



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

**2026 – 2027**



# MICHIGAN COMPETING BAND ASSOCIATION

2026-2027

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

Please note that a number of changes were made to the policies, procedures, and rules at the 2026 MCBA March meeting.

- The portions of the Rulebook that are in green text and highlighted in yellow were changed in 2026.

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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.

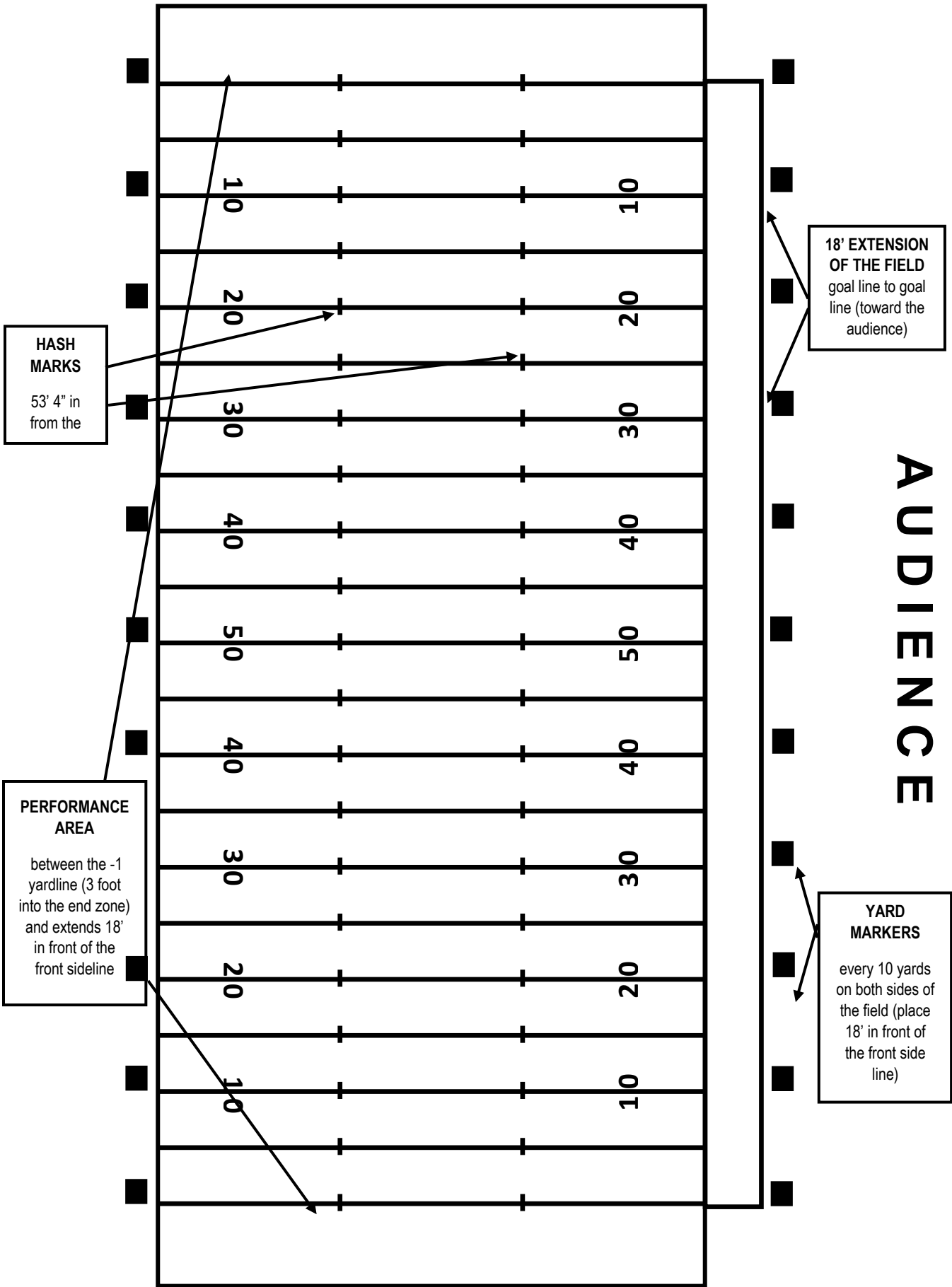
## II. CLASSIFICATION

- 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 5'3" 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. A band may substitute the host announcement with a pre-recorded announcement triggered by the ensemble at the 3:15 mark into the 14-minute Performance Block as determined by the cue of the MCBA Timing & Penalties Judge. The recorded announcement for the band must follow the prescribed MCBA Official Announcement script.**
- E. The band's performance time will begin with the first note and/or first step following the end of the official announcement.
- F. 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.
- G. Bands are permitted a performance time of 6 minutes to 10 minutes.
- H. Timing and judging will end with the cessation of live music and/or movement.
- I. 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) contest 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.
<u>Visual General Effect</u>	<u>20 pts.</u>
Total =	100 pts.
Timing and Penalties	
Tabulator	
Contest Manager	

- D. MCBA shall contract nine (9) judges, one (1) tabulator, and one (1) contest 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.
<u>Visual General Effect</u>	<u>20 pts.</u>
Total =	100 pts.
Percussion	0 pts.
<u>Colorguard</u>	<u>0 pts.</u>
Timing and Penalties	
Tabulator	
Contest Manager	

- E. MCBA shall contract eleven (11) judges, one (1) tabulator, and one (1) contest 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.
<u>Visual General Effect 2</u>	<u>10 pts.</u>
Total =100 pts.	
Percussion	0 pts.
<u>Colorguard</u>	<u>0 pts.</u>
Timing and Penalties	
Tabulator	
Contest 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.
<u>Visual General Effect</u>	<u>20 pts.</u>
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.
<u>Visual General Effect</u>	<u>25 pts.</u>
Total =100 pts.	

