

**2018-2019**

**MSBOA**

**YEARBOOK**



## EXECUTIVE BOARD 2018-2019

**President..... Kevin Culling ..... culling.kevin@gmail.com**  
3212 Ellen Ave., Lansing 48910 (C) 517-862-3653 (O) 517-706-4826 Okemos Chippewa MS

**Vice President Band and Orchestra.....Bryan Mangiavellano.....bryan.mangiavellano@nwschools.org**  
2655 Coreopsis, Okemos 48864 (C) 517-420-4277 (O) 517-817-4847 Jackson Northwest HS

**Vice President Solo and Ensemble .....Heidi Schlosser..... schlosserh@bcschools.net**  
3292Paulan Dr., Bay City 48706 (H) 989)529-0025 (O) 989-662-4481 x6195 Bay City Western HS/MS

**Vice President Jazz Activities.....Chris Traskal..... christopher.traskal@uticak12.org**  
37872 Steamview Dr., Sterling Heights 48312 (C) 586-242-1314 (O) 586-797-1438 Utica Eisenhower HS

**Vice President Orchestral Activities....Greg Normandin.....gnormandin@catholiccentral.net**  
4269 Somerville, West Bloomfield 48323 (H) 248-738-8415 (C) 248-701-1116 (O) 248-596-3822 Detroit Catholic Central HS

**Vice President Adjudication.....Tom Golden..... tgolden18@hotmail.com**  
7445 Meadow Ln., Bellaire 49615 (H) 231-350-7099 (C) 906-869-6251 (O) 231-533-8015 x 243 Bellaire HS/JRHS

**Vice President Music Selection..... Matt Shephard.....matthew.shephard@merps.org**  
2055 E. Stewart Road, Midland 48640 (H) 989-486-3066 (C) 989-513-3505 (O) 989-687-3300 x3347 Sanford Meridian HS/JRHS

**Secretary/Treasurer.....Greg VanStrien..... gvanstrien@capk12.org**  
12542 Pine Island Dr, Sparta 49345 (H) 616-606-0716 (C) 616-304-5086 (O) (616) 997-3522 Coopersville HS/JRHS

**Executive Director.....Charles Bullard.....cbullard@msboa.org**  
3899 Okemos Rd., Suite B1, Okemos 48864 (C) 616-283-8626 (O) 517-347-7321 MSBOA State Office

**Past President..... Jo Ann Gross .....joagross@gmail.com**  
3750 W. Wing Rd., Mt. Pleasant 48858 (C) 989-560-5625 (O) 989-828-6601 x4427 Shepherd HS/MS

**Past President.....Joel Shaner.....joel.shaner@jpsk12.org**  
743 W. Washington Ave., Jackson 49201 (H) 517-782-2592 (C) 517-262-5861 (O) 517-841-3734 Jackson HS

## DISTRICT PRESIDENTS

**District I.....Jessica Gardner.....jessica.gardner@pineriver.org**  
919 2<sup>nd</sup> Avenue, Cadillac 49601 (C) 231-878-6082 (O) 231-829-3841 x2024 Pine River HS/JRHS

**District II.....Paul DeSimone.....pld2397@hotmail.com**  
513 State St. Petoskey 49770 (C) 586-944-7283 (O) 231-439-6800 Petoskey Concord Academy

**District III.....Christine Dodge.....cdodge@brandon.k12.mi.us**  
6010 Brookhaven Dr., Imlay City 48444 (C) 810-614-4537 (O) 248-627-1800 x1166 Ortonville Brandon HS/MS

**District IV.....Alan Posner..... alfposner@gmail.com**  
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**District V.....Jeanine Ignash.....jeanine.ignash@ovidelsie.org**  
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**District VI.....Jennifer Hollandsworth..... jhollandsworth@watervlietps.org**  
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**District VII.....Matthew Reed.....mareed@central-montcalm.org**  
213 Glen Eagle Dr. NE, Rockford 49341 (C) 616-443-2081 (O) 989-831-2184 Stanton Central Montcalm HS/MS

**District VIII .....Melissa Marks..... marks.m@onstedschools.us**  
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**District IX.....Jason Lowe..... jdlowe1972@sbcglobal.net**  
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**District X.....Mark Kotchenruther.....mkotchenruther@fhps.net**  
2948 Oakwood Dr. SE, Grand Rapids 49506 (C) 616-443-9659 (O) 616-493-8600 GR Forest Hills Northern HS/MS

**District XI.....Bryan VanToll..... bvantoll@trschoools.org**  
409 Portage Ave., Three Rivers 49093 (C) 734-674-1933 (O) 269-279-1120 x32028 Three Rivers HS/MS

**District XII.....Elizabeth Hering..... ehering@livoniapublicschools.org**  
1298 Hendrie, Canton 48187 (C) 734-476-6134 (O) 734-476-6134 Livonia Churchill HS

**District XIII.....Jessica Kietzman.....kietzman@eupschools.org**  
16774 S M 129, Sault Ste. Marie 49783 (C) 517-242-1060 (O) 906-647-6285 x2223 Pickford HS/JRHS

**District XIV.....Emily Morgan-Booth..... ebooth@mapsnet.org**  
214 Fisher St., Marquette 49855 (C) 989-245-1040 (O) 906-225-4262 x136 Marquette Bothwell MS

**District XV.....Sean Patton..... sean.patton@detroitk12.org**  
1768 Roslyn, Grosse Pte. Woods 48236 (C) 313-942-5819 (O) 313-852-8500 x131 Detroit Duke Ellington MS

**District XVI.....Gregory Holt .....gholt@mywwps.org**  
5043 Spring Meadows, Troy 48085 (C) 586-604-3443 (O) 586-439-4601 Warren Woods MS

# Michigan School Band and Orchestra Association

## 2018 - 2019 YEARBOOK



This **2018-2019 Yearbook** contains the current rules and requirements for all MSBOA Festivals and Activities. Member directors should review the contents to be sure that their events meet all of the rules and eligibility requirements as set forth by the membership, for the specific festival that they are entering.

**Michigan School Band and Orchestra Association**

**3899 Okemos Road, Suite B1**

**Okemos, MI 48864-3666**

**(517) 347-7321**

**Fax (517) 347-7325**

**Toll Free (800) 9 MSBOA 9**

**Email: [msboa@msboa.org](mailto:msboa@msboa.org) Web: [www.msboa.org](http://www.msboa.org)**

**Charles Bullard**  
Executive Director

**MaryAnn Sullivan**  
Administrative Assistant

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# What is MSBOA?

The Michigan School Band and Orchestra Association is a non-profit corporation entering its 84th year, dedicated to improving instrumental music in Michigan.

The Michigan School Band and Orchestra Association (MSBOA) is a professional association of over 1600 instrumental music teachers in Michigan Schools. Founded on a single-district basis in 1934, it has grown to a 16 regional-district association in both peninsulas, serving over 1500 public, parochial and private schools.

Through numerous student-oriented activities such as festivals, workshops, and teacher in-service functions (district and state meetings and clinics), MSBOA strives to provide continual growth for instrumental music. For instance, each year over 100,000 students in Michigan participate in MSBOA festivals, either individually or as a part of larger groups.

The growth of this association and higher musical standards of individuals and groups are evidence of progress -- progress which is noted by others, both in and out of Michigan. Instrumental music is an integral part of the school curriculum in most schools in Michigan. The programs are popular, extremely visible and relatively economical.

## Our Mission

Our mission is to provide each student intellectual and creative instrumental music experiences expressed through emotional and artistic communication.

## Our Philosophy

The fine arts should be a vital part of the educational process. In a civilization stressing scientific achievement, material wealth and specialization, the fine arts contribute greatly toward the maintenance of a proper cultural balance. As one of the areas of the fine arts, instrumental music also has as its primary purpose the improvement of the quality of life of the individual. This is accomplished by helping students acquire the skills of musical communication, thereby providing yet another means of sharing ideas with others. For many students, music is the most feasible and enjoyable means of communication available to them. As an expressive art, instrumental music requires growth in physical, intellectual, emotional and aesthetic areas.

## Ethics Statement

MSBOA's primary purpose is to advance quality music education through the study and performance of instrumental music. The many types of festivals we sponsor are a means to that end.

The rules and policies governing these festivals are devised to ensure that the same standards are applied to each group or individual participating. Adherence to these rules and policies is the sole responsibility of the director.

MSBOA considers it unethical for a director to attempt to circumvent the letter or the intent of these rules in any way.

MSBOA's reputation and effectiveness depend on its member's willingness to exemplify the spirit of these rules and a sense of fair play. Each director's willingness to take responsibility for his or her own actions gives all students the role model they deserve.

## FEES AND MEMBERSHIP INFORMATION

**NOTICE:** At the Spring Meeting of the MSBOA in Lansing, June 1, 2003, the membership voted to require all memberships to be done online.

### Single School Membership

**\$375 if postmarked by September 20, 2018**

**\$415 if postmarked after September 20, 2018**

Senior and middle school/junior high schools having more than 50 students per grade, separate teaching staffs and/or administrations must pay a separate school membership fee. This fee covers all instructors, provided they teach a regularly scheduled class in the building. Membership will be granted to teachers and directors who are actively engaged in classroom teaching of instrumental music in an elementary feeder school of a secondary member school.

### Dual School Membership

**\$550 (\$275 each school) if postmarked by September 20, 2018**

**\$630 (\$315 each school) if postmarked after September 20, 2018**

- I. If a school system is organized on a 6-6 plan or some other plan whereby students above the 9th grade and students below the 9th grade are enclosed in one building with one and the same administrative team, then only one membership fee will be necessary to cover both the senior and middle schools/junior high schools.
- II. A single grade (9th only) building qualifies for Dual Membership with the high school building that it feeds.
- III. The school has fewer than 50 students per grade regardless of separate buildings or administrative configuration.

### Elementary Membership - No Fee Required

Elementary instrumental music teachers who teach only elementary instrumental music (grades K-6) in "feeder" schools of member-secondary schools are offered membership at no additional charge. The importance of quality elementary music programs is recognized by the MSBOA membership. Special efforts are made to provide appropriate workshops and programs for elementary staff.

## ▶▶▶▶ MEMBERSHIP DEADLINE ◀◀◀◀

To be listed in the Membership Book, all materials, including a check or purchase order for the amount of membership, must be postmarked no later than September 20, 2018.

**Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.**

**If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call MUST BE MADE before 4:30 pm on the deadline date.**

**Mail to: MSBOA State Office - MSBOA Membership  
3899 Okemos Road, Suite B1  
Okemos, MI 48864-3666**

### Non-School Memberships

The following non-school (individual) memberships are available. Please contact the State Office for details.

**Full Time College Student - \$10**

**Associate Membership - \$75**

**Commercial Sustaining Membership - \$200**

**Individual Membership - \$75**

**Non-Profit Sustaining Membership - \$75**

## MSBOA Committees 2018-2019

The Michigan School Band and Orchestra Association is greatly aided by the work of our committees. The chairperson assumes great responsibility and devotes a great deal of time in the various areas listed below. Please contact them with your questions, suggestions and concerns.

**ALL-STATE – Joel Shaner**, 743 W. Washington Ave., Jackson 49201

(C) 517-262-5861

(O) 517-841-3734

email: joel.shaner@jpsk12.org

Oversees band, orchestra and jazz blind recorded auditions and serves as a MSBOA representative for MMC.

**BUDGET AND FINANCE – Greg VanStrien**, 12542 Pine Island Dr., Sparta 49345

(C) 616-304-5086

(O) 616-997-3522

email: gvanstrien@capsk12.org

Prepares an annual budget and analyzes financial position. Makes recommendations to the Executive Board.

**CONDUCTING SYMPOSIUM – Mark Stice**, 1633 Pebblestone Dr., Okemos 48864

(C) 517-285-5772

(O) 517-706-4946

email: mark.stice@okemosk12.net

Organizes a workshop where directors work under the tutelage of master conductors as part of the Michigan Music Conference.

**FESTIVAL IMPROVEMENTS – Merlyn Beard**, 6761 Rolling Meadow Dr., Davisburg 48350

(C) 248-766-8596

(O) 248-673-1261 x309

email: beardm01@gmail.com

Considers and proposes changes in festival rules and procedures.

**FUTURE PLANNING COMMITTEE – Joel Shaner**, 743 W. Washington Ave., Jackson 49201

(C) 517-262-5861

(O) 517-841-3734

email: joel.shaner@jpsk12.org

Projects the future of MSBOA and provides possible directions.

**HONORARY AND EMERITUS ACTIVITIES – Jon Nichols**, 5899 Castle Brook Ave. SE, Kentwood 49508

(C) 616-204-0949

email: doctorjon85@aol.com

Implements the procedure to recognize and honor retired instrumental music instructors as Member Emeritus and awards. Honorary status to noted individuals that provide educational services to the MSBOA membership.

**MICHIGAN MUSIC CONFERENCE – Jo Ann Gross**, 3750 W. Wing Rd., Mt. Pleasant 48858

(C) 989-560-5625

(O) 989-828-6601 x4427

email: joagross@gmail.com

Coordinates involvement in Michigan Music Conference in Grand Rapids.

**MICHIGAN YOUTH ARTS FESTIVAL – Paul DeRubeis**, 2633 Hickory Lawn, Rochester Hills 48307

(H) 248-853-6529

(C) 248-462-9043

email: derubeispaul@gmail.com

Organizes the annual Youth Arts Festival of Michigan Week with an Honors Band, Honors Orchestra, Honors Jazz Ensemble and outstanding soloists, and ensembles.

**MUSIC COMMISSIONING – Stacie Detgen**, 707 Warren Ave., Charlotte 48813

(C) 517-231-0352

(O) 517-541-5716

email: detgens@charlottenet.org

Oversees the commissioning of new musical works for the MSBOA.

**MUSIC EDUCATION WORKSHOP – Spiros Xydias**, 1475 Tamarack Lane, Oakland Twp. 48363

(C) 248-953-4555

(O) 248-823-4600

email: sxydas2@troy.k12.mi.us

Organizes two annual meetings of all state officers, district presidents, and other representatives to consider questions of music education. This long-standing committee has produced the excellent MSBOA Handbook series.

**MUSIC TECHNOLOGY – Nicholas Hardy**, 43939 Manitou Dr., Clinton Twp. 48038

(C) 586-946-5000

(O) 586-203-8575

email: nicholas@elysiumexp.com

Promotes education of computer music issues and creates a music workshop for members as a part of the MMC.

**POLICY STUDY – Jo Ann Gross**, 3750 W. Wing Rd., Mt. Pleasant 48858

(C) 989-560-5625

(O) 989-828-6601 x4427

email: joagross@gmail.com

Deals with all questions in this area, such as district transfer, extra-curricular trips by musical groups and special adjudication.

**UPPER PENINSULA – Laura Robinson**, 516 S 11<sup>th</sup> St., Escanaba 49829

(C) 906-748-0999

(O) 906-786-6521 x1648

email: laura@eskymos.com

Formed to coordinate MSBOA Upper and Lower Peninsula activities and to encourage participation in MSBOA.

# MSBOA State Office Information

Michigan School Band and Orchestra Association  
3899 Okemos Road, Suite B1  
Okemos, MI 48864-3666

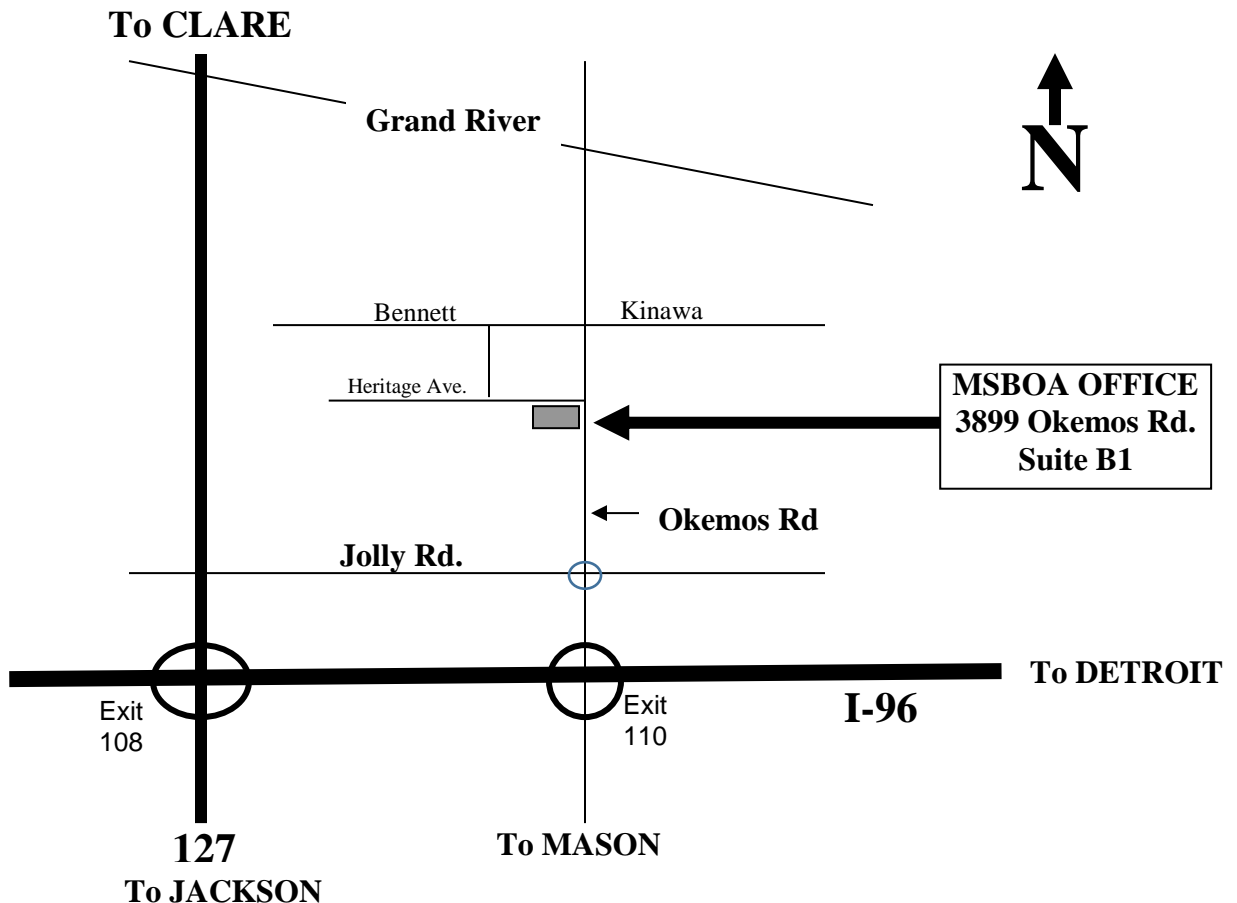
Telephones: 517-347-7321

Toll Free 800-9 MSBOA 9

FAX 517-347-7325

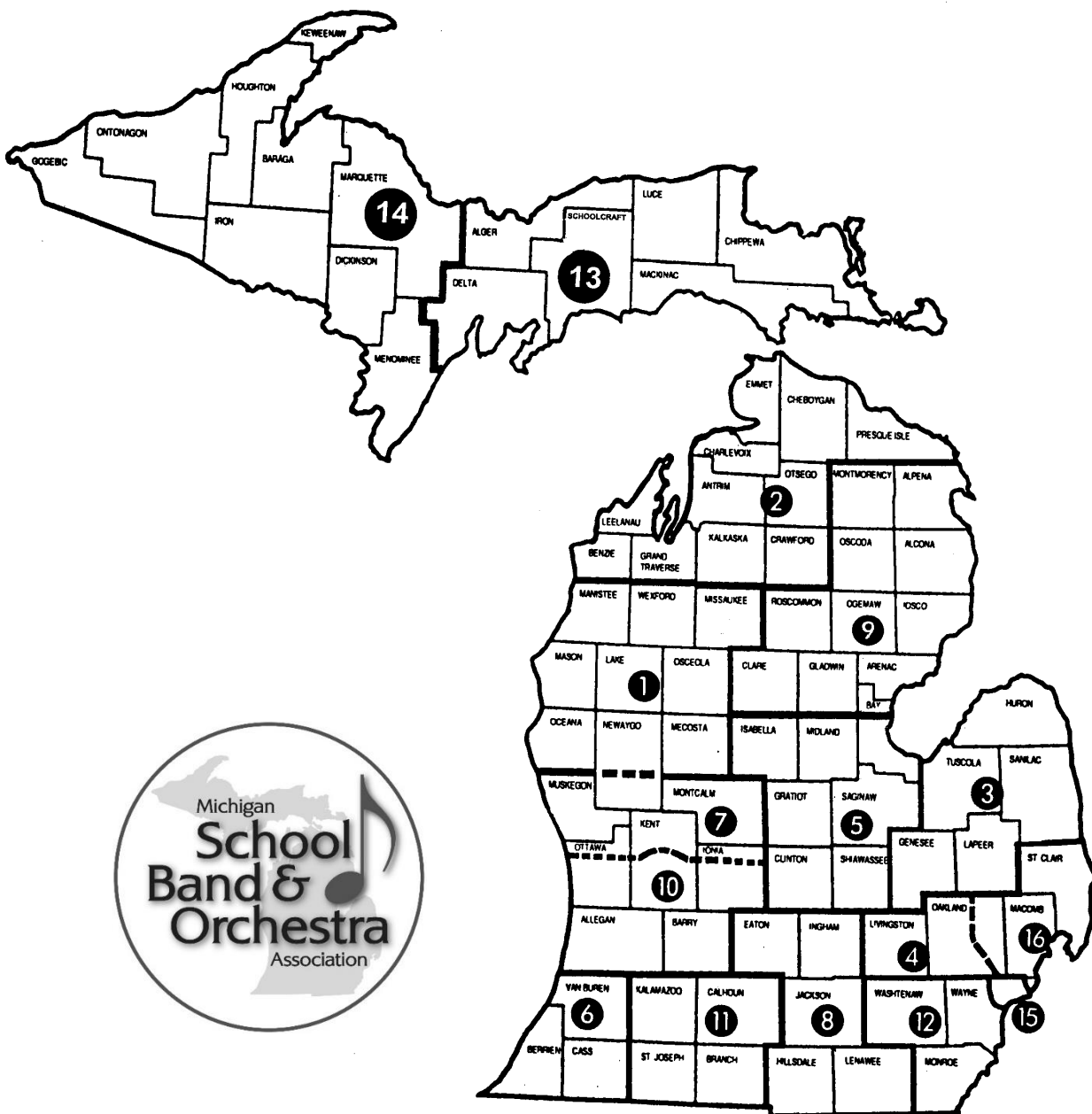
Email: msboa@msboa.org (Reaches all of the staff)  
cbullard@msboa.org (Direct to Charles Bullard)  
msullivan@msboa.org (Direct to MaryAnn Sullivan)  
lthelen@msboa.org (Direct to Loretta Thelen)

Website: [www.msboa.org](http://www.msboa.org)





# MSBOA - MSVMA – MMEA District Map



## District Information

Listed below and on the next 4 pages is the information supplied for each MSBOA District listing their officers for the **2018-2019** year and the District events they have scheduled. Be sure to attend your District Meetings to stay informed of any modifications to this information. In some instances the details of a festival or meeting were not available at press time and will be supplied to each member at the Fall District Meeting.

Many Districts provide a "District Handbook" either in print or on line which contains complete information as well as all application forms that are necessary for their events.

Any questions about a District event should be directed to the person listed for that event or the District President.

