



**RULES  
STANDARD OPERATING PROCEDURES  
CONTEST SHEETS  
BY-LAWS**

**2025 – 2026**



# MICHIGAN COMPETING BAND ASSOCIATION

2025-2026

## CONTEST RULES • SOP • CONTEST SHEETS • BY-LAWS

Please note that a number of changes were made to the policies, procedures, and rules at the 2025 MCBA March meeting.

- The portions of the Rulebook that are in green text and highlighted in yellow were changed in 2025.

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# MCBA CONTEST RULES

## I. MEMBERSHIP/ELIGIBILITY

- A. Membership in the Michigan Competing Band Association (MCBA) shall be limited to school bands from the State of Michigan.
- B. All MCBA regular season Sanctioned Contests shall be open to all school bands.
- C. The MCBA State Championships shall be limited to MCBA Unit Member Bands.
- D. All performers in a Unit Member Band must be enrolled in the Unit Member school, or be enrolled in a junior high or middle school which feeds directly into the Unit Member school.
- E. All performers in a Unit Member Band that is a consortium of schools must be enrolled in the consortium schools. Total combined enrollment from all schools in the consortium shall be used for classification purposes.

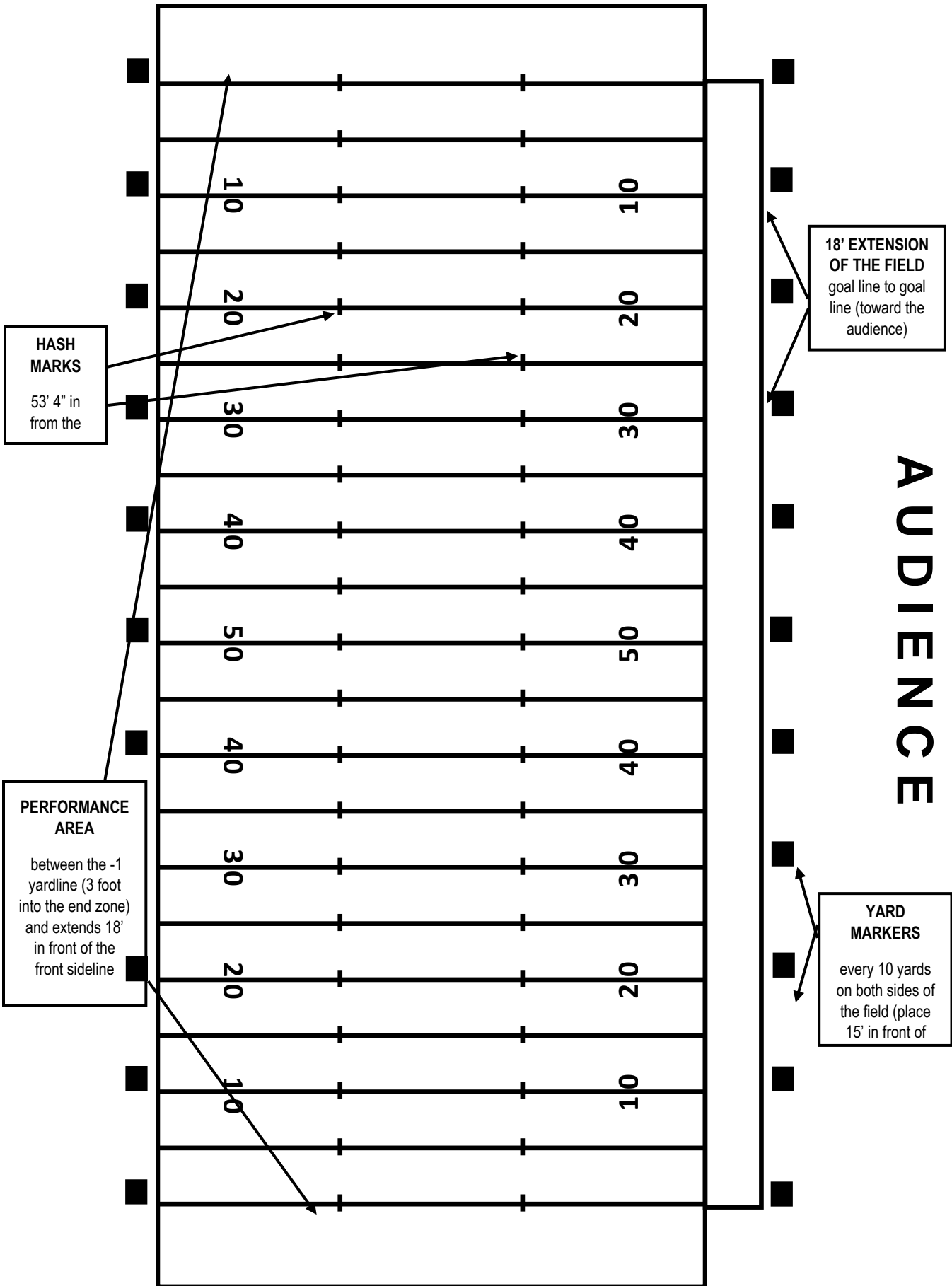
## II. CLASSIFICATION

- A. Unit Member Bands shall be divided equally into five (5) Flights: Flight I, Flight II, Flight III, etc. Official MHSAA Published Enrollment numbers shall be used for Flight assignment.\* Any uneven division of bands within the Flights will be placed in Flight V, then in Flight IV, then in Flight III, then Flight II. No band may opt to move up or down a flight for any reason.
- B. A Preliminary Flight Chart shall be released on April 1. The Preliminary Flight Chart shall be established using the Unit Member Bands that had completed the application process for the previous year's MCBA State Championships.
- C. A Revised Preliminary Flight Chart shall be released on May 1. The Revised Preliminary Flight Chart shall reflect any approved enrollment appeals, and any known additions or deletions from the MCBA Membership.
- D. An Official Flight Chart shall be released on September 2. The Official Flight Chart shall include all current MCBA Unit Member Bands.

\* If a school's MHSAA Published Enrollment Number includes the school's "Basic Enrollment" and enrollment from "Non-Traditional" sources (Alternative High Schools, International Academies, Online Schools, etc.), the school may appeal to have their MHSAA Published Enrollment Number revised, if, and only if, **STUDENTS FROM THE "NON-TRADITIONAL" ENROLLMENT SOURCE(S) ARE NOT ELIGIBLE FOR PARTICIPATION IN THE SCHOOL'S MARCHING BAND PROGRAM.** To appeal for a Revised MCBA Enrollment Number, the MCBA Enrollment Appeal Form must be received by MCBA no later than April 15. Upon successful appeal, the "Non-traditional" student count will be removed from the MHSAA Published Enrollment Number and a Revised MCBA Enrollment Number will be created.

## III. CONTEST SITE/PERFORMANCE FIELD/PERFORMANCE AREA

- A. The Contest Site shall be the stadium in which the contest is held.
- B. The Performance Field shall be a regulation Michigan High School Association (MHSAA) football field - 360' x 160'. Markings shall include:
  - a. 10-yard End Zones
  - b. Yard-lines every 5 yards
  - c. Hash-marks 5'4" in from the sidelines on every yard-line
  - d. Yard-line Numbers that are 6' tall with the top of these numbers being 27' from the side-line\*
- \* If the Performance Field does not have the requisite Yard-line numbers, yard-lines shall be marked at 27 feet from the side-lines to indicate the placement of tops of the numbers.
- C. The Performance Field at all MCBA Sanctioned Contest Sites must be artificial turf.
- D. *The Performance Area shall be limited to the area between the -3 foot line (3 feet into the endzone), extending 18 feet in front of the front sideline, and extending beyond the back sideline to the back barrier at the Contest site (fence/wall).*
- E. ALL ELEMENTS (props, equipment, drill, etc.) of a band's performance must be within the boundaries of the Performance Area. Field Command Podiums and Sound equipment may be placed in front of the front boundary.
- F. The Performance Area must have yard-line markers every 10' yards on the front and the back side-lines.
- G. The opening in the gate for band entry and exit to the Performance Area must be at least 10' wide.
- H. The Press Box at all MCBA Contest Sites must have adequate space for the judges and the tabulator, and windows that open for all adjudicator stations.



#### IV. MUSIC PERFORMANCE/ELECTRONICS

- A. All music must be performed by Student members of the band “live” and “in real time.”
- B. All electronically produced sound/music must be generated by Student members of the band “live” and in “real time.”
- C. No pre-recorded music will be permitted.
- D. Any prerecorded/sampled sounds must be triggered by a Student member of the band and must be performed on a “one note, one stroke” basis. Tempo-specific samples or musical loops shall be considered pre-recorded music and are not permitted.
- E. Non-music sounds such as narration or sound effects may be performed live or prerecorded and used without penalty. Electronic music, pre-recorded non-music sounds, voiceovers, any/all lighting effects, and/or visual items must be triggered by a Student member.
- F. The sound board for a competing band may be placed outside of the Performance Area and, if placed outside the performance area, may be operated by a non-band member/non-performer.
- G. Transmitters for wireless sound systems (wireless microphones, wireless earbuds, wireless speakers, etc.) **MAY NOT** be turned on **AT A CONTEST SITE AT ANY TIME** until after the performance the band that immediately precedes your band (the conclusion of which is signaled by the wrap-up announcement), and **MUST BE TURNED OFF** at the end of your 14 minute performance block. This restriction does not apply to wireless receivers.

#### V. WARM-UP AREAS

- A. All MCBA Sanctioned Contests (excluding State Championship Finals Contests) shall provide 3 outdoor warm-up areas. Bands will be assigned a 42-minute time-block for warm-up.
- B. Warm-up areas will be of sufficient size to hold the entire band and provide enough space for the band to warm-up in the following separate groups: winds, percussion and auxiliary OR if the single warm-up space isn’t large enough to accommodate the entire band, additional spaces shall be added for percussion and/or auxiliary. At a minimum the warm-up area must be of sufficient size to allow the winds and battery percussion to warm-up together.
- C. Bands may NOT do any musical warm-up on site prior to their assigned warm-up time.
- D. Bands may do a limited physical/visual warm-up on site before their official 42-minute warm-up time-block (if space is available at the Contest Site. Physical warm-up shall be limited to stretching and movement basics. Choreography or the use of auxiliary equipment is prohibited during this limited physical warm-up.
- E. Bands may ONLY warm-up in designated warm-up areas.
- F. Bands may not enter a warm-up area prior to their assigned start time. Bands must exit the warm-up area by the assigned end time.
- G. Time-keeping devices such as metronomes or jam blocks, megaphones or similar voice amplification devices, and audio systems may be tested and used in warm-up areas, but must be used with wire connected microphones, and must remain at a reasonable volume. MCBA officials, at their discretion, may restrict the use of specific devices (or order discontinuation of use on-site) if the devices interfere with other bands in the warm-up areas or with performances in the stadium.
- H. Sanctioned Contest hosts may offer timed indoor warm-up areas in addition to the required 3 outdoor warm-up areas. Timing for these spaces will be established based on the facilities available in 14 “time-block” increments, not to exceed 42 minutes. All Championship Qualifying Contests must provide a minimum of 2 Indoor Warm-Up Areas.

