



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 shall 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 vary from time to time.

ARTICLE V -MEETINGS

- Section 1.** There will be two (2) meeting per year. A Fall Meeting to be held in November at which the basic agenda for the Winter Meeting will be discussed. The reorganization meeting of the Lakeshore Marching Band Association shall be held annually at the Winter Meeting. 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

By-Laws

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. The High School Principal and Band Director shall sign each application. 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 that 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 twenty-five dollar (\$25.00) late charge will be assessed if the membership fee is not received before the established due date and the band will have to perform first in their class all season.
- Section 2.** A one-time only, one-year membership fee waiver may be extended to a new participating band or band director for the purposes of membership recruitment. This waiver will be extended to a band by the Executive Council. (2013)
- Section 3.** All monies collected as dues shall be received by the Treasurer, together with complete and accurate lists of all members.
- Section 4.** 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. The President and Treasurer shall sign all checks.
- E. The Office of Treasurer shall be bonded. Fee to be paid by LMBA.

ARTICLE IV – POWERS AND 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, the President shall appoint a nominating committee consisting of a chairperson and two (2) additional members. 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 that 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.
- D. Curriculum and Instruction Committee** – shall develop professional development opportunities for the LMBA membership and local non-member directors. The committee shall notify the LMBA membership of local professional development opportunities when available and shall organize a minimum of one (1) LMBA professional development clinic day each year. If possible, two (2) clinics, winter and summer, would be preferred. The C/I Committee shall also organize one LMBA student development clinic day each year. It is preferred that the student clinic runs in conjunction with the LMBA professional development clinic days. The C/I Committee should also send out regularly occurring lists of resources, links, and other valuable educational material available to directors.

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 meet one of the following criteria:
- 1. Must be an enrolled student in the school of the band they participate with.
 - 2. Must be an approved tuition student with the school of the band they participate with. Tuition students are students who pay tuition to attend a school of their choice outside of the school district they reside in.
 - 3. Must be an approved student who lives within the school district boundaries of the band they participate with and meets participation guidelines set forth by the participating school district (i.e. Charter, Private, Cyber School students). (2012)
- 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, for refusing to abide by any decisions of the Executive Council or 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. 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.
 - 2. **Fine for Late Withdrawal (30 days to 15 days prior):** If a band withdraws from a contest between 15 and 30 days prior to the event without Executive Council approval a \$300 penalty will be assessed and due to the host.
 - 3. **Fine for Last-Minute Withdrawal (less than 15 days prior):** If a band withdraws from a contest less than 15 days prior to the event without Executive Council approval a \$500 penalty will be assessed and due to the host.
 - 4. **Final Consequence:** Failure to adhere to the withdrawal policies, including the submission of timely and complete emergency explanations, shall result in immediate forfeiture of Championship rights for the present marching season or following marching season if applicable. This consequence will be applied in addition to any outstanding fines.

- 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 competitive member band shall be required to participate in no less than three (3) LMBA sanctioned contests during the current season.
- C. Festival Class Bands shall be required to participate in no less than two (2) LMBA sanctioned contests during the current season. (2018)
- D. Exhibition Class Bands shall be permitted to participate in LMBA Championships. (2018)
- E. 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 that 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 ensure 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.
- C. Indoor shows will have three (3) adjudicators and a tabulator.

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 considered 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 mementos only shall be allowed to be given to each band. Such shows, due to their immediate nature, shall be acceptable as part of the three (3) 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. Indoor shows will use the LMBA Indoor Rating 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. Show Host, Membership, and Contest Applications

1. LMBA Show Host applications for all LMBA contests, including Championships, shall be submitted to the LMBA President with a \$50.00 application fee on or before the set date and opening of the Annual LMBA Winter Meeting. (2013)
 2. Membership Applications and annual dues shall be returned to the LMBA Vice-President on or before May First (1st).
 - The Executive Council may offer a one-time only, one-year membership fee waiver to a new participating band or band director for the purposes of membership recruitment. (2013)
 3. Contest applications shall be accepted online until May First (1st).
 4. 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.
- B. Position Drawing (Show Order Draw)
1. 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.
 2. Any band entering a show after the OFFICIAL DRAWING shall be placed first in their respective class.
 3. Classes at each show shall rotate according to the following schedule:
 (2008)
 Weeks 1 & 5 - Open, A, AA, AAA (week 1 may use a random draw)
 Weeks 2 & 6 - AAA, Open, A, AA
 Weeks 3 & 7 - AA, AAA, Open, A
 Weeks 4 & 8 - A, AA, AAA, Open

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: April 9, 2012

**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).

2. SHOW HOST SELECTIONS (2013)

A. LMBA CHAMPIONSHIPS

1. A host for LMBA Championships must be selected first in the show host selection process.
2. Member schools/bands wishing to host LMBA Championships on week 8 of competition shall submit a show host application form with accompanying fee as if applying for a regular season contest (see section B below). However, the 1st choice of date listed on the application must be marked for the week 8 date of Championships.
3. If more than one member school/band wishes to host LMBA Championships, each member school/band will be given an opportunity to speak to the membership at the Annual LMBA Winter Meeting regarding their desire to host LMBA Championships. The membership will have the opportunity to ask questions of the applying schools/bands.
4. A majority vote by secret ballot of the membership at the winter meeting will determine the host of Championships for the season in question. The band that does not win the bid for Championships will then be entered into the seniority draw process for the regular season shows.

B. REGULAR SEASON CONTESTS

1. Show host applications and application fees are to be submitted to the LMBA President on or before the set date and opening of the Annual LMBA Winter Meeting. Late applications, improperly filled out applications, or applications not accompanied with the set application fee will not be accepted.
2. Selection of show hosts will be based on seniority. Seniority shall be defined as the number of consecutive years a member school/band has hosted a LMBA contest.
3. Applications shall be put in seniority order from the highest amount of years hosted to the lowest. Contest dates and times (AM/PM) shall be assigned in seniority based on 1st, 2nd, and 3rd choice dates/times as listed on the show host application.

4. If member schools/bands with the same seniority wish to host a LMBA contest on the same week of regular season contests (weeks 1-7), priority will be given to the school/band that has hosted on that particular week the longest. A school/band may choose to yield this priority to the other band with same seniority and then receive a date listed as one of their other choices.

C. LOSS OF SENIORITY

1. A member school/band will lose their seniority should they be unable to continue consecutively hosting LMBA contests. Changing date and/or time (AM/PM) does not affect seniority.
2. A member school/band that, after receiving a contest date and time, cannot host a LMBA contest due to unforeseen circumstances may submit a request to the Executive Council to retain seniority.
 - a. EVERY POSSIBLE ATTEMPT MUST BE MADE TO AVOID CANCELLATION. The show host must work alongside the Executive Council to find alternative arrangements.
 - b. If a request must be made, this request must be in written form and must include specific details as to the unforeseen circumstances and all actions taken to rectify the situation prior to the last resort of cancelling the contest.
 - c. The request must be signed by both the host and the host's administration.
 - d. The Executive Council reserves the right to accept or deny said request. If said request is denied by the Executive Council or is requested for two (2) or more consecutive years, the member school/band will lose seniority.