### DISTRICT 1

|           |                 |                       |                  |                       |                               |
|-----------|-----------------|-----------------------|------------------|-----------------------|-------------------------------|
| PRESIDENT | Jessica Gardner | Pine River HS/JRHS    | (C) 231-878-6082 | (O) 231-829-3841      | jessica.gardner@pineriver.org |
| VPBO      | Allman Todd     | Big Rapids MS         | (C) 517-980-1136 | (O) 231-796-9965      | atodd@brps.org                |
| VPSE      | Andrea Mack     | Manistee HS/MS        | (C) 616-309-8888 | (O) 231-703-2547      | amack@manistee.org            |
| VPMB      | Michael Klepp   | Reed City MS/HS       | (C) 248-804-6663 | (O) 231-832-2224      | mklepp@reedcityschools.org    |
| VPADJ     | Debe Mitchell   | Big Rapids Crossroads | (C) 231-250-5748 | (O) 231-796-6589      | cmumitchell@yahoo.com         |
| SEC       | Craig Jones     | Mesick HS/MS          | (H) 231-276-7900 | (O) 231-885-1200x3415 | jonesc@mesick.org             |
| TREAS     | Jamie Denslow   | White Cloud HS/MS     | (C) 231-349-6812 | (O) 231-689-3386      | denslowj@whitecloud.net       |
| MUSIC ED  | Michelle Nuffer | Manton Consolidated   | (C) 810-580-9867 | (O) 231-824-6411      | michelle.nuffer@gmail.com     |
| FIC       | Allman Todd     | Big Rapids            | (C) 517-980-1136 | (O) 231-796-9965      | atodd@brps.org                |

JH/MS S&E: Nov. 10, 2018 – Chippewa Hills HS  
 HS S&E: Feb. 9, 2019 – Cadillac HS  
 JH/MS S&E: Apr. 13, 2019 – Manistee HS  
 ALL B&O: Feb. 27 & 28, 2019 – Big Rapids  
 ALL B&O: Mar. 6 & 7, 2019 – Manistee

MB: Oct. 10, 2018 - Reed City HS  
 MB Rain: Oct. 17, 2018 - Reed City HS  
 HS All Star Band: Mar. 19, 2019 – Cadillac  
 MS Honors Band: Jan. 8, 2019 – Shelby  
 Fall Mtg: Sept. 11, 2018 – Big Rapids  
 Winter Mtg: Jan. 10, 2019 – Cadillac  
 Spring Mtg: May 6, 2019 - Ludington

### DISTRICT 2

|           |                  |                          |                  |                       |                                  |
|-----------|------------------|--------------------------|------------------|-----------------------|----------------------------------|
| PRESIDENT | Paul DeSimone    | Petoskey Concord Acad.   | (H) 586-944-7283 | (O) 231-439-6800      | pld2397@hotmail.com              |
| VPBO      | Jessica Tippett  | Mancelona HS/MS          | (H) 231-348-2904 | (O) 231-587-2904      | jtippett@mancelonaschools.org    |
| VPSE      | Elizabeth Fedewa | Onaway HS/MS             | (H) 517-256-8477 | (O) 989-733-4800      | efedewa@oacsd.com                |
| VPST      | Ingrid Pylvainen | Traverse City West HS    | (H) 248-396-7871 | (O) 231-933-7500      | pylvainen@tcaps.net              |
| VPMB      | Dave Hester      | Traverse City Central HS | (H) 405-501-2914 | (O) 231-933-3661      | hesterda@tcaps.net               |
| VPADJ     | Barry Bennett    | Petoskey HS/MS           | (H) 231-881-2023 | (O) 231-348-2160      | bennett.bl.t@petoskeyschools.org |
| SEC       | Sarah Aungst     | Central Lake HS/JRHS     | (H) 517-749-5729 | (O) 231-544-3341      | aungst@clps.k12.mi.us            |
| TREAS     | Brandon Deike    | Fife Lake Forest Area    | (H) 231-369-2884 | (O) 231-369-2884      | bdeike@forestarea.org            |
| MUSIC ED. | Sarah Aungst     | Central Lake             | (H) 517-749-5729 | (O) 517-544-5729x223  | aungst@clps.k12.mi.us            |
| FIC       | Ericka Gaffney   | Benzie Central           | (C) 989-818-2006 | (O) 231-882-4498x2215 | gaffney@benzieschools.net        |

JH/MS S&E: Nov. 10, 2018 - Boyne City HS  
 HS S&E: Feb 9, 2019 - Gaylord HS  
 ALL B&O: Feb. 20-23, 2019 - Petoskey, Elk Rapids  
 ALL B&O: Mar. 1 & 2, 2019 - Elk Rapids

MB: Oct. 8, 2018 - Traverse City  
 HS Honors Band: December 1, 2018 - Petoskey  
 MS All Star Band: Mar. 13, 2019 - Kalkaska  
 Fall Mtg: Sept. 11, 2018 - Petoskey  
 Winter Mtg: Jan. 8, 2019 - Bellaire  
 Spring Mtg: May 7, 2019 - Traverse City

### DISTRICT 3

|           |                |                     |                  |                       |                              |
|-----------|----------------|---------------------|------------------|-----------------------|------------------------------|
| PRESIDENT | Christy Dodge  | Brandon HS          | (C) 810-614-4537 | (O) 248-627-1800x1166 | cdodge@brandon.k12.mi.us     |
| VPBO      | Benjy Jones    | Carman-Ainsworth HS | (C) 810-397-9064 | (O) 810-591-5535      | bjones@carmanainsworth.org   |
| VP HS SE  | John Michailo  | Swartz Creek HS     | (C) 989-413-5234 | (O) 810-591-5255      | jmichailo@swcrk.org          |
| VP MS SE  | Lori Liley     | Lapeer Zemmer       | (C) 810-931-6120 | (O) 810-667-2413      | lliley@lapeerschools.org     |
| VPMB      | Aaron Orkisz   | Goodrich HS         | (C) 810-423-4321 | (O) 810-591-2248      | aorkisz@goodrichschools.org  |
| VPJAZZ    | John Bennett   | Linden HS           | (C) 616-540-5348 | (O) 810-591-0721      | jbennett@lindenschools.org   |
| VPADJ     | Jean Murdock   | Swartz Creek HS/MS  | (C) 517-285-8555 | (O) 810-591-1815      | jmurdock@swcrk.org           |
| SEC       | Robert Wagnitz | Kingston Comm.      | (C) 989-872-3655 | (O) 989-683-2550      | rwagnitz@kingstonk12.org     |
| TREAS     | Jim Gibbons    | Oxford HS           | (C) 248-969-1481 | (O) 248-969-5164      | gibboj01@oxford.k12.mi.us    |
| MUSIC ED  | Jim Schuster   | Davison             | (H) 810-429-3210 | (O) 810-591-3210x1201 | jschuster@davisonschools.org |
| FIC       | Jerry Cutting  | Burton Atherton     | (C) 810-919-9912 | (O) 810-591-0400      | jcutting2@juno.com           |

JH/MS S&E: Dec. 1, 2018 – North Branch HS  
 HS S&E: Feb. 9, 2019 – Imlay City, Brandon  
 ALL B&O: Feb. 21, 22 & 23, 2019 – Carman-Ainsworth HS, USA HS  
 ALL B&O: March 1- 2, 2019 – Swartz Creek, Caro, Oxford, North Branch

MB: Oct. 9, 2018 - Goodrich HS  
 Honors Jazz Festival: March 9, 2019 – Linden HS  
 Honors Band: Jan. 19, 2019 – Holly HS  
 Fall Mtg: Sept. 10, 2018 – Lapeer HS  
 Winter Mtg: Jan. 14, 2019 - Cass City HS  
 Spring Mtg: May 6, 2019 – Flushing MS

## DISTRICT 4

|                      |                   |                                |                  |                        |                              |
|----------------------|-------------------|--------------------------------|------------------|------------------------|------------------------------|
| PRESIDENT            | Alan Posner       | Bloomfield Hills HS            | (C) 248-464-0810 | (O) 248-341-5624       | alfposner@gmail.com          |
| VPBO                 | Gabriella Hoffman | Brighton HS                    | (C) 810-923-0363 | (O) 810-299-4168       | hoffmag@brightonk12.com      |
| 2 <sup>nd</sup> VPBO | Mike Osborn       | Brighton Maltby Intern.        | (C) 517-548-0464 | (O) 517-299-0464x33690 | osbornmi87@gmail.com         |
| VP SE                | Ross Taylor       | Clarkston Sashabaw MS          | (C) 248-420-4166 | (O) 248-623-4200       | mtaylor@clarkston.k12.mi.us  |
| 2 <sup>nd</sup> VPSE | Eric LaNoue       | Bfild Hills International Acad | (C) 248-502-4542 | (O) 248-341-5900       | elanoue@bloomfield.org       |
| VPST                 | Paul Shawver      | Birmingham Groves HS           | (C) 248-525-5354 | (O) 248-203-4112       | ps07bps@birmingham.k12.mi.us |
| VP MB                | Dave Jensen       | Royal Oak HS                   | (C) 248-542-2651 | (O) 248-435-8500x1052  | jensend@royaloakschools.org  |
| VPADJ                | Stacey Bowen      | Det Country Day                | (C) 248-494-0844 | (O) 248-430-1677x3660  | sbowen@dcds.edu              |
| VP Workers           | Sean Smith        | Birmingham Berkshire MS        | (C) 248-522-2816 | (O) 248-203-3612       | ssmith2@birmingham.k12.mi.us |
| SEC                  | Angela Scheu      | Oakland Christian HS           | (C) 248-821-5358 | (O) 248-373-2700       | ascheu@oaklandchristian.com  |
| Co-TREAS             | Jennifer Evans    | Brighton Scranton MS           | (C) 517-552-6234 | (O) 810-299-3714       | evansje@brightonk12.com      |
| MUSIC ED.            | Kendra Peterson   | Bloomfield Hills MS            | (C) 616-550-6301 | (O) 248-341-6533       | kpeterson@bloomfield.org     |
| FIC                  | ????              |                                |                  |                        |                              |
|                      | Eric Ambrose      | Birmingham Roeper HS           | (C) 248-342-1986 | (O) 248-203-7413       | eric.ambrose@roeper.org      |

JH/MS S&E: Dec. 1, 2018 – Novi MS  
 HS S&E: Jan. 18 & 19, 2019 – Brighton HS  
 JH/MS S&E: April 13, 2019 – Lake Orion Oakview MS  
 ALL B&O: February 27 & 28, 2019 – Brighton HS  
 ALL B&O: March 1 & 2, 2019 – Novi HS, Lake Orion HS  
 Birmingham Groves HS  
 ALL B&O: March 6 & 7, 2019 – Waterford Kettering HS  
 ALL B&O: March 8 & 9, 2019 – Bloomfield Hills HS, Clarkston HS  
 Walled Lake Northern HS

MB: Oct. 17, 2018 – Bloomfield Hill1 HS  
 HS Honors Band/Orch: January 11 & 12, 2019 - Clarkston HS  
 MS Honors Band: April 27, 2019 - Milford HS  
 Fall Mtg: Sept. 11, 2018 - T.B.A.  
 Winter Mtg: Jan. 16, 2019 – T.B.A.  
 Spring Mtg: April 29, 2019 - T.B.A

## DISTRICT 5

|           |                        |                             |                  |                       |                              |
|-----------|------------------------|-----------------------------|------------------|-----------------------|------------------------------|
| PRESIDENT | Jeanine Ignash         | Ovid-Elsie HS/JRHS          | (C) 248-345-1834 | (O) 989-834-2271x1851 | jeanine.ignash@ovidelsie.org |
| VPBO      | JoAnn Gross            | Shepherd HS/MS              | (C) 989-560-5625 | (O) 989-828-6601x4427 | joagross@gmail.com           |
| VPSE      | Eric Attard            | Midland NE MS               | (C) 248-863-7404 | (O) 989-923-5772      | attardej@midlandps.org       |
| VPST      | Amanda Thoms           | Midland Dow HS/Jefferson MS | (C) 989-550-5126 | (O) 989-923-3740      | thomsam@midlandps.org        |
| VPMB      | Chris O'Connell        | Midland HS                  | (C) 989-689-6584 | (O) 989-859-8851      | oconnellcj@midlandps.org     |
| VPADJ     | Craig Heydenburg       | Bay City Western            | (C) 989-859-8542 | (O) 989-662-4481      | heydenburgc@bcschools.net    |
| SEC       | Matt Wickie            | St. Charles HS/MS           | (C) 989-295-4711 | (O) 989-865-8905      | wickem@stccs.org             |
| TREAS     | Steve Shaw             | Freeland HS/MS              | (C) 989-341-3896 | (O) 989-695-2586      | shaws@freelandschools.net    |
| MUSIC ED. | Josephine Bossenberger | Bullock Creek               | (C) 734-716-5678 | (O) 989-631-2340x1523 | bossenbergerj@bcreek.org     |
| FIC       | Chelsea VanderGraaff   | Bay City Central            | (C) 989-450-5595 | (O) 989-893-9541x1105 | vandergraaffc@bcschools.net  |

JH/MS S&E: Dec. 1, 2018 – Midland Jefferson MS  
 HS S&E: Feb. 9, 2018 – St. Johns HS  
 ALL B&O: Mar. 1 & 2, 2019 - Bay City Western, St. Johns  
 ALL B&O: Mar. 8 & 9, 2019 – Bullock Creek, Perry

MB: Oct. 8, 2018 - Owosso  
 MB Rain: Oct. 15, 2018 - Owosso  
 MS All Star Band: April 13 & 14, 2019 - Shepherd HS  
 Fall Mtg: Sept. 10, 2018 – St. Charles High School  
 Winter Mtg: Jan. 14, 2019 - Rustic Inn, St. Charles  
 Spring Mtg: April 29, 2019 – La Senorita, Mt. Pleasant

## DISTRICT 6

|           |                        |                         |                  |                       |                                    |
|-----------|------------------------|-------------------------|------------------|-----------------------|------------------------------------|
| PRESIDENT | Jennifer Hollandsworth | Watervliet HS/MS        | (C) 269-547-9270 | (O) 269-463-0747      | jhollandsworth@watervlietps.org    |
| VPBO      | Christina Baumann      | New Buffalo HS/MS       | (H) 248-909-3585 | (O) 269-469-6052      | cbaumann@nbas.org                  |
| VP HS SE  | Cheryl Thomas          | Coloma HS/JRHS          | (H) 269-429-1676 | (O) 269-468-2400x15   | cthomas@ccs.coloma.org             |
| VP MS SE  | Mark Hollandsworth     | Buchanan HS/MS          | (H) 517-409-0776 | (O) 269-695-8403      | mhollandsworth@buchananschools.com |
| VPMB      | Joel Baker             | Bloomington HS/MS       | (H) 269-598-3767 | (O) 269-521-3910      | jbaker@bdalecards.org              |
| VPJAZZ    | Jeff Bopp              | South Haven HS          | (H) 616-446-2508 | (O) 269-637-0588      | jbopp@shps.org                     |
| VPADJ     | Amy Gronda             | Paw Paw HS/MS           | (H) 269-657-3417 | (O) 269-657-8844      | ajgronda@ppps.org                  |
| VPASB     | Kelly Rosselit         | Berrien Springs HS      | (H) 281-917-3842 | (O) 269-471-1748      | krosselit@homeoftheshamrocks.org   |
| SEC       | Connie Wicklund        | Decatur HS/MS           | (H) 269-366-0094 | (O) 269-423-6910      | cwicklund@raiderpride.org          |
| TREAS     | Ruth Livengood         | Brandywine HS/MS.       | (H) 269-231-0003 | (O) 269-683-4800x3205 | rlivengood@brandywinebobcats.org   |
| MUSIC ED. | Derek Clements         | Hartford MS/HS          | (H) 231-329-3475 | (O) 269-621-7220      | clementsd@hpsmi.org                |
| FIC       | Mary Lynn Edwards      | Three Oaks River Valley | (C) 269-930-1591 | (O) 269-756-9541x1166 | medwards@rivervalleyhschools.org   |

JH/MS S&E: Dec. 1, 2018 - Edwardsburg  
 HS S&E: Feb. 8 & 9, 2019 - St. Joseph HS, SMC - Dowagiac  
 JH/MS S&E: April 13, 2019 – SMC - Dowagiac  
 ALL B&O: March 5-8, 2019 - Lake Michigan College  
 All Star Band: March 18, 22, & 23, 2019 - Paw Paw HS

MB: Oct. 10, 2018 - Niles HS, Paw Paw MS  
 Jazz Festival: April 16, 2019 - South Haven HS  
 Fall Mtg: Sept. 6, 2018 - SMC - Dowagiac  
 Winter Mtg: Jan. 8, 2019 - Lake Michigan College  
 Spring Mtg: May 6, 2019 - Lake Michigan College

## DISTRICT 7

|           |                  |                        |                  |                       |                                    |
|-----------|------------------|------------------------|------------------|-----------------------|------------------------------------|
| PRESIDENT | Matthew Reed     | Central Montcalm HS/MS | (C) 616-443-2081 | (O) 989-831-2184      | mareed@central-montcalm.org        |
| VPBO      | Emma Greenwood   | Montague HS/MS         | (C) 248-860-6739 | (O) 231-981-4567      | greenwoode@mapsk12.org             |
| VPBO      | Jim Walsh Sparta | High School            | (H) 616-446-7742 | (O) 616-887-8213x1315 | jim.walsh@spartaschools.org        |
| VPSE      | Sarah Eldred     | Muskegon Oakridge HS   | (C) 616-745-3215 | (O) 231-788-7360      | seldred@oakridgeschools.org        |
| VPST      | Jenny Allen      | Greenville MS          | (H) 616-648-4838 | (O) 616-225-1000x8376 | allenje@greenville.k12.mi.us       |
| VPMB      | Iain Novoselich  | Grand Haven HS         | (C) 616-292-0076 | (O) 616-225-1000x8245 | novoselichi@ghaps.org              |
| VPADJ     | Mark Grevengoed  | Spring Lake HS/MS      | (H) 616-334-5711 | (O) 616-846-5711x341  | mgrevengoed@springlakeschools.org  |
| SEC       | Adam Borst       | Cedar Springs HS/MS    | (C) 616-443-4834 | (O) 616-696-1200      | adam.borst@csredhawks.org          |
| TREAS     | Elizabeth Knoll  | Muskegon HS/MS         | (H) 616-403-7636 | (O) 231-720-3052      | eknoll@mpsk12.net                  |
| MUSIC ED. | Whitney Brainard | Sparta MS              | (C) 269-650-2010 | (O) 616-887-8211      | whitney.brainard@spartaschools.org |
| FIC       | Eric Joslin      | Muskegon               | (H) 231-747-8832 | (O) 231-720-2855      | ejoslin@mpsk12.net                 |

JR/MS S&E: Dec. 1, 2018 - Coopersville MS  
 HS S&E: Feb. 9, 2019 - Muskegon Oakridge HS  
 ALL B&O: Feb. 27 & 28, March 1, 2019 - Grand Haven, Montague  
 ALL B&O: March 6-8, 2019 - Greenville, Orchard View  
 JR/MS S&E: April 13, 2019 - TBA

MB: Oct. 10, 2018 - Sparta HS  
 Fall Mtg: Sept. 12, 2018 - TBA  
 Winter Mtg: Jan. 9, 2019 - Orchard View  
 Spring Mtg: May 8, 2019 - TBA

## DISTRICT 8

|           |                   |                           |                  |                       |                                  |
|-----------|-------------------|---------------------------|------------------|-----------------------|----------------------------------|
| PRESIDENT | Melissa Marks     | Onsted HS/MS              | (C) 734-353-9670 | (O) 517-467-2171x4175 | marks.m@onstedschools.us         |
| VPBO      | Jerry Rose        | Charlotte HS              | (C) 269-317-9339 | (O) 517-541-5693      | rosej@charlottenet.org           |
| VP HS SE  | Joshua Sholler    | Reading HS/JRHS           | (C) 734-578-7725 | (O) 517-283-2142x1220 | jdsholler@gmail.com              |
| VP MS SE  | John Kivel        | Jackson Lumen Christi     | (C) 734-426-0971 | (O) 517-426-0971      | jkivel@myjacs.org                |
| VPST      | David Rosin       | East Lansing HS           | (C) 517-648-1448 | (O) 517-333-7500      | jazzbass251@yahoo.com            |
| VPMB      | William Murray    | Clinton MS/HS             | (C) 734-834-7263 | (O) 517-456-6511x460  | bill.murray@clinton.k12.mi.u     |
| VPJAZZ    | Lynn Kelsey       | Williamston HS/MS         | (H) 517-337-2851 | (O) 517-655-4668      | kelsey@gowcs.net                 |
| VPADJ     | Jared Throneberry | Manchester HS             | (C) 734-320-7024 | (O) 734-428-7333x1113 | jpthrone@msn.com                 |
| SEC       | Jason Cunningham  | Parma Western MS          | (C) 517-812-8411 | (O) 517-841-8300      | jason.cunningham@wsdpanthers.org |
| TREAS     | Blake Driver      | Battle Creek Pennfield HS | (C) 269-370-4708 | (O) 269-961-9779      | driverb@pennfield.net            |
| MUSIC ED. | Sarah Nietupski   | Michigan Center           | (C) 734-771-2401 | (O) 517-795-0955      | snietupski@adrian.edu            |
| FIC       | Patty Pniewski    | Stockbridge               | (C) 517-794-7934 | (O) 517-851-7770x6302 | pniewskp@panthemet.net           |

JH/MS S&E: Nov. 10, 2018 - Charlotte MS  
 HS S&E: Jan. 19, 2019 - Onsted, Haslett HS  
 JH/MS S&E: April 13, 2019 - Jonesville HS  
 ALL B&O: Feb 28-Mar. 2, 2019 - Grand Ledge, Okemos  
 Charlotte, Jackson HS  
 ALL B&O: Mar. 7 - 9, 2019 - Manchester, Parma Western

MB: Oct. 20, 2018 - Jackson Northwest HS  
 MB Rain: Oct. 23, 2018 - Jackson Northwest HS  
 Jazz Festival: Feb. 5, 2019 - Mason HS  
 Fall Mtg: Sept. 6, 2018 - Parma Western HS  
 Winter Mtg: Jan. 10, 2019 - Jackson Northwest Kidder MS  
 Spring Mtg: May 6, 2019 - Jackson HS

## DISTRICT 9

|           |                  |                         |                  |                       |                                    |
|-----------|------------------|-------------------------|------------------|-----------------------|------------------------------------|
| PRESIDENT | Jason Lowe       | Clare HS/MS             | (C) 989-387-3290 | (O) 989-389-1239      | jdlowe1972@sbcglobal.net           |
| VPBO      | Karen Lopez      | Oscoda HS/JRHS          | (C) 989-820-6724 | (O) 989-739-9121x2244 | lopezk@oscodaschools.org           |
| VPSE      | Matt Van Ham     | West Branch Rose City   | (C) 586-201-5509 | (O) 906-296-6681      | vanhamm@wbrc.k12.mi.us             |
| VPADJ     | Megan Wolfgang   | Standish-Sterling HS/MS | (C) 906-322-6002 | (O) 989-846-3660      | meganmwolfgang@yahoo.com           |
| SEC       | Kim Gordon       | Au Gres-Sims            | (H) 989-876-7215 | (O) 989-876-7157x225  | gordonk@ags-schools.org            |
| TREAS     | Cathy Kintner    | Beaverton HS/JRHS       | (C) 989-424-1723 | (O) 989-246-3010      | ckintner@beavertonruralschools.com |
| MUSIC ED. | Eric Vinciguerra | Harrison                | (C) 517-652-9196 | (O) 989-539-7417      | evinciguerra@harrisonschools.com   |
| FIC       | Brandon Jerashen | Tawas                   | (C) 989-329-0292 | (O) 989-984-2155      | bjerashen@tawas.net                |

