



BATTLE OF THE BANDS PROGRAM RULES

2026–2027

I. OVERVIEW

- A. Battle of the Bands is a Utah PTA program that gives high school students the opportunity to share and be recognized for their garage-band musical talents through participation in a statewide competition. Participation is limited to eligible Local PTA/PTSA (“Local”/“Locals”) units under the umbrella of Utah PTA.

II. STRUCTURE

- A. The Battle of the Bands program is governed by the Utah PTA Battle of the Bands Committee, which consists of the Utah PTA Battle of the Bands Committee Chair, the Utah PTA President, and other members approved by the Utah PTA Board of Directors. The President-elect is invited to serve on this committee if desired. At the local and region levels, the program and contests are facilitated Battle of the Bands Specialists or Chairs. Collectively, these facilitators are referred to as “Specialists” in this document.
- B. The primary function of this committee is to ensure consistency and compliance with rules, to support Local and Multi-Region Battle of the Bands Specialists, to ensure that each act has and adheres to an approved plan for their contest performance, and to facilitate the state-level contest. This body makes the final decision regarding Performance Plans.
- C. The primary source of information regarding the program is the Battle of the Bands section of the Utah PTA website, which can be found at <https://www.utahpta.org/bob>. This section is known as the Battle of the Bands Online Platform.
- D. The program is a three-level competition. The competition path is Local → Multi-Region → State. The annual program year begins on July 1 and ends on June 30 of each year. “Competition” refers collectively to the local contests, multi-region contests, and state contest. Locals hold contests between December 1 and February 28 and their advance winners to the Multi-Region level. Each Multi-Region group holds a contest in March and advances its winners to the State level. The State contest usually occurs in April.
- E. Each Local belongs to a Multi-Region group determined by the Utah PTA Region to which it belongs. The eleven Regions are divided into three Multi-Region groups:
 - 1. North Multi-Region: Regions 1, 2, 3
 - 2. Central Multi-Region: Regions 4, 5, 6
 - 3. South Multi-Region: Regions 7, 8, 9, 10, 11

III. ELIGIBILITY REQUIREMENTS

- A. Locals are eligible to participate if they are in compliance/good standing with Utah PTA which includes payment of state and national dues, current bylaws, insurance coverage, and the submission of various compliance documents. Local Specialists should consult with their Region Support Committee Chairs to confirm eligibility.
- B. The Battle of the Bands program welcomes student participants enrolled in grades 9–12. Additional eligibility requirements are outlined in this document.

IV. PROGRAM RULES

- A. All sections of this document collectively constitute the program rules. Program rules apply to all participants, acts, Specialists, and other volunteers throughout the program year. Participation in the Battle of the Bands indicates acceptance and agreement to all rules and requirements of the program.
- B. The rules of the current program year supersede all previous instruction and guidance regarding the program. Any violation of rules, complication or issue caused by an individual or act, failure to maintain eligibility requirements, unsportsmanlike conduct, or failure to fulfill responsibilities may result in deduction of points, disqualification, ineligibility, or other penalty or consequence. Such actions are at the discretion of Specialists at each level and the Battle of the Bands Committee as applicable.

C. ACTS AND PARTICIPANTS

1. The Battle of the Bands program consists of two competition tracks defined by act categories: Band and Solo/Duet. The category to which each act belongs is determined by the number of members in the act. (Adult Act Managers do not count toward the total number of members.) Each contest consists of parallel competitions: one for the Band category and one for the Solo/Duet category.
2. The rules of this document apply equally to Band acts and Solo/Duet acts. The only differences between these two categories are listed here:
 - a) A Band act consists of three or more members.
 - i) All Band acts compete against one another in one category.
 - ii) Band acts are allotted ten minutes total performance time during each contest.
 - iii) Each Band act must perform two songs: one cover song and one original song by that act. One of the songs must have lyrics.
 - iv) No pre-recorded content is allowed for Band acts. All members may perform with live instruments only.
 - v) Band acts must compete through the Local of the school which at least half of the members attend. If the highest number of members is the same for more than one school, the act must be restructured so that there is a greater number of members attending one school than any other, and the act must compete through the school which the greatest number of members attend.
 - b) A Solo/Duet act consists of one or two members.
 - i) All Solo/Duet acts, whether they consist of one member or two members, compete within the Solo/Duet category. There is no separation of solos and duets within this category.
 - ii) Solos/Duet acts are allotted five minutes total performance time during each contest.
 - iii) Each Solo/Duet act must perform one song. The song performed may be a cover song or an original song by that act. The chosen song must have lyrics.
 - iv) For acts consisting of one member, the instrument in accompaniment may be pre-recorded. For acts consisting of two members, pre-recorded content is not allowed and both members may perform with live instruments only.
 - v) Acts consisting of only one member must compete through the Local of the school which that member attends. Acts consisting of two members compete through the Local of a school which at least one member attends.
3. Participants must be enrolled in grades 9–12 upon application. Those under 18 years old at any time during the program year must have parent/guardian consent to participate in the program.
 - a) Students who do not attend a school with a Local may only participate as part of an act that is associated with a Local.
 - b) Each participant may be a part of only one act in the program year and may not switch acts at any point during the year.
 - i) New members may not be added and existing members may not be replaced at any point after registration is completed without the approval of the Battle of the Bands Committee. Approval will only be given for extreme circumstances.
4. All participants and acts agree to have their name, voice, image/likeness, and performance used in any advertising or broadcasting material relating to this program without compensation or rights. Each participant, or their parent/guardian if the participant is under age 18 for any part of the program year, must sign the

