

AzMBA Rulebook and Procedural Guidelines

I. Eligibility

- A. All bands must be comprised of students in grades 9 through 12 from the same public, private or charter school. In the instance that campuses within the same district combine for their arts or electives programs, the students must attend one of the campuses that make up the band program.
- B. Bands will be assigned to classifications based on the total number of performers on the performing field (including drum majors, auxiliary members and dancers). The classifications will be as follows:
 - 1. Class 4A (AAAA) - 105 or more members
 - 2. Class 3A (AAA) - 75-104 members
 - 3. Class 2A (AA) - 50-74 members
 - 4. Class 1A (A) - 49 or fewer members

II. Copyright Requirements

- A. All bands must comply with federal copyright regulations. This includes arrangement, composition and performance and usage of music, visual, audio/spoken word, and words and images.
- B. Bands who have not followed proper copyright procedures (purchasing music, requesting permission to arrange and perform, and paying any fees necessary for copyright clearance) will not be permitted to perform in an AzMBA event.
- C. It is the duty of the director, staff and school to adhere to copyright laws and requirements.

PENALTY - Participants who fail to comply with copyright laws and requirements will be penalized up to and including disqualification.

III. Competition and Awards

- A. Performance times are determined by random draw. The host school may perform last in their class. Performance order of classes will go from small to large (A, AA, AAA and finally AAAA). AzMBA may have to alter schedules in order to accommodate the needs of the event and specific schools. These requests and needs will be handled on a case by case basis.
- B. Performance times for Championships will be determined by most recent AzMBA score and your ensemble will receive a two point per week expected growth adjustment for weeks you do not attend a sanctioned AzMBA show. Performance at Championships will be in reverse order. If there is a tie between two units, a coin flip will determine the performance order of those two units.
- C. Awards will be as follows:
 - 1. Class Placements
 - 2. High Music (in each class)
 - 3. High Visual (in each class)
 - 4. High General Effect (in each class)

5. High Auxiliary (in each class)
6. High Percussion (in each class)

There will only be one caption award per class per caption, and caption awards will only be awarded when there are two or more groups performing in the class.

- D. Drum Major Retreat will be the standard at all regular season shows. Full Retreat will occur at Championships.

IV. Performance Procedures

A. Check In and Warmup

1. Information of procedures, including bus/truck parking and warmup areas will be posted on the event webpage prior to the event, as well as emailed out to participating directors.
2. A representative from each band must check-in at the designated check-in location. It is encouraged to check-in early to receive any changes or times or locations of warmup and performance due to any last minute cancellations or problems.
3. Each group will receive a 1 directors badge, staff badges for all staff listed on your spiel sheet, and field passes based on the division of your group (8 wristbands for 1A and 2A, 12 wristbands for 3A and 4A). These field passes and badge will allow the holder to travel through warmup and performance flow with the band. They will also give access to the spectator area of the performance venue. The field passes are to be used for support team (pit pushers, prop support, etc). Additional passes may be purchased from the hosting school or organization.
4. Warmup areas will be clearly marked and utilized on a rotation basis. While groups are **not required** to use their designated warmup area, it is encouraged. If bands choose not to warmup in their designated area, they **MAY NOT** warmup within earshot or visual vicinity of the stadium.
PENALTY - At discretion of Contest Director up to disqualification
5. Time-keeping devices (metronomes, jam blocks, amplification systems, etc) may be used in the warmup area, so long as it is not heard from the stadium.
6. Wireless microphone systems may interfere with performances in the stadium, and therefore, will not be allowed in the warmup areas. You may "test" your system quickly, but must immediately turn off all wireless broadcasting while in the warmup areas.
7. Bands must report to their "Gate Time" ten minutes prior to their Performance Time. It is the director's responsibility to make sure their group is at the proper locations throughout the day.
8. Anyone entering the field for performance must be a performer or have a field pass.
PENALTY - Field Pass Violations (adults in performance area without a pass) are 0.25 points per violation

B. On Field Procedures

1. Performance Field vs Performance Area
 - a) The Performance Field is from endzone to endzone (including the endzones) and front sideline to back sideline. (all area within the white out of bounds lines for football)
 - b) The Performance Area includes the sidelines and surrounding track.
2. Front Ensemble, Colorguard and Props crews will be allowed to begin moving to the Performance Area **AROUND** the Performance Field when the previous band begins

clearing the field. The winds and battery will also be allowed to move into the Performance Area AROUND the field. No members, however, will be permitted to cross into the **Performance Field** until their performance time and when signaled by an AzMBA or site official.