JH/MS S&E: Dec. 1, 2018 - Beaverton HS  
 HS S&E: Feb. 2, 2019 - Tawas HS  
 ALL B&O: March 8 & 9, 2019 - Oscoda HS  
 ALL Star Band: Jan. 18 & 19, 2019 - Alpena

Fall Mtg: Sept. 10, 2018 - Oscoda  
 Winter Mtg: Jan. 3, 2019 - AuGres  
 Spring Mtg: May 8, 2019 - West Branch

## DISTRICT 10

|           |                    |                         |                  |                        |                              |
|-----------|--------------------|-------------------------|------------------|------------------------|------------------------------|
| PRESIDENT | Mark Kotchenruther | Forest Hills Northern   | (C) 616-443-9659 | (O) 616-493-8600       | mkotchenruther@fhps.net      |
| VPBO      | Spencer White      | Hastings HS/MS          | (C) 616-648-0637 | (O) 269-945-6102       | swhite@hassk12.org           |
| VP HS SE  | Natalie Sears      | East Kentwood           | (C) 231-883-2940 | (O) 616-455-1224x33303 | natalie.sears@kentwoodps.org |
| VP MS SE  | Kate Bredwell      | Lowell MS               | (C) 616-889-3329 | (O) 616-987-2800       | kbredwell@lowellschools.com  |
| VPMB      | Brad Beyer         | Byron Center Charter HS | (C) 616-634-5053 | (O) 616-878-4852       | bradleydbeyer@gmail.com      |
| VPJAZZ    | Greg Wells         | GR Northview HS         | (C) 616-634-3171 | (O) 616-363-4857x28337 | gwells@nvps.net              |
| VPADJ     | Rebecca Kilgore    | East Rockford MS        | (C) 616-437-0208 | (O) 616-863-6140x1253  | rkilgore@rockfordschools.org |
| SEC       | Nichole Bier       | Zeeland Creekside MS    | (C) 616-633-1344 | (O) 616-748-3319       | nbier@zps.org                |
| TREAS     | Marc Palma         | Jenison JRHS            | (C) 616-554-3983 | (O) 616-457-1402x3163  | mpalma@jpsonline.org         |
| MUSIC ED. | Natalie Sears      | East Kentwood           | (C) 231-883-2940 | (O) 616-455-1224x33303 | natalie.sears@kentwoodps.org |
| FIC       | Colin Weber        | Allegan                 | (C) 269-806-0957 | (O) 269-673-7002x6327  | cweber@alleganps.org         |

JH/MS S&E: Nov. 17, 2018 – East Rockford  
HS S&E: Feb. 9, 2019 – TBA  
JH/MS S&E: April 13, 2019 – Northpointe Christian  
ALL B&O: Feb. 27 - March 1, 2019 - TBA  
ALL B&O: March 5 - March 7, 2018 - TBA

MB: Oct. 9, 2018 – Zeeland, E. Kentwood  
Jazz Fest: March 14, 2019 – Caledonia, Northview  
Fall Mtg: Sept. 6, 2018 – TBA  
Winter Mtg: Jan. 14, 2019 - TBA  
Spring Mtg: April 15, 2019 - TBA

## DISTRICT 11

|           |                  |                         |                  |                        |   |
|-----------|------------------|-------------------------|------------------|------------------------|---|
| PRESIDENT | Bryan J. VanToll | Three Rivers HS/MS      | (C) 734-674-1933 | (O) 269-279-1120x32028 | bvantoll@trschoools.org                 |
| VPBO      | Melissa Holso    | Portage North MS        | (C) 269-967-0360 | (O) 269-323-5759       | mholso@portageps.org                    |
| VPSE      | Eliot Gitelman   | Sturgis HS/MS           | (H) 269-496-7409 | (O) 269-659-1515x1610  | egitelman@sturgisps.org                 |
| VPST      | Cindy Zerban     | Kalamazoo Linden Grove  | (C) 269-998-7203 | (O) 269-337-1740       | zerbancom@kalamazoopublicschools.net    |
| VPMB      | Katherine Jewell | Coldwater HS            | (C) 517-677-4805 | (O) 517-279-5930x7220  | jewellks@ccscards.org                   |
| VPADJ     | Patrick Flynn    | Portage Central HS/MS   | (C) 269-598-7390 | (O) 269-323-5331       | pflynn@portageps.org                    |
| SEC       | Anna Martuch     | Quincy HS/MS            | (C) 269-598-7655 | (O) 517-639-9245x2113  | martucha@quincyschools.org              |
| TREAS     | Scottie Walker   | Galesburg-Augusta HS/MS | (C) 517-819-3132 | (O) 269-484-2010       | scottie.walker@garams.org               |
| MUSIC ED. | Jon Carrothers   | Bronson                 | (C) 586-719-5248 | (O) 517-369-3376       | carrothj@bronsonschools.org             |
| FIC       | Aaron Mirakovits | Kalamazoo Loy Norrix    | (H) 517-775-2045 | (O) 269-621-7220       | mirakovitsal@kalamazoopublicschools.net |

HS S&E: Feb. 2, 2019 - Schoolcraft HS  
JH/MS S&E: April 20, 2018 – Mendon HS  
ALL B&O: Feb 28, Mar 1, Mar 2, 2019 – Plainwell, Three Rivers,  
Harper Creek HS  
ALL B&O: Mar 7, Mar 8, Mar 9, 2019 - Mattawan & Marshall HS  
MS Honors Band: Nov. 6, 2018 - Vicksburg HS

MB: Oct. 10, 2018 - Vicksburg HS & Plainwell HS  
MB Rain: Oct. 17, 2018 – Vicksburg HS & Plainwell HS

Fall Mtg: Sept. 11, 2018 - Three Rivers – Brewster's  
Winter Mtg: Jan. 8, 2019 – Portage – Red Lobster  
Spring Mtg: April 16, 2019 – Portage – Jak's Cekola's Pizza

## DISTRICT 12

|           |                  |                      |                  |                       |                                   |
|-----------|------------------|----------------------|------------------|-----------------------|-----------------------------------|
| PRESIDENT | Elizabeth Hering | Livonia Churchill HS | (C) 734-476-6134 | (O) 734-476-6134      | ehering@livoniapublicschools.org  |
| VPBO      | Heather Wickman  | Livonia Stevenson HS | (H) 734-634-0987 | (O) 734-744-2660      | hwickman@livoniapublicschools.org |
| VPSE      | Ann Felder       | Monroe HS/MS         | (H) 734-242-3095 | (O) 734-265-4039      | feldera@monroe.k12.mi.us          |
| VPMB      | Chris Bennett    | Ida HS/MS            | (H) 734-847-8077 | (O) 734-269-8077x2201 | idaband23@gmail.com               |
| VPADJ     | Adam Hendry      | Grosse Ile HS        | (H) 231-313-1099 | (O) 734-362-2460      | hendrya@gischools.org             |
| SEC       | Rob Ash          | AA Huron HS          | (H) 313-580-1383 | (O) 734-994-2040      | ashr@aaps.k12.mi.us               |
| TREAS     | Jeffrey Thomas   | Bedford HS/JRHS      | (H) 419-704-6807 | (O) 734-850-6256      | jeff.thomas@mybedford.us          |
| MUSIC ED. | Beth Wondolowski | Lincoln Park         | (C) 248-909-6040 | (O) 313-389-0757      | Beth.Wondolowski@lpps.info        |
| FIC       | Jaymi Yettaw     | Dundee               | (H) 269-312-4411 | (O) 269-529-4411x2321 | jaymi.yettaw@dundee.k12.mi.us     |

HS S&E: Feb. 2, 2019 – Location TBD  
MS S&E: Feb. 9, 2019 – Location TBD  
ALL B&O: Feb. 28 - March 2, 2019 - TBA  
ALL B&O: Mar. 7 - 9, 2019 - TBA

MB: Oct. 8, 2019 - Flat Rock, John Glenn HS  
MB Rain: Oct. 15, 2019 - Flat Rock, John Glenn HS  
Fall Mtg: Sept. 12, 2019 – Location TBD  
Winter Mtg: Feb. 11, 2019 - Livonia Stevensonl HS  
Spring Mtg: May 13, 2019 – Dexter HS

## DISTRICT 13

|           |                  |                  |                  |                       |                            |
|-----------|------------------|------------------|------------------|-----------------------|----------------------------|
| PRESIDENT | Jessica Kietzman | Pickford HS/JRHS | (C) 517-242-1060 | (O) 906-647-6285x2223 | jessicak@eupschools.org    |
| VPBO      | Amy Clegg        | Cedarville HS/MS | (H) 906-430-1891 | (O) 906-635-3839x5744 | aclegg@eupschools.org      |
| VPSE      | Amy Clegg        | Cedarville HS/MS | (H) 906-430-1891 | (O) 906-635-3839x5744 | aclegg@eupschools.org      |
| VPADJ     | Amy Clegg        | Cedarville HS/MS | (H) 906-430-1891 | (O) 906-635-3839x5744 | aclegg@eupschools.org      |
| SEC       | George Dugan     | Rudyard HS/JRHS  | (H) 906-647-8035 | (O) 906-478-3771x6212 | gdugan@eupschools.org      |
| TREAS     | Craig Hierholzer | St. Ignace HS/MS | (C) 989-326-0767 | (O) 906-643-8800      | chierholzer@eupschools.org |
| MUSIC ED. | Michelle Guant   | Munising HS/MS   | (C) 906-869-4042 | (O) 906-387-2103x138  | michelle.gaunt@misp-up.com |
| FIC       | Jessica Kietzman | Pickford HS/JRHS | (C) 517-242-1060 | (O) 906-647-6285x2223 | jessicak@eupschools.org    |

ALL S&E: Jan. 19, 2019 - Pickford HS  
ALL B&O: Feb. 21 & 22, 2019 - Rudyard HS

Fall Mtg: Sept. 11, 2018 - Bay View Inn, Epoufette  
Spring Mtg: April 5, 2019 - Bay View Inn, Epoufette

## DISTRICT 14

|           |                    |                       |                  |                       |                              |
|-----------|--------------------|-----------------------|------------------|-----------------------|------------------------------|
| PRESIDENT | Emily Morgan-Booth | Marquette Bothwell MS | (C) 989-245-1040 | (O) 906-225-4262x136  | ebooth@mapsnet.org           |
| VPBO      | Matt Ludwig        | Marquette HS          | (C) 906-226-7327 | (O) 906-225-5382      | mludwig@mapsnet.org          |
| VPSE      | Kelly Fontaine     | Houghton HS/JRHS      | (C) 906-482-0458 | (O) 906-482-0450x1530 | kfontaine@houghton.k12.mi.us |
| VPADJ     | Laura Robinson     | Escanaba HS/JRHS      | (C) 906-748-0999 | (O) 906-786-6521x1648 | laura@eskymos.com            |
| VP STR    | Joe Harmsen        | Escanaba HS/JRHS      | (C) 616-648-6863 | (O) 906-786-6521x1618 | joseph.harmsen@gmail.com     |
| SEC       | Ryan Watt          | Hancock HS/MS         | (C) 517-231-4995 | (O) 906-483-2450x8214 | rwatt@hancock.k12.mi.us      |
| TREAS     | Norm Vanaman       | Crystal Falls HS/MS   | (H) 906-875-6088 | (O) 906-214-4695x254  | nvanaman@fptrojans.org       |
| MUSIC ED. | Emily Morgan-Booth | Marquette Bothwell MS | (C) 989-245-1040 | (O) 906-225-4262x136  | ebooth@mapsnet.org           |
| FIC       | Emily Morgan-Booth | Marquette Bothwell MS | (C) 989-245-1040 | (O) 906-225-4262x136  | ebooth@mapsnet.org           |

ALL S&E: Feb. 2, 2019 – Lake Linden, Escanaba HS  
ALL B&O: Feb. 28, 2019 – Houghton HS  
ALL B&O: Mar. 6 & 7, 2019 - NMU  
Honors Band: Nov. 30/Dec. 1, 2018 - NMU

Fall Mtg: Sept. 19, 2018 – Crystal Falls  
Winter Mtg: Nov. 30, 2018 – NMU (Marquette)  
Spring Mtg: April 24, 2019 - Hancock

## DISTRICT 15

|           |                   |                            |                  |                      |                                  |
|-----------|-------------------|----------------------------|------------------|----------------------|----------------------------------|
| PRESIDENT | Sean Patton       | Det. Duke Ellington MS     | (C) 313-942-5819 | (O) 313-852-8500x131 | sean.patton@detroitk12.org       |
| VPBO      | Deanna Burrows    | Det. Cass Tech HS          | (C) 313-689-1437 | (O) 313-263-2000     | deanna.burrows@detroitk12.org    |
| VPSE      | Maritza Garibay   | Det. School of Arts        | (C) 586-945-6378 | (O) 313-494-6000     | maritza.garibay@detroitk12.org   |
| VPADJ     | Willie McAllister | Director of Fine Arts, DPS | (C) 248-752-0911 | (O) 313-873-7706     | willie.mcallister@detroitk12.org |
| VP STR    | Deanna Burrows    | Det. Cass Tech HS          | (C) 313-689-1437 | (O) 313-263-2000     | deanna.burrows@detroitk12.org    |
| SEC       | Cecilia Sharpe    | Renaissance HS             | (C) 313-443-2210 | (O) 313-416-4600     | cysharpe@gmail.com               |
| TREAS     |                   |                            |                  |                      |                                  |
| MUSIC ED. | Sean Patton       | Det. Duke Ellington MS     | (C) 313-942-5819 | (O) 313-852-8500x131 | sean.patton@detroitk12.org       |
| FIC       | Maritza Garibay   | Det. School of Arts        | (C) 586-945-6378 | (O) 313-494-6000     | maritza.garibay@detroitk12.org   |

ALL S&E: Jan. 12, 2019 – T.B.A.  
ALL B&O: March 2, 2019 – T.B.A.

Fall Meeting: Oct. 1, 2018 – T.B.A.  
Winter Meeting: Jan. 7, 2019 – T.B.A.  
Spring Meeting: May 6, 2019 – T.B.A.

## DISTRICT 16

|                      |                  |                            |                  |                       |                             |
|----------------------|------------------|----------------------------|------------------|-----------------------|-----------------------------|
| PRESIDENT            | Gregory Holt     | Warren Woods MS            | (C) 586-604-3443 | (O) 586-439-4601      | gholt@mywwps.org            |
| VPBO                 | Adam Kosi        | Intl. Academy of Macomb    | (C) 586-216-5317 | (O) 586 723-7233      | akosi@cvs.k12.mi.us         |
| 2 <sup>nd</sup> VPBO | John Phillips    | Romeo HS                   | (C) 586-453-1129 | (O) 586-752-0300x1159 | john.phillips@romeok12.org  |
| VPSE                 | Scott Corpuz     | Warren Woods Tower HS      | (C) 419-356-6106 | (O) 586-439-4568      | scorpuz@mywwps.org          |
| 2 <sup>nd</sup> VPSE | Tom Torrento     | Lincoln HS                 | (C) 586-943-0376 | (O) 586-758-8307      | tomtorrento@me.com          |
| VPST                 | James Gross      | Grosse Pointe South HS     | (C) 313-580-6226 | (O) 313-432-5400      | james.gross@gpschools.org   |
| VPMB                 | Michael Sekich   | Sterling Hts. Stevenson HS | (C) 586-940-7865 | (O) 586-797-2128      | michael.sekich@uticak12.org |
| VPWORKERS            | Kathy Schneider  | Clinton Twp. Seneca MS     | (C) 586-206-5147 | (O) 586-723-3976      | kschneider@cvs.k12.mi.us    |
| VPADJ                | Rebecca Clark    | Macomb Twp. Iroquois MS    | (C) 586-344-8642 | (O) 586-723-3847      | rclark@cvs.k12.mi.us        |
| SEC                  | Tim Hoey         | Chippewa Valley HS         | (C) 586-703-7596 | (O) 586 723-2571      | thoey@cvs.k12.mi.us         |
| TREAS                | Lance Vechinski  | Member Emeritus            | (C) 586-909-5011 | (H) 586-580-3506      | lkvechinski@gmail.com       |
| MUSIC ED.            | Spiros Xydas     | Troy Baker                 | (C) 248-953-4555 | (O) 248-953-4555      | sxydas2@troy.k12.mi.us      |
| FIC                  | Justin Comerford | L'Anse Creuse MS North     | (C) 989-992-4511 | (O) 989-493-4541x2417 | comerford.jac@gmail.com     |

MS S&E: Jan. 19, 2019 – Rochester HS  
HS S&E: Feb. 1 & 2, 2019 – Rochester HS  
MS B&O: Feb 28 – March 2, 2019 - TBA  
HS B&O: March 7 - 9, 2019 - TBA

MB: Oct. 9 & 10, 2018 - TBA  
MB RAIN: Oct. 16 & 17, 2018 - TBA  
Fall Mtg: Sept. 17, 2018 – Cranks, Shelby Twp.  
Winter Mtg: Jan. 10, 2019 – TBA  
Spring Mtg: May 13, 2019 – TBA

# 2018-2019 MSBOA Calendar of Events

**September 3**  
Labor Day

**September 8**  
Music Education Workshop & Festival Improvements  
Committee Meetings

**September 20**  
**DEADLINE: SCHOOL MEMBERSHIP**  
**Membership fee increases by \$40 after Sept. 20**  
**DEADLINE: Mid-Level String Clinic Applications**

**September 22**  
Fall String Orchestra Reading Session

**October 1**  
**DEADLINE: All-State B&O Audition Applications,**  
B&O Adjudicator Workshop, Provisional  
Classification, District Transfers

**October 8**  
U.P. Director Development Days Conference

**October 13**  
Mid Level String Clinics

**October 17**  
All-State Audition Schedule posted on the web site

**October 24, 25, 26, 27 & 28**  
All-State Band & Orchestra Auditions

**November 2 (Friday)**  
MSBOA Exec. Board Meeting-7:00 PM Okemos

**November 3 (Saturday)**  
MSBOA Exec. Board Meeting (Morning)  
MSBOA General Membership Meeting 1:30 pm Okemos

**December 3**  
**DEADLINE: All-State Band and Orchestra Acceptance**  
deadline and fees paid

**December 8**  
B&O Adjudicator Workshop

**January 5**  
Music Education Workshop & Festival Improvements  
Committee Meetings

**January 12**  
First date for District HS Solo and Ensemble Festivals

**January 23 (Wednesday)**  
MSBOA Executive Board Meeting

**January 24**  
Music Technology Day at the MMC  
Conducting Symposium at the MMC  
All-State B & O Rehearsals begin

**January 25**  
14th Annual Michigan Music Conference  
MSBOA General Membership Meeting – 12:00 pm

**January 26**  
14th Annual Michigan Music Conference continues  
All-State B & O Concerts

**January 31**  
**DEADLINE: State Jazz Ensemble Festival**  
Applications. *Late entry may be made for one week later with an  
additional late fee of \$100. \**

**February 9**  
Last date for District S & E Festivals  
**STATE SOLO & ENSEMBLE FESTIVAL DEADLINE:**  
Postmarked the Friday following your District Festival.  
Late entries may be made, with additional fees, for one  
week after the deadline- see the Yearbook for the  
specific policy. \*

**February 16**  
First week for District Band & Orchestra Festivals

**March 1**  
**DEADLINE: Scholar Instrumentalist Application**

**March 9**  
Last date for District B&O Festivals  
**STATE BAND & ORCHESTRA FESTIVAL DEADLINE:**  
Postmarked the Friday following your District Festival.  
Late entries may be made, with additional fees, for one  
week after the deadline- see the Yearbook for the  
specific policy. \* & \*\*

**March 16**  
**STATE SOLO & ENSEMBLE FESTIVAL**

**March 18 – April 20 (Exact dates & sites TBA)**  
State Jazz Ensemble Festival

**April 5 (Friday)**  
MYAF Soloist Auditions at CMU

**April 21**  
Easter

**April 24, 25, 26 & 27**  
**STATE BAND & ORCHESTRA FESTIVAL**

**May 1, 2, 3 & 4**  
**STATE BAND & ORCHESTRA FESTIVAL**

**May 9, 10 & 11**  
Michigan Youth Arts Festival

**May 20**  
**DEADLINE: Applications for MSBOA member**  
groups performing at the MMC

**May 31 (Friday)**  
MSBOA Executive Board Meeting (Evening)

**June 1**  
MSBOA Executive Board Meeting (Morning)  
MSBOA General Membership Meeting 1:30 pm

\* Please review the deadline policy in the  
**MSBOA Yearbook** for specific instructions  
concerning deadlines and late fees for all State  
Festivals.  
\*\* Continuing the policy to allow directors that  
have multiple groups performing on different  
dates to use the festival date of the last potential  
festival entrant for all entries.

# Proposed 2019-2020 MSBOA Calendar of Events

## September 2

Labor Day

## September 7

Music Education Workshop & Festival Improvements  
Committee Meetings

## September 20

**DEADLINE: SCHOOL MEMBERSHIP**

**Membership fee increases by \$40 after Sept. 20**

**DEADLINE: Mid-Level String Clinic Applications**

## September 21

Fall String Orchestra Reading Session

## October 1

**DEADLINE: All-State B&O Audition Applications,**  
B&O Adjudicator Workshop, Provisional  
Classification, District Transfers

## October 12

Mid-Level String Clinics

## October 16

All-State Audition Schedule posted on the web site

## October 24, 25, 26 & 27

All-State Band & Orchestra Auditions

## November 1 (Friday)

MSBOA Exec. Board Meeting

## November 2 (Saturday)

MSBOA Executive Board Meeting (Morning)  
MSBOA General Membership Meeting 1:30 pm

## December 2

**DEADLINE: All-State Band and Orchestra Acceptance**  
deadline and fees paid

## December 7

S&E Adjudicator Workshop

## January 4

Music Education Workshop & Festival Improvements  
Committee Meetings

## January 11

First date for District HS Solo and Ensemble Festivals

## January 15 (Wednesday)

MSBOA Executive Board Meeting

## January 16

Music Technology Day at the MMC  
Conducting Symposium at the MMC  
All-State B & O Rehearsals begin

## January 17

15th Annual Michigan Music Conference  
MSBOA General Membership Meeting – 12:00 pm

## January 18

15th Annual Michigan Music Conference continues  
All-State B & O Concerts

## January 31

**DEADLINE: State Jazz Ensemble Festival**  
Applications. *Late entry may be made for one week later with an*  
*additional late fee of \$100. \**

## February 8

Last date for District S & E Festivals

## STATE SOLO & ENSEMBLE FESTIVAL DEADLINE:

Postmarked the Friday following your District Festival.  
Late entries may be made, with additional fees, for one  
week after the deadline- see the Yearbook for the  
specific policy. \*

## February 15

First week for District Band & Orchestra Festivals

## March 2

**DEADLINE: Scholar Instrumentalist Application**

## March 7

Last date for District B&O Festivals

## STATE BAND & ORCHESTRA FESTIVAL DEADLINE:

Postmarked the Friday following your District Festival.  
Late entries may be made, with additional fees, for one  
week after the deadline- see the Yearbook for the  
specific policy. \* & \*\*

## March 14

**STATE SOLO & ENSEMBLE FESTIVAL**

## March 17 – April 20 (Exact dates & sites TBA)

State Jazz Ensemble Festival

## April 3 (Friday)

MYAF Soloist Auditions at CMU

## April 12

Easter

## April 22, 23, 24 & 25

**STATE BAND & ORCHESTRA FESTIVAL**

## April 29, 30, May 1, 2

**STATE BAND & ORCHESTRA FESTIVAL**

## May 7, 8 & 9

Michigan Youth Arts Festival

## May 20

**DEADLINE: Applications for MSBOA member**  
groups performing at the MMC

## May 29 (Friday)

MSBOA Executive Board Meeting (Evening)

## May 30

MSBOA Executive Board Meeting (Morning)  
MSBOA Spring General Membership Meeting 1:30 pm

\* Please review the deadline policy in the  
**MSBOA Yearbook** for specific instructions  
concerning deadlines and late fees for all State  
Festivals.