Media Release/Agreement to Rules/Consent Form (“Consent Form”) in this document before the student may participate. This form may be extracted and printed to obtain physical signatures.

5. All behavior, lyrics, communications, clothing, props, spoken words, etc. must be violence-free, obscenity-free, discrimination-free, and appropriate for all audiences. Lyrics may not be explicit or allude to violence, sexual behavior, or drug use. Acts are allowed to change original lyrics to meet this requirement. Every change must be approved by the Committee.
6. Each act must register for the competition using the Battle of the Bands Online Platform.
 - a) The registering person becomes the primary contact and is considered the Act Manager. This person must be an adult who can be reached during the day. (Students are typically in school during the day and often have restricted phones and email addresses. It is important that Specialists can reach a representative of the act during business hours.)
 - i) A secondary contact is also named during registration; this secondary contact may be either an additional adult or a student in the act.
 - ii) Specialists may not register on behalf of acts unless they are a parent or guardian of a member in the act. Specialists are only acceptable as contacts for acts in which their own child is a participant.
 - b) All information must be submitted as indicated on the entry form, in the format requested, and by the given deadlines. Any printed portions, such as the Consent Form, must use the documents of the current year.
7. Each act must be registered with one Local in accordance with act-specific rules outlined in this document.
 - a) Each act may be registered with only one Local throughout the program year.
 - b) As each Local is associated with one Multi-Region group, the acts registered with that Local are consequently associated with that same Multi-Region group. Acts may compete only at the Local contest and Multi-Region contest with which they are associated.
8. All acts must create a Performance Plan during the registration process. A Performance Plan is an outline of an act’s performance during the contests. Creation of the Performance Plan allows acts to determine the elements of their performance and arrange them as desired. The Performance Plan must include the required songs as outlined in this document.
9. All submitted entries are subject to approval by Local Specialists and the Battle of the Bands Committee. Performance Plan approval is the final element of act eligibility.
 - a) Entries will be considered for acceptance only when all parts of registration are completed in accordance with registration requirements and these rules.
 - b) Any act which completes registration according to the rules and requirements shall be allowed to participate in the program (unless disqualified or deemed ineligible). Specialists may not impose additional requirements or auditions for participation or introduce additional levels of competition.
 - c) Once the entry is accepted, registration is considered complete and no changes may be made except as directed by the Battle of the Bands Committee. This includes act members, songs, lyrics, instruments, etc.
 - i) Winning entrants at the local level must be approved by the Battle of the Bands Committee before advancing to the Multi-Region competition. If any portion of the Performance Plan is deemed unacceptable, that act will need to modify their plan in order to advance. The Battle of the Bands Committee may require that lyrics be changed to qualify for advancement.
 - ii) If the act is unwilling or unable to modify according to the instructions of the Battle of the Bands Committee, they will be unable to advance and the second place act will advance instead.

- d) Acts are required to adhere to their approved Performance Plan throughout the competition. Every act's ongoing eligibility is contingent upon adherence to their approved Performance Plan.