D. SHOW HOST SHARING

1. If two or more member schools/bands wish to host a LMBA contest on a specific competition week and time (AM/PM), they may submit a written request to the LMBA Executive Council prior to the Annual LMBA Winter Meeting to share said date and time on a rotational schedule (i.e.: every other year, every three years). Executive Council reserves the right to accept or deny said request.
2. Show date seniority for draw purposes will be determined by the averaged seniority of the member schools/bands requesting host sharing.
3. Member schools/bands participating in host sharing will neither lose nor receive seniority for the off years they do not host. Seniority will only increase for the member school/band that actually hosts.

3. 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 1st (2024)

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.

4. 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. CLASSIFICATION WILL BE DETERMINED BY THE HIGHEST NUMBER OF PLAYING MEMBERS AT ANY GIVEN TIME. (2013)

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

Festival Class - The Festival Class is a paid membership class that receives all of the benefits of membership (judge commentary, critique, voting, etc.) without receiving scores. Festival Class bands will be rated (Platinum, Gold, Silver, Bronze) based on the Music and Visual score sheets (no GE). In order for a Festival Class band to participate in LMBA Championships, the show participation requirements must still be met. Festival Class bands will perform at the beginning of their respective class. (2013)

Exhibition Class – The Exhibition Class is a paid membership class that receives all of the benefits of membership (judge commentary, critique, voting, etc.). Exhibition class bands will be scored as the non-competitive host bands are scored. They will receive scores and a recap but will be the only ones to know their scores. The rest of the participating bands will not see Exhibition Class scores. In order for a Exhibition Class band to participate in LMBA Championships, the show participation requirements must still be met. Exhibition Class bands will perform at the beginning of their respective class. (2013)

Non-Member Bands – Non-member bands may participate in one LMBA sanctioned event each year without paying membership fees. They may choose to participate in any of the above-mentioned classes.

5. 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 Music (Average of the Field Music and Music Ensemble Scores)
- High Visual (Average of the Field Visual and Visual Ensemble Scores)
- High General Effect (Total of GE Music 1 & 2 and GE Visual)

Festival Class, Exhibition Class, and Non-Member bands shall receive a trophy consistent to the size of the smallest Placement Award Trophy. NO DRUM MAJOR, SOLOIST, OR BEST OVERALL AWARD SHALL BE GIVEN IN ANY LMBA CONTEST.

6. 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.

7. 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

8. 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.

9. SAVING OF SEATS

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

10. LMBA CHAMPIONSHIP CONTEST

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

- B. Class Champion medals shall be awarded. The cost of these medals shall be paid by the LMBA.
- C. The Championship performance order will be based on random draw within class order. (2024)
- D. See current judging association agreement for any extra fees associated with championships.
- E. Exhibition (College) bands at LMBA Championships are limited to one band per intermission and their performance is limited to 15 minutes. If the exhibition band goes overtime, they will not be invited back. (2006)
- F. Championships Financial Report
 - 1. The LMBA shall receive a 25% share of the profit from hosting LMBA Championships. This share and the Championships Financial Report is due to the LMBA Treasurer by December 31st. A 10% penalty shall be assessed for each month the report and fees are late.

11. LMBA COMMUNICATION

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

12. 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.

13. 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.

14. BAND STAFF VIEWING

The Contest Host at all LMBA Contests shall provide a Band Staff viewing area.

15. LMBA INCLEMENT WEATHER POLICIES

- A. RAIN OUT POLICIES
 - a. INFORMATION - A rainout plan must be mailed to all show participants included with other correspondence.

- b. DECISIONS- The decision to hold the show in/out will be determined by a majority vote of participating band directors with the contingency the school administration can supersede that decision. In the event of a tie, a member of the Executive Committee will break the tie. (2016).
 - Would Read: The decision to hold the show in/out will be determined by the majority vote of participating band directors with the contingency the school administration can supersede that decision. In the event of a tie, a member of the Executive Committee will break the tie. Furthermore, the host would have the option of cancelling the show all together. If the host cancels, they will not lose their seniority. (2024)
 - c. TROPHIES AWARDED - There will be no trophies awarded at an indoor show. This will allow the host to save the trophies for another year. In lieu of awards, recognition of performance will be given at the end of each class. (2016)
 - d. JUDGING PANEL Judges for indoor show will be three (3) Music and one (1) Visual. One (1) judge (individual music) will be on the floor, and three (3) judges (2 music.1 visual) will be in the stands. (2016)
 - e. INDOOR MUSIC RATING SHEET - The Indoor Music Rating Sheet will be used by the judges and scores will be tabulated. The rankings for each band will be announced following each class. The rankings will be announced in performance order. (see page 54)
 - f. INFORMING JUDGES OF RAINOUT
 - g. The procedure for informing the judges of a rainout is detailed in the Host Contract with the judge's association. See the Host Contract for details, refer to the LMBA President with any questions.
- B. INCLEMENT WEATHER OPTION (2013)
- a. If a director (upon arriving at a scheduled contest) feels weather conditions are too inclement to participate in an outdoor show, they may request exemption from performance from the ranking LMBA Executive Board member present at the show. Said request must be made no later than 15 minutes prior to scheduled performance time to allow for coordination between the ranking LMBA Executive Board member, show host, and judges.

16. LMBA PROFIT SHARING

- A. All Show Hosts will contribute 15% of profits up to a maximum of \$900 (2023) gained in hosting an LMBA show to a profit-sharing account. If show hosts are sending the maximum profit share cap (\$900) you do not need to submit a full report. (2023) Dividends from this account shall be distributed among the membership at the end of the season according to the following formula:
- B. Every show attended by a member band earns 1 share (This includes host bands at their own show). The total of the profit-sharing account will then be divided by the total number of shares to determine the value of one share.

For example:

A total of \$7000.00 has been deposited by show hosts into the profit-sharing account.

10 member bands performed at show #1, 12 member bands performed at show #2
8 member bands performed at show #3, 16 member bands performed at show #4
4 member bands performed at show #5, 10 member bands performed at show #6
10 member bands performed at show #7

This equals 70 total member performances.

The total of the profit-sharing account (\$7000.00) is then divided by 70 to equal \$100.00 per share.

If band A participated in 5 shows, they will receive 5 shares (\$500.00). If band B participated in 7 shows, they will receive 7 shares (\$700.00). If band C participated in 3 shows, they will receive 3 shares (\$300.00).

EXEMPTED FROM THIS POLICY IS LMBA CHAMPIONSHIPS. THE LMBA CHAMPIONSHIP HOST WILL FOLLOW THE GUIDELINES SET FORTH IN THE LMBA MANUAL REGARDING LMBA CHAMPIONSHIPS

- C. Fee Deadline
 - 1. A copy of the excel spreadsheet, a copy of all receipts and all Profit Sharing monies are due to the LMBA Treasurer within 60 days of the date of the LMBA Show. If this deadline is not met, a 10% penalty shall be assessed and the Host will lose all hosting privileges, including seniority until the debt is paid to the LMBA. Seniority and hosting privileges will be reinstated upon receipt of the profit share and the 10% penalty.
- D. Profit Reporting and Calculation
 - 1. Every attempt should be made by show hosts to report all income and expenses in good faith as a member in good standing of the LMBA. A falsified report would be a violation of the LMBA Code of Ethics and could result in suspension from competition and loss of hosting privileges. All means of income should be reported, as should all expenses. Some common income and expenses are listed below.

