



2019 Rule Proposals

Monday, December 3rd 2018

Eastern York High School

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	1	Proposed By:	Paul Smith
Type of Proposal:	BYLAWS	School:	Cavalcade
		Current Location:	Dues

Current Wording:

The annual dues of each member public school district or member nonpublic school of Cavalcade shall be \$225. There will be an additional \$75 fee per participating unit.

Proposed Wording:

Change the dues fee to \$250 and the additional fee to \$100

Justification

Expenses keep rising, and we are still the most economical game in today. This will help slightly with expenses, without breaking schools banks. We have also not raised these since Competition Suite started being used.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	2	Proposed By:	Matt Tenaglia/Adam Nobile
Type of Proposal:	Bylaws	School:	Warwick/Big Spring
		Current Location:	Judges and Judging Parameters - Section 4. B

Current Wording:

B. Three (3) units at a time will be permitted a separate meeting with each caption judging team:

1. Team 1 Field Music, Ensemble Music, Percussion
2. Team 2 Field Visual, Ensemble Visual, Auxiliary
3. Team 3 Overall Effect Music, Overall Effect Visual

All three units will rotate through the meetings with each judging team with the following seasonal time limits:

- September through first 2 weekends in October – 5 minutes per judging team
- 3rd weekend in October through the week before Championships – 4 minutes per judging team
- Last week of the regular season – 3 minutes per judging team

Proposed Wording:

B. Three (3) units at a time will be permitted a separate meeting with each caption judging team:

1. Team 1 Field Music, Ensemble Music, Auxiliary
2. Team 2 Field Visual, Ensemble Visual, Percussion
3. Team 3 Overall Effect Music, Overall Effect Visual

All three units will rotate through the meetings with each judging team with the following seasonal time limits:

- September through first 2 weekends in October – 5 minutes per judging team
- 3rd weekend in October through the week before Championships – 4 minutes per judging team
- Last week of the regular season – 3 minutes per judging team

Justification

Changing the Percussion and Auxiliary judge at the post contest meetings.

The conversations at judges meetings are rarely "whole group" conversations. Instead, most of the time it seems like the conversation splits at each table, likely due to the time constraint of conversations. Switching tables of Percussion and Aux judges would allow the Colorguard staff to use the time at the music table to have conversation that will help them improve, and allow them to engage in better dialogue at the visual table with the ensemble and field judges, instead of having their attention on the Aux judge. While percussion staff might lose out a little bit by not speaking to the visual judges as much (especially drumline staff), they will be able to engage in better dialogue with the others at the music table and have a separate conversation with the percussion judge at the other rotation. Another consideration is that the front ensemble staff will now be able to have conversation at the visual table.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	3	Proposed By:	Dave Porter
Type of Proposal:	Bylaws	School:	Cumberland Valley
		Current Location:	Judges and Judging Parameters - Section 4. C

Current Wording:

Each staff will enter the critique in order of appearance. The Chief Judge may make exceptions to that order. There will be three (3) units and a maximum of nine (9) staff members present per unit at one time. The number of staff members may be reduced if the environment for critique does not allow the maximum staff size per table. This will be determined by the Chief Judge when the critique room is seen and will be communicated to the bands.

Proposed Wording:

Each staff will enter the critique in order of appearance. The Chief Judge may make exceptions to that order. There will be three (3) units present at one time. Each unit may have a number of staff commensurate with their group size: Patriot Conference - 12 staff; Yankee Conference - 11 staff; Liberty Conference and smaller - 10 staff

Justification

Larger bands mean larger staffs. More staff members getting to hear more of the rationale behind a judge's critique means less of a chance of the message from the judge becoming misinterpreted. This increase also allows for our younger staff members to gain more experience with how a judge's critique is supposed to go.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	4	Proposed By:	Eddie Otto
Type of Proposal:	Bylaws	School:	Unionville High School
		Current Location:	Judges and Judging Parameters - Section 5. A-C

Current Wording:

Post show review forms will be live online every Sunday evening 2:00 PM through Monday evening at 5:00 PM. From Monday at 5:00 PM through Sunday at 2:00 PM, forms will not be on the website and review or protest information will not be accepted. For championship week, this time period will be 8:00 AM Sunday morning through 5:00 PM Monday evening prior to the A and Open seeding draw.

B. If, after a given contest, three or more units lodge a protest against any judge, the judge will be eliminated from judging that caption for the remainder of the season. A receipt of the protest will be acknowledged within one week. Judges protested by three (3) directors in the same show will have a hearing by the Cavalcade Board and said units who voted against the judge, within ten days of the protest. If the protested judge is cleared by the Cavalcade Board, s/he will be reinstated on the judging roster immediately; this action will be recognized in written form to the judge by the Cavalcade Judging Coordinator. The protested judge will not be permitted to judge during the period of time between the formal protest and the declared result of hearing indicated above.

C. Post show review forms for judges, to provide information on and about directors and staff, will be live online every Sunday evening by 5:00 PM through Tuesday evening at 5:00 PM. From Tuesday at 5:00 PM through Sunday at 5:00 PM, forms will not be on the website.

Proposed Wording:

(This would be an added subsection between B and C) There will be a post contest evaluation form available on Monday at 10:00AM after Championships that may be filled out up until the following Friday at 8:00PM. If a judge protest is found to be accurate, the protested judge will not be allowed to adjudicate the championship show that the protesting band is performing at for the following year. If 3 or more bands protest a judge that was adjudicating championships and the protests are found to be accurate, that judge will not be allowed to judge any caption for any bands in the same division as the protesting bands the FOLLOWING YEAR. (This means if one of the protesting bands were in Liberty the year of the protest and move to Yankee and the other two remain in Liberty then the judge may not judge Liberty or Yankee Championships).

Justification

Judging at championships for the past few years was extremely inconsistent between judges. Some spreads as far as 6 places between judges causing placement differences of 2-3 places because of only one judge.

The essence of competition is in the striving for performance excellence and being held accountable for learning. Inconsistent adjudication make it extremely difficult for students to feel that they are being rewarded for striving for performance excellence.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	5	Proposed By:	John A Keane
Type of Proposal:	Bylaws	School:	JUDGING COORDINATOR
		Current Location:	Judges and Judging Parameters - Section 5. B

Current Wording:

If, after a given contest, three or more units lodge a protest against any judge, the judge will be eliminated from judging that caption for the remainder of the season.

A receipt of the protest will be acknowledged within one week. Judges protested by three (3) directors in the same show will have a

hearing by the Cavalcade Board and said units who voted against the judge, within ten days of the protest. If the protested judge is cleared by the Cavalcade Board, s/he will be reinstated on the judging roster immediately; this action will be recognized in written form to the judge by the Cavalcade Judging

Coordinator. The protested judge will not be permitted to judge during the period of time between the formal protest and the declared result of hearing indicated above.

Proposed Wording:

REPLACEMENT OF SUBSECTION B, MOVING B TO C. SUBSECTION B WILL NOW ADDRESS EXPLANATION AND DEFINE WHAT IS A PROTEST AND TO WHAT LEVEL IT SHALL BE HANDLED AND ADDRESSED.

Level 1: Judges recorded commentary does not match numerical assignment based on box rubric and method of "Thirds" numerical assessment.

Judge will be required to perform a self-assessment on file in question and consult with the Director of Education for remediation and improvement

Level 2: The above criteria of Level 1 AND is not FOCUSED on caption.

Same as level one with possible removal from next show at the discretion of the Judging Coordinator and Director of Education for a deeper self-assessment assignment as well as new trial file review before reassignment. Also, monitor closely remainder of season, may reassign to trial at a live show or trial videos prior to following season to rebuild.

Justification

Currently we have no defined reason for what is and is not a protestable offense. This will help to clarify for band directors and adjudicators what their considerations should be prior to submitting a FORMAL protest which triggers a specific operational procedure and response. Also as an organization dedicated to education that process should also be recognized and applied to our judging community for continued growth of all of our staff especially those that will allow us to improve our newer judges and increase our staffing to ultimately grow our circuit.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	6	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Judges and Judging Parameters - Section 5. C

Current Wording:

Post show review forms for judges, to provide information on and about directors and staff, will be live online every Sunday evening by 5:00 PM through Tuesday evening at 5:00 PM. From Tuesday at 5:00 PM through Sunday at 5:00 PM, forms will not be on the website.

Proposed Wording:

Remove all wording

Justification

This has not occurred since the rule was created. it's now impractical and issues will and can be handled by the Judging Coordinator and any other admins needed.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	7	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Judges and Judging Parameters - Section 6. G

Current Wording:

The judge's fees for marching band will be \$225 a show for all captions judges, chief judges and tabulators. For each band over 14 bands, the fee increased by \$10 per band. One host band is judges free.

Proposed Wording:

Change the fee \$225 to \$250 and also the \$10 feel to \$20 per band.