#### VI. 14-MINUTE PERFORMANCE BLOCK

- A. Each band will have a 14-minute Performance Block. Timing will begin at the cue of the Timing & Penalties judge
- B. Field entrance, set-up and warm-up may begin at the cue of the Timing & Penalties Judge.
- C. At 3:15 into the 14-minute Performance Block the official MCBA Announcement for the band shall be made as follows:
  - a. **“Joining us from (Band City), please welcome the (School Name) Marching Band!”**
  - b. **“Their musical selections include the following:”**  
or  
**“Their show is entitled (name of show), and includes the following:**
  - c. **“MCBA is proud to present in Performance,**

or

**“MCBA is proud to present in State Championships Performance,**

**d. Drum Major(s) (Drum Major Name(s)) and the (School Name) Marching Band”**

- D. The band's performance time will begin with the first note and/or first step following the end of the official announcement.
- E. *A band must start their performance **within 4:00 minutes of taking the field, or 30 seconds after the conclusion of the announcement, whichever is longer.** If the band has failed to start their performance within this time frame, the Timing and Penalties judge will commence timing and adjudication will begin as appropriate.*
- F. Bands are permitted a performance time of 6 minutes to 10 minutes.
- G. Timing and judging will end with the cessation of live music and/or movement.
- H. Following their performance, the band must vacate the Performance Area within the remaining time of their 14-minute Performance Block. If there is less than 2 minutes remaining in their 14-minute Performance Block, the band shall be allowed 2 minutes to vacate the Performance Area. Vacating the Performance Area is defined as having all personnel, equipment, and props outside of the Performance Area and all secession of music.

**VII. PROPS, EQUIPMENT AND HANDLERS**

- A. For field entry and exit, props and podiums shall be limited to a maximum height of twelve feet (12) and a maximum width of ten (10) feet. This includes wheels, platforms, safety railings, other equipment, and/or other props placed upon the staging.
- B. If the feet of a participant, when standing on a prop, are six (6) or more feet off the ground, appropriate safety railing and/or other safety equipment must be used.
- C. Drum Major podiums shall be limited to a maximum height of twelve feet (12) (not including safety equipment). If the feet of the Drum Major, when standing on the podium, are six (6) or more feet off the ground, appropriate safety railing and/or other safety equipment must be used.
- D. Members of the band staff or management may pre-ground or post retrieve equipment.
- E. *During a performance all props shall be managed by students. Adults may enter the Performance Field during the Performance to attend to an issue affecting the safety of Student performers or respond to “catastrophic” equipment failure (such as failure or loss of power or connectivity to a sound system) without penalty, as determined by the Site manager and Timing & Penalties judge.*
- F. The use of motorized vehicles, animals, and/or pyrotechnics (including firearms and fireworks) shall not be permitted.
- G. The US Flag shall not be used as a prop in any MCBA Sanctioned Contest.

**VIII. PENALTIES**

- A. A band violating any requirement of Rule I shall be disqualified (disqualification is herein defined as forfeiture of all honors, awards, scores, and placement).
- B. Any band using motorized vehicles, animals, and/or pyrotechnics (including firearms and fireworks) shall be disqualified.
- C. Any band using pre-recorded music shall be disqualified.
- D. Wireless transmitter use violations will be penalized at the discretion of the Timing & Penalty Judge and/or the Site Manager. Unintentional violations will receive warnings and or a 2-point penalty. Flagrant, intentional and/or repeat violations will receive penalties up to and including disqualification.
- E. Any band violating warm-up area rules/time shall receive a warning and if they do not comply immediately shall receive a 2-point penalty.
- F. Any warm-up outside of the official warm-up time or the on-field warm-up time shall receive a warning and if they do not comply immediately shall receive a 2-point penalty.
- G. A band failing to report ready for competition at their assigned time shall be penalized two (2) points. Groups arriving after their stipulated performance time shall be (if possible) rescheduled at the discretion of the Site Manager and receive a two (2) point penalty. No Band shall be required to appear prior to its scheduled time.

H. **A band failing to begin their performance within 4:00 minutes of taking the field, or 30 seconds after the conclusion of the announcement, whichever is longer, will be penalized .1 of a point for every three seconds or fraction thereof.**

I. A band performance less than 6:00 or longer than 10:00 shall be penalized .1 of a point for every three seconds or fraction thereof.

J. Any band failing to vacate the field in the prescribed time shall be penalized .1 of a point for every three seconds or fraction thereof.

K. Boundary violations will be penalized at the discretion of the Timing & Penalty Judge and/or the Site Manager. Unintentional violations will receive warnings. Flagrant, intentional and/or repeat violations will receive 2-point penalties per violation.

L. **Timing and Boundary violation penalties shall only be issued at CQC and Championship contests. At all other MCBA Sanctioned Contests, warnings (not penalties) will be issued for timing and boundary violations.**

M. Flag Code penalties shall be assessed at 1 point per violation.

N. Serious violations of the Conduct of Band Members rule may result in a penalty. The Site Manager will issue a warning, a 2 point penalty will be issued if the behavior continues.

#### **IX. MCBA SANCTIONED CONTESTS – ADJUDICATORS/CAPTIONS/SCORING/CONTEST SHEETS**

A. MCBA shall be responsible for the organization and adjudication of the competition at all MCBA Sanctioned Contests. MCBA shall contract all adjudicators, tabulators, and site managers to organize and run the competition.

B. MCBA Contest Rules and Contests Sheets (and associated caption materials and criteria) shall be used for all MCBA Sanctioned Contests (see addendum for MCBA Contest Sheets).

C. MCBA shall contract seven (7) judges, one (1) tabulator, and one (1) site manager for all MCBA Sanctioned Contests:

Music Field	10 pts.
Music Ensemble	20 pts.
Visual Field	10 pts.
Visual Ensemble	20 pts.
Music General Effect	20 pts.
Visual General Effect	20 pts.
Total =100 pts.	
Timing and Penalties	
Tabulator	
Site Manager	

D. MCBA shall contract nine (9) judges, one (1) tabulator, and one (1) site manager for all MCBA State Championship Qualifying Contests and all MCBA State Championship Preliminary Contests:

Music Field	10 pts.
Music Ensemble	20 pts.
Visual Field	10 pts.
Visual Ensemble	20 pts.
Music General Effect	20 pts.
Visual General Effect	20 pts.
Total =100 pts.	
Percussion	0 pts.
Colorguard	0 pts.
Timing and Penalties	
Tabulator	
Site Manager	

E. MCBA shall contract eleven (11) judges, one (1) tabulator, and one (1) site manager for all MCBA State Championship Final Contests:

Music Field	10 pts.
Music Ensemble	20 pts.
Visual Field	10 pts.
Visual Ensemble	20 pts.
Music General Effect 1	10 pts.
Music General Effect 2	10 pts.
Visual General Effect 1	10 pts.
Visual General Effect 2	10 pts.

	Total =100 pts.
Percussion	0 pts.
Colorguard	0 pts.
Timing and Penalties	
Tabulator	
Site Manager	

- F. In the event that a judge is missing from a contest, and no replacement judge can be found, the following captions and scoring will be used:

- a. If a music judge is a no show at a contest, the following captions and scoring shall be used

Music Ensemble	25 pts.
Visual Field	10 pts.
Visual Ensemble	20 pts.
Music General Effect	25 pts.
Visual General Effect	20 pts.
Total	=100 pts.

- b. If a visual judge is a no show at a contest, the following captions and scoring shall be used

Music Field	10 pts.
Music Ensemble	20 pts.
Visual Ensemble	25 pts.
Music General Effect	20 pts.
Visual General Effect	25 pts.
Total	=100 pts.

- G. In the event of a standstill contest, the following captions and scoring will be used:

Music Field	10 pts
Music Ensemble 1	20 pts
Music Ensemble 2	20 pts
Total	50 pts

Percussion	0 pts (at Championship Qualifying Contests)
Timing & Penalties	

- a. There will be no judging of visual captions during standstill contests.

## **X. BREAKING OF TIES**

- A. In the event of a tie in the final score, the following priority will determine placement:

- The group having the highest raw score shall be the winner.
- If a tie still exists, the combined Music Field, Music Ensemble, and Music General Effect scores shall determine the winner.
- If a tie still exists, the combined Music General Effect and Visual General Effect scores shall determine the winner.
- If a tie still exists, it will stand as a tie.

## **XI. ORDER OF APPEARANCE**

- For all contests prior to the final Championship Qualifying Contest, and the MCBA State Championship Preliminary and Finals Contests, the performance order within each flight will be randomized.
- Bands that submit their MCBA "Agreement of Participation" by May 1 will be included in the performance order randomization
- Bands applying for a contest after May 1 will be added to the beginning of the contest performance schedule in reverse order of the receipt of their application (earlier applicants performing later).
- MCBA Officials will establish the randomization of the performance order using a randomizer app.
- When possible, no band shall perform first or last more than once in a contest season (at contests with more than 3 bands in a Flight).

- F. The order of performance at the final Championship Qualifying Contest shall be randomized in 2 groups: groups that have posted a score prior to the final CQC (those that have participated in a MCBA contest) and those that have yet to post a score during the season those that have yet to participate in a MCBA contest). Bands that HAVE NOT posted a score prior to the final CQC will be randomized as a group and perform first in the schedule. Bands that HAVE posted a score prior to the final CQC will be randomized and perform after those with without scores.
- G. The randomized performance order(s) will be sent to the membership on September 2.
- H. The order of Flights at a Sanctioned Contest shall be determined by the contest Host.
- I. The order of Flights at Championship Qualifying Contests (CQC) shall be established using these guidelines:
  - a. Using a randomizer, MCBA officials will establish the order of Flights for the first CQC
  - b. The Flight order for weeks 2 & 3 of CQCs will rotate the established random order as follows
    - i. The Flight performing first in week 1 shall rotate to perform last in week 2, all other Flights shall move one slot earlier in the performance order.
    - ii. The Flight performing first in week 2 shall rotate to perform last in week 3, all other Flights shall move one slot earlier in the performance order.
  - c. The Flight of the Contest Host shall always be last at CQCs, pulling the Flight from the random order and placing them last in the order of Flights.
  - d. Example:
    - i. Week 1 Randomized Order: D-B-A-C-E with A as Contest Host D-B-C-E-A
    - ii. Week 2 Randomized Order: B-A-C-E-D with A as Contest Host B-C-E-D-A
    - iii. Week 3 Randomized Order: A-C-E-D-B with C as Contest Host A-E-D-B-C

## **XII. STATE CHAMPIONSHIP CONTESTS**

- A. MCBA shall host State Championship Qualifying Contests during the 3 weekends preceding the State Championship Preliminary Contests.
- B. MCBA shall host the State Championship Preliminary Contest the week preceding the State Championship Final Contests.
  - a. Bands are required to be Unit members of MCBA to participate in a State Championship Preliminary Contest and to apply and submit the requisite entry fee to be eligible for State Championships.
  - b. Bands are required to compete in at least one (1) State Championship Qualifying Contest to participate in a State Championship Preliminary Contest
  - c. The order of performance at the State Championship Preliminary Contests shall be based on the single highest MCBA Contest score of the season for each band (judged exhibition scores may be used), with the bands performing in reverse score order. Bands that do not have a score prior to this contest shall be placed first in the performance order, if there is more than one band with no score, the performance order of those bands shall be randomized.
  - d. Full Recaps will be released to the public at State Championship Preliminary Contests.
- C. MCBA shall host the State Championship Final Contests during the final weekend of each season:
  - a. The ten (10) highest scoring bands in each Flight at the State Championship Preliminary Contests, shall qualify to compete in the State Championship Final Contests.
    - i. If there are eleven (11) bands competing in a State Championship Preliminary Contest, all eleven bands will qualify for the State Championship Final Contest. If there are twelve (12) or more bands in a State Championship Preliminary Contest, ten (10) bands will qualify for State Championship Final Contest.
    - ii. If the State Championship Preliminary Contests are canceled (due to weather or other extraordinary circumstances), the single highest MCBA Contest score from each band (judged exhibition scores may be used), shall be used for qualifying for the State Championship Final Contests.
    - iii. If a band that has qualified for a State Championship Final Contest is unable to participate, the next highest scoring band in that flight will be invited to replace them.
  - b. Bands are required to be Unit Members of MCBA to be eligible for State Championships.