## X. **BREAKING OF TIES**

**A. In the event of a tie in the final score, during MCBA Contests, Championship Qualifying Contests, and State Championship Preliminary Contests, 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.

**B. In the event of a tie in the final score at MCBA State Championships:**

- Any tie will not be broken but rather be awarded to the two or more bands with a tie in their final score. In the award ceremony, the bands will be announced and displayed in the recap as two bands in 1st place and no bands in 2nd place.**

## 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:

**2026 — IV III II V I**  
**2027 — I IV III II V**  
**2028 — V I IV III II**  
**2029 — II V I IV III**  
**2030 — III II V I IV**

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

**November 7, 2026**  
**November 6, 2027**  
**November 4, 2028**  
**November 3, 2029**  
**November 2, 2030**

### **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

### **XIV. WEATHER DELAYS & CONTEST CANCELATION**

- A. The Contest Manager, Chief Judge and Event Host Director shall confer as early as possible, but 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 a delay or a cancelation of the contest
- B. The Contest Manager shall monitor weather and field conditions throughout the contest and confer with the Chief Judge and Event Host Director regarding a potential delay and/or a cancelation of the contest.
- 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 Contest Manager shall establish the schedule following any delay and will communicate this schedule to the Event Host Director, all MCBA Officials, and all Band Directors at the Contest.

## **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 \$400. 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 Contest will receive a \$100 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

- 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 "Agreement of Participation" by May 1 to be included in the "performance order random draw" for regular season MCBA contests.
- C. 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. 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.

## V. 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.

## VI. 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.

## **VII. CRITIQUE**

- A. Critique sessions will be made available at all MCBA Sanctioned Contests, except for State Championship 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.

## **VIII. 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.

## **IX. 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).

## **X. 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





Contest \_\_\_\_\_

## MUSIC ENSEMBLE

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.