Justification

Keeping current with other associations in our region to keep and also attract good new judges is a challenge with our pay structure. For example, New York Fed pays \$400 a show per judge plus .55 cents a mile. While we can't compete with this, we do need to keep growing our judges fees and after 14 bands fee. This also might help some huge shows reduce their participant size so other shows can attached more bands evening out shows a bit.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	8	Proposed By:	John A Keane
Type of Proposal:	Bylaws	School:	JUDGING COORDINATOR
		Current Location:	Judges and Judging Parameters - Section 6. H

Current Wording:

Mileage for marching band judging responsibilities will be paid by Cavalcade as per the following formula (one-way miles from home and only the driver receives mileage when commuting together):

0-74 miles – \$10, 75-149 miles - \$30.00, 150 miles and up \$60.00

Proposed Wording:

OPTION A - 0-74 miles – \$20, 75-149 miles - \$40.00, 150 miles and up \$60.00.

OPTION B - 0-74 miles – \$25, 75-149 miles - \$50.00, 150 miles and up \$75.00.

Justification

MILEAGE REIMBUSREMENT HAS NOT BEEN ADDRESSED FOR MANY YEARS. THERE HAS BEEN AN INCREASE IN TOLLS AND GAS PRICES OVER THE LAST 5 YEARS WHICH HAS NOT BEEN ADDRESSED IN OUR MILEAGE SCALE. CURRENTLY WE ARE BELOW ALL OTHER CIRCTUIT IN THESE EXPENSES AND ALSO BELOW THE FEDERAL IRS GUIDLINES OF .55 A MILE FOR TRAVEL. WHILE THESE WILL STILL BE BELOW THIS GUIDELINE THIS WILL HELP OFFSET THE CURRENT DAY TRAVELING EXPENSES AS WELL AS HELP RETAIN STAFF.

FINANCIAL IMPACT OF OPTION A BASED ON 2017 SEASON - +3160

OPTION B - +\$5790

CURRENT CAVALCADE BUDGET IS \$9000 WHICH HAS NOT BEEN INCREASED GOING AS FAR BACK AS 2016

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	9	Proposed By:	Ed Otto
Type of Proposal:	Bylaws	School:	Downingtown West
		Current Location:	Judges and Judging Parameters - Section 6. NEW

Current Wording:

Each of these judges is assigned to score one of the following six categories called captions:

Field Visual – Concentrating on visual details for individuals and small groups at the field level

Ensemble Visual – Concentrating on overall visual details for the total ensemble from the press box

o Field and Ensemble Visual Scores are averaged together for an overall visual number.

Field Music – Providing details on music for individuals and small groups at the field level

Ensemble Music – Providing overall details on music for the total ensemble from the pressbox

Overall Effect Visual – Reacting to the total visual program and performance

Overall Effect Musical – Reacting to the total musical program and performance

Auxiliary – Drilling down on the details, techniques and performance of the color guard

Percussion – Drilling down on the details, techniques and performance of the percussion section

SEND TO JUDGING COODINATOR TO BE PLACED IN HANDBOOK

Proposed Wording:

Each of these judges is assigned to score one of the following six categories called captions:

Field Visual – This judge is located on the field and is free to move about the field. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.

Ensemble Visual – This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.

(Field and Ensemble Visual Scores are averaged together for an overall visual number)

Field Music – This judge is located on the field and is free to move about the field. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.

Ensemble Music – This judge is located in the stands or in the press box, whichever location affords the best vantage point. The location is fixed during the entire competition. This judge evaluates the entire show from beginning to end and uses an audio recorder for comments. There is one judge in this caption.

(Field and Ensemble Music Scores are averaged together for an overall visual number)

Overall Effect Visual – There is one judge in this caption, and this judge is located in the press box. This judge adjudicates the entire show from beginning to end, using an audio recorder to record their comments; this score is not averaged. While the emphasis is visual, this judge can comment on all aspects of effect of the performance.

Overall Effect Music – There is one judge in this caption, and this judge is located in the press box. This judge adjudicates the entire show from beginning to end, using an audio recorder to record their comments; this score is not averaged. While the emphasis is music, this judge can comment on all aspects of effect of the performance.

Auxiliary – Drilling down on the details, techniques and performance of the color guard

Percussion – Drilling down on the details, techniques and performance of the percussion section.

Justification

Consistency needs to be improved during the regular season and championships. There must be more descriptors plus instructions on how each caption is handled/adjudicated. This is part 1 of 2 of the proposal

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	10	Proposed By:	Tim Pry
Type of Proposal:	Bylaws	School:	Sun Valley
		Current Location:	Marching Band Activities - Section 1. A

Current Wording:

Sizes for band Conferences are (shown as numbers of performers):

Independence Conference 39 and below

American Conference 40-55

Liberty Conference 56-75

Yankee Conference 76-100

Patriot Conference 101 and above

Proposed Wording:

Sizes for band Conferences are (shown as numbers of performers):

Independence Conference 39 and below

American Conference 40-55

Liberty Conference 56-70

Yankee Conference 71-95

Patriot Conference 96 and above

Justification

We used to split the conferences in 4 equal sections, so conference numbers fluctuated year to year. While I completely agree with keeping them somewhat consistent, it was apparent this year the Liberty Conference was extremely large. This slight adjustment would make Liberty, Yankee, and Patriot the exact same number of bands. This would also allow a more consistent experience conference to conference, and would ease the burden of some conferences on championship venues as well.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	11	Proposed By:	Justin McAdams
Type of Proposal:	Bylaws	School:	Cavalcade Vice President
		Current Location:	Marching Band Activities - Section 3. A

Current Wording:

. For marching band championships, each conference will be separated into two (2) divisions based on the average of their three (3) highest recorded scores EXCLUDING standstill performances.

Proposed Wording:

add: If there are less than 10 groups registered for championships in a class, then the Executive Director reserves the right to not split into two divisions. This will be communicated to the member bands at the same time that registration for championships is closed.

Justification

Gives flexibility for scheduling in the championship process. Also eliminates the possibility of a 4 or less in a division if someone moves up from A to Open.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	12	Proposed By:	Matthew Wolfe
Type of Proposal:	Bylaws	School:	Daniel Boone Area High School
		Current Location:	Marching Band Activities - Section 3. A

Current Wording:

A. For marching band championships, each conference will be separated into two (2) divisions based on the average of their three (3) highest recorded scores EXCLUDING standstill performances. The average scores will also include host band/exhibition scores only if the host band performs in a time slot adjacent to the other bands performing in the same conference. These divisions will be labeled 'A' Division and 'Open' Division. The "Open" division will contain those bands with the highest average scores in the conference. If a band does not have three (3) scores, the remaining qualifying scores will be averaged

Proposed Wording:

A. For marching band championships, each conference will be separated into two (2) divisions based on the average of their three (3) highest recorded scores EXCLUDING standstill performances. The average scores will also include host band/exhibition scores only if the host band performs in a time slot adjacent to the other bands performing in the same conference. These divisions will be labeled 'A' Division and 'Open' Division. The "Open" division will contain those bands with the highest average scores in the conference. If a band does not have three (3) scores, the remaining qualifying scores will be averaged and they will perform in the first half of their assigned conference/division. A band will not be placed in the first half of their conference/division if one (1) or more of their three (3) scheduled shows for championships averaging was cancelled by the show host or their score(s) are unusable due to standstill performance.

Justification

This is to add incentive to attend CBA shows during the fall instead of just the minimum (2 shows) for championships participation. To sum it up, bands who go to 3+ CBA shows nothing changes, bands who go to the minimum 2 shows for championships participation will go on in the first half of their championships show.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	13	Proposed By:	Bill Kirsch
Type of Proposal:	Bylaws	School:	South Western HS
		Current Location:	Marching Band Activities - Section 3. A

Current Wording:

For marching band championships, each conference will be separated into two (2) divisions based on the average of their three (3) highest recorded scores EXCLUDING standstill performances. The average scores will also include host band/exhibition scores only if the host band performs in a time slot adjacent to the other bands performing in the same conference. These divisions will be labeled 'A' Division and 'Open' Division. The "Open" division will contain those bands with the highest average scores in the conference. If a band does not have three (3) scores, the remaining qualifying scores will be averaged.

Proposed Wording:

At the beginning of the season, bands will select to compete in 'A' or 'Open'. Throughout the season, bands will compete in their division (American, Liberty, etc.) and class ('A' or 'Open'). Following the season, the Judging Coordinator, Education Director, and Executive Director will meet to "promote" groups from 'A' to 'Open'. If a group is promoted, but has reason to remain in 'A' (change in staff, large group of seniors graduating, budget cuts, etc.) they may petition to remain in 'A'.

Justification

The idea that the week before championships we are competing with all the groups and than magically, we split the groups into 'A' and 'Open' makes absolutely no sense. Allowing groups to choose where they compete will also provide some equity in placement. The promotion keeps groups from staying in 'A' to chase a championship. Furthermore, it provides opportunities for education and development for younger groups in 'A'.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	14	Proposed By:	Bill Kirsch
Type of Proposal:	Bylaws	School:	South Western HS
		Current Location:	Marching Band Activities - Section 3. A

Current Wording:

For marching band championships, each conference will be separated into two (2) divisions based on the average of their three (3) highest recorded scores EXCLUDING standstill performances. The average scores will also include host band/exhibition scores only if the host band performs in a time slot adjacent to the other bands performing in the same conference. These divisions will be labeled 'A' Division and 'Open' Division. The "Open" division will contain those bands with the highest average scores in the conference. If a band does not have three (3) scores, the remaining qualifying scores will be averaged.