\*\* Continuing the policy to allow directors that  
have multiple groups performing on different  
dates to use the festival date of the last potential  
festival entrant for all entries.



## MSBOA District Transfer

### **Basis for Request:**

- a. **Geographic Concerns** - Considerable savings in transportation expenses to and from District Festivals.
- b. **Activity Groupings** - A school, all of whose other activity/athletic league members are in another District, would prefer to attend the other District's festivals.

### **Procedures:**

- a. The instrumental director who desires a district transfer must file an application in writing to the MSBOA State Office stating the reason for the requested transfer.
- b. The application must be endorsed by the principal of the school requesting transfer.
- c. The Deadline for the application will be: postmarked October 1 of the year in which transfer is requested.
- d. The State Office will review and forward the request to each involved District President for review by their Executive Board.
- e. The District President will make a recommendation to the entire State Executive Board at the Fall Meeting for their action.
- f. The State Office will notify the school district of the final action after the Fall Executive Board Meeting.
- g. District Transfer will not be allowed if either district would be weakened by the transfer of the school in question or the motive for transfer is to gain advantage in festivals.

### **Other:**

- a. If approved, the school will continue to use the established "School Number" for festival entry purposes until a permanent transfer (see "b" below) is achieved.
- b. If a school requests a transfer to the same District for three consecutive years, and the transfer is approved by both Districts at each application, the school will then be a permanent member of that District upon written request and a permanent school number change will occur.

## MSBOA Festival Transfer

### **Basis for a Request:**

- a. **Schedule Conflicts.** A director discovers a legitimate schedule conflict that would exclude or limit his students to participate in their District Festival.
- b. **Geographic concerns.** Considerable savings in transportation expenses.
- c. **Festival Groupings.** Attending a neighboring District's festival would allow like-size classification and/or like-types of groups not possible in their District. For example: a lone orchestra in a given district transferring to a District that has multiple orchestras.

### **Procedure:**

- a. The director must send a letter explaining the reasons for the request to each District President involved.
- b. The request must be endorsed, in writing, by the principal of the school requesting the Festival Transfer.
- c. The Festival Transfer request must occur at least 10 days prior to the earliest deadline date of the two Districts involved for Solo and Ensemble, Band and Orchestra and Jazz Ensemble Festivals. The deadline for requesting a transfer for a District Marching Band Festival will be the first Monday in September following Labor Day.
- d. The two District Presidents will evaluate the request, confer and make a decision in time for the requesting district to meet the necessary deadline.
- e. The State Office shall be advised of the request's disposition. [This is important for determining state deadline requirements and eligibility.]
- f. The requesting school and director(s) shall be responsible for paying all fees, and following all rules and procedures of the enrolling District including fulfilling all Worker Assignments.

## Event Transfer Policy for District Solo and Ensemble Festival

### **Basis for Request:**

If a member director has an event(s) that has a legitimate conflict with the date of the member school's District Solo and Ensemble Festival, the event may register in another District Solo and Ensemble Festival through the following procedure.

### **Procedure:**

- a. The director must contact the Vice President for Solo and Ensemble of the district to which they would like to transfer to make this request at least 10 days before the earliest deadline of the two districts explaining the situation and indicating the number and type of event(s) that would be transferring.
- b. The Vice President for Solo and Ensemble of the district to which they would like to transfer, must approve the transfer at least 5 days before the earliest deadline of the two districts.
- c. Each transferring event will incur a \$25 processing per event transfer in addition to the new District's fee schedule.
- d. The deadline date of the district being transferred to must be observed.

### **Other:**

- a. Events qualifying for the State that have transferred Districts will use the later of the two State Solo and Ensemble Festival deadline dates. This may mean that the director would have 2 deadline dates to follow – one for his "home district" events and one for the events that transferred.
- b. The final decision regarding a district transfer for Solo and Ensemble events rests with the receiving district, this district can decline the request.

# MSBOA POLICIES

## MSBOA Festival Worker Policy

*This worker policy encompasses all*

*District and State Solo & Ensemble Festivals, Band & Orchestra Festivals, Jazz Festivals and All-State Auditions*

1. All members teaching in the same school building will be given a work assignment if they are the teacher of record for any student registered for the MSBOA event.
2. MSBOA District and State officers will have the flexibility of assigning member(s) a half-day assignment, a full-day assignment or an assignment as needed. The member(s) should plan on working a full day assignment regardless of the number of students who are enrolled.
3. All work assignments must be fulfilled. If a member is unable to work, he/she must provide an MSBOA member or qualified substitute who has been APPROVED BY THE SITE CHAIRPERSON at State events or the appropriate DISTRICT OFFICER in charge of workers for District events. All work assignments that involve rule enforcement must be filled by an "ACTIVE or FORMER" MSBOA MEMBER.
4. If a member is given a work assignment at an MSBOA event and their event(s) cancels, the member must still fulfill his/her work assignment.
5. Failure to fulfill work assignments will result in the following:
  - a. Level 1 -- Should a director fail to fulfill a work assignment, or to attend the workers meeting on time, the director will first be notified of failure or tardy to work with a specified length of time to respond. The director must have a letter of verification sent from an adjudicator or colleague to the festival chairperson, stating he/she did fulfill the work assignment and/or was on time. If this is done within a two-week time limit the action will be dropped. Otherwise, a letter will then be sent to the principal placing the director on probation for three years. If all work assignments at the same type of event are fulfilled for three years, the director's name will be removed from the Level One List.
  - b. Level 2 -- If the same director fails to fulfill a work assignment or to attend the workers meeting on time while the director is on probation, the member school will be denied sending students to the same type of event (for example: District S&E) FOR ONE (1) YEAR. Upon the school's completion of the one year suspension of participation, the director's name will be placed on the Level One List.
  - c. A director may reduce Levels 1 and 2 one level by working two extra half-days at another State Festival. Such a request to work is to be made by the violating director to the appropriate festival official. Work assignments will be given by the festival official if more workers are needed.
  - d. In the case of an emergency, or a personnel change at the affected member school, consequences may be waived by the respective executive board.
6. *All worker meetings will begin 30 minutes prior to the first scheduled a.m. or p.m. event at each site.*
7. District and State Festivals are separate entities, with regard to worker assignments. Penalties will not transfer from one to the other. Appeals may be made to the Executive Board.
8. In order to present a professional appearance, persons working in an official capacity representing MSBOA at public events (i.e. solo and ensemble festivals, band & orchestra festivals, honors bands, or other events that include members of the general public) should be considered "business-attire" events. "Business-attire" is to be considered that which would be appropriate within the management level of the corporate workplace.

## MSBOA Policy on Disability and Special Needs Accommodations

MSBOA will make every reasonable attempt to accommodate individual students with special needs participating in events. It is the responsibility of the individual student's director to communicate with MSBOA officials the specific accommodation needs of the particular students through the event registration process. The participating school will be responsible to provide equipment, materials and personnel needed for the accommodation. A director may be required to provide relevant documentation to support a requested accommodation and/or modification. Modifications and/or accommodations shall be approved or denied by the appropriate Executive Board.

The MSBOA will follow the National Federation of High Schools recommendations to determine whether modifications and/or accommodations may or may not be offered:

1. The modification or accommodation would constitute a fundamental alteration of the nature of the activity.
2. The modification or accommodation would give the student an unfair advantage over other students.
3. Changing the nature of selective activities – students must legitimately earn their position in the activity.
4. The safety of the student or others in the activity would be at risk.

MSBOA strongly encourages its members to be informed and aware of any IEPs, 504s, or other relevant modifications and accommodations necessary for their students to participate in MSBOA activities. The State Office will continue to monitor how the modification and/or accommodation of students with special needs affects the association, and propose changes to this policy as necessary.

## **MSBOA Membership List and Label Policy**

The MSBOA Membership List is for the use of members only. Membership mailing labels are for sale to members. It is unethical for a member to provide the Membership Book or labels to non-members, to use the Membership Book or labels to promote any enterprise which should purchase a Sustaining Membership or to use the Membership Book or labels to distribute material or information not in the best interests of instrumental music education. The Membership List is not to be reproduced or put into a computer database and labels are for one-time only use and are not to be reproduced. Labels may be purchased by colleges and universities and other institutions for whom there is not an MSBOA membership category for use as authorized above. MSBOA reserves the right to inquire about the proposed use of labels or lists and to refuse to provide labels or lists.

## **Use of MSBOA Festival Results**

All persons representing organizations other than MSBOA must submit requests for any festival screening or results of participating individuals or groups in writing to the appropriate District or State Executive Board prior to the event for approval. Said screening or result request must be in the best interest of the student(s) and must not interfere or impede the process, intent, or rules of the event, or burden the student(s), adjudicator(s), or director(s). MSBOA and its representatives reserve the right to refuse access to events, individuals, or results when deemed inappropriate.

## **Festival Cancellations Due to Weather or Other Causes/ Special Adjudication**

Requests for Special Adjudication must be made to the State President and District President where applicable.

1. Under certain circumstances special adjudication resulting in an official rating being given outside a regularly scheduled festival may be allowed at the discretion of the President of MSBOA. Examples of such circumstances could be:
  - a. In the case of Bands, Orchestras, and Jazz groups, inclement weather on the day of festival.
  - b. Failure of a district to hold a festival which would qualify the person or group for state festival.
2. The District Chairman and/or appropriate State Vice President will supervise Special Adjudication.
3. All arrangements, including selection of adjudicators, must be approved by the MSBOA President.
4. Any expenses will be borne by the schools requesting special adjudication.

In the case of large ensembles, three approved concert adjudicators must be utilized, one of whom may also adjudicate sight reading. In the case of solos and ensembles, approved adjudicators must be used.

## **Pilot Projects**

A pilot project shall be defined as the introduction of a concept or function new or different from established tradition of MSBOA. Such a project may originate from any member through his/her District Executive Board or through the State Executive Board with both board's approval. Application must be presented in writing to the State Executive Board within the jurisdiction of the project before beginning the project. The application must include the following:

1. A short detailed description of the proposed pilot.
2. Reasons or needs for the pilot.
3. Recommended time span for successful implementation of the pilot.

Upon completion of the proposed pilot, a written summary must be presented to the State Executive Board detailing procedures, results, and recommendations for action. Input from District or State Committees related to the activity should be included in the written summary to the Executive Board.

If passed by the State Executive Board, the project will be presented to the membership for action at the General Membership Winter Meeting.

A single project may be approved more than once providing the above guidelines are met.

# Guide for School Musical Groups' Participation in Extra Class Activities

(Developed cooperatively by MSBOA and MASSP)

Secondary school principals often raise questions about the appropriateness of extra class activities for music groups. School music groups are repeatedly asked to perform at events and to compete with other musical organizations for awards. Many of these activities provide satisfaction for individual participants and incentive and recognition for groups. Many programs are developed with students in mind and are made available as a service to schools and students. Some activities, however, can have a negative result. Not only can they detract from the school's music education program, but they can also have a negative impact on the total school program.

As a result, it is important that each school district have policies which will assist teachers and administrators in responding to the requests for participation by musical groups. The statements listed below have been developed by the Contest and Activities Committee of the Michigan Association of Secondary School Principals (MASSP) in conjunction with the various state musical groups. It is recommended that these guidelines be followed by a school in making a decision regarding participation in musical activities.

1. Whenever a music group is approached regarding participation in an extra class activity, the school administration should be consulted. No public announcement or commitment to this invitation should be made before the administration and director have an opportunity to evaluate the feasibility and appropriateness of the activity and an official position agreed upon.
2. A school musical organization should not be exploited to further a commercial interest. This should not exclude commercial enterprises that sponsor educational activities whose values outweigh their commercial aspects.
3. If the contest or activity is local, or if the activity occurs during the summer vacation, or if it is sponsored by a college within the state, the following criteria should be applied in reaching a decision regarding participation. Field trips, exchange assemblies, or other school initiated activities involving school music groups should also be evaluated in the light of the following criteria.
  - A. Is the activity in accordance with educational goals of the school?
  - B. Will this experience contribute to the musical and educational growth of the student?
  - C. Is the preparation and performance time compatible with the music curriculum and the students' total educational program?
    1. There should be no loss of academic time for preparation, and participation should be kept at a minimum, so as not to interfere with the total school instructional program.
    2. When travel is involved, the following factors (in addition to number 1 above) should be considered. A) Physical and mental effect on students; B) Financing without exploitation of students, teachers, school, or community; C) Effect on total school program; D) Proper provision should be made for chaperones; E) Adequate consideration should be given to the pupil-teacher safety and liability.
  - D. The activity should not place too great an emphasis on any one aspect of the school program to the detriment of another.
  - E. Rehearsals other than those regularly scheduled should be kept at a minimum.
4. If the activity is non-local, the following procedures should be followed:
  - A. If the activity is on the MASSP approved list, steps 1-3 should still be followed in considering its appropriateness for the local school.
  - B. Activities not covered by the state or national approved lists will be reviewed and evaluated individually by a joint committee of the appropriate state organizations and the Contest and Activities Committee in light of travel time, expenses, and time away from the total school program, rather than mileage or political boundaries.
  - C. Sponsors of state or national activities that are not included on the approved list should be referred to the Contest and Activities Committee.
5. All applications for activities or acceptances of invitations should contain the signatures of both the teacher and the building principal.

# MSBOA State Solo & Ensemble Festival Information and Rules

## 1. INFORMATION

### WHO IS ELIGIBLE TO PARTICIPATE IN SOLO & ENSEMBLE FESTIVAL?

A student must be enrolled in an instrumental music class (Band and/or Orchestra) for academic credit at a member school at the time of festival.

**DATE: March 16, 2019**

**DEADLINE FOR ENTRIES: The Friday following the District Festival  
(see complete deadline information below)**

**Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.**

**If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline date to resolve the problem and avoid any late fees or unaccepted events.**

**This call MUST BE MADE before 4:30 pm on the deadline date.**

Heidi Schlosser  
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### STATE SITES:

Cadillac High School  
Chelsea High School  
Clinton Twp. Chippewa Valley High School  
Lapeer High School  
Northern Michigan University  
Okemos High School  
Portage Northern High School  
Rochester Stoney Creek High School  
South Lyon High School

### Entering Solo & Ensemble Festival:

All Solo & Ensemble Festival entries for both District and State festivals must be done online at [www.msboa.org](http://www.msboa.org)

### FEES:

|   |         |
|---|---------|
| Solo (9 <sup>th</sup> grade only) (8 minutes) | \$15.00 |
| Proficiency (grades 10, 11 & 12) (12 minutes) | \$21.00 |
| Piano Proficiency (16 minutes)                | \$25.00 |
| Percussion Proficiency (16 minutes)           | \$25.00 |
| Duet .....(8 minutes)                         | \$16.00 |
| Trio .....(8 minutes)                         | \$18.00 |
| Quartet....(8 minutes)                        | \$20.00 |
| Quintet....(8 minutes)                        | \$22.00 |
| Sextet.....(8 minutes)                        | \$24.00 |
| Septet.....(8 minutes)                        | \$26.00 |
| Octet.....(8 minutes)                         | \$28.00 |
| Chamber Ensemble..(16 minutes)                | \$50.00 |

Districts will determine fees for DISTRICT Middle School/Junior and Senior High School Festivals.

**NOTE:** Once an event has been accepted for a MSBOA Festival, there will be no refund of fees should the event cancel

## **DEADLINE:**

All State Solo & Ensemble Festival applications must be postmarked or delivered to the MSBOA State Office no later than the Friday (4:30 pm) following the qualifying district festival. **For Districts that have High School Solo & Ensemble Festival the weekend prior to the Michigan Music Conference, the deadline for registering for State Solo & Ensemble Festival will be extended to midnight on the Tuesday following the MMC. The final deadline (with a late fee) will not be extended.** A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll in the State Solo & Ensemble Festival for an extended limited time of one week by paying a late entry fee. **The late entry fee shall be \$25 for one event, \$50 for two events, \$75 for three events and \$100 for four or more events.** The director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the extended limited week. The application must be postmarked or delivered to the State Office no later than the Friday (4:30 pm) following the original deadline. In the case of an unscheduled school closing during the week immediately following the District Festival (ie: snow days) the deadline date for assessing the late entry fee(s) will be adjusted an equal number of days. The “extended” second week final deadline will not be adjusted. An administrator’s verification of the dates that the school was closed must accompany the application.

**When using the MSBOA On-line entry process, the printed invoice containing the signatures of the director(s) and administrator must meet the postmark deadline.**

**Barring the late entry provision of one week, a school will not be allowed to enter in the festival.**

All entries for the State Solo & Ensemble Festival should be sent by registered or certified mail. In the event that an entry is lost or misplaced, a registered or certified mail receipt will be the required documentation to validate that the entry was mailed. It is further recommended that each entry have a return receipt or be accompanied by a self-addressed postcard in order to notify you in a timely manner that the State Office received your entry. All entries must be on the appropriate certification form(s) as published in the current MSBOA Yearbook and Basic Music List and mailed with the correct fee(s) for the event(s).

If, after making a proper school enrollment in the State Solo & Ensemble Festival, a director discovers that a qualifying event has been omitted, the event may be entered by paying a \$25.00 late fee per event plus the cost of the event. The State Office must be notified immediately by telephone of the intent to add additional events. Absolutely no additional events will be added after 12:00 p.m. on the Thursday immediately preceding the State Solo & Ensemble Festival. In many cases the events will be hand scheduled and will perform after 2:00 p.m. on the Festival day. The fee(s) must be paid prior to the event’s performance. If there is not time to mail the fee to the State Office, the fee must be paid directly to the Site Chairperson the day of the Festival prior to performing.

Absolutely no registrations will be accepted at the State Solo & Ensemble Festival.

## **II. RULES**

These rules apply to all District and State Festivals with the exception of references to proficiency examinations which apply to State Festivals ONLY.

In the event a member school is found to have violated any of the following eligibility requirements, the member school will be prohibited from entering all solo and ensemble festivals the following academic school year.

In the following paragraphs, the term “Vice President for Solo & Ensemble” shall mean the district Vice President for Solo & Ensemble for a District Solo & Ensemble Festival and the State Vice President of Solo & Ensemble for the State Solo & Ensemble Festival. The term “Executive Board” shall mean the District Executive Board for a District Solo & Ensemble Festival and the State Executive board for the State Solo & Ensemble Festival.

Any suspected violation of eligibility rules at a Solo & Ensemble Festival must be reported first to the Vice President for Solo & Ensemble. The Vice President for Solo & Ensemble will investigate the suspected violation. If the Vice President for Solo & Ensemble finds that the violation occurred, the event is reported to the Executive Board and the director in question will be notified by the Executive Board, via a letter outlining the violation. The director will have fourteen days to respond to the violation.

The Executive Board will discuss and further examine the suspected violation before rendering a decision. Should the Executive Board find the member school did violate eligibility rules, the member school will be notified of its exclusion from participation in all Solo & Ensemble Festivals the following academic school year. Notification will be sent to both the director(s) and the administration of the member school.

### **A. ELIGIBILITY REQUIREMENTS**

1. The Festivals, as sponsored by the Association, are expressly for the participation of students of current MSBOA Member Schools, and therefore, cannot embrace the activities of private teachers, private music schools, conservatories, and others except as they become qualified through participation in the school instrumental program or accompany on piano at least one event at the district festival. The local instructor or instrumental music and school administrator shall be the sole certifying agents for any pupil’s activities in the festivals. Both the director of instrumental music and the administrator of the school must sign the entry blanks.

2. Only students in grades 7-12 can enter district solo and ensemble festival. Only those soloists, ensembles and chamber ensembles in grades 9, 10, 11, 12 that have received a First (I) Division Rating in an official Senior High School District Festival are eligible to enter the State Festival. NOTE: The qualifying ensemble remains intact, i.e., flute trio remains flute trio, etc. No middle school/junior high student may participate in the State Festival unless the student is in the ninth grade and qualified in the Senior High School division of a District Festival.
3. Events may be entered only if the students are regularly enrolled in their school's instrumental music program or accompany on piano at least one event at the district festival. Where there is no regularly scheduled orchestral string program in a member school, orchestral string students from that school may participate in the solo and ensemble festival with the director's recommendation.
4. The State Festival ensemble category is open to grades 9-12. Post graduate high school students may not participate in festivals.
5. The number of members of an ensemble participating in the MSBOA Solo & Ensemble Festivals shall not exceed 8 members with 1 player to a part and all parts being played or no rating will be given. A student may play in no more than two (2) chamber groups. With the approval of the State Solo & Ensemble Chairperson, any qualifying ensemble may substitute less than a majority of its qualifying players prior to the day of the State Solo & Ensemble Festival.
6. Ensembles comprised of students from more than one MSBOA member school may participate in solo and ensemble festivals by enrolling through a single school, provided a letter(s) of approval signed by the director and administrator of the non-enrolling school(s) is attached to the entry form. All participating schools must be MSBOA members. Multiple school events are to be included in student participation maximums. These groups are not eligible for Youth Arts consideration. All aspects of participation by members of multiple school ensembles become the full responsibility of the enrolling school. Multiple school events that have participants from different MSBOA districts will enter the enrolling school's district festival. Participants will enter all other events in their regular MSBOA district.
7. Each festival participant is expected to conform to rules of good conduct, i.e., observance and care of property, proper behavior patterns and adherence to all rules. If in the opinion of the Section Chairperson a serious infraction of above behavior has occurred, appropriate action will be taken up to and including disqualification from participation in festivals.
8. Events employing more than one piano are not permitted.

## B. REGISTRATION

1. In the State Festival NINTH grade soloists may enter the SOLO CATEGORY ONLY; TENTH grade soloists may enter the PROFICIENCY I ONLY; ELEVENTH grade soloists may enter PROFICIENCY I OR II; and TWELFTH grade soloists may enter ANY OF THE THREE PROFICIENCY CATEGORIES. Soloists do not need to "pass" a proficiency to proceed to the next level.
2. For all State S&E events where an accompanist is used for an event, the accompanist's name must be entered when registering the event.
3. Event Types:
  - **WOODWIND CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians, one on a part, with all parts being played, or as indicated in the score."
  - **BRASS CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians, one on a part, with all parts being played, or as indicated in the score."
  - **MIXED CHAMBER ENSEMBLE:** (an ensemble with a mixture of instruments from different families.) "An ensemble of 9-20 musicians, one on a part, with all parts being played, or as indicated in the score."
  - **STRING CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians with all parts being played." String Chamber Ensembles allow the director complete freedom concerning the number of players per part for the event/performance.
  - **PERCUSSION CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians with all parts being played." Percussion Chamber Ensembles allow the director complete freedom concerning the number of players per part for the event/performance.
  - **WOODWIND CHOIR:** "An ensemble of 9-20 woodwind musicians, with no more than two players on a part, with all parts being played or as indicated in the score."
  - **BRASS CHOIR:** "An ensemble of 9-20 brass musicians, with no more than two players on a part, with all parts being played or as indicated in the score."

When entering a Chamber Ensemble on-line, the director must select one of the above Event Types of Chamber Ensembles to match the instrumentation used.

