation can be incorporated into rehearsals to improve individual performers and the ensemble.

Event Evaluation - All Directors are encouraged to fill out the Participant's Critique and Evaluation Form (Blue Sheet). All comments regarding the adjudication process will be individually considered by the Head Judges' Panel. All comments regarding the organization of the event will be forwarded to the event host. If an event has been well run and/or adjudication was performed in a thoughtful, educational manner, your positive evaluations will encourage the host to continue holding the event and offer the adjudicator some positive feedback.

1.0 MARCHING AND MANUEUVERING

Band marching and maneuvering is evaluated on Form #2 (see appendix), in accordance with the standards and captions below. Adjudication begins when the starter has told the Drum Major to “start your band”, then turns and takes the first step away from the Drum Major.

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



1.0 MARCHING AND MANUEUVERING

1.1 STANDARDS FOR PARTICIPATION

1.2 CAPTIONS

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

1.0 MARCHING AND MANUEUVERING

- 1.2.3.1 **OUT OF STEP:** Individuals who are on the wrong foot from the remainder of the unit. For example when an individual strikes the ground with the right foot when the majority of the unit strikes the ground with the left at a given moment. Infraction is one GIG per instance of error observed.
- 1.2.3.2 **OUT OF PHASE WITH THE BEAT:** To initiate a step either ahead of a music beat (anticipation) or behind the beat (hesitation). Infraction is one GIG per instance of error observed.
- 1.2.3.3 **TURNING HEADS:** The movement of the head from the required position of “heads front”. Infraction is one GIG per instance of error observed.
- 1.2.3.4 **TALKING IN RANKS:** Remarks made for whatever purpose while in competition. Infraction is one GIG per instance of error observed. Oral commands by leaders where verbal signals are appropriate will not be considered as an infraction.
- 1.2.3.5 **FALSE HALTS AND STOPS:** The failure of an individual or the entire unit to respond to a command of execution. Infraction is one GIG per individual instance of error observed.
- 1.2.3.6 **BAD BREAKS IN FORMATION:** One or more individuals moving out of alignment, indicating confusion or error in response to a command. Infraction is one GIG per instance of error observed.
- 1.2.3.7 **DROPPING OF EQUIPMENT:** The dropping of any uniform item or equipment within the competition zone. Infraction is one GIG per instance of error observed.
- 1.2.3.8 **BREAK OF ATTENTION:** Any movement by an individual that is inconsistent with the majority of the unit. Infraction is one GIG per instance of error observed.

1.3 PENALTIES

- 1.3.1 **FORWARD MOTION:** All units must maintain a forward motion minimum of 220 feet per minute. 1.0 point penalty
- 1.3.2 **DELAY OF PARADE.** A unit may not cause the delay in the progress of the event. This penalty is given at the discretion of the Head Judge. 1.0 point penalty
- 1.3.3 **30 SECOND RULE - DELAY OF PARADE:** The band must start it’s performance within 30 seconds, after the starter has turned away from the Drum Major or the signal from the judge’s stand has been given to begin the performance. 1.0 point penalty
- 1.3.4 **EARLY ENTRY INTO THE COMPETITION AREA:** A unit must receive permission prior to entering the competition zone from the Starter, Head Judge or Marching and Maneuvering judge. 1.0 point penalty
- 1.3.5 **HALT LINE:** A unit must halt the first rank of the band as close as possible or as directed by the Starter, Head Judge or Marching and Maneuvering judge. 1.0 point penalty

1.0 MARCHING AND MANUEUVERING

2.0 MUSIC

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

2.1 STANDARDS FOR PARTICIPATION

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

2.2 CAPTIONS

- 2.2.1 **TONE QUALITY:** Tone and its production determines quality to a musician. This quality identifies instruments and registers of each instrument. Such quality has a full scale from superior to poor concerning brass, woodwind and percussion.
- 2.2.2 **INTONATION:** In a group musical performance, intonation denotes playing in tune, and the degree to which this is accomplished. There is a tendency for instruments to have patterns of good and poor intonation, as there is a human pattern relating to pitch. Intonation in a vertical sense relates to the chords, in a horizontal sense to melodic line or interval.
- 2.2.3 **BLEND-TONAL BALANCE:** Schools of ensemble sound and balance have developed around various professional and non-professional conductors. Whether, on the one hand, the lighter crisper, dry sound, or the heavier is not a question of right or wrong. Blend and tonal balance is a matter of how well the group has achieved its concept. Blending of instruments results in an ensemble of tones with all individual instruments losing their single identity. There, then, is achieved a section of instrumental sound which is a complete ensemble of sound. Coupled with this is the responsibility, too, of having tonal balance in which chord structures and identity is readily heard. Color tones, passing tones, tones demanding resolution, modulations, all of these should be heard in their proper musical setting of tonal balance.
- 2.2.4 **RHYTHM:** The durational property of musical sound.

2.0 MUSIC

- 2.2.4.1 TEMPO: The pace at which music proceeds.
- 2.2.4.2 PRECISION: The playing of accurate rhythms. Precision occurs when the entire ensemble places each musical note in its spatial place.
- 2.2.4.3 ACCURACY: The interpretation of the rhythmic figures. Accurate rhythms can occur with poor precision.
- 2.2.5 PHRASING AND EXPRESSION: The manner in which musical ideas within the march are brought out or subdued.
 - 2.2.5.1 INTERPRETATION: The ensemble's approach to breathing, dynamics, accents, style of tonguing, articulation, tempo, crescendos, decrescendos, length of notes and timbre.
 - 2.2.5.2 STYLE: Music must be played in a military march manner void of special effects and unique interpretations.
 - 2.2.5.3 UNIFORMITY: The consistency in which the entire ensemble is interpreting each musical idea.
- 2.2.6 DYNAMICS: Refers to the amount of sound or volume of sound.
 - 2.2.6.1 CONTRAST: The noticeable differences regarding the dynamic levels indicated in the score.
 - 2.2.6.2 CRESCENDO and DIMINUENDO: The gradual increase and decrease in volume.
 - 2.2.6.3 MELODY: A succession of horizontal musical tones reflecting pitch and rhythmic duration.
 - 2.2.6.4 ACCOMPANIMENT: The musical background provided for the principal part.
 - 2.2.6.5 COUNTERMELODY: The music that consists of two or more melodic lines that sound simultaneously.
- 2.2.7 ARTICULATION: The interpretation of single musical notes.
 - 2.2.7.1 PRECISION: The accuracy in which musical notes are interpreted.
 - 2.2.7.2 UNIFORMITY/STYLE: The musical ensemble's execution of all the articulations, markings, accents, in a uniform manner regardless of the precision or accuracy of the interpretation.
 - 2.2.7.3 ATTACKS: The proper starting of a musical note with the type of syllable used and proper use of the tongue.
 - 2.2.7.4 RELEASES: The proper ending of a musical note. The use of proper use of air control and tongue.

2.0 MUSIC

- 2.2.7.5 ACCENTS: The interpretation of written musical accents. Accents must be played in a manner as to enhance the performance. Overplaying or underplaying of musical accents should be considered.
- 2.2.7.6 NOTE ACCURACY: Each musician's ability to play all the correct notes of the march. Notes played incorrectly or left out must be considered. Specific comments isolating the erring section or isolating the measure or notes played incorrectly are necessary.