Proposed Wording:

For marching band championships, all bands will compete in the same conference as they did during the regular season. Bands that do not feel that they can/want to compete in that division, will have the option to perform in the "Freedom Division" for a rating. This intent must be communicated to the Championship Coordinator by the final weekend in October.

Justification

This proposal is one option, my previous proposal is another option.

I've borrowed some of this language from Antonio Perez's proposal last year:

Creating divisions for only one weekend each season is counterproductive and lacks educational value. For the sake of argument, I have made up a new division. The "Eagle Class" has 30 bands in it. Based on a season worth of performance, we take the top 15 and make them "Open Class", and the bottom 15 and make them "A-Class". In doing so, we take 16,17, and 18th place programs, and make them top 3. We give them a banner, patches, a big plaque, and a grossly inflated score and create a situation where they are incredibly celebrated by their parents, districts, etc. In reality however, we are rewarding

programs that have no prepared. These "Top 3" in the A-Class are going to be celebrated and rewarded well above the level of most of the top 10 in the Open

Class. Why? Their efforts were likely at a level below those in the upper division.

The biggest issue with this, is that we have taken 10-15th bands in the open division and minimized their accomplishment. For example, the 15th place band did better work, better design, and gave better education to their students. But because of this one time class change, one group will celebrate while another fades out. A group who should be 16th place is now celebrating a championship while the groups that beat them come in "last". While it may feel like an accomplishment, it is merely an empty gesture. Students do notice when their scores go from the low 80s Nov 5th, and jump to the mid 90s on Nov 12th. They did not put in any more work, or actually accomplish anything new. They simply benefited from a change in the rules. Although I do understand the spirit of the rule, I believe it is counterproductive. Taking away from groups who work harder to make others feel better is never educational. Competing in large divisions (20-30+ bands) can be a great motivator for staff and students.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	15	Proposed By:	Justin McAdams
Type of Proposal:	Bylaws	School:	Phoenixville HS
		Current Location:	Marching Band Activities - Section 3. A

Current Wording:

A/Open

Proposed Wording:

The highest ranked bands of each division plus the next 7 highest scores (based on the average of 3 scores), regardless of division, will be invited to compete head to head in the "National" division of championships.

Justification

This is designed to give a mechanism for the top groups in our circuit a chance to go head to head at the end of the season. A 40 person group can go up against a 100 person group and let the best performance come out on top.

It can be a similar approach to a prelims-semis approach one might find in the indoor arena. Groups do NOT have to participate in this, but my thought is the top groups would look at this as a new challenge for the end of the season.

It also gives other groups a chance to experience some competitive success (similar to what the A class does).

There are a lot of logistics involved (including a look at how this could affect numbers in the outer classes), but it also could give some additional flexibility in scheduling championships as well.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	16	Proposed By:	Matthew Wolfe
Type of Proposal:	Bylaws	School:	Daniel Boone Area High School
		Current Location:	Marching Band Activities - Section 3. C

Current Wording:

- C. The Marching Band Administrator will determine the most logical separation in the conference by:
1. Locating the largest spread between consecutive highest scores
 2. Attempting to keep a minimum of four (4) bands in each division, and
 3. Attempting to keep a similar number of bands in each division

Proposed Wording:

- C. The Marching Band Administrator will determine the most logical separation in the conference by:
1. Locating the largest spread between consecutive highest scores
 2. Attempting to keep a minimum of seven (7) bands in each division, and
 3. Attempting to keep a similar number of bands in each division

In the event that there are fewer than fourteen (14) bands in a conference at championships then that conference will not be split into A and Open and instead all bands in that conference will compete together at championships.

Justification

This year at championships we had A and Open divisions that didn't meet the old requirement of 4 per division or had a very small number of bands. This proposal is to keep championships competitive while still being educational within conferences that may not have a lot of bands and also save CBA some money on fees for championships with potentially less plaques, fewer judges/time for judges, and less time for rental fees for the facilities we use for championships. The number 14 was chosen to align with Section 6 - Marching Band Judges's Parameters, subsection G in regards to judge's payment for 14 bands at regular season shows. The added portion at the bottom of this proposal reads literally, so if there are less than 14 bands (13 bands or less), then there will not be a split for A and Open. "Conference" refers to Independence, American, Liberty, Yankee, and Patriot. "Division" refers to A and Open.

The last part of this proposal could be added to this subsection or a new subsection of its own. This could also be added to Section 3, subsection A as that also details championships division splits. I was unsure how to format this.

The alteration of the second bullet point to 7 bands would need to stay in this subsection.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	17	Proposed By:	Tim Pry
Type of Proposal:	Bylaws	School:	Sun Valley
		Current Location:	Marching Band Activities - Section 4. C. 1

Current Wording:

All bands participating in championships must have participated in at least two (2) official Cavalcade events by the championship contest date, one of which must be during the last five (5) weeks of the season prior to Championship weekend, and be in good standing with Cavalcade. The Executive Director may waive this clause in the event of a teacher strike, inclement weather or cancellation. Extenuating circumstance may be presented to the Executive Director for a special vote by the Cavalcade Board. One (1) judged exhibition per season shall be sanctioned as one of the two official Cavalcade events.

Proposed Wording:

All bands participating in championships must have participated in at least THREE (3) official Cavalcade events by the championship contest date AND be in good standing with Cavalcade. The Executive Director may waive this clause in the event of a teacher strike, inclement weather or cancellation. Extenuating circumstance may be presented to the Executive Director for a special vote by the Cavalcade Board. One (1) judged exhibition per season shall be sanctioned as one of the THREE official Cavalcade events.

Justification

We have expanded the Cavalcade of Bands reach to allow accessibility for all our bands to geographically attend 3 Cavalcade shows in the season (based on the 8 show weekend schedule). The Championship draw is based off of top 3 scores, so it only makes sense to adjust this number as well. I also don't believe there here should be any reason to dictate when those 3 events should happen.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	18	Proposed By:	Ed Otto
Type of Proposal:	Bylaws	School:	DOWningtown West
		Current Location:	Marching Band Activities - Section 4. E

Current Wording:

The draw for championship order will be split into two groups (A and Open). These groups will then be divided in half for the purpose of the random draw. The bottom half of each division (A and Open) will compete in the first half time slots available within their given show. The top half will compete in the second half time slots available within their given show.

For an even number of bands in a division, they will be split in half. For an odd number of bands in a division, the higher number of bands will be in the top group. For example, 9 bands total, the bottom 4 bands will draw and then the top 5 bands will draw. This format will then carry through to the official schedule.

Proposed Wording:

There is one division per conference. Performance times will be based upon ranking. Band will perform in the order of lowest to highest ranking.

Justification

The rest of the season is technically all open. Since there is currently not a way to sign up as "A" or Open at the beginning of the season, the same approach should be followed through at the Championships. Band should want to achieve a higher ranking as a goal. This is being talked about with directors through out the season. COB kind of sends a mixed message if A and OPEN only exist at Championships.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	19	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Marching Band Activities - Section 4. H. 2

Current Wording:

To qualify to judge a championship contest, they must have judged within the association for a minimum of three (3) outdoor seasons. Exceptions need to be approved by the Board of Directors, Judging Coordinator and the Executive Director.

Proposed Wording:

Remove all wording

Justification

This is totally impractical given our current state of judges. In addition, we continue to draw out of region or state newer judges, with years of experience in other associations. All this does is make the Judging Coordinators job dramatically harder to schedule for championships.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	20	Proposed By:	Ed Otto
Type of Proposal:	Bylaws	School:	Downingtown West
		Current Location:	Marching Band Activities - Section 4. J

Current Wording:

J. Championship Awards, Recognition, and Disbursements - D. Best Auxiliary Unit

Proposed Wording:

D. Best Auxiliary Unit - Average of Field Visual, Ensemble Visual and Overall General Effect Visual

Justification

It makes sense, How can a group win effect and not guard.

It holds everyone accountable to everyone. Other captions are handled differently at Championships.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	21	Proposed By:	Ed Otto
Type of Proposal:	Bylaws	School:	Downingtown West
		Current Location:	Marching Band Activities - Section 4. J

Current Wording:

Championships Percussion award

6. Plaques will be awarded for the highest scores in each division at each championship event for the categories of:

- A. High Visual Performance (determined by average of the two visual performance scores)
- B. High Music Performance (determined by the average of the two music performance scores)
- C. High Overall Effect (determined by the average of the two overall effect scores)
- D. Best Auxiliary Unit
- E. Best Percussion Section

Proposed Wording:

6. Plaques will be awarded for the highest scores in each division at each championship event for the categories of:

- A. High Visual Performance (determined by average of the two visual performance scores)
- B. High Music Performance (determined by the average of the two music performance scores) C. High Overall Effect (determined by the average of the two overall effect scores)
- D. Best Auxiliary Unit
- E. Best Percussion Section - CHANGE (determined by the average of Field Music, Ensemble Music and Overall Effect Music) **This is taken from section 10, F-how the award is determined if a percussion is requested and there is not one available

Justification

Overall musicality should include all elements. Reward should be given to the group which takes into consideration all of the elements. ALL elements of the percussion sections with regards to orchestration and excellence would be addressed. Many feel this award should be eliminated all together. This would bridge everything together.

