



2018 Contest Rules

Revised 7-27-2018

2018 Marching Band Open Series, MBOS

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MBOS Mission Statement

Marching Band Open Series (MBOS) exists as a division of the Winter Guard Association of Southern California (WGASC). The purpose is to cultivate personal growth through educationally competitive marching band performances in an organized forum that promotes student teamwork and self-esteem. To this end, MBOS will provide high quality performance venues, apply consistent rules and policies, and employ the finest music educators and pageantry professionals to adjudicate its performances. With an emphasis on music education, MBOS will also respect and recognize visual creativity, artistic freedom, and in doing so, reward the students, music educators, staff, and marching band fans who take part in the MBOS experience.

MBOS Contact Information

Mailing address: MBOS/WGASC
16027 Brookhurst Street, Suite G
Fountain Valley, CA 92708-1551
Telephone: 762-49-WGASC

MBOS Administrative Staff

Executive Director	Scott Bilbruck
Director of Personnel/Chief Judge	Michael Stone
Lead Contest Director	Brian Nunez
Customer Relations Manager	Rhonda Choat

E-Committee

President	Melissa Samson
VP – Records	Debby Gibson
VP – Finances	Daniel Mack
VP – Adjudication	Richard Kramer
VP – Public Relations	Ben Contreras

Eligibility

All performers at an MBOS event will be required to wear protective footwear while outside the performance area.

- 1.1 Bands composed of performers up through 12th grade shall be permitted to compete in contests governed by MBOS. Each Band appearing in an MBOS contest shall be prepared to show proof of members' age.
- 1.2 Bands whose total membership comes from the same school or schools that feed into that school and abide by the MBOS age rule may compete in the divisions provided by MBOS. Each high school band appearing in an MBOS contest shall be prepared to show proof of enrollment in sponsoring schools.
- 1.3 MBOS classifications of competition are based on the total number of performers. This includes all brass, woodwinds, front ensemble, battery percussion and color guard. MBOS offers four classifications:

Marble – No more than 63 total performers

Black Opal – 64 total performers and no more than 99 total performers

Onyx – 100 total performers no more than 130 total performers

Sapphire – 131 total performers and no maximum number of performers.

All ensembles may compete a division higher than the total number of performers that they have but may not compete in a lower division. All classifications are final Sept. 15th.

PENALTY: Disqualification – Any Band violating any requirement in the ELIGIBILITY section shall be disqualified.

COMPETITION AREA

- 2.1 For the purpose of interpretation, the competition area shall measure a minimum of one hundred sixty feet by three hundred sixty feet (160' x 360') and does not include entry ramps, track, bleachers or seating area. Bands are permitted to utilize the entire competition area for their performance. Depending on the performance venue, MBOS will authorize additional competition area space whenever possible. While the competition area will be increased whenever possible, all Bands must be prepared to perform within the minimum one hundred sixty feet by three hundred sixty feet (160' x 360') area. The field will be marked and lined every five (5) yards. Hash marks will exist, however depending on the venue may vary from stadium to stadium. MBOS will publish any sites using a field which differs from standard high school markings. Exceptions include but not limited to, conducting podiums may be placed on the track, sound mixing boards may be set up on the track, a student running a mixing board is exempt from boundary regulations.
- 2.2 For MBOS contests, a diagram (field plan) shall be made available to all competing Bands to identify the "competition area". Once performance timing begins, no performers may leave the "competition area". There can be no equipment choreography outside the designated "competition area".

PENALTY: One-tenth (0.1) of a point penalty shall be assessed for each member for each boundary offense or violation of the "competition area".
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SCORING

- 3.1 All adjudicators with the exception of the Visual Proficiency and Music Proficiency will be located in the press box.
- 3.2 Each MBOS score sheet consists of two sub-captions each worth 100 points. Therefore, a single score sheet is worth a maximum of 200 points.

Below lists information on the intent of each caption, the judge location when evaluating that caption and the point value allotted.