2.3 PENALTIES

- 2.3.1 Submit one or more conductor's parts of the march to be played to the parade chairman or head judge prior to the starting time of the event. 5.0 point penalty
- 2.3.2 Bands must play music, which appears on the current list of Required Competition Parade music. 9.0 point penalty
- 2.3.3 Music must be selected from proper classification or higher. 9.0 point penalty
- 2.3.4 There shall be no editing of music. 1.0 point penalty
- 2.3.5 The march must be played in its entirety, starting with the introduction. 9.0 point penalty
- 2.3.6 Music must begin before the last rank of the band enters the competition area. 3.0 point penalty
- 2.3.7 The march must be played without repeats. 9.0 point penalty
- 2.3.8 Bands must play continuously through the competition area. 3.0 point penalty
- 2.3.9 The selected march may not be repeated within a three-year period for a four-year school; a two-year period for a 3-year school; a one-year period for a two-year school, excluding the year played. 9.0 point penalty
- 2.3.10 Bands using a drum roll-off may not remain in a standing position for more than eight (8) counts. The eight counts begin after the head judge hears the initial signal (whistle or voice command – whichever comes first). Fanfares must be played while marching. 1.0 point penalty
- 2.3.11 The Silent area is a marked area that is 300 feet or more in front of the competition start line. Playing instruments is not permitted. Soft cadence and soft halt is acceptable. 1.0 point penalty
- 2.3.12 Upon leaving the competition area a soft cadence must be used for a minimum of 64 counts. A penalty shall be assessed if, in the opinion of the Music or Head Judge, the cadence of the band leaving the competition area interferes with the following band's performance. 1.0 point penalty

2.0 MUSIC

3.0 SHOWMANSHIP

Showmanship is evaluated on Form #4 (see appendix), in accordance with the standards and captions below. Adjudication begins when the starter walks away from the Drum Major or the head judge signals the Drum Major to begin.

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

3.1 STANDARDS FOR PARTICIPATION

3.2 CAPTIONS

- 3.2.1 **ATTACHED UNITS:** The individual or group placed in front, side or rear of the major unit. Such attached groups could include: Flags, Rifles, ID, Color Guard, Majorette(s), and Mascot. The units should enhance the theme and visual performance.
 - 3.2.1.1 **COLOR:** Colors of uniforms, equipment and props should enhance the visual presentation and harmonize with the major unit.
 - 3.2.1.2 **SPECIALTIES /PRECISION:** An appraisal of the vocabulary presented and the quality of the presentation.
 - 3.2.1.3 **UNIFORMS:** Uniforms should be consistent with the theme presented by the band. All uniforms should be in good repair, clean, pressed and fit properly.
 - 3.2.1.4 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching and body movements. (Carriage)
 - 3.2.1.5 **ENTERTAINING:** The performance should capture the attention of the audience and present a pleasing, enjoyable experience.
 - 3.2.1.6 **COORDINATION OF ALL UNITS:** All elements presented on the street should blend harmoniously and compliment each other without a sense of confusion or disunity. The coordination includes well-conceived routines, color and uniforms.
 - 3.2.1.7 **OPENING/EXIT:** The visual presentation during the step-off which includes cadence and fanfare. Exit refers to the manner in which the attached units completes its performance for adjudication and leaves the competition area.
 - 3.2.1.8 **MUSICAL INTERPRETATION:** Coordination of the visual highlights to the audio highlights. The ability of the attached units to portray the various expressions of the music through movement of the equipment and body.
- 3.2.2 **DRUM MAJOR:** The Drum Major must convey all the essential qualities of leadership. These are reflected in poise and the execution of all commands and movements. The required salute is one means of evaluating these qualities. Since many styles of leadership can be presented, the matter of style is evaluated from a standpoint of uniformity and consistency. A Military Drum Major must wear a military style uniform, carry a military style baton and use military movements. A Mace Drum Major must carry a Mace, beat time and salute in Mace style. Left-handed Drum Majors are not

3.0 SHOWMANSHIP

acceptable and therefore are not judged as Military Drum Majors. Twin Drum Majors are acceptable, but only the person on the right side is judged as the Drum Major and controlling person of the unit.

- 3.2.2.1 **POSITION:** The Drum Major should be centered between the extreme outside files, in front of the band. The distance in front of the band is one half of the total width of the front rank. This position should be maintained throughout the competition zone.
- 3.2.2.2 **UNIFORM:** The uniform of the Drum Major should be consistent with the theme presented by the band. The entire uniform should be in good repair, clean, pressed and fit properly.
- 3.2.2.3 **OPENING:** The opening sequence is the performance of the Drum Major immediately following the starter's or head judge's instruction to begin the performance and the beginning of the competition music. This includes verbal and whistle commands and the execution of baton movements.
- 3.2.2.4 **CONTROL OF THE UNIT:** The demonstrated ability of the Drum Major to convey control over the total unit.
- 3.2.2.5 **PRECISION OF STEP:** The foot making contact with the street executed precisely with the beat of the music.
- 3.2.2.6 **POSTURE/CARRIAGE:** The alignment of the body, which should be uniform, healthful, erect and pleasing to the eye. (Posture) The alignment should be maintained during marching and baton movements. (Carriage)
- 3.2.2.7 **PRESENTATION/SALUTE:** Presentation is the showmanship projected by the individual, demonstrated with confidence and personality. The Drum Major salutes for the entire marching unit. The Drum Major should arrive in the final position of the salute six steps before and hold that position for six steps past one or more of the following salute markers: Reviewing Officer, if present; National Color on the judge's stand, if present; or the Center of the judge's stand.
- 3.2.3 **UNIFORMS:** The overall effect of costumes or uniforms worn by the major unit including fit, style and color.
 - 3.2.3.1 **IMPRESSION:** The overall reaction of the uniform or costume including style, color and fit.
 - 3.2.3.2 **NEATNESS:** Uniforms and costumes must be clean, pressed and properly fitted to each individual.
 - 3.2.3.3 **UNIFORMITY:** Each member of the major unit should wear a uniform of identical color, style and fit.
- 3.2.4 **BAND MUSIC:** A parade band should present a sound that is powerful and majestic as well as musically correct.
 - 3.2.4.1 **SOLID:** The band should achieve a full musical sound, projecting all musical elements of the march.

3.0 SHOWMANSHIP

- 3.2.4.2 **EXCITING:** The performance should create a positive emotional response from the audience.
- 3.2.4.3 **IMPRESSION:** The overall feeling expressed to the audience by the unit.
- 3.2.4.4 **AUDIENCE APPEAL:** The music of the unit should be an aesthetically pleasing performance that produces a spontaneous reaction from the audience.
- 3.2.5 **SIGHT – MAJOR BODY ONLY:** A parade band is a rhythmical display of sight as well as sound, with all angles straight and all lines perfect. A sense of driving pulse, pageantry and color should be presented to the viewer.
 - 3.2.5.1 **STEP-OFF:** The Step-Off is the period of time between the starter's instruction to begin and the beginning of the competition music. There must be no confusion in commands or execution of step-off, roll-off or the start of music. All movement must be executed with security and determination.
 - 3.2.5.2 **POSTURE/CARRIAGE:** The alignment of the body, which should be uniform, healthful, erect and pleasing to the eye. (Posture) The alignment should be maintained during marching. (Carriage)
 - 3.2.5.3 **PRECISION OF STEP:** All members of the unit should make contact with the street at exactly the same time and with the same part of the foot to the beat of the music.
 - 3.2.5.4 **RANKS:** A rank is a line of individuals facing in the same direction and standing side by side. Proper alignment of the ranks is a basis for earning credit.
 - 3.2.5.5 **AUDIENCE APPEAL** The visual presentation from the unit should be aesthetically pleasing and produce a spontaneous positive reaction from the audience.
 - 3.2.5.6 **GROOMING:** The personal appearance of the individuals of the unit, including cleanliness, neatness of hair and reasonable use of cosmetics.
 - 3.2.5.7 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence, poise, inspire enthusiasm and show a strong regard for the honor of the group and its desire to excel.
 - 3.2.5.8 **EQUIPMENT POSITION:** Equipment and instrument angles should be consistent throughout the unit.
 - 3.2.5.9 **SPACING:** The unit should display consistent intervals and distances between ranks and files.
 - 3.2.5.10 **ALIGNMENT:** The accomplishment of uniform space between individual performers as to present a symmetrical appearance to the audience as it is viewed from any direction. Elements of alignment include: ranks, diagonals, intervals and distances.

3.0 SHOWMANSHIP

3.3 PENALTIES

- 3.3.1 **MEMBERSHIP REQUIREMENT:** All members of school groups must be currently enrolled in that school and/or program of that school. 9.0 point penalty
- 3.3.2 The Drum Major must salute the Reviewing Officer or National Colors displayed on the Judge's stand. 1.0 point penalty
- 3.3.3 Each separate marching group, consisting of a band and its attached units, must have an identification unit. 3.0 point penalty
- 3.3.4 The first rank of the band must halt on the competition line or as requested by the starter. 1.0 point penalty.