D. LOCALS AND MULTI-REGIONS

1. Specialists are responsible for ensuring that they and all volunteers, participants, and acts follow the rules and requirements of the current program year throughout the competition.
2. Specialists must use the Battle of the Bands Online Platform to manage their program. This includes selecting contest dates and deadlines, assigning judges, designating specialists, and processing entries.
3. Specialists must ensure their contest event is covered by an insurance policy.
4. If a Local has more than one Band act or more than one Solo/Duet act applying to compete, they must hold a Local contest.
 - a) Locals with only one act in a category are not required to hold a contest for that category. In this case, Locals are encouraged to arrange with another Local to allow that act to play as an exhibition (not as a contestant) at another contest so that the act gains stage performance experience prior to competing at the next level.
 - b) Multiple Locals may collaborate to host one event for all of their contests provided there is clear distinction between their contests at this event. Each Local's contest shall be judged separately from all other Local contests so that acts are judged only against other acts registered with the same Local and in the same category.
5. Specialists are responsible for ensuring that all acts complete the registration process and that they are qualified and approved prior to the act's participation in the contest. Specialists should seek guidance from the Battle of the Bands Committee regarding any concerns with entries prior to approval.
 - a) The Local Specialist is responsible for reviewing each entry prior to acceptance to ensure that all parts of registration, including the Performance Plan, are completed in accordance with registration requirements and these rules.
 - b) If an entry does not meet these standards, the Specialist shall communicate with the Act Manager to guide them in formulating an acceptable entry/Performance Plan. Acts unwilling to adjust their entries/Performance Plans will not be accepted or may be disqualified.
6. Specialists are responsible for securing the required judges for their contest and assigning them as judges in the Battle of the Bands Online Platform. Specialists are responsible for ensuring that judges meet the criteria within these rules and that judges are provided with the judging rules and scoring rubrics in this document prior to the contest.
7. Using the Battle of the Bands Online Platform, Specialists must advance their winners to the next level prior to the deadline. Advancement information is detailed within this document.
8. All communications should follow the competition path: Local → Multi-Region → State. Any issues at the local level should be brought to the attention of the Multi-Region Specialists, who will communicate with the Battle of the Bands Committee on behalf of Local Specialists if necessary.

V. CONTESTS

A. PERFORMANCES

1. All acts must play live at the venue site.
2. The entire performance must be suitable for all audiences. All behavior, lyrics, communications, clothing, props, spoken words, etc. must be violence-free, obscenity-free, discrimination-free, and family-friendly. The performance must follow the approved Performance Plan.

3. Only those individuals named in the approved Performance Plan may participate in the competition. Each member (except the Act Manager) must have an active role and must participate for the entire performance.
4. The designated Act Manager is allowed free admission and backstage access to the events in which their act is competing to assist acts at the contest venue. With the exception of the Battle of the Bands Committee members, Specialists, and their approved volunteers, no other individuals receive complimentary access unless admission is free of charge to everyone.
5. All acts within each category will be allowed an equal amount of time for a sound check on the day of the Multi-Region and State contests. This allotment includes setup and breakdown time. The amount of time allotted to each act type is determined by that event's sound crew in collaboration with Specialists.
 - a) Each category may have a different sound check duration so long as every act competing within that category is allotted the same amount of time as every other act in that category.
 - b) If more time is needed, the act must wait until all other acts have received their allotted sound check time before resuming their sound check. Additional sound check time is at the discretion of the sound crew and Specialists.
 - c) If sound checks are offered at the Local level, this benefit must be available to all acts. Each act shall be allotted the same amount of time for sound check as all other acts in their category.
6. Band acts are allotted ten minutes on stage. Solo/Duet acts are allotted five minutes on stage.
 - a) The timing begins when any member of the act starts speaking, playing, or performing. All items included in the Performance Plan are counted in the allotted time. Timing ends when the emcee speaks or when the Timing Judge determines the act is over.
7. All acts must provide their own equipment such as instruments, amplifiers, cables, cords, etc. All items should be labeled with ownership identification. Participants are responsible for their own equipment.
8. Utah PTA, Multi-Region groups, and Locals are not responsible for any damaged, lost, or stolen equipment. If any equipment will be made available to all acts during any contest, the Specialists shall notify all participants.

B. AWARDS

1. Locals may not offer awards in excess of \$200 in total value, including donations, per act. Locals should consult with Multi-Region groups to ensure that their awards do not exceed Multi-Region or State awards.
2. Multi-Region groups may not offer awards in excess of \$300 in total value, including donations, per act. Multi-Region Specialists should consult with State and Local Specialists to ensure that Multi-Region awards are lower than State awards and that Local awards are lower than Multi-Region awards.