Income - ticket Sales, program ad sales, program sales, concession sales, candy gram sales, love note sales, basket raffle sales, 50/50 raffle sales, bake sales, etc.

Expenses - printing, postage, concession supplies, trophies, judges' fees, judges food, stadium rental fees, lights, porta-johns, etc.

17. JUDGE EVALUATIONS

Every effort should be made to complete the online judge's evaluations in a timely manner. Any band that does not have their judge evaluations complete and up-to-date by the Tuesday before the LMBA Championship Contest will not be permitted to compete in the LMBA Championship Contest. The band may still perform but as in exhibition only. (2010)

18. SHOW PROGRAMS

All bands participating in LMBA sanctioned contests are to provide the LMBA President with a program informational sheet for the band that includes, but is not limited to, the following information:

- Band Name
- High School Name
- School Mascot
- School Colors
- LMBA Classification
- Director and/or Staff Names
- Student Leadership Names
- Show Title and/or Show Song Names
- Previous Awards and/or Special Recognitions

Participating bands must use a 4 ¼" x 11" template that will be provided to download, enter their information in, create a PDF and post to the LMBA website as well as e-mail to the LMBA President. **ALL PROGRAM PAGES ARE DUE BY THE SHOW ORDER DRAW DATE** (typically the first Sunday in August). The LMBA President will compile the pages and then send them to all the show hosts to use in the programs. Show hosts are to print the pages as they are received. Individual bands are responsible for the content of their page and for all proofreading and spelling. (2012)

LMBA SHOW TIMELINE

1. CONTEST ALLOTMENT

- A. There is no limit to the number of bands that 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 may choose to compete or not. If they compete, the band shall be placed in the random draw. If they choose not to compete they shall be excluded from competition, but may perform in exhibition at the end of the show.

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. Contest end-time is often a negotiated item with the contracted judging association. Please see the latest judging association Host Contract for details. Refer any questions to the LMBA President.

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 with a minimum 6:30 minute show (2019). The remainder of the 15 minutes can be used to enter, set-up, warm-up, and 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 going to do an on-field warm-up. A drumbeat or cadence is acceptable to use during a preset. All bands must be in competition (length of show) for a minimum of six (6) and ½ minutes. There shall be no required time in motion. No boundary violation after six (6) minutes. There shall be a six (6) second grace period for minimum time.

NOTE: Penalty: 0.2 point per six (6) seconds or fraction thereof for under the minimum time (6:24).

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. ELECTRONICS POLICY

A. All music from traditional wind and percussion instruments, or electronic instruments, must be performed by a student(s) live and in real time with the student(s) present and performing at the time of the performance. The use of sampled sounds (“prerecorded/sequenced”) of woodwind, brass wind and percussion instruments will not be permitted. The sounds of human voices may be performed electronically rather than live and in real time.

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

B. Sounds other than music, such as narration or sound effects, may be prerecorded and used without penalty.

1. Useful notes: For performance purposes, the definition of music shall be the organization of sound through time. Everything else, then, is a sound effect, be it spoken text, the sound of twisting metal, falling rain or the crumpling of cellophane. If what you want to play electronically has elements of melody, harmony or rhythm, it must be performed live. It may not be pre-recorded or sequenced for playback during the performance, even if the initiation of the recording playback or triggering of the sequence is done by a student at the time of the performance. A student may play synthesized sounds live and in real time, or initiate the playback or trigger the sequence of any nonmusical sound as part, or all, of a show or show segment.
2. Non-uniformed personnel of any age may control the mixing/balance of electronic equipment outside of pit boundaries (or as close to the boundary as possible). Initiation of any sound from outside the boundaries that contributes to the performance is strictly prohibited.
PENALTY: Disqualification. (February, 2014)

C. Adult operation of electronic devices:

1. An adult may operate such devices, but *must* do so from outside the performance ensemble, except in the case of “catastrophic” technical failure. Please note that allowing an adult to operate a soundboard does not grant permission for them to “contribute directly to the music or visual program.”
2. The triggering of sound effects, lighting effects, voiceovers and the like is only permissible by a student performer. It is viewed that those aspects are the same as a musical contribution to the show and therefore should only be produced by students within field boundaries.
3. Lighting devices and their triggered events (visual contribution) should similarly be produced by students. (January 2017)

11. TROOPING THE STANDS

Trooping the stands, while not mandatory, is HIGHLY encouraged at ALL LMBA contests. (2013)

12. 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 that 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. CHAMPIONSHIPS FULL RETREAT

There will be a full retreat, in uniform, at Championships. The Executive Board has the power to decide if the retreat goes forward based on weather. (2017)

5. 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.

6. 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 three stations

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

At shows with 12 or less bands, critique shall be 5 minutes per station for a total of 15 minutes. At shows with 13 or more bands, critique shall be 4 minutes per station for a total of 12 minutes.

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.

7. CRITIQUE CONDUCT

To ensure 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.

8. 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 judging 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 the digital recorders provided by the LMBA. 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

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

4. There is a 15-minute block of time for each band with a minimum 6:30 minute show (2019). The remainder of the 15 minutes can be used to enter, set-up, warm-up, and 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 going to do an on-field warm-up. A drumbeat or cadence is acceptable to use during a preset. All bands must be in competition (length of show) for a minimum of six (6) and ½ minutes. There shall be no required time in motion. No boundary violation after six (6) minutes. There shall be a six (6) second grace period for minimum time.

NOTE: Penalty: 0.2 point per six (6) seconds or fraction thereof for under the minimum time (6:24).

5. 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.

6. PYROTECHNICS

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

NOTE: Penalty: Disqualification

7. 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.

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

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

9. DESIGNATED WARM-UP AREA

To avoid conflict with bands in competition, all musical warm-ups prior to taking the field 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.

10. 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.

Non-uniformed personnel of any age may control the mixing/balance of electronic equipment outside of pit boundaries (or as close to the boundary as possible). (2012)

11. 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 drumbeat is acceptable to use during a preset and will not be included as warm-up time.

12. 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.*

13. 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

14. 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.

15. 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.***

LMBA Hall of Fame

The LMBA Hall of fame will be started in the Fall of 2022 with the induction of the first 3 – 5 inaugural members. In the years to follow 1 -2 members will be inducted (unless there are no nominations in a particular year).

The Lakeshore Marching Band's Hall of Fame recognizes individuals who have made a significant impact on the LMBA through service and dedication to its members, accomplishments and success in LMBA Competitions and making an impact on the Pageantry Arts in NW Pennsylvania. Members represent impeccable character, ethics, and professionalism, and are role models for music education professionals. The Hall of Fame induction ceremony will be held at the LMBA Championship Show Awards Ceremonies each year. Members will be permanently recognized on the LMBA Website and in the annual Championship Program.