4.0 DRUM MAJOR

Drum Majors are evaluated on Form DM (see appendix), in accordance with the standards and captions below. Adjudication of the Drum Major commences when the starter has told the drum major to “Start your Band” then turns and takes the first step away from the drum major.

4.1 STANDARDS FOR PARTICIPATION

The two styles considered for adjudication in the Drum Major category are Military and Mace. The Military and Mace Drum Majors are best evaluated in separate categories but can be combined together. Junior High and High School Drum Majors should be evaluated in separate classes.

Military Drum Major is one who:

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

Mace Drum Major is one who:

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

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

Multiples of Drum Majors: Placement should be symmetrical in front of the band. The Drum Major centered and/or farthest forward and closest to the judge will be considered the main drum major and their performance will be the one judged upon.

Hand Conducting (Corps Style): Based on a military tradition, a drum major must use a baton, mace or implement that fits into the theme of the band. The Drum Major judge may give comments on the score sheet when possible but a score will not be given.

4.2 CAPTIONS

- 4.2.1 **STEP-OFF:** The step off is the period of time between the starter’s instruction to begin and the first note of the competition music. The Drum Major has 30 seconds to perform a routine. It is not recommended that the drum major take the whole 30 seconds as it may result in a penalty. The band must be stepping forward before 31 seconds has elapsed.
- 4.2.2.1 **BATON/MACE MOVES:** The flourishes, prop spins, and various moves made with the mace or baton.
- 4.2.2.2 **STOPS:** A measurement of how well the drum major stops the baton or mace motion during Step-Off performance. Clean, pleasant angles and accuracy of stopping in the routine is important.

4.0 DRUM MAJOR

- 4.2.2.3 **BODY CONTROL:** A measurement of how well the drum major can maintain attention position while doing the different moves in the Step-Off Routine. Attention to the free hand during the routine must be considered. Making the free hand a part of the routine is essential.
- 4.2.2.4 **FOOTWORK:** Correct military style footwork must be followed. All standing commands must be from the attention position.
- 4.2.2 **BEATING TIME:** The visual method to display the tempo of the music played by the musicians. Characteristics, which are considered, include visibility, position and accuracy to the tempo.
- ✓ Beating of time is done with a baton, mace, or prop, which fits into the theme of the Band.
 - ✓ Military batons must beat time with the right hand following the traditional Military Style. Left-handed beating of time is not part of the traditional Military Style and will be judged for criticism only.
 - ✓ Maces must beat time in the right hand unless Drum Major is a Scottish/British Style. Scottish/British Style drum majors may beat time left-handed or right-handed.
 - ✓ The same style of beating of time must continue throughout the routine even after the salute.
- 4.2.2.5 **COMMENCEMENT OF BEAT:** Beating of time is to commence with the first beat of the competition march.
- 4.2.2.6 **1st Beat :** All Military and Mace drum majors (except the Scottish/British style mace) will place the highest point on the 1st beat and consistently return to the same location each time. The Scottish/British style mace may beat left or right handed. If left handed, the 1st beat would be the lowest point. If right handed the 1st beat would be the highest point
- 4.2.2.7 **2nd Beat :** All Military and Mace drum majors (except the Scottish/British style mace) will place the second lower than the 1st. Enough distance between 1st and 2nd beat must occur to be able to distinguish the difference.
- 4.2.2.8 **ANGLE:** The angle of baton or mace should be consistently the same between the 1st and 2nd beat. Angles between 90 degrees (straight up) and 45 degrees are recommended.
- 4.2.2.9 **STYLE of BEAT:** Appropriateness of style for the mace or baton being used.
- 4.2.2.10 **VISIBILITY:** The ability to view the Drum Major and the Baton/Mace movement from the judges stand.
- 4.2.2.11 **OUT OF PHASE WITH MUSIC:** When the drum major's beat is not accurate with the band's beat or tempo. Ahead or behind the beat or tempo is unacceptable.

4.0 DRUM MAJOR

- 4.2.3 SALUTE: The Drum Major salutes for the entire marching unit. The Drum Major should arrive in the final position of the salute six steps before and the American flag. A Reviewing Officer may also be present. The American flag will be 250 feet beyond the competition line.
- 4.2.3.1 PREPARATION TO SALUTE: Preceding the salute, the Drum Major is given the opportunity to demonstrate showmanship ability with the baton or mace.
- 4.2.3.2 BATON/MACE MOVES: The pattern of flourishes, prop spins and various moves made with the baton or mace.
- 4.2.3.3 CONTINUITY: The smoothness and blend between all Baton and Mace moves.
- 4.2.3.4 USE OF FREE HAND: The appropriate use of the hand that is not holding the baton or mace.
- 4.2.3.5 BATON/MACE POSITION DURING SALUTE: The baton head should be up and higher than the left shoulder. The mace should be in the left hand with the mace head up.
- 4.2.3.6 BODY CONTROL: Centering, balance and alignment of the upper and lower body is maintained during the preparation and execution of the salute. Body control must be maintained to continue a military bearing. Side to side movement, or the body coming forward is not appropriate in appearance.
- 4.2.3.7 DURING SALUTE: The Adjudication form allows for the judge to mark (when possible) how many steps before and after the salute line the drum major saluted. The salute should be 6 steps before the Salute line, Flag or reviewing officer and held for 6 steps past. The accuracy of being able to do a performance (Preparation to salute) before the salute and being able to give an appropriate salute is one of the main parts of the drum majors overall performance.
- 4.2.3.8 HEAD CONTROL: How the drum major turns his/her head toward the judge's stand. The head should turn smartly toward the judge's stand at the end of the salute preparation, looking directly over the right shoulder. The head should be in line with the rest of the body. After the salute, drum major again turns head back facing down the street. This move should be done clear and quick.
- 4.2.3.9 EYES: The "one on one" contact made with the eyes establishing communication between the performer and the reviewing officer or judge reflecting confidence and acknowledgement.
- 4.2.3.10 ARM/HAND POSITION: Attention should be given to the free hand and arm position during the salute.
- ✓ Military: Right hand should be holding baton up by left shoulder with right elbow horizontal to ground. Left hand should be placed on the left side of body in a pleasant and accurate looking position.
 - ✓ Mace: Right hand should be giving hand salute. Left hand should be cradling or holding mace.

4.0 DRUM MAJOR

- 4.2.3.11 **RECOVERY TO THE BEATING OF TIME:** Resumption of the beating of time immediately following the salute. The Drum Major should return to beating of time within 8 steps after coming out of the salute.
- 4.2.3.12 **FACIAL EXPRESSION –** A pleasant but still military expression is appropriate. The expression should demonstrate that drum major is in control of the unit and displays self-confidence. A mad or upset look is not considered proper.
- 4.2.3.13 **ROUTINE CONSTRUCTION:** A full range of expressive and musical qualities is demonstrated with the use of the baton or mace.
- 4.2.3.14 **PATTERN:** The combination of different moves with the baton or mace in the step-off and salute.
- 4.2.3.15 **VARIETY:** Movements should be varied in appearance, type and form.
- 4.2.3.16 **CONTINUITY:** The completeness of musical phrases throughout the visual presentation.
- 4.2.3.17 **COORDINATION WITH OTHER UNITS:** Total coordination of all the elements on the street combine to present and fully enhance the overall visual quality of the total parade performance.
- 4.2.3.18 **POSITION TO THE BAND:** The Drum Major should be centered between the extreme files, in front of the band. The distance in front of the band is one half of the total width of the front rank. This position should be maintained throughout the competition zone.
- 4.2.3.19 **MARCHING:** Style should be consistent with the main body of the band.
 - 4.2.3.19.1 **STRIDE:** The step size or stride should be the same size as the band.
 - 4.2.3.19.2 **PHASING:** The heel should contact the street exactly on the beat.
- 4.2.4 **LEADERSHIP:** The ability to make and clearly communicate decision.
 - 4.2.4.1 **WHISTLE/ORAL:** The Drum Major uses a whistle or oral command to start the band. Signals should be sharp, clear and performed in a rhythmic manner. Oral commands must be complete commands with preparatory and execution. The volume of commands must be loud enough to be heard at the judging stand..
 - 4.2.4.2 **CONFIDENCE:** The projection of command and control of the unit.
 - 4.2.4.3 **POSTURE:** The alignment of the body which should be uniform, healthy in appearance, erect and pleasing to the eye.
 - 4.2.4.4 **CONTROL OF THE BAND:** The demonstrated ability of the Drum Major to convey control over the total unit.
 - 4.2.4.5 **APPEARANCE:** The physical appearance of the Drum Major.