- c. The ten (10) highest scoring bands in each Flight at the State Championship Preliminary Contests, shall qualify to compete in the State Championship Final Contests.
  - i. If the State Championship Preliminary Contests are canceled (due to weather or other extraordinary circumstances), the single highest MCBA Contest score from each band (judged exhibition scores may be used), shall be used for qualifying for the State Championship Final Contests.
  - ii. If a band that has qualified for a State Championship Final Contest is unable to participate, the next highest scoring band in that flight will be invited to replace them.
- d. The order of performance at the State Championship Final Contests shall be based on the scores from the State Championship Preliminary Contests, with the bands performing in reverse score order. If the State Championship Preliminary Contests are canceled (due to weather or other extraordinary circumstances), the single highest MCBA Contest score of the season from each band (judged exhibition scores may be used), shall be used for performance order, with the bands performing in reverse score order.
- e. In the event of a scoring tie for 10<sup>th</sup> place in a State Championship Preliminary Contest, the MCBA tie breaker shall be implemented for announced placement, however, the number of bands performing in the Championships Final Contest will be expanded to include both bands.
- D. The MCBA Board of Trustees may consider appeals for extraordinary circumstances, having the option of placing up to two (2) additional bands in a flight championship.
- E. At the Championship contest, the flights will rotate being 1st, 2nd, 3rd, 4th, and 5th to perform. The 5-year rotation pattern will be as follows:

**2024 — II V I IV III**  
**2025 — III II V I IV**  
**2026 — IV III II V I**  
**2027 — I IV III II V**  
**2028 — V I IV III II**

- F. The MCBA State Championships shall be held on the first Saturday in November. Future dates for the MCBA State championships are:

**November 2, 2024**  
**November 1, 2025**  
**November 7, 2026**  
**November 6, 2027**  
**November 4, 2028**

### **XIII. CAPTION AWARDS**

- A. The following Caption Awards shall be awarded at all MCBA Sanctioned Contests using the following criteria:
  - Outstanding Music - the highest total of Music Field and Music Ensemble scores
  - Outstanding Visual - the highest total of Visual Field and Visual Ensemble scores
  - Outstanding General Effect - the highest total of the two Music Effect and the Visual Effect scores
- B. These additional Caption Awards shall be awarded at all MCBA State Qualifying and State Championship Contests:
  - Outstanding Percussion – the highest Percussion Caption score
  - Outstanding Auxiliary – the highest Auxiliary Caption score
- C. The following Caption Awards shall be awarded at Standstill Contests:
  - Outstanding Music – the highest combined total of all 3 music captions
  - Outstanding Percussion – the highest Percussion Caption score

### **XIV. WEATHER DELAYS/CHANGES OF VENUE**

- A. The Site Manager, Chief Judge and Contest Host Director shall meet no later than one hour before the start of the contest and determine if conditions such as rain, thunderstorm, weather alerts or impossible field conditions dictate delay or change of venue to a indoor standstill contest.
- B. The Site Manager shall monitor weather and field conditions throughout the contest and confer with the Chief Judge and Contest Host Director regarding potential delays, cessation of the outdoor contest and change of venue to an indoor standstill event.

- C. When lightning is observed or thunder is heard, the contest will be suspended immediately. The contest will resume when lightning has been absent from the sky and thunder has not been heard for a period of 30 minutes.
- D. The Site Manager shall establish the schedule following any delay/change of venue and will communicate this schedule to the Contest Host Director, all MCBA Officials and all Band Directors at the Contest.
- E. The Contest Host must have plans in place for an indoor standstill contest and shall work in concert with the Site Manager to establish the schedule if a change of venue is made while a contest is in progress.
- F. Whenever possible, a change of venue to an indoor standstill contest shall be done between Flights of Competition. If this is not possible all bands in a Flight will be afforded an opportunity to perform in the new venue.

## **XV. RULES & SOP CHANGES**

- A. Changes to Rules and/or SOP may occur thru the following means:
  - a. A majority vote of Unit Members present at the MCBA Annual Meeting (in person and/or virtually).
  - b. A majority vote of Unit Members present at a MCBA Special Meeting (in person and/or virtually).
  - c. A majority vote of ALL Unit Members by means of mail or electronic ballot at any point in time.
- B. *Proposals for changes to Rules or SOP's must be submitted in writing to the Rules Committee no later than February 1st. All proposals will be reviewed by the Rules Committee, edited and revised as needed, and presented for discussion and voting at the MCBA Annual Meeting.*
- C. *As part of the MCBA Annual Meeting, each rule proposal will be presented by the proposing school(s) and an opportunity to provide a verbal or written justification to the organization will be provided prior to voting.*

# MCBA STANDARD OPERATING PROCEDURES

## I. MEMBERSHIP

- A. MCBA Unit Memberships shall be valid from September 1 to August 31.
- B. The MCBA Unit Memberships fee shall be \$500. Fees for participation in the MCBA State Championship Contests are included with the membership. Bands that do not participate in the MCBA State Championship Final Contests will receive a \$150 refund.
- C. To be eligible for the MCBA State Championship Contests, a band's Unit Membership Application must be received by MCBA no later than September 1.

## II. AGREEMENT OF PARTICIPATION & EDUCATIONAL USE ONLY VIDEO AGREEMENT

- A. Bands must submit their MCBA "Agreement of Participation" to compete in any MCBA event. The deadline for submission of the MCBA Agreement of Participation is September 1.
- B. Bands must submit their MCBA "For Educational Use Only" Video Agreement to compete in any MCBA event. The deadline for submission of the MCBA "For Educational Use Only Video" Agreement is September 1.
- C. Bands must submit their MCBA "Agreement of Participation" by May 1 to be included in the "performance order random draw" for regular season MCBA contests.
- D. Any band that withdraws from a contest after officially declaring their schedule shall be assessed a \$500 withdrawal fee. If this withdrawal fee is not paid in full by the Friday, 8 days preceding State Championship Preliminary Contests, the band will not be allowed to participate in State Championship Preliminary or Final Contests. The assessment of this withdrawal fee may be appealed to the MCBA Executive board for extraordinary circumstances.

## III. EXHIBITION

- A. Bands may appear in Judged Exhibition with no score posted in any classification. There will be no exhibition performances at MCBA State Championship Contests.

## IV. CONTEST MANAGEMENT

- A. Contest Host Schools must provide MCBA a copy of its Certificate of Liability Insurance.
- B. Contest Host Schools are required to have Emergency Medical Services on site for MCBA Sanctioned Contests.
- C. No MCBA Sanctioned Contest shall start prior to 12:00pm.
- D. The Contest Host shall provide adult workers to monitor Timed Warm-Up areas.
- E. All MCBA contests shall be organized based on 14-minute performance blocks for each band.
- F. Stadium lighting shall remain consistent for all bands during a Flight (if stadium lights will be needed, they must be turned on at the beginning of a Flight of competition).
- G. Power will be provided by the contest host near the 50-yard line on the front AND back side of the field. Contests hosts will communicate the specifications of this power to bands participating in their contest
- H. Awards Ceremonies at MCBA Contests shall be limited to command personnel.
- I. Awards Ceremonies at MCBA Contests shall occur at the end of a Flight, or after a combination of Flights.
- J. Any decisions as to taste or moral issues as related to content of a unit's show shall be the responsibility of the unit and its administration. MCBA does not assume this responsibility and will not pass judgment on a show's content.

## V. CREDENTIALS

- A. Each band will receive 30 Field-pass wristbands at every contest. At MCBA Sanctioned contests Field-pass wristbands allow access to field level and the back stands. At MCBA State Championships Field-pass wristbands allow access to the tunnel and field level, they do not allow access into any of the stands.

- B. Each Unit Member band will receive 12 badges; 4 Director badges, 7 Staff badges, and 2 Medical badges. Staff badges allow access to field level and the stands. Director badges allow the same access as Staff badges, plus Club level at State Championships.

#### **VI. MUSIC INFORMATION/COPYRIGHT COMPLIANCE**

- A. Bands performing at any MCBA sanctioned Contest must be in compliance with copyright laws regarding the performance and/or use of arrangements of copyrighted music, visual images and other materials, as well as the use of copyrighted audio or spoken text, and the display of copyrighted words and images.
- B. Proof of copyright compliance must be submitted to MCBA before a band will be allowed to perform in any MCBA sanctioned contest. MCBA will notify bands of specific reporting requirements for music permissions and music copyright compliance. Bands must submit to MCBA formal approval for the use of all other images, audio, text, and/or other copyrighted materials.
- C. Bands that are not in compliance with copyright laws will not be allowed to perform in MCBA Sanctioned Contests.

#### **VII. CONDUCT OF BAND MEMBERS**

- A. Bands, their members, their parents and their fans should strive to promote good sportsmanship in every aspect of a MCBA Contest. MCBA members should work to establish an environment that promotes healthy competition on the field and an appreciative, supportive environment in the stands and elsewhere.
- B. Student conduct at MCBA Contests shall be the responsibility of their respective band. If students are found to be in violation of established behavioral norms, warnings and penalties may be issued.
- C. If a specific area is assigned for band seating at contests, bands must sit in that area.
- D. Band members should always be chaperoned when sitting in the stands.
- E. Band members should be quiet and respectful during all performances.
- F. Standard practice is for there to be limited movement during performances. Band members seated in the stands should be respectful of this standard practice.