C. ADVANCEMENT

1. Each Local may advance one Band act and one Solo/Duet act to the Multi-Region contest. Where there is only one local-level competitor in a category, that act automatically qualifies for advancement.
2. Each Local and Multi-Region Group must award First Place, Second Place, and Third Place awards to their three highest-scoring Band acts and Solo/Duet acts, respectively. In the case of a tie, the act with the higher Technical/Musical Proficiency score shall receive the higher award.
 - a) Each Local shall advance their First Place Band act and First Place Solo/Duet act to the Multi-Region contest using the Battle of the Bands Online Platform prior to the advancement deadline. Any Local with six or more entrants in one category (Band or Solo/Duet) may advance both their First Place and Second Place winners in that category to the Multi-Region contest for that category. This benefit applies only once per category for each Local.
 - b) Each Multi-Region shall advance their First Place, Second Place, and Third Place Band acts and their First Place, Second Place, and Third Place Solo/Duet acts to the State contest using the Battle of the Bands Online Platform prior to the advancement deadline.

VI. JUDGING

1. All judges must be uncompensated volunteers.
2. Judges shall be impartial. Judges should not have potential conflicts of interest or any association with Locals, acts, or act members.
3. All judges must be physically present at the contest for which they are judging.
4. At every level, each contest must have at least three individuals to conduct Performance Judging. Each contest must also include Timing and Compliance Judging.
 - a) Performance Judges should be community members who have experience or expertise in music and musical performance. Performance Judges should be able to provide constructive comments using positive language to all acts.
 - b) No person may serve as Performance Judge for more than one contest throughout the competition except at local-level events consisting of multiple Local contests.
 - c) Timing and Compliance Judges may be any volunteer. The timing and compliance judging can be performed by one person or by two people.
5. Each act in a given contest must have the same judges as all other acts in that contest.
 - a) Judges may not be changed at any point during the contest. If a judge must discontinue judging, all of that judge's scores for that contest must be discarded.
6. Judges should use the judging tool on the Battle of the Bands Online Platform to record their scores. If the online judging tool is unavailable, the scoring pages within this document may be used. In this case, scores should be entered into the online judging tool as soon as possible after the event.
 - a) Performance Judges shall assign points, penalties, or disqualification in accordance with the Scoring Rubric for Performance Judges within this document. Performance Judges shall evaluate each act based upon its own merits.
 - b) Timing and Compliance Judges shall deduct points or issue disqualification as outlined in the Scoresheet for Timing Judges and Scoresheet for Compliance Judges within this document, respectively.
7. No judge may exhibit extreme judging or conduct their duties in a way that appears to unfairly alter, manipulate, or "throw" the outcome of the contest.
 - a) Extreme judging includes scores or decisions that depart drastically from criteria contained in the judging rubrics without reasonable justification. All scores should be determined in alignment with these rubrics and must be justifiable by the judge upon request by Specialists or the Battle of the Bands Committee.
 - b) If Specialists or the Battle of the Bands Committee find evidence of compromised, unfair, or extreme judging, they may take any of the following actions:
 - i) Invalidate and remove all scores by the judge involved and recalculate standings using remaining unaffected scores.
 - ii) Adjust the affected scores to fall within a range reflective of and consistent with the Judging Rubric and scores given by other judges.
 - iii) Adjust unaffected scores for compensation of apparent bias or adverse extreme judging.
 - iv) Other action deemed appropriate by the Battle of the Bands Committee.
 - c) The Battle of the Bands Committee has the final authority regarding contest and competition results.

UTAH PTA BATTLE OF THE BANDS

SCORING RUBRIC FOR PERFORMANCE JUDGES

GENERAL SCORING

Each act shall be assessed according to its own preparation, performance, and competency. As you select a score within each category, assess the degree to which the acts meet the criteria. For example, in a category with a possible 30 points total, give 0–10 points for meeting criteria minimally or not at all, 10–20 points for moderate accomplishment, and 20–30 points for greater mastery. This can keep your scores relevant to the overall results and avoid the possibility or appearance of extreme judging.

TECHNICAL/MUSICAL PROFICIENCY: 30 POINTS

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?
- Are instruments and equipment made ready prior to performance, in working condition and tuned?
- How good is the balance of instruments, and are they well-blended and not playing over one another?
- Do they demonstrate improvisational skill (playing or speaking through an instrument or equipment change, repair, or failure?)

PERFORMANCE/AUDIENCE ENGAGEMENT: 30 POINTS

This score assesses how well the act puts on the show and considers stage presence, confidence in performing, expressiveness, audience engagement, etc. Some acts will have more pre-existing fans present than others due to factors like location and distance from their home area. 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:

- Do the participants enjoy the performance? Does the audience enjoy this live performance?
- How comfortable is this act on stage? 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 confident is the band in their interaction with the audience? Do they appear positive about their performance?
- Do the participants strive to engage the audience? Did they talk to the audience or lead the audience in actions such as dancing, singing, clapping, etc.?