4.0 DRUM MAJOR

- 4.2.4.5.1 **GROOMING:** The personal appearance of the Drum Major, including cleanliness, neatness of hair and reasonable use of cosmetics.
- 4.2.4.5.2 **UNIFORM:** The uniform of the Drum Major should be consistent with the theme presented by the band. A Scottish or British theme must also be evident with the band for the Drum Major to wear such uniforms. The entire uniform should be in good repair, clean, pressed and fit properly.
- ✓ Headwear should conform to the uniform. It should be in good repair, clean and fit properly.
 - ✓ Footwear should conform to the type of uniform. It should be in good repair, clean, and polished.
 - ✓ Gloves and Gauntlets should conform to the type of uniform. They should be in good repair, clean and fit properly.
 - ✓ A minimum amount of Scottish or British uniform components are needed for the uniform to be considered Scottish or British style. The following items must be part of the uniform to be considered: Scottish or British headwear (Bearskin, Feather Bonnet, Tam or Glengarry) and Scottish tunic or British style jacket and Scottish plaid with broach pin and Sargent sash or British Sash and Sargent sash.
- 4.2.4.5.3 **EQUIPMENT:** The equipment used by the drum major during the execution of his/her duties.
- ✓ The whistle should be a high-pitched instrument with sufficient volume to be heard throughout the band. A traditional whistle with a cork ball inside is recommended. The whistle lanyard should match or blend with the uniform jacket. The use of a whistle is not required for Scottish or British style Drum Majors.
 - ✓ The baton must be a type that is made for Drum Majors. Batons for twirlers are not permitted. It may vary in length from 32 to 49 inches. If wrapped with a cord, the cord color must blend with the uniform. The Baton and cord must be in good condition and neatly wrapped. Baton protectors are allowed.
 - ✓ The Mace may vary in length from 50 to 66 inches. If wrapped with chain or cord, the color should blend with the uniform and should be neatly wrapped. The Mace and cord/chain must be in good condition.

4.3 PENALTIES

- 4.3.2 **BREAK:** The control of the Mace or Baton is lost but the equipment remains in the hand, even if hitting the ground. 1.0 point penalty
- 4.3.3 **DROP:** The Mace or Baton leaves the hand of the Drum Major and hits the ground making the Drum Major bend to pick it up. 5.0 point penalty

4.0 DRUM MAJOR

- 4.3.4 **OUT OF STEP:** Out of step with the band or the music. 5.0 point penalty
- 4.3.5 **DELAY OF PARADE:** Failure to start the band moving within 30 seconds of the starter's signal. 3.0 point penalty
- 4.3.6 **FAILURE TO RETRIEVE DROPPED BATON/MACE:** If a drop occurs, the Drum Major is required to pick up the baton or mace. 9.0 point penalty
- 4.3.7 **SALUTE WITHOUT BATON/MACE:** Salute must include the use of a baton or mace. Baton/mace must be in hand while saluting. 9.0 point penalty
- 4.3.8 **NO SALUTE:** A Drum Major has neglected to salute the National Colors, Reviewing Officer or Judge's stand. The Drum Major receives a 9.0 point penalty and the Band receives a 1.0 point penalty.

5.0 AUXILIARY

Auxiliary Units are evaluated on Form AUX (see appendix), in accordance with the standards and captions below. Adjudication begins when the starter walks away from the Drum Major or the head judge signals the Drum Major to begin.

5.1 STANDARDS FOR PARTICIPATION

Auxiliary Units are the individual(s) or group placed in front, side or rear of the major unit. Such attached groups could include: Flags, Rifles, Identification Units, Banners, Military Color Guard, Majorette(s) and Mascot(s). The Drill Team and Drum Major are not considered part of the Auxiliary Units and are adjudicated separately. However, units with no equipment such as dance teams who are in the front with the auxiliary will be considered auxiliary and not drill team. The goal of the Auxiliary Units is to enhance the theme and visual presentation.

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

5.2 CAPTIONS

5.2.1 VOCABULARY (ROUTINE CONTENT)

- 5.2.1.1 **MUSICAL INTERPRETATION:** Coordination of the visual highlights to audio highlights; the ability of the unit to portray the various expressions to the music through movement of the equipment/body.
- 5.2.1.2 **COORDINATION:** The visual harmony of all the elements on the street through the use of complimentary or similar vocabulary.
- 5.2.1.3 **APPROPRIATE STYLE:** The Routine performed is compatible in style to the music being played.
- 5.2.1.4 **VARIETY/RANGE:** The use of multiple ideas to create a desired effect. Speed, path, flow, balance, layering and texture may all contribute to the presentation of separate ideas and thoughts in equipment, movement or both in tandem.
- 5.2.1.5 **DYNAMICS:** The variations of intensity created that reflects the power of the music through the use of the body and equipment.
- 5.2.1.6 **CONTINUITY:** The completeness of musical phrases throughout the visual presentation.
- 5.2.1.7 **STREET PATTERN:** A planned arrangement of individuals positioned and maneuvered to produce a specific pattern or design on the street.
- 5.2.1.8 **EXCELLENCE (EXECUTION)** The exactness in which equipment and movement is performed.
- 5.2.1.9 **EQUIPMENT CONTROL/TECHNIQUE:** The consistency of methods and procedures necessary to complete the equipment vocabulary.

5.0 AUXILIARY

- 5.2.1.10 **BODY CONTROL/TECHNIQUE:** The consistency or methods and procedures necessary to complete the body movement vocabulary.
- 5.2.1.11 **SPINS:** The circular motion of the equipment executed by any part of the body.
- 5.2.1.12 **ANGLES:** The adherence to singular dimensional space with equipment.
- 5.2.1.13 **PLANES:** The adherence to points in space in any three dimensional carving pattern or extension.
- 5.2.1.14 **ARTICULATION:** The clear and distinct display of equipment and gestural skills as required in any given move or effort.
- 5.2.1.15 **AERIALS:** The release of equipment into the air.
- 5.2.1.16 **HEIGHTS:** The consistent placement in air of the aerial.
- 5.2.1.17 **RELEASES:** The consistent placement of hands/arms at the point the aerial is executed.
- 5.2.2 **SHOWMANSHIP:** An appraisal of the total product of performance. This evaluation is not technical, but an attempt at rating overall entertainment value as seen by the audience.
 - 5.2.2.1 **AWARENESS OF MAJOR BODY:** The sense of unity between all Auxiliary Unit members and the major body of the unit, the band. The routine, alignment, placement, style and color should display a total cohesiveness between all elements of the entire unit.
 - 5.2.2.2 **COORDINATION OF ALL ELEMENTS:** The visual harmony of all the elements on the street through the use of complimentary or similar vocabulary.
 - 5.2.2.3 **UNIFORM APPROPRIATENESS/ COLOR/EQUIPMENT:** The color and design should harmonize throughout all uniforms, equipment and props.
 - 5.2.2.4 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye (Posture). The alignment of the body should be maintained during marching and body movements. (Carriage)
 - 5.2.2.5 **PROJECTION/EYE CONTACT:** The “one on one” contact made with the eyes establishing communication between the performer, the audience and the judge reflecting confidence and acknowledgement.
 - 5.2.2.6 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence and poise, inspire enthusiasm, and show a strong regard for the honor of group and its desire to excel.