#### **VIII. CRITIQUE**

- A. Critique sessions will be made available at all MCBA Sanctioned Contests, except for State Championship Preliminary and Final Contests.
- B. *Directors will have the option of enrolling in all critique sessions at the start of the season, or for individual critique sessions each week. On the Monday prior to a contest, notification will be sent to all Directors asking them to declare or remove their intent to attend Critique that week. Band Directors will have until 11:59 PM on the Thursday prior to the contest to respond. The critique schedule will be emailed to directors on Friday the week of the contest.*
- C. The schedule for the order of bands in Critique will reflect the order of bands in the performance. Bands that travel further than 75 miles to the Contest Site will have the option of being placed first in the Critique schedule.
- D. Critique will start 20 minutes after the last adjudicated performance.
- E. There will be 2 stations during Critique sessions: 1) MUSIC – hosting the judges for Music Field, Music Ensemble & Music GE judges, and 2) VISUAL - hosting the judges for Visual Field, Visual Ensemble & Visual GE judges. Additional stations will be added for Percussion and Auxiliary at the Championship Qualifying Contests.
- F. Each band will have 12 minutes for Critique, 6 minutes at each station (passing time included).
- G. Band directors, staff members, and judges are expected to display professional behavior at all times in a Critique session. Directors or staff members are NOT to take a judge to task, and likewise judges are expected to be respectful in all commentary. Unprofessional behavior will not be tolerated, and the offending party will be warned and/or dismissed from the critique session. If a director or staff member is dismissed from critique, the MCBA Executive Board will review the circumstances and consider further disciplinary action.

## **IX. JUDGES**

- A. MCBA shall establish an Adjudication Committee and hire a Judge Coordinator, music caption head, and visual caption head. The committee shall be comprised (as much as possible) of one band director from each flight of competition, one member of the Board of Trustees, and one judge.
- B. It is the task of the MCBA Adjudication Committee, Judge Coordinator, caption heads, and Executive Director to schedule clinics and workshops for the enhancement of adjudicator and instruction staff training.
- C. The MCBA Adjudicator Committee, Judge Coordinator and the MCBA Board of Trustees shall establish minimal judging credentials needed to adjudicate MCBA contests.
- D. The MCBA Adjudicator Committee, Judge Coordinator, and Caption Heads shall establish training and trialing protocols for all new judges. Individuals may do "Judge Trialing" at any MCBA Sanctioned Contest (excluding State Championships). "Judge Trialing" must be done in coordination with the Caption Heads and the contest Site Manager.
- E. The MCBA Judge Coordinator will assign judges for all MCBA Sanctioned Contests. The MCBA Judge Coordinator, in coordination with the MCBA Caption Heads, will assign judges for the MCBA State Championship Preliminary and Final Contests.
- F. Adjudicators will not be assigned to judge at any MCBA Sanctioned Contest that includes bands with which they have been affiliated during the prior 3 years. Affiliation conflicts shall include, but not be limit to; staff membership, instructor roles, music arranging services, choreography services, design services, or any similar connection to the band.
- G. Adjudicators will be assigned to judge no more than 35 bands in a single day.

## **X. JUDGES FEES**

- A. Visual and Music Judges at MCBA Sanctioned Contests will be paid **\$595** per contest with 15 or fewer bands. At contests with more than 15 bands, payment shall include an additional \$10 per band above the 15 band threshold.
- B. Timing & Penalties Judges, and Tabulators at MCBA Sanctioned Contests will be paid \$300 per contest with 15 or fewer bands, and Site Managers will be paid \$250 per contest with 15 or fewer bands. At contests with more than 15 bands, payment shall include an additional \$10 per band above the 15 band threshold.
- C. Travel expenses for Judges, Tabulators, and Site Managers at MCBA Sanctioned Contests shall be the responsibility of the Contest Host, and be provided as follows:
  - a. Mileage will be paid **at the current IRS rate per mile, to a maximum of \$300**
  - b. Contest hosts shall cover the full cost of any air travel.
  - c. If an airline ticket is purchased, no additional mileage shall be paid.
  - d. Contest hosts shall cover the full cost of any car rental
- D. Housing expenses for Judges, Tabulators, and Site Managers shall be the responsibility of the Contest Host, and shall be provided using the following criteria:
  - a. If a judge drives more than 100 miles in one direction or is required to stay overnight due to a Sunday contest, they may elect to receive housing.
  - b. If the Flight schedule for a judge dictates the need for housing, that shall be provided for Friday and/or Saturday as needed.
  - c. Hotel accommodations shall be at a "National Chain" or facility of similar quality. There must be a restaurant within the hotel, or within walking distance. Accommodations are subject to approval by the executive director and/or Judge Coordinator. If housing accommodations are deemed unacceptable, judges may be moved, and charges will be passed on to the contest host.
  - d. The Judge Coordinator will notify contest hosts by the Wednesday preceding their contest, which judges qualify for housing. It is the responsibility of the host to make housing arrangements and pre-pay for this housing.

## **XI. CHAMPIONSHIP TICKETS FOR CHAPERONES/FIELD CREWS**

- A. Bands may purchase up to ten (10) discounted tickets for the State Championship Final Contests for use by their chaperones and/or equipment crew members (50% off, available pre-sale only).
- B. At State Championship Final Contests each band will be given one regular admission ticket for every ten (10) band members (students) for use by their chaperones and/or equipment crew members.

## **XII. SCHOLARSHIPS**

- A. MCBA shall award up to five \$2,000.00 scholarships annually to selected high school seniors that plan to major in a music or music related field at an institution of higher learning.
- B. Students may apply for a scholarship by submitting a written application that includes a written recommendation by his/her band director.
- C. A university or college music faculty member who is not in any way connected with MCBA will rank the scholarship applications (all of the scholarships do not have to be awarded if it is determined that there are an insufficient number of deserving applicants).

## **XIII. MCBA HALL OF FAME**

- A. MCBA shall create and institute a Hall of Fame.
- B. The inaugural class of HOF members shall be inducted at the 2023 State Championship Final Contests

## **XIV. OUTSTANDING MUSIC EDUCATOR AWARD**

- A. MCBA may present annually, the "MCBA Award for Outstanding Service and Commitment to Youth through Music Education."
- B. The nomination and selection process shall be established by the general membership of MCBA.





CONTEST \_\_\_\_\_

# MUSIC FIELD

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

Music Field Judge shall operate from the contest field area. Judge will evaluate the achievement of skill and training through the active demonstration of technique and musicianship quality. Provide a representative sampling and evaluation of the individual performance of all musicians, considering the depth of musical, environmental, and physical challenges, with additional consideration for the degree of simultaneous responsibility. In each sub-caption, consider WHAT is being performed and HOW it is being performed relative to a national standard of performance for competitive high school marching bands.

## TONE QUALITY/INTONATION

Quality of Sound  
Consistent Tuning and Intonation Control  
Control and Accuracy of Pitch  
Characteristic Sound Quality and Focus  
Simultaneous Responsibilities

100

## ACCURACY/TECHNIQUE

Uniformity and Method of Articulation  
Timing and Rhythmic Accuracy (Proximity Based)  
Clarity and Uniformity  
Idiomatic Style and Interpretation  
Simultaneous Responsibilities

100

**TOTAL SCORE  
(POSSIBLE 200)**

\_\_\_\_\_  
JUDGE

## MUSIC FIELD DELINEATION

Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>TONE QUALITY / INTONATION</u> - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● A solid fundamental approach to tone production and quality in all ranges and dynamic levels</li> <li>● Consistency of intonation in all ranges and dynamic levels.</li> <li>● Consistency and Clarity of Tuning</li> <li>● Consistency and clarity of Tone Production</li> <li>● Complete understanding of simultaneous responsibilities</li> </ul>						
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>ACCURACY / TECHNIQUE</u> - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Consistency and Clarity of Articulation</li> <li>● Consistency and uniformity of rhythm and pulse control at all tempi required</li> <li>● A solid approach to accuracy, uniformity, and flexibility with the technical skills being demanded</li> <li>● Consistent quality of keyboard dexterity: 2 / 4 mallet grip / Timpani grip</li> <li>● Appropriate touch - weight of stroke and musical colors created</li> <li>● Complete understanding of simultaneous responsibilities</li> </ul>						



CONTEST \_\_\_\_\_

# MUSIC ENSEMBLE

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS \_\_\_\_\_

.....

The Music Ensemble Judge shall operate from the press box where they can register the best overall impression of the TOTAL show. In each sub-caption, they will consider WHO is performing, WHAT is being performed and HOW it is being performed relative to a standard of performance for competitive high school marching bands.

<b>TECHNICAL PERFORMANCE</b>	
Tone Quality and Intonation	
Technique	
Balance & Blend of Voices	
Rhythmic Precision	
Pulse Control & Timing	
Simultaneous Responsibilities	
100	
<b>MUSICIANSHIP</b>	
Musical Phrase & Nuance	
Range of Expressive Components	
Ensemble Clarity & Sonority	
Depth of Musical Vocabulary	
Clarity, Uniformity and Definition of Style	
Idiomatic Interpretation	
Simultaneous Responsibilities	
100	
<b>TOTAL SCORE (POSSIBLE 200)</b>	

\_\_\_\_\_  
JUDGE

## MUSIC ENSEMBLE DELINEATION

Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>Technical Performance</u> - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Consistent tone quality and intonation throughout the entire ensemble</li> <li>● Consistent clarity of articulation and style throughout the entire ensemble</li> <li>● Consistent rhythmic accuracy and timing</li> <li>● Balance and blend of all voices</li> <li>● Complete understanding of simultaneous responsibilities</li> </ul>						
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>Musicianship</u> - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Musical expression which includes shape, natural inflection and weight within the musical phrase</li> <li>● Understanding of musical texture and dynamics to communicate expression</li> <li>● Clarity and uniformity style throughout the ensemble</li> <li>● Idiomatic appropriateness exists throughout the entire ensemble</li> <li>● Complete understanding of simultaneous responsibilities</li> </ul>						



CONTEST \_\_\_\_\_

# MUSIC GENERAL EFFECT

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

The Music General Effect Judge shall operate from the press box where they can register the best overall impression of the TOTAL show. In each sub-caption, they will consider WHO is performing, WHAT they are performing and HOW they are performing within the context of the physical and musical demands. This will all be evaluated relative to a standard of performance for competitive high school bands

<b>EFFECTIVENESS of the REPERTOIRE</b>	
Coordination of All Elements	
Staging of the Musical Voices	
Quality of Orchestration	
Expressive Range and Depth	
Flow and Continuity	
Sophistication of Design & Creativity	
<b>EFFECTIVENESS of the PERFORMERS</b>	
Communication of Musical Intent	
Understanding of Roles	
Professionalism / Confidence	
Emotional Involvement	
Artistry / Virtuosity	
100	
<b>TOTAL SCORE (POSSIBLE 200)</b>	

\_\_\_\_\_  
JUDGE

## MUSIC GENERAL EFFECT DELINEATION

	Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
	0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>Effectiveness of the Repertoire</u> - To what degree does the band demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Elevation of the musical repertoire through the performers</li> <li>● Strength in coordination between the music and the visual</li> <li>● Success in musical pacing over each production and the entire program</li> <li>● Development, connection and evolution of planned events</li> <li>● Creativity and variety of effects</li> </ul>							
	0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>Effectiveness of the Performers</u> - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Communication of the musical programs intent</li> <li>● Communication of the expressive qualities of the programs intent</li> <li>● Communication of Roles throughout the performance</li> <li>● Precision as a contribution to effect</li> <li>● Consistent confidence and understanding of the musical program</li> </ul>							



CONTEST \_\_\_\_\_

# Percussion

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

The Percussion Judge shall operate from the Field Level. The judge will evaluate the achievement of skill and training through the active demonstration of technique and musicianship quality. Provide a representative sampling and evaluation of the individual performance of all musicians, considering the depth of musical, environmental, and physical challenges, with additional consideration for the degree of simultaneous responsibility. In each sub-caption, consider WHAT is being performed and HOW it is being performed relative to a standard of performance for competitive high school marching bands.

