

BATTLE OF THE BANDS JUDGING & SCORING RULES

JUDGING & SCORING

There shall be a minimum of five Performance Judges, one Timing Judge, and one Compliance Judge for each act at each contest. Timing and Compliance Judges may be the PTSA leaders providing the program. Performance judges should be impartial members of the community who have experience or expertise in music.

Performance Judges score acts based on the Judging Rubric during the contest. The Timing Judge keeps time of performances and indicates start and end times to acts during the contest. The Compliance Judge ensures that acts follow their approved Performance Plans.

Judges must be physically present at the contest for which they are judging.

Performance Judging

Each act shall be judged consistently by each judge; each judge shall apply the same criteria to each act equally.

Each act may be awarded up to 100 points by each Performance Judge. Categories and points available in each category are:

- Technical/Musical Proficiency: 30 points
- Performance/Audience Engagement: 30 points
- Preparation/Act Construction: 20 points
- Creativity/Originality: 20 points

Scores are determined within each category as follows:

A. Technical/Musical Proficiency: This score assesses how well the participants know and use their instruments, their quality of song construction, balance between instruments and participants, blend of instruments, etc. Asks questions such as:

- How well do the participants know their instruments?
- How skilled are the participants with their instruments?
- How capable are the participants at adjusting to challenges with their instruments and equipment?
- How well-constructed is this act, in terms of the chosen instruments?
- How good is the balance of instruments, and are they well-blended and not playing over one another?

B. Performance/Audience Engagement: This score assesses how well the act puts on the show and considers stage presence, confidence in performing, expressiveness, audience engagement, etc. Judges should keep in mind that some acts will have more pre-existing fans present than others due to factors like location/ distance and other events taking place at the same time. Thus, the number of perceived fans should not be reflected in this score. Rather, judges should consider the appeal of the act to the audience in general based on the act's engagement with the audience.) Asks questions such as:

- How comfortable is this act on stage? Do the participants enjoy the performance? Does the audience enjoy this live performance?
- Do the participants include one another equally and show respect for each other?
- Do the participants play toward the audience as opposed to playing toward each other?
- How did participants cope with any challenges they encountered?

- How confident is the band in their interaction with the audience? Do the participants strive to engage the audience? Did they introduce themselves, lead the audience in actions such as dancing, singing, clapping, etc.?

C. Did they appear positive about their performance?

D. Preparation/Act Construction: This score assesses how well-prepared the act is to perform in terms of practice, planning, commitment to the contest, etc. Asks questions such as:

- Is there evidence of rehearsal, performance preparation, instrument care, etc.?
- Is there evidence of Performance Planning such as choreography, plan of action, etc.?
- Are instruments and equipment made ready prior to performance, in working condition and tuned?
- Does the act demonstrate a desire or commitment to performing well as a collective unit and with all participants as active, valuable members of the act?
- Is everyone in the act on stage and ready to perform when they should be, and does everyone have a meaningful role in the act?

E. Creativity/Originality: This score assesses the uniqueness, creativity, and personal touch of the participants on their music. Asks questions such as:

- Do they make the music their own?
- Do they express themselves through their music?
- Did the participants show their personalities during the performance, and did they embrace their uniqueness and originality as a whole?
- Do they demonstrate any level of original improvisational skill (for example, jamming or speaking through an instrument change, repair, or equipment failure?)

Timing Judging

- Band acts are allotted ten minutes on stage; solo acts are allotted four minutes on stage.
- The timing begins on the cue from the Timing Judge and ends either when the emcee speaks or when the Timing Judge determines the act is over in compliance with the approved Performance Plan submitted by the act.
- The Timing Judge shall deduct one point for every five seconds over the allotment.

Compliance Judging

Violation of any of the rules results in either a deduction of points or disqualification, at the discretion of the Compliance Judge and based on severity of the incident. The Compliance Judge shall have access to the Performance Plan for each act and shall use it to determine compliance in their performance.

- Acts must adhere to their original Performance Plan as outlined in the registration process.
- All acts must play live at the venue and all participants must be present and participating in the entire performance.
- The entire performance must be family-friendly. This includes lyrics, behavior, clothing, props, etc. All behavior, lyrics, communications, and spoken words must be violence-free, obscenity-free, discrimination-free, and family-friendly.

Scoring Validation

- The highest and lowest scores from all categories will be eliminated, if 5 performance judges are used. .

JUDGING RUBRIC

TECHNICAL/MUSICAL PROFICIENCY

This score assesses how well the participants know and use their instruments, their quality of song construction, balance between instruments and participants, blend of instruments, etc. You may use the boxes at right to assign scores for each question or give one score for the whole category. Award up to 30 points in this category. Asks questions such as:

- How well do the participants know their instruments?
- How skilled are the participants with their instruments?
- How capable are the participants at adjusting to challenges with their instruments and equipment?
- How well-constructed is this act, in terms of the chosen instruments?
- How good is the balance of instruments, and are they well-blended and not playing over one another?

PERFORMANCE/AUDIENCE ENGAGEMENT

This score assesses how well the act puts on the show and considers stage presence, confidence in performing, expressiveness, audience engagement, etc. (Judges should keep in mind that some acts will have more pre-existing fans present than others due to location, distance, and other events taking place at the same time, and thus the number of perceived fans should not be reflected in this score. Rather, judges should consider the appeal of the act to the audience in general based on the act's engagement with the audience.) You may use the boxes at right to assign scores for each question or give one score for the whole category. Award up to 30 points in this category. Asks questions such as:

- How comfortable is this act on stage? Do the participants enjoy the performance? Does the audience enjoy this live performance?
- Do the participants include one another equally and show respect for each other?
- Do the participants play toward the audience as opposed to playing toward each other?
- How did participants cope with any challenges they encountered?
- How confident is the band in their interaction with the audience? Do the participants strive to engage the audience? Did they introduce themselves, lead the audience in actions such as dancing, singing, clapping, etc.?
- Did they appear positive about their performance?

PREPARATION/ACT CONSTRUCTION

This score assesses how well-prepared the act is to perform in terms of practice, planning, commitment to the contest, etc. You may use the boxes at right to assign scores for each question or give one score for the whole category. Award up to 20 points in this category. Asks questions such as:

- Is there evidence of rehearsal, performance preparation, instrument care, etc.?
- Is there evidence of Performance Planning such as choreography, plan of action, etc.?
- Are instruments and equipment made ready prior to performance, in working condition and tuned?
- Does the act demonstrate a desire or commitment to performing well as a collective unit and with all

participants as active, valuable members of the act?

- Is everyone in the act on stage and ready to perform when they should be, and does everyone have a meaningful role in the act?

CREATIVITY/ORIGINALITY

This score assesses the uniqueness, creativity, and personal touch of the participants on their music. You may use the boxes at right to assign scores for each question or give one score for the whole category. Award up to 20 points in this category. Asks questions such as:

- Do they make the music their own?
- Do they express themselves through their music?
- Did the participants show their personalities during the performance, and did they embrace their uniqueness and originality as a whole?
- Do they demonstrate any level of original improvisational skill (for example, jamming or speaking through an instrument change, repair, or equipment failure?)