### Overall Tone Quality & Accuracy

1. Tone Quality, Sonority, and Intonation
2. Technical quality and Accuracy
3. Quality of Acoustic Sounds
4. Balance and Blend of Voices
5. Rhythmic Precision and Alignment
6. Pulse Control and Timing
7. Musical, Environmental, and Physical Challenges

### Musicianship & Artistry

- Musical Phrase and Nuance
- Range of Expressive Components
- Ensemble Clarity and Sonority
- Depth of Musical Vocabulary
- Uniformity and Definition of Style
- Range of Musical Devices
- Simultaneous Responsibilities

**Score**

**Score**

100

100

Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

# MUSIC ENSEMBLE DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
Box 1	Box 2	Box 3	Box 4	Box 5
0 4 8 10	11 24 37 50	51 57 68 75	76 81 87 92	93 95 97 100

## Overall Tone Quality & Accuracy

To what degree and how do the performers demonstrate:

- Playing in tune within sections and as a whole
- Beautiful acoustic tone quality within sections and as a whole
- Quality sonority within the entire musical ensemble throughout form changes, musical performance demands, and musical construction
- Control of voice proximity, which places demands on performers relative to total ensemble pitch, timbre, consistency, and texture
- Clarity of all voices through balance and textures
- Appropriate musical balance between acoustic, electronic, and amplified instruments
- Consistently playing in time
- Rhythmic alignment accuracy with a variety of tempi
- Mastery of the metric demands placed on the performers - variety, speed, layered

## Musicianship & Artistry

To what degree and how do the performers demonstrate:

- Musical expression, including shape, natural inflection, and weight within the musical phrase - horizontally, harmonically
- Phrases, segments, sequences, transitions, and all musical developments expressively
- Musical texture and dynamics to communicate a range of expression
- Mastery of demands required of the performers relative to style, idiom, dexterity, embouchure, touch, or articulation
- Utilization of all voices to support the expressive qualities of the music
- Appropriate utilization of electronic instruments and amplification to support the expressive and compositional qualities of the music
- Mastery of simultaneous responsibilities



Contest \_\_\_\_\_

## MUSIC FIELD

The Music Field Judge shall operate from the contest field area. The judge will 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, the judge will consider (or sample) **WHAT** is being performed and **HOW** it is being performed relative to a standard of performance for competitive high school marching bands.

### Tone Quality/Intonation

### Accuracy/Technique

<ul style="list-style-type: none"> <li>• Quality of Sound</li> <li>• Consistent Tuning and Intonation Control</li> <li>• Control and Accuracy of Pitch</li> <li>• Characteristic Sound Quality and Focus</li> <li>• Musical, Environmental, and Physical Challenges</li> </ul>	<ul style="list-style-type: none"> <li>• Uniformity and Method of Articulation</li> <li>• Timing and Rhythmic Accuracy (Proximity Based)</li> <li>• Clarity and Uniformity</li> <li>• Idiomatic Style and Interpretation</li> <li>• Phrasing within sectional elements</li> <li>• Expression within sectional elements</li> <li>• Simultaneous Responsibilities</li> </ul>
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**Score**

**Score**

100	100
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Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

# MUSIC FIELD DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
Box 1	Box 2	Box 3	Box 4	Box 5
0 4 8 10	11 24 37 50	51 57 68 75	76 81 87 92	93 95 97 100

## Tone Quality/Intonation

## Accuracy/Technique

<p><b>To what degree and how do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>• A solid fundamental approach to quality tone production in all ranges and dynamic levels</li> <li>• Consistency of intonation in all ranges and dynamic levels</li> <li>• Consistency and clarity of tone production</li> <li>• Maintenance of proper tone and intonation during any and all simultaneous responsibilities.</li> </ul>	<p><b>To what degree and how 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 performed</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>• Clarity and Uniformity of the phrase</li> <li>• Complete understanding and mastery of all expressions</li> <li>• Complete understanding and mastery of simultaneous responsibilities</li> </ul>
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Contest \_\_\_\_\_

## MUSIC GENERAL EFFECT

The Music General Effect Judge shall operate from the press box, where they will 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.

### Effectiveness of the Repertoire

- Coordination of All Elements
- Staging of the Musical Voices
- Quality of Orchestration
- Expressive Range and Depth
- Flow and Continuity
- Sophistication of Design and Creativity

### Effectiveness of the Performers

- Communication of Musical Intent
- Understanding of Roles
- Professionalism / Confidence
- Emotional, aesthetic, and intellectual involvement
- Artistry / Virtuosity

Score

Score

100

100

Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

## MUSIC GENERAL EFFECT DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
Box 1	Box 2	Box 3	Box 4	Box 5
0 4 8 10	11 24 37 50	51 57 68 75	76 81 87 92	93 95 97 100

### Effectiveness of the Repertoire

To what degree and how do the performers demonstrate:

- Elevation of the musical repertoire through the performance
- Strength in the coordination between the music and the visual
- Success in musical pacing over each production and the entire program
- Success in musical staging in both placement and in time
- Development, connection and evolution of planned events
- Creativity and variety of effects

### Effectiveness of the Performers

To what degree and how do the performers demonstrate:

- Communication of the musical programs intent
- Communication of the expressive qualities of the programs intent
- Communication of Roles throughout the performance
- Precision as a contribution to effect
- Consistent confidence and understanding of the musical program
- Horizontal alignment of the complete program



Contest \_\_\_\_\_

## PERCUSSION

The Percussion Judge shall operate from the contest field area. The judge will 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 **WHAT** is being performed and **HOW** it is being performed relative to a standard of performance for competitive high school marching bands.

### Content

### Achievement

<ul style="list-style-type: none"> <li>• Depth of Musical &amp; Technical Vocabulary             <ul style="list-style-type: none"> <li>a. Creativity</li> <li>b. Variety</li> <li>c. Range of Content</li> </ul> </li> <li>• Clarity of Compositional Intent</li> <li>• Simultaneous Responsibilities:             <ul style="list-style-type: none"> <li>a. Physical, Musical, and Environmental</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Excellence as it relates to:             <ul style="list-style-type: none"> <li>a. Sound Production</li> <li>b. Musicianship</li> <li>c. Rhythmic Clarity and Precision</li> </ul> </li> <li>• Ensemble Cohesiveness</li> <li>• Uniformity as it relates to:             <ul style="list-style-type: none"> <li>a. Expression</li> <li>b. Balance and Blend</li> <li>c. Interpretation</li> </ul> </li> </ul>
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**Score**

**Score**

<b>100</b>	<b>100</b>
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Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

# PERCUSSION DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
Box 1	Box 2	Box 3	Box 4	Box 5
0 4 8 10	11 24 37 50	51 57 68 75	76 81 87 92	93 95 97 100

## Content

### To what degree and how do Creativity, Variety, and the Range of Content contribute to the Musical and Technical Vocabulary?

- Creativity: The originality, uniqueness, and imagination that are infused into the percussion composition.
- Variety: The diversity of instrumentation, color, texture, timbre, intensity, and nuance within the percussion composition.
- Range of Content: The range of the expressive and technical repertoire and depth of vocabulary.
- To what degree does the clear and precise presentation of compositional elements contribute to the clarity of the compositional intent
- Layering of all demands: physical, musical, and environmental, contribute to the simultaneous responsibilities

## Achievement

### To what degree and how do the performers demonstrate:

- Sound Production: Performers present clearly the composition elements through the creation and clarity of sound
- Musicianship: The ability of the performers to convey the compositional intent and expressive qualities.
- Clarity and Precision: Performers present rhythmic content accurately.
- Ensemble Cohesiveness through the ability to establish and maintain pulse control and rhythmic stability both vertically and horizontally.
- Expression: The ability of the performers to bring the composition to life through their musicality and expressive efforts.
- Balance and Blend: The quality production of sound between individuals and sections to present a successful ensemble or segmental presentation
- Interpretation: The thoughtful and musically appropriate use of style, phrasing, and technique to elevate the musical texture.



Contest \_\_\_\_\_

### VISUAL INDIVIDUAL

The Visual Field Judge shall operate from the contest field area. The judge will provide a representative sampling and evaluation of the individual performance of ALL performers, considering the depth of skills, environmental and physical challenges and with additional consideration for the degree of simultaneous responsibility. In each sub caption **WHAT** is being performed and **HOW** it is being performed relative to a standard of performance for competitive high school

#### CONTENT

#### ACHIEVEMENT

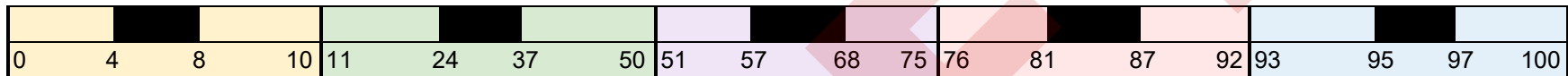
Range of Skills: Body / Form / Equipment Physical / Mental Challenges Changes in Meter / Pulse / Tempo Variety in Space / Line / Shape Effort Changes / Expressive Qualities Simultaneous Responsibilities	Unity of Technique & Training Unity in Form / Body / Equipment Understanding of Role / Method / Style Control in Tempo / Pulse / Form Consistency in Space / Line / Shape Recovery
<b>Score</b>	<b>Score</b>
100	100

Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

## VISUAL INDIVIDUAL DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
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### CONTENT

<p><b>To what degree do the performers 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> <li>Simultaneous Responsibilities</li> </ul>
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### ACHIEVEMENT

<p><b>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>
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Contest \_\_\_\_\_

### VISUAL ENSEMBLE

The Visual Ensemble Judge shall operate from the press box where they can view 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.

#### COMPOSITION

#### PERFORMERS ACHIEVEMENT

Simultaneous Responsibilities	Clarity of Technique & Training
Environmental Challenges	Exposure to Error
Depth of Musicality & interpretation	Adherence To Style & Role
Unity / Logic / Staging	Response to Musical Challenges
Variety of Meters / Pulse / Tempo	Timing / Pulse Control
Variety of Body / Form / Equipment	Clarity of Body / Form / Equipment
Integration of All Elements	Recovery

**Score**

**Score**

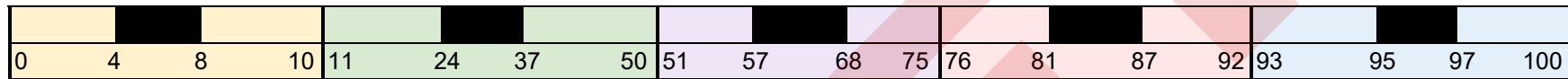
100	100
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Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

## VISUAL ENSEMBLE DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
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### COMPOSITION

**To what degree do the performers demonstrate:**

- Execution of simultaneous responsibilities
- Exposure to environmental challenges
- Depth of musicality and interpretation
- Unity, logic and staging
- Variety of meter, pulse and tempo

### PERFORMERS ACHIEVEMENT

**To what degree do the performers demonstrate:**

- Displaying unity of technique and training
- Clarity of body, form and equipment
- Demonstration of expressive qualities
- Understanding of styles and roles
- Ability to recover



Contest \_\_\_\_\_

## VISUAL GENERAL EFFECT

The Visual General Effect Judge shall operate from the press box where they can view 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 emotional demands. This will all be evaluated relative to a standard of performance for competitive high school bands

### REPERTOIRE

### PERFORMERS ACHIEVEMENT

Coordination	Effect Qualities
Emotion / Aesthetic / Intellectual Qualities	Professionalism
Audio Visual Blend	Enthusiasm
Entertainment	Communication
Variety of Staging	Involvement in ALL Elements
Design Creativity	Expression / Style / Role
Identity / Concept	Commitment to Identity / Concept

**Score**

**Score**

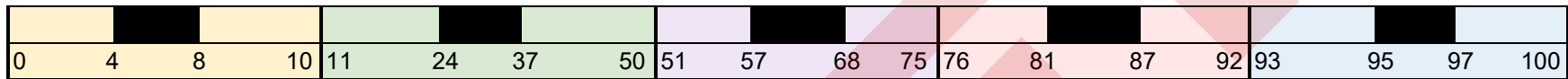
100	100
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Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

## VISUAL GENERAL EFFECT DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
----------------------------------	--------------------------------------	---------------------------------	------------------------------------	------------------------------------



### REPertoire

**To what degree do the performers demonstrate:**

- Display a level of coordination
- Portray emotion, aesthetic and intellectual qualities
- Audio visual blend
- Entertainment
- Variety of staging
- Variety of effects
- Inclusion of all elements

### PERFORMERS ACHIEVEMENT

**To what degree do the performers demonstrate:**

- Professionalism
- Spirit and enthusiasm
- Commitment to communication
- Involvement in all elements
- Expression,
- Characters and roles
- Commitment to identity



Contest \_\_\_\_\_

## COLOR GUARD / AUXILIARY

The Color Guard / Auxiliary Judge shall operate from the press box. The judge will provide a sampling and evaluation of ALL performers, considering the depth, environmental and physical challenges, additional consideration for the degree of simultaneous responsibility. In each sub caption **WHAT** is being performed and **HOW** it is being performed relative to standard HS Color Guards.

### CONTENT

### TECHNIQUE

Range of Choreography	Unity of Training
Variety of Body / Form / Equipment	Demonstration of Techniques
Staging: Integration / Incorporated	Unity in Form / Body / Equipment
Variety Expression	Simultaneous Responsibilities
Role Character / Concept	Clarity
Environmental Challenges	Expression / Role
Exposure to Error	Recovery

**Score**

**Score**

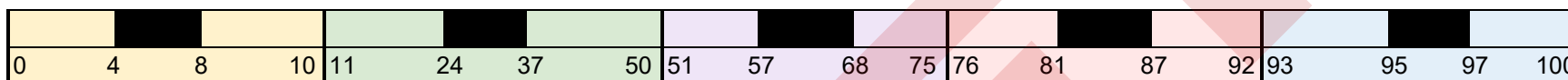
100	100
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Judge: \_\_\_\_\_

Total Score \_\_\_\_\_/200

## COLOR GUARD / AUXILIARY DELINEATION

Rarely to Infrequently 0 - 10	Infrequently to Sometimes 11 - 50	Sometimes to Usually 51 - 75	Usually to Consistently 76 - 92	Consistently to Always 93 - 100
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### CONTENT

### TECHNIQUE

<p><b>To what degree do the performers demonstrate:</b></p> <ul style="list-style-type: none"> <li>Range of choreography with body, form and equipment</li> <li>Strength of musicality through the use of dynamic range</li> <li>Demonstration of simultaneous responsibilities</li> <li>Strength in displaying staging: integration / incorporated</li> <li>Demonstration of expressive qualities</li> <li>Exposure to environmental challenges/error</li> </ul>	<p><b>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,</li> <li>Character and role</li> </ul>
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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.

Signature \_\_\_\_\_

## 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	
<b>TOTAL PENALTY RECAP</b>	



# UNIT SUMMARY

**Music Field** (20 pts.)  raw score multiplied by 0.5 (10 pts.)  **add**  **Music Perf. Total** (30 pts.)

**Music Ensemble** (20 pts.)

**Visual Field** (20 pts.)  raw score multiplied by 0.5 (10 pts.)  **add**  **Visual Perf. Total** (30 pts.)

**Visual Ensemble** (20 pts.)

**Music Effect** (20 pts.)  **add**  **GE Total** (40 pts.)

**Visual Effect** (20 pts.)

**Raw Score** (100 pts.)

**(-) Penalties**

**FINAL SCORE** (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

**Music Field** (20 pts.)  raw score multiplied by 0.5 (10 pts.)  **add**  **Music Perf. Total** (30 pts.)

**Music Ensemble** (20 pts.)

**Visual Field** (20 pts.)  raw score multiplied by 0.5 (10 pts.)  **add**  **Visual Perf. Total** (30 pts.)

**Visual Ensemble** (20 pts.)

**Music GE 1** (20 pts.)  raw score multiplied by 0.5 (10 pts.)  **add**  **MUSIC GE Total** (20 pts.)

**Music GE 2** (20 pts.)  raw score multiplied by 0.5 (10 pts.)

**Visual GE 1** (20 pts.)  raw score multiplied by 0.5 (10 pts.)  **add**  **VISUAL GE Total** (20 pts.)

**Visual GE 2** (20 pts.)  raw score multiplied by 0.5 (10 pts.)

**Raw Score** (100 pts.)

Q

**(-) Penalties**

**FINAL SCORE** (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.