5.0 AUXILIARY

- 5.2.3 **MARCHING EXCELLENCE (EXECUTION)** The exactness in which marching movement is performed.
- 5.2.3.1 **ALIGNMENT:** Alignment refers to spacing so uniform within an organization as to present a symmetrical appearance to the audience as it is viewed from any direction. Elements of alignment are Ranks, Diagonals, Intervals and Distances.
- 5.2.3.2 **STYLE CONSISTENCY:** The definition and articulation of the feet while traveling and as part of the line relative to the leg. The style should be consistent across all members of the Auxiliary Unit.
- 5.2.3.3 **INTERVALS/DISTANCE:** Refers to the space between files and ranks, from front to rear and side-to-side, and must be maintained uniformly.
- 5.2.3.4 **PHASING:** The foot making contact with the street executed precisely with the beat of the music.
- 5.2.3.5 **MANEUVERING:** A planned and regulated movement of a marching unit.

5.3 PENALTIES

- 5.3.1 **OUT OF STEP:** Auxiliary members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot. .1 point penalty for each infraction
- 5.3.2 **DROP:** Equipment leaves the hand of the Auxiliary Member and hits the ground. .5 point penalty for each infraction
- 5.3.3 **LEADER:** There can be no designated leader within the auxiliary units. A leader may be identified by an obvious difference in the uniform, an obvious difference in the routine (i.e. solo's or an individual salute) or by an obvious placement or position within the group. There can be nothing that identifies any leader. 1.0 point penalty
- 5.3.4 **DISTANCE:** All Auxiliary members must be beyond the Drum Major's salute line when the last playing rank of band arrives at the Drill Team Distance line, 75 feet, and must maintain that distance throughout the competition area. 3.0 point penalty

5.0 AUXILIARY

6.0 DRILL TEAM

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

6.1 STANDARDS FOR PARTICIPATION

A Drill Team shall consist of not less than nine (9) members plus a leader.

6.2 CAPTIONS

6.2.1 **ROUTINE CONSTRUCTION:** The sequential arrangement of movement.

6.2.1.1 **MILITARY STYLE:** The style in which the body, arm, hand, leg, foot and head movements are sharp and defined. Hands are frequently in blades. Movements are sharply executed. Dance movements should be kept to a minimum. All dance movements that are included should be executed in a sharp, defined method.

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

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

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

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

6.2.1.6 **DYNAMICS:** The variations of intensity created that reflects the power of the music through the use of the body.

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

6.2.1.8 **CHANGE OF LEVEL:** Variation in degrees of flexibility and/or extension of the arms, legs or total body in a vertical plane.

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

6.2.1.10 **CHAIN REACTION:** A series of movements in which each movement, in turn, is the result of the one preceding and the cause of the one to follow. To be effective, a chain reaction must be done with precision and accurate timing.

6.0 DRILL TEAM

6.2.2 ROUTINE CONTENT

- 6.2.2.1 **BODY MOVEMENTS:** Movements involving all parts of the body including head, shoulder, arms, hands, hips, legs and feet.
- 6.2.2.2 **MILITARY MANNER:** Sharp, defined body motions and movements.
- 6.2.2.3 **VARIETY:** The absence of monotony or sameness. To make movements varied in appearance by making them different from one another in type, style, character, form, impetus, quality and quantity.
- 6.2.2.4 **DIFFICULTY:** Hard to accomplish, involving extra effort or skill. Movements and formations show evidence of required labor, skill and planning in order to be performed successfully. The movements, which comprise the routine, require an advanced degree of training.
- 6.2.2.5 **ORIGINALITY:** The presentation of movements that are inventive and present new and different approaches.
- 6.2.2.6 **AMBIDEXTERITY:** The ability to use both the right and left hand and feet with equal finesse.
- 6.2.2.7 **USE OF PROP or EQUIPMENT:** For those groups that include equipment or props as part of their presentation, credit will be given for effective use. Thematic nature of the equipment/prop, its enhancement of the basic routine, its entertainment value and efficiency in handling are all considered.
- 6.2.2.8 **HEAD:** The use of the head in relationship to other movements and maneuvers. This does not include the alignment of the head in relation to the marching position, but does include the head to enhance routine.
- 6.2.2.9 **ARMS:** The use of arms to enhance the routine.
- 6.2.2.10 **HANDS:** The use of the hands to enhance the routine including flexed, extended or circular movements from the wrist.
- 6.2.2.11 **LEGWORK:** The use of the leg to enhance the routine including fully extended or flexed at varying degrees.
- 6.2.2.12 **FOOTWORK:** The use of the foot to enhance the routine including, exact placement of the foot, movements of flexed, extended or circular rotation of the ankle.
- 6.2.3 **STREET PATTERN:** A planned arrangement of individuals strategically positioned and maneuvered so as to produce a specific pattern or design on the street.
 - 6.2.3.1 **VARIATION:** The amount, the extent and degree of street pattern change accomplished from the standard block formation.
 - 6.2.3.2 **PLACEMENT:** The positioning of the various formations within the 450 foot competition area

6.0 DRILL TEAM

- 6.2.3.3 **CONGRUITY:** Appropriately designed patterns executed in harmony with a definite purpose for the maneuver.
- 6.2.3.4 **FORMATION:** A planned arrangement of individuals positioned and maneuvered to produce a specific pattern or design on the street.
- 6.2.3.5 **EXECUTION:** The exactness in which movement is performed.
- 6.2.3.6 **MILITARY MANNER:** The body, arm, hand, leg, foot and head movements not being relaxed but being executed in a sharp, crisp and defined manner.
- 6.2.3.7 **UNIFORMITY:** Execution of movements in a like manner and the degree of sameness from performer to performer.
- 6.2.3.8 **PRECISION:** The quality shown in movement accuracy and exactness.
- 6.2.3.9 **TIMING:** The synchronization of movements by each performer appropriate to the music and to one another.
- 6.2.3.10 **ATTENTION TO DETAIL:** The precise execution of all material throughout the routine. The uniformity of the smallest details is of the utmost importance.
- 6.2.3.11 **BODY:**
 - 6.2.3.11.1 **POSITION:** The alignment of the body.
 - 6.2.3.11.2 **TECHNIQUE:** The skill by which movements are performed in an accurate manner.
 - 6.2.3.11.3 **CONTROL:** The manner in which balance of the body position is maintained.
- 6.2.4 **SHOWMANSHIP:** An appraisal of the total product of performance. This evaluation is not technical, but an attempt at rating overall entertainment value as seen by the audience.
 - 6.2.4.1 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye. (Posture) The alignment of the body should be maintained during marching and body movements. (Carriage)
 - 6.2.4.2 **EYE CONTACT:** The “one on one” contact made with the eyes establishing communication between the performer, the audience and the judge reflecting confidence and acknowledgement.
 - 6.2.4.3 **FACIAL EXPRESSION:** An indication of feeling, spirit, energy and character expressed by the face.
 - 6.2.4.4 **CONFIDENCE:** Self-reliance, assurance or boldness communicated by appearance and movement.
 - 6.2.4.5 **ESPIRIT de COPRS:** The unit should project an image of pride, assurance, confidence and poise, inspire enthusiasm, and show a strong regard for the honor of group and its desire to excel.

6.0 DRILL TEAM

- 6.2.4.6 **PROJECTION:** The ability to express confidence and enjoyment in the performance.
- 6.2.4.7 **POISE:** A balance of the body expressing self-confidence, bearing, composure and self-possession. An even distribution of weight and balance is required.
- 6.2.4.8 **GROOMING Hair/Makeup:** The personal appearance of the individuals of the unit, including cleanliness, neatness of hair and reasonable use of cosmetics.
- 6.2.4.9 **UNIFORMS:**
 - 6.2.4.9.1 **IMPRESSION:** The overall reaction of the uniform or costume including style, color and fit.
 - 6.2.4.9.2 **NEATNESS:** Uniforms and costumes must be clean, pressed and properly fitted to each individual.
 - 6.2.4.9.3 **UNIFORMITY/FIT:** Each member of the major unit should wear a uniform of identical color, style and fit.
- 6.2.5 **DRILL TEAM LEADER:**
 - 6.2.5.1 **CONTROL OF UNIT:** The demonstrated ability of the Leader to convey control over the total unit.
 - 6.2.5.2 **POSITION:** The Leader should be centered between the extreme files, in front of the Drill Team. The distance in front of the Drill Team is one half of the total width of the front rank. This position should be maintained throughout the competition zone.
 - 6.2.5.3 **PRESENTATION:** Presentation is the showmanship projected by the individual, demonstrated with confidence and personality.
 - 6.2.5.4 **SALUTE:** A gesture expressing proper acknowledgement and respect to the reviewing stand.
- 6.2.6 **MARCHING:** The positioning of members and the precision of foot movement.
 - 6.2.6.1 **RANKS:** A ranks is a line of individuals facing in the same direction and standing side by side. Proper alignment of the ranks is a basis for earning credit.
 - 6.2.6.2 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession.
 - 6.2.6.3 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to intervals and distance.
 - 6.2.6.4 **INTERVALS:** The lateral spacing between files must be maintained uniformly.
 - 6.2.6.5 **DISTANCE:** The space between ranks from front to rear must be maintained uniformly.