Chamber Ensembles must qualify at a district Solo & Ensemble Festival to perform at State Festival. Keyboard synthesizers may be used in Chamber Ensembles provided they are specified in the score by the composer; or used in lieu of these instruments specified by the composer: organ, celeste, harp or harpsichord. No other electronic substitutes may be used. Students may play in no more than two (2) chamber ensembles.

## C. MUSIC

1. Solo and ensemble literature need not be from any list. MSBOA has an informational list of solos and a “suggested” list of Chamber Ensemble selections available on the web site under “Resources.” This is only an informational list.
2. Each soloist, ensemble and chamber ensemble event will provide the adjudicator an original score with each measure numbered or no rating will be given.
3. **The number of members of an ensemble participating in the MSBOA Solo and Ensemble Festivals shall not exceed eight (8) members with one (1) player to a part and all parts being played or no rating will be given.**

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### DEFINITION OF ORIGINAL SCORE

- a. Scores for all Solo & Ensemble events must contain aligned parts representing the voices of the ensemble in either concert or written pitch.
- b. If the selection is copyrighted, the only acceptable score is a purchased edition. The actual paper and ink sold by the publisher or music dealer. Photocopies of copyrighted music are illegal and unacceptable as the adjudicator’s music unless accompanied by written permission from the PUBLISHER.
- c. For music purchased on the Internet, proof of purchase must be presented to the site chair before the performance at the S&E Festival.
- d. For music that is free on the Internet, documentation of the source must be presented to the site chair before the performance at the S&E Festival.
- e. If the selection is not published or copyrighted (example: an original composition or arrangement) an acceptable score is one produced by a computer, hand-made or legible manuscript. If a full score is not published, a condensed score will be accepted. If no score is published, it is the responsibility of that event to make one. Computer, hand-made, or legible manuscript scores must also have the original parts available on site.
- f. If the selection is not copyrighted, a photocopy is acceptable provided it copies the entire page and is deemed legible by the performance room chairperson.
- g. If the selection is out of print, photocopies are still illegal unless accompanied by written permission from the PUBLISHER.
- h. Instrument substitution is permitted without altering the score. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors.
- i. Four hand piano events may use secondo and primo scores.

## D. PERFORMANCE RULES

1. Acceptable instruments for solo and ensemble performance are standard band and orchestra instruments, harp, piano and harpsichord. Recorders may only be used as members of ensembles that contain standard band and orchestra instruments. More than one piano per event will not be allowed at any MSBOA Solo & Ensemble Festival. Non-amplified acoustical guitars may be used as accompaniment instruments only, or as members of ensembles which contain standard band and/or orchestra instruments. Guitar solos are not allowed.
2. Each student is limited to three (3) events. Any school falsifying forms or using student aliases to enter students in more than three non-chamber events will be prohibited from entering Solo and Ensemble Festival for one year. If a student enters more than one solo, the solos must be played on different instruments. Students may perform in two (2) Chamber Ensembles in addition to the above.
3. **The number of members of an ensemble participating in the MSBOA Solo & Ensemble Festivals shall not exceed eight (8) members with one (1) player to a part and all parts being played or no rating will be given.**
4. Solos need not be memorized.
5. Accompaniment Rules
  - a. All events must be accompanied if an accompaniment is written, or no rating will be given. This rule does not apply to piano accompaniment parts that are clearly marked ‘rehearsal’ or ‘optional.’ (Piano solos with orchestral accompaniment must be performed without accompaniment.)
  - b. Anyone may act as an accompanist. All accompaniments must be live with the exception of digital intelligent accompaniment software (example: SmartMusic). Piano events are eligible only if students are members of their school’s instrumental music program or accompany on piano at least one event at the district festival.
  - c. “Digital intelligent Accompaniment software must have an intelligent or adaptable accompaniment feature and that setting must be engaged. For example, in SmartMusic, this is called the ‘follow me’ feature. The student must provide all their own equipment. The equipment must be set up and the performance completed within the allotted time for the event.
  - d. The director, following traditional practice, has the option to determine if a piano part is an accompaniment or is a member of the ensemble, if the title includes the piano as part of the ensemble, i.e. Mozart’s *Trio for Clarinet, Viola, & Piano*.
6. Solos & Ensembles may opt to have recorded adjudication at District and State Festival if the adjudicator has agreed and the student furnishes a recording device.

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7. Percussion soloists will be required to sight read as part of proficiency I, II, or III. All percussion instruments are to be supplied by the students.
8. Sight reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be granted.
9. High School Event Time Requirements  
High school events (solos or ensembles) shall be a minimum of two minutes in length, or no rating will be given. Repeats, D.C.s, or D.S.s may not be added to the music to meet minimum time requirements.
  - a. District solo and ensemble events will be allowed six minutes for their performance.
  - b. Winds, strings, and harp proficiency examinations will be allowed ten minutes for the performance.
  - c. Piano and percussion proficiency examinations will be allowed fourteen minutes for the performance.
  - d. Chamber ensembles (9-20 musicians), at both District and State Festivals, shall perform a minimum of three minutes, and not more than twelve minutes, or no rating will be given.
  - e. Any chamber ensemble music (9-20 musicians) included on the "Suggested Chamber Music List" found on the MSBOA website meets all qualifications for performance, regardless of performance time.
  - f. The adjudicator is allowed an additional two minutes for all high school District and State solo and ensemble events, or four minutes for chamber ensembles (9-20 musicians), to complete his/her written and/or oral comments.
  - g. The student(s) may prepare a solo or ensemble of any length, but not less than two minutes or no rating will be given, and the judge shall have the right to start and stop the students(s) in the event as he/she desires.
10. Middle School/Junior High Time Requirements  
Middle School/Junior High District festival events (solos and ensembles) shall perform a minimum of one and one-half (1 ½) minutes, or no rating will be given. Repeats, D.C.s, or D.S.s may not be added to the music to meet minimum time requirements.
  - a. District solo and ensemble events will be allowed six minutes for their performance.
  - b. Chamber ensembles (9-20 musicians) shall perform a minimum of three minutes, and not more than twelve minutes, or no rating will be given.
  - c. Any chamber ensemble music (9-20 musicians) included on the "Suggested Chamber Music List" found on the MSBOA website meets all the qualifications for performance, regardless of performance time.
  - d. The adjudicator is allowed an additional two minutes for all district events (solos or ensembles) to complete his/her written or oral comments.
  - e. The student may prepare a solo or ensemble of any length, but not less than one and one-half (1 ½) minutes, or no rating will be given, and the judge shall have the right to start and stop the students in the event as he/she desires.
11. Directors, parents, and students are not to take adjudicators to task for any reason.

## E. WORKER POLICY

The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 16 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the Vice President for Solo & Ensemble.

## F. RATING

1. One of the five divisional ratings for prepared solos and ensembles will be used. These ratings are defined as follows for all solo and ensemble festivals:

**First Division (I) - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

**Second Division (II) - Excellent** - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.

**Third Division (III) - Good** - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

**Fourth Division (IV) - Fair** - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.

**Fifth Division (V) - Poor** - Consistency is infrequently demonstrated by the soloist or ensemble.

### **PROFICIENCY RATINGS:**

**Division I - Superior** - Proficiency Score of 100-85

**Division II - Excellent** - Proficiency Score of 84-70

2. There will be a Headquarters at each site where rating sheets will be available to directors or their authorized (in writing) representative. They may be picked up as soon as the school's last event has been played and the rating has been tabulated and posted. All sheets from each school will be released at one time. String, wind or percussion sheets will not be released separately. After District Festival, it is the responsibility of each director to get the rating sheets and entry materials for State Festival entry before the deadline.

### **III. Site Mechanics**

#### **A. HOST RESPONSIBILITIES**

1. Districts at their option may provide electronic keyboards as accompanying instruments in lieu of acoustic pianos.
2. Ratings will be posted in various areas near the respective performance rooms. Please do not ask for ratings at Headquarters.
3. No instruments will be furnished except pianos.
4. All events are open to the public. The performance room will not be cleared for any event.
5. The host schools and MSBOA cannot assume any responsibility for lost or stolen property and equipment. Students should be reminded of their responsibility for their own property.

#### **B. SITE CHAIR RESPONSIBILITIES**

1. Ratings will be posted in various areas near the respective performance rooms. Please do not ask for ratings at Headquarters.
2. All events will be called from the warm-up room. Students must be in the warm-up room approximately 30 minutes before their scheduled playing time.
3. The warm-up room is to be used for the purpose of tuning and briefly warming up the instruments. Not more than one soloist or one ensemble is to warm up at a time.
4. The schedule should be followed as closely as possible, however, there will be time conflicts. Discuss these problems with the warm-up-room chairperson, who will attempt to solve them.
5. The Solo & Ensemble Site Chairperson or an appointed representative will check each adjudication sheet for correct correlation between final rating and letter grades or numbers before the rating is released. Any sheet marked incorrectly will be returned to the adjudicator and corrected immediately. Once a rating is posted and the sheet released, the rating is final and cannot be changed.
6. If possible, all harp events will be assigned to a common site so that a harp adjudicator may be hired.

#### **C. RECORDING**

#### **D. MEDALS**

1. At State Solo & Ensemble Festival, the room chairperson will give medals cards to events receiving a first or second division rating. Present these cards to the medals room to receive medals. Procedures for District Festivals will be determined by the Districts.
2. Medals are also available for the Proficiency Examination section. Students who receive a score of 70 to 84 are entitled to a red proficiency medal, and those whose score is 85 or better are entitled to a blue proficiency medal.
3. A student accompanist who plays for three solo events and/or three ensembles is entitled to one free First Division medal if so requested by the director. This request should be made at the Festival Headquarters.

# MSBOA State Solo and Ensemble Festival

## Proficiency Information and Rules

### A. Entrance Requirements

1. All senior high school soloists (10th, 11th, 12th grade) must perform in the Proficiency Examination Section. Having passed Proficiency I in the previous year, the entrant must enter Proficiency II, etc. If an entrant fails to pass Proficiency I the previous year, he/she may repeat Proficiency I.
2. The following categories are open at each grade:  
**10th grade** -- Proficiency I, may not enter II or III  
**11th grade** -- Proficiency I or II, may not enter III  
**12th grade** -- Proficiency I, II, or III

### B. Rules and Information

#### 1. Proficiency Exams:

- a. Wind and String Instrument Proficiency examinations consist of three sections:
  1. Scales 25 points
  2. Sight Reading 25 points
  3. Prepared Solo 50 points
- b. Piano Proficiencies consist of four sections:
  1. Scales and Arpeggios 15 points
  2. JS Bach Invention/Fugue 15 points
  3. Sight Reading 20 points
  4. Prepared Solo 50 points
- c. Snare Drum Proficiencies consist of three sections:
  1. Stick Control 25 points
  2. Sight Reading 25 points
  3. Prepared Solo 50 points
- d. Melody Percussion Proficiencies consist of three sections:
  1. Scales and/or Four Mallet Chord Progressions 25 points
  2. Sight Reading 25 points
  3. Prepared Solo 50 points
- e. Timpani Proficiencies consist of three sections:
  1. Sight Reading 25 points
  2. Prepared Etude 25 points (Proficiency III Students must prepare both Etudes I and II)
  3. Prepared Solo 50 points
- f. Mixed percussion soloists must play proficiency requirements 1 and 2 on either snare, mallets, or tympani.

#### 2. Scales:

(Note: these appear on the following pages) The student must be prepared to play the scales listed for his/her instrument in the rhythm and tempo indicated. Scales must be memorized. Articulations for winds will be all slurred or all tongued. Strings use bowings on String Proficiency page. Melody percussion only roll the last note.

#### 3. Piano Invention or Fugue: (Piano Solo events only)

The piano invention or fugue does not have to be memorized. The adjudicator's copy of the Bach Selection will be provided by the State Association. Piano entries play the scale and arpeggio as a unit and are rated on them as one item.

#### 4. Prepared Solo

a. The student may prepare a solo of any length, but not less than two minutes or no rating will be given, and the judge shall have the right to start and stop the student in the solo as he/she desires. The judge must be furnished an ORIGINAL (\*), numbered copy of the solo, other than the one used by the student, for adjudication. Remember, no ORIGINAL (\*) numbered score, no rating.

The solo which the student performs in the Proficiency Examination need not be the same solo used for qualification in the District Festival.

## 5. Sight Reading

- a. Sight reading is to be prepared by a designated committee appointed by the President of Michigan School Band and Orchestra Association.
- b. Sight reading shall be graded according to the Proficiency level.
- c. Sixty seconds will be allowed for study of proficiency sight reading. Following this, the student shall begin to play.
- d. Proficiency sight reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be given.

## 6. Percussionists

- a. The entry fees for Percussion Proficiencies (and Piano) are higher because the examinations are longer.
- b. No equipment will be provided for the Percussion Proficiency Examinations.
- c. Stick Control proficiency rudiments are not cumulative. Rudiments must be performed slow-fast-slow at a consistent volume.

## 7. Miscellaneous

- a. Each examination is allowed a total of 12 minutes, 5 minutes for solo and 5 minutes for scales and sight reading (and Inventions and Fugues). (Piano and Percussion proficiencies are allowed a total of 16 minutes.) The break-down of time is left to the discretion of the adjudicator, however, he/she must hear five scales or five stick control rudiments and the sight reading in addition to the solo. Generally, the solo is played first, to allow the accompanist to leave. However, adjudicators will give the students their choice of the playing order of the proficiency items or sections. In each event the adjudicator is allowed two minutes in the schedule to complete the written and/or oral comments.
- b. A total of 85 points is required for successfully passing any proficiency examination provided all sections have been attempted.
- c. A Proficiency Certificate which can be completed by the music director will be issued with each rating sheet bearing a passing score.

# SOLO and ENSEMBLE PROFICIENCY SCALES

## WIND and MELODY PERCUSSION INSTRUMENTS

These scales are not listed in concert pitch.

Required Scale Rhythm:



Chromatic: Even Rhythm – Such as even eighth notes or triplets

Minimum Tempo: Proficiency I- quarter note = 80; Proficiency II- quarter note = 100; Proficiency III- quarter note = 120

Articulation: All slurred or all tongued (adjudicator's choice)

**Note:** Proficiency examinations are cumulative, i.e., Proficiency II includes all scales listed in both I and II and Proficiency III includes scales listed for I, II, and III. **All Scales must be memorized.** Students are allowed 60 seconds to look over music for the sight reading part of the examination. Upper case (B) indicates major scales, lower case (b) indicates melodic minor, and “chr.” indicates chromatic. The number after a scale indicates the number of octaves.

## SCALES

|   | Proficiency I                                       | Proficiency II  | Proficiency III  |
|---|---|---|--|
| <b>Piccolo</b>                                    | Bb2, Eb2, F2, C1<br>g2, c1, d2, a2, Eb chr.2        | Ab2, G2, D2<br>f2, bb2, e2, b2, G chr. 2                                      | A2, E2, B2, Gb2<br>f#2, g#2, eb2, C chr. 2                                       |
| <b>Flute</b>                                      | Bb2, Eb2, F2, C2<br>g2, c2, d2, a2, Eb chr. 2       | Ab2, Db2, G2, D2<br>f2, bb2, e2, b2, G chr. 2                                 | A2, E2, B2, Gb2<br>f#2, c#2, g#2, eb2, C chr. 3                                  |
| <b>Oboe/English Horn</b>                          | Bb1, F1, C2, G1<br>g1, d1, a1, e1, C chr. 2         | Eb1, Ab1, D2, A1<br>c2, f1, b2, f#1, D chr 2                                  | Db2, Gb1, E2, B2<br>bb1, eb2, c#2, g#1, E chr. 2                                 |
| <b>Bb Clarinet<br/>(Eb Soprano)</b>               | C2, F3, Bb2, G3<br>a2, d2, g3, e3, E chr 3          | Eb2, Ab2, D2, A2<br>c2, f3, b2, f#3, F chr. 3,                                | Db2, Gb3, E3, B2<br>bb2, eb2, c#2, g#2, G chr. 3                                 |
| <b>Alto and Bass<br/>(Contra.) Clar</b>           | C2, F2, Bb2, G2<br>a2, d2, g2, e2, E chr. 2         | Eb1, Ab2, D1, A2<br>c2, f2, b2, f#2, F chr. 2                                 | Db2, Gb2, E3, B2<br>bb2, eb1, c#1, g#2, G chr 2                                  |
| <b>Bassoon</b>                                    | Bb2, F2, C2, G2<br>g2, d2, a2, e2, <b>Bb chr. 2</b> | Eb2, Ab2, D2, A2<br>c2, f2, b2, f#2, <b>A chr. 2</b>                          | Db2, Gb2, E2, B2<br>bb2, eb2, c#2, g#2, Bb chr. 3                                |
| <b>Saxophone<br/>(Sop, Alto, Tenor,<br/>Bari)</b> | G1, C2, F2, Bb2<br>e2, a1, d2, g1, C chr. 2         | D2, A1, Eb2, Ab1<br>b2, f#1, c2, f2, Bb chr. 2                                | E2, B2, Db2, F#2<br>c#2, g#1, bb2, d#2, F chr. 2                                 |
| <b>Cornet<br/>Trumpet</b>                         | C1, F1, Bb2, G2<br>a2, d1, g2, e1, G chr. 2         | Eb1, Ab2, D1, A2<br>c2, f1, b2, f#2, Bb chr. 2                                | E1, B2, Gb2, Db2<br>c#2, g#2, eb1, bb2, C chr.2                                  |
| <b>French Horn</b>                                | F2, Bb1, Eb1, C1<br>d1, g2, c1, a1, F chr. 2        | Ab2, Db1, G2, D1<br>f2, bb1, e2, b1, G chr. 2                                 | A2, E2, B2, Gb2<br>f#2, c#1, g#2, eb2, C chr. 3                                  |
| <b>Trombone</b>                                   | Bb1, Eb1, Ab2, F2<br>g2, c1, f2, d1, F chr. 2       | Db1, Gb2, C1, G2<br>bb2, eb1, e2, a2, Ab chr. 2                               | D1, A2, E2, B2<br>b2, f#2, c#1, g#2, Bb chr. 2                                   |
| <b>Baritone<br/>Bass Clef</b>                     | Bb1, Eb1, Ab2, F2<br>g2, c1, f2, d1, F chr. 2       | Db1, Gb2, C1, G2<br>bb2, eb1, a2, e2, Ab chr. 2                               | D1, A2, E2, B2<br>b2, f#2, c#1, g#2, Bb chr. 2                                   |
| <b>Baritone<br/>Treble Clef</b>                   | C1, F1, Bb2, G2<br>a2, d1, g2, e1, G chr. 2         | Eb1, Ab2, D1, A2<br>c2, f1, b2, f#2, Bb chr. 2                                | E1, B2, Gb2, Db2<br>c#2, G#2, eb1, bb2, C chr. 2                                 |
| <b>Tuba</b>                                       | Bb1, Eb1, Ab2, F2<br>g2, c1, f2, d1, F chr. 2       | Db1, Gb2, C1, G2<br>bb2, eb1, a2, e2, Ab chr. 2                               | D1, A2, E2, B2<br>b2, f#2, c#1, g#2, Bb chr. 2                                   |
| <b>Melody Percussion</b>                          | C2, F2, Bb2, Eb2<br>a2, d2, g2, c2, Bb chr. 2       | Ab2, Db2, G2, D2<br>f2, bb2, e2, b2, G chr. 2<br>Chord pro. C & F I, IV, V, I | A2, E2, B2, F#2<br>f#2, c#2, g#2, d#2, C chr. 3<br>Chord pro. G & Bb I, IV, V, I |

NOTE: Sight Reading contains some alternate clefs.

There are Horn – bass clef, Bassoon – tenor clef, Trombone - alto/tenor clef

# SOLO AND ENSEMBLE PROFICIENCY SCALES

for

## STRING INSTRUMENTS

**Bowings:** Adjudicator's Choice – A or B



**Minimum Tempo:** Proficiency I- quarter note = 80; Proficiency II- quarter note = 100; Proficiency III- quarter note = 120

**Note:** Proficiency examinations are cumulative, i.e., Proficiency II includes all scales listed in both I and II, and Proficiency III includes scales listed for I, II, and III. **All scales must be memorized.** You are allowed 60 seconds to look over music for the sight reading part of the examination. Upper case (B) indicates major scales, lower case (b) indicates melodic minor, and “chr.” indicates chromatic. Number after scale indicates number of octaves.

### SCALES

| Instrument         | Proficiency I                                     | Proficiency II                                     | Proficiency III                                      |
|--------------------|---|--|--|
| <b>Violin</b>      | G3, Ab3, A3, Bb3,<br>e2, f2, f#2, g3,<br>G Chr. 2 | B3, C3, Db3, D3,<br>g#3, a3, bb3, b3,<br>D Chr. 2  | Eb3, E3, F3, F#3,<br>c3, c#3, d3, d#3,<br>G Chr.3    |
| <b>Viola</b>       | C3, Db3, D3, Eb3,<br>a2, bb2, b2, c3,<br>C Chr.2  | E3, F3, F#3, G3,<br>c#3, d3, d#3, e3,<br>G Chr. 2  | Ab3, A3, Bb3, B3,<br>f3, f#3, g3, g#3,<br>C Chr. 3   |
| <b>Cello</b>       | C3, D3, F3, G3,<br>a2, b2, d3, e3,<br>C Chr. 2    | Eb3, Ab3, A3, Bb3,<br>c3, f3, f#3, g3,<br>G Chr. 2 | E3, B3, Db3, F#3,<br>c#3, g#3, bb3, d#3,<br>C Chr. 3 |
| <b>String Bass</b> | D1, Eb1, E2, F2<br>b1, c1, c#1, d1,<br>A Chr. 1   | G2, Ab2, A2, Bb2,<br>e2, f2, f#2, g2,<br>D Chr. 1  | B2, C2, D2, Gb2,<br>g#2, a2, b2, eb2,<br>E Chr. 2    |

### CHROMATIC SCALES

**Even Rhythm-** such as even eighth notes or triplets.

Start on the lowest available open string. Suggested fingering patterns are:

Violin and Viola – 0 1-1 2-2 3 4 0 etc.

Cello – 0 1 2 3 1 2 3 0 etc.

String Bass – 0 1-1 2-4 0 etc.

**NOTE:** Sight Reading contains some alternate clefs for **viola, cello, and bass.**

# Piano Proficiency

## Proficiency One

1. All major scales and arpeggios, hands together, parallel motion, 4 octaves, ascending and descending all eighth notes at a minimum speed of MM=80. See sample scales below. \* (15 points)
2. Prepared Solo (50 points)
3. Any JS Bach Two Part Invention (15 points)
4. Sight Reading (20 points)

## Proficiency Two

1. All major scales and arpeggios, all white key minor scales (melodic form), and white key minor arpeggios played hands together hands together, parallel motion, 4 octaves, ascending and descending all eighth notes at a minimum speed of MM=100. See sample scales below. \* (15 points)
2. Prepared Solo (50 points)
3. Any JS Bach Three Part Invention (15 points)
4. Sight Reading (20 points)

## Proficiency Three

1. All major scales and arpeggios, all minor scales (melodic form), and white key minor arpeggios played hands together hands together, parallel motion, 4 octaves, ascending and descending all eighth notes at a minimum speed of MM=120. See sample scales below. \* (15 points)
2. Prepared Solo (50 points)
3. Any Fugue from *The Well Tempered Clavichord* by JS Bach (15 points)
4. Sight Reading (20 points)

\* Suggested fingerings of scales and arpeggios may be found in texts such as the *Schmitt Preparatory Exercises Op. 16*, the *Complete Hanon*. Published by Schirmer, etc.