This could also be used for the entire season. The reason this is being suggested only for Championships is because Championships seem to be treated as a different season all together plus other captions are handled slightly different with regards to double judging then averaging.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	22	Proposed By:	Eddie Otto
Type of Proposal:	Bylaws	School:	Unionville High School
		Current Location:	Marching Band Activities - Section 4. J

Current Wording:

Championship Awards, Recognition, and Disbursements

1. All placement awards will be presented by each band director.
2. Position 1, 2, and 3 in each conference division will receive a large plaque indicating Gold Medalist, Silver Medalist, and Bronze Medalist.
3. The 1st place band in each division will receive a championship flag.
4. The highest scoring open division band in each conference will receive a traveling trophy. The recipient of this trophy is responsible for the care/maintenance of the trophy. The trophy must be returned to the Cavalcade Administrative Coordinator no later than the annual championship meeting and in the same condition it was originally received.

Proposed Wording:

(Under E there will be F.) Add a Best Wind Section Award. This would also add a Wind Rubric and Adjudication sheet and section in the Cavalcade Judging Process document.

Justification

All sections have awards (percussion and guard) but the wind section does not. Although the wind section is covered in music ensemble and individual performances, the percussion should be covered in both music captions and the guard should be covered in both visual captions.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	23	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Marching Band Activities - Section 4. J. 7

Current Wording:

None

Proposed Wording:

Add - Yankee Conference - Dick Scott - Best Overall Music Performance

Justification

Dick Scott is a HOF member, band director, long time judge, admin and lover of Cavalcade. This can only serve his memory well for many years to come.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	24	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Marching Band Activities - Section 4. K

Current Wording:

Second Sentence - If the problem persists, the official will then hand his headset (which is in communication with the Chief Judge), to the staff member on the scene. The Chief Judge will then inform the group that they have been penalized. Penalty - 2.0 Points per Violation.

Proposed Wording:

If the problem persists, the Cavalcade staff member monitoring warmups will contact the show coordinator for them to come to the warmup area and direct the unit to move. If this does not correct the problem, they will call the Executive Director who will notify the band director of a 2 point penalty which will be enforced if they do not stop playing immediately, and move to the correct warm up location.

Justification

Staff and some directors do not read our rules. Many this past championships had no idea they could not use glock blocks or Dr Beats in the warmup area. In some championship locations, warmup locations are very close to the stadium and enter the stadium due to distance. This will hopeful eliminate this.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	25	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Marching Band Activities - Section 4. New Letter

Current Wording:

None

Proposed Wording:

New Letter M - At championships, Dr. Beat or Glock Blocks are NOT allowed in the warm up area because of proximity to the stadium. If these are used, a Cavalcade representation will address the staff member or Band Director to stop immediately. If ignored, the show coordinator will then address the issue with the Executive Director being called to assess a penalty on the offending band's performance.

Justification

No matter where we hold championships, this will always be an issue. While I understand the bands issues with warmup, the more important issue is with the performing band in the stadium.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	26	Proposed By:	Deb Knisely
Type of Proposal:	Bylaws	School:	Cinnaminson HS
		Current Location:	Marching Band Activities - Section 4. New Letter

Current Wording:

None

Proposed Wording:

Bands participating in State Championship events must have participated in at least one regular season event to be eligible.

Justification

Once bands complete their season with TOB or USBANDS, the jump on board at Cavalcade and could possibly take a championship away from a Cavalcade band

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	27	Proposed By:	Seth Jones
Type of Proposal:	Bylaws	School:	Spring-Ford
		Current Location:	Marching Band Activities - Section 6. A & D

Current Wording:

A -1. One (1) Chief Judge 2. One (1) Tabulator 3. One (1) Field Visual Judge 4. One (1) Ensemble Visual Judge 5. One (1) Field Music Judge 6. One (1) Ensemble Music Judge 7. One (1) Overall Effect Visual Judge 8. One (1) Overall Music Effect Judge

D -The Field Music, Field Visual judges will be positioned on the track or the field. All other judges will be positioned in or on the press box area, or in the stands.

Proposed Wording:

A -1. One (1) Chief Judge 2. One (1) Tabulator 3. One (1) Visual Judge 4. One (1) Ensemble Visual Judge 5. One (1) Music Judge 6. One (1) Ensemble Music Judge 7. One (1) Overall Effect Visual Judge 8. One (1) Overall Music Effect Judge

D -All judges will be positioned in or around the press box area.

Justification

The basic premise of this proposal is to take the judges off the field, renaming the field visual caption "Visual" and the field music caption "Music." Understanding that this change is a philosophical shift, we feel it will benefit all bands in several ways.

1) Field judges are a distraction to the audience. As good as some are, you can't help but to see the judges where designers want space, moving when the band is at a halt and although black is less intrusive, it doesn't always fit the aesthetics of the design intent.

2) Depending on instrumentation of the band (large or small) there are times when sections need to play out of context to have the sound correct where we all want it be which is the stands where our audience is. Field judges can't relate to those needs by where they are currently judging.

3) Most of the considerations from both the current field music and visual sheets can be evaluated from the stands. A major advantage of this new vantage point is the judges ability to judge ALL the students ALL the time because there are no environmental restrictions moving about the field. This will result in a more comprehensive evaluation.

4) With the Visual and Music judges new application of these captions due to this change in position, we can easily transition from the field captions that sometimes seem a bit "ticky" to a more holistic evaluation allowing the judges to evaluate the bands by understanding their design intent as well.

What we lose is the personal contact the field judges have with the students. Some young instructors rely on these captions to help assist them with their development as educators. We feel that this change will still allow for this to happen. It just won't be as granular as it is now. The positives very much out-weigh the negatives and we feel this will lead to better quality products from the bands with all judges evaluating from the where the design is intended to communicate with the audience.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	28	Proposed By:	Brian Drumbore
Type of Proposal:	Bylaws	School:	Mount Pleasant High School
		Current Location:	Marching Band Activities - Section 7.

Current Wording:

Contest schedules and positions will be determined by the band directors of the sponsoring school. Performance positions will be drawn by the contest sponsor and each competing unit will be notified in writing of the drawing date. The results of the drawing will be sent to the competing bands at least two (2) weeks in advance of the competition date. Any late entry in a contest after the drawing for that contest will perform first within the classification at that contest. Any replacement band could assume the performance position of the band it replaces.

Proposed Wording:

Contest schedules and positions will be determined by the band directors of the sponsoring school. Performance positions will be drawn by the contest sponsor and each competing unit will be notified in writing of the drawing date. Visiting Freedom class bands will be placed at either the beginning or end of the competitive class they would be a part of, according to size of performing unit. The results of the drawing will be sent to the competing bands at least two (2) weeks in advance of the competition date. Any late entry in a contest after the drawing for that contest will perform first within the classification at that contest. Any replacement band could assume the performance position of the band it replaces.

Justification

Understandably, Freedom class bands are a kind of enigma in the traditional marching band contest. As such, they are sometimes scheduled at the very beginning or end of a contest. When a small (Independent/American) sized Freedom class band is scheduled at the end, just before the host band, they often follow the largest group sizes, which makes it challenging to present a program to the audience with same effect as a large band.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	29	Proposed By:	Adam Nobile
Type of Proposal:	Bylaws	School:	Big Spring High School
		Current Location:	Marching Band Activities - Section 8. B. 1

Current Wording:

The event schedule will be limited to five (5) contests per week. A sixth (6) show may be added at the discretion of the Marching Band Administrator and the Judging Coordinator.

Proposed Wording:

New Number: Shows must fall within specific geographical regions. In SEPA/Jersey: No show can be scheduled within 25 miles of another show. NEPA/Central PA: No show can be scheduled within 50 miles of another. If 2 bands would like to co-host, they may do so at a mutually agreed upon site.

BLEND WITH CURRENT LANGUAGE AND EXISTING RULES

Justification

Too many shows in Central PA especially are being scheduled too close to one another, resulting in numerous very small shows. One prime example was Northern York and Carlisle, 2 district who border one another. They both ran very small shows, which not only were financially questionable, but also stretched our judging community far too thin. More centralized schools in SEPA are able to do this because there is more saturation of member bands, but as you get to the fringes, it gets ugly quickly.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	30	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Marching Band Activities - Section 10. B

Current Wording:

There shall be a fee of \$250.00 made payable by check to Cavalcade, on the night of the contest by each sponsor of a marching band field show.

Proposed Wording:

Change \$250 to \$300.00 per show

Justification

Expenses in all areas to run Cavalcade continue to grow. While we are constantly trying to gain sponsors to offset some of these expenses, these are becoming less and less attractive to companies. In addition, we have not increased this amount for many years.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	31	Proposed By:	Matthew Wolfe
Type of Proposal:	Bylaws	School:	Daniel Boone Area High School
		Current Location:	Marching Band Activities - Section 14

Current Wording:

Official Cavalcade rules and score sheets will be used at all Cavalcade approved events. All competitive scores and placements will be announced at all events including championships.