CRITERIA AND SELECTION PROCESS

Hall of Fame inductees should meet the following criteria:

- Have made/had a significant impact on the LMBA through service and dedication to the circuit
- Have many accomplishments and success in LMBA Competitions
- Have a positive and long-lasting impact on the Pageantry Arts in NW Pennsylvania
- Represent impeccable character, ethics, and professionalism
- Nominees meeting the selection criteria may be submitted before the winter meeting

Candidates for whom the above-referenced criterion is met will be placed on the ballot of possible nominees eligible for selection.

Ballots will be given to each member director and selections must have at least a 75% of the vote to pass. In the case of too many nominations for the current year, the top 2 be inducted.

If there are no nominations or the nominees do not meet the percentage required, there will be no HOF inductees for that year.

NOMINATION PROCESS

The nominator who plans to sponsor a nominee must compile the following data:

- A letter detailing the nominee's qualifications based on the Lakeshore Marching Bands Hall of

Fame Criteria

- Letter should be sent to the LMBA President before the Winter Meeting.

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 describes 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

SCORE SHEETS AND 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



#1

9/1/19

Evaluate each caption below 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.

Tone Quality / Intonation 100 Pts <ul style="list-style-type: none"> • Consistent Tone Quality • Consistent Tuning and Intonation Control • Characteristic Instrument Sound Quality and Focus • Musical, Environmental and Physical Challenges 	<table border="1"> <tr> <td>Box 1 Rarely Demonstrated</td> <td>0 - 10</td> </tr> <tr> <td>Box 2 Infrequently Demonstrated</td> <td>11 - 30</td> </tr> <tr> <td>Box 3 Sometimes Demonstrated</td> <td>31 - 70</td> </tr> <tr> <td>Box 4 Usually Demonstrated</td> <td>71 - 90</td> </tr> <tr> <td>Box 5 Always Demonstrated</td> <td>91 - 100</td> </tr> <tr> <td colspan="2" style="text-align: right;">Sub Caption (Possible 100)</td> </tr> </table>	Box 1 Rarely Demonstrated	0 - 10	Box 2 Infrequently Demonstrated	11 - 30	Box 3 Sometimes Demonstrated	31 - 70	Box 4 Usually Demonstrated	71 - 90	Box 5 Always Demonstrated	91 - 100	Sub Caption (Possible 100)	
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Accuracy / Technique 100 Pts <ul style="list-style-type: none"> • Accurate Articulation Methodology • Tonal Center • Rhythmic Accuracy and Consistency • Clarity and Uniformity of Dexterity Control • Simultaneous Responsibilities 	<table border="1"> <tr> <td>Box 1 Rarely Demonstrated</td> <td>0 - 10</td> </tr> <tr> <td>Box 2 Infrequently Demonstrated</td> <td>11 - 30</td> </tr> <tr> <td>Box 3 Sometimes Demonstrated</td> <td>31 - 70</td> </tr> <tr> <td>Box 4 Usually Demonstrated</td> <td>71 - 90</td> </tr> <tr> <td>Box 5 Always Demonstrated</td> <td>91 - 100</td> </tr> <tr> <td colspan="2" style="text-align: right;">Sub Caption (Possible 100)</td> </tr> </table>	Box 1 Rarely Demonstrated	0 - 10	Box 2 Infrequently Demonstrated	11 - 30	Box 3 Sometimes Demonstrated	31 - 70	Box 4 Usually Demonstrated	71 - 90	Box 5 Always Demonstrated	91 - 100	Sub Caption (Possible 100)	
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Sub Caption (Possible 100)													
<div style="display: flex; justify-content: space-between;"> <div> Judge Signature _____ </div> <div> Total Score (Possible 200) </div> </div>													

Rarely 0 - 10				Infrequently 11 - 30				Sometimes 31 - 70				Usually 71 - 90				Always 90 - 100			
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0 4 8 10

11 17 24 30

31 44 58 70

71 77 84 90

91 94 98 100

Music Performance Individual 9/1/19

Rarely 0 - 10	Infrequently 11 - 30	Sometimes 31 - 70	Usually 71 - 90	Always 90 - 100
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0	4	8	10	11	17	24	30	31	44	58	70	71	77	84	90	91	94	98	100
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Tone Quality / Intonation

To What Degree do the Performers Demonstrate:

- a solid fundamental approach to quality of sound and tone production in all ranges and dynamic levels?
- an awareness of, and attention to, intonation in all ranges and dynamic levels?
- quality and consistency of sound?
- quality and consistency of tuning?
- mastery of simultaneous responsibilities?

Accuracy / Technique

To What Degree do the Performers Demonstrate:

- articulation, enunciation, and release with clarity, focus, and uniformity?
- the ability to uniformly and accurately play rhythms and maintain a pulse control at all tempi required?
- accuracy, uniformity and flexibility with the technical skills being demanded?
- appropriate touch - weight of stroke and musical colors created?
- quality keyboard dexterity - 2 mallet grip / 4 mallet grip / timpani grip?
- quality in accessory technique / movement?
- mastery of simultaneous responsibilities?

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 sub caption 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 sub caption 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 sub caption 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



#2
9/1/19

Evaluate each caption below 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.

Overall Sound Quality / Accuracy 100 Pts <ul style="list-style-type: none"> Ensemble Sonority, Intonation, and Tuning Balance and Blend Tonal Center and Focus Clear and Appropriate Methodology Vertical Alignment and Rhythmic Interpretation Musical, Environmental and Physical Challenges 	<table border="1"> <tr> <td>Box 1 Rarely Demonstrated</td> <td>0 - 10</td> </tr> <tr> <td>Box 2 Infrequently Demonstrated</td> <td>11 - 30</td> </tr> <tr> <td>Box 3 Sometimes Demonstrated</td> <td>31 - 70</td> </tr> <tr> <td>Box 4 Usually Demonstrated</td> <td>71 - 90</td> </tr> <tr> <td>Box 5 Always Demonstrated</td> <td>91 - 100</td> </tr> <tr> <td colspan="2">Sub Caption (Possible 100)</td> </tr> </table>	Box 1 Rarely Demonstrated	0 - 10	Box 2 Infrequently Demonstrated	11 - 30	Box 3 Sometimes Demonstrated	31 - 70	Box 4 Usually Demonstrated	71 - 90	Box 5 Always Demonstrated	91 - 100	Sub Caption (Possible 100)	
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Musical Artistry 100 Pts <ul style="list-style-type: none"> Full Range of Expression, Detail, and Nuance Phrasing and Musical Inflection Clarity and uniformity of Style and Interpretation Range of Musical Devices Expressive Qualities of the Music by All Elements Simultaneous Responsibilities 	<table border="1"> <tr> <td>Box 1 Rarely Demonstrated</td> <td>0 - 10</td> </tr> <tr> <td>Box 2 Infrequently Demonstrated</td> <td>11 - 30</td> </tr> <tr> <td>Box 3 Sometimes Demonstrated</td> <td>31 - 70</td> </tr> <tr> <td>Box 4 Usually Demonstrated</td> <td>71 - 90</td> </tr> <tr> <td>Box 5 Always Demonstrated</td> <td>91 - 100</td> </tr> <tr> <td colspan="2">Sub Caption (Possible 100)</td> </tr> </table>	Box 1 Rarely Demonstrated	0 - 10	Box 2 Infrequently Demonstrated	11 - 30	Box 3 Sometimes Demonstrated	31 - 70	Box 4 Usually Demonstrated	71 - 90	Box 5 Always Demonstrated	91 - 100	Sub Caption (Possible 100)	
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<div style="text-align: right;"> Total Score (Possible 200) </div>													