6.0 DRILL TEAM

- 6.2.6.6 **STYLE CONSISTENCY:** The definition and articulation of the feet while traveling and as part of the line relative to the leg. The style should be consistent across all members of the Drill Team.
- 6.2.6.7 **PHASING:** The foot making contact with the street executed precisely with the beat of the music.
- 6.2.6.8 **MANEUVERING:** A planned and regulated movement of a marching unit.
- 6.2.6.9 **CLARITY OF FORMATIONS:** Readability of the pattern or formation.

6.3 PENALTIES

- 6.3.1 **OUT OF STEP:** Team members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot. .1 point penalty for each infraction
- 6.3.2 **DROP:** Equipment leaves the hand of the performer and hits the ground. .5 point penalty for each infraction
- 6.3.3 **MEMBERSHIP REQUIREMENTS:** To qualify as a Drill Team, the group must consist of not less than 9 members plus a leader. 9.0 point penalty
- 6.3.4 **MEMBERSHIP REQUIREMENT:** All members of school groups must be currently enrolled in that school and/or program of that school. 9.0 point penalty
- 6.3.5 **AGE REQUIREMENTS:** Non-school groups – Junior: 13 and under; Senior: 14 and over. 9.0 point penalty
- 6.3.6 **LEADER:** The leader of the Drill Team must remain in front of the Drill Team and not move beyond the outside files nor fall into or behind the front rank of the Drill Team to maintain proper control of the unit. 1.0 point penalty
- 6.3.7 **SALUTE:** The leader of the Drill Team must render a proper salute. 1.0 point penalty
- 6.3.8 **DRILL TEAM DISTANCE:** Drill Teams shall be responsible for maintaining a distance of not more than 125 feet from the last rank of musicians in the band to the first rank of the Drill Team. 3.0 point penalty
- 6.3.9 **FORWARD MOTION:** Unless local rules dictate, all units must maintain a forward motion minimum of 220 ft. per minute. 1.0 point penalty
- 6.3.10 **I.D.** Each separate marching group, consisting of a band and its attached units, must have an identification unit. 3.0 point penalty
- 6.3.11 **DELAY OF PARADE:** Conditions causing delay of parade. 1.0 point penalty

6.0 DRILL TEAM

7.0 TWIRLER

Majorette Soloists and Units are evaluated on Form TW (see appendix), in accordance with the standards and captions below. For a Soloist or Team that is attached to a marching band, adjudication begins when the starter walks away from the Drum Major or the head judge signals the Drum Major to begin. A corps begins competition when the leader steps into the competition area and ends when the last rank or member exits the competition area.

7.1 STANDARDS FOR PARTICIPATION

A Majorette Corps shall consist of not less than nine (9) members plus a leader. A team shall consist of three (3) or more members.

7.2 CAPTIONS

7.2.1 ROUTINE CONSTRUCTION: The sequential arrangement of movement.

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

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

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

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

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

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

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

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

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

7.2.2 ROUTINE CONTENT:

7.2.2.1 WRIST MOVES: Moves made with the baton that involve revolutions on the inside or outside of the arm in either direction.

7.0 TWIRLER

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

7.0 TWIRLER

- 7.2.3.4 **ATTENTION TO DETAIL:** The precise execution of all material throughout the routine. The uniformity of the smallest details is of the utmost importance.
- 7.2.3.5 **CONTROL:** The ability to maintain control over the movements of the baton within the continuity of the routine.
- 7.2.3.6 **UNISON:** Individuals in the unit display a high degree of uniformity and timing in movements so as to present a unified effect when doing the same movements simultaneously.
- 7.2.3.7 **BODY MOVEMENT:** The specific use of the body as it is incorporated into the routine.
- 7.2.3.8 **COORDINATION:** The degree of control in the body and physical movements.
- 7.2.3.9 **BATON:**
 - 7.2.3.9.1 **MOVEMENT:** The use of the baton during the routine.
 - 7.2.3.9.2 **TECHNIQUE:** The baton material presented should be done correctly by generally accepted standards.
 - 7.2.3.9.3 **CONSISTANCY:** Balance, timing and flow that is maintained in the baton movements throughout the presentation.
 - 7.2.3.9.4 **SPEED:** The speed with which the baton is twirled.
 - 7.2.3.9.5 **RELEASES:** The manner in which the baton is released into the air. Right and left hands can be used as well as a variety of releases.
 - 7.2.3.9.6 **CATCHES:** The manner in which the baton is caught from an aerial. Right and left hands can be used as well as a variety of catches.
- 7.2.4 **SHOWMANSHIP:** An appraisal of the total product of performance. This evaluation is not technical, but an attempt at rating overall entertainment value as seen by the audience.
 - 7.2.4.1 **POSTURE/CARRIAGE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye. (Posture) The alignment of the body should be maintained during marching and body movements. (Carriage)
 - 7.2.4.2 **EYE CONTACT:** The “one on one” contact made with the eyes establishing communication between the performer, the audience and the judge reflecting confidence and acknowledgement.
 - 7.2.4.3 **FACIAL EXPRESSION:** An indication of feeling, spirit, energy and character expressed by the face.
 - 7.2.4.4 **CONFIDENCE:** Self-reliance, assurance or boldness communicated by appearance and movement.

7.0 TWIRLER

- 7.2.4.5 **ESPIRIT de CORPS:** The unit should project an image of pride, assurance, confidence and poise, inspire enthusiasm, and show a strong regard for the honor of group and its desire to excel.
- 7.2.4.6 **PROJECTION:** The ability to express confidence and enjoyment in the performance.
- 7.2.4.7 **POISE:** A balance of the body expressing self-confidence, bearing, composure and self-possession. An even distribution of weight and balance is required.
- 7.2.4.8 **COORDINATION WITH AUXILIARIES & MAJOR BODY:** The sense of unity between all Auxiliary Unit members and the major body of the unit, the band. The routine, alignment, placement, style and color should display a total cohesiveness between all elements of the entire unit throughout the competition area.
- 7.2.4.9 **GROOMING Hair/Makeup:** The personal appearance of the individuals of the unit, including cleanliness, neatness of hair and reasonable use of cosmetics.
- 7.2.4.10 **UNIFORMS:**
 - 7.2.4.10.1 **IMPRESSION** The overall reaction of the uniform or costume including style, color and fit.
 - 7.2.4.10.2 **NEATNESS:** Uniforms and costumes must be clean, pressed and properly fitted to each individual.
 - 7.2.4.10.3 **UNIFORMITY/FIT:** Each member of the major unit should wear a uniform of identical color, style and fit.
 - 7.2.4.10.4 **BATON:** The baton should be balanced and of an appropriate length for the performer. The ball and tip should be clean and in good condition.
- 7.2.4.11 **PRESENTATION:** The showmanship projected by the individual or unit is demonstrated with confidence and personality.
- 7.2.4.12 **SALUTE:** A gesture expressing proper acknowledgement and respect to the reviewing stand.
- 7.2.4.13 **LEADER:** Demonstrates control over the total unit.
- 7.2.5 **MARCHING:** The positioning of members and the precision of foot movement.
 - 7.2.5.1 **RANKS:** A ranks is a line of individuals facing in the same direction and standing side by side. Proper alignment of the ranks is a basis for earning credit.
 - 7.2.5.2 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession.
 - 7.2.5.3 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to intervals and distance.
 - 7.2.5.4 **INTERVALS:** The lateral spacing between files must be maintained uniformly.