Proposed Wording:

No proposed changing to wording but a change to how scores are done.

As it stands currently, the field visual and ensemble visual scores are halved and the field music and ensemble music scores are taken in full when compiling a band's overall score. The total visual score is out of 20 and the total music score is out of 40. I'm proposing that both field scores be halved and both ensemble scores be taken in full. This will mean the following: Field Visual - 10 points, Ensemble Visual - 20 points, Field Music - 10 points, Ensemble Music 20 points. Visual will account for 30 points in the overall score and music will account for 30 points in the overall score. GE will still make up 40 points. This brings the music and visual total caption scores to equal value instead of the 20/40 split it is now.

Justification

The visual aspect of marching band, in our current format, is greatly underappreciated when looking at scores in comparison to the music caption. This change to make both field captions worth 10 points and both ensemble captions worth 20 will equal out the visual/music contribution to the overall score. This also places emphasis on the overall product from the audience/judge perspective instead of the field perspective. Many of us rehearse our bands from an elevated perspective and not from the field so our group's performance from the audience's point of view is more valued than that of someone on the field.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	32	Proposed By:	David Arnold, Technical Supervisor; John Keane, Judging Coordinator
Type of Proposal:	Bylaws	School:	Cavalcade of Bands
		Current Location:	Marching Band Activities - Section 16. D. 1

Current Wording:

Indoor Score Formula designed to eliminate use of "perfect" visual scores:

Total is still 100 points

FM = 20 points

EM = 20 points

Music Average = 20 points (take the IM and EM scores to get an average. This would replace the visual average from indoor shows.)

OEM = 40 points (judges score X 2) Include these scores when determining "A" and "Open " divisions at championships.

Proposed Wording:

The Indoor Score Formula is designed to eliminate the use of "perfect" visual scores and is achieved by entering the Field, Ensemble, and Effect Music Scores both in those captions and in the corresponding Field, Ensemble, and Effect Visual captions. ~~The resulting scores can be included when determining "A" and "Open" divisions at marching championships.~~

Justification

Score tabulation is an automated process that follows the mathematical formula described in the current text. The proposed text is a simplification that also serves as instruction for tabulators when a show is forced indoors.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	33	Proposed By:	Paul Smith
Type of Proposal:	Bylaws	School:	Cavalcade
		Current Location:	Marching Band Activities - Section 19

Current Wording:

All total scores including exhibition scores will be posted on the web page.

Proposed Wording:

All scores, and full recaps, including exhibition scores will be posted on the web page.

Justification

Updating with recaps which we started this past season.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	34	Proposed By:	Paul Smith
Type of Proposal:	Rules and Regulations	School:	Cavalcade
		Current Location:	C. 1

Current Wording:

Communication to all judges, via large handheld signs, will occur from the Chief Judge.

Proposed Wording:

Remove all wording

Justification

We tried this, it didn't really work, each CJ has their own way of communicating this

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	35	Proposed By:	Justin McAdams
Type of Proposal:	Rules and Regulations	School:	Cavalcade Vice-President
		Current Location:	C. 4

Current Wording:

Each staff will enter the critique in order of appearance. The Chief Judge may make exceptions to that order. There will be three (3) units and a maximum of nine (9) staff members present per unit at one time. The number of staff members may be reduced if the environment for critique does not allow the maximum staff size per table. This will be determined by the Chief Judge when the critique room is seen and will be communicated to the bands.

Proposed Wording:

Change first sentence to: "Critique order will be held at all events with regards to geographic distance."

Justification

Especially in early season shows with longer critiques, we should give the groups that end up travelling for a show the benefit of being able to get on the road earlier.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	36	Proposed By:	Justin McAdams
Type of Proposal:	Rules and Regulations	School:	Cavalcade Vice President
		Current Location:	C. NEW

Current Wording:

NEW

Proposed Wording:

Any band who performs at Cavalcade Championships must be able to provide proof of appropriate copyright clearances and forms. This may be in the form of written authorization from the composer or some other verifiable means of documentation. (edit for proper wording, but you get the point)

Justification

We need to make sure all performing bands are in compliance with appropriate copyright laws. However, we should NOT be employing a third party company to manage this for us. I will go more into detail about this at the Rules Congress.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	37	Proposed By:	Justin McAdams
Type of Proposal:	Rules and Regulations	School:	Cavalcade Vice President
		Current Location:	D. 3

Current Wording:

When ready, the Band Director (or appropriate staff member) will cue the Chief Judge, who in turn will cue the announcer to say "Drum Major(s) _____ is your band ready?"

Proposed Wording:

Eliminate.

Justification

- 1) Some bands don't have drum majors.

- 2) Eliminate announcers having to worry about names of students.

The chief judge would get the signal from the director to start the show, which in turn cues the announcer to say "Performing their show..."

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	38	Proposed By:	Justin McAdams
Type of Proposal:	Rules and Regulations	School:	Cavalcade Vice-President
		Current Location:	D. 3

Current Wording:

Prior to its performance, a band may only announce officers' names, section leaders, staff, repertoire, school name and school location. A three (3) year limit of all accolades and places of performance will be allowed after the judged performance. Penalty - 0.5 Per Violation

Proposed Wording:

Eliminate the second half of this regarding three year limits and the penalty.

ELIMINATE ALL ANNOUNCEMENTS AFTER PERFORMANCE

Justification

Eliminate all announcements after a band performs. This time should be reserved for the show sponsor.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	39	Proposed By:	Justin McAdams
Type of Proposal:	Rules and Regulations	School:	Cavalcade Vice-President
		Current Location:	F. 4

Current Wording:

Order for critique will be based on the order of performance. If a group is traveling a significant distance to a show, the director may request to go in first with the Judging Coordinator. Requests must be received by Monday prior to the competition.

Proposed Wording:

Eliminate entirely.

Justification

Based on previous rule proposal.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	40	Proposed By:	Eddie Otto
Type of Proposal:	Rules and Regulations	School:	Unionville High School
		Current Location:	G. NEW

Current Wording:

Not currently in the Rules and Regulations

Proposed Wording:

A **STAFF MEMBER** may enter the Performance Field during the Performance to attend to an issue affecting the safety of Student performers or respond to “catastrophic” equipment failure (such as failure or loss of power or connectivity to a sound system) without penalty, as determined by the Chief Judge.

Justification

If electronics do not work that often means that multiple students can not perform on their instruments. In addition, this eliminates entire GE concepts of a show. Especially to judges that have not seen the performance before.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	41	Proposed By:	John A Keane	
Type of Proposal:	Rules and Regulations		School:	JUDGING COORDINATOR
		Current Location:	H. 1	

Current Wording:

Effects are to be performed or created "live" at the contest by participants of the school (these members are included when making declarations for the purpose of classification). Adults are permitted to transport props to and from the performance field and secure these props during the performance. If these adults are involved in creating an effect, a 5-point penalty will be assessed. No balloon releases, pyrotechnics, or other dangerous or flammable substances of any type are permitted at any Cavalcade event. Pyrotechnics includes fireworks, gun powder, flash paper, or fire of any nature. Flashcubes and ornamental lighting are not considered pyrotechnics. Any effect which may be harmful to persons or property will not be permitted. Any questionable effects should be cleared with the Chief Judge.

Penalty - Disqualification from the Event

Proposed Wording:

1 - Effects are to be performed or created "live" at the contest by participants of the school (these members are included when making declarations for the purpose of classification).

2 - PROPS - Adults are permitted to transport props to and from the performance field and secure these props during the performance. PROPS MAY ONLY BE MOVED DURING A PERFORMANCE BY STUDENTS TO CREATE AN EFFECT OR MULTIPLE STAGINGS ON THE FIELD. If these adults are involved in creating an effect, a 5-point penalty will be assessed. ANY PERFORMANCE, EITHER VISUAL OR MUSICAL UPON A DRUM MAJOR PODIUM WILL ALTER THE PODIUM TO BE CONSIDERED A PROP. PLACEMENT OF THE DRUM MAJOR PODIUM FOR THIS PURPOSE MUST BE ON THE DEFINED PERFORMANCE SURFACE AS STATED IN MARCHING BAND ACTIVITIES SECTION B - SUBSECTION 2. PROP USAGE AT ANY CAVALCADE EVENT IS AT THE SOLE DISCRETION OF THE BAND DIRECTOR. WHILE THE JUDGING COORDINATOR, CHIEF JUDGE ON SITE MAY ALLOW FLEXIBILITY TO PROP USAGE DUE TO WEATHER CONSIDERATIONS AND SAFETY, CAVALCADE OF BANDS ASSUMES NO LIABILITY AND OR FINANCIAL RESPONSIBILITY FOR THE LOSS, OR INJURY DUE TO PROP USAGE.

ALL OTHER SUBSECTIONS ARE TO MOVE DOWN

Justification

PROP USAGE HAS INCREASED OVER THE YEARS AND DESERVES TO BE SPELLED OUT IN IT'S OWN SUBSECTION TO ALLOW FOR FURTHER DEFINITION IN SHOW DESIGN. THIS HAS BEEN ONE OF GREATEST CAUSE OF QUESTIONING AND CLARIFICATIONS OVER THE YEARS.