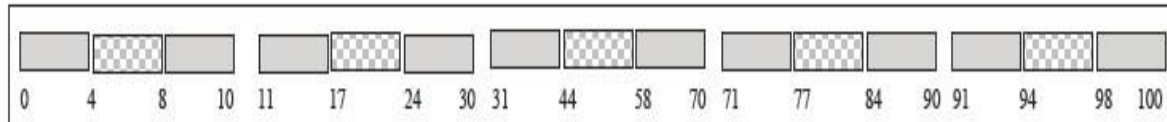
Judge Signature _____

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Music Performance Ensemble 9/1/19

Rarely 0 - 10	Infrequently 11 - 30	Sometimes 31 - 70	Usually 71 - 90	Always 90 - 100
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Overall Sound Quality / Accuracy

To What Degree do the Performers Demonstrate:

- consistently playing in tune?
- a beautiful tone quality?
- consistent quality sonority with entire musical ensemble throughout form changes, musical performance demands, and musical construction?
- a variety of spatial environments throughout the show?
- handling of voice proximity which places demands on players relative to total ensemble pitch, timbre, consistency, and texture?
- exposure of all voices through balance? Textural clarity?
- consistency in timbre, blend, intonation, stylistic uniformity and sonority through spatial changes and technical demands?
- consistently playing in time?
- rhythmic accuracy and variety?
- mastery of metric demands placed on the players - variety, speed, layered?
- attention to listening center changes throughout the show? Production?
- mastery of simultaneous responsibilities?

Musical Artistry

To What Degree do the Performers Demonstrate:

- musical expression which includes shape, natural inflection, and weight within the musical phrase - horizontally, harmonically?
- relating phrases, segments, sequences, transitions, and developments expressively?
- musical texture and dynamics to communicate expression?
- mastery of demands required of the performers relative to style, idiom dexterity, embouchure, touch, or articulation?
- utilization of all voices to support the expressive qualities of the music?
- mastery of simultaneous responsibilities?

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 sub captions: Accuracy and Definition, and Quality of Technique. It is imperative that the integrity of the different sub captions 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 sub caption, i.e., sub caption 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 sub captions on the sheet and various areas of those sub captions. 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 sub captions 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 sub caption 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



#3
9/1/19

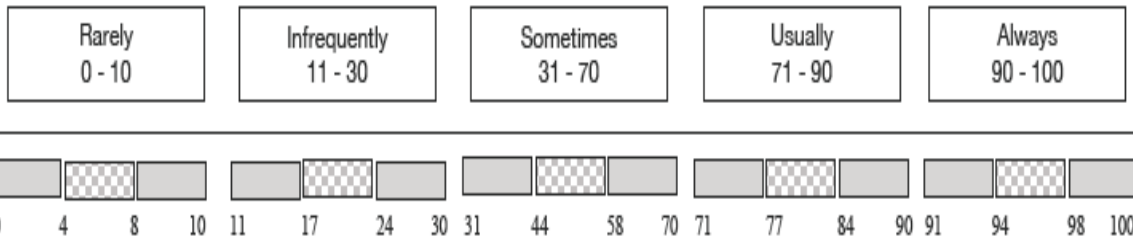
Evaluate each caption below on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level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

Challenges and Skills 100 Pts <ul style="list-style-type: none"> • Form, Body, and Equipment Challenges • Variety and Range of Skills • Tempo and Pulse • Variety of Techniques • Simultaneous Responsibilities 	<table border="1"> <tr> <td>Box 1 Rarely Demonstrated</td> <td>0 -10</td> </tr> <tr> <td>Box 2 Infrequently Demonstrated</td> <td>11-30</td> </tr> <tr> <td>Box 3 Sometimes Demonstrated</td> <td>31-70</td> </tr> <tr> <td>Box 4 Usually Demonstrated</td> <td>71-90</td> </tr> <tr> <td>Box 5 Always Demonstrated</td> <td>91-100</td> </tr> <tr> <td colspan="2" style="text-align: right;">Sub Caption (Possible 100)</td> </tr> </table>	Box 1 Rarely Demonstrated	0 -10	Box 2 Infrequently Demonstrated	11-30	Box 3 Sometimes Demonstrated	31-70	Box 4 Usually Demonstrated	71-90	Box 5 Always Demonstrated	91-100	Sub Caption (Possible 100)	
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Box 5 Always Demonstrated	91-100												
Sub Caption (Possible 100)													
Accuracy and Definition 100 Pts <ul style="list-style-type: none"> • Control of Form, Body, and Equipment • Demonstration of Variety and Range of Skills • Control of Tempo and Pulse • Demonstration of Training and Style • Recovery 	<table border="1"> <tr> <td>Box 1 Rarely Demonstrated</td> <td>0 -10</td> </tr> <tr> <td>Box 2 Infrequently Demonstrated</td> <td>11-30</td> </tr> <tr> <td>Box 3 Sometimes Demonstrated</td> <td>31-70</td> </tr> <tr> <td>Box 4 Usually Demonstrated</td> <td>71-90</td> </tr> <tr> <td>Box 5 Always Demonstrated</td> <td>91-100</td> </tr> <tr> <td colspan="2" style="text-align: right;">Sub Caption (Possible 100)</td> </tr> </table>	Box 1 Rarely Demonstrated	0 -10	Box 2 Infrequently Demonstrated	11-30	Box 3 Sometimes Demonstrated	31-70	Box 4 Usually Demonstrated	71-90	Box 5 Always Demonstrated	91-100	Sub Caption (Possible 100)	
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Sub Caption (Possible 100)													
Total Score (Possible 200)													

Judge Signature _____

Rarely 0 - 10	Infrequently 11 - 30	Sometimes 31 - 70	Usually 71 - 90	Always 90 - 100
0 4 8 10	11 17 24 30	31 44 58 70	71 77 84 90	91 94 98 100
<div style="width: 100px; height: 10px; background: linear-gradient(to right, gray 40%, white 40%, white 60%, gray 60%);"></div>	<div style="width: 100px; height: 10px; background: linear-gradient(to right, gray 33%, white 33%, white 66%, gray 66%);"></div>	<div style="width: 100px; height: 10px; background: linear-gradient(to right, gray 33%, white 33%, white 66%, gray 66%);"></div>	<div style="width: 100px; height: 10px; background: linear-gradient(to right, gray 33%, white 33%, white 66%, gray 66%);"></div>	<div style="width: 100px; height: 10px; background: linear-gradient(to right, gray 33%, white 33%, white 66%, gray 66%);"></div>

Visual Performance Individual 9/1/19



Challenges and Skills

To What Degree do the Performers Demonstrate:

- High quality depth of Body, Form, and Equipment responsibilities?
- a variety and range of skills?
- the principles of movement?
- alignment and spacing challenges?
- range in effort changes?
- training and style?
- tempo, rhythmic variations, or phrases without tempo and pulse?
- simultaneous responsibilities?