## Content

Depth of Music Vocabulary  
Depth and Range of Technical Skills  
Depth of Musical Skills  
Range of Physical, Musical and Environmental Challenges  
Simultaneous Responsibilities

100

## Achievement

Clarity of Rhythmic Articulation  
Timing and Rhythmic Accuracy  
Rhythmic Clarity and Uniformity of Chosen Style  
Musicianship and Expressiveness  
Simultaneous Responsibilities

100

**TOTAL SCORE  
(POSSIBLE 200)**

\_\_\_\_\_  
JUDGE

## PERCUSSION DELINEATION

	Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
	0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>Content</u> -</b></p> <ul style="list-style-type: none"> <li>● What is the depth of individual and shared responsibilities related to the musical vocabulary</li> <li>● What is the depth and range of the technical and musical skills</li> <li>● To what degree do the performers demonstrate simultaneous or layered responsibilities</li> <li>● What is the Range or musical, physical and environmental challenges</li> </ul>							
	0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b><u>Achievement</u> -</b></p> <ul style="list-style-type: none"> <li>● Do the performers consistently demonstrate clarity of rhythmic articulations?</li> <li>● Is appropriate balance and blend articulated?</li> <li>● Is clarity and uniformity of style, interpretation and articulation consistently demonstrated?</li> <li>● Do the performers consistently demonstrate expressive qualities and musicianship</li> <li>● Do the performers demonstrate musicality, precision and accuracy, considering all challenges presented?</li> </ul>							



CONTEST \_\_\_\_\_

MICHIGAN COMPETING BAND ASSOCIATION

# VISUAL FIELD

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

.....  
The Visual Field Judge shall have complete freedom of movement on and around the performance field area to sample individuals, small groups and on occasion, larger groupings. The judge will evaluate the achievement of the performers considering what they are performing as well as how they are performing. The judge will comment on all areas as outlined on the sheet and should sample all performers numerous times

## COMPOSITION

Range of Skills: Body / Form / Equipment  
Physical / Mental Challenges  
Changes in Meter / Pulse / Tempo  
Variety in Space / Line / Shape  
Effort Changes / Expressive Qualities

100

## PERFORMERS ACHIEVEMENT

Unity of Technique & Training  
Unity in Form / Body / Equipment  
Understanding of Role / Method / Style  
Control in Tempo / Pulse / Form  
Consistency in Space / Line / Shape  
Recovery

100

**TOTAL SCORE  
(POSSIBLE 200)**

\_\_\_\_\_  
JUDGE

## VISUAL FIELD DELINEATION

Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b>COMPOSITION - To what degree does the band demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Range of body, form, and equipment</li> <li>● Exposure to physical and mental challenges</li> <li>● Displaying variety in meter, pulse and tempo</li> <li>● Displaying variety in space, line and shape</li> <li>● Dynamic effort changes and expressive qualities</li> </ul>						
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b>PERFORMERS ACHIEVEMENT - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Displaying unity of technique and training</li> <li>● Displaying unity of body, form and equipment</li> <li>● Demonstration of role, method and style</li> <li>● Displaying clarity of timing, pulse and meter</li> <li>● Displaying consistency in space, line and shape</li> <li>● Ability to recover</li> </ul>						



CONTEST \_\_\_\_\_

MICHIGAN COMPETING BAND ASSOCIATION

# Visual Ensemble

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

The Visual Ensemble Judge shall evaluate each band from the advantage point of the audience to determine the most technically proficient marching group. Credit the orchestration of the composition and EXCELLENCE with which the composition is achieved. In EXCELLENCE, credit the achievement that is reflected in clarity, ensemble control, accuracy, definition, and style. In COMPOSITION, credit the organization and quality of the compositional aspects through the construction of form, body, and equipment, musical, and artistic qualities

## COMPOSITION

Simultaneous Responsibilities  
Environmental Challenges  
Depth of Musicality & interpretation  
Unity / Logic / Staging  
Variety of Meters / Pulse / Tempo  
Integration of All Elements  
Variety of Body / Form / Equipment

100

## PERFORMERS ACHIEVEMENT

Clarity of Technique & Training  
Exposure to Error  
Recovery  
Adherence To Style & Role  
Response to Musical Challenges  
Timing / Pulse Control  
Clarity of Body / Form / Equipment

100

**TOTAL SCORE  
(POSSIBLE 200)**

\_\_\_\_\_  
JUDGE

## VISUAL ENSEMBLE DELINEATION

Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b>COMPOSITION - To what degree does the band demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Execution of simultaneous responsibilities</li> <li>● Exposure to environmental challenges</li> <li>● Depth of musicality and interpretation</li> <li>● Unity, logic and staging</li> <li>● Variety of meter, pulse and tempo</li> <li>● Integration of all elements</li> <li>● Variety of body, form and equipment</li> </ul>						
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b>PERFORMERS ACHIEVEMENT - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Displaying unity of technique and training</li> <li>● Clarity of body, form and equipment</li> <li>● Demonstration of expressive qualities, character and role</li> <li>● Clarity of staging responsibilities</li> <li>● Ability to recover</li> </ul>						



CONTEST \_\_\_\_\_

MICHIGAN COMPETING BAND ASSOCIATION

# VISUAL GENERAL EFFECT

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

.....  
The Visual Effect Judge shall evaluate each band from the highest vantage point possible above the audience to determine the level of Visual Effect. React to effect created using the elements of Design, Performance/Showmanship, and spontaneity created by the visual program. React to visual to visual, visual to audio and audio-to-audio effects created by the visual

## REPERTOIRE

Coordination  
Emotion / Aesthetic / Intellectual Qualities  
Audio Visual Blend  
Entertainment  
Variety of Staging / Design  
Creativity / Identity / Concept

100

## PERFORMERS ACHIEVEMENT

Professionalism / Spirit / Enthusiasm  
Communication  
Involvement in ALL Elements  
Expression / Style / Role  
Commitment to Identity / Concept

100

**TOTAL SCORE  
(POSSIBLE 200)**

\_\_\_\_\_  
JUDGE

# VISUAL GENERAL EFFECT DELINEATION

Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5	
0-55	56	61	73	85	90	95	100
56-60	61-72	73-84	85-89	90-94	95-100		
<b>REPERTOIRE - To what degree does the band demonstrate:</b> <ul style="list-style-type: none"><li>• Display a level of coordination</li><li>• Portray emotion, aesthetic and intellectual qualities</li><li>• Audio visual blend</li><li>• Entertainment</li><li>• Variety of staging, design</li><li>• Creativity, identity and concept</li></ul>							
0-55	56	61	73	85	90	95	100
56-60	61-72	73-84	85-89	90-94	95-100		
<b>PERFORMERS ACHIEVEMENT - To what degree do the performers demonstrate:</b> <ul style="list-style-type: none"><li>• Professionalism, spirit and enthusiasm</li><li>• Commitment to communication</li><li>• Involvement in all elements</li><li>• Expression, style and role</li><li>• Commitment to identity</li></ul>							



CONTEST \_\_\_\_\_

MICHIGAN COMPETING BAND ASSOCIATION

# AUXILIARY

BAND \_\_\_\_\_ DATE \_\_\_\_\_ PRELIMS / FINALS

The AUXILIARY Judge shall evaluate each ensemble from the Press Box in order to sample individuals, small groups, and larger groupings. The Judge will evaluate the achievement of the performers, taking into account *WHAT* they are performing as well as *HOW* well they are performing. The Judge will comment on all areas as outlined on the as it relates to individual efforts and efforts over time.

<b>DESIGN &amp; COORDINATION</b>	
Range of Choreography	
Variety of Body / Form / Equipment	
Staging: Integration / Variety	
Expression / Role	
Character / Concept	
Environmental Challenges	
Exposure to Error	
100	
<b>TECHNIQUE</b>	
Unity of Techniques	
Demonstration of Training	
Unity in Form / Body / Equipment	
Simultaneous Responsibilities	
Clarity: Expression / Role	
Recovery	
100	
<b>TOTAL SCORE</b> <b>(POSSIBLE 200)</b>	

\_\_\_\_\_  
JUDGE

## AUXILIARY DELINEATION

Rarely Box 1	Infrequently Box 2	Sometimes Box 3a	Generally Box 3b	Often Box 4a	Usually Box 4b	Always Box 5
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b>DESIGN &amp; COORDINATION REPERTOIRE - To what degree does the band demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Strength in displaying a range of choreography utilizing body, form and equipment</li> <li>● Strength in displaying musicality through the use of dynamic range</li> <li>● Demonstration of simultaneous responsibilities</li> <li>● Strength in displaying staging: integration and variety</li> <li>● Demonstration of expressive qualities</li> <li>● Exposure to environmental challenges/error</li> </ul>						
0-55	56 56-60	61 61-72	73 73-84	85 85-89	90 90-94	95 95-100
<p><b>TECHNIQUE - To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>● Displaying unity of technique and training</li> <li>● Clarity of body, form and equipment</li> <li>● Achievement of simultaneous responsibilities</li> <li>● Clarity of staging responsibilities</li> <li>● Demonstration of expressive qualities, character and role</li> <li>● Ability to recover</li> </ul>						



CONTEST \_\_\_\_\_

MICHIGAN COMPETING BAND ASSOCIATION

# TIMING AND PENALTIES

BAND \_\_\_\_\_ DATE \_\_\_\_\_

The Timing and Penalties Judge will operate from in front of the band at field level. He or she may move about in front of the band and may go onto the field at anytime to see behind props, etc., to determine if any rules infractions have occurred.

## MCBA PENALTIES

A. A band violating any requirement of Rule I shall be disqualified (disqualification is herein defined as forfeiture of all honors, awards, scores, and placement).

B. Any band using motorized vehicles, animals, and/or pyrotechnics (including firearms and fireworks) shall be disqualified.

