

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?