7.0 TWIRLER

- 7.2.5.5 **DISTANCE:** The space between ranks from front to rear must be maintained uniformly.
- 7.2.5.6 **STYLE CONSISTENCY:** The definition and articulation of the feet while traveling and as part of the line relative to the leg. The style should be consistent across all members of the unit.
- 7.2.5.7 **PHASING:** The foot making contact with the street executed precisely with the beat of the music.
- 7.2.5.8 **MANEUVERING:** A planned and regulated movement of a marching unit.
- 7.2.5.9 **CLARITY OF FORMATIONS:** Readability of the pattern or formation.

7.3 PENALTIES

- 7.3.1 **DROP:** Equipment leaves the hand of the performer and hits the ground. .5 point penalty for each infraction
- 7.3.2 **OUT OF STEP:** Team members may march with the left foot or right foot on the downbeat of the music as long as all members are on the same foot. .1 point penalty for each infraction
- 7.3.3 **NO SALUTE:** The leader of the unit or soloist must render a proper salute. 1.0 point penalty
- 7.3.4 **BREAK or SLIP:** The baton remains in the hand, but adequate control has been lost. .1 penalty for each infraction
- 7.3.5 **OFF PATTERN:** The baton is not in the correct pattern. .5 point penalty for each infraction
- 7.3.6 **MEMBERSHIP REQUIREMENTS:** To qualify as a Majorette unit, the group must consist of not less than 9 members plus a leader. 9.0 point penalty
- 7.3.7 **MEMBERSHIP REQUIREMENT:** All members of school groups must be currently enrolled in that school and/or program of that school. 9.0 point penalty
- 7.3.8 **AGE REQUIREMENTS:** Non-school groups – Junior: 13 and under; Senior: 14 and over. 9.0 point penalty
- 7.3.9 **I.D.** Each separate marching group, not attached to a marching band, must have an identification unit. 3.0 point penalty
- 7.3.10 **FORWARD MOTION:** Unless local rules dictate, all units must maintain a forward motion minimum of 220 ft. per minute. 1.0 point penalty
- 7.3.11 **DELAY OF PARADE:** Conditions causing delay of parade. 1.0 point penalty

7.0 TWIRLER

8.0 MILITARY COLOR GUARD

Military Color Guards are evaluated on Form CG (see appendix), in accordance with the standards and captions below. Adjudication begins when the competing unit crosses the BEGIN COMPETITION line.

8.1 STANDARDS FOR PARTICIPATION

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

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

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

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

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

8.2 CAPTIONS

8.2.1 MARCHING AND MANUEVERING: The positioning of members and the precision of foot movement.

8.2.1.1 POSITION: The placement of colors within the unit. The National Colors must always be to the right side of any other colors. One Guard or Escort must be within three paces and to the right of the National Color at all times. Other colors displayed must be placed according to the following procedure, from right to left in the rank: National Colors, Foreign Colors, and Organizational Colors. Organizational Colors must be placed from right to left in the rank: State, County, City, School, Organization or Service, Unit or sub-division of any of the above.

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

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

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

8.2.1.5 PIVOTS: The precision and uniformity of execution of abrupt individual turn such as obliques. The color guard does not execute rear march or about face.

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

8.0 MILITARY COLOR GUARD

- 8.2.2 **DIGNITY AND MILITARY BEARING:** Reflects the appearance and performance of the unit from the standpoint of accepted military practice and form.
 - 8.2.2.1 **POSTURE:** The alignment of the body, which should be uniform, healthful, erect and pleasing to the eye.
 - 8.2.2.2 **CARRIAGE:** The smooth rhythmically controlled movement of the body, uniformly displayed by all members.
 - 8.2.2.3 **HANDLING OF WEAPONS:** The smoothness, precision, and continuity of weapon movement.
 - 8.2.2.4 **DISCIPLINE:** Conformity of members to routine or commands without talking, turning of heads, or breaks in formation.
 - 8.2.2.5 **GROOMING:** The personal appearance of all members, including cleanliness and neatness of hair and use of cosmetics
- 8.2.3 **SALUTE:** A salute is required of the Color Guard. When rendered, the salute may be “Eyes Right” or other suitable presentation including “Present Arms”. If no salute is rendered, there will be no score in this caption.
 - 8.2.3.1 **PLACEMENT:** “Eyes Right” should be executed six paces before the object of salute, and maintained until six paces past. “Present Arms” should be executed directly in front of the Reviewing Officer, if present, or the National Colors on the judge’s stand.
 - 8.2.3.2 **UNISON:** The precision of movement by members in execution of the salute and recovery there from.
 - 8.2.3.3 **NONE:** A salute has not been executed.
- 8.2.4 **SHOWMANSHIP:** An appraisal of the total product of performance. This evaluation is not technical, but an attempt at rating overall entertainment value as seen by the audience.
 - 8.2.4.1 **ESPIRIT DE CORPS:** The projection of unit pride, assurance, confidence and poise. The showing of a strong regard for the honor of the group and the desire to excel.
 - 8.2.4.2 **AUDIENCE APPEAL:** The visual presentation from the unit should be aesthetically pleasing and produces a spontaneous positive reaction from the audience.
 - 8.2.4.3 **PRECISION:** The exact precise manner in the execution of movements.
 - 8.2.4.4 **SPECIALITIES:** Movements and formations that show evidence of required labor, skill and planning in order to be performed successfully. The movements, which comprise the routine, require an advanced degree of training.
- 8.2.5 **UNIFORMS AND EQUIPMENT:** All items of apparel should be neat, in good repair, pressed and uniform in type. Equipment refers to flags, poles, ornaments and accessories, and weapons, all of which should be clean and in good repair. The uniform should be the same as prescribed for participating troops.

8.0 MILITARY COLOR GUARD

8.2.5.1 **UNIFORM CONDITION, NEATNESS AND UNIFORMITY:** The condition and wearing of uniforms by the unit. Uniforms of different design and color should be alike in fit and worn so as to compliment, not conflict, with each other. All members of the unit must wear some type of headgear.

8.2.5.2 **EQUIPMENT CONDITION, NEATNESS AND UNIFORMITY:** Flags, poles and ornaments should be in good repair, clean and uniform in size. An eagle or other suitable pole ornament must top the National Color. Presentation of a dirty, torn or excessively worn National Color, or one with no ornament, will result in disqualification of the unit.

8.3 PENALTIES

8.3.1 The National Colors are in an incorrect position. 10.0 point penalty

8.3.2 The National Colors are in poor condition. Disqualified

8.3.3 The National Colors are maneuvered improperly. 10.0point penalty

8.3.4 The National Colors ornament is missing. Disqualified

8.3.5 Dropping Equipment. 0.5 penalty per infraction

8.3.6 The National Colors are not guarded. Disqualified

8.0 MILITARY COLOR GUARD

9.0 TOTAL PERFORMANCE MUSICAL UNITS

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

9.1 STANDARDS FOR PARTICIPATION

9.1.1 **MUSIC REQUIREMENTS** (School bands only): Bands must play music that appears on the current SCSBOA Competition Parade Music List as published in the Annual Membership Directory and on the web site at www.SCSBOA.org. The Parade Music List is divided into two classifications: 1) Senior High School Band and 2) Junior High, Middle School, Intermediate or Elementary Bands.