C. Any band using pre-recorded music shall be disqualified.

D. Wireless transmitter use violations will be penalized at the discretion of the Timing & Penalty Judge and/or the Site Manager. Unintentional violations will receive warnings and or a 2-point penalty. Flagrant, intentional and/or repeat violations will receive penalties up to and including disqualification

E. Any band violating warm-up area rules/time shall receive a warning and if they do not comply immediately shall receive a 2-point penalty.

F. Any warm-up outside of the official warm-up time or the on-field warm-up time shall receive a warning and if they do not comply immediately shall receive a 2-point penalty.

G. A band failing to report ready for competition at their assigned time shall be penalized two (2) points. Groups arriving after their stipulated performance time shall be (if possible) rescheduled at the discretion of the Site Manager and receive a two (2) point penalty. No Band shall be required to appear prior to its scheduled time.

H. A band failing to begin their performance within 4:00 minutes of taking the field, or 30 seconds after the conclusion of the announcement, whichever is longer, will be penalized .1 of a point for every three seconds or fraction thereof.

I. A band performance less than 6:00 or longer than 10:00 shall be penalized .1 of a point for every three seconds or fraction thereof.

J. Any band failing to vacate the field in the prescribed time shall be penalized .1 of a point for every three seconds or fraction thereof.

K. Boundary violations will be penalized at the discretion of the Timing & Penalty Judge and/or the Site Manager. Unintentional violations will receive warnings. Flagrant, intentional and/or repeat violations will receive 2-point penalties per violation.

L. Timing and Boundary violation penalties shall only be issued at CQC and Championship contests. At all other MCBA Sanctioned Contests, warnings (not penalties) will be issued for timing and boundary violations.

M. Flag Code penalties shall be assessed at 1 point per violation.

N. Serious violations of the Conduct of Band Members rule may result in a penalty. The Site Manager will issue a warning, a 2 point penalty will be issued if the behavior continues.

## Timing Requirements

### Preparation Time \_\_\_\_\_

0 - 3 min., 15 sec. - enter field and set up/warm-up

3 min., 15 sec. - the band is announced

The band must begin its performance within 30 sec. of the end of the announcement\*\*

### Performance Time \_\_\_\_\_

ALL SEASON — 6 min. minimum - 10 min. maximum\*\*

### Band Vacate Time \_\_\_\_\_

Remainder of the band's 14 minute time block, or a minimum of 2 minutes\*\*

\*\* TIMING PENALTIES: 0.1 per 3 seconds or fraction thereof

SEPTEMBER: ISSUE WARNINGS FOR ALL TIMING VIOLATIONS

OCT/NOV: ISSUE PENALTIES AS INDICATED ABOVE

## Penalty Recap

Description	Points
Timing	
Flag Code	
Other	
TOTAL PENALTY RECAP	

Signature \_\_\_\_\_



## UNIT SUMMARY

<b>Music Field</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>	add	<input type="text"/>	<b>Music Perf. Total</b> (30 pts.)	
<b>Music Ensemble</b> (20 pts.)			<input type="text"/>				
<b>Visual Field</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>	add	<input type="text"/>	<b>Visual Perf. Total</b> (30 pts.)	
<b>Visual Ensemble</b> (20 pts.)			<input type="text"/>				
<b>Music Effect</b> (20 pts.)			<input type="text"/>	add	<input type="text"/>	<b>GE Total</b> (40 pts.)	
<b>Visual Effect</b> (20 pts.)			<input type="text"/>				
						<input type="text"/>	<b>Raw Score</b> (100 pts.)
						<input type="text"/>	<b>(-) Penalties</b>
						<input type="text"/>	<b>FINAL SCORE</b> (100 pts.)

**Percussion** (20 pts.)  Championship Qualify Contests & State Championships Preliminary Contests ONLY  
- NOT USED IN FINAL SCORE

**Auxiliary** (20 pts.)  Championship Qualify Contests & State Championships Preliminary Contests ONLY  
- NOT USED IN FINAL SCORE

**Tabulator:** \_\_\_\_\_



## UNIT SUMMARY

<b>Music Field</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>	add	<input type="text"/>	<b>Music Perf. Total</b> (30 pts.)	
<b>Music Ensemble</b> (20 pts.)	<input type="text"/>		<input type="text"/>				
<b>Visual Field</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>	add	<input type="text"/>	<b>Visual Perf. Total</b> (30 pts.)	
<b>Visual Ensemble</b> (20 pts.)	<input type="text"/>		<input type="text"/>				
<b>Music GE 1</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>	add	<input type="text"/>	<b>MUSIC GE Total</b> (20 pts.)	
<b>Music GE 2</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>				
<b>Visual GE 1</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>	add	<input type="text"/>	<b>VISUAL GE Total</b> (20 pts.)	
<b>Visual GE 2</b> (20 pts.)	<input type="text"/>	raw score multiplied by 0.5 (10 pts.)	<input type="text"/>				
						<input type="text"/>	<b>Raw Score</b> (100 pts.)
Q						<input type="text"/>	<b>(-) Penalties</b>
						<input type="text"/>	<b>FINAL SCORE</b> (100 pts.)

**Percussion** (20 pts.)  Championship Qualify Contests & State Championships Preliminary Contests ONLY  
- NOT USED IN FINAL SCORE

**Auxiliary** (20 pts.)  Championship Qualify Contests & State Championships Preliminary Contests ONLY  
- NOT USED IN FINAL SCORE



# MCBA BY-LAWS

## ARTICLE I

### NAME

Section 1: The name of the organization shall be the Michigan Competing Band Association, Inc. (MCBA).

## ARTICLE II

### PURPOSE

The purposes for which this corporation is organized are:

Section 1: The promotion of educational aspects of competitive band and indoor musical and visual competitions, to attain the highest level of achievement, to ensure the quality of evaluation and standardization of conditions, and to promote the musicality, pageantry and effectiveness of those organizations.

Section 2: To do such other things and to perform such acts to accomplish this purpose which are not forbidden by Section 501(c)(3) of the Internal Revenue Code of 1954, or comparable provisions of subsequent legislation, with all of the powers conferred upon non-profit corporations by the laws of the State of Michigan.

## ARTICLE III

### MEMBERSHIP

#### Section 1: Members

Any individual, group or organization who evidences interest in, promotes, supports the activities and purpose of the corporation, may apply in writing for membership in the corporation.

Membership shall be by school that has a competitive band and each school may be represented only by state certified band directors of that school or their designated band instructional staff member.

The corporation may have associate memberships for persons not so qualified and for organizations competing solely in indoor competitions. Individual associate members shall have no voting privileges.

#### Section 2: Classes of Membership, Dues and Payments

The Board of Trustees may from time to time establish classifications of memberships. The Board of Trustees may determine the amount of any annual dues payable to the Corporation by its members, and the date by which such payments may be made.

#### Section 3: Members Rights

Other than changes in the Rules of Competition, each member, other than associate members, shall be permitted to cast one vote on each issue presented at meetings of the membership. For any changes in the Rules of Competition, only one vote shall be allowed per member school.

#### Section 4: Existing Members

All members at the time of the adoption of these By-Laws shall continue their membership automatically without further action by the Board of Trustees. The members shall retain that status until expiration of the appropriate annual term, death, resignation, or termination by two-thirds (2/3) vote of the members present at any regular or special meeting of the Board of Trustees.

#### Section 5: Meetings of the Members

Meetings of the members of the corporation shall be held at the principal office of the corporation, or at such other place as the trustees shall from time to time determine or approve. The annual meeting of the members of the corporation shall be held on a day in March to be determined by the Board of Trustees. Business to come before the

annual meeting shall include the determination of persons to fill positions which are vacant on the Board of Trustees. In addition, special meetings may be called by the President, the Executive Director, by a majority of the Board of Trustees, or by written request of one-third (1/3) of the membership.

Section 6: Requirement of a Quorum

For purposes of this Section, a quorum means 51% of all voting members according to the roster of the corporation. A majority vote of a membership quorum is required only for the following:

1. Changes or Amendments to the By-Laws of the Corporation
2. Dissolution of the Corporation

All other matters, that must be decided by the Corporation's Membership, require only a majority vote of those members in attendance at an Official Meeting of the Members.

## **ARTICLE IV**

### **BOARD OF TRUSTEES**

Section 1: Powers and Duties of Trustees

The business of the corporation shall be managed by a Board of Trustees who shall exercise all of the powers of the corporation not reserved to or conferred upon the members of the corporation by statute, the Articles of Incorporation, or the By-Laws of the corporation.

Section 2: Number and Term of Office

The Board of Trustees shall consist of 7 members. At each annual meeting, nominated trustees will be elected to terms of two (2) years to succeed those trustees whose terms are expiring. On even numbered years four (4) trustees shall be elected, and on odd years three (3) trustees shall be elected. A trustee may be reelected for consecutive terms.

Section 3: Vacancies

Whenever a vacancy shall have occurred in the Board of Trustees by reason of death, resignation, removal, increase in number of trustees or otherwise, a majority of the trustees then in office (though less than a quorum) may fill such vacancy at any meeting, and the person so elected shall be a trustee until his/her successor is elected by the membership at the next annual meeting, or at any special meeting duly called for that purpose.

Section 4: Compensation

Trustees shall not receive compensation for their services as trustees but, by resolution of the Board, a fixed sum and expenses of attendance may be allowed for attendance at each meeting of the Board. A trustee may serve in a capacity other than that of a trustee and receive compensation for services rendered in that other capacity.

## **ARTICLE V**

### **MEETINGS OF THE BOARD OF TRUSTEES**

Section 1: Place of Meeting

The meetings of the Board of Trustees may be held at any place within the State of Michigan where a majority of the Board of Trustees may from time to time designate.

Section 2: Annual Meetings

The Board of Trustees shall meet each year immediately after the annual meeting of the membership, at the place of such annual meeting, to elect officers and consider other business.

Section 3: Other Meetings

The Board of Trustees may also hold regular meetings at such times and places as shall be designated by the Board, or its President.

#### Section 4: Notice of Meetings

Notice of the Annual Meetings of the Board of Trustees need not be given. Notice of each regular meeting setting forth the time and place of such regular meeting shall be given to each trustee at least ten (10) days before such regular meeting. Notice of each special meeting setting forth the time and place of the meeting shall be given to each trustee at least twenty-four (24) hours before the meeting. A direct telephone notice shall constitute giving the notice of a special meeting.

#### Section 5: Quorum

A majority of the voting members of the Board of Trustees shall constitute a quorum for the transaction of business; and, the acts of a majority of trustees present at any meeting at which there is a quorum shall be the acts of the Board, except as otherwise required by these By-Laws, the Articles of Incorporation, or the laws of the State of Michigan. If all of the trustees shall severally and/or collectively consent in writing to any action, such action shall be as valid as if authorized at a meeting of the Board.

#### Section 6: Telephone Conference

A member of the Board of Trustees shall be deemed to be present when action is taken by the Board of Trustees if such trustee is in direct telephone connection with the Board of Trustees at a time such action is taken by the Board of Trustees.

### **ARTICLE VI OFFICERS**

#### Section 1: Officers

The Board of Trustees shall elect the following officers: President, Vice-President, Secretary and Treasurer. The term of each officer shall be for two years and shall terminate with the election of his/her successor.