ADDITIONALLY WITH THE WEATHER THAT WAS EXPERIENCED DURNING THE 2018 SEASON AND CHAMPIONSHIPS DEALING WITH HIGH WINDS AND SOME RAIN, WE NEED TO FURTHER DEFINE OUR LIABILITY AS AN ORGANIZATION.

AS WE DO NOT DICTATE THE SIZE (LIMITATIONS) OR CONSTRUCTION OF ANY PROPS USED IN A UNIT' S SHOW, WE MUST PLACE THE RESPONSIBILITY FOR SAFETY ON THE INDIVIDUAL BAND DIRECTORS.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	42	Proposed By:	Tim Pry
Type of Proposal:	Rules and Regulations	School:	Sun Valley
		Current Location:	H. 1

Current Wording:

Effects are to be performed or created "live" at the contest by participants of the school (these members are included when making declarations for the purpose of classification)....

Proposed Wording:

All visual effects are to be performed or created "live" at the contest by participants of the school (these members are included when making declarations for the purpose of classification)....

Justification

The separation of musical and visual effects should be clear

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	43	Proposed By:	Matthew Ceresini
Type of Proposal:	Rules and Regulations	School:	Hempfield HS
		Current Location:	H. 3

Current Wording:

All visual effects and balancing or modification of sound created by the unit will be done by the performing members on the established performing surface. A staff member of the group is permitted to balance the amplified audio of the performers as long as the adult does not trigger a sound or create an effect. This can take place from the front sidelines, on the field (if the pit is on the field) or in the stands. This is to allow the staff to be available to prevent a problem with feedback, wind noise, or other unintended sound in the PA system without incurring a penalty. If audio samples or electronic instruments are used, these must be triggered by the performing members, not by the audio technician. Penalty is two (2.0) points per violation.

Proposed Wording:

All visual effects and balancing or modification of sound created by the unit will be done by the performing members on the established performing surface. Staff members of the group are permitted to balance/mix the amplified audio of the performers as long as an adult does not trigger a sound or create an effect. This can take place from the front sidelines, on the field (if the pit is on the field) and/or in the stands (a space in the stands will be reserved by the show host - close to the 50 yard line if possible). This is to allow the staff to be available to prevent a problem with feedback, wind noise, or other unintended sound in the PA system without incurring a penalty. If audio samples or electronic instruments are used, these must be triggered by the performing members, not by the audio technician. Penalty is two (2.0) points per violation.

Justification

Clarifies that groups can control from the board and mix from the stands. Similarly, mixing from the stands needs to happen near the 50 yard line. Mixing from a "staff" section on the 30 yard line (Hershey) is not effective.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	44	Proposed By:	Tim Pry
Type of Proposal:	Rules and Regulations	School:	Sun Valley
		Current Location:	H. 3

Current Wording:

All visual effects and balancing or modification of sound created by the unit will be done by the performing members on the established performing surface. A staff member of the group is permitted to balance the amplified audio of the performers as long as...

Proposed Wording:

All sounds are to be performed or created "live" at the contest by participants of the school (these members are included when making declarations for the purpose of classification). A staff member of the group is permitted to balance the amplified audio of the performers as long as....

Justification

The separation of musical and visual effects should be clear.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	45	Proposed By:	Bobby Molloy/Paul Smith	
Type of Proposal:	Rules and Regulations		School:	Cavalcade
			Current Location:	H. NEW

Current Wording:

NEW

Proposed Wording:

Props built and/or used, including drum major podiums, that measure over six feet (6') high and are used in such a way that result in a participant whose feet are more than six feet (6') above the competition area must have appropriate safety railings in place or protective padding around prop to prevent any injury. Participants are prohibited from jumping or leaping off any prop that exceeds six feet (6') in height unless protective padding is in place or other adequate safety precautions are taken. If a prop is moved with a performer on that prop, a safety rail or harness must be utilized by the performer.

- If a performers' feet are more than six feet above the competition area and the prop is in motion, the performer must actively use the appropriate safety railing or harness the entire time the prop is in motion. If the same prop is not in motion, the safety railing or harness must be in place but performer has the option on whether to use those items while in a stationary position.
- If the performer's feet are less than six feet above the competition area, no safety railing or harness is needed for the prop, whether stationary or in motion.
- A performer executing a lift while atop ANY prop may not lift another performer above six feet (6') without appropriate safety precautions in place or padding around the performers.

Penalty - Ten Point (10.0) penalty, including (but not limited to) prohibition of the use of the overheight/unsafe prop.

Justification

This is just a safety risk. Performers could be on top of a prop or Drum Major Stand and the surface could be wet from dew or other weather related issues and the performer could slip. Drum Majors also can sometimes get very involved to the show and slip while conducting.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	46	Proposed By:	Eddie Otto
Type of Proposal:	Rules and Regulations	School:	Unionville High School
		Current Location:	H. NEW

Current Wording:

n/a

Proposed Wording:

Music must either be performed “live and in real time” or prerecorded or sequenced for playback on a “one stroke, one note” basis. Any violation of this rule will result in a 2 point penalty PER VIOLATION/SAMPLE.

Justification

Prerecorded samples and music takes away from the student's musical development and creates a reliance on technology rather than the musician. This rule gives the student the performance responsibility.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	47	Proposed By:	Paul Smith
Type of Proposal:	Rules and Regulations	School:	Cavalcade
		Current Location:	M. NEW

Current Wording:

None

Proposed Wording:

In Rules and Regulations - New Letter M - Prior to the the start of the fall marching band season, each and every school marching band must complete all music and synchronization paperwork with our preferred vendor. If this paperwork is not completed by the first show of a given bands season, they will not be able to perform until all documents have been presented. Both Cavalcade and the host school will have the right to refuse performance to any band, to ensure everyone is fully compliant with all music copyright laws and documentation.

Justification

I have been busting my back the past two years to get directors to complete this paperwork. Some haven't done this even two weeks before Championships. I'm tired of schools putting Cavalcade in legal jeopardy and me having to spend so much time on getting directors to complete a simple form.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	48	Proposed By:	Adam Nobile
Type of Proposal:	Rules and Regulations	School:	Big Spring High School
		Current Location:	M. NEW

Current Wording:

NEW

Proposed Wording:

Marching Band Rules: Section M(?) - All bands must secure appropriate copyright clearance for the music performed at Cavalcade of Bands events, whether through purchase of stock music, use of public domain material, or securing appropriate copyright permissions from composers/publishers. These must be submitted by September 1st on the form approved by Cavalcade administration and Board of Directors.

Justification

We live in a very litigious world with some large organizations actively pursuing copyright violations. This should be in place to help ensure Cavalcade is covered from any actions against other bands over copyrights.

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	49	Proposed By:	Paul Smith
Type of Proposal:	Rules and Regulations	School:	Cavalcade
		Current Location:	Multiple Areas

Current Wording:

See attached

Proposed Wording:

See attached

Justification

see attached

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	50	Proposed By:	Paul Smith, John Kean and Ron Abate'
Type of Proposal:	Rules and Regulations	School:	Cavalcade
		Current Location:	Mutiple Areas

Current Wording:

See attached

Proposed Wording:

Remove Field Visual caption and judge. See attached

Justification

see attached

2018/2019 Cavalcade of Bands Rules Proposals

Proposal #:	51	Proposed By:	Ed Otto
Type of Proposal:	Rules and Regulations	School:	Downingtown West HS
		Current Location:	NONE

Current Wording

N/A

Proposed Wording

See attached

Justification

One reason Sometimes staffs feel the effect sheet might get blurred and is often a tick sheet or even an ensemble approach. Lines might want to be drawn.

PROP 49

Type of Proposal – Rules and Regulations and By Laws

This proposal covers a number of areas in the Marching Band By Laws and Marching Band Activities areas. The basis for this proposal is to remove both Auxiliary and Percussion special captions and judges, from all regular season shows, and championships. Since information about these two captions are in multiple locations, I'm covering them all together.

Current Wording

Proposed Wording

Areas Covered

Marching By Laws – Judges and Judging Parameters

Section 4, Letter B – Remove Percussion and Auxiliary from the judging critique team rotations

Section 6 Letter A – Remove point number 9 completely

Section 6 Letter J – Remove Letters D Best Auxiliary Unit and E Best Percussion Section

Marching Band Activities

Section 10, Letter F – Remove this entire letter

Section 10, Letter I – Remove auxiliary and percussion from this sentence

Section 16, Letter D, Number 2 – Remove drum line from this sentence

Reason/Justification for Proposal

- On average about half of our regular season shows offer special awards.
- Since this is not a requirement, it creates an inconsistency from show to show in these captions.
- We do not have enough qualified and reliable judges to continue providing judges to these two captions. Since we are also struggling to supply judges to captions which count towards the overall score, we need to shift these judges to other music and visual captions.
- The money saved from having these judges removed from their shows can be put to better use elsewhere within the show.
- Normally, more directors/staff protest special award caption judges, even though their numbers do not count towards the total score, than scoring captions. The focus is on the wrong area with our directors and staffs.
- Many circuits throughout the region and country have abandoned these captions in favor of placing more emphasis on music and visual caption scoring judges.

- We do not have a woodwind or brass awards, so why should we have percussion and guard captions? The focus needs to be on the complete band, and not two sections within it, which again do not count towards the total score.
- Lastly, in the past specialty caption judges were used for promotional purposes to add value and entice bands to sign up for shows that offered this. In 2018 we had 3 shows with only 1 competitive class (over 1 performing band) and did not help to increase band participation in those particular shows.

PROP 50

Type of Proposal – Rules and Regulations and By Laws

This proposal covers a number of areas in the Marching Band By Laws and Marching Band Activities areas. The basis for this proposal is to remove the “averaged” Field Visual caption and judge, from all regular season shows, and championships. Since information about this caption is in multiple locations, I’m covering them all together.

Current Wording

Proposed Wording

Areas Covered

Marching By Laws – Judges and Judging Parameters

Section 4 Letter B – Remove Field Visual from number 2

Section 6 Letter A – Change the number of judges from 8 to 7 and remove number 3 One (1) field Visual Judge and renumber

Section 6 Letter D – Remove Field Visual from this sentence

Section 6 Letter I – Remove Field Visual line and remove from Ensemble Visual

Marching Band Activities

Section 4 Letter J letter A – remove “the two visual performance scorers” and replace with the Visual Performance score and the Overall Effect Visual score.

Reason/Justification for Proposal

- For as long as we have been involved with judging Cavalcade, the Field Visual and Ensemble Visual caption scores have been “averaged”. While we do not know the history of why or when this was implemented, but do feel it is long overdue for a change.
- More and more shows base their visual designs on both the Ensemble and Overall Effect Visual captions, and not on Field Visual.
- While basic marching technics, style and coordination are still important, they can be seen and judged from the press box, many times better than on the field, with a much broader view.
- This does not lesson the importance of this part of the marching band, but rather shifts the focus to today’s current visual standards.
- There will be a need to overhaul the Ensemble Visual sheet, to account for normal Field Visual details. Time will be needed throughout the spring to achieve this.
- Concerns of judges on the field, in forms and in end of season videos are usually a voiced concern, many times in passing, from directors and staff.

- The overall number of qualified and reliable judges for all captions continues to decrease. With the removal of this “averaged” caption, it will improve the overall staffing for all shows throughout the season.
- At the same time, this will also drive many of our judges, who only judge Field Visual, to expand their horizon and training perspective, to become qualified for the two other visual captions.
- The money saved from having this judge removed from their shows can be put to better use elsewhere within the show.
- Many circuits throughout the region and country have abandoned this caption in favor of placing more emphasis on judging from the press box.

PROP 51

There needs to be an in depth judging description for each caption. Currently there is minimal descriptions of captions for both judges and staffs regarding how each caption is to be handled. Example might be the BOA handbook.....

For Example:

Section 30: Understanding General Effect

The primary premise of general effect judging is that you must prepare mentally to allow yourself to be entertained! As adjudicators, we are part of the audience, a widely experienced and critical part of the audience to be sure, but nonetheless, there to enjoy the Performance. We each have our preferences, whether they be in choice of music book, manner of presentation, or style of interpretation. Our goal, to be effective as a judge in this area, is to allow ourselves to appreciate what is good about a given production based on what is being presented.

We have to sometimes remove ourselves from our own tastes and opinions to recognize and appreciate the approach others are attempting to use to reach the audience.

It is important for us to realize that entertainment can take many forms. Comedy, drama, pathos...the entire range of emotion should be considered as being valuable in programming. A show that successfully touches the audience emotionally on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

We must ascertain as to whether the selected approach by the programmer, as performed by the students, is viable, using our best judgment based on our experience. If it does work, we should supply comment to that effect with suggestions to maximize the potential of the production. If the production falls short, it is important and necessary to supply information as to why it is not effective. Beyond the repair comment, we need to aid the programmer in avoiding problems in the future. This is often a matter of his matching material to student abilities as well as communicating sufficient information to the performers to allow them to perform in a more effective manner.

Our attitude and mental preparation should be such that we are anticipating a well-performed program and that we are looking for what the performers are doing well. This does not mean that we ignore those portions of the program that are not well prepared or performed, but rather, after having made comment on the deficient segment with suggestions for improvement, we immediately look once again for the positive qualities of the Performance. This creates a considerably brighter outlook on the part of the judge (also reducing the wear of the work load somewhat) and results in commentary that can be very helpful and fulfilling to both the director and the students.

If we can come across as wanting to be helpful, recognizing the strengths as well as the weaknesses, we stand a much better chance of actually communicating and thereby being much more effective judges.

The influence of audience reaction on your impression of program effectiveness should be tempered by the interpretation of it being a genuine response to excellence of Performance rather than the efforts of hometown supporters. A genuine audience reaction to something that left you unimpressed personally warrants credit, for it has achieved effect. However, do not be at all reticent to credit productions that you find to be worthwhile and well done, even though the reaction of the general audience may be cool. The underlying thesis here is: credit that which is well prepared, is performed with excellence and evokes an emotional response.

Section 31: Scoresheet Explanation – Music Performance Individual

The job of the Field Performance judge is to evaluate the Performance accuracy, tone quality and

intonation and the realized musical demand placed on the performers. This judge must move around on the field through the ensemble to sample all individuals in all segments of the instrument ensemble throughout the Performance. This judge must not stay on the sideline. While the ensemble execution judge must strive to adjudicate the majority of the ensemble the majority of the time, the Individual Performance judge is not concerned with ensemble factors except as may be obviated through his chance positioning. The effectiveness of the production is not to be considered. Care must be taken not to intimidate performing members through gestures or unnecessary physical proximity.

The percussion section is a responsibility of all judges in this caption and requires specific attention. It will be necessary to sample the section throughout the program with specific attention during any drum section solos.

We must understand from the outset that what we are doing is sampling of individuals within the ensemble. It is possible that we may inadvertently position ourselves in the problem areas of the ensemble consistently through a performance or in all the right spots where we would not be aware of problems. We must be alert enough to search through the ensemble to be sure that our impression is truly representative of the group's ability as presented in that performance. Imperative is the necessity to avoid following or zeroing in on a few problem individuals if they are truly not representational.

We as adjudicators must give attention to each of the three choirs, (woodwind, percussion, and brass) in approximate relative proportions as represented by their relative numbers of performers. A balanced evaluation will necessitate seeking out woodwind, brass and percussion contribution when they are not physically and musically prominent. It is very possible that a band may have an excellent woodwind section, average brass section, and poor percussion section. The score should reflect an average of the relative proficiency of each choir. Understand that it is possible for a band that may carry a general impression of being very good to have a choir that is really quite average or below and should be scored appropriately.

Section 32: Scoresheet Explanation – Music Performance Ensemble

32.01 The purpose of evaluation on this sheet is to determine the best, second best, etc., musical performance based on accuracy and uniformity of performance as perceived from the vantage point of the audience. The judgment of technical accuracy, intonation accuracy, and tone quality is to be made with the consideration of content—that is, demand and exposure of the performers. The effectiveness of the production is not to be considered. The vantage point of the Music Performance Ensemble judge is such that it would be relatively easy to slip into an effect mode as a judge. We must take great care that we react as an analyst while judging Music Performance Ensemble. We want to judge how well the performers do what it is they are doing and to make an estimation, a judgment, as to what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

The Music Performance Ensemble Judge will position him/herself in such a position so as to judge the full ensemble musically. Depending upon the stadium, this may be in the press box, on top of the press box, or at the top of the stands. The judge must be in a position to be able to hear the entire musical ensemble clearly. Therefore, the judge must not be positioned behind closed windows or in a contained space that would make listening to a full ensemble very difficult. The adjudicator, once having started in a position must complete the entire contest in that position; i.e., if the adjudicator starts inside the press box, he must remain there for the duration of the contest, or that portion of the contest. The percussion section is a responsibility of all judges in this caption and requires specific attention. It will be necessary to sample the section throughout the program with specific attention during any drum section solos.

32.02 The Overall Sound Quality/Accuracy subcaption evaluates how closely the ensemble has achieved proper tone production. It is the result obtained when the three major aspects of intonation, focus, and timbre are properly utilized by segments contributing to the sonority of the total ensemble. Consideration is also given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble. Accuracy credits the excellence with which the entire ensemble controls the accuracy and

cohesiveness of the musical Performance. Consideration is given to the clarity and correctness of rhythmic interpretation as well as the control of ensemble pulse and tempo. In addition, are the instrumentalists utilizing the proper method of enunciation relative to style and pedagogy?

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

Section 33: Scoresheet Explanation – General Effect Music

33.01 General Effect Music is the utilization of all elements to bring about maximum effectiveness of the musical performance. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other. Our goal through the use of this sheet is to decide which group collectively presents the most effective (and second most effective, etc.) musical program. That is, which group has the best balance of:

1. Effectiveness of the musical repertoire
2. Effectiveness of the musical performance

The General Effect Music judges (two) will generally be placed in or on the press box when conditions permit. Whenever possible, the two music general effect judges will be separated and out of earshot of one another.