### EXAMPLE OF MAJOR SCALE AND ARPEGGIO

C Major

8<sup>va</sup>

### EXAMPLE OF MELODIC MINOR SCALE AND ARPEGGIO

a minor

8<sup>va</sup>

# HARP PROFICIENCY SCALES AND INFORMATION

## Proficiency One

1. a. All major scales\*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 80.
- b. All major arpeggios\*, hand over hand, 4 octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 80. See sample scales and arpeggios. (25 points)
2. Prepared Solo (50 points)
3. Sight Reading (25 points)

## Proficiency Two

1. a. All major & minor (harmonic form) scales\*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 100.
- b. All major, minor and dominant seventh arpeggios\*, hand over hand, 4 octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 100. See sample scales and arpeggios. (25 points)
2. Prepared Solo (50 points)
3. Sight Reading (25 points)

## Proficiency Three

1. a. All major & minor (harmonic form) scales\*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 120.
- b. All major, minor and dominant seventh arpeggios\*, in any inversion, hand over hand, 4 octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 120. See sample scales and arpeggios.
- c. Glissando passage - see sample (25 points)
- d. Harmonic exercise - see sample (50 points)
2. Prepared Solo (50 points)
3. Sight Reading (25 points)

\* For troubadour harps, only C and sharp keys are required. Top right hand grouping for arpeggios may be altered to reflect the range of the instrument.

## Harp Proficiency Patterns

Scales (hands separately) - Minimum 1-1/2 octaves

Right Hand

Left Hand

### Harp Proficiency III Only

1. Glissando  
♩ = 60 (Minimum)

2 R  
L 2

2. Harmonics (Harmonics written where played)

♩ = 60 (minimum)

[C#]



# Percussion Proficiency Information

## Snare Drum Proficiency I, II, & III

|                           |           |
|---------------------------|-----------|
| Section 1 - Stick Control | 25 points |
| Section 2 - Sight Reading | 25 points |
| Section 3 - Prepared Solo | 50 points |

## Melody Percussion Proficiency I, II, & III

|  |           |
|--|-----------|
| Section 1 -  | 25 points |
| Proficiency I - Five Scales  |           |
| Proficiency II - 5 Scales and/or 4 mallet C & F Chord Progressions   |           |
| Proficiency III - 5 Scales and/or 4 mallet G & Bb Chord Progressions |           |
| Section 2 - Sight Reading  | 25 points |
| Section 3 - Prepared Solo  | 50 points |

## Timpani Proficiency I, II, & III






|  |           |
|--|-----------|
| Section 1 - Prepared Etude   | 25 points |
| Proficiency I - Etude I  |           |
| Proficiency II - Etude II  |           |
| Proficiency III - The student must prepare both Etude I & II.<br>(The Adjudicator will select which Etude, I or II, is to be performed.) |           |
| Section 2 - Sight Reading  | 25 points |
| Section 3 - Prepared Solo  | 50 points |

**NOTE:** A student performing a "Multiple Percussion" solo must perform sections 1 and 2 on either Snare Drum, Melody Percussion or Timpani.

## Snare Drum Stick Control Rudiments

Rudiments are not cumulative unless they are restated under each Proficiency level.  
All rudiments must be performed slow-fast-slow at a consistent dynamic.

### Proficiency I:

|                           |   |
|---------------------------|---|
| Long Double Stroke Roll   |  |
| Long Multiple Bounce Roll |  |
| Flams (Hand to hand)      |  |
| Ruffs (Hand to hand)      |  |
| Five Stroke Roll          |  |

### Proficiency II:

Long Double Stroke Roll - Same as Proficiency I

Long Multiple Bounce Roll - Same as Proficiency I

|                    |  |
|--------------------|--|
| Single Stroke Roll |  |
|--------------------|--|

**Flams and Ruffs in combination patterns:**

Flamacue

LR L R LLR  
RL R L RRL

Flam Paradiddle

LR L R RRL RLL

Single Drag Tap

LLR L RRL R

Single Ratamacue

LLR L R L RRL R L R

**Diddle patterns:**

Paradiddle

RLRRLRL

Double Paradiddle

RLRLRRLRLRL

**Proficiency III:**

Long Double Stroke Roll - Same as Proficiency I

Long Multiple Bounce Roll - Same as Proficiency I

Single Stroke Roll - Same as Proficiency II

**Double Stroke Rolls:**

6 Stroke Roll

R LR L  
L RL R

7 Stroke Roll

R LR L  
L RL R

9 Stroke Roll

R R L L

13 Stroke Roll

R R L L

**Flam combination patterns:**

Flam Tap



Flam Accents



Double Pataflafla



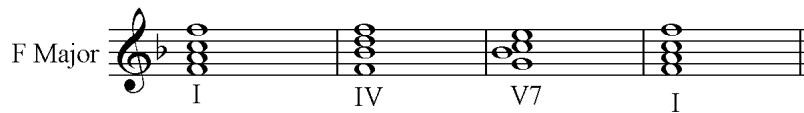
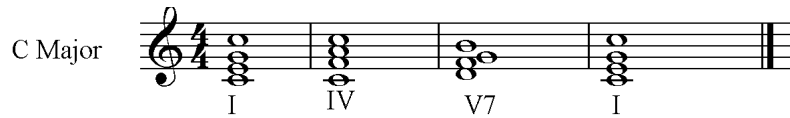
Swiss Triplets



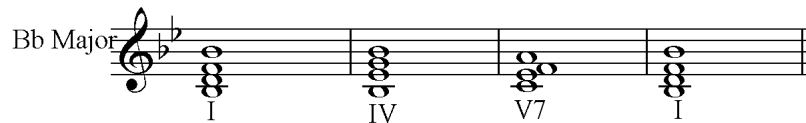
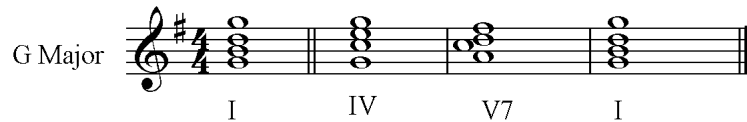
**Chord Progressions for Melody Percussion Instruments**

Proficiency I - Scales only

Proficiency II: C Major & F Major Chord Progressions



Proficiency III: G Major & Bb Major Chord Progressions



Timpani Etude I is required for Proficiency I and the student must prepare both Etude I and II for Proficiency III

# Timpani Etude I

♩ = 112

G - C

The musical score for Timpani Etude I consists of ten staves of music in bass clef, 2/4 time. The piece begins with a tempo of 112 beats per minute and a key signature of one flat (G major/C minor). The first staff (measures 1-8) starts with a forte (*f*) dynamic and includes fingerings 2, 3, 3, 3, 4, 5, 6, 7, and 8. The second staff (measures 9-16) features a mezzo-forte (*mf*) dynamic and a fortissimo (*fp*) dynamic. The third staff (measures 17-24) includes fortissimo (*fp*) and pianissimo (*pp*) dynamics. The fourth staff (measures 25-39) contains rests and a dynamic of mezzo-forte (*mf*), with a key signature change from C to D indicated at measure 31. The fifth staff (measures 40-47) maintains a mezzo-forte (*mf*) dynamic. The sixth staff (measures 48-60) includes a key signature change from G to A at measure 51, a tempo change to 'Slower' at measure 59, and dynamics of forte (*f*) and piano (*p*). The seventh staff (measures 61-63) is marked mezzo-forte (*mf*). The eighth staff (measures 64-67) starts with a forte (*f*) dynamic and a 6/8 time signature change at measure 65. The ninth staff (measures 68-71) is marked mezzo-piano (*mp*). The final staff (measures 72-76) concludes the piece with various dynamics and articulations.

Timpani Etude II is required for Proficiency II and the student must prepare both Etude I and II for Proficiency III

# Timpani Etude II

Timpani Etude II is a 33-measure piece in 4/4 time with a tempo of quarter note = 80. The score is written in bass clef with a key signature of one sharp (F#). It begins with a *p* dynamic and a chord of G-C-F. Measures 2-6 feature a melodic line with slurs and fingerings 2, 3, 4, 5, and 6. Measure 7 continues the melodic line with slurs and fingerings 7 and 8. Measure 9 has a *f* dynamic and a *G → A* chord change. Measures 11-13 feature a rhythmic pattern with slurs and a *F → E* chord change. Measures 14-17 feature a rhythmic pattern with slurs, a *fp* dynamic, and a *f* dynamic. Measures 18-20 feature a rhythmic pattern with slurs, a *mf* dynamic, and a *C → C#* chord change. Measures 21-23 feature a rhythmic pattern with slurs, a *f* dynamic, and a Pedal 29 instruction. Measures 24-27 feature a rhythmic pattern with slurs, a *p* dynamic, a *f* Pedal instruction, and a Pedal 23 instruction. Measures 28-30 feature a rhythmic pattern with slurs, a *p* dynamic, and a *30RH* instruction. Measures 31-32 feature a rhythmic pattern with slurs. Measure 33 features a rhythmic pattern with slurs.

# Michigan School Band & Orchestra Association Official Solo and Ensemble Festival Adjudication Form

Festival Site/Date:

Section:  Time:  Soloist or Ensemble Leader:

School:  Instrument or Ensemble:

**Final Rating**  
(Do not use plus or minus)

---

**I, II, III, IV, V**  
Circle the Roman Numeral

---

Judge's Signature

Judge's Name

Adjudicator's Comments

|  |   |
|--|---|
| <b>TONE</b>                                    |   |
| Beauty   | <input style="width: 50px; height: 30px;" type="text"/> |
| Control  |   |
| Balance  |   |
| Ensemble                                       |   |
| <b>INTONATION</b>                              |   |
| Melodic Line                                   | <input style="width: 50px; height: 30px;" type="text"/> |
| Chords   |   |
| Individuals                                    |   |
| With accompaniment                             |   |
| <b>RHYTHM</b>                                  |   |
| Accents  | <input style="width: 50px; height: 30px;" type="text"/> |
| Metre  |   |
| Precision                                      |   |
| Interpretation of rhythmic figures             |   |
| <b>TECHNIQUE</b>                               |   |
| <b>GENERAL</b>                                 | <input style="width: 50px; height: 30px;" type="text"/> |
| Fluency  |   |
| Articulation                                   |   |
| Fingering                                      |   |
| Accuracy                                       |   |
| <b>STRINGS</b>                                 |   |
| Bowing   |   |
| Choice   |   |
| Execution                                      |   |
| <b>WINDS</b>                                   |   |
| Tonguing                                       |   |
| Breathing                                      |   |
| <b>INTERPRETATION</b>                          | <input style="width: 50px; height: 30px;" type="text"/> |
| Phrasing                                       |   |
| Expression                                     |   |
| Tempo  |   |
| Dynamics                                       |   |
| Style  |   |
| Tradition                                      |   |
| <b>THIS SECTION DOES NOT AFFECT THE RATING</b> |   |
| <b>SELECTION</b>                               | <input style="width: 40px; height: 20px;" type="text"/> |
| Musical Value                                  |   |
| Suitability                                    |   |
| <b>ACCOMPANIMENT</b>                           | <input style="width: 40px; height: 20px;" type="text"/> |
| Accuracy                                       |   |
| Effectiveness                                  |   |
| <b>EMBOUCHURE</b>                              | <input style="width: 40px; height: 20px;" type="text"/> |
| <b>GENERAL EFFECT</b>                          | <input style="width: 40px; height: 20px;" type="text"/> |
| Spirit   |   |
| Taste  |   |
| Contrast                                       |   |
| Artistry                                       |   |
| Posture  |   |
| Stage Presence (Soloist)                       |   |
| Stage Appearance (Ensemble)                    |   |
| <b>OVERALL PERFORMANCE</b>                     | <input style="width: 40px; height: 20px;" type="text"/> |

(Additional comments may be made on the reverse side)

**STRONG POINTS:**

**WEAK POINTS:**

**SUGGESTIONS FOR IMPROVEMENT:**

In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V. The **Final Rating** (Roman Numeral,) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares. The **Final Rating** is determined by a predominance of grades in the first five categories, e.g.:

**Division I** will include three grades of "A,"

**Division II** will include three grades of "B,"

**Division III** will include three grades of "C," etc.

### The Five Divisional Ratings

- Division I - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.
- Division II - Excellent** - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.
- Division III - Good** - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
- Division IV - Fair** - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.
- Division (V) - Poor** - Consistency is infrequently demonstrated by the soloist or ensemble.

# Michigan School Band & Orchestra Association

## Official Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: \_\_\_\_\_  
 Section: \_\_\_\_\_ Time: \_\_\_\_\_ Soloist or Ensemble Leader: \_\_\_\_\_  
 School: \_\_\_\_\_ Type of Proficiency & Level: \_\_\_\_\_

Scales Total (25) \_\_\_\_\_  
 Sight Reading Total (25) \_\_\_\_\_  
 Solo Total (50) \_\_\_\_\_  
**Final Score** \_\_\_\_\_  
 Judge's Signature \_\_\_\_\_  
 Judge's Name \_\_\_\_\_

### Section 1 – Scales

(Each scale or etude is rated from 0 to 5 points with 5 being the highest)

Major Scales:

Minor Scales or Arpeggios:

Chromatic Scale or Technical Etude when requested:

Scales or Etudes Requested by the Adjudicator:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_  
 4. \_\_\_\_\_ 5. \_\_\_\_\_

**Scales & Etudes  
Total Score**  
 (Perfect score is 25)

### Section 2 – Sight Reading

(Each category is rated from 0 to 5 points with 5 being the highest)

- Notes  
 Key  
 Rhythm  
 Dynamics  
 Phrasing and Articulation

|  |
|--|
|  |
|  |
|  |
|  |
|  |

**Sight Reading  
Total Score**  
 (Perfect score is 25)

### Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: \_\_\_\_\_ Composer: \_\_\_\_\_

Adjudicator's Comments

|   |  |  |
|---|--|--|
| <p><b>TONE</b><br/>                 Beauty<br/>                 Control<br/>                 Balance<br/>                 Ensemble<br/>                 Embouchure (Winds)</p>  |  |  |
| <p><b>INTONATION</b><br/>                 Individual<br/>                 With accompaniment</p>  |  |  |
| <p><b>RHYTHM</b><br/>                 Accents<br/>                 Metre<br/>                 Precision<br/>                 Interpretation of rhythmic figures</p>   |  |  |
| <p><b>TECHNIQUE</b><br/> <b>GENERAL</b><br/>                 Fluency<br/>                 Articulation<br/>                 Fingering<br/>                 Accuracy<br/> <b>STRINGS</b><br/>                 Bowing<br/>                 Choice<br/>                 Execution<br/> <b>WINDS</b><br/>                 Tonguing<br/>                 Breathing</p> |  |  |
| <p><b>INTERPRETATION</b><br/>                 Phrasing<br/>                 Expression<br/>                 Tempo<br/>                 Dynamics<br/>                 Style<br/>                 Tradition<br/>                 Choice of selection<br/>                 Spirit</p>  |  |  |

(Additional space for comments on the back)

**Solo Total  
Score**  
 (Perfect score is 50 points)

# Michigan School Band & Orchestra Association Solo and Ensemble Festival Official Chamber Ensemble Adjudication Form

|   |
|---|
| <b>Final Rating</b><br><small>(Do not use plus or minus)</small>  |
| <hr/> <b>I, II, III, IV, V</b><br><small>Circle the Roman Numeral</small>   |
| <hr/> Judge's Signature<br><div style="border: 1px solid black; width: 100%; height: 20px; margin-top: 5px;"></div> |
| Judge's Name<br><div style="border: 1px solid black; width: 100%; height: 20px; margin-top: 5px;"></div>            |

Festival Site/Date:   
 Section:  Time:  Soloist or Ensemble Leader:   
 School:  Instrument or Ensemble:

## Adjudicator's Comments

|  |  |
|--|--|
| <b>TONE</b><br>Beauty<br>Control<br>Balance  | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>INTONATION</b><br>Melodic Line<br>Chords<br>Individuals<br>Sections                     | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>RHYTHM</b><br>Accents<br>Metre<br>Precision<br>Interpretation of rhythmic figures       | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>TECHNIQUE</b><br>Fluency<br>Articulation<br>Bowing<br>Ensemble<br>Accuracy              | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>INTERPRETATION</b><br>Phrasing<br>Expression<br>Tempo<br>Dynamics<br>Style<br>Tradition | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>THIS SECTION DOES NOT AFFECT THE RATING</b>   |  |
| <b>GENERAL SPIRIT</b><br>Taste<br>Contrast   | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>SELECTION</b><br>Musical Value<br>Suitability   | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>STAGE DEPARTMENT</b><br>Appearance<br>Discipline<br>Posture<br>Stage Efficiency         | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <b>OVERALL PERFORMANCE</b>   | <input style="width: 50px; height: 50px; border: 2px solid black;" type="text"/> |

(Additional comments may be made on the reverse side)

**STRONG POINTS:**

**WEAK POINTS:**

**SUGGESTIONS FOR IMPROVEMENT:**

In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V. The **Final Rating** (Roman Numeral,) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares. The **Final Rating** is determined by a predominance of grades in the first five categories, e.g.:

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**Division II** will include three grades of "B,"  
**Division III** will include three grades of "C," etc.

### The Five Divisional Ratings

**Division I - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

**Division II - Excellent** - Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.

**Division III - Good** - Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

**Division IV - Fair** - Not yet developing or refined, consistency is seldom demonstrated within the ensemble. Obvious flaws consistently detract from the performance.

**Division (V) - Poor** - Consistency is infrequently demonstrated by the ensemble.



# Michigan School Band & Orchestra Association

## Solo and Ensemble Festival

### Official Piano Adjudication Form

**Final Rating**  
(Do not use plus or minus)

---

**I, II, III, IV, V**  
Circle the Roman Numeral

---

\_\_\_\_\_  
Judge's Signature

\_\_\_\_\_  
Judge's Name

Festival Site/Date:

Section:  Time:  Soloist or Ensemble Leader:

School:  Instrument or Ensemble:

Adjudicator's Comments

|   |   |
|---|---|
| <b>INTERPRETATION</b>   |   |
| Tempo<br>Style<br>Phrasing<br>Dynamics  | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>ARTISTRY</b>   |   |
| Tradition<br>Spirit<br>Taste<br>Expression<br>Nuance                                      | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>RHYTHM</b>   |   |
| Accents<br>Metre<br>Precision<br>Interpretation of rhythmic figures                       | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>TECHNIQUE</b>  |   |
| Right Hand<br>Left Hand<br>Hand position<br>Pedal use<br>Fluency<br>Accuracy<br>Fingering | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>STONE</b>  |   |
| Beauty<br>Control<br>Balance<br>Ensemble  | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>THIS SECTION DOES NOT AFFECT THE RATING</b>  |   |
| <b>SELECTION</b>  |   |
| Musical Value<br>Suitability  | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>STAGE PRESENCE</b>   |   |
| Spirit<br>Posture<br>Appearance   | <input style="width: 50px; height: 50px;" type="text"/> |
| <b>OVERALL PERFORMANCE</b>  | <input style="width: 50px; height: 50px;" type="text"/> |

(Additional comments may be made on the reverse side)

**STRONG POINTS:**

**WEAK POINTS:**

**SUGGESTIONS FOR IMPROVEMENT:**

In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V. The **Final Rating** (Roman Numeral,) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares. The **Final Rating** is determined by a predominance of grades in the first five categories, e.g.:

**Division I** will include three grades of "A,"  
**Division II** will include three grades of "B,"  
**Division III** will include three grades of "C," etc.

#### The Five Divisional Ratings

- Division I - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.
- Division II - Excellent** - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.
- Division III - Good** - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
- Division IV - Fair** - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.
- Division (V) - Poor** - Consistency is infrequently demonstrated by the soloist or ensemble.

# Michigan School Band & Orchestra Association Official Piano Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: \_\_\_\_\_

Section: \_\_\_\_\_ Time: \_\_\_\_\_ Soloist or Ensemble Leader: \_\_\_\_\_

School: \_\_\_\_\_ Type of Proficiency & Level: \_\_\_\_\_

|                            |       |                    |   |
|----------------------------|-------|--------------------|---|
| Scales Total (15)          | _____ | <b>Final Score</b> | <div style="border: 2px solid black; width: 50px; height: 50px; margin: auto;"></div> |
| Invention/Fugue Total (15) | _____ |                    |   |
| Sight Reading Total (20)   | _____ |                    |   |
| Solo Total (50)            | _____ |                    |   |
| Judge's Signature          |       |                    |   |
| Judge's Name               |       |                    |   |

## Section 1 – Scales

(Each scale is rated from 0 to 3 points with 3 being the highest)

Major Scales & Arpeggios:  
Minor Scales & Arpeggios:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Scales & Arpeggios  
Total Score**  
(Perfect score is 15)

## Section 2 – Invention or Fugue

Title: \_\_\_\_\_

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Invention or Fugue  
Total Score**  
(Perfect score is 15)

## Section 3 – Sight Reading

(Each category is rated from 0 to 4 points with 4 being the highest)

|                 |   |
|-----------------|---|
| <b>Notes</b>    | <div style="border: 1px solid black; width: 50px; height: 30px;"></div> |
| <b>Key</b>      | <div style="border: 1px solid black; width: 50px; height: 30px;"></div> |
| <b>Rhythm</b>   | <div style="border: 1px solid black; width: 50px; height: 30px;"></div> |
| <b>Dynamics</b> | <div style="border: 1px solid black; width: 50px; height: 30px;"></div> |
| <b>Phrasing</b> | <div style="border: 1px solid black; width: 50px; height: 30px;"></div> |

**Sight Reading  
Total Score**  
(Perfect score is 20)

## Section 4 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: \_\_\_\_\_ Composer: \_\_\_\_\_

|  |   |
|--|---|
| <b>INTERPRETATION</b><br><small>Tempo<br/>Style<br/>Phrasing<br/>Dynamics<br/>Choice of selection</small>                          | <div style="border: 1px solid black; width: 50px; height: 40px;"></div> |
| <b>ARTISTRY</b><br><small>Tradition<br/>Spirit<br/>Taste<br/>Expression<br/>Nuance</small>   | <div style="border: 1px solid black; width: 50px; height: 40px;"></div> |
| <b>RHYTHM</b><br><small>Accents<br/>Metre<br/>Precision<br/>Interpretation of<br/>rhythmic figures</small>                         | <div style="border: 1px solid black; width: 50px; height: 40px;"></div> |
| <b>TECHNIQUE</b><br><small>Right Hand<br/>Left Hand<br/>Hand Position<br/>Pedal use<br/>Fluency<br/>Accuracy<br/>Fingering</small> | <div style="border: 1px solid black; width: 50px; height: 40px;"></div> |
| <b>TONE</b><br><small>Beauty<br/>Control</small>   | <div style="border: 1px solid black; width: 50px; height: 40px;"></div> |

Adjudicator's Comments

**Solo Total  
Score**  
(Perfect score is 50 points)

(Additional space for comments on the back)

# Michigan School Band & Orchestra Association Official Harp Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: \_\_\_\_\_

Section: \_\_\_\_\_ Time: \_\_\_\_\_ Soloist or Ensemble Leader: \_\_\_\_\_

School: \_\_\_\_\_ Type of Proficiency & Level: \_\_\_\_\_

Scales Arpeggios & Exercises (25) \_\_\_\_\_

Sight Reading Total (25) \_\_\_\_\_

Solo Total (50) \_\_\_\_\_

**Final Score**

Judge's Signature

Judge's Name

## Section 1 – Scales, Arpeggios and Exercises

(Each scale is rated from 0 to 5 points with 5 being the highest)