PREPARATION/ACT CONSTRUCTION: 20 POINTS

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:

- How well-constructed is this act, in terms of the chosen instruments?
- Is there evidence of rehearsal, performance preparation, instrument care, etc.?
- Is there evidence of performance planning such as choreography, clothing choices, entertaining action, etc.?
- Does the act demonstrate a desire or commitment to performing well as a collective unit and with all participants as active, relevant 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: 20 POINTS

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?
- Do the participants show their personalities during the performance, and did they embrace their uniqueness and originality?

UTAH PTA BATTLE OF THE BANDS

SCORESHEET FOR PERFORMANCE JUDGES

CONTEST			
DATE			
JUDGE ID			
ACT NAME		ACT TYPE	--Select--

CATEGORY	POINTS	COMMENTS
Technical/ Musical Proficiency 30 points		
Performance/ Audience Engagement 30 points		
Preparation/ Act Construction 20 points		
Creativity/ Originality 20 points		
TOTAL	0	

UTAH PTA BATTLE OF THE BANDS

SCORESHEET FOR TIMING JUDGES

TIMING JUDGING			
The responsibility of the Timing Judge is to record the amount of time that each act spends on stage and to assign point deductions if the allotted time is exceeded. - Band acts are allotted ten minutes on stage. Solo/Duet acts are allotted five minutes on stage. - One point shall be deducted for every full five seconds over the allotted time. For example, an act that goes nine seconds over their allotted time would receive a one-point deduction; an act that goes eleven seconds over would receive a two-point deduction. This ratio repeats indefinitely. - When the act's performance is interrupted by issues outside of their control, the duration of the interruption shall not be included in the act's total performance time.		SECONDS OVER	VALUE OF DEDUCTION
		1-5	-1
		6-10	-2
		11-15	-3
		16-20	-4
		21-25	-5

CONTEST:						JUDGE:	
ACT NO.	ACT NAME	ACT TYPE	TIME ALLOTTED	START TIME	END TIME	SECONDS OVER	DEDUCTION
1		--Select--	--Select--				0
2		--Select--	--Select--				0
3		--Select--	--Select--				0
4		--Select--	--Select--				0
5		--Select--	--Select--				0
6		--Select--	--Select--				0
7		--Select--	--Select--				0
8		--Select--	--Select--				0
9		--Select--	--Select--				0
10		--Select--	--Select--				0
11		--Select--	--Select--				0
12		--Select--	--Select--				0
13		--Select--	--Select--				0
14		--Select--	--Select--				0
15		--Select--	--Select--				0
16		--Select--	--Select--				0
17		--Select--	--Select--				0
18		--Select--	--Select--				0

UTAH PTA BATTLE OF THE BANDS

SCORESHEET FOR COMPLIANCE JUDGES

COMPLIANCE JUDGING

The responsibility of the Compliance Judge is ensure that all acts adhere to their approved Performance Plan and that their performance is in accordance with the rules. This means that the following must be checked:

- All members of the act (with the exception of any adult Act Manager), as listed in the Performance Plan, must be active participants in the entire performance.
- The act must perform the songs listed, using the exact lyrics that were approved in the Performance Plan.
- The performance must be appropriate for all audiences.
- The order of the elements in the Performance Plan should be consistent with the Performance Plan, however, inconsequential deviations in order or elimination of a non-song portion of the Performance Plan should not result in a deduction if the change was due to something beyond the control of the act (such as the emcee's speaking or a sound/stage issue).
- Extreme or repeated deviation of the Performance Plan or a single egregious instance of inappropriate conduct may result in disqualification.

CONTEST:					JUDGE:		
ACT NO.	ACT NAME	ACT TYPE	REASON FOR DEDUCTION(S)	DEDUCTION TOTAL			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			
		--Select--		0			

UTAH PTA BATTLE OF THE BANDS

MEDIA RELEASE/AGREEMENT TO RULES/CONSENT FORM

This form must be signed for each student participant. Anyone under 18 during any part of the program year must obtain the signature of their parent or guardian. Members who are at least 18 years old for the **entirety** of the program year may sign for themselves. Use additional copies of this form as necessary.

By signing below, I verify that I have read and agree to the rules of this program for the current program year. I give consent for this member's name, voice, image/likeness, and performance to be used in any advertising or broadcasting material relating to this program without compensation or rights.

ACT NAME			
ACT MANAGER		NUMBER OF MEMBERS IN ACT	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	

STUDENT MEMBER NAME (PRINT)		STUDENT'S DATE OF BIRTH	
ADULT NAME (PRINT)		ADULT SIGNATURE	