Accuracy & Definition

To What Degree do the Performers Demonstrate:

- control of form, body and equipment?
- poise in movement and equipment?
- variety, range, and uniformity in technique?
- quality technique in handling equipment?
- control of Tempo and Pulse through a variety of settings?
- detail, nuance, and training in individual technique?
- a clearly defined style?
- training in both mental and physical recovery?
- mastery of simultaneous responsibilities?

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 judgment 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

9/1/19

Evaluate each caption below 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.

Visual Artistry

100 Pts

- Quality use of the Elements of Design
- Visual Musicality
- Unity
- Range and Variety of Skills
- Artistic Expression
- Integration
- Simultaneous Responsibilities

Box 1 Rarely Demonstrated	0 -10
Box 2 Infrequently Demonstrated	11-30
Box 3 Sometimes Demonstrated	31-70
Box 4 Usually Demonstrated	71-90
Box 5 Always Demonstrated	91-100

Sub Caption
(Possible 100)

Excellence and Technique

100 Pts

- Control and Balance of Form
- Ensemble Cohesiveness
- Precision, Uniformity, and Timing
- Technique in Form, Body, and Equipment/Recovery
- Projection of Style
- Achievement of Effort Changes

Box 1 Rarely Demonstrated	0 -10
Box 2 Infrequently Demonstrated	11-30
Box 3 Sometimes Demonstrated	31-70
Box 4 Usually Demonstrated	71-90
Box 5 Always Demonstrated	91-100

Sub Caption
(Possible 100)

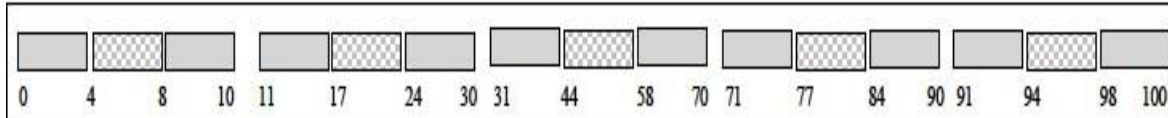
Total Score
(Possible 200)

Judge Signature _____

Rarely 0 - 10				Infrequently 11 - 30				Sometimes 31 - 70				Usually 71 - 90				Always 90 - 100			
0	4	8	10	11	17	24	30	31	44	58	70	71	77	84	90	91	94	98	100
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Visual Performance Ensemble 9/1/19

Rarely 0 - 10	Infrequently 11 - 30	Sometimes 31 - 70	Usually 71 - 90	Always 90 - 100
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Visual Artistry

To What Degree do the Performers Demonstrate:

- visual expression?
- quality in vertical and horizontal phrasing?
- logic, depth, and variety in the use of design elements?
- exploration of a wide range of skills?
- detail and nuance in the performance?
- integration of all the parts in a complementary manner?
- musicality in form, body, and equipment?
- simultaneous responsibilities?

Excellence and Technique

To What Degree do the Performers Demonstrate:

- response to changes in space, time, and form?
- control of tempo, pulse, and rhythm?
- quality and uniformity of techniques?
- training in all facets of ensemble performance/ recovery?
- form control and balance?
- overall achievement in ensemble form, body, and equipment?
- clarity, and readability, and projection of style
- quality of form, body, and equipment work as it relates to orientation and timing?
- mastery of simultaneous responsibilities?

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 sub captions on the sheet, judges are scoring both the performers and the writer/teachers. It is the intention that the Repertoire Effectiveness and Showmanship Effectiveness sub captions 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 sub captions 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 that 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.

General Effect Music



#5/6

9/1/19

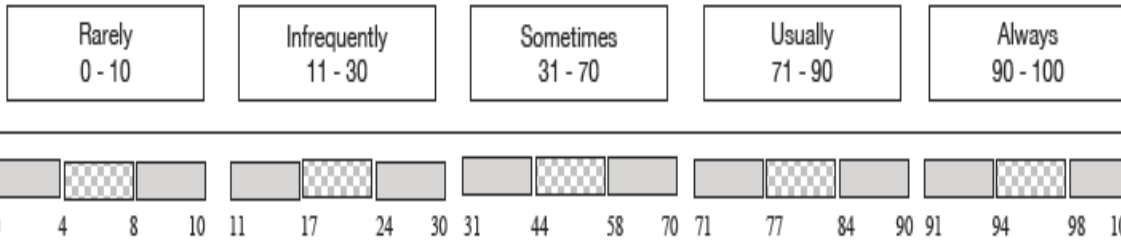
Evaluate each caption below on the criteria reference. Understand that we evaluate what is being performed at the same time we are evaluating how it is being performed. Since we judge achievement, we must understand that the construction and content of a program, in combination with the performance level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

Effectiveness of the Musical Repertoire 100 Pts	<table border="1"> <tr> <td>Box 1</td> <td>0 - 10</td> </tr> <tr> <td colspan="2">The Repertoire is Rarely Effective</td> </tr> <tr> <td>Box 2</td> <td>11 - 30</td> </tr> <tr> <td colspan="2">The Repertoire is Infrequently Effective</td> </tr> <tr> <td>Box 3</td> <td>31 - 70</td> </tr> <tr> <td colspan="2">The Repertoire is Sometimes Effective</td> </tr> <tr> <td>Box 4</td> <td>71 - 90</td> </tr> <tr> <td colspan="2">The Repertoire is Usually Effective</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> </tr> <tr> <td colspan="2">The Repertoire is Always Effective</td> </tr> </table>	Box 1	0 - 10	The Repertoire is Rarely Effective		Box 2	11 - 30	The Repertoire is Infrequently Effective		Box 3	31 - 70	The Repertoire is Sometimes Effective		Box 4	71 - 90	The Repertoire is Usually Effective		Box 5	91-100	The Repertoire is Always Effective	
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<ul style="list-style-type: none"> • Creativity and Imagination • Coordination and Staging of Elements • Use of Time and Pacing of Effects • Appropriate Range of Expressions • Continuity and Flow of musical ideas • Contribution for Enrichment / Enhancement of All Elements 	<p align="right">Sub Caption (Possible 100)</p>																				
Effectiveness of the Musical Performance 100 Pts	<table border="1"> <tr> <td>Box 1</td> <td>0 - 10</td> </tr> <tr> <td colspan="2">The Performance is Rarely Effective</td> </tr> <tr> <td>Box 2</td> <td>11-30</td> </tr> <tr> <td colspan="2">The Performance is Infrequently Effective</td> </tr> <tr> <td>Box 3</td> <td>31-70</td> </tr> <tr> <td colspan="2">The Performance is Sometimes Effective</td> </tr> <tr> <td>Box 4</td> <td>71-90</td> </tr> <tr> <td colspan="2">The Performance is Usually Effective</td> </tr> <tr> <td>Box 5</td> <td>91-100</td> </tr> <tr> <td colspan="2">The Performance is Always Effective</td> </tr> </table>	Box 1	0 - 10	The Performance is Rarely Effective		Box 2	11-30	The Performance is Infrequently Effective		Box 3	31-70	The Performance is Sometimes Effective		Box 4	71-90	The Performance is Usually Effective		Box 5	91-100	The Performance is Always Effective	
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The Performance is Always Effective																					
<ul style="list-style-type: none"> • Communication of Musical Intent • Emotion • Professionalism • Artistry • Involvement 	<p align="right">Sub Caption (Possible 100)</p>																				
<p align="right">Total Score (Possible 200)</p>																					