1. Effect Visual (200)

This Effect Visual sheet is adjudicated from the press box level and accounts for 20% of the total score. A digital recorder and a judging sheet are used to record comments. The effect Visual judge uses two sub-captions consisting of “Effectiveness of the Repertoire” and the “Effectiveness of the Performers”.

The intent of this sheet is to:

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

2. Effect Music (200)

This Effect Music sheet is adjudicated from the press box level and accounts for 20% of the total score. A digital recorder and a judging sheet are used to record comments. The effect Visual judge uses two sub-captions consisting of “Effectiveness of the Repertoire” and the “Effectiveness of the Performers”.

The intent of this sheet is to:

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

3. Effect Music (200)

This Effect Music sheet is adjudicated from the press box level and accounts for 20% of the total score. A digital recorder and a judging sheet are used to record comments. The effect Visual judge uses two sub-captions consisting of “Effectiveness of the Repertoire” and the “Effectiveness of the Performers”.

The intent of this sheet is to:

Evaluate the effectiveness of the program and the performers. The ability to maintain a connection with the audience through a combination of components contributes to effect. The performers are measured in part through excellence but, more significantly, in their ability to communicate the product to the audience.

4. Visual Analysis (200)

The Visual Analysis sheet is adjudicated from the press box level and accounts for 10% of the total score. A digital recorder and a judging sheet are used to record comments. The Visual Analysis judge uses two sub-captions consisting of “Composition” and “Achievement”.

SCORING (Continued)

The intent of this sheet is to:

Evaluate the skill of the writing team through the composition process. Evaluate the overall skill of the performers through the ACHIEVEMENT of their visual and simultaneous responsibilities.

5. Visual Proficiency (200 points)

The Visual Proficiency sheet is adjudicated from the field level and accounts for 10% of the total score. A digital recorder and a judge sheet are used to record comments. The Visual Proficiency Judge uses two sub-captions consisting of “Vocabulary: Form, Body & Equipment” and “Excellence of Form, Body & Equipment”.

The intent of this sheet is to:

Evaluate the total vocabulary and reward the overall achievement of the members through their visual and simultaneous responsibilities.

6. Music Analysis (200)

The Music Analysis sheet is adjudicated from the press box level and accounts for 10% of the total score. A digital recorder and a judging sheet are used to record comments. The Music Analysis judge uses two sub-captions of “Musicianship” and “Sound/Tuning/Technique”.

The intent of this sheet is to:

Evaluate the musical ensemble including winds and percussion. Recognize the complexity of what is being performed and acknowledge how well it is performed.

7. Music Proficiency (200)

The Music Proficiency sheet is adjudicated from the field level and accounts for 10% of the total score. A digital recorder and a judging sheet are used to record comments. The Music Proficiency judge uses two sub-captions consisting of “Achievement of Musicianship” and “Method and Timing”.

SCORING (Continued)

The intent of this caption is to:

Evaluate the achievement of the instrumentalists. In musicianship, recognize the complexity of what is being performed and acknowledge how it is achieved.

Our software recap program will implement the following weighting factors. The Music captions will carry 60% of the total band score and the Visual captions will carry the additional 40%.

The factoring breakdown is as follows:

Music	Effect	40%	Visual	Effect	20%
	Analysis	10%		Analysis	10%
	Proficiency	10%		Proficiency	10%
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Total		60%			40%

EQUIPMENT

- 4.1 All equipment tips on rifles, flagpoles, and sabers must be padded or taped. The bottom of all props, flats and scenery made of wood, metal or PVC type plastic must be padded or taped so as not to damage the field surface.
- 4.2 Props and/or authorized equipment may be utilized or placed in the competition area by Band members at any time during the “performance time” (see Timing for clarification) or may be placed in the competition area by non-performing members prior to the start of competition. Authorized equipment may be placed on or in front of the front sidelines. No adult activity during the performance may contribute directly to the musical or visual program.
- 4.3 Definitions of authorized equipment:
Electronics may be used at your bands own risk. MBOS takes no responsibility for supplying power. MBOS sites can provide, when available, one (1) dedicated and grounded electrical outlet providing 110 volts, with at least 15 amperes of current to be within fifty (50) feet of the sideline 50 yard line of the performance field for sound reinforcement systems. MBOS will allow participants to test their electronic equipment during scheduled breaks. A Director/staff badge will be required for early field entry.

- 4.3.1 Bands may manipulate their soundboard by using a remote-controlled wireless device through a self-supplied network. MBOS will provide an area near the Press Box judging area for one designated staff member to adjust the mix using wireless technology. The soundboard must remain in the competition area. MBOS does allow for a staff member or Director to run the sound board.
- 4.4 All music from traditional wind and percussion instruments, human voice or electronic instruments, must be performed by a student(s) live and in real time. The use of sampled sound (“prerecorded/sequenced”) of human voices, woodwind, brass wind, and percussion instruments are permitted. Sounds other than music such as narration or sound effects, maybe prerecorded and used without penalty. (Please see the Copyright Compliance section regarding prerecorded material.)

PENALTY: Five tenths of a point (0.5) penalty for each infraction.

EQUIPMENT (Continued)

- 4.5 Definitions of prohibited equipment:
 - 4.5.1 No pyrotechnics, discharge of arms, pressurized canisters, dangerous materials, flammable liquids or animals will be permitted in or around the competition area. Smoke machines will not be allowed. Battery operated devices using “common use” batteries (AA, AAA, AAAA, C, D, N, 9V and button cells) are allowed.
 - 4.5.2 The use of powder, dirt or any other airborne substance that does not dissipate before the maximum interval time is strictly prohibited.
 - 4.5.3 At no time can equipment/props intentionally leave the performance area where spectator safety is at risk.

PENALTY: Five tenths of a point (0.5) penalty for each infraction up to Disqualification.
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TIMING

- 5.1 A Band is allowed a performance time of at least seven (7) minutes and no more than eleven (11) minutes. Bands are scheduled in thirteen (13) minute intervals, with appropriate judges' breaks. Show time stops at the obvious conclusion of the bands performance.
 - 5.1.1 The end of the maximum performance time is at the obvious conclusion of the show, the last sound, or last body or equipment movement. Interval time will stop once all personnel, equipment and/or props have exited the competition area.
- 5.2 Any Band creating a delay in the schedule will be subject to penalty. The time schedule may be expanded at the option of the Contest Director, but not lessened.
 - 5.2.1 Bands competing at MBOS Contests cannot be required to perform before the time set in the latest contest schedule distributed by the MBOS/WGASC Office.

<p>PENALTY: One-tenth (0.1) of one (1.0) point for each thirty (30) seconds, or infraction thereof, for delay of contest.</p>
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ENTRY

- 6.1 All performers must enter the competition area through the designated entry gate, tunnel or ramp. Prior to the actual start of the performance time, the Band may utilize the entire stadium for set up and pre-show preparations. A thirteen (13) minute interval time is used for scheduling performances. MBOS does allow fifteen (15) minutes from the band entrance to the end of the show. In an effort to assist with the flow of the show, the line-up is scheduled with thirteen (13) minute intervals. Each band is still allowed fifteen (15) total minutes if needed. The fifteen (15) minute timing begins once the entire band is in the performance area.

PENALTY: Five tenths (0.5) of one (1.0) point penalty per performer for failing to use designated entry gate, tunnel or ramp.
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- 6.2 Props and equipment must enter through the band entrance gate. Props may not be assembled near the Performance area in order to minimize distraction from the preceding band's performance. Following the end of the band's performance, all props and equipment must proceed in continuous movement until removed from the stadium. No gasoline powered vehicles are allowed past the band entrance gate.
- 6.3 The Band will line up at the stadium Performance Entrance gate as designated by the Contest Director to enter the competition area. Interval time will start when the Band first enters the stadium with an announcement of, "Now entering the stadium, please welcome, from (City, State) the (name of high school)." will be made. The Band may place itself anywhere in the competition area (not judged). All performers must start and remain in the competition area. At thirty (00:30) seconds of the interval time or at any specific time noted to the stadium announcer by the Band representative, the announcer will be cued to say, "Ladies and Gentlemen, please welcome our next band, from (City, State), (Name of high school and/or Band name). Performing their program (Name of Show). The Marching Band Open Series is proud to present (Name of high school/Band name)". At this time your Drum Major or Band Director may salute/acknowledge upon which performance timing will begin.
- 6.4 Once the performance begins, performers must remain in the designated competition area for the minimum performance time as designated in Rule 5.1. Performers may not re-enter the competition area during the performance time once they have exited until after the performance has concluded.

PENALTY: Five tenths (0.5) of one (1.0) point penalty for each performer failing to remain in the competition area for designated time or returning after they

have exited before the conclusion of the performance.

EXIT

- 7.1 All personnel, equipment and/or props must clear the competition area by the conclusion of the interval time.
- 7.2 For purposes of timing, equipment and props are considered “removed” when they cross the front competition boundary line. After the equipment/props have crossed this line, they must continue to make forward progress out of the competition area. Failure to make forward progress may result in a penalty for creating a delay in the schedule.

PENALTY: Disqualification.

- 7.3 **Bands who damage the stadium field turf or track WILL BE held liable for the repair and/or replacement of damaged property. The WGASC and MBOS strongly suggest that all Bands regularly inspect their equipment for wear and follow these guidelines.**

COPYRIGHT

8.1 Copyright:

To establish a set of rights and protections for original works of authorship or creation, the law Copyright was created. The protection of Copyright extends to musical, literary, and dramatic works to name a few. Today, any creative work that is fixed in a manner that can be perceived by human eyes or ears is able to be protected by Copyright. Protected are (1) the right to reproduce the work, (2) the right to perform the work publicly, (3) the right to display the work publicly, (4) the right to create new works based on or derived from the work and (5) the right to initially distribute the work.

8.2 Compliance

MBOS requires all enrolled bands to comply with all Copyright laws in regards to performance and/or arrangements of copyrighted music, visual images, spoken text, and other materials. Any prerecorded sounds used that are copyrighted must have permission obtained for their use. MBOS will request evidence of such authority.

8.3 No Copyright, No Performance

No band will be permitted to perform if it is not in compliance with the copyright laws of the United States. Participants must take the necessary steps to obtain and provide MBOS with evidence that it has purchased or obtained permission/license to use and arrange music performed by it, as well as any visual and/or audio images presented. MBOS will provide "Permission to Arrange" forms and compiled lists of various publishers and musical pieces to assist you in the compliance process. All bands must provide evince of written permission for custom musical arrangements from the copyright holder before they will be allowed to perform. MBOS recommends that directors begin the process of obtaining permission at least three (3) months in advance and before beginning any custom arrangements. Use of visual images in the form of artwork, props, signage, and other media also require permission/license in advance of performance. Similarly, the use of copyrighted, printed materials, spoken word and sounds require permission and license. Participating bands are required to provide MBOS with evidence of the grant of such permission. Bands should contact publishers and copyright holders directly concerning these matters.

PENALTY: Disqualification.

8.4 MBOS Copyright Assistance

MBOS encourages you to contact Brian Nunez bnunez@wgasc.org or Rhonda Choat rchoat@wgasc.org at the MBOS/WGASC Office when you have questions or are

otherwise in doubt. If you are using a stock arrangement, please fill out a Music Copyright Compliance form. Above forms are available on the WGASC/MBOS website.

PENALTIES

- 9.1 Contest Director(s) will assess all penalties. A Band has a right to challenge any penalty in consultation with the Chief Judge. Final decisions regarding penalties will remain with the Contest Director.
- 9.2 Any Band violating any rule or part of a rule, breaches standard contest etiquette or fails to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than one-tenth (0.1) of a point up to Disqualification at the discretion of the Contest Director, Lead Contest Director or Chief Judge.

RESOURCES

The following documents are included in the MBOS Contest Rules Resource Section for informational purposes only:

MBOS Judge Sheets

MBOS Spiel Sheet