Major Scales  
Harmonic Minor Scales  
Arpeggios

Technical Exercise (when required)

Scales, arpeggios or exercises requested by the adjudicator:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Scales, Arpeggios and Exercises  
Total Score**  
(Perfect score is 25)

## Section 2 – Sight Reading

(Each category is rated from 0 to 4 points with 4 being the highest)

|                                  |       |
|----------------------------------|-------|
| <b>Notes</b>                     | _____ |
| <b>Key</b>                       | _____ |
| <b>Rhythm</b>                    | _____ |
| <b>Dynamics</b>                  | _____ |
| <b>Phrasing and Articulation</b> | _____ |

**Sight Reading  
Total Score**  
(Perfect score is 20)

## Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: \_\_\_\_\_ Composer: \_\_\_\_\_

|   |       |
|---|-------|
| <b>INTERPRETATION</b><br>Tempo<br>Style<br>Phrasing<br>Dynamics<br>Choice of selection                | _____ |
| <b>ARTISTRY</b><br>Tradition<br>Spirit<br>Taste<br>Expression<br>Nuance                               | _____ |
| <b>RHYTHM</b><br>Accents<br>Metre<br>Precision<br>Interpretation of rhythmic figures                  | _____ |
| <b>TECHNIQUE</b><br>Tuning<br>Fluency<br>Articulation<br>Fingering<br>Accuracy<br>- Key<br>- Pedaling | _____ |
| <b>TONE</b><br>Beauty<br>Control  | _____ |

Adjudicator's Comments

(Additional space for comments on the back)

**Solo Total  
Score**  
(Perfect score is 50 points)

# Michigan School Band & Orchestra Association

## Solo and Ensemble Festival

### Official Percussion Adjudication Form

Festival Site/Date:

Section:  Time:  Soloist or Ensemble Leader:

School:  Instrument or Ensemble:

**Final Rating**  
(Do not use plus or minus)

---

**I, II, III, IV, V**  
Circle the Roman Numeral

---

Judge's Signature

Judge's Name

#### Adjudicator's Comments

|  |  |
|--|--|
| <p><b>TONE</b></p> <ul style="list-style-type: none"> <li>Beauty</li> <li>Playing Area</li> <li>Head/Snare Tension</li> <li>Choice of sticks/mallets</li> <li>Muffling-damping</li> <li>Tuning</li> </ul>                                | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>PRECISION</b></p> <ul style="list-style-type: none"> <li>Intonation</li> <li>Balance/Blend</li> <li>Control</li> <li>Melodic Line</li> <li>Fluency</li> <li>Attack</li> <li>Release</li> <li>Accuracy</li> <li>Ensemble</li> </ul> | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>RHYTHM</b></p> <ul style="list-style-type: none"> <li>Accents</li> <li>Metre</li> <li>Precision</li> <li>Interpretation of rhythmic figures</li> </ul>   | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>TECHNIQUE</b></p> <ul style="list-style-type: none"> <li>Grip</li> <li>Stroke</li> <li>Arm/Wrist movement</li> <li>Equal height of sticks</li> <li>Articulation</li> <li>Execution of rhythmic figures</li> </ul>                  | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>INTERPRETATION</b></p> <ul style="list-style-type: none"> <li>Tempo</li> <li>Balance</li> <li>Accents</li> <li>Dynamics</li> <li>Expression</li> <li>Phrasing</li> <li>Characteristic style</li> </ul>                             | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>THIS SECTION DOES NOT AFFECT THE RATING</b></p>  |  |
| <p><b>SELECTION</b></p> <ul style="list-style-type: none"> <li>Musical Value</li> <li>Suitability</li> </ul>   | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>ACCOMPANIMENT</b></p> <ul style="list-style-type: none"> <li>Accuracy</li> <li>Balance</li> </ul>  | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>STAGE MANAGEMENT</b></p> <ul style="list-style-type: none"> <li>Posture/Position</li> <li>Appearance</li> <li>Conviction</li> </ul>  | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>GENERAL SPIRIT</b></p> <ul style="list-style-type: none"> <li>Taste</li> <li>Contrast</li> </ul>   | <input style="width: 50px; height: 50px;" type="text"/>                          |
| <p><b>OVERALL PERFORMANCE</b></p>  | <input style="width: 50px; height: 50px; border: 2px solid black;" type="text"/> |

(Additional comments may be made on the reverse side)

**STRONG POINTS:**

**WEAK POINTS:**

**SUGGESTIONS FOR IMPROVEMENT:**

In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V. The **Final Rating** (Roman Numeral,) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares. The **Final Rating** is determined by a predominance of grades in the first five categories, eg:  
**Division I** will include three grades of "A." **Division II** will include three grades of "B." **Division III** will include three grades of "C." etc.

#### The Five Divisional Ratings

- Division I - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.
- Division II - Excellent** - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.
- Division III - Good** - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
- Division IV - Fair** - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.
- Division (V) - Poor** - Consistency is infrequently demonstrated by the soloist or ensemble.

# Michigan School Band & Orchestra Association Official Snare Drum Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: \_\_\_\_\_

Section: \_\_\_\_\_ Time: \_\_\_\_\_ Soloist or Ensemble Leader: \_\_\_\_\_

School: \_\_\_\_\_ Type of Proficiency & Level: \_\_\_\_\_

Sight Reading Total (25) \_\_\_\_\_

Stick Control (25) \_\_\_\_\_

Solo Total (50) \_\_\_\_\_

**Final Score**

\_\_\_\_\_  
Judge's Signature

\_\_\_\_\_  
Judge's Name

## Section 1 – Sight Reading

(Each category is rated from 0 to 5 points with 5 being the highest)

|           |   |                |   |   |
|-----------|---|----------------|---|---|
| Accuracy  | □ | Rhythm         | □ |   |
| Technique | □ | Interpretation | □ |   |
| Dynamics  | □ |                |   | <b>Sight Reading Total Score</b><br>(Perfect score is 25) |

## Section 2 – Stick Control

(Stick Control proficiency rudiments are not cumulative. Rudiments must be performed slow-fast-slow at a consistent volume.)  
(Each category is rated from 0 to 5 points with 5 being the highest. Score only for the proficiency level entered.)

| Proficiency I requirements requirements   | Proficiency II requirements  | Proficiency III   |
|---|--|---|
| <p><b>Long double bounce roll</b><br/>(two sounds with each hand)</p> <p><b>Long multiple bounce roll</b></p> <p><b>Flam</b> (hand to hand)</p> <p><b>Ruff</b> (hand to hand)</p> <p><b>Five stroke roll</b> (with each hand)</p> | <p><b>Long double bounce roll</b><br/>(two sounds with each hand)</p> <p><b>Long multiple bounce roll</b></p> <p><b>Flam &amp; ruff in combination patterns</b><br/>Flamacue<br/>Flamparadiddle<br/>Single drag<br/>Single ratamacue</p> <p><b>Single stroke roll</b></p> <p><b>“Diddle” patterns</b><br/>Paradiddle<br/>Double paradiddle</p> | <p><b>Long double bounce roll</b><br/>(two sounds with each hand)</p> <p><b>Long multiple bounce roll</b></p> <p><b>Rolls</b><br/>5 stroke roll<br/>7 stroke roll<br/>9 stroke roll<br/>13 stroke roll</p> <p><b>Single stroke roll</b></p> <p><b>Flam combination patterns</b><br/>Flam tap<br/>Flam accent<br/>Double pataflafla<br/>Swiss triplets</p> |
| □   | □  | □   |
| □   | □  | □   |
| □   | □  | □   |
| □   | □  | □   |
| □   | □  | □   |
| □   | □  | □   |
| <b>Proficiency I Stick Control Total Score</b><br>(Perfect score is 25)   | <b>Proficiency II Stick Control Total Score</b><br>(Perfect score is 25)   | <b>Proficiency III Stick Control Total Score</b><br>(Perfect score is 25)   |

## Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: \_\_\_\_\_ Composer: \_\_\_\_\_

|   |  |
|---|--|
| <p><b>TONE</b><br/>Beauty Control<br/>Muffling/damping Playing area<br/>Head tension Snare tension<br/>Choice of sticks/mallets</p> <p><b>PRECISION</b><br/>Intonation<br/>Balance Blend<br/>Control Melodic line<br/>Attack Release<br/>Fluency Accuracy</p> <p><b>RHYTHM</b><br/>Accents<br/>Metre<br/>Precision<br/>Interpretation of rhythmic figures</p> <p><b>TECHNIQUE</b><br/>Grip Stroke<br/>Arm movement Wrist<br/>Articulation<br/>Equal height of sticks<br/>Execution of rhythmic figures</p> <p><b>INTERPRETATION</b><br/>Tempo Balance<br/>Accents Dynamics<br/>Expression Phrasing<br/>Characteristic style</p> | <p>□</p> <p>□</p> <p>□</p> <p>□</p> <p>□</p> |
|---|--|

### Adjudicator's Comments

(Additional space for comments on the back)

**Solo Total Score**  
(Perfect score is 50 points)

# Michigan School Band & Orchestra Association Official Timpani Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: \_\_\_\_\_

Section: \_\_\_\_\_ Time: \_\_\_\_\_ Soloist or Ensemble Leader: \_\_\_\_\_

School: \_\_\_\_\_ Type of Proficiency & Level: \_\_\_\_\_

**Sight Reading Total (25)** \_\_\_\_\_

**Etude (25)** \_\_\_\_\_

**Solo Total (50)** \_\_\_\_\_

**Final Score**

---

Judge's Signature  
\_\_\_\_\_

Judge's Name  
\_\_\_\_\_

## Section 1 – Sight Reading

(Each category is rated from 0 to 5 points with 5 being the highest)

|                 |  |                       |  |                  |  |
|-----------------|--|-----------------------|--|------------------|--|
| <b>Tuning</b>   |  |                       |  | <b>Technique</b> |  |
| <b>Accuracy</b> |  | <b>Interpretation</b> |  |                  |  |
| <b>Rhythm</b>   |  |                       |  |                  |  |

**Sight Reading  
Total Score**  
(Perfect score is 25)

## Section 2 – Etude

(Each category is rated from 0 to 5 points with 5 being the highest)

|  |   |  |  |
|--|---|--|--|
| <p><b>TONE</b><br/>Beauty Control<br/>Muffling/damping Playing area<br/>Head tension Tuning<br/>Choice of sticks/mallets</p> <p><b>PRECISION</b><br/>Intonation<br/>Balance Blend<br/>Control Melodic line<br/>Attack Release<br/>Fluency Accuracy</p> <p><b>RHYTHM</b><br/>Accents<br/>Metre<br/>Precision<br/>Interpretation of rhythmic figures</p> <p><b>TECHNIQUE</b><br/>Grip Stroke<br/>Arm movement Wrist<br/>Articulation<br/>Equal height of sticks<br/>Execution of rhythmic figures</p> <p><b>INTERPRETATION</b><br/>Tempo Balance<br/>Accents Dynamics<br/>Expression Phrasing<br/>Characteristic style</p> | <input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/> | <p><b>Etude Total</b><br/><b>Score</b><br/><small>(Perfect score is 25 points)</small></p> |  |
|--|---|--|--|

## Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: \_\_\_\_\_ Composer: \_\_\_\_\_

|  |   |  |  |  |
|--|---|--|--|--|
| <p><b>TONE</b><br/>Beauty Control<br/>Muffling/damping Playing area<br/>Head tension Tuning<br/>Choice of sticks/mallets</p> <p><b>PRECISION</b><br/>Intonation<br/>Balance Blend<br/>Control Melodic line<br/>Attack Release<br/>Fluency Accuracy</p> <p><b>RHYTHM</b><br/>Accents<br/>Metre<br/>Precision<br/>Interpretation of rhythmic figures</p> <p><b>TECHNIQUE</b><br/>Grip Stroke<br/>Arm movement Wrist<br/>Articulation<br/>Equal height of sticks<br/>Execution of rhythmic figures</p> <p><b>INTERPRETATION</b><br/>Tempo Balance<br/>Accents Dynamics<br/>Expression Phrasing<br/>Characteristic style</p> | <input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/><br><input style="border: 1px solid black; height: 30px; margin-bottom: 5px;" type="text"/> | <p><b>Adjudicator's Comments</b></p><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br> | <p><b>Solo Total<br/>Score</b><br/><small>(Perfect score is 50 points)</small></p> |  |
|--|---|--|--|--|

(Additional space for comments on the back)

# Michigan School Band & Orchestra Association Official Melody Percussion Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date:

Section:  Time:  Soloist or Ensemble Leader:

School:  Type of Proficiency & Level:

Scales/Chords Total (25) \_\_\_\_\_

Sight Reading Total (25) \_\_\_\_\_

Solo Total (50) \_\_\_\_\_

**Final Score**

---

Judge's Signature

Judge's Name

## Section 1 – Scales and/or Chord Progressions

(Each scale or chord progression is rated from 0 to 5 with 5 being the highest)

Major scales, Minor scales, Chromatic scale  
For Proficiency II and III: Four mallet chord progressions

Scales and/or Chord Progressions requested by the Adjudicator:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_
4. \_\_\_\_\_ 5. \_\_\_\_\_

**Scales & Chords  
Total Score**  
(Perfect score is 25)

## Section 2 – Sight Reading

(Each category is rated from 0 to 5 with 5 being the highest)

|                       |  |   |
|-----------------------|--|---|
| <b>Accuracy</b>       |  | <input style="width: 100%; height: 20px;" type="text"/> |
| <b>Key</b>            |  | <input style="width: 100%; height: 20px;" type="text"/> |
| <b>Rhythm</b>         |  | <input style="width: 100%; height: 20px;" type="text"/> |
| <b>Interpretation</b> |  | <input style="width: 100%; height: 20px;" type="text"/> |
| <b>Dynamics</b>       |  | <input style="width: 100%; height: 20px;" type="text"/> |

**Sight Reading  
Total Score**  
(Perfect score is 25)

## Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: \_\_\_\_\_ Composer: \_\_\_\_\_

Adjudicator's Comments \_\_\_\_\_

|  |  |   |
|--|--|---|
| <b>TONE</b><br>Beauty<br>Control<br>Choice of sticks/mallets<br>Playing area<br>Muffling/damping                                       |  | <input style="width: 100%; height: 40px;" type="text"/> |
| <b>PRECISION</b><br>Intonation<br>Balance<br>Blend<br>Control<br>Melodic line<br>Fluency<br>Attack<br>Release<br>Accuracy              |  | <input style="width: 100%; height: 40px;" type="text"/> |
| <b>RHYTHM</b><br>Accents<br>Metre<br>Precision<br>Interpretation of rhythmic figures   |  | <input style="width: 100%; height: 40px;" type="text"/> |
| <b>TECHNIQUE</b><br>Grip<br>Stroke<br>Wrist<br>Arm movement<br>Articulation<br>Equal height of sticks<br>Execution of rhythmic figures |  | <input style="width: 100%; height: 40px;" type="text"/> |
| <b>INTERPRETATION</b><br>Tempo<br>Balance<br>Accents<br>Dynamics<br>Expression<br>Phrasing<br>Characteristic style                     |  | <input style="width: 100%; height: 40px;" type="text"/> |

**Solo Total  
Score**  
(Perfect score is 50 points)

(Additional space for comments on the back)

# MICHIGAN YOUTH ARTS FESTIVAL

## INSTRUMENTAL MUSIC GUIDELINES

### PURPOSE

The state-wide musical talent screening program has three objectives. First, it attempts to discover unusually musically gifted high school students through rigorous competition beginning in the local school and progressing through successive levels to the state. Second, it seeks to develop unusual musical talent in a honors orchestra, symphonic band, jazz ensemble, or as soloist with a symphony orchestra. Finally, it works to promote cooperation among the many fine arts agencies and organizations of the state for the purpose of stimulating additional student interest in the arts and acquainting the citizens of Michigan with the high level of attainment of its youth.

### ORGANIZATION

All musical performers are chosen under the supervision of the special state music committee composed of representatives of the sponsoring groups listed below. The committee is part of the Michigan Youth Arts Festival Board.

|       |   |
|-------|---|
| ASTA  | Michigan Unit, American String Teachers Association |
| MSBOA | Michigan School Band and Orchestra Association      |
| MSVMA | Michigan School Vocal Music Association             |
| MFMC  | Michigan Federation of Music Clubs                  |
| MMTA  | Michigan Music Teachers Association                 |

### CLASSIFICATION

|                         |   |
|-------------------------|---|
| String Instruments:     | Violin, Viola, Cello, Double Bass                                 |
| Woodwind Instruments:   | Flute, Oboe, Clarinet, Alto and Bass Clarinet, Bassoon, Saxophone |
| Brass Instruments:      | Cornet, Trumpet, French Horn, Trombone, Baritone, Euphonium, Tuba |
| Percussion Instruments: | Snare Drum, Timpani, Xylophone, Marimba                           |
| Keyboard Instruments:   | Piano, Organ, Harpsichord   |
| Voice:                  | Soprano, Mezzo Soprano, Contralto, Tenor, Baritone, Bass          |

### PERFORMING MUSIC GROUPS

#### I. MYAF/MSBOA Honors Band and Orchestra

- A. Chosen by their **state solo proficiency scores**.
  1. Proficiency 3, 2, then 1 if necessary to fill the instrumentation desired.
  2. Placement in the groups is in proficiency score order.
  3. First chair auditions determine first chair only.
- B. All rehearsals are required. Members arrive Thursday morning, rehearse from 1pm until 4pm, and attend the opening concert. Rehearsals are Thursday afternoon, all day Friday and Saturday with the concert on Saturday afternoon.

#### II. The MYAF/MSBOA Jazz Ensemble

- A. An all star band is chosen at each festival site by adjudicators.
- B. The Jazz Committee listens to the students recommended on festival tapes and chooses the All State Honors Jazz Ensemble.
- C. All rehearsals are required. Members arrive Thursday morning, rehearse from 1pm until 4pm, and attend the opening concert. Rehearsals are Thursday afternoon, all day Friday and Saturday with the concert on Saturday afternoon.

#### III. Collage Performers: Woodwind Quintet, Brass Quintet, Percussion Ensemble, Saxophone Quartet, Chamber Ensemble, and an Ensemble of Open Instrumentation

- A. These groups are chosen by adjudicators and submit tapes for open audition.
- B. The chosen groups perform at the Collage Concert on Saturday with the outstanding Jazz Combo.
- C. The quintets also may perform at the opening concert and the Gala Friday night performance.

#### IV. Jazz Combo: May be two (2) to eight (8) players

- A. This group is chosen by adjudicators from more than one site. The Jazz Committee chooses the winners from performance recordings of the combo at Jazz Festival.
- B. The combo plays at the Collage Concert, a jam session at the student reception.

#### V. String Ensemble

- A. Chosen by Michigan Unit, American String Teachers Association Committee.
- B. Perform preceding Friday evening Gala Concert.
- C. Perform recital on Saturday.



## **YOUTH ARTS SOLOIST**

The state-wide musical talent screening selects five outstanding young soloists in Michigan. These young musicians are honored by being presented in a formal public concert with a full symphony orchestra at the Michigan Youth Arts Festival.

### **ELIGIBILITY FOR SOLOIST SEMI-FINALS**

Entrants in MSBOA (winds, percussion, piano, string) MMTA, MFMC (keyboard) and Interlochen Arts Academy organized events who are recommended by judges (and not proficiency scores) of these events as being sufficiently outstanding to warrant entry in the State Finals, will receive application forms from the Finals Committee. The chairman of the Committee is Charles Bullard, MSBOA, 3899 Okemos Rd., Ste B1, Okemos, MI 48864-3666. A completed application with accompanying fee of \$20.00 per entry must be sent to the Chairman of the Finals Committee by the deadline noted on the application. Only students in grades 10, 11, and 12 are eligible. Festival participants must be legal residents of Michigan.

Vocalists entered in MSVMA and Interlochen Arts Academy organized events who are recommended by judges of these events as being sufficiently outstanding to warrant entry in the State Finals, will receive application blanks from Virginia Kerwin, MSVMA, PO Box 1131, Big Rapids, MI 49307-1131.

### **AUDITIONS**

#### *Instrumentalists*

Auditions for instrumentalists will be held on the Central Michigan University campus in April. The audition date will be noted on the State Finals application. The Outstanding Soloists will be chosen from the following areas:

- (1) Keyboard                      (2) Strings                      (3) Brass                      (4) Woodwind                      (5) Percussion

#### *Vocalists*

Auditions for vocalists will be held by MSVMA.

### **RULES REGARDING SEMI-FINAL AND FINAL AUDITIONS**

1. Participants must perform from memory.
2. Audition selections may not be shorter than five (5) minutes and may not be longer than eight (8) minutes. Please make appropriate cuts to conform to this strict rule.
3. If chosen to appear at the Festival, the student must perform the solo exactly as it was performed for the auditions and must not exceed the 8 minute limit.
4. Performers must prepare a work with a published orchestral accompaniment. Awards are made strictly upon the basis of performance proficiency.
5. Instrumental participants must provide two copies of the solo score for the judges, with measures numbered. Vocal participants must provide three. Failure to do so will mean elimination.

### **PRIVILEGES OF PARTICIPANTS**

1. Certificates of Merit will be awarded to participants.
2. Winners in the auditions will perform as part of the Michigan Youth Arts Festival program in May in Kalamazoo.
3. Winners will have one or more rehearsals with the symphony orchestra with which they are to perform prior to the date of the Festival in the home town of the orchestra at a mutually agreed upon time.
4. All MSBOA students chosen for the auditions may apply for the Honors Band and Orchestra.
5. All Semi Finalists in the MYAF Solo Auditions are invited to be members of the MYAF Honors Band or Orchestra.
6. All vocalists chosen for the audition automatically qualify for the Recital of Outstanding Vocal Soloists.

### **MUSIC PERFORMANCES**

Entrants in MSBOA sponsored events must receive a superior rating at the respective District Festivals and a superior rating at the State Festival.

In addition to the performance by the winning soloists and guest orchestra, the Michigan Youth Arts Festival features musical performances by the MSBOA Honors Band, Honors Orchestra, Honors Jazz Ensemble, Honor Chamber Ensembles, the MSVMA Ensemble Finalists, MSVMA Outstanding Choir, MSVMA Selected Soloists, the ASTA Honors String Ensemble, and the Outstanding Woodwind, Brass, and Percussion Quintets.

### **FOR FURTHER INFORMATION CONTACT:**

#### **Instrumental**

Charles Bullard  
Instrumental Music Committee Chair, MYAF  
3899 Okemos Road, Suite B1  
Okemos, MI 48864-3666  
(517) 347-7321

#### **Vocal**

Virginia Kerwin  
Vocal Music Committee Chair, MYAF  
PO Box 1131  
Big Rapids, MI 49307-1131  
(231) 592-9344

# MSBOA

## HONORS GROUP PERFORMANCES AT THE MICHIGAN YOUTH ARTS FESTIVAL May 9, 10, and 11, 2019

### MICHIGAN YOUTH ARTS FESTIVAL MYAF HONORS BAND and ORCHESTRA

The Band and Orchestra Ensembles are made up of the finest high school musicians in Michigan. Members are chosen as a result of their Proficiency scores earned at the MSBOA State Solo and Ensemble Festival on **March 16, 2019**.

The MSBOA/MYAF Committee will meet and select which students are selected to be members of the Honors Groups.

On **Tuesday, March 19, 2019** the list of students and all application forms will be posted on the MSBOA web site: [www.msboa.org](http://www.msboa.org). **Note:** There will not be a mailing to directors – all information will be on the website.

**Check out: DEADLINES, AP TEST DATES, PROM, and SPRING BREAK as participants are required to stay on campus and attend all rehearsals and performances during the three days. Participants are not allowed to leave to attend other functions.**

The application deadline may come during Spring Break for many schools. The directors/students must notify the MSBOA/MYAF Committee of the student's acceptance/rejection of the invitation to participate no later than **April 2, 2019**. A formal mailing with music, additional information, along with a complete schedule will be mailed to the student.

### MICHIGAN YOUTH ARTS FESTIVAL MYAF SOLOIST AUDITIONS Friday, April 5, 2019

Names of students nominated by adjudicators will be posted on the MSBOA website on **Tuesday, March 20, 2019**. Forms for Soloist Auditions AND Honors Band and Honors Orchestra may be downloaded from the <http://msboa.org> website.

All directors/students should check online on **March 19, 2019** for the names and forms for those students nominated for Soloist Auditions and Honors Band and Honors Orchestra.

#### AUDITIONING SOLOISTS MUST:

1. Have a live accompanist
2. Play a piece with orchestral accompaniment
3. Have the solo memorized (no longer than 8 minutes)
4. Pay \$20.00 audition fee
5. For scheduling purposes, you may fax acceptance form to (517) 347-7325

Audition times will be posted on the website on **Tuesday April 2, 2019**.

### MICHIGAN YOUTH ARTS FESTIVAL HONORS JAZZ ENSEMBLE

Following the Regional Jazz Festival, the Honors Jazz Ensemble will be selected and notified the week of **April 22, 2019**.

# Michigan School Band and Orchestra Association

## All-State Bands and Orchestras

Featuring the State of Michigan's most outstanding young wind, percussion and string musicians who are members of the bands and orchestras of MSBOA member schools.

- MSBOA All-State Middle School Band (Grades 7 & 8)
- MSBOA All-State Middle School String Orchestra (Grades 7 & 8)
- MSBOA All-State High School Band (Grades 9-12)
- MSBOA All-State High School Full Orchestra (Grades 9-12)
- MSBOA All-State High School Jazz Ensemble (Grades 9-12)

**Note: Information and requirements for the MSBOA All-State Jazz Ensemble auditions will be found at the end of this document.**

In 2006, MSBOA began an annual All-State Band and Orchestra program that is a regular part of the annual Michigan Music Conference held in January of each year. The personnel for each of the five ensembles are selected by blind recorded auditions. The musicians gather for three days of intensive rehearsals with the finest conductors in the country. A gala concert on Saturday concludes the event.

**All-State Rehearsal & Performance Dates:** January 24, 25 & 26, 2019

**All-State Audition Dates:** Oct. 24, 25, 26, 27 & 28, 2018

**Deadline for registering for auditions:** October 1, 2018 A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll for the All-State Auditions for an extended limited time of two (2) business days by paying a late entry fee in addition to the registration fee. The additional late entry fee shall be \$25 for one event, \$50 for two events, \$75 for three events, and \$100 for four or more events. The director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the extended limited time. This phone call must be made before the close of business (4:30pm) on the last day of the extended limited time. The application must be postmarked or delivered to the State Office on or before the close of business (4:30pm) on the last day of the extended limited time. The application may be hand delivered to the State Office before the close of business (4:30pm) on the last day of the extended limited time.

Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.

If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call **MUST** be made before 4:30 pm on the deadline date.

**NEW  
2018**

**Audition registration fee: \$15.00 per audition**

(Auditioning on multiple instruments will require separate auditions and fees. Example: Flute & Piccolo are two auditions and require two audition fees to be paid.)

### AUDITION REQUIREMENTS:

- 1) Each student will perform an etude selected from the specific method books as indicated. The etude for each instrument will be posted on the MSBOA website in August of each year.
- 2) Each student will perform a series of specific scales selected for each level and instrument.
- 3) Each student will sight read a short musical example. Sight reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight read on snare drum.**

**Required Major/Minor Scale Rhythm:**



**Chromatic Scale Rhythm:** Even Rhythm – Such as even eighth notes or triplets

**Tempo:** Maximum controlled speed

## Middle School Band Audition Requirements

### Major and Chromatic Scales – MEMORIZED

Piccolo: Bb1, Eb2, F2, C1, Chromatic Eb2  
Flute: Bb2, Eb2, F2, C2, Chromatic Eb2  
Oboe: Bb1, F1, C2, G1, Chromatic C2  
Bassoon: Bb2, F2, C2, Eb2, Chromatic F2  
Clarinet: C2, F2, Bb2, G2, Chromatic E2  
Alto/Bass Clarinet: C2, F2, Bb2, G2, Chromatic E2  
Saxophones: G1, C2, F2, Bb2, Chromatic C2  
Trumpet: C1, F1, Bb1, G2, Chromatic G2  
Horn: F2, Bb1, Eb1, C1, Chromatic F2  
Trombone: Bb1, Eb1, Ab1, F2, Chromatic F2  
Euphonium/Baritone (Bass Clef): Bb1, Eb1, Ab1, F2, Chromatic F2  
Euphonium/Baritone (Treble Clef): C1, F1, Bb1, G2, Chromatic G2  
Tuba: Bb1, Eb1, Ab1, F2, Chromatic F2  
Snare Drum: closed (buzz) roll for 10 seconds – PP < FF > PP  
Timpani: Roll-tune to C. roll for 10 seconds – PP < FF > PP  
Melody Percussion: C2, F2, Bb2, Eb2, Chromatic Bb2

**Sight Reading:** Each student will sight read a short musical example. Sight reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight read on snare drum.**

### A prepared etude from the following etude books:

**Flute & Piccolo** - *Melodious and Progressive Studies for Flute* (Book 1), Cavally, 00970024—Southern Music  
**Oboe** - *Gekeler Method* (Volume 1), Gekeler, EL00081—Belwin  
**Bassoon** - *Method for Bassoon* (green cover), Weissenborn, CU96—Carl Fischer  
**Clarinet** (including bass and contras) - *Rubank Intermediate Method for Clarinet*, 04470170—Rubank/Hal Leonard  
**All Saxophones** - *Rubank Intermediate Method for Saxophone*, 04470200—Rubank/Hal Leonard  
**Trumpet** - *First Book of Practical Studies for Cornet and Trumpet* (ed. Nilo Hovey), Getchell, EL00304—Belwin Mills/Warner Brothers  
**Horn** - *First Book of Practical Studies for French Horn*, Getchell, EL01748—Belwin Mills/Warner Brothers  
**Trombone** - *Beeler Method* (Book 1), Beeler, WB0007—Warner Brothers  
**Euphonium** - *Skilful Studies, Phillip Sparke, 2481521* – De Haske Publications  
**Tuba** - *Rubank Intermediate Method for Tuba*, 04470250—Rubank/Hal Leonard  
**Percussion** (students must audition on snare, mallet, and timpani) – (**sight reading will be on snare drum**)  
*Modern School for Snare Drum*, Goldenberg, 00347777 Chappell/Hal Leonard  
*Modern School for Xylophone, Vibraphone and Bells*, Goldenberg, 00347776—Chappell  
*Modern Method for Timpani*, Goodman, 11424A—Belwin/Warner Brothers

## High School Band Audition Requirements

### Major and Chromatic Scales – MEMORIZED

Piccolo: Ab2, G2, D2, Db1, Chromatic G2  
Flute: Ab2, Db2, G2, D2, Chromatic G2  
Oboe: Eb1, Ab1, D2, A1, Chromatic D2  
Bassoon: Eb2, Ab2, D2, A2, Chromatic Bb2  
Clarinet: Eb2, Ab2, D2, A2, Chromatic F3  
Alto/Bass Clarinet: Eb1, Ab2, D1, A2, Chromatic F2  
Saxophones: D2, A1, Eb2, Ab1, Chromatic Bb2  
Trumpet: Eb1, Ab2, D1, A2, Chromatic Bb2  
Horn: Ab2, Db1, G2, D1, Chromatic G2  
Trombone: Db1, Gb2, C1, G2, Chromatic Ab2  
Euphonium/Baritone (Bass Clef): Db1, Gb2, C1, G2, Chromatic Ab2  
Euphonium/Baritone (Treble Clef): Eb1, Ab2, D1, A2, Chromatic Bb2  
Tuba: Db1, Gb2, C1, G2, Chromatic Ab2  
Snare Drum: closed (buzz) roll for 20 seconds - PP < FF > PP  
Timpani: Tune to C. roll for 20 seconds. PP < FF > PP  
Melodic Percussion: Ab2, Db2, G2, D2, Chromatic G2

**Sight Reading:** Each student will sight read a short musical example. Sight reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight read on snare drum.**

NEW  
2018

**A prepared etude from the following etude books:**

**Flute** – *25 Romantic Etudes for Flute op. 66 Koehler-Kalmus Pepper number 7262793*

**Oboe** - *Gekeler Method* (Volume 2), Gekeler, EL00095—Belwin/Warner Brothers

**Bassoon** - *Method for Bassoon* (green cover), Weissenborn, CU96— Carl Fischer

**Clarinet (including bass and contras)** – *32 Rose Etudes, Revised Edition w/CD, 10083872- Carl Fischer*

**Saxophones** - *48 Famous Studies* (actually an oboe book), Fehrling, 03770173— Southern Music

**Trumpet** – *Forty Progressive Etudes for Trumpet, Revised Edition w/CD, 10285301 – Sigmund Hering*

**Horn** - *335 Selected Melodious Progressive and Technical Studies for Horn* (Book 1), Pottag, 03770212—Southern Music

**Trombone** - *Selected Studies for Trombone*, by Himmie Voxman, 04470720 - Rubank

**Euphonium** - *New Concert Series - Volume 2*, Steven Mead, Bass Clef - 44004819 / Treble Clef - 44004818— Hal Leonard/de haske

**Tuba** - *40 Advanced Studies*, Tyrell, 48001043—Boosey & Hawkes

**Percussion** (students must audition on snare, mallet, and timpani) - (**sight reading will be on snare drum**)

*Modern School for Snare Drum*, Goldenberg, 00347777 Chappell/Hal Leonard

*Modern School for Xylophone, Vibraphone and Bells*, Goldenberg, 00347776—Chappell

*Modern Method for Timpani*, Goodman, 11424A—Belwin/Warner Brother

## Middle School String Orchestra Audition Requirements

### Major and Chromatic Scales – MEMORIZED

**Violin:** Major Scales: G2, A2, Bb2, D2 and G2 Chromatic scale

**Viola:** Major Scales: C2, D2, Eb2, F2 and C2 Chromatic scale

**Cello:** Major Scales: C2, G2, D2, F2 and C2 Chromatic scale

**Bass:** Major Scales: D1, Eb1, E2, F2 and A1 Chromatic scale

**Sight Reading:** Each student will sight read a short musical example. Sight reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight read on snare drum.**

### A prepared etude:

The etude for each specific string instrument (violin, viola, cello, double bass) will be chosen from selections available for download at <http://imslp.org/wiki/Category:Composers>.

The specific, chosen selections will be announced, along with the wind & percussion etudes, at the start of school each fall. An edited copy of the specific etude (showing the starting and stopping points as well as suggested bowings) will be available for printing at [www.msboa.org](http://www.msboa.org)<<http://www.msboa.org>>.

## High School Full Orchestra Audition Requirements

### Major and Chromatic Scales – MEMORIZED

**Violin:** All Proficiency II Major Scales: B3, C3, Db3, D3, D2 Chromatic scale

**Viola:** All Proficiency II Major Scales: E3, F3, F#3, G3, G2 Chromatic scale

**Cello:** All Proficiency II Major Scales: Eb3, Ab3, A3, Bb3, G2 Chromatic scale

**Bass:** All Proficiency II Major Scales: G2, Ab2, A2, Bb2, D1 Chromatic scale

**Sight Reading:** Each student will sight read a short musical example. Sight reading will be waived for all blind or visually impaired students and full credit for that portion of the audition will be granted. **Percussionists will sight read on snare drum.**

### A prepared etude:

The etude for each specific string instrument (violin, viola, cello, double bass) will be chosen from selections available for download at <http://imslp.org/wiki/Category:Composers>.

The specific, chosen selections will be announced, along with the wind & percussion etudes, at the start of school each fall. An edited copy of the specific etude (showing the starting and stopping points as well as suggested bowings) will be available for printing at [www.msboa.org](http://www.msboa.org)<<http://www.msboa.org>>.

**\* Full Orchestra wind and percussion participants will be selected from the High School Band auditions.**

## REGISTRATION:

- a) All entries for the All-State Auditions must be done online at [www.opusevent.com](http://www.opusevent.com).
- b) The Director must print the Invoice created by the online registration program.
- c) The Director(s) must indicate a work preference on the registration.
- d) Both the Director(s) and the Administrator of the school must sign and date the invoice.
- e) The hard copy of the Invoice and payment must be postmarked or delivered to the State Office by the established deadline. \*

## **DEADLINE:**

- a) All entries for the All-State Auditions must be postmarked or delivered to the MSBOA State Office by the established deadline date. \*
- b) **A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll for the All-State Auditions for an extended limited time of two (2) business days by paying a late entry fee in addition to the registration fee. The additional late entry fee shall be \$25 for one event, \$50 for two events, \$75 for three events, and \$100 for four or more events. The director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the extended limited time. This phone call must be made before the close of business (4:30pm) on the last day of the extended limited time. The application must be postmarked or delivered to the State Office on or before the close of business (4:30pm) on the last day of the extended limited time. The application may be hand delivered to the State Office before the close of business (4:30pm) on the last day of the extended limited time.**

**Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.**

**If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call MUST be made before 4:30 pm on the deadline date.**

- c) When using the MSBOA Online entry process, the printed invoice containing the signatures of the Director(s) and Administrator and payment must meet the postmark deadline. \*
- d) The Director(s) must indicate a work preference on the registration.
- e) All entries for the All-State Auditions should be sent by registered or certified mail. In the event that an entry is lost or misplaced, a registered or certified mail receipt will be the required documentation to validate that the entry was mailed. It is further recommended that each entry have a return receipt or be accompanied by a self-addressed postcard in order to notify you in a timely manner that the State Office received your entry. All entries must be mailed with the correct fee(s) for the event(s).

**If obtaining the payment or securing the administrator's signature would cause the deadline to be missed, the Director must contact the State Office via telephone before 4:30 pm on the deadline date to explain the problem and to arrange for timely submission of the entries.**

## **ELIGIBILITY:**

- a) The school must be a current member of MSBOA.
- b) The student must be enrolled at the MSBOA Member School.
- c) Only students currently in grades 7 & 8 will be allowed to audition for the middle school ensembles. A student must be enrolled for academic credit in the middle school band program to audition for the All-State Middle School Band. A string player must be enrolled for academic credit in the middle school string program to audition for the All-State Middle School String Orchestra.
- d) Only students currently in grades 9-12 will be allowed to audition for the high school ensembles. A student must be enrolled for academic credit in the high school band program to audition for the All-State High School Band. A string player must be enrolled for academic credit in the high school string program to audition for the string section of the All-State High School Full Orchestra. Wind and percussion students that are only enrolled for academic credit in the school's orchestra program, must audition using the requirements for the high school band auditions. They can indicate a preference of being placed in either the band or orchestra if selected, however placement in the ensembles is based on the adjudicators ranking and the request might not be honored. The Director(s) must fulfill a work assignment at the auditions. See the MSBOA Worker Policy.

The All-State program, as sponsored by the Association, is expressly for the participation of students of current MSBOA Member Schools, and therefore, cannot embrace the activities of private teachers, private music schools, conservatories, and others except as they become qualified through participation in the school instrumental program for academic credit. The local instructor or instrumental music and school administrator shall be the sole certifying agents for any pupil's participation in the All-State Auditions. Both the director(s) of instrumental music and the administrator of the school must sign the Invoice.

## **AUDITION PROCEDURE:**

- a) After all audition entries are received by the State Office, an audition schedule will be produced.
- b) Each MSBOA District will conduct All-State Auditions on the specified dates.
- c) The All-State Audition Schedule will be posted on the MSBOA web site.
- d) Each student will be given a “Student ID Number” which must be used exclusively during the audition procedure. The student will be identified only by this number on the recording. If the student changes the audition day, time or section, the “Student ID Number” must remain with that student.
- e) Ten (10) minutes will be allowed for each audition. This time will be used for each student to perform the required etude, the required scales and sight read - **in that order**. For sight reading, each student will have 60 seconds to study the music. During that time the student may not play on their instrument.
- f) Following the completion of the auditions, the recordings will be evaluated by a panel of adjudicators.
- g) Chair positions within each ensemble will be determined by the adjudicators.
- h) The listing of selected students will be posted on the MSBOA website.
- i) Selected students will complete the acceptance registration forms and return them along with payment of the registration fee to the State Office on or before December 3, 2018.
- j) Any positions not accepted by that date may be awarded to another student.

## **ALL-STATE REHEARSALS:**

- a) The students selected for the All-State Ensembles must be in attendance at all rehearsals and the concert.
- b) Overnight housing arrangements are the responsibility of the student’s parent(s). A list of area hotels will be made available to the participant(s).
- c) Adult supervision will be provided at the rehearsals, however supervision at all other times is the responsibility of the parent(s).

## **MSBOA ALL-STATE WORKER POLICY:**

The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 16 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the State Office.

## **MSBOA ALL-STATE POLICY ON ENSEMBLE VACANCIES:**

**NEW  
2018**

**Vacancies in All-State Ensembles will be filled up to 3 weeks prior to performance.  
Any vacancies that occur after that time will not be filled by a student.**

# MSBOA All-State Jazz Ensemble Audition Requirements

## **Winds (10 minute time allowance)**

**Required Etude** - Provided on line

**Scales: All Scales must be Memorized**

Concert Pitch “Scale Format”

F, Bb, Eb Blues Scales (1 octave)

C, G Be-Bop Scales (1 octave)

d, e, Dorian (1 octave)

Whole Tone Scale (1 octave, student selected starting pitch)

Chromatic Scale (2 octaves, student selected starting pitch)

**Sight Reading**

**Improvisation** (*optional*)

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 6 – “Be-Bop Tune”

## **Piano (15 minute time allowance)**

**Required Excerpt** - (Right hand melody w/ left hand comp) – Provided on line

**Unaccompanied Ballad** - “Body and Soul”

Students are free to arrange and harmonize as desired. One chorus. Ballad Tempo.

**Sight-Reading** (Piano part from a standard Big Band arrangement)

**Comping**

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 1 – “ii/V7/I All Major Keys”

**Improvisation** (**required**)

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 3 – “Be-Bop Tune”

## **Guitar/Vibes (10 minute time allowance)**

**Required Excerpt** - Provided on line

**Sight-Reading** - (Guitar/Vibe part from a standard Big Band arrangement)

**Comping**

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 2 – “ii/V7 Random Progression”

**Improvisation** (**required**)

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 6 – “Be-Bop Tune”

## **Bass (10 minute time allowance)**

Bassists may audition on Electric, Acoustic, or both.

While playing both is preferred, musicianship and ability will be the primary criteria.

**Required Excerpt** - Provided on line

**Sight-Reading** (Bass part from a standard Big Band arrangement)

**Comping/Bass Lines**

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 2 – “ii/V7 Random Progression”

**Improvisation** (*suggested*)

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Track 3 – “Be-Bop Tune”

## **Drums (10 minute time allowance)**

**Required Excerpt** - Provided on line

**Play an unaccompanied improvised solo** - under two minutes in length that includes at least three common jazz and Latin styles.

**Sight-Reading** (Drum part from a standard Big Band arrangement)

**Play Time in Varying Styles**

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Latin Style, Track 1 – “ii/V7/I in all Major Keys”

Jamey Aebersold Play-A-Long Volume III “The ii/V7/I Progression”

Swing Style, Track 2 – “ii/V7 Random Progression”



# MSBOA State Band & Orchestra Festival Information and Rules

## I. INFORMATION

### WHO IS ELIGIBLE TO PARTICIPATE IN BAND & ORCHESTRA FESTIVAL?

A student must be enrolled in an instrumental music class (band and/or orchestra) for academic credit at a member school at the time of festival.

#### DATES:

1. April 24, 25, 26 & 27
2. May 1, 2, 3 & 4

**NOTICE:** At the spring meeting of the MSBOA in Lansing, June 1, 2003, the membership voted to require all Band & Orchestra Festival registration for State Festivals be done as an INTERNET ONLINE process. It was also voted unanimously that all communications regarding the festival, the reporting of schedules, work assignments for directors, and all information previously done via the traditional mail, be done on the Internet. NO MAILINGS will be sent regarding the Band & Orchestra Festivals.

### EVENTS - District Band & Orchestra Festival

NEW  
2018

1. **Band and Orchestra:** All groups play 3 selections.
2. **Sight-Reading:** All senior and middle school/junior high bands and orchestras playing for a divisional rating must enter this event. It will be rated and the result added to the rating of the concert playing. Groups playing for *comments only* have the option of entering this event.

### EVENTS - State Band & Orchestra Festival

NEW  
2018

1. **Band and Orchestra:** All groups play 2 selections—one from the Basic Music List according to the ensemble's classification and one selection of the directors' choosing.
2. **Clinic:** All senior and middle school/junior high bands and orchestras will participate in a clinic following the playing of their required selections. The final rating will be based only on the concert portion of your participation. The State Band & Orchestra Clinician's comments will not affect the rating.

#### Band and Orchestra Festival Chairperson:

Bryan Mangiavellano, 2655 Coreopsis, Okemos 48864  
(C) 989-420-4277 (O) 517-817-4847  
Email: bryan.mangiavellano@nwschools.org

#### Sight Reading Music Chairperson:

Matthew Shephard, 2055 S. Stewart Road, Midland 48640  
(C) 989-513-3505 (O) 989-687-3300 x3347  
Email: matthew.shephard@merps.org

#### Medals Chairperson:

Charles Bullard, MSBOA State Office, 3899 Okemos Rd. Suite B1, Okemos, MI 48864  
An order form for medals and plaques will be provided for those events that receive a first or second division rating.

## ALL ENTRIES FOR STATE B&O MUST BE DONE ONLINE

**DEADLINE DATES - All State Band & Orchestra Festival applications must be postmarked or delivered to the MSBOA State Office no later than the Friday following the qualifying District Festival. However, a director of two or more groups in a District Festival is to use the deadline of the last potential State Festival entrant. If two or more groups (senior and/or middle/junior) are to be directed by the same conductor in the State Festival, the entries must be mailed together using the later deadline date.**

A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll in the State Festival for an extended limited time of one week by paying a \$100 per event late entry fee. The director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the limited week. The application must be postmarked or delivered to the State Office no later than the Friday following the original deadline.

In the case of an unscheduled school closing during the week immediately following the District Festival, (i.e.: snow days) the deadline date for assessing the \$100 late entry fee will be adjusted an equal number of days. The "extended" second week final deadline will not be adjusted. An administrator's verification of the dates that the school was closed must accompany the application.

Barring the late entry provision of one week, late entries will not be accepted.

All entries for the State Band & Orchestra Festival should be sent by registered or certified mail. In the event that an entry is lost or misplaced, a registered or certified mail receipt will be the required documentation to validate that the entry was mailed. It is further recommended that each entry have a return receipt or be accompanied by a self-addressed postcard in order to notify you in a timely manner that the State Office received your entry. All entries must be on the appropriate certification form(s) as available through the MSBOA website and mailed with the correct fee(s) for the event(s).

**Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.**

**If you are having a problem meeting the deadline date, you should call the State Office (517-347-7321) before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call MUST be made before 4:30 pm on the deadline date.**

Mail to: **MSBOA Band & Orchestra Entries**  
**3899 Okