



LAKESHORE MARCHING BAND ASSOCIATION

Manual

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**LAKESHORE
MARCHING
BAND
ASSOCIATION**

Code of Ethics

LMBA CODE OF ETHICS

1. All Band Directors and Staff shall abide by the following Code of Ethics as established by the Lakeshore Marching Band Association. The success of the Lakeshore Marching Band Association is largely based on the professional integrity of the Band Directors and their staff.
2. All Band Directors and Staff shall conduct themselves in a professional manner at all times.
3. It is the responsibility of the Band Director to acquaint students, parents, and school administrators with the purpose and aims of the Lakeshore Marching Band Association.
4. Band Directors are to be honest, open, and non-critical in their communications between students, parents, adjudicators and staff. They should always be courteous and cooperative in their dealings with the public and urge students to do likewise.
5. Indoctrinate your students with the idea that they, in the eyes of the public, are very visible representatives of your band, school and community whenever they wear its uniform and they should be careful to conduct themselves in a proper manner.
6. Band Directors are responsible for encouraging good sportsmanship, integrity and fairness toward fellow competitors, adjudicators and all others associated with the Lakeshore Marching Band Association.
7. Band Directors are responsible to notify the President of the Association if they have knowledge of any violation(s) by organization members or adjudicators.
8. Members of a Lakeshore Marching Band Association Staff, who are also adjudicators in the contracted judging association, are cautioned to use their professional discretion when being assigned adjudication of bands which are in the same class as their affiliate band.
9. All Band Directors shall make every effort to attend all Lakeshore Marching Band Association meetings and contribute actively to the support, planning and programs of the Association.
10. Violations of this Code of Ethics, and part thereof, by a Band Director or his staff, shall result in an explanation to the Board of Governors of the Lakeshore Marching Band Association and possible censure.

Adopted February 7, 1986

**LAKESHORE
MARCHING
BAND
ASSOCIATION**

Constitution

LMBA CONSTITUTION

ARTICLE I -NAME

Section 1. The name of this organization shall be the LAKESHORE MARCHING BAND ASSOCIATION, herein sometimes referred to as LMBA.

ARTICLE II -PURPOSE - AIM

Section 1. The Lakeshore Marching Band Association was formed on January 13, 1985 for the purpose of scheduling and regulation of band events in Pennsylvania and neighboring states.

Section 2. The aims of the LMBA are to foster and promote participation in such events and to encourage good sportsmanship, integrity and fairness toward fellow competitors, adjudicators and all others affiliated with the LMBA.

ARTICLE III -MEMBERSHIP

Section 1. All secondary schools are eligible for membership in the Lakeshore Marching Band Association.

ARTICLE IV -ADMINISTRATION

Section 1. BOARD OF GOVERNORS

A. The administrative body of the LMBA shall be known as the Board of Governors, consisting of all member directors in good standing.

Section 2. OFFICERS

A. The officers of the LMBA shall be President, Vice President, Secretary and Treasurer.

B. All officers must be active members of the Lakeshore Marching Band Association.

C. The regular term of any office shall commence at the Winter Meeting at which time such officers are elected. The term of office shall be one year with the option to be re-elected.

D. A member shall hold only one office per election year.

Section 3. EXECUTIVE COUNCIL

- A. The Executive Council shall consist of all elected officers and four (4) additional members (Class A Rep., Class AA Rep., Class AAA Rep. And Open Class Rep.) elected at large from the general membership. Election of such members to take place at the winter meeting. Nominations shall be taken from the floor. A simple majority of the members present shall be needed for election.
- B. The duties of the Class Representatives shall be designated by the LMBA President and may from time to time vary.

ARTICLE V -MEETINGS

- Section 1.** The reorganization meeting of the Lakeshore Marching Band Association shall be held annually at the Winter meeting, the first meeting of the Board of Governors after the Championships. At such time there shall be presented to the membership, reports from standing committees and officers, the election of officers, and any other business that may properly come before such meeting.
- Section 2.** The Executive Council shall meet at the call of the President or any two members of the council. Notice of such meeting shall be given at least three (3) days prior to the meeting.
- Section 3.** All committees shall meet at the call of their respective chairperson or at the call of any two (2) members of the committee upon three (3) days notice to the committee members.
- Section 4.** Special meetings of the membership may be called by the President, or by two (2) members of the Executive Council, or by one-third of the active members of the Board of Governors. Such call shall be in writing, directed by the Secretary of the LMBA, signed by the calling parties and stating the purpose of the call. Upon such call, the Secretary shall give written notice of such meeting to all active members of the organization, setting forth the time, place and purpose of such meeting, with said notice to be no less than seven (7) days prior to said special meeting. Only such business as stated in the call may be transacted at such special meeting.

ARTICLE VI -QUORUM

- Section 1.** A quorum to transact business at any meeting of the Lakeshore Marching Band Association Board of Governors shall consist of a majority of the members present.
- Section 2.** A quorum to transact business at a meeting of the Executive Council shall consist of at least three (3) members constituting the Executive Council.

ARTICLE VII -DISSOLUTION OF THE LAKESHORE MARCHING BAND ASSOCIATION

Section 1. Upon dissolution of the organization, after paying or making provision for the payment of all liabilities of the organization, any assets shall be distributed to any organization which has established appropriate exempt status as an organization which is described in section 501 (c) (3) of the Code, contributions to which are deductible, or to a state or local government exclusively for public purposes.

ARTICLE VIII -AMENDMENTS

Section 1. Amendments to this Constitution must be approved by a two-thirds majority vote of the members present at a duly called Board of Governors meeting.

Section 2. Amendments to this Constitution must be presented to the President in writing no less than thirty (30) days before a duly called membership meeting and a copy of which must be mailed to all members in good standing to reach them at least fifteen (15) days prior to the meeting.

ARTICLE IX - EFFECTIVE DATE OF CONSTITUTION

Section 1. This Constitution shall become effective immediately upon two-thirds majority vote of the members present at a duly called Board of Governors meeting.

ARTICLE X - BY-LAWS

Section 1. By-Laws not inconsistent with this Constitution shall be adopted by a two-thirds majority vote of the membership at a duly called meeting of the Board of Governors.

**LAKESHORE
MARCHING
BAND
ASSOCIATION**

ByLaws

LMBA BYLAWS

ARTICLE I - MEMBERSHIP

- Section 1.** Any person who holds educational certification and is actively engaged as a Marching Band Director may become a member of the Lakeshore Marching Band Association by agreement to abide by the Code of Ethics, Constitution and By-Laws and by paying the annual dues.
- Section 2.** Membership shall be continuous until the member resigns, is expelled or fails to pay the appropriate dues. In the event a director leaves his/her marching band position during the school year, the respective band shall retain membership until the end of the current membership year.
- Section 3.** Application for membership in the LMBA shall be made in writing to the President. Each application shall be signed by the High School Principal and Band Director. The application shall be accompanied with the annual membership fee.
- Section 4.** Application for membership in the LMBA shall become effective when the completed membership application and dues are received by the LMBA.
- Section 5.** A member may be censured, suspended or expelled for a violation of the Code of Ethics, Constitution and/or By-Laws or for conduct which is inconsistent with the stated purposes and aims of this organization.
- Section 6.** A charged member shall be provided with due process guarantees.
- Section 7.** According to procedure adopted by the Executive Council and approved by the Board of Governors, The Professional Rights and Responsibilities Committee shall have the power to investigate cases of alleged violations of the Code of Ethics, Constitution and/or By-Laws. After investigation, due notice, and hearing, the Professional Rights and Responsibilities Committee shall have the power to recommend to the Executive Council censure, suspension or expulsion of any member. The Executive Council shall have the power to review and to accept, reject or modify the recommendation of the Professional Rights and Responsibilities Committee. A member who is subject to censure, suspension or expulsion may appeal this action to the Board of Governors. The executive Council shall have the power to reinstate a member who has been previously suspended or expelled from the Lakeshore Marching Band Association.

ARTICLE II - DUES

- Section 1.** A membership fee shall be established at the Annual Winter Meeting of the Board of Governors, payable annually and shall cover the period from May 15 through May 14 of the following year. A ten dollar (\$10.00) late charge will be assessed if the membership fee is not received before the established due date.
- Section 2.** All monies collected as dues shall be received by the Treasurer, together with complete and accurate lists of all members.
- Section 3.** The fiscal year of the LMBA shall be May 15 through May 14.

ARTICLE III - POWER AND DUTIES OF OFFICERS

- Section 1.** The President shall perform the following duties and all other duties incidental to this office.
- A. Preside at all meetings of the Board of Governors and meetings of the Executive Council.
 - B. Appoint all committee chairperson(s) and be an ex-officio member of all committees.
 - C. Forward a copy of all correspondence relating to the LMBA to the Secretary so that a permanent record of the organization may be kept.
- Section 2.** The Vice-President shall perform the following duties and all other duties incidental to this office.
- A. Assist the President when called upon.
 - B. Perform the duties of the President when called upon.
 - C. Assume all duties of the Presidency in the event the Board of Governors deems the President unable to administer those duties.
- Section 3.** The Secretary shall perform the following duties and all other duties incidental to this office.
- A. Keep accurate minutes of all regular and special meetings of the Board of Governors and meetings of the Executive Council. A permanent book of ledger form shall be used. The ledger book shall be property of the LMBA and shall be made available for inspection by any active member upon request. Each entry shall be signed and dated.
 - B. Assist the President in the preparation and mailing of any correspondence when called upon. Copies of said correspondence shall be made into permanent record of the LMBA.
 - C. Maintain a permanent record of all correspondence of the LMBA in chronological order. Such record to become the HISTORY OF THE LAKESHORE MARCHING BAND ASSOCIATION.
 - D. At the end of term, the Secretary shall relinquish the collected minutes of the year and all correspondence to the incoming secretary, to be retained in a permanent file of the LMBA.
- Section 4.** The Treasurer shall perform the following duties and all other duties incidental to this office.
- A. Receive all monies and pay all bills authorized by the Executive Council and/or the Board of Governors.
 - B. Keep an itemized account of all receipts and disbursements and present a written report at each meeting of the Board of Governors.
 - C. Submit an annual report to the President and the Board of Governors no less than fourteen (14) days before the Winter Meeting.

- D. A written order for all disbursements must be authorized in writing by the President and Secretary. All checks shall be signed by the President and Treasurer.
- E. The Office of Treasurer shall be Bonded. Fee to be paid by LMBA.

ARTICLE IV - POWERS / DUTIES OF THE EXECUTIVE COUNCIL

Section 1. The Executive Council shall conduct the affairs of the LMBA between general meetings of the membership; shall coordinate and supervise the work of all committees; shall make recommendations to the management of the LMBA; approve all expenditures and carry out all transactions and policies approved by the Board of Governors.

Section 2. The Executive Council shall have the following specific duties:

- A. Have general control over all LMBA sponsored field band competitions.
- B. Develop educational programs that will be of interest to the general membership.
- C. To interpret the Code of Ethics, the Constitution and By-Laws of the LMBA and any other rules, regulations and policies as the LMBA may from time to time adopt.
- D. To enforce and fix penalties for any violation of the Code of Ethics, Constitution and Bylaws of the LMBA within the limits prescribed by said documents.
- E. To arbitrate any protests entered against a judge, band director, band and/or band staff member(s), and report the findings to the Board of Governors and, if deemed necessary, to the chief judge of the Judges Association along with recommendations of action consistent with the LMBA Code of Ethics, Constitution and By-Laws.
- F. Send a written copy of the protest and disposition of said protest to each LMBA member within fourteen (14) days after the protest has been lodged.

Section 3. A majority of members (3) shall constitute a quorum for the transaction of business of the Executive Council.

Section 4. Vacancies which shall occur for any reason during the term of office in any of the elected offices or on the Executive Council of this organization shall be filled at a special meeting called for that purpose within fourteen (14) days after the vacancy shall arise.

ARTICLE V - ELECTIONS

Section 1. During the month immediately following the LMBA Championships, a nominating committee consisting of a chairperson and two (2) additional members shall be appointed by the President. The committee shall prepare a list of officers to present at the Annual Winter Meeting. Additional nominations shall be accepted from the floor.

- Section 2.** A majority of votes cast for a candidate for any office shall elect them to that office. If no candidate receives a majority of votes, a run-off election between the top two (2) candidates will be held.
- Section 3.** A vacancy in any office shall be filled by an election by the Executive Council at its next regular meeting, the President to appoint a person to fill the office ad-interim.
- Section 4.** All elections for whatever purpose shall be conducted by secret ballot.
- Section 5.** A potential nominee must give permission to be nominated.

ARTICLE VI - STANDING COMMITTEES

- Section 1.** Following are the Standing Committees, and shall be organized and conducted in these general guidelines: each committee shall have a chairperson and shall attempt to have at least two (2) additional members. All committee members shall be declared by the President no later than the Annual Winter Meeting following the LMBA Championships. Terms of the members shall be for one year, members being eligible for re-appointment to an indefinite number of terms. Each committee may, with the approval of the Executive Council, organize special sub-committees for specific activities from the membership of the organization.
- Section 2.** Each Standing Committee shall meet at the call of the Chairperson, or upon the direction of the President.
- Section 3.** Each committee shall choose a secretary who shall keep a continuing record of activities, and shall give same to the President of the LMBA as soon as possible following any meeting of that committee. Chairpersons shall report as necessary to the Executive Council and shall prepare an annual written report which the Executive Council shall distribute to the members of the Board of Governors at the Annual Winter Meeting. These reports shall become a part of the continuing Committee record in the LMBA files.
- Section 4. STANDING COMMITTEES AND DUTIES:**
- A. Publicity and Public Relations Committee** - shall seek to develop public understanding of the purposes of the LMBA. It shall develop procedures by which the LMBA can work cooperatively with the parents and the public. This committee shall assume responsibility for relations with the press, radio, television and all other public relations activities. The Committee has a major responsibility in the development of any materials to be utilized in membership promotion.
 - B. Professional Rights and Responsibilities Committee** - shall explore and prepare action programs for securing satisfactory policies and procedures for the redress of grievances. It shall advise the Executive Council on procedures for the implementation of the Code of Ethics and in situations of censure, suspension or expulsion of members.

- C. **The Constitution Committee** - shall be charged with the responsibility for continual review of the LMBA Code of Ethics, Constitution and By-Laws. It shall meet at least once during the year for purposes of review and possible recommendations of amendments. This committee is responsible for distribution of the Code of Ethics, Constitution and Bylaws to the membership.

ARTICLE VII - SPECIAL COMMITTEES

Section 1. Each year the President shall appoint an Audit Committee, and such other special committees as may be necessary, and shall disband them upon completion of their duties. These committees shall operate according to rules approved by the Executive Council. No member of the Executive Council shall serve on the Audit Committee.

Section 2. **Audit Committee** - shall be responsible for the review of all financial transactions of the LMBA and shall, if necessary, recommend changes in LMBA accounting procedures.

A. A written report of such audit and any recommendations shall be given to the Executive Council no less than fourteen (14) days prior to the Annual Winter Meeting of the Board of Governors. Such report to be signed and dated by committee members.

B. A written copy of the audit report and any recommendations shall be presented to each member of the Board of Governors at the Annual Winter Meeting.

ARTICLE VIII - STUDENT ELIGIBILITY

Section 1. All members of any participating band must be from the student body of the school district they represent.

Section 2. PENALTY FOR VIOLATION OF ELIGIBILITY REQUIREMENTS SHALL BE EXPULSION FOR THE REMAINDER OF THE CURRENT MARCHING BAND SEASON.

ARTICLE IX - STUDENT MIGRATION

Section 1. A student transferring from one school to another immediately becomes eligible to participate in all LMBA contests.

ARTICLE X - PENALTIES

Section 1. Any flagrant violations of the Code of Ethics, Constitution and/or By-Laws of the LMBA shall be brought before the Professional Rights and Responsibilities Committee for evaluation. The Executive Council shall set all penalties consistent with the Constitution and By-Laws.

Section 2. EXPULSION

A school may be expelled:

- A. If the Band Director is not responsible for the control of the contest sponsored by his/her school or band parents. If the school refuses to abide by any decisions of the Executive Council. For using an ineligible player.
- B. Expulsion shall be for a period not less than one or more than two consecutive marching band seasons. The expelled school shall not be permitted to participate in LMBA sponsored contests until a written request for reinstatement is submitted to the Executive Council.
- C. Non-school related organizations sponsoring LMBA competitions and/or exhibitions shall be responsible to the Executive Council for adhering to all established LMBA Field Show Policies. Failure to do so shall result in forfeiture of all LMBA Field Show Rights for a period of two (2) years.

Section 3. SUSPENSION

A school may be suspended for the following:

- A. Violation of commitments to a contest.
 - 1. In an emergency situation, such requests for withdrawal may be made by telephone to a member of the Executive Council. Such request shall be followed by a complete and detailed explanation of the withdrawal to the LMBA President not to exceed five (5) business days following the telephone request. Failure to meet the stated guidelines shall result in immediate forfeiture of Championship rights for the present marching season or following marching season if applicable, i.e. withdrawal from the previous season Championships.
 - 2. A band may withdraw from the contest up to thirty (30) days prior to said contest with no penalty. Approval must be given by the Executive Council. All requests for withdrawal must be made in writing to the LMBA President with a copy to be sent to the contest sponsor. Such request must be received at least thirty (30) days prior to said contest.
- B. Neglecting to provide reasonable safeguards for the protection of judges, visiting bands and/or spectators.
- C. Flagrant violations of the Code of Ethics, Constitution and/or By-Laws of the LMBA. Determination, degree and duration of said suspension shall be reviewed by the Professional Rights and Responsibilities Committee and recommendations made to the Executive Council for execution of penalty.
- D. A school shall be suspended when the conduct of its administration, faculty, Band Director, staff instructors or band followers result in actions which are detrimental to individual, school and/or public welfare, and which are prejudicial to the purposes and aims of the LMBA. Determination, degree and duration of said suspension shall be reviewed by the PR & R Committee and recommendations made to the Executive Council for execution of penalty.

Section 4. FORFEITURE OF CHAMPIONSHIP RIGHTS

- A. A school shall forfeit Championship rights for any violation of the Code of Ethics, Constitution and/or By-Laws of the LMBA as determined by the Executive Council. Said decision and reason shall be made available to the Board of Governors immediately.
- B. Each member band shall be required to participate in no less than two (2) LMBA sanctioned contest during the current season.
- C. Any member band on expulsion or suspension during the current marching season shall be ineligible to participate in the Championship Contest for that particular year. Exhibition performance decisions shall be made by the particular contest sponsor.

Section 5. PROBATION

- A. There shall be no Probationary guidelines within the LMBA Constitution or By-Laws.
- B. The first level of discipline shall be suspension.

ARTICLE XI - BAND DIRECTORS

Section 1. The Band Directors shall be the appointed authority of that school district.

ARTICLE XII - CONTEST MANAGEMENT AND CONTROL

Section 1. RESPONSIBILITY OF THE BAND DIRECTOR AND/OR CONTEST CHAIRPERSON.

- A. The band Director and/or Contest Chairperson in all matters pertaining to contest regulations shall be responsible to the LMBA. The Director/ Chairperson may delegate some of these powers, but such delegation shall not relieve the Director/Chairperson of the responsibility for any infraction of the Code of Ethics, Constitution, By-Laws or Policies of the LMBA by his school, music/band booster group or other appointees.

Section 2. POWER/DUTIES OF THE BAND DIRECTOR AND/OR CONTEST CHAIRPERSON:

- A. To have control over all LMBA contest rules and regulations.
- B. To exclude from the contest, a band which because of bad habits or improper conduct, would not represent their school in a proper manner.
- C. To be responsible for the proper treatment of all visitors and judges attending a contest hosted by their school.
- D. To insure that all contracts for the hosted contest are in writing and bear his/her signature.

ARTICLE XIII - JUDGES

Section 1. EVENT POLICY

- A. All LMBA events shall be judged by members of an accredited judging association.
- B. There shall be eight (8) to eleven (11) judges for the contest to be sanctioned.

ARTICLE XIV - CERTIFICATION OF PARTICIPANTS

Section 1. INFORMATION TO BE FURNISHED IN EVENT OF DISPUTE.

When the eligibility of a participant in the band is questioned, the Band Director shall furnish the Executive Council all data required to establish the participant's eligibility. This information shall be sent to the LMBA President within seventy-two (72) hours after the alleged violation.

ARTICLE XV - OFFICIAL LMBA CONTESTS

Section 1. COMPLETED CONTESTS.

- A. A contest shall be determined to have been completed when the chief judge leaves the contest site.

Section 2. INCLEMENT WEATHER/FIELD CONDITIONS.

- A. In the event of inclement weather and/or poor and unsafe field conditions, any decision of the school district administration, host director or contest sponsor shall be final. All reasonable attempts shall be made to contact participating bands regarding the cancellation or postponement of said contest.

Section 3. JUDGES.

- A. A minimum of eight (8) judges shall judge each LMBA field contest.
- B. An exhibition may be declared by the contest host, after consulting with the chief judge and LMBA office, if the judging panel is incomplete. No awards shall be given and no scores shall be announced in Exhibition Contest. Participation momentos only shall be allowed to be given to each band. Such shows, due to their immediate nature, shall be acceptable as part of the two (2) show minimum required for LMBA Championship participation.

Section 4. SCORE SHEETS

- A. All score sheets shall be written in ink and all corrections shall be initialed by the individual judge making the error.
- B. A criteria reference system is to be placed on the back of the LMBA judges sheets, adjusted to our linear scale.
- C. A Condensed Scoring System will be used as our linear scale (50 - 100)
- D. The Contest recap sheet is to include sub-captions on the first page. The second page is to have the auxiliary and percussion scores included (Highs Sheet).

Section 5. LMBA CONTEST SCORING

- A. Official LMBA rules and score sheets shall be used at all LMBA sanctioned contests.
- B. A minimum of one (1) certified and approved judging tabulator shall be used.

Section 6. SCHEDULES AND POSITIONS

- A. Membership Applications, Contest Applications and annual dues shall be returned to the LMBA Vice-President on or before May fifteen (15).
- B. Contest applications shall be accepted until May Fifteen (15). After this date non-member bands shall be permitted to enter LMBA contests. Any band entering a contest after this date shall perform first in their respective class.
- C. The OFFICIAL DRAWING for contest position shall be done by the Executive Council. This drawing should take place during the first week of August. Members in good standing are welcome to attend the OFFICIAL DRAWING.
- D. Any band entering a show after the OFFICIAL DRAWING shall be placed first in their respective class.

Section 7. POST CONTEST CRITIQUE

- A. All LMBA sanctioned contests shall include a post contest critique.
- B. A NO-EXCEPTION post contest critique shall be made part of the official written contract between the LMBA and the contracted judges association.
- C. NO post contest critique shall be held after the LMBA Championship Contest.
- D. Afternoon contest post contest critiques shall begin after the last scheduled band has competed when two (2) contest are scheduled on the same day. This post contest critique is only for the bands that are not participating in the evening show on the same day.

ARTICLE XVI - AUTHORITY

Section 1. Robert's "Rule of Order" (Revised Edition) shall be the parliamentary authority for the LMBA on all questions not covered by the Constitution and By-Laws and such standing rules as the Board of Governors may adopt.

ARTICLE XVII - CODE OF ETHICS

Section 1. Adherence to the Code of Ethics, Constitution, By-Laws and policies of the LMBA shall be a condition of membership.

Section 2. Upon recommendation of the Professional Rights and Responsibilities Committee containing evidence that written notice and a detailed statement of the charges have been supplied to the alleged violator, the Executive Council may initiate procedures to censure, suspend or expel any member for a violation of the Code of Ethics, Constitution, By-Laws or other conduct believed to be contrary to the policies of the LMBA.

Section 3. Authority to discipline and reinstate members is vested in the Executive Council of the Lakeshore Marching Band Association.

ARTICLE XVIII - EFFECTIVE DATE OF BY-LAWS

Section 1. These By-Laws shall become effective immediately upon a two-thirds vote of the members at a duly called Board of Governors meeting. **Section 2.** These By-Laws shall be approved article by article.

ARTICLE XIX - AMENDMENTS

Section 1. Amendments to the By-Laws of the Lakeshore Marching Band Association must be presented to the President no less than thirty (30) days before a duly called membership meeting of the Board of Governors. A copy of the proposed amendments shall be mailed to all members in good standing at least fifteen (15) days prior to the scheduled meeting.

Section 2. Amendments to these By-Laws must be approved by a two-thirds majority vote of the members present at a duly called meeting of the Board of Governors.

Adopted: January 13, 1985 Revised: April 21, 1995 Revised:

**LAKESHORE
MARCHING
BAND
ASSOCIATION**

Contest Manual

LMBA SHOW POLICIES

1. MEMBERSHIP

A band **MUST** be a member of the LMBA to perform in an LMBA sanctioned contest. (The exception is if a band is only competing in one LMBA contest during the current marching season or if the band is in exhibition class, said band may perform without paying membership dues.)

2. DRAW PROCEDURES / SHOW REGISTRATION

A. POLICIES

Bands admitted first to the contest are those LMBA members who have properly filed application with the LMBA President. Draw for positions will be done by the LMBA Executive Council during the first week of August. **ONLY THE LMBA EXECUTIVE COUNCIL SHALL DETERMINE POSITIONS OF BANDS.** Show Hosts must notify the LMBA President of any bands entering a contest after May 15.

B. LATE REGISTRATION

No band may enter a LMBA contest less than fourteen (14) days before the show without the approval of the Executive Council. Those bands enrolled after the August Draw will perform first (1st) in their class.

C. CHANGE OF CLASS

A band may change class after the initial registration, but prior to the August 1 deadline. They need to fill out a change of class form, which is available from the Vice-President.

3. BAND CLASSIFICATION

Classification of bands shall be determined prior to August 1 of the current marching band season. Any reclassification after August 1 shall be at the discretion of the LMBA Executive Council. However, **NO** classification shall be changed after the 1st LMBA Contest whether the band that wishes to be reclassified does or does not compete in said show. **ALL PLAYING MEMBERS, REGARDLESS OF SCHOOL GRADE, SHALL BE CONSIDERED ONE (1) MEMBER FOR CLASSIFICATION PURPOSES.**

Class A 29 or less playing members

Class AA 30 to 42 playing members

Class AAA 43 to 65 playing members

Open Class 66 or more playing members

Exhibition Class -Any band may choose this classification but shall remain in Exhibition Class for the entire marching season. Taped comments only, **NO SCORES.** Exhibition bands may perform first in their class or first in the show.

4. AWARDS

Awards (plaques / trophies) shall be given to all competing / exhibition bands in each LMBA sanctioned contest. Awards shall be given IN EACH CLASS as follows:

- Placement Awards - 1st, 2nd, 3rd, 4th, etc.
- High Winds (Taken from the Brass and Woodwind sub-captions on the Field Music sheet)
- High Percussion (Taken from the Percussion sub-captions on the Field Music sheet)
- High Music (Average of the Field Music and Music Ensemble Scores)
- High Auxiliary (From the Auxiliary score)
- High Visual (Average of the Field Visual and Visual Ensemble Scores)
- High General Effect (Total of GE Music 1 & 2 and GE Visual)

NO DRUM MAJOR, SOLOIST, OR BEST OVERALL AWARD
SHALL BE GIVEN IN ANY LMBA CONTEST.

5. LMBA OFFICIAL SHOW REPRESENTATIVE

An LMBA Executive Council member or designated representative shall be in attendance at each sanctioned contest. The designated representative shall be appointed by the President.

6. TICKET PRICE

The maximum price of tickets to an LMBA sanctioned contest shall be \$4.00 for students and senior citizens and \$6.00 for adults.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

7. MEMBERSHIP CARDS AND PASSES

- A. An LMBA membership card shall be provided to all band directors in good standing. This card shall provide free admission to all LMBA contests.
- B. Administration season passes (5) shall be given to each band director in good standing for use by his/her school district administration. Such pass shall provide free admission to all LMBA contests.
- C. All other chaperones and students shall have their hand stamped when the band arrives for check-in at the contest site.

8. SAVING OF SEATS

The practice of 'saving seats' is to be discouraged at all LMBA contests.

9. LMBA CHAMPIONSHIP CONTEST

The LMBA owns the Championship Competition and will determine how it will run, including financial items. The Executive Council will create these parameters for the awarded host.

10. LMBA COMMUNICATION

The LMBA Executive Council will communicate policy to the Host Band Director and they will communicate to their Booster Group.

11. PRESS BOX / JUDGING AREAS

The Band Director / Band Staff shall be prohibited from entering the press box and/or other judging areas during the actual competition.

12. VIDEO TAPES

A video tape or DVD (preferred) of each individual band's performance shall be provided by the Contest Host for each band at all LMBA Contests.

13. BAND STAFF VIEWING

A Band Staff viewing area shall be provided by the Contest Host at all LMBA Contests.

14. COMPETITION FIELD LINING

Regular Sanctioned Contests: The competition field shall be lined only once before the competition begins.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

LMBA Championship Contest: The competition field shall be lined before the contest begins and thereafter all classes, four (4) times.

15. LMBA RAINOUT POLICIES

- 1 INFORMATION A rainout plan must be mailed to all show participants included with other correspondence.
- 2 TROPHIES AWARDED There will be no trophies awarded at an indoor show. This will allow the host to save the trophies for another year
- 3 JUDGING PANEL Judges for indoor show will be three (3) Music and a Tabulator.
- 4 INDOOR MUSIC RATING SHEET The Indoor Music Rating Sheet will be used by the judges and scores will be tabulated. The rankings for each class will be announced following each class. The rankings will be announced in performance order. (see page 54)
- 4 INFORMING JUDGES OF RAINOUT
 - A. The 8 am policy for notifying judges of rainouts is still in effect.
 - B. 8 am and noon are cut off times for in/out decisions. At noon, you can decide To stay outside, but you must pay judges if a change is made later in the day.
 - C. Call the Chief Judge for the show and they will contact the judging panel.

LMBA SHOW TIMELINE

1. CONTEST ALLOTMENT

A. There is no limit to the number of bands which may appear in an LMBA sanctioned contest.

2. PERFORMANCE ORDER EXCEPTIONS

A. Under special circumstances, a band may perform up (or down) a class but still compete in their own class. When there is a double award ceremony, they would play in the class available but in exhibition for that one week only. They would still receive scores. This must be submitted prior to the draw in writing.

3. SHOW HOST PERFORMANCE

A. If an LMBA sanctioned contest is held at the high school field / stadium, the local high school / host band shall be excluded from competition, but may perform in exhibition.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

4. PLACEMENT ANNOUNCEMENTS

A. The Contest Host shall acknowledge the placement of ALL bands in the contest by the way of a public address announcement at ALL LMBA sanctioned shows. No scores are to be read at any LMBA contest.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

The LMBA Championship Contest announcements shall include scores and placement received.

5. CONTEST TIMELINE

A. All evening contests must terminate NO LATER THAN 10:00 PM This includes:

1. All competing band performances, any exhibition band(s) performance(s), awards ceremony and post-contest critique.

B. The last judged band to conclude at 8:45 PM, this includes the Host Band(s).

At the LMBA Championships, the AAA & Open Class awards ceremony should begin at 9:30 PM, and therefore the appropriate adjustments to the above time guidelines should be made.

6. INTERMISSIONS

A. All shows with 8 or more bands will have a 15 minute intermission. Shows with less than 8 bands have this as an option.

7. LMBA CHAMPIONSHIP SHOW

A. The Championship show will have two (2) awards ceremonies. (A / AA & AAA /Open)

8. RECAPS ON DOUBLE AWARDS SHOWS

A. On shows with two (2) awards ceremonies, the A & AA band's drum majors will receive their recaps at the award ceremony. The AAA & Open bands will receive their recaps at the post-contest critique.

LMBA INDIVIDUAL BAND PERFORMANCE ITEMS

1. DESIGNATED WARM-UP AREA

To avoid conflict with bands in competition, all musical warm-ups prior to the two minute (120 second) on-field warm-up, shall be done only in a designated warm-up area. This area shall be chosen by the Contest Host.

IF YOU HEAR MUSIC OR DRUMS FROM THE WARM-UP AREA WHEN ON THE COMPETITION FIELD, GO TO THE T&P JUDGE WHO SHALL IN TURN INFORM THE CONTEST HOST

NOTE: Penalty: Five (5) point penalty to the offending band for non-compliance. The T&P judge shall assess the penalty. The competing band shall not be required to begin their performance until the offending sound has ceased.

2. BAND LINE-UP

No band shall be expected to line up for field entrance before the previous band has completed their entire field show. Bands may line-up during the previous bands Trooping of the Stands.

3. LENGTH OF SHOW

There is a 15 minute block of time for each band. Within that block of time bands: enter the field, have up to a two (2) minute warm-up, a drum major salute, and a seven (7) to eleven (11) minute show. The remainder of the 15 minutes can be used to clear the field. The field entrance begins with T&P judge notification or signal. Band Directors should let the T&P judge know if they are not going to do an on-field warm-up. A drum beat or cadence is acceptable to use during a preset, and is not to be included as warm-up time. All bands must be in competition (length of show) for a minimum of seven (7) minutes to a maximum of eleven (11) minutes. There shall be no required time in motion. NO boundary violation after seven (7) minutes. There shall be a six (6) second grace period for minimum / maximum times.

NOTE: Penalty: 0.2 point per six (6) seconds or fraction thereof for under the minimum time (6:54) or over the maximum time (11:06).

4. TIMING AND JUDGING OF SHOW

Timing and judging of the show will begin with the first note of music or the first step of the playing members. (Band proper) Execution judging and General Effect Judging will cease with the completion of the band's performance. Timing and Penalties judging will cease when the band has cleared the competition field. Clearing the field must be completed within the 15 minute block of time, excluding command personnel, i.e. drum majors.

NOTE: Penalty: One (1) point per fifteen (15) seconds or fraction thereof shall be assessed Over the 15:06 mark.

5. SETTING OF EQUIPMENT

ALL set-ups, i.e. pre-grounding equipment, electronic sound equipment, etc., shall be completed after the preceding band has exited the competition field and before your band has begun their 7 - 11 minute performance.

6. FIELD WARM-UP

A 120 second (6 second grace) warm-up period shall be permitted. A cue from the T&P judge shall start the field warm-up period. A drum beat is acceptable to use during a preset, and will not be included as warm-up time.

7. UNUSUAL BEGINNINGS / CONCLUSIONS OF PERFORMANCE

Participating Band Directors shall declare any unusual beginnings or conclusions of their show to the T&P judge prior to the band's field warm-up so there is no confusion as to timing or judging, and to avoid interference that might be created by unusual maneuvers on / off the field.

8. NON-UNIFORMED STUDENT PERSONNEL

Non-uniformed student personnel, i.e., equipment carriers / runners, etc., may enter and exit the competition field at any time during the performance. NO boundary violations shall be assessed to / for these individuals.

9. PIT GUIDELINES

Consider the "pit" a bump in the competition field - goal line to goal line to the edge of the natural or synthetic grass surface. This would include the entire turf/grass area in front of the field up to the edge of the track, or to the fence or wall if there is no track. The pit may be used in the same manner as the competition field. This area shall be judged. The boundaries of the area shall be subject to the same boundary penalties as the sidelines. The area is part of the competition field and shall be adjudicated appropriately, i.e., the GE Judge(s) shall determine if the amount of activity in this area affects the GE portion of the program, positively or negatively. The Execution Judge(s) shall be free to adjudicate the execution that occurs in this area.

A. PIT CHANGES

Any pit changes shall occur only after the last person of the previous band has crossed the field boundary, begins the Troop of the Stands and the pit area is clear. At no time should any "pit personnel" interfere with the previous band in any way.

10. TROOPING THE STANDS

Trooping the stands is mandatory at ALL LMBA contests. The ONLY EXCEPTION for not trooping the stands shall be inclement weather and / or poor field conditions. Decision shall rest with the Contest Host.

11. TROOPING CADENCE

The trooping band's cadence shall cease when the percussion section clears the stands. A rim tap may be used to continue the cadence.

LMBA END OF COMPETITION ITEMS

1. PLACEMENT ANNOUNCEMENTS

The Contest Host shall acknowledge the placement of ALL bands in the contest by the way of a public address announcement at ALL LMBA sanctioned shows. No scores are to be read at any LMBA contest. EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST
The LMBA Championship Contest announcements shall include scores and placement received.

2. AWARDS DISPLAY

All tables for displaying awards and / or judges tabulating work shall be clear of all field, pit and trooping areas. The competing band shall have the right to have any and all obstacles which the band Director feels will interfere with the execution of their performance removed. Such tables shall be placed as close to the stadium wall / stands during the contest as possible. These tables may be moved to a position of prominence during the Drum Major retreat.

3. DRUM MAJOR RETREATS

When the final band leaves the field, the drum majors should come on to form their retreat arc.

4. AWARD PRESENTERS

A blank form of who will pass out awards and in what order will be provided by the LMBA. Show host will fill out their sections, give it to the tabulator and the tabulator will give it to the announcer.

5. POST-CONTEST CRITIQUE

A post-contest critique shall be provided where judges shall be available to discuss and answer questions with the Band Director / Band Staff. On a two show date, the bands not attending the second show shall have a critique at the first show; All bands attending both shows will have a critique at the end of the night show.

The critique area will be set up in four stations of 2 judges each

- 1 – Field Music, Ensemble Music
- 2 – Field Visual, Ensemble Visual
- 3 – GE Music 1, GE Music 2
- 4 – GE Visual, Guard

Each band will be guaranteed 4 minutes per station for a total critique time of 16 minutes.

Shows with 5-8 bands would have a 32 minute critique

Shows with 9-12 bands would have a 48 minute critique

Shows with 13-16 bands would have an hour and 4 minute critique

Shows with 17-20 bands would have an hour and 20 minute critique

Shows with 21-24 bands would have an hour and 36 minute critique

The contest end times of 10 o'clock (or 9 o'clock) must still be met so the show schedules must be built to accommodate the critique schedules.

The Chief Judge and T&P Judge shall be responsible for all procedures of the post-contest critique.

6. CRITIQUE CONDUCT

To insure professional conduct at the post-contest critique, the following rules shall be adhered to:

- A. If a band Director or Staff member is found to be conducting himself / herself in an unprofessional manner, the Chief Judge shall require the offending person to leave the meeting.
- B. The Chief Judge shall inform the LMBA President (who should in turn inform the chairperson of the Professional Rights and Responsibilities Committee) immediately following such incident in writing.
- C. The PR&R Committee shall investigate the incident according to Article I, Section 7 of the LMBA By-Laws.

7. JUDGING SHEETS

At Shows with a single award ceremony, judging sheets shall be given to the Band Director **ONLY** at the critique following the contest retreat. At the LMBA Championship Contest, the judging sheets will be given to the Drum Major at the award ceremony.

LMBA JUDGING POLICIES

1. JUDGES TAPES AND SHEETS

Official LMBA judges sheets shall be used at all LMBA Contests.

2. JUDGES TAPE RECORDERS

It is mandatory that all judges, with the exception of the Timing and Penalty Judge, use tape recorders (to be provided by the individual judges). These recorders should contain new, fresh batteries.

3. JUDGING TAPES

Judging tapes are to be picked up by the Band Director / Band Staff at the 50 Yard Line immediately after that bands particular performance. It is the responsibility of the Contest Host to insure that said tapes are brought to the 50 yard line.

4. JUDGING SHEETS

Judging sheets shall be given to the Band Director Only at the critique following the contest retreat. The only exception shall be the LMBA Championship Contest when the judging sheets will be given to the Drum Major at the awards ceremony.

5. LMBA / JUDGE COMMUNICATION

To improve and maintain communications between judges and the LMBA the following procedure shall be followed.

- A. If a Band Director has a complaint concerning the quality of judging or an individual judge, this complaint shall be forwarded in writing with any supporting details to the LMBA President.
- B. The LMBA President, after discussing the matter with the LMBA Executive Council and / or Board of Governors, shall forward such complaint through appropriate channels to the contracted judges' association. Any decision made shall be made known to the LMBA Board of Governors as soon as possible.

6. CONTEST JUDGE AVAILABILITY

Competing Band Directors and / or Staff may contact the Chief Judge, T&P Judge or Contest Host during the competition. Band Directors and / or Staff SHALL NOT contact any other judge during the competition. NOTE: Penalty: Minimum: 0.10 point Maximum: Disqualification
The penalty shall be assessed by the Chief Judge.

7. CONFLICT OF INTEREST

The Host Director and the LMBA representative will decide if a judge has an affiliation with a band, therefore disqualifying that individual to judge that evening. This should be prevented at the judging association level, when they assign judges to individual shows. This policy exists in case it isn't prevented there.

8. SIZE OF ADJUDICATION PANEL

A full panel of judges shall be contracted for each LMBA sanctioned show.

LMBA TIMING & PENALTIES

1. REPORTING TIME

All Bands shall report to the designated reporting location at their assigned reporting time so they will be ready to step-off at their starting time.

Note: Penalty: One (1) point per One (1) minute or fraction thereof at the discretion of the Contest Host or designee. The penalty, if assessed, shall be written on the Timing and Penalties Sheet and initialed by the Contest Host / Designee before that particular band begins its judged performance. Failure to do so will negate any penalty.

In the event of an emergency situation, such as a transportation breakdown, and a competing band can't report to their designated reporting location at their assigned reporting time the band should either:

1. Compete last in their class (or)
2. Perform in exhibition at the completion of the contest (or)
3. Forfeit their performance in the contest.

Such decision shall be made by the Contest Host and LMBA Representative. Under no circumstance shall any other competing band have their reporting or starting time changed. Any such emergency situation shall count toward the two (2) show minimum to be eligible to participate in the LMBA Championship Contest.

2. DECLARATIONS

To declare injured or handicapped performers, the Band Director or designee will contact the T&P Judge immediately prior to the band's warm-up. Only declare performers who have a handicap or injury that prevents or hampers the performance of their designated function in the competition.

Some examples of declarations might include:

- A. Knee, leg or ankle injury: Hampers the performance of mark time, unable to perform dance moves, unable to kneel.
- B. Arm or wrist injury: Performer unable to do some equipment moves (silk, rifle, sabre)
- C. Congenital hip dislocation
- D. Mental or educational handicaps that specifically affect the band member's performance on the field.

Do not declare the obvious, such as a band member in a sling or cast. These are visible to the judges. The chief Judge shall make final determination regarding any declarations.

3. LENGTH OF SHOW

There is a 15 minute block of time for each band. Within that block of time bands: enter the field, have up to a two (2) minute warm-up, a drum major salute, and a seven (7) to eleven (11) minute show. The remainder of the 15 minutes can be used to clear the field. The field entrance begins with T&P judge notification or signal. Band Directors should let the T&P judge know if they are not going to do an on-field warm-up.

A drum beat or cadence is acceptable to use during a preset, and is not to be included as warm-up time. All bands must be in competition (length of show) for a minimum of seven (7) minutes to a maximum of eleven (11) minutes. There shall be no required time in motion. NO boundary violation after seven (7) minutes. There shall be a six (6) second grace period for minimum / maximum times.

NOTE: Penalty: 0.2 point per six (6) seconds or fraction thereof for under the minimum time (6:54) or over the maximum time (11:06).

4. TIMING AND JUDGING OF SHOW

Timing and judging of the show will begin with the first note of music or the first step of the playing members. (Band proper) Execution judging and General Effect Judging will cease with the completion of the band's performance. Timing and Penalties judging will cease when the band has cleared the competition field. Clearing the field must be completed within the 15 minute block of time, excluding command personnel, i.e. drum majors.

NOTE: Penalty: One (1) point per fifteen (15) seconds or fraction thereof shall be assessed Over the 15:06 mark.

5. PYROTECHNICS

The use of open flame and / or pyrotechnic devises is prohibited

NOTE: Penalty: Disqualification

6. BOUNDARIES

With the exception of Command Personnel (Drum Major, etc.), who may cross and re-enter the front and / or back boundary only, no member may cross the boundary lines prior to the eight (8) minute mark. Foot over the line; body over the line shall be considered a violation. Toe or Foot on the line or hand(s) reaching over the line to pick up equipment will not be considered a violation. Equipment breaking the plane will not be considered crossing the boundary line. The zero (0) yard line / goal line shall be considered the boundary line at the ends of the competition field.

NOTE: Penalty: 0.10 point per individual infraction to a maximum of five (5) points for the total performance

Band members (other than command personnel) crossing and not re-entering the competition field shall be penalized 0.20 points per six (6) seconds or fraction thereof to a maximum of five (5) points. NO re-entry - five (5) point maximum

If the drum major picks up an instrument or equipment, he / she shall become a “playing member” and the boundary lines shall apply as long as he / she has the instrument or equipment.

If a soloist uses a podium, it shall be “in bounds”, or at least that portion that he / she stands on. All penalties apply if the boundary lines are not adhered to.

7. DROPPED / GROUNDED EQUIPMENT (AND / OR INSTRUMENT)

Dropped equipment of any kind shall NOT be penalized. Dropped equipment may be retrieved by either band member and / or judge.

- A. Equipment or uniform items may be deliberately grounded without penalty. However, ALL grounded equipment must be retrieved by the end of the 15 minute block field clearance limit. Equipment obviously grounded may be retrieved by any member of the band without penalty. CHECK THE FIELD AFTER EVERY BAND.

NOTE: Penalty: 0.10 penalty per item not retrieved. Equipment may be retrieved by anyone, including non-uniformed personnel, after the band’s performance has concluded and prior to the following band’s setting up.

8. DESIGNATED WARM-UP AREA

To avoid conflict with bands in competition, all musical warm-ups prior to the two minute (120 second) on-field warm-up, shall be done only in a designated warm-up area. This area shall be chosen by the Contest Host.

IF YOU HEAR MUSIC OR DRUMS FROM THE WARM-UP AREA WHEN ON THE COMPETITION FIELD, GO TO THE T&P JUDGE WHO SHALL IN TURN INFORM THE CONTEST HOST

NOTE: Penalty: Five (5) point penalty to the offending band for non-compliance. The T&P judge shall assess the penalty. The competing band shall not be required to begin their performance until the offending sound has ceased.

9. NON-UNIFORMED STUDENT PERSONNEL

Non-uniformed student personnel, i.e., equipment carriers / runners, etc., may enter and exit the competition field at any time during the performance. NO boundary violations shall be assessed to / for these individuals.

10. FIELD WARM-UP

A 120 second (6 second grace) warm-up period shall be permitted. A cue from the T&P judge shall start the field warm-up period. A drum beat is acceptable to use during a preset, and will not be included as warm-up time.

11. CONTEST JUDGE AVAILABILITY

Competing Band Directors and / or Staff may contact the Chief Judge, T&P Judge or Contest Host during the competition. Band Directors and / or Staff SHALL NOT contact any other judge during the competition.

NOTE: Penalty: Minimum: 0.10 point Maximum: Disqualification
The penalty shall be assessed by the Chief Judge.

12. BAND BEHAVIOR

A band exhibiting any extraordinary behavior for which no specific rule or penalty is provided, shall be penalized for each violation by the Chief Judge. Such penalty shall be written on the T&P Sheet by the Chief Judge and initialed.

NOTE: Penalty: Minimum: 0.10 point Maximum: Disqualification

13. NO PENALTY FOR FALLING

If for any reason a member of a competing band should fall to the ground, NO penalty shall be assessed for the fall or return to an upright position. The band member may resume marching.

14. NATIONAL FLAG

The following guidelines are recommended for use of the National Flag(s). Use of the guidelines shall not be the authority, either expressed or implied, to violate any National, State or Provisional law - at variance with them.

- A. The bearer of a National Flag, while in possession of such flag, shall never engage in any dance or theatrical steps.
- B. A National Flag shall never be permitted to touch the ground.
- C. A National Flag shall always be afforded the general respect and dignity associated with a National Symbol.
- D. The American National Flag shall be guarded properly at all times.

NOTE: Penalty: 2.0 points shall only be assessed for FLAGRANT offensive violations of the guidelines, at the discretion of the T&P Judge. Warnings may be given.

ALL PENALTIES SHALL BE ENFORCED BY THE CONTRACTED JUDGES ASSOCIATION BEGINNING WITH THE SECOND (2nd) SCORED SHOW OF THE CURRENT SEASON.

**LAKESHORE
MARCHING
BAND
ASSOCIATION**

The Adjudication System

OVERVIEW OF THE LMBA ADJUDICATION SYSTEM

Coming from various backgrounds, a group of judges brings a broad range of experiences to an event. Individual perspectives, opinions and preferences are bound to be present. While not wishing to eliminate this individuality, it is important that there be consistency. The processes, procedures and techniques of adjudication are constantly changing. The challenge is to stay abreast of the changes and be at the forefront of the activity. Toward this end, the following materials are offered to serve as a point of departure and direction.

THE EVALUATION OF ACHIEVEMENT AND THE USE OF THE CRITERIA REFERENCE SYSTEM

Determining achievement through the use of the **Criteria Reference System** has become the most effective means to evaluate band performances, regardless of style, and still gain a good deal of uniformity, objectivity, and consistency. The emphasis of this examination is on the achievement level displayed by the performers.

Achievement is the product of two elements that occur simultaneously: **Content**, which is what is being performed, and **Performance**, which is how well it is being performed (**What + How = Achievement**). Since neither content nor performance exists in isolation, the evaluation of achievement must contain an examination of both elements. Content is recognizable at almost every level of performance and should be numerically rewarded to the degree that it is performed.

Basically, the philosophy behind the Criteria Reference System is that it concentrates primarily on the **positive qualities** of the performance and encourages continued improvement. The criteria-reference guide is designed to list the essence of the qualities that must be achieved in order to receive a particular number. The list is not a definition of those particular qualities, but rather a description of those qualities needed for reference for improved communication between judges and staff members regarding performance evaluation. Through this system, judges convert their impression of the performance in a particular sub-caption into a descriptive category, and finally refine that impression through analysis and comparison to a specific score. It is the intent of this system that the scoring area best describe the band's performance qualities most of the time.

The Criteria Reference System requires that the judge make quantitative decisions based on the achievement in each of the sub-captions. Essentially, each sub-caption is a ranking and rating unto itself. The system is designed so that the total of the numbers of all the sub-captions of all the sheets will correctly determine the ranking and rating of each band. In addition, this determination will be a consistent standard for bands to evaluate themselves on a national level. It is the position of this system that music is the more weighted aspect of the performance, with marching as the presentation and visual enhancement of the program. Similarly, more emphasis has been placed on the **effectiveness** to the audience and to general effect judges, than on fine-line perfection to the performance judges, which may be an aspect to work on for even better effectiveness. Consequently, the weight of the numbers in the LMBA scoring system places 60% of the value on music and 40% on visual, and at the same time, 60% of the score is within the area of general effect and 40% within the performance area. The point allotment for the field competition is as follows:

20 points* Music Performance (Individual)* Averaged
20 points* Music Performance (Ensemble)*
20 points** Visual Performance (Individual)** Averaged
20 points** Visual Performance (Ensemble)**
20 points General Effect Visual
40 points General Effect Music

All score sheets are subjective. Bands begin with half of the maximum possible points for each sub-caption and earn credit proportionate to the positive presentation of design, performance and proficiency. Judges are positioned in the stands or on the field depending upon the caption to offer the best vantage point by the individual or total ensemble.

Judges are equipped with cassette tape recorders and are expected to provide a flow of dialogue appropriate to the caption they are adjudicating. The Criteria Reference System and the process of impression, analysis and comparison is the method whereby number grades are earned.

The prime responsibilities of the judge include:

1. Be professional at all times.
2. Rank the bands (in the assigned caption).
3. Rate the bands (in the assigned caption).
4. Assist the bands in improving their performance through comments and critiques.
5. The judge should not try to compensate for any perceived deficiency in the system. Just working the sheet assigned will result in the best band getting the top score.

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 linear scale.

The process of arriving at this decision is threefold:

1. Impression or reaction
2. Analysis
3. Comparison

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

There are two additional elements to a successful evaluation that must be present and in this order of priority.

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

THE ADJUDICATION PROCESS utilizes a balance and correct mix of seven (7) adjudicators and is designed to give achievement credit for all aspects of program design and performance. An explanation of how each score is obtained, how many judges are in each caption, and how they judge follows.

**LAKESHORE
MARCHING
BAND
ASSOCIATION**

Score Sheets & Definitions

MUSIC PERFORMANCE (INDIVIDUAL)

This judge is located on the field. He is free to move about the field. He judges the entire show from beginning to end. He uses a tape recorder and a judging sheet for comments. There is one judge in this caption.

The job of the field performance judge is to evaluate the performance accuracy, tone quality and intonation and the realized musical demand placed on the performers. This judge must move around on the field through the ensemble to sample all individuals in all segments of the instrument ensemble through the performance. This judge must not stay on the sideline. While the ensemble execution judge must strive to adjudicate the majority of the ensemble the majority of the time, the Individual Performance judge is not concerned with ensemble factors except as may be obviated through his chance positioning. The effectiveness of the production is not to be considered.

Care must be taken not to intimidate performing members through gestures or unnecessary physical proximity. The percussion section is a responsibility of all judges in this caption and requires specific attention. It will be necessary to sample the section throughout the program with specific attention during any drum section solos.



MUSIC

PERFORMANCE INDIVIDUAL

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Woodwinds</p> <p>Accuracy Intonation Tone Quality</p>	75 Pts	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">Box 1</td> <td style="text-align: center;">0-7</td> <td>Little Training or control</td> </tr> <tr> <td style="text-align: center;">Box 2</td> <td style="text-align: center;">8-22</td> <td>Seldom aware of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 3</td> <td style="text-align: center;">23-53</td> <td>Good approach of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 4</td> <td style="text-align: center;">54-67</td> <td>Excellent control of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 5</td> <td style="text-align: center;">68-75</td> <td>Superior control of fundamentals</td> </tr> <tr> <td colspan="3" style="text-align: center; padding: 10px;">Sub Caption</td> </tr> </table>	Box 1	0-7	Little Training or control	Box 2	8-22	Seldom aware of fundamentals	Box 3	23-53	Good approach of fundamentals	Box 4	54-67	Excellent control of fundamentals	Box 5	68-75	Superior control of fundamentals	Sub Caption		
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<p>Percussion</p> <p>Accuracy Tone Quality Tuning Accuracy</p>	50 Pts	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">Box 1</td> <td style="text-align: center;">0-10</td> <td>Little Training or control</td> </tr> <tr> <td style="text-align: center;">Box 2</td> <td style="text-align: center;">11-30</td> <td>Seldom aware of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 3</td> <td style="text-align: center;">31-70</td> <td>Good approach of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 4</td> <td style="text-align: center;">71-90</td> <td>Excellent control of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 5</td> <td style="text-align: center;">91-100</td> <td>Superior control of fundamentals</td> </tr> <tr> <td colspan="3" style="text-align: center; padding: 10px;">Sub Caption</td> </tr> </table>	Box 1	0-10	Little Training or control	Box 2	11-30	Seldom aware of fundamentals	Box 3	31-70	Good approach of fundamentals	Box 4	71-90	Excellent control of fundamentals	Box 5	91-100	Superior control of fundamentals	Sub Caption		
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<p>Brass</p> <p>Accuracy Intonation Tone Quality</p>	75 Pts	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">Box 1</td> <td style="text-align: center;">0-5</td> <td>Little Training or control</td> </tr> <tr> <td style="text-align: center;">Box 2</td> <td style="text-align: center;">6-15</td> <td>Seldom aware of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 3</td> <td style="text-align: center;">16-35</td> <td>Good approach of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 4</td> <td style="text-align: center;">36-45</td> <td>Excellent control of fundamentals</td> </tr> <tr> <td style="text-align: center;">Box 5</td> <td style="text-align: center;">46-50</td> <td>Superior control of fundamentals</td> </tr> <tr> <td colspan="3" style="text-align: center; padding: 10px;">Sub Caption</td> </tr> </table>	Box 1	0-5	Little Training or control	Box 2	6-15	Seldom aware of fundamentals	Box 3	16-35	Good approach of fundamentals	Box 4	36-45	Excellent control of fundamentals	Box 5	46-50	Superior control of fundamentals	Sub Caption		
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Sub Caption																				
<p>Judge Signature</p>	<p style="text-align: right;">Total Score</p>																			

MUSIC PERFORMANCE (ENSEMBLE)

This judge is located in the stands or in the press box, whichever location affords him the best vantage point. His location is fixed during the entire competition. He judges the entire show from beginning to end. He uses both a tape recorder and a judging sheet for comments. There is one judge in this caption.

The purpose of evaluation on this sheet is to determine the best, second best, etc., musical performance based on accuracy and uniformity of performance as perceived from the vantage point of the audience. The judgment of technical accuracy, intonation accuracy, and tone quality to be made with the consideration of content--that is, demand and exposure of the performers. The effectiveness of the production is not to be considered. The vantage point of the ensemble music performance judge is such that it would be relatively easy to slip into an effect mode as a judge. We must take great care that we react as an analyst while judging music performance ensemble. We want to judge how well the performers do what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

TONE QUALITY AND INTONATION

This subcaption evaluates how closely the ensemble has achieved proper tone production. It is the result obtained when the three major aspects of intonation, focus, and timbre are properly utilized by segments contributing to the sonority of the total ensemble. Consideration is also given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.

ACCURACY AND DEFINITION

This subcaption credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical performance. Consideration is given to the clarity and correctness of rhythmic interpretation as well as the control of ensemble pulse and tempo. In addition, are the instrumentalists utilizing the proper method of enunciation relative to style and pedagogy?

MUSICALITY

This subcaption evaluates the overall achievement of the musical ensemble relative to musicality. Consideration is given for the level of musical achievement displayed through appropriate demonstration of expressions, dynamics, phrasing and correct idiomatic interpretation. The art involved in displaying musicality requires aesthetic sensitivity and a deep understanding of the idioms involved.

The two Musical Performance judges have their scores averaged for a total of 20 points.



MUSIC

PERFORMANCE ENSEMBLE

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Musicality Expression Dynamics Phrasing Style and Interpretation Balance & Blend of All Elements Appropriate Tempo</p>	<p>100 Pts</p>	<p>Box 1 0-10 Rarely displays musicality</p> <hr/> <p>Box 2 11-30 Sometimes displays musicality</p> <hr/> <p>Box 3 31-70 Usually display musicality</p> <hr/> <p>Box 4 71-90 Frequently displays musicality</p> <hr/> <p>Box 5 91-100 Consistently displays musicality</p>
<p>Sub Caption</p>		
<p>Overall Sound Quality and Technique Ensemble Cohesiveness Sound Quality Appropriate of Timbres Tuning/Intonation Pitch Control / Clarity / Accuracy Rhythmic Control / Clarity / Accuracy Consistency Focus</p>	<p>100 Pts</p>	<p>Box 1 0-10 Rarely displays quality sound or technique</p> <hr/> <p>Box 2 11-30 Sometimes displays quality sound or technique</p> <hr/> <p>Box 3 31-70 Usually displays quality sound or technique</p> <hr/> <p>Box 4 71-90 Frequently displays quality sound & technique</p> <hr/> <p>Box 5 91-100 Consistently displays quality sound & technique</p>
<p>Sub Caption</p>		
<p>Judge Signature</p>	<p>Total Score</p>	

VISUAL PERFORMANCE (INDIVIDUAL)

This judge is located on the field. He is free to move about the field. He judges the entire show from beginning to end. He uses a tape recorder and a judging sheet for comments. There is one judge in this caption.

The Visual Performance sheet is intended to reward the achievement of the individual performers on the one hand and to indicate the problems of the individual performers on the other hand.

The Visual Performance sheet has two subcaptions: Accuracy and Definition, and Quality of Technique. It is imperative that the integrity of the different subcaptions be maintained. It was never the intention of the system to adjudicate everything from everywhere. We want to examine the various aspects of a program in order to produce a balanced conclusion relative to the merits of the programs. Judges and instructors must examine the results in context of a judgment within each subcaption, i.e., subcaption integrity.

The purpose of the sheet, therefore, is to reward/score the accomplishment or the achievement of the performers. As a result of the scoring process, strengths, and weaknesses will be indicated. This sheet requires the judge to be positioned on the field with the performers. The judge must in be positioned relative to the performers and the design and must move in order to sample ALL OF THE PERFORMERS often, thereby the judge will cover both subcaptions on the sheet and various areas of those subcaptions. The judge must reward achievement with a knowledge and understanding of “what” the performers are doing and how well they are doing it.

In terms of positioning, the judge must know that there are often several good positions from which to view a form and the individuals, or several good positions from which to view the small group components which form the picture. Hence, often positioning will be a function only of the judge’s ability to move in and around a form and based on the previous position of the judge. Everyone should realize that the complexity of design and the velocity of the movement of the unit may not always allow the judge to be in an optimum position. In conjunction with this, judges should never interfere with the performers, even at the expense of positioning. The judge should continue to attempt to vary between close-in viewing and stand back viewing. In any case, as we have said for a long period of time, neither always close nor always far is a good technique.

Good positioning technique comes from flowing with the unit and sometimes moving out, always keeping in mind the purpose of the two subcaptions and the concept of sampling. When the unit comes to a halt it would be preferred if the judge did not use that moment to RUN to the next position. A running judge, while the unit is at a movement-tactic is distracting to everyone. On this sheet, it is also recognized that one subcaption can have an impact on the other. The argument can be made that without good technique it will often be true that there will be many errors in alignment, spacing, alignment, etc., then it will be difficult for the judge to read the technique and style that may be have been intended.



VISUAL PERFORMANCE INDIVIDUAL

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Accuracy and Definition</p> <p>Alignment and Spacing Breaks and Turns Equipment/Control Form Control Tempo/Pulse Control</p>	<p>100 Pts</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Box 1</td> <td style="text-align: right; padding: 2px;">0-10</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Lack a basic understanding</td> </tr> <tr> <td style="padding: 2px;">Box 2</td> <td style="text-align: right; padding: 2px;">11-30</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a basic level</td> </tr> <tr> <td style="padding: 2px;">Box 3</td> <td style="text-align: right; padding: 2px;">31-70</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an average level</td> </tr> <tr> <td style="padding: 2px;">Box 4</td> <td style="text-align: right; padding: 2px;">71-90</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a high level</td> </tr> <tr> <td style="padding: 2px;">Box 5</td> <td style="text-align: right; padding: 2px;">91-100</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an extremely high level</td> </tr> <tr> <td colspan="2" style="text-align: center; padding: 5px;">Sub Caption</td> </tr> </table>	Box 1	0-10	Lack a basic understanding		Box 2	11-30	Achievement of a basic level		Box 3	31-70	Achievement of an average level		Box 4	71-90	Achievement of a high level		Box 5	91-100	Achievement of an extremely high level		Sub Caption	
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<p>Quality of Technique</p> <p>Body Carriage and Articulation Poise, Individual Control Recovery Style/Idiomatic Interpretation Understanding of Roles Uniformity of Method/Style</p>	<p>100 Pts</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Box 1</td> <td style="text-align: right; padding: 2px;">0-10</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Lack a basic understanding</td> </tr> <tr> <td style="padding: 2px;">Box 2</td> <td style="text-align: right; padding: 2px;">11-30</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a basic level</td> </tr> <tr> <td style="padding: 2px;">Box 3</td> <td style="text-align: right; padding: 2px;">31-70</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an average level</td> </tr> <tr> <td style="padding: 2px;">Box 4</td> <td style="text-align: right; padding: 2px;">71-90</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a high level</td> </tr> <tr> <td style="padding: 2px;">Box 5</td> <td style="text-align: right; padding: 2px;">91-100</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an extremely high level</td> </tr> <tr> <td colspan="2" style="text-align: center; padding: 5px;">Sub Caption</td> </tr> </table>	Box 1	0-10	Lack a basic understanding		Box 2	11-30	Achievement of a basic level		Box 3	31-70	Achievement of an average level		Box 4	71-90	Achievement of a high level		Box 5	91-100	Achievement of an extremely high level		Sub Caption	
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VISUAL PERFORMANCE (ENSEMBLE)

This judge is located in the stands or in the press box, whichever is the best vantage point. His location is fixed during the entire competition. He judges the entire show using both a tape recorder and a judging sheet for comments. There is one judge in this caption.

The purpose of evaluation on this sheet is to determine the most technically proficient marching group from the vantage point of the audience. The evaluation is composed of excellence identification, balanced with the judgement of technical demand, and the exposure to that demand on the ensemble with the consideration of content and construction. The effectiveness of the performance is not to be considered. The vantage point is such that it would be relatively easy to slip into an effect mode. We must take great care to react as an analyst while judging marching performance ensemble. We want to judge how well the performers do what it is they are attempting to do from this vantage point; not how effective what they are doing is to the audience.

QUALITY OF TECHNIQUE

Quality of Technique deals with the quality of body carriage/control, equipment, usage/ technical accuracy and the ability of the ensemble to project those elements of the chosen style.

ACCURACY AND DEFINITION

Accuracy and Definition considers the ability of a group to maintain overall clarity and accuracy while changing or maintaining primary and secondary focal points. Student to student form relations should be evaluated as well as the timing and continuity of the entire visual presentation.

VISUAL ARTISTRY

Visual Artistry is a discussion and analysis of the breadth and depth of the student portrayal of a program, not the effect. This is not a question of quantity but a question of care, refinement and details used by the design team on the arrangement of the program.

The performers' influence rests on the readability of the program and on the performers' ability to allow all of the written logic and nuances to be presented clearly. This latter comment is a consideration beyond simple readability. Simple readability rests on the clarity of the intent of the author. If a judge recognizes what the writer meant to say, readability is present. Of course, readability is the beginning. Readability would mean the recognition of forms and the general visual phrasing intent at the beginning and the end of the musical phrases. The refinement aspects means full awareness of the shape of the forms and the full understanding of what happens inside the musical phrases -- these are the nuances.

Visual Performance Ensemble is an evaluation of the relative ability to the group. It is entirely possible that a group may have a greater actual number of errors and score higher than another based on an evaluation of what they did. This allows you more flexibility in grey-area situations. Instances in which there is a slight aberration of control can be noted, with the cumulative effect of its consistent occurrence being lowering of the mark. On the other hand, occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well this difficult maneuver was done.

The two Visual Performance judges have their scores averaged for a total of 20 points.



VISUAL PERFORMANCE ENSEMBLE

#4

Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Excellence and Technique</p> <p>Spatial Control Ensemble Cohesiveness Projection of Style Precision & Uniformity Control & Balance of Form Technique in form, body, and equipment Achievement of Effort Changes Orientation Recovery</p>	<p>100 Pts</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Box 1</td> <td style="padding: 2px; text-align: right;">0-10</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Lack a basic understanding</td> </tr> <tr> <td style="padding: 2px;">Box 2</td> <td style="padding: 2px; text-align: right;">11-30</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a basic level</td> </tr> <tr> <td style="padding: 2px;">Box 3</td> <td style="padding: 2px; text-align: right;">31-70</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an average level</td> </tr> <tr> <td style="padding: 2px;">Box 4</td> <td style="padding: 2px; text-align: right;">71-90</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a high level</td> </tr> <tr> <td style="padding: 2px;">Box 5</td> <td style="padding: 2px; text-align: right;">91-100</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an extremely high level</td> </tr> </table>	Box 1	0-10	Lack a basic understanding		Box 2	11-30	Achievement of a basic level		Box 3	31-70	Achievement of an average level		Box 4	71-90	Achievement of a high level		Box 5	91-100	Achievement of an extremely high level	
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<p>Visual Artistry</p> <p>Visual Musicality Artistic Expression Vertical and Horizontal Unity/Continuity Utilization of Logic and Design Principles Range and Variety of Skills Integration/Cohesion Simultaneous Responsibilities</p>	<p>100 Pts</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Box 1</td> <td style="padding: 2px; text-align: right;">0-10</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Lack a basic understanding</td> </tr> <tr> <td style="padding: 2px;">Box 2</td> <td style="padding: 2px; text-align: right;">11-30</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a basic level</td> </tr> <tr> <td style="padding: 2px;">Box 3</td> <td style="padding: 2px; text-align: right;">31-70</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an average level</td> </tr> <tr> <td style="padding: 2px;">Box 4</td> <td style="padding: 2px; text-align: right;">71-90</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of a high level</td> </tr> <tr> <td style="padding: 2px;">Box 5</td> <td style="padding: 2px; text-align: right;">91-100</td> </tr> <tr> <td colspan="2" style="padding: 2px;">Achievement of an extremely high level</td> </tr> </table>	Box 1	0-10	Lack a basic understanding		Box 2	11-30	Achievement of a basic level		Box 3	31-70	Achievement of an average level		Box 4	71-90	Achievement of a high level		Box 5	91-100	Achievement of an extremely high level	
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GENERAL EFFECT MUSIC

There are two judges in this caption, and both are located in the press box. They judge the entire show from beginning to end, using both a tape recorder and judging sheet to record their comments; their scores are not averaged.

Consider the contributions of all three of the primary groupings, woodwinds, brass and percussion, as well as any other musical elements, acoustic or electronic, for determining the score in this caption. The goal through the use of this sheet is to decide which group collectively presents the most effective (and second most effective, etc.) musical program. That is, which group has the best balance of:

1. Representation of the performance.
2. Sincerity and emotion of the performance.
3. The most advantageous relationship of all visual and musical elements toward effective presentation of the music.

The General Effect Music judges (two) will generally be placed in or on the press box when conditions permit. Whenever possible, the two music general effect judges will be separated and out of earshot of one another. In each of the three subcaptions on the sheet, judges are scoring both the performers and the writer/teachers. It is the intention that the Repertoire Effectiveness and Showmanship Effectiveness subcaptions reflect primarily the contributions of the performers. The Coordination Effectiveness sub-caption, necessarily, places more emphasis on the writer's contribution to the success of the program as performed by the students.

In all cases, the judge is required to evaluate only the effectiveness of the performance. The subcaptions and their individual headings are to be used only as a guide to determine the extent of the effect created.

REPERTOIRE EFFECTIVENESS

Repertoire Effectiveness credits the degree and depth with which the wind and percussion performers are able to represent the elements of musicianship through the ensemble performance of the written program. Consideration is given to all those skills, devices, ingredients and qualities which achieve optimum effect. This sub-caption credits the manner and extent of the effect created by the repertoire as performed.

SHOWMANSHIP EFFECTIVENESS

Showmanship credits the level at which the performers demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provides the opportunity to create effect.

COORDINATION EFFECTIVENESS

The coordination of the written program is the harmonious functioning of the visual and musical elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub-caption credits the manner and extent to which the design team has created, coordinated and maximized the effective program. It is implicit that the written program provides the opportunity to create effect.



MUSIC GENERAL EFFECT

#5/6

Music General Effect is the utilization of all elements to bring about maximum effectiveness of the musical performance. Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Effectiveness of the Musical Repertoire 100 Pts</p> <p>Creativity/Imagination Coordination/Staging Appropriate Range of Expressions Use of Time/Pacing Continuity/Unity Contribution for Enrichment/Enhancement of All Elements</p>	<table border="1"> <tr> <td>Box 1</td> <td>0-10</td> </tr> <tr> <td colspan="2">Rep. is Rarely effective and coordinated</td> </tr> <tr> <td>Box 2</td> <td>11-30</td> </tr> <tr> <td colspan="2">Rep. is occasionally effective and coordinated</td> </tr> <tr> <td>Box 3</td> <td>31-70</td> </tr> <tr> <td colspan="2">Rep. is of an average level in substance and depth</td> </tr> <tr> <td>Box 4</td> <td>71-90</td> </tr> <tr> <td colspan="2">Rep. often displays quality substance and depth</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> </tr> <tr> <td colspan="2">Rep. consistently displays quality substance and depth</td> </tr> <tr> <td colspan="2" style="text-align: center;">Sub Caption</td> </tr> </table>	Box 1	0-10	Rep. is Rarely effective and coordinated		Box 2	11-30	Rep. is occasionally effective and coordinated		Box 3	31-70	Rep. is of an average level in substance and depth		Box 4	71-90	Rep. often displays quality substance and depth		Box 5	91-100	Rep. consistently displays quality substance and depth		Sub Caption	
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<p>Effectiveness of the Musical Performance 100 Pts</p> <p>Communication of Musical Intent Emotion Professionalism Artistry Involvement</p>	<table border="1"> <tr> <td>Box 1</td> <td>0-10</td> </tr> <tr> <td colspan="2">Communication of the musical performance is infrequent</td> </tr> <tr> <td>Box 2</td> <td>11-30</td> </tr> <tr> <td colspan="2">There is occasional communication during the musical performance</td> </tr> <tr> <td>Box 3</td> <td>31-70</td> </tr> <tr> <td colspan="2">There is an average level of communication during the musical performance</td> </tr> <tr> <td>Box 4</td> <td>71-90</td> </tr> <tr> <td colspan="2">There is a high level of communication during the musical performance</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> </tr> <tr> <td colspan="2">There is a superior level of communication during the musical performance</td> </tr> <tr> <td colspan="2" style="text-align: center;">Sub Caption</td> </tr> </table>	Box 1	0-10	Communication of the musical performance is infrequent		Box 2	11-30	There is occasional communication during the musical performance		Box 3	31-70	There is an average level of communication during the musical performance		Box 4	71-90	There is a high level of communication during the musical performance		Box 5	91-100	There is a superior level of communication during the musical performance		Sub Caption	
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<p>Judge Signature</p>	<p>Total Score</p>																						

GENERAL EFFECT VISUAL

This judge is located in the press box. He uses both a tape recorder and a judging sheet to record comments. There is one judge in this caption, and his score is not averaged with any other score.

The General Effect Visual sheet has three subcaptions: Repertoire Effectiveness, Showmanship Effectiveness and Coordination Effectiveness. The intent of this sheet is to evaluate the design team program as performed. Consider that the design team includes ideas which are planned to produce effect and which are planned to be coordinated. Also consider that the design team will assist the performers with their approach to the program in order to enhance and produce showmanship. The performers need to present a readable program with a degree of proficiency and emotion such that the program comes to life in all of its aspects.

In each of the three subcaptions on the sheet, we actually are scoring both the performers and the writers/ teachers. It is the intention that the Repertoire Effectiveness and Showmanship Effectiveness subcaptions reflect primarily the contributions of the performers. The Coordination Effectiveness sub-caption, necessarily, places more emphasis on the writer's contribution to the success of the program as performed by the students. In all cases, the judge is required to evaluate only the effectiveness of the performance based on the quality of the program. The subcaptions and their individual headings are to be used only as a guide to determine the extent of the effect created.

REPERTOIRE EFFECTIVENESS

Repertoire Effectiveness credits the degree and depth with which the performers are able to communicate the effect and visual enhancement of the music through the written program. Consideration is given to all those skills, devices, ingredients and qualities which achieve optimum effect. This sub-caption credits the manner and extent of the effect created by the repertoire to the extent it is readable.

SHOWMANSHIP EFFECTIVENESS

Showmanship Effectiveness credits the level at which the performers demonstrate their emotional involvement in the program, and their ability to generate the desired response from the audience. While an adequate level of proficiency is required, this caption is primarily concerned with the communication of the intensities of emotion. Showmanship is the energizing quality of the performers that generates program effectiveness unattainable through repertoire only. The showmanship contribution by the performers is that quality which makes the entire presentation greater than the sum of its parts. It is implicit that the written program provide the opportunity to create effect.

COORDINATION EFFECTIVENESS

The coordination of the written program is the harmonious functioning of the visual and musical elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub-caption credits the manner and extent to which the design team has created, coordinated and maximized an effective program. It is implicit that the written program provide the opportunity to create effect.



VISUAL GENERAL EFFECT

Visual General Effect is the utilization of all elements to bring about maximum effectiveness of the visual presentation. Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Effectiveness of the Visual Repertoire 100 Pts</p> <p>Creativity/Imagination Coordination/Staging Interpretation & Enhancement of the Music Use of Audio-Visual Balance/Blend/Focus Continuity/Unity Appropriate Use of Movement/Form/Color</p>	<table border="1"> <tr> <td>Box 1</td> <td>0-10</td> <td>Program unable to communicate effect</td> </tr> <tr> <td>Box 2</td> <td>11-30</td> <td>Program communicates some basic effect</td> </tr> <tr> <td>Box 3</td> <td>31-70</td> <td>Program communicates moderate effect</td> </tr> <tr> <td>Box 4</td> <td>71-90</td> <td>Program communicates a high degree of effect</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> <td>Program Constantly communicates full effect</td> </tr> <tr> <td colspan="3" style="text-align: center;">Sub Caption</td> </tr> </table>	Box 1	0-10	Program unable to communicate effect	Box 2	11-30	Program communicates some basic effect	Box 3	31-70	Program communicates moderate effect	Box 4	71-90	Program communicates a high degree of effect	Box 5	91-100	Program Constantly communicates full effect	Sub Caption		
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L M B A Auxiliary

Visual General Effect is the utilization of all elements to bring about maximum effectiveness of the visual presentation. Evaluate each caption below based on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level which is being demonstrated, will determine the achievement level. It is impossible to consider one of these elements without considering the other.

<p>Repertoire/Composition Effectiveness 100 Pts</p> <p>Visual Musicality Use of Body/Equipment/Form Creativity/Innovation Artistry Coordination</p>	<table border="1"> <tr> <td>Box 1</td> <td>0-10</td> <td>Program unable to communicate effect</td> </tr> <tr> <td>Box 2</td> <td>11-30</td> <td>Program communicates some basic effect</td> </tr> <tr> <td>Box 3</td> <td>31-70</td> <td>Program communicates moderate effect</td> </tr> <tr> <td>Box 4</td> <td>71-90</td> <td>Program communicates a high degree of effect</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> <td>Very high level of understanding, and achievement</td> </tr> <tr> <td colspan="3" style="text-align: right;">Sub Caption</td> </tr> </table>	Box 1	0-10	Program unable to communicate effect	Box 2	11-30	Program communicates some basic effect	Box 3	31-70	Program communicates moderate effect	Box 4	71-90	Program communicates a high degree of effect	Box 5	91-100	Very high level of understanding, and achievement	Sub Caption		
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<p>Showmanship/Performance Effectiveness 100 Pts</p> <p>Communication Projection of Role/Emotion Entertainment Professionalism Spirit/Intensity Expression Recovery to Error/Poise Adherence to Style/Role</p>	<table border="1"> <tr> <td>Box 1</td> <td>0-10</td> <td>Lack a basic understanding</td> </tr> <tr> <td>Box 2</td> <td>11-30</td> <td>Achievement of basic skills</td> </tr> <tr> <td>Box 3</td> <td>31-70</td> <td>Achievement of a moderate level</td> </tr> <tr> <td>Box 4</td> <td>71-90</td> <td>Achievement of a high level</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> <td>Achievement of a superior level</td> </tr> <tr> <td colspan="3" style="text-align: right;">Sub Caption</td> </tr> </table>	Box 1	0-10	Lack a basic understanding	Box 2	11-30	Achievement of basic skills	Box 3	31-70	Achievement of a moderate level	Box 4	71-90	Achievement of a high level	Box 5	91-100	Achievement of a superior level	Sub Caption		
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<p>Judge Signature</p>	<p>Total Score</p>																		

- Superior = 1
- Excellent = 2
- Good = 3
- Fair = 4

Indoor Music Rating Sheet

*In the circles rate each sub caption using the scale to the left.
Then total the sub captions. Place the Roman Numeral Rating in the box.*

Quality of Sound

Tone Quality

Consider: resonance, control, clarity, focus, consistency, warmth, sustained use of air

Intonation

Consider: within ensemble, accuracy to printed pitches

Balance, Blend

Consider: likeness of sonority, awareness of ensemble, accompaniment

Technique

Rhythmic Accuracy

Consider: clarity of note and rest values, duration, pulse, correctness of subdivision

Facility,

Consider: technical accuracy, manual dexterity, flexibility and competency of literature

Articulation

Consider: consistency, appropriateness & uniformity of articulation throughout the ensemble

Musicality

Interpretation

Consider: style, tempo, emotional involvement and artistic use of interpretive devices

Phrasing / Dynamics

Consider: evidence and consistency of shaped musical line

Expression/Communication / Sensitivity

Consider: clear, meaningful and expressive shaping of musical phrases, successful conveyance of musical intent and demonstrates artistic subtleties.

OTHER FACTORS

-Consider: instrumentation, presence, choice of literature, poise, posture, memorization of music, environmental choices, variety and factors that are unique to an indoor marching band performance

Total

Rating

- Superior (I) = 10 -15**
- Excellent (II) = 16 - 25**
- Good (III) = 26 - 35**
- Fair (IV) = 36 - 40**

Judge's Signature

**LAKESHORE
MARCHING
BAND
ASSOCIATION**

Show Host Manual

EVENT HOST GUIDELINES

In order to Host an LMBA sanctioned Contest, the following guidelines shall be followed. These guidelines may serve as a checklist for all Contest Hosts. It can never be all-inclusive, but does include many items that are often overlooked in planning. Note that most of the guidelines must be strictly adhered to while others are suggestions to better ensure a successful event for all involved. Contact the LMBA President with any questions you may have.

1. THE SHOW HOST APPLICATION FORM

A show host application form will be available before the winter meeting each year. If you want to host a show in the fall, you must file an application for the contest with the LMBA President. The show host application form is due before or at the Winter Meeting.

2. CONTEST DATE

You can select your top 3 choices of a date for your show on the show host application form. Dates will be selected by seniority. Seniority is established by the number of years hosting an LMBA sanctioned consecutive running show.

3. CONTEST COST (estimated)

Judging Association Fee \$3,900.00 (subject to change each year)
LMBA Show Sponsor Fee \$50.00
Awards / Trophies ??

4. SCHOOL DISTRICT PERMISSION

You must have permission of the school district in writing.

5. BAND PARTICIPATION

The LMBA does group scheduling for shows in April and May of each year. At the end of May you will be provided with a list of bands who wish to attend your show. You are encouraged to recruit additional bands to attend your show. Note the requirements for participation described in the LMBA Manual. If you add additional bands you need to notify the LMBA President.

6. BAND PERFORMANCE ORDER

The LMBA Executive Council will determine performance order at the Official Draw in early August. You will receive a copy of this the week after the Official Draw. Any bands who add after this draw will go on first in their class. Any changes to the show order **MUST BE APPROVED BY THE LMBA PRESIDENT.**

7. SHOW HOST PERFORMANCE

If an LMBA sanctioned contest is held at the high school field / stadium, the local high school / host band shall be excluded from competition but may perform in exhibition.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

8. TICKET PRICE

The maximum price of tickets to an LMBA sanctioned contest shall be \$4.00 for student/senior citizens and \$6.00 for adults.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

9. CONTEST TIMELINE

All evening contests must terminate NO LATER THAN 10:00 PM This includes:

- A. All competing band performances, any exhibition band(s) performance(s), awards ceremony and post-contest critique.
- B. The last judged band to conclude at 8:45 PM, this includes the Host Band(s).
- C. Contest starting time MUST be adjusted accordingly.
ANY EXCEPTIONS TO THIS RULE SHALL BE REFERRED TO THE PRESIDENT

10. COMMUNICATION WITH PARTICIPATING BANDS

The Host Director shall communicate with each participating band effectively. These mailings may be combined as appropriate.

- A. Request for Program Information, Photos (if used) and Site Management Information:
 - 1. number of band members
 - 2. buses / equipment vehicles
 - 3. program information
 - 4. special needs

Set a reasonable deadline for return in order to appropriately meet printing needs. Be sure to proof the program book.

- B. Pre-Event Final Mailing
 - 1. Event Schedule
 - a. Performance Order and Times
 - b. Warm-Up Times (if applicable)
 - c. Reporting Times (REMINDER - BAND REPORTING TIMES SHOULD NOT BE CHANGED THE DAY OF THE SHOW)
 - 2. Directions to the contest site that can be copied and distributed to participating band parents and supporters.
 - 3. Event Site Map
 - a. Parking
 - b. Rest-Room / Locker Room Areas
 - c. Warm-Up Areas
 - d. How To Enter / Exit Field
 - e. Staff Viewing Area / Video Taping Area
 - f. Where To Retrieve Judges Tapes
 - g. Post-Contest Critique Location

4. Ticket Prices / Advance ticket sale information if applicable.
 5. List and location of local fast food restaurants. Contact area restaurants and inform them of the date and time of the contest. They will appreciate knowing in advance.
 6. Information about your concession stand
 7. Rain out contingency plans (Indoor show times, maps etc...)
 8. Contact people with phone numbers (including emergency numbers for the day of the show - cell #'s if possible)
 9. This pre-event final mailing should be made no less than fourteen (14) days before the contest date. A copy of all contest information that is sent to the bands should be sent to the LMBA President, Vice-President and Secretary at the same time it is sent to the participating bands.
- C. Notification of schedule changes: if any occur after the final mailing
- D. Information Packet: to be distributed on site the day of the contest.
- E. EMERGENCY COMMUNICATION:
1. With all participating Directors as soon as possible when the event is to be delayed, canceled or moved indoors due to inclement weather and/or field conditions. Prompt communication is of the utmost importance prior to a band's departure for the event.

11. RESPONSIBILITIES OF THE HOST DIRECTOR:

The Host Director will provide effective and appropriate:

SITE RELATED

- A. Building and Site permits; whatever paperwork is required to secure usage of the field and school facilities according to District protocols.
- B. Field in optimal performance condition with all field lines, the pit area and all boundaries clearly marked. A regulation football field is to be lined off with yard lines every 5 yards, high school hash marks from the sideline and visible yard markers placed along the sideline at ground level every ten yards. The field must be freshly lined prior to the event and relined as field conditions necessitate.
- C. Appropriate field lighting, site lighting, press box and p.a. system access as well as general cleaning from week's events, including field rest rooms and adequate trash barrels.

- D. Parking near the event site for all band buses and equipment vehicles. Parking location and site-specific requirements are to be accurately communicated to participating bands and marked on the pre-event map sent to the bands. Police and/or parking personnel should be engaged to park bands, judges and spectators. It is recommended that parking personnel use two-way radios to coordinate.

Please note that some bands have unique parking needs, including keeping their equipment vehicle with their buses to facilitate uniform changing.

- E. Police to provide security and parking assistance as needed. Fire companies for portable lighting as needed.
- F. First aid and emergency care for all participants and spectators throughout the duration of the event.
- G. Rest room facilities for all participants and spectators.
- H. Public address announcer who is competent and unbiased. Provide him with a script plus a list of filler announcements. It is recommended that he be positive, supportive and appreciative of the efforts of all participating bands.
- I. Entrance gate/starting line/pit traffic managers for the correct movement of bands.
- J. Rope off or indicate via signage areas for post-performance band seating, staff viewing and band videotaping. Staffs are permitted to use this area only while their band is performing. One designated video camera person may use this area to tape their band's performance only.
- K. Concessions: Provide ample food items for the projected number of spectators and effective crowd traffic flow at any concession location. The operation of any concessions is not to interfere with the event.
- L. Parent Volunteers to sell tickets, programs, concessions, bake sale, raffle, band souvenirs, etc.
- M. Custodians and Maintenance Personnel on duty to address site-related problems.

JUDGE RELATED

- A. Designated parking area for judges close to their work room.
- B. Facilities for the judges upon their arrival at the contest site for event preparations, including rest rooms, dressing rooms and a work room.
- C. Refreshments for the judges before and during the contest, especially coordinating drinks/food items for intermission. Additional runners or parent volunteers are suggested for this role.
- D. At least two runners to take score sheets and tapes to the tabulator. Suggested sources of runners: band managers, younger siblings of band members also in the band program in the middle school/ jr. high or other middle school/jr. high band members (number of runners needed may be higher depending on the contest site).

- E. Tabulator Room / Area
1. Tabulator area as close to the judges as facilities permit.
 2. Provide parking for the judges as close as possible to the event site since the tabulator will be transporting the copy machine, sheets, tapes, etc.
 3. The Tabulator is to be located in the press box or in the stadium somewhere (when possible) protected from the elements with access to a multi-plug electrical outlet.
 4. Two able bodied adults must be available to assist the tabulator starting from the judges arrival until the judges departure. Runners (collecting judges tapes and sheets) should be available for the entire show.
 5. Because of the many calculations that occur it is important that the above list be adhered to. Otherwise, the possibility of a delay is inevitable.
- F. A proper and comfortable site for the post-contest critique.
- G. Judges Tapes
- Judges Tapes are to be kept at the 50 yard line immediately following a bands performance so they may be picked up by the Band Director or designated Band Staff. It is the responsibility of the Contest Host to insure that said tapes are brought to the 50 yard line.
- If for some reason tapes should be picked up at a different location (other than the 50 yard line) please notify band directors as they arrive for the show so there is no confusion about where to pick tapes up.***

PARTICIPATING BAND RELATED

- A. Guides/Host chaperones, at least one per band to insure effective coordination throughout the duration of the event. Guides/Host chaperones should meet the lead bus upon arrival and guide the bus to the parking area.

The Guides/Host chaperones should make initial contact with the Director or his representative as soon as possible upon arrival to forward an information packet containing:

1. another copy of the event schedule
2. another copy of the site map
3. location of rest rooms for band use throughout the duration of the event
4. where pit equipment may be placed and when it can go to the field
5. location of post-performance seating
6. a complimentary program
7. where judges' tapes may be picked up
8. location of the critique
9. critique order and times (if available)
10. chaperone/staff passes as applicable (or hand stamps)
11. complimentary tickets for bus drivers (or hand stamps)

Even though this information was detailed in the pre-event mailing, a reminder on site is helpful. Be sure that all Guides/Host Chaperones understand these responsibilities, including means of communication to the Host if needed to solve significant problems quickly.

- B. Warm-up area(s) specifically designated that are sufficiently removed from the performance area so as not to interfere with the performing band. It must have sufficient lighting and a passageway to the staging area. An adult(s) should be appointed to assist in the use of this area. No other areas are to be used for warm up unless permitted by the Host Director.
- C. Video Tapes or DVDs (preferred)
A video tape or DVD of each bands individual performance shall be provided by the Contest Host at all LMBA Contests. This tape should be put in the bag with the bands judges tapes.
- D. Bands are to enter the designated post-performance seating area quietly, orderly and only between band performances.

MANAGEMENT RELATED

- A. Designate an Event Chairperson to oversee and administrate the event in direct coordination with the Host Director. Suggestion: in some parent organizations, being the Event Chairperson is the primary duty of the Vice President. Or, keep it as a separate committee.
- B. Other suggested event committees.
 1. Tickets: Printing, Sellers, Takers
 2. Program: Ad sellers, Layout, Printing, Sellers
 3. Raffles: Printing, sellers
 4. Concessions: Coordinating supplies purchase & inventory, signage, letters, volunteers, setup, cleanup, traffic flow, etc.
 5. Bake Sale/Band Souvenirs, Organizing, Letters, Setup, Sellers
 6. Site Prep: Coordinate: lining, pit lining, awards table, trophy setup, judges tables, band seating (signs/roping off), all signage, staff viewing area, band taping area, judges' areas, critique areas, decorating, etc.
 7. Band Refreshments
 8. Judges' Hospitality: Judges area, refreshments, parking, runners, tables, critique area, etc.
 9. Video: someone to provide a video for each band.
 10. Starters: Parents who monitor the warm-up area, the holding area before a band enters the field proper, and pit setup, etc.
- C. Design a program book containing schedule, show information for each participating band, business ads, patron ads, alumni parent/member ads, list of Band Parent Officers/Committees, list of District Administration, list of thank you's, description of judging system, audience etiquette and other propaganda, etc.
- D. Publicity to local media. Don't just rely on band parents from participating bands to comprise the entire crowd. All performing bands should be listed in media materials. Post-event press releases are to be accurately compiled in reporting the event educationally, not as a sports report. Suggestions: Contact local cable TV public info channel if available Invite all District Administrators, Board Members, football coaches and the team. Invite all feeder program students as guests. Invite parents of immediate feeder grade students also as guests. Invite music dept. faculty, band alumni and alumni parents. Place posters in all District schools, local music stores and all high-visibility locales throughout your District Community.

- E. Remind all volunteers, especially Guides/Host chaperones and gate managers, of the need to be sensitive to the stress levels and needs of the Director and Staffs as well as to be courteous and respectful to all participating band parent volunteer helpers and student members.
- F. *The Star Spangled Banner* is to be performed during the pre-event ceremonies.
- G. Order trophy awards well in advance. Receive and **proof** them and the engravings in order to catch errors in advance.
- H. Invite the Superintendent, President of the School Board, a school board member who is a Band Parent, HS Principal, and/or Band Parents' President or other dignitary to help present the awards.

12. SHOW HOST REBATE

In the event that an LMBA sanctioned show does not “break even”, the LMBA will provide a rebate to such show host(s). The rebate will not exceed the judges’ fee for the show. All applications and financial records are to be submitted to the LMBA President. The maximum amount to be used for rebates in one marching season is \$1,500.

13. SUPPLEMENTAL MATERIALS

A collection of supplemental materials is included that may be of assistance to Host Directors, especially first year hosts.

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| <ul style="list-style-type: none"> A. Let’s Band Together B. Responsibilities of Show Promotion C. Customer Service to the Max D. Sample Show Mailing Information E. LMBA Sportsmanship | <ul style="list-style-type: none"> Bands of America Sam Hazo Sam Hazo Bill Burns, Corry HS Pat Baldwin, Saegertown H.S. |
|--|--|

Contact the contracted judging association for copies of contracts or other printed materials.

14. ACKNOWLEDGMENTS

The LMBA expresses its gratitude to the following individuals and organizations for their materials and assistance in compiling this section on hosting a LMBA -sanctioned event:

Bands of America; Carl Miller, Cochranon High School; Bill Burns, Corry High School; Kathy Thumpston, Bradford High School; Pennsylvania Interscholastic Marching Band Association (PIMBA)

LET'S BAND TOGETHER

How do we be a good audience? We all have our “hometown” band. Most of us in the audience today have put time, energy, love and our financial support into making “our band’s” trip to the xxxxx competition a reality. It is evident that you care about band --- you’re here. But being here isn’t enough for the students who will perform for you today. We must be a good audience, supportive and appreciate of each and every band. Each band here today has their own story to tell. Some come from urban areas; some come from rural areas, large schools, small schools. Some have overcome odds just to have a marching band in which to participate, some may have experience difficult setbacks, while others are experiencing their most positive marching band season to date.

In today’s society, statistics assure us that some of the students performing today are undoubtedly dealing with their own personal issues --- at home, at school, with friends, with family. But today is a chance for them to shine. Every student out there today has made the choice to be involved and to make music and art. Sometimes it is more difficult as an audience to feel the same fellowship for the members and boosters of bands other than our own, but shouldn’t we all strive to achieve this? Music is a universal voice, and if competition gets in the way of making music and sharing our experiences with those who also make and support music, is it worth the price?

We must also remember that every band on the field is somebody’s band --- the reason they are here. It may be the folks sitting next to or behind you. Please be considerate during all the band performances. Please refrain from carrying on loud or critical conversations during performances. Wait until between performances before leaving or returning to your seat. Unlike a two hour movie, you’ll only need to wait fifteen minutes at most before the next break.

Every night on the evening news we hear about the bad things young people are doing and going through. It’s about time we recognized the young people who are accomplishing positive things. Every student on the field today is a “winner in life”. Of the millions of high school aged young people in our nation, before you today are thousands who have chosen to pursue excellence, to dedicate themselves to a goal...**to do the right thing.** It’s the least we can do as an audience to do the right thing as well and recognize each and every band with our applause and support!

WE HAVE A RESPONSIBILITY TO BE A GOOD AUDIENCE

Smoking is not permitted in the stadium seating areas.

Please wait until between performances before leaving or returning to your seat.

Please do not disturb your neighbors by carrying on conversation during the performances.

Please respect all the band performances and the spectators around you.

We reserve the right to ask guests who are disturbing the contest or the enjoyment of the performances by those around them to leave the stadium.

Excerpted from Bands of America 1995.

RESPONSIBILITIES OF SHOW PROMOTION

By Samuel R. Hazo For: PFCJ Annual Preseason Meeting at Norwin HS August 28, 1994

I. “So you want to run a top quality show...”

- A. Prioritize your goals for the outcome
- B. Organize the management
- C. Determine the roles of an effective management structure
 - 1. Leader
 - 2. Committee heads
 - 3. Committee members
- D. Develop a plan by brainstorming rules and processes
- E. Assign responsibilities and accountable goals with time lines
- F. Troubleshoot: “Good help is hard to find!” “How can I hold volunteers accountable?” “5 or 6 people always end up doing all the work!”

II. Sponsorship and Advertising

- A. How much money do you want from ads?
 - 1. Establish the goal. Not just: “As much as we can get!”
 - 2. What is a reasonable request? How is it possible?
 - 3. Establish worth in your event
 - 4. Use coupons
- B. Alternative sponsorship and income ideas
 - 1. Ad space on: seat cushions, cups, caps or visors, pens/pencils
 - 2. Sell ad space on the back of the ticket
 - 3. Trade for products to be sold or raffled. How to run a raffle.
 - 4. Rent vendor space
 - 5. Solicit performer sponsors from their home areas
 - 6. Program mention or pages for specific purposes (music stores, pizza, etc...)
 - 7. Charge for parking. Note that \$1 X 300 cars is \$300.00

III. Getting the word out! PUBLICITY

- A. How many different, new or unique ways are there?
 - 1. Word of mouth plus news releases, newsletters, posters, billboards & signs
 - 2. PSA
 - 3. Involve local celebrity as emcee or trophy presenter
 - 4. CableNet and public access channels
 - 5. Mailing list. Within/beyond district. Personal invitations. If they can't come, will they support it with a donation?
 - 6. Announcements at football games
 - 7. Distribute calendars with your show date highlighted
 - 8. Personal invitation with other fund raiser products sold
- B. What are the key places to advertise show in print?
 - 1. Barbershops & Beauty Salons, banks, grocery stores, drive thru
 - 2. Tent cards in restaurants
 - 3. Portable billboards by traffic lights
 - 4. Public bathroom stalls

CHECKLIST FOR “THE INCREDIBLE SHOW!”

TELEPHONE/TICKET OPERATIONS:

- 24 Hour a day phone coverage by knowledgeable people providing accurate information
- If answering machine is needed, return calls within 24 hours
- Always be friendly, upbeat & most accommodating
- Address special needs
- Always give your name after “hello” and ask how you can help the customer
- Have a list of previous customers by the phone so address, phone number & credit card information can be confirmed but not given again
- Take a personal interest in each customer, make him/her feel special

WRITTEN CORRESPONDENCE:

- Put all correspondence on stationery that is clear, simple and enjoyable to read
- Make sure all written materials are well written with regard to clarity, grammar and spelling
- Timely, Accurate, Personalized and Informative

PARKING:

- Sensibly organized plan controlled by knowledgeable, courteous people
- Adequate signage to help implement quick & easy access, flow and exit patterns
- Golf cart for handicapped

CONCESSIONS:

- Sensibly organized plan controlled by knowledgeable, courteous people
- Quality of items must be of top priority with an appropriate pricing structure
- Sufficient inventory of food items and related supplies
- Easily accessible with optimal crowd traffic flow
- Give away free stuff that can be sponsored
- Adequate & convenient trash disposal

PROGRAM:

- Design an attractive cover and logo and use as many pictures as possible
- Acknowledge corporate sponsors by size of their name and summaries
- It should have clarity, a smooth flow and be easy to read
- Include an order form for next year’s show

DEALING WITH ADVERTISERS AS CUSTOMERS:

- Describe how you can help them
- Deliver a quality product and deliver what you promise
- Make sure that the advertiser attends the event, AND, send them a program and pictures
- Make possible the option to include a coupon to their business
- Send a hand-written thank you note

FOLLOW UP/OFF SEASON:

- Help with local band shows and winter guard shows
- Set up a booth/display if possible
- Have a booth at the state music educators' convention
- Donate money to charities
- Send holiday cards and keep lines of communication open and active
- Appropriate press releases.
- Get included in arts' calendars and media seasonal previews.

INCENTIVE/MOTIVATION:

- Discounting for advance purchases and large group sales
- Planned tailgate parties or advance concerts
- Have your show mentioned when PBS airs the DCI Championships on your PBS channel

LOGISTICS/EFFICIENCY/EFFECTIVENESS:

- Have a grand plan with a well thought-out back-up plan
- Conduct research on what people like
- Make each step of a system mean something; don't walk around the block to go next door
- Have your system be so simple that people (Customers) do not need instructions
- Make the logistics logical
- Master total quality management by doing the right things right the first time

MANAGEMENT/STAFFING:

- Get only the best people on your staff (Doers & Movers)
- Assign people roles based on their strengths
- Assign specific responsibilities to people and hold them accountable
- Be everything the perfect leader should be all of the time
- As a leader, be decisive and consistent
- Be motivated and motivating; be positive, affirmative, accessible and organized
- People who feel good about themselves produce good results
- Prevent problems from developing
- If a problem does develop, solve it quickly and swiftly
- Cure diseases not symptoms
- Everything is for the good of the show!

TIMING/SCRIPT/MASTER OF CEREMONIES:

- There should be a "flow" to the evening's schedule with no dead time within the show
- The Master of Ceremonies should be a recognized personality with a great voice
- Review the script with the emcee before the event begins; assign a prompter with cues
- Thank the fans for supporting the event
- Recognize the high school groups in attendance

EXTRAS/HYPE/MAKING IT AN EVENT:

Personalized seat covers identifying 'their seat'!
Music playing while fans are entering and during intermission
Have a button for each year's show
Radio/TV Promotions
Coupons
Thank you notes after the event and/or Holiday cards
Group and VIP recognition
Tailgate Party/Barbecue before the show for the fans
Banners/Fireworks/Skydivers/Flyovers
Having a famous person in attendance to present the trophies

PUBLIC RELATIONS/OUTREACH:

Feature articles in newspapers, suburban editions, small papers & magazines
Helping a worthwhile cause with some of the profits
Be available to take part in other events
Sponsor trophies for local high school band competitions or festivals

LMBA SPORTSMANSHIP

PUBLIC ADDRESS ANNOUNCEMENT:

(This should be read at the start of each class of competition.)

Welcome to (name of school and/or competition)... The Lakeshore Marching Band Association asks that all spectators consider the time and effort that each of the young participants here today have put forth to represent his/her school. The purpose of LMBA Competitions is to provide positive learning experiences and opportunities for personal growth for the participants, directors and staff, and the Pennsylvania Federation of Contest Judges. Spectators can – and are expected to – assist in the promotion and achievement of good sportsmanship ideals by taking personal responsibility for keeping this event at a high level of fair, clean, and wholesome competition. Good luck to all our participating bands!

PROGRAM AD

(This ad should be included in all programs, preferably in a prominent location)

Welcome to today's Lakeshore Marching Band Association Competition. Your paid or complimentary admission to this event entitles you to enjoy an exhibition of skills developed by the students in an educational setting. Please give these students your positive encouragement and support. Booing, taunting, or intimidating the directors, band members, members of the Pennsylvania Federation of Contest Judges, host school music booster members, or other spectators is unfriendly and unacceptable. Please help us make this event an enjoyable experience for all those involved.