#### Section 2: President

The President shall preside at meetings of the Board of Trustees and shall be an ex-officio member of all committees except the nominating committee and shall appoint all committees, with the general approval of the Board of Trustees, and shall have the general duty to oversee the affairs of the Board of Trustees during times when the Board of Trustees is not in session.

The President shall, at the annual meeting of the corporation, and at such other times as may be proper, report to the membership or to the Board of Trustees such matters as concern the general welfare of the corporation and may make such suggestions as, in the President's opinion, tend to promote the prosperity and welfare of the corporation; and shall perform such other duties as are incident to the office of President, including the execution, in the name of the corporation, of all deeds, bonds, contracts or other obligations and instruments when authorized to do so by the Board of Trustees.

#### Section 3: Vice President

The Vice President shall be vested with all of the powers and shall perform all of the duties of the President in the absence, disability, or by direct request of the President. The Vice President shall organize, administer the Rules Congress and shall also have such other powers and perform other duties as may from time to time be assigned to him/her by the Board of Trustees.

#### Section 4: Secretary

The Secretary shall record the minutes of all meetings of the corporation and its Board of Trustees, keep the corporation's records, prepare for all meetings, notify all members of regular, special, and annual meetings, and perform other duties customarily pertaining to the office.

#### Section 5: Treasurer

The Treasurer of the corporation, with the help of the Executive Director, shall be responsible for safeguarding the funds of the association and disbursing them in accordance with the decisions of the governing body, shall maintain a roll of members, keep accurate accounts of receipts and expenditures, submit a written report to each meeting of the Board of Trustees and the corporation, and prepare an annual financial report for the annual meeting of the corporation. In addition, the Treasurer shall perform all other duties ordinarily incident to the Office of Treasurer, subject to the direction of the Board of Trustees.

#### Section 6: Vacancies

When a vacancy occurs in one of the offices by death, resignation, or otherwise, it shall be filled by the Board of Trustees. The officer so selected shall hold office until a successor is elected and qualified.

#### Section 7: Compensation

The officers of the Corporation may receive reasonable compensation for services rendered as determined by the Board of Trustees. Members of the Board of Trustees who are also officers, cannot vote on matters regarding compensation.

#### Section 8: Removal

An officer of the corporation may be removed by a majority vote of the Board of Trustees whenever, in their judgment, the best interest of the corporation will be served by said removal.

#### Section 9: Assistant Secretary and Assistant Treasurer

There will be such number of Assistant Secretaries and Assistant Treasurers as the Board of Trustees may from time to time authorize. The Assistant Treasurer shall respectively, if required by the Board of Trustees, give bonds for the faithful discharge of his duties in such sums and with such sureties as the Board of Trustees shall determine. The Assistant Secretary and Assistant Treasurer, in general, shall perform such duties and have such authority as shall from time to time be delegated or assigned to them by the Secretary or the Treasurer, respectfully, or by the President or the Board of Trustees.

#### Section 10: Other Assistance and Acting Officers

The Board of Trustees shall have the power to appoint any person to act as assistant to any officer including the Executive Director or as agent for the corporation in his stead, or to perform the duties of such officer whenever for any reason it is impracticable for the officer to act personally, and such assistant or acting officer or other agent so appointed by the Board of Trustees shall have the power to perform all the duties of the office to which he is appointed to act, except as such power may be otherwise defined or restricted by the Board of Trustees.

### **ARTICLE VII**

#### **EXECUTIVE DIRECTOR**

#### Section 1: Appointment

The Board of Trustees shall appoint and engage in the Corporation's employment, an Executive Director.

#### Section 2: Compensation and Terms of Employment

Compensation and other terms of employment for the Executive Director shall be established by the Board of Trustees.

### Section 3: Duties and Responsibilities

The Executive Director, subject to the control of the Board of Trustees, shall in general, supervise and control all the business and affairs of the Corporation. He/she shall have the

authority, subject to such rules as may be prescribed by the Board of Trustees, to appoint such agents and employees of the Corporation as he/she shall deem necessary, to prescribe their powers, duties and compensation, and to delegate authority to them. The Executive Director shall have authority to sign, execute and acknowledge of behalf of the Corporation, all deeds,

mortgages, bonds, stock certificates, contracts, leases, reports and other documents or instruments necessary or proper to be executed in the course of the Corporation's regular business, or which shall be authorized by the Board of Trustees; and except as otherwise provided by law or the Board of Trustees, he/she may authorize an assistant or agent of the Corporation to sign, execute and acknowledge such documents or instruments in his/her place and stead. In general, he/she shall perform all duties incident to the office of the Chief Executive Officer and such other duties as may be prescribed by the Board of Trustees from time to time.

The Executive Director is responsible for managing the relationships between the organization and its social, economic and political environment and for setting the tone and maintaining control of the Corporation's internal operations. Each of these broad, inter-related areas of responsibilities consists of many component functions. Externally, relationships with Board members, ticket buyers, customers in general, fans, advisors, contest sponsors, and funding sources will be maintained on a day-to-day basis and cultivated in special circumstances.

## **ARTICLE VIII**

### **COMMITTEES**

#### Section 1: Standing Committees

The Board of Trustees shall have the following standing committees: executive committee, nominating committee, rules committee and adjudication committee.

#### Section 2: Executive Committee

The Executive Committee shall consist of the elected officers and chairpersons of all standing committees. The Executive Committee shall be the contest sanctioning committee and shall execute the policies of the corporation between meetings of its Board of Trustees.

#### Section 3: Nominating Committee

The Nominating Committee shall be responsible for submitting to the membership a slate of candidates for election to the Board of Trustees. The Nominating Committee shall also be responsible for submitting to the Board of Trustees the names of members for appointment to any board vacancy and a slate of candidates for election to the officer positions of the Board. The President at the first meeting of the Board of Trustees following the annual meeting shall appoint the committee. Officers shall take their respective positions of authority immediately following their election.

#### Section 4: Rules Committee

The purpose of the Rules Committee is to study and present recommendations to all suggested contest rule changes. The committee shall have five (5) members appointed by the President.

#### Section 5: Adjudication Committee

The purpose of the Adjudication Committee, along with the MCBA Judge Coordinator, is to oversee all things having to do with the adjudication of MCBA sanctioned contests. The Adjudication Committee, in conjunction with the Board of Trustees, will appoint and evaluate a Judge Coordinator, Music Caption Head, and a Visual Caption Head. The Judge Coordinator and Caption Heads will aid in the administration of all aspects of MCBA sanctioned contest adjudication including, but not restricted to, the recruitment and training of judges, the hiring of judges, the evaluation of judges, the planning and presentation of clinics and Field Day, and the development of the judging panels for the championship contest. The main focus of the Caption Heads is to recruit, train, and evaluate judges.

#### Section 6: Other Committees

The President may appoint such other committees and assign such other duties as shall be reasonable and proper in his/her judgment.

#### Section 7: Committee Membership, Chairmanship

The President shall appoint members of all standing committees and other committees. The President shall appoint the Chairman of the Nominating Committee. All other standing committees shall elect their own chairperson.

### **ARTICLE IX FISCAL YEAR**

The fiscal year of the corporation shall be from February 1st through January 31st.

### **ARTICLE X INDEMNIFICATION**

The corporation shall indemnify each member of the Board of Trustees and each officer of the corporation at any time in office, whether prior or subsequent to the adoption of this By-Law, who was or is a party or threatened to be made a party to any threatened, pending, or completed action, suit or proceeding, whether civil, criminal, administrative or investigative, by reason of the fact that the person is or was a trustee or officer of the corporation, against expenses (including attorney fees), judgments, fines, and amounts paid in settlement actually and reasonably incurred by the person in connection with such action, suit or proceeding if the person acted in good faith and in a manner reasonably believed to be in or not opposed to the best interest of the corporation, and with respect to any criminal action or proceeding, had no reasonable cause to believe the person's conduct was unlawful. The termination of any action, suit or proceeding by judgment, order, settlement, conviction, or upon a plea of nolo contendere, or its equivalent, shall not, of itself, create a presumption that the person did not act in good faith and in a manner which was reasonably believed to be in or not opposed to the best interest of the corporation, and, with respect to any criminal action or proceeding, had reasonable cause

to believe that the person's conduct was unlawful. The foregoing right of indemnification shall not preclude any indemnification of any such trustee or officer, or any employee or other person acting for and in the interest of the corporation, to which such trustee, officer, employee, or other person may be entitled by law or by virtue of any document or agreement, or which may be legally provided or afforded by or under any action by the members and/or trustees of this corporation. All rights of indemnification shall inure to the benefit of the heirs, executors, and administrators of the person involved.

### **ARTICLE XI AMENDMENTS**

The By-Laws of the corporation may be amended, altered, added to, or repealed in whole or in part by the affirmative vote of the majority of the entire Board of Trustees at a regular or special meeting of the Board of Trustees. Notice of such meeting shall indicate the subject matter to be brought before the meeting. Any By-Law, amendment, alteration, addition or repeal approved by the Board of Trustees is subject to approval of the membership of the corporation before becoming effective.

### **ARTICLE XII DISSOLUTION**

Upon dissolution, the net assets of the corporation shall be distributed to one or more organizations, to be selected by the membership of the corporation serving at the time of dissolution, provided that each such distributee, at the time of distribution, is then an organization described in Section 501(c)(3) of the Internal Revenue Code as heretofore or hereafter amended, or the equivalent provision of any future Internal Revenue Code provisions, and is an organization described in Section 509(a)(1), 509(a)(2), or 509(a)(3) of the Internal Revenue Code.

## THE DANGERS OF COMPETITION

### *What can be done about it?*

Probably all of us have seen situations where "winning at all costs" took over a program and eventually destroyed it. The "win-or-else" philosophy and education seem to be at odds here. The "you-must-come-in first" line of reasoning does not leave any room for failure on the part of the participants or for the inevitability of someone else being better. Faced with these realities, facts of life as they are, the performers in such groups tend to lose self-esteem when they are not successful. They see themselves as failures at life, for the intensity of this approach is all consuming and becomes one's whole life for the time of the involvement. They tend to be envious of performers in other groups and see them as the "enemy" to be defeated, put down and vanquished.

"Burn out," the inability to cope with the intensity of participation, happens with increasing frequency due to the all-consuming nature of "you-must-be-first." The participants in groups run under such a philosophy tend to look back on the negative side of the whole experience if they do not reach their "ultimate goal." But what about the benefits of competition?

Properly handled, competition can be a microcosm of life. We can learn, stretch our abilities, and strive for goals that we would otherwise consider to be unobtainable. We can learn to work together for common goals and to cope with each others inadequacies as part of the lessons of life. Not coming in first becomes not a failure nor the end of the world if the participant has grown as an individual and has improved his or her performance.