The Effectiveness of the Musical Repertoire subcaption, necessarily, places more emphasis on the design team's contribution to the success of the program as performed by the students. The Effectiveness of Musical Performance subcaption reflects primarily the contributions of the performers. In all cases, the judge is required to evaluate only the effectiveness of the performance. The subcaptions and their individual headings are to be used as a guide to determine the extent of the effect created.

33.02 Effectiveness of the Musical Repertoire credits the effectiveness of the written musical program as presented by the performers. Considerations should be given to the following areas:

- Creativity and Imagination: The art of designing and coordinating efforts and effects in order to create mood and flow to a specific show. A previously used idea presented in a new way is still creative/imaginative.
- Coordination and Staging of Elements: All elements are involved and work together to create a strong musical effect. All sections are staged for effective communication.
- Use of Time and Pacing of Effects: The unfolding of musical events in a manner which elicits interest, direction and flow.
- Appropriate Range of Expressions: Dynamics, articulations, phrasing, style, nuance, and other interpretive elements are appropriate to the genre of the music selected. The use and variety of these expressions enhance the musical effect.
- Continuity and Flow of musical ideas: The development, connection and evolution of planned events.
- Contribution for Enrichment/Enhancement of All Elements

33.03 Effectiveness of the Musical Performance credits the level at which the performers demonstrate their emotional involvement and understanding of the musical program. Consideration should be given to the following areas:

- Communication of Musical Intent: The performance conveys the intended purpose and creative vision of the written musical program, and brings the music to life.
- Emotion: Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.
- Professionalism: The ability of the musicians to perform with confidence, understanding, and a high level

of musicianship.

- Artistry: The elements of musicality such as phrasing, sonority, beauty, pace (tempo, rubato) and nuance combine to create or heighten the effect of the musical performance.
- Involvement: The performers display an attachment: performer to performer, performer to audience, in respect to the expressive qualities inherent to the program.

Section 34: Scoresheet Explanation – Visual Performance Individual

The Visual Performance sheet is intended to reward the achievement of the individual performers on the one hand and to indicate the problems of the individual performers on the other hand.

The Visual Performance sheet has two subcaptions: Challenges and Skills, and Accuracy and Definition. It is imperative that the integrity of the different subcaptions be maintained. It was never the intention of our system to adjudicate everything from everywhere. We want to examine the various aspects of a program in order to produce a balanced conclusion relative to the merits of the programs. Judges and instructors must examine the results in the context of a judgment within each subcaption, i.e., subcaption integrity.

The purpose of the sheet, therefore, is to reward/score the accomplishment or the achievement of the performers. As a result of the scoring process, strengths and weaknesses will be indicated. This sheet requires the judge to be positioned on the field with the performers. The judge must be in good position relative to the performers and the design and must move in order to sample ALL OF THE PERFORMERS often; thereby the judge will cover both subcaptions on the sheet and various areas of those subcaptions. The judge must reward achievement with a knowledge and understanding of “what” the performers are doing and how well they are doing it.

In terms of positioning, the judges must know that there are often several good positions from which to view a form and the individuals, or several good positions from which to view the small group components which form the picture. Hence, positioning will be a function from the judge’s ability to move in and around a form and of the previous position of the judge. Everyone should realize that the complexity of design and the velocity of the movement of the band may not always allow the judge to be in an optimum position. In conjunction with this, judges should never interfere with the performers, even at the expense of positioning. The judge should continue to attempt to vary between close-in viewing and stand back viewing. In any case, neither always close nor always far is a good technique. Good positioning technique comes from flowing with the band and sometimes moving out, always keeping in mind the purpose of the two subcaptions and the concept of sampling. When the band comes to a halt it would be preferred if the judge did not use that moment to RUN to the next position. A running judge, while the band is at a movement-tactic is distracting to everyone.

Sampling means, in part, that we are to sample all of the parts of the band fairly. If we take a band as having a wind, percussion and auxiliary section, then each of the sections should be viewed by the judge. Judges must make a conscious effort to sample all of the segments and use the information for COMPARISON/ANALYSIS of the unit(s).

On this sheet, it is also recognized that one subcaption can have an impact on the other. The argument can be made that without good technique it will often be true that there will be many errors in alignment, spacing, etc. The argument can also be made that if the performers are not handling timing, spacing, alignment, etc., then it will be difficult for the judge to read the technique and style that may have been intended.

Section 35: Scoresheet Explanation – Visual Performance Ensemble

35.01 The purpose of evaluation on this sheet is to determine the most technically proficient marching group from the vantage point of the audience. The evaluation is composed of excellence identification, balanced with the judgment of technical demand, and the exposure to that demand on the ensemble, with the consideration of content and construction. The effectiveness of the Performance is not to be

considered. The vantage point of the ensemble visual Performance judge is such that it would be relatively easy to slip into an effect mode as a judge. We must take great care that we react as an analyst while judging marching performance ensemble. We want to judge how well the performers do what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

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

35.03 Excellence and Technique deals with the quality of body carriage/control, equipment, usage/technical accuracy, and the ability of the ensemble to project those elements of the chosen style. Additionally this subcaption considers the ability of a group to maintain overall clarity and accuracy while changing or maintaining primary, secondary, tertiary, etc. focal points. Student to student form relations should be evaluated, as well as the timing and continuity of the entire visual presentation.

The performers' influence rests on the readability of the program and on the performers' ability to allow all of the written logic and nuances to be presented clearly. This latter comment is a consideration beyond simple readability. Simple readability rests on the clarity of the intent of the author. If a judge recognizes what the writer meant to say, readability is present. Of course, readability is the beginning. Readability would mean the recognition of forms and the general visual phrasing intent at the beginning and the end of the musical phrases. The refinement aspect means full awareness of the shape of the forms and the full understanding of what happens inside the musical phrases — these are the nuances.

Visual Performance Ensemble is an evaluation of the relative ability of the group. It is entirely possible that a group may have a greater actual number of errors and score higher than another based on an evaluation of what they did. This allows you more flexibility in grey-area situations. Instances in which there is a slight aberration of control can be noted, with the cumulative effect of its consistent occurrence being lowering of the mark. On the other hand, occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well this difficult maneuver was done.

Section 36: Scoresheet Explanation – General Effect Visual

36.01 General Effect Visual is the utilization of all elements to bring about maximum effectiveness of the visual representation of the musical performance. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other. Our goal through the use of this sheet is to decide which group collectively presents the most effective (and second most effective, etc.) visual representation of the musical program. That is, which group has the best balance of:

1. Effectiveness of the visual repertoire
2. Effectiveness of the visual performance

The General Effect Visual judge will generally be placed in or on the press box when conditions permit. The Effectiveness of the Visual Repertoire subcaption, necessarily, places more emphasis on the design team's contribution to the success of the program as performed by the students. Effectiveness of Visual Performance subcaption reflects primarily the contributions of the performers.

In all cases, the judge is required to evaluate only the effectiveness of the performance. The subcaptions and their individual headings are to be used as a guide to determine the extent of the effect created.

36.02 Effectiveness of the Visual Repertoire credits the effectiveness of the written representation of the musical program as presented by the performers. Considerations should be given to the following areas:

- Interpretation and Enhancement of the Music: The visual program presented portrays the meaning or mood of and heightens the effect of the music.

- Coordination and Staging of Elements: All elements are involved and work together to create a strong effect. All sections are staged for effective communication.
- Pacing of Effects
- Creativity/Imagination/Originality: The art of designing and coordinating efforts and effects in order to create mood and flow to a specific show. A previously used idea presented in a new way is still creative/imaginative.
- Use of Audio-Visual Balance/Blend/Focus: When constructed, convey a synergistic and integrated program that responds to the mood and creative vision desired.
- Continuity and flow of visual Ideas: The development, connection and evolution of planned events.
- Effective Use of Movement/Form/Color: The use of movement, form and formation, and color is interpretive and appropriate. The elements combine to heighten effect.

36.03 Effectiveness of the Visual Performance credits the level at which the performers demonstrate their emotional involvement and understanding of the visual program. Consideration should be given to the following areas:

- Communication of Roles: The performers display an understanding of their visual responsibilities, and convey a confident and stylistic approach to their character, (musician, dancer, actor).
- Emotion: Performers demonstrate a level of believability with passion that generates program effectiveness unattainable through repertoire alone.
- Professionalism: The ability of the performers to exhibit confidence, understanding, and a high level of excellence.
- Artistry: The aesthetic visual elements such as form, movement, control, pace, and nuance combine to create or heighten the effect of the program.
- Involvement: The performers display an attachment: performer to performer, performer to audience, in respect to the expressive qualities inherent to the program.

Section 37: Conclusion

Bands of America has always operated with the philosophy that this is an educational (more than a competitive) experience. Give the Band recorded commentary that the performers can learn from as well as enjoy.

Always remember that as an adjudicator our responsibility not only lies with pointing out possible problem areas and solutions, but more importantly letting the ensemble know what they are doing correctly and effectively.