9.1.2 **MARCH SCORES** (School bands only): The SCSBOA maintains a strict policy with regard to providing conducting scores for the adjudicators. Original scores of the arrangement/edition that is being performed must be provided. Directors are encouraged to order enough original conductor scores for the entire parade season. If the march was never published with a condensed conductor's score (e.g., Glorious Victory by Kendall), the original Solo or 1st Cornet part may be substituted. Copies of the conductor's score are not permitted unless accompanied by a "permission to copy" letter from the music publisher or supplier. Hand manuscript or computer generated scores are not acceptable. Scores must reach the Parade Head Judge prior to the start of the event. Consult rules for each parade for specific instructions as to how many scores are required and the deadline for their receipt. Parade Chairman is requested to confirm receipt of the conductor's scores by return mail. **DIRECTORS ARE REMINDED THAT IT IS THEIR RESPONSIBILITY TO CHECK THIS PROCEDURE.**

9.2 CAPTIONS

9.2.1 MUSIC

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

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

9.2.1.3 **BALANCE:** Schools of ensemble sound and balance have developed around various professional and non-professional conductors. Whether, on one hand, the lighter crisper, dry sound, or the heavier is not a question of right or wrong. Blend and tonal balance is a matter of how well the group has achieved its concept. Blending of instruments results in an ensemble of tones with all individual instruments losing their single identity. There, then, is achieved a section of instrumental sound which is a complete ensemble of sound. Coupled with this is the responsibility, too, of

9.0 TOTAL PERFORMANCE MUSICAL UNITS

having tonal balance in which chord structures and identity is readily heard. Color tones, passing tones, tones demanding resolution, modulations, all of these should be heard in their proper musical setting of tonal balance.

- 9.2.1.4 **RHYTHM:** The durational property of musical sound. Areas to be considered include:
- ✓ Tempo: The pace at which music proceeds.
 - ✓ Precision: The playing of accurate rhythms. Precision occurs when the entire ensemble places each musical note in its spatial place.
 - ✓ Accuracy: The interpretation of the rhythmic figures. Accurate rhythms can occur with poor precision.
- 9.2.1.5 **DYNAMICS:** The amount of sound or volume of sound. The areas to be considered include:
- ✓ Contrast: The noticeable differences regarding the dynamic levels indicated in the score.
 - ✓ Crescendo and Diminuendo: The gradual increase and decrease in volume.
 - ✓ Melody: A succession of horizontal musical tones reflecting pitch and rhythmic duration.
 - ✓ Accompaniment: The musical background provided for the principal part.
 - ✓ Counterpoint: The music that consists of two or more melodic lines that sound simultaneously.
- 9.2.1.6 **ATTACKS:** The proper starting of a musical note with the type of syllable used and proper use of the tongue.
- 9.2.1.7 **RELEASES:** The proper ending of a musical note. Proper use of air control and tongue.
- 9.2.1.8 **NOTE ACCURACY:** Each musician's ability to play all the correct notes of the march. Notes played wrong or left out must be considered. Specific comments isolating the erring section or isolating the measure or notes played incorrectly are necessary.
- 9.2.2 **SHOWMANSHIP:** Showmanship is an appraisal of the total product of a performance, including all aspects of movement, execution, sound, color, design and street placement. The evaluation is an impression analysis, rating the entertainment value of a performance.
- 9.2.2.1 **ATTACHED UNITS:** The individual or group placed in front, side or rear of the major unit. Such attached groups could include: Flags, Rifles, ID, Color Guard, Majorette(s), Mascot and Drill Team. The units should enhance the theme and visual performance.

9.0 TOTAL PERFORMANCE MUSICAL UNITS

- 9.2.2.2 **LEADER:** The Leader or Drum Major must convey all the essential qualities of leadership. These are reflected in poise and the execution of all commands and movements. The required salute is one means of testing these qualities. Since many styles of leadership can be presented, the matter of style is evaluated from a standpoint of uniformity and consistency.
- 9.2.2.3 **UNIFORMS:** The overall effect of costumes or uniforms worn by the major unit including fit, style and color.
- 9.2.2.4 **MUSIC:** The overall impact and audience appeal of the musical performance.
- 9.2.2.5 **STEP-OFF:** The Step-Off is the period of time between the starter's instruction to begin and the beginning of the competition music. There must be no confusion in commands or execution of step-off, roll-off or the start of music. All movement must be executed with security and determination.
- 9.2.2.6 **AUDIENCE APPEAL:** The music of the unit should be an aesthetically pleasing performance that produces a spontaneous reaction from the audience.
- 9.2.2.7 **ESPIRIT DE CORPS:** The unit should project an image of pride, assurance, confidence, poise, inspire enthusiasm and show a strong regard for the honor of the group and its desire to excel.
- 9.2.2.8 **POSTURE:** The alignment of the body should be uniform, healthful, erect and pleasing to the eye.
- 9.2.2.9 **GROOMING:** The personal appearance of the individuals of the unit, including cleanliness, neatness of hair and reasonable use of cosmetics.
- 9.2.3 **MARCHING**
- 9.2.3.1 **RANKS:** The line of individuals facing in the same direction, standing side by side.
- 9.2.3.2 **FILES:** The columns from front to rear, or individuals placed one behind the other in succession. Infraction is one GIG per file for each instance of alignment error observed.
- 9.2.3.3 **DIAGONALS:** The diagonal alignment that results from equal spacing of ranks and files as to Intervals and Distances.
- 9.2.3.4 **INTERVALS:** The lateral spacing between files must be maintained uniformly.
- 9.2.3.5 **DISTANCES:** The space between ranks from front to rear must be maintained uniformly.
- 9.2.3.6 **IN STEP:** All members within the unit should be striking the ground with the same foot at the same time.
- 9.2.3.7 **IN PHASE:** All members of the unit initiate a step with the beat of the music.

9.0 TOTAL PERFORMANCE MUSICAL UNITS

9.3 PENALTIES

The following penalties only apply to school affiliated bands only:

- 9.3.1 Submit one or more conductor's parts of the march to be played to the parade chairman or head judge prior to the starting time of the event. 5.0 point penalty
- 9.3.2 Bands must play music which appears on the current list of Required Competition Parade music. 9.0 point penalty
- 9.3.3 Music must be selected from proper classification or higher. 9.0 point penalty
- 9.3.4 There shall be no editing of music. 1.0 point penalty
- 9.3.5 The march must be played in its entirety, starting with the introduction. 9.0 point penalty
- 9.3.6 Music must begin before the last rank of the band enters the competition area. 3.0 point penalty
- 9.3.7 The march must be played without repeats. 9.0 point penalty
- 9.3.8 Bands must play continuously through the competition area. 3.0 point penalty
- 9.3.9 The selected march may not be repeated within a three-year period for a four-year school; a two-year period for a 3-year school; a one-year period for a two-year school, excluding the year played. 9.0 point penalty
- 9.3.10 The Silent area is a marked area that is 300 feet or more in front of the competition start line. Playing instruments is not permitted. Soft cadence and soft halt is acceptable. 1.0 point penalty
- 9.3.11 Upon leaving the competition area a soft cadence must be used for a minimum of 64 counts. A penalty shall be assessed if, in the opinion of the Music or Head Judge, the cadence of the band leaving the competition area interferes with the following band's performance. 1.0 point penalty
- 9.3.12 Bands using a drum roll-off may not remain in a standing position for more than eight (8) counts. The eight counts begin after the head judge hears the initial signal (whistle or voice command – whichever comes first). Fanfares must be played while marching. 1.0 point penalty
- 9.3.13 All units must maintain a forward motion minimum of 220 feet per minute. 1.0 point penalty
- 9.3.14 A unit may not cause the delay in the progress of the event. This penalty is given at the discretion of the Head Judge. 1.0 point penalty
- 9.3.15 The band must start its performance within 30 seconds, after the starter has turned away from the Drum Major or the signal from the judge's stand has been given to begin the performance. 1.0 point penalty

9.0 TOTAL PERFORMANCE MUSICAL UNITS

- 9.3.16 A unit must receive permission prior to entering the competition zone from the Starter, Head Judge or Marching and Maneuvering judge. 1.0 point penalty
- 9.3.17 MEMBERSHIP REQUIREMENT: All members of school groups must be currently enrolled in that school and/or program of that school. 9.0 point penalty
- 9.3.18 The Drum Major must salute the Reviewing Officer or National Colors displayed on the Judge's stand. 1.0 point penalty
- 9.3.19 Each separate marching group, consisting of a band and its attached units, must have an identification unit. 3.0 point penalty

9.0 TOTAL PERFORMANCE MUSICAL UNITS

APPENDIX