With this comes the recognition that the participants in other groups are just as dedicated and are working for the same things, making them fellow seekers of the new ultimate goal of individual excellence of performance. They are to be admired and congratulated when they succeed and encouraged when they fall short. They become friends and PEOPLE rather than adversaries, a significant distinction that will remain long after any trophy has tarnished and been retired.

Being a winner in the microcosm of competition as well as the full scale game of life really is a matter of being encouraged to excel. Everyone who knows more about himself as an individual and his potential for achievement, is indeed a winner. A winner of the highest sort. Having tried, he needs the encouragement to try again and again . . . this is where we as judges begin to enter the picture more effectively. We can have a great deal of influence on how the performance feedback will be accepted by the virtue of our input through our commentary. We can help to create an appropriate climate for a positive experience.

## JUDGING RESPONSIBILITIES

The overriding motivation for being involved as an adjudicator must be in making the contest the best possible experience for the participants. This is essential. The ego thing of being impressed by the prestige and power of the position of "judge" must be dealt with in order to get the basic reason for being there. Some will fail to succeed because of this. Don't be one of them!

There are three personal values necessary to be successful as an adjudicator:

1. Judgment Values - can you make a decision?
2. Numerical consistency and understanding.
3. Communication.

For the outcome of the contest to be valid, each judge must, based on his experience and expertise:

1. Rank the groups by picking the winner and each subsequent place in the proper order within the caption.
2. Rate the groups by assigning points and point spreads that are realistic and pertinent to their relative performance levels and their placement on a national scale.

The process of arriving at this decision is threefold:

1. IMPRESSION OR REACTION
2. ANALYSIS
3. COMPARISON

Our impression of the performance as being good, poor, one of the best we have witnessed, or whatever, is based on our experience. We need to qualify this with an analysis of performance factors within our particular caption, sometimes altering slightly the initial impression, plus or minus through analysis process. This modified impression must be compared to those of other groups and previous experience to place it realistically within a linear continuum and thereby have an appropriate spread between groups in the particular caption.

As judges, there are two additional facets to a successful evaluation that must be present and in this order of priority.

1. Supplying information for improvement, identifying - in a positive way - the weakness and giving suggestions for maximizing strengths.
2. Relating adequate information to communicate how the score was derived.

# **CRITERIA REFERENCED JUDGING SYSTEM**

## *and*

# **THE DELINEATED SCALE**

The Criteria Referenced Judging System is an attempt to further refine judging methods which have evolved over many years. The five categories each have a set of descriptions which together constitute a "delineated scale". The descriptions refer to a universal of all competing high school marching bands. The current set of descriptions and point allocations represent the sincere attempt to standardize, unify and make consistent the judging process. There will undoubtedly be further evolution of this entire procedure.

Any judge has as his primary duty to help decide the outcome of a particular contest by giving a meaningful score for placement. Secondly, we are to give the band information about its program through the written material on the sheet and by the numerical score we assign in each caption. Thirdly, we are to give the entire band program assistance towards its overall improvement by recognizing achievements, encouraging improvements, and suggesting modifications. Each of these three objectives can be accomplished, to a certain extent, by the proper use of the delineated scale.

Obviously, the judge's function at any given contest is to properly place and numerically evaluate the band in that contest by class. This requires uniform numerical treatment of the bands within the contest. It must be recognized; however, that bands deserve the same uniform treatment from contest to contest; that is, the spread between similar performances by the same band should not markedly change from contest to contest. It should also be noted that as bands become sophisticated, they desire information not only as to how they stand relative to other bands in the same contest but also relative to potential competitors throughout the country. Thus when a judge assigns a number to an aspect of a band's program he is telling that band how it stands on a national level in his opinion. This obviously requires uniformity of numerical treatment, and thus the delineated scale.

Basically the philosophy behind the delineated scale is that it is easier for judges to agree on subjective impression than on numerical worth, that is, it is easier for two people to agree that a performance is excellent, very good, fair, or poor, than it would be to assign comparable numbers to the performance without some frame of reference. The scale and associated descriptions, allow us to begin with our impression and convert this impression into a number or a numerical range, from which a score is derived. This assures us a measure of uniformity to similar impressions.

Obviously, no one can say with complete precision just what is excellent or good, but by assigning these impressions a number value, we have achieved a means of potential statistical quality control; if a judge's standards are very far removed from the norm, it can easily be discovered and hopefully cured.

In the utilization of any known technique of evaluation, there are three steps:

- 1. Impressions**
- 2. Analysis**
- 3. Comparison**

In the Criteria Referenced System, these steps are applied in that order. Basically, impression can be defined as the judge's professional subjective reaction to the presentation.

As the unit performs, the judge forms an opinion - a subjective impression. This impression is based on the judge's experience of what is "poor", "fair", "superior", etc. in these categories. Most judges, but not all, can agree on such broad subjective impressions. When a unit finishes its performance, the judge's IMPRESSION brings him to certain ranges on a scale. For example: the judge's impression was that a unit was "low average" or "good". The judge would therefore begin with a range of "low average" which would indicate a range of 1.6 to 2.4 in a 4-point sub-caption example.

The second process to be used is ANALYSIS. This is a process by which the judge examines his or her impressions to see: (a) if the impression is correct and (b) what choice he or she will make within the impression category. The judge analyzes the qualities of the particular sub-caption to support or modify this impression range and to seek out a tentative score within the sub-caption. The final decision on the TOTAL score in the overall caption would make this specific decision final or open for further review.

The third and final step to arrive at a grade is COMPARISON. Once the judge has an impression and uses analysis to decide upon a tentative number, he or she will turn to comparison. At this point, it must be remembered that the judge is adjudicating in a contest, and that he or she must be concerned with ranking and rating. This means that the judge must look at the number which has been given and compare it to other marks given in that same category, not only in that contest, but also in the judge's previous experience.

Therefore, (to continue the first example) even though the judge has chosen a "20" he may see that another Band has already

received a "20", and the present band is better. The grade could legitimately be a "21". Perhaps the judge feels that the "20" he assigned does not give a sufficient spread to a band that had earlier received a "19" in the same sub-caption; again, a move to a "21" would be legitimate. (This process can work in reverse, as well. The judge may find that a "20" is too much credit versus another band's performance. He might move the score down to "18", for example.) Even though a band appears to satisfy one categorization in a particular caption, comparison with other band performances is the final justification before giving a grade, a band can appear to be a "33", but if the judge has already given a "33" to another band he examines further to see if a tie is justified. The judge is urged to take care with the scales, at least until he or she has been able to view most of the representative units.

The question of uniformity of impression from judge to judge is not easily dispatched. The criteria referenced system to which MCBA has turned for its judging system is an attempt to deal with this problem by further spelling out exactly what is meant by "excellent" or "good". This refinement of the linear chart lists the criteria necessary to achieve a score in what heretofore were the "excellent" or "good" categories as well as the "poor", "fair" and "average" categories.

The Criteria Reference System allows the judge to further refine the impression phrase so that high "Subjective Reaction" is based on much more strongly defined and objective criteria. It is not necessary to completely achieve every quality in an area for the score to move to that area. The criteria should be applied with common sense toward a goal of accurate rating and ranking of competitive marching bands.

# THE VALUE OF A TENTH

Tools to Assist ALL JUDGES in Numbers' Management

- A. The primary responsibility is to rate & rank
- B. The guiding factors are IMPRESSION-ANALYSIS-COMPARISON.
- C. Dividing the Delineated scales into "THIRDS" for discussion and consideration:

Infrequently	Low Box 2:	56-57	Middle Box 2:	58	High Box 2:	59-60
Sometimes	Low Box 3a:	61-62	Middle Box 3a:	63-65	High Box 3a:	66-67
Generally	Low Box 3b:	68-69	Middle Box 3b:	70-72	High Box 3b:	73-74
Often	Low Box 3c:	75-76	Middle Box 3c:	77-79	High Box 3c:	80-81
Usually	Low Box 4:	82-84	Middle Box 4b:	85-87	High Box 4b:	88-90
Always	Low Box 5:	91-93	Middle Box 5:	94-96	High Box 5:	97-100

- D. Creating a reference for the VALUE of a TENTH for each sub caption:

1 to 2 Tenths: The units are essentially equal except for very minor differences.

3 to 4 Tenths: There are subtle, but objective differences and nuances that make it clear that one unit is better than the other unit.

5 to 6 Tenths: There are at least 1-2 significant differences in the descriptives that are easily identifiable when comparing two units.

7+ Tenths: There are generally several significant differences in the descriptives when comparing two units.

A spread of the same number of tenths should have the same meaning, no matter where it occurs. For example, the meaning is the same between two units at 16.8 & 17.2, or between two units at 18.8 & 19.2.

- E. Ties are not forbidden; however, it is the responsibility of the judge to examine thoroughly two units in the IMPRESSION-ANALYSIS-COMPARISON process.
- F. This system is meant for use in sub-captions that are based on a system of 100.

Achievement recognizes the simultaneous occurrence of the "WHAT & HOW"

# CRITIQUE

Critique sessions will be made available at all MCBA Sanctioned Contests, except for State Championship Preliminary and Final Contests.

On the Monday prior to a contest, an email will be sent to all Band Directors attending that contest asking them to declare their intent to attend Critique. Band Directors will have until 11:59 PM on the Wednesday prior to the contest to respond. The critique schedule will be emailed to directors no later than Friday the week of the contest.

The schedule for the order of bands in Critique will reflect the order of bands in the performance. Bands that travel further than 75 miles to the Contest Site will have the option of being placed first in the Critique schedule.

Critique will start 20 minutes after the last adjudicated performance.

There will be 2 stations during Critique sessions: 1) MUSIC – hosting the judges for Music Field, Music Ensemble & Music GE judges, and 2) VISUAL - hosting the judges for Visual Field, Visual Ensemble & Visual GE judges. Additional stations will be added for Percussion and Auxiliary at the Championship Qualifying Contests.

Each band will have 12 minutes for Critique, 6 minutes at each station (passing time included).

Critique is an opportunity for the Staffs and Judges to exchange insights relative to the performance of the Band. It is for the benefit of the Staffs, although the exchange of information is also beneficial to Judges.

Critique is the Staff's time, so Staffs should make every effort to listen to Judges Commentary beforehand and lead the dialogue.

Participation at critique is optional. Nothing negative attaches to Bands that choose not to participate in Critique.

## SOME CRITIQUE ETIQUETTE

Study and know the scoring system and understand the philosophy behind each sheet.

You are best prepared if you watch your group's performance from the perspective of the Judge.

Critiques are short and it is important for you to get to your point quickly so that the Judges can explain why he or she evaluated the program as they did.

Do not criticize or berate another group or their performance.

Never use profanity in your dialogue.

***Band directors, staff members, and judges are expected to display professional behavior at all times in a Critique session. Directors or staff members are NOT to take a judge to task, and likewise judges are expected to be respectful in all commentary. Unprofessional behavior will not be tolerated and the offending party will be warned and/or dismissed from the critique session. If a director or staff member is dismissed from critique, the MCBA Executive Board will review the circumstances and consider further disciplinary action.***