Judge Signature _____

Rarely 0 - 10	Infrequently 11 - 30	Sometimes 31 - 70	Usually 71 - 90	Always 90 - 100
0 4 8 10	11 17 24 30	31 44 58 70	71 77 84 90	91 94 98 100

General Effect Music 9/1/19



Effectiveness of the Musical Repertoire

To what degree does the band demonstrate:

- creativity and imagination in the use of something familiar in a new way?
- originality in the use of something fresh and new?
- success in musical staging in the both placement and in time?
- strength of coordination among all of the musical elements?
- strength of coordination between the music and the visual?
- interpretive and expressive elements used to enhance effect?
- success in musical pacing over the complete program and over each production?
- elevation of the musical repertoire through the performers?
- overall effect of the program through its entertainment value?
- development, connection, and evolution of planned events?
- strength of the aesthetic, intellectual, and emotional facets of the musical repertoire?
- variety of effects?

Effectiveness of the Musical Performance

To what degree do the performers demonstrate:

- communication the musical program intent?
- engagement through an emotional performance?
- precision as a contribution to effect?
- musical artistry as an influence effect?
- communication of the expressive qualities inherent in the program?
- sustained confidence and understanding of the musical program?

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 sub-captions: 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 sub-captions 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 sub-captions 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 sub-captions 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 that 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 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 an effective program. It is implicit that the written program provides the opportunity to create effect.

General Effect Visual



#7

9/1/19

Evaluate each caption below 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.

Effectiveness of the Visual Repertoire

100 Pts

- Interpretation and Enhancement of the Music
- Coordination and Staging of Elements
- Pacing of Effects
- Creativity/ Imagination/ Originality
- Use of Audio-Visual Balance/ Blend/ Focus
- Continuity and flow of visual Ideas
- Effective Use of Movement/ Form/ Color

Box 1 0 - 10
The Repertoire is Rarely Effective

Box 2 11 - 30
The Repertoire is Infrequently Effective

Box 3 31 - 70
The Repertoire is Sometimes Effective

Box 4 71 - 90
The Repertoire is Usually Effective

Box 5 91-100
The Repertoire is Always Effective

Sub Caption
(Possible 100)

Effectiveness of the Visual Performance

100 Pts

- Communication of Roles
- Emotion
- Professionalism
- Artistry
- Involvement

Box 1 0 -10
The Performance is Rarely Effective

Box 2 11-30
The Performance is Infrequently Effective

Box 3 31-70
The Performance is Sometimes Effective

Box 4 71-90
The Performance is Usually Effective

Box 5 91-100
The Performance is Always Effective

Sub Caption
(Possible 100)

Total Score
(Possible 200)

Judge Signature _____

Rarely
0 - 10

Infrequently
11 - 30

Sometimes
31 - 70

Usually
71 - 90

Always
90 - 100

0 4 8 10



11 17 24 30



31 44 58 70



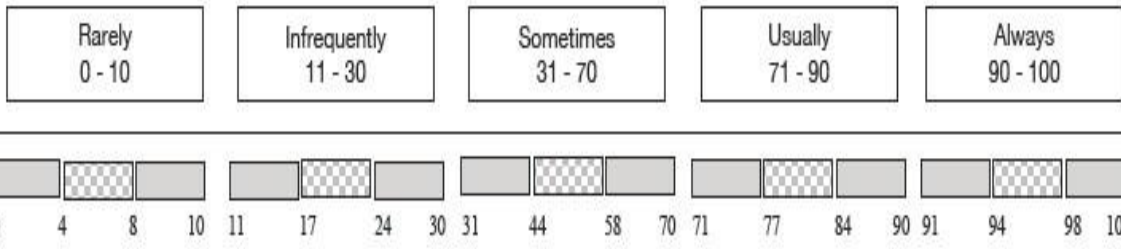
71 77 84 90



91 94 98 100



General Effect Visual 9/1/19



Effectiveness of the Visual Repertoire

To what degree does the band demonstrate:

- interpretation and enhancement of the music?
- strength of coordination among all the visual elements?
- strength coordination between the music and the visual?
- staging success in both placement and time?
- pacing success over the complete program and over each production?
- creativity and imagination in the use of something familiar in a new way?
- originality in the use of something fresh and new?
- effectiveness in incorporating form, body, and equipment into the design?
- a sense of continuity developed in the program?
- overall effect of the program throughout its entertainment value?
- strength of the aesthetic, intellectual, and emotional facets of the design?
- variety of effects?

Effectiveness of the Visual Performance

To what degree do the performers demonstrate:

- their role and identity?
- engagement through an emotional performance?
- precision as an influence of effect?
- success in elevating the written program?
- sustained confidence and understanding of the program intent?
- communication of the intent of the program?

Timing & Penalties



#8

9/1/19

Band: - _____ Date: _____

Penalties:

No Boundary Violations

Boundary Lines After (6.5) Six and ½ Minutes

Time: _____ Description: _____

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Timing:

Warm Up: _____

Performance: _____

Field Cleared _____

Fifteen Minute Block Time Includes

- 6 Second Grace Period
- Enter Field
- 2 Minutes (Max) Warmup
- Salute
- 6.5 Min. – 10.5 Minutes Performance
- Time

Other Penalties

(specify and give time during performance)

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Field Penalty Recap

Boundary Violation _____

National Flag Guidelines _____

Timing _____

Others _____

Total penalties

Judge Signature _____

Penalty Clarification Examples

Performers: All aspects of the performance must be performed by students. No adult activity during the performance may contribute directly to the music or visual program

Penalty: 0.1 point per violation for unintended persons present in Performance Field

Equipment Managers: must be students, shall be dressed in a uniform manner, i.e. school jackets, black attire, school colors. Modification may be made without penalty for inclement weather. These equipment managers may enter and exit the field at will.

Intervention may be required by adults during inclement weather to prevent an unacceptable or unreasonable risk to performers as signed by the timing and penalty judge.

Band directors may conduct during the performance from any location outside of the Performance Field.

Timing: The band is signaled to enter the field by the Timing and Penalty Judge. Timing commences when the band crosses the backside line (BOUNDARY LINE?).

Included in the 15-minute block: 6 Second Grace Period, Enter Field, warm-up, salute, 6.5 Minutes minimum Performance Time (New in 2019), and Clear Field

Performance begins with the first step or first note of music, after judge indication or Drum Major salute. Performance timing ceases at the conclusion of the performance.

Bands are to troop the stands after their performance.

Delay of Contest: Band is to be Present and prepared to enter Performance Area at assigned time. A 0.5 penalty may be assessed for delay of contest.

Boundaries: Penalty: 0:1 point per occurrence when a boundary line is crossed.

Command Personnel: Drum Majors (or band members functioning as Command Personnel) without prop or instrument may cross and re-enter the boundaries of the Performance field.

Hand(s) reaching over the line to retrieve equipment is not penalized.

Dropped equipment is not penalized, however, crossing a boundary to retrieve equipment is penalized.

A boundary penalty will be waved for any medical or safety issue during band performance.

Electronics: All electronically produced music must be produced “live” and in “real time” by a student. Penalty 0.5 points for use of pre-recorded music.

*An adult may operate such devices, but *must* do so from outside the **performance ensemble**, except in the case of “catastrophic” technical failure. Please note that allowing an adult to operate a soundboard does not grant permission for them to “contribute directly to the music or visual program.” The triggering of sound effects, lighting effects, voiceovers and the like is only permissible by a student performer. It is viewed that those aspects are the same as a musical contribution to the show and therefore should only be produced by students within field boundaries. Lighting devices and their triggered events (visual contribution) should similarly be produced by students. (revision added 2017)

Equipment Restrictions: NOT PERMITTED AT ANY TIME - Pyrotechnics (fireworks, discharge of arms, hazardous materials), animals, or lights-out routines.

Props are limited to a maximum height of 12 ft. with no participant (including command personnel) more than 6ft. above the playing surface without appropriate safety railing and/or equipment when in use.
Penalty: 0.1 per occurrence.

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

Band _____

Date _____

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	<input type="radio"/>	Tone Quality Consider: resonance, control, clarity, focus, consistency, warmth, sustained use of air
	<input type="radio"/>	Intonation Consider: within ensemble, accuracy to printed pitches
	<input type="radio"/>	Balance, Blend Consider: likeness of sonority, awareness of ensemble, accompaniment
Technique	<input type="radio"/>	Rhythmic Accuracy Consider: clarity of note and rest values, duration, pulse, correctness of subdivision
	<input type="radio"/>	Facility, Consider: technical accuracy, manual dexterity, flexibility and competency of literature
	<input type="radio"/>	Articulation Consider: consistency, appropriateness & uniformity of articulation throughout the ensemble
Musicality	<input type="radio"/>	Interpretation Consider: style, tempo, emotional involvement and artistic use of interpretive devices
	<input type="radio"/>	Phrasing / Dynamics Consider: evidence and consistency of shaped musical line
	<input type="radio"/>	Expression/Communication / Sensitivity Consider: clear, meaningful and expressive shaping of musical phrases, successful conveyance of musical intent and demonstrates artistic subtleties.
	<input type="radio"/>	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
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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 consecutive years hosting an LMBA sanctioned show. Forms and fees are due at or before the Winter Meeting or the school will not be considered for show hosting and will lose all seniority.

3. SCHOOL DISTRICT PERMISSION

You must have permission of the school district in writing.

4. 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 that 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.

5. 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 that add after this draw will go on first in their class. Any changes to the show order **MUST BE APPROVED BY THE LMBA PRESIDENT.**

6. SHOW HOST PERFORMANCE

If an LMBA sanctioned contest is held at the high school field / stadium, the local high school / host band has the option of competing or performing at the end of the show in exhibition. If the host band chooses to compete, their name shall be entered into the show draw.

7. TICKET PRICE

The maximum price of tickets to an LMBA sanctioned contest shall be \$6.00 for student/senior citizens and \$8.00 for adults.

EXEMPTED FROM THIS POLICY IS THE LMBA CHAMPIONSHIP CONTEST

8. CONTEST TIMELINE

All evening contests must terminate NO LATER THAN 10:00 PM or 9 PM for extreme distance sites. This includes:

- A. All competing band performances, any exhibition band(s) performance(s), awards ceremony and post-contest critique.
- B. There must be a 15-minute block of time between the last judged band and the start of critique.
- B. Contest starting time MUST be adjusted accordingly.

ANY EXCEPTIONS TO THIS RULE SHALL BE REFERRED TO THE PRESIDENT

9. 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.

10. 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, 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 workroom.
- B. Facilities for the judges upon their arrival at the contest site for event preparations, including restrooms, dressing rooms and a workroom.
- 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 judge's arrival until the judges departure. Runners (collecting judge's 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 restrooms 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 judge's 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.
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.

11. 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.

12. LMBA PROFIT SHARING

- A. All Show Hosts will contribute 15% of profits up to a maximum of \$900 (2023) gained in hosting an LMBA show to a profit-sharing account. If show hosts are sending the maximum profit share cap (\$900), you do not need to submit a full report. Dividends from this account shall be distributed among the membership at the end of the season according to the following formula:
- B. Every show attended by a member band earns 1 share (This includes host bands at their own show). The total of the profit-sharing account will then be divided by the total number of shares to determine the value of one share.

For example:

A total of \$7000.00 has been deposited by show hosts into the profit-sharing account.

10 member bands performed at show #1, 12 member bands performed at show #2
8 member bands performed at show #3, 16 member bands performed at show #4
4 member bands performed at show #5, 10 member bands performed at show #6
10 member bands performed at show #7

This equals 70 total member performances.

The total of the profit-sharing account (\$7000.00) is then divided by 70 to equal \$100.00 per share.

If band A participated in 5 shows, they will receive 5 shares (\$500.00).

If band B participated in 7 shows, they will receive 7 shares (\$700.00).

If band C participated in 3 shows, they will receive 3 shares (\$300.00).

EXEMPTED FROM THIS POLICY IS LMBA CHAMPIONSHIPS. THE LMBA CHAMPIONSHIP HOST WILL FOLLOW THE GUIDELINES SET FORTH IN THE LMBA MANUAL REGARDING LMBA CHAMPIONSHIPS

C. Fee Deadline

1. A copy of the excel spreadsheet, a copy of all receipts and all Profit-Sharing monies are due to the LMBA Treasurer within 60 days of the date of the LMBA Show. If this deadline is not met, a 10% penalty shall be assessed and the Host will lose all hosting privileges, including seniority until the debt is paid to the LMBA. Seniority and hosting privileges will be reinstated upon receipt of the profit share and the 10% penalty.

D. Profit Reporting and Calculation

1. Every attempt should be made by show hosts to report all income and expenses in good faith as a member in good standing of the LMBA. A falsified report would be a violation of the LMBA Code of Ethics and could result in suspension from competition and loss of hosting privileges. All means of income should be reported, as should all expenses. Some common income and expenses are listed below.

Income - ticket Sales, program ad sales, program sales, concession sales, candy gram sales, love note sales, basket raffle sales, 50/50 raffle sales, bake sales, etc.

Expenses - printing, postage, concession supplies, trophies, judge's fees, judge's food, stadium rental fees, lights, porta-johns, etc.

13. SUPPLEMENTAL MATERIALS

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

- A. Let's Band Together - Bands of America
- B. Responsibilities of Show Promotion - Sam Hazo
- C. Customer Service to the Max - Sam Hazo

D. Sample Show Mailing Information - Bill Burns, Corry HS

E. LMBA Sportsmanship - 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, Cochran 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
- C. 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.