3. Once the performance time begins, a band will be allowed four minutes to set up and warmup anywhere in the Performance Field or Performance Area.
4. All sound and lighting checks may be done during the four minutes warmup/setup time.
5. Pre-recorded music and/or live music may be used during the four minute warmup/setup time, but must cease by the completion of the warmup/setup time.
6. An adult may enter the Performance Field during a performance to assist with an issue affecting the safety of the students or for equipment failure (sound systems or prop issues) without penalty.
- PENALTY** - Adults entering or contributing to performance - 0.5 points per violation
7. Adults are permitted to run a sound board, so long as it is not within the interior of the front ensemble.

C. Timing Procedures and Regulations

1. Timing:

- a) Bands are scheduled in 15 minute intervals
- b) Bands are given four minutes of setup/warmup in the Performance Area
- c) The announcement of the band will begin when the director gives the T & P judge the ok to start or at 3 minutes, 30 seconds into the four minute set-up/warmup time (30 seconds prior to Performance time)
- d) Bands are permitted a performance time of 6 to 11 minutes.
- e) Bands will be given 2 minutes to clear the field past the opposite goal line.
- f) A Band's setup/warmup time MAY overlap with the prior band's exit time.

2. Script:

"Joining us from [*School City and State*]... please welcome the [*School*] Marching Band!"

(Announcer pauses for audience response)

"[*School*] will be performing their program entitled [*Show Title*]. Musical selections include the following:"

(Announcer reads selections)

"Judges...are you ready?"

"Drum Major(s), [*Drum Major Name/Names*]...is your band ready?"

(Drum Major Salute)

"AzMBA is proud to present, the [*School Band Name*]!"

3. Following the completion of the announcement, a band must start their show (visually or musically). The performance must begin within 30 seconds of the announcement or timing will begin automatically after 30 seconds.

D. Boundaries

1. All props, sound equipment, instruments and performers must remain in the performance area. This does not restrict them to the Performance Field. The performance area is the entire "field surface" and the area above it.
2. Exception - Band Performances may incorporate music and movement as part of their performance exit after performing the minimum time requirement within the Performance Field.

E. Use of Electronics

1. All music must be performed live and in real time. Sonic elements with rhythmic intent must be performed in real time (one stroke, one note). Non-music sounds such as narration or sound effects may be performed either live or through playback of recorded sound.
2. Any pre-recorded sounds must have copyright permission.
3. There will be power provided at the 50 yard line, however, groups are using power from the site **at their own risk**.
4. Audio volumes may be controlled in front of the ensemble by an adult, or controlled with a wireless device. AzMBA cannot guarantee that wireless devices and microphones will function properly (interference). Please note that by allowing an adult to control the soundboard, they are not granted permission to contribute to the musical or visual program. Adults are not permitted to trigger any sound effects, recorded audio or any other aspect of the performance.

F. Equipment Use and Safety

1. No participant may be on or placed upon a prop in which the participants feet are more than 6 feet above the surface of the Performance Field, unless proper safety railings and other equipment are in place and being used.
EXCEPTION - Drum majors may stand more than six feet above the surface so long as the podium has proper safety railings.
2. Off road vehicles (ATVs, etc) will not be permitted to pull equipment onto the Performance Field.
3. The following are NOT ALLOWED in a Performance or on the Performance Field:
 - a) any equipment that may cause damage to the field or area
 - b) pyrotechnics of any kind including fire or fireworks
 - c) lights out routines
 - d) animals
 - e) off road vehicles
 - f) drones or helicopters
 - g) hazardous equipment or materials
 - h) fog or smoke machines (in domes)

G. Post Performance Procedures

1. Students will receive a handstamp or wristband that will allow them to re-enter the stadium to view other group performances.
2. Judge commentary will be uploaded to Competition Suite immediately following performance for directors and staff to listen to before Critique
3. Critique will be held at every event besides Championships following the conclusion of the final band's performance and will be scheduled. All directors and staff should report to the location that Critique is taking place and should listen to the judges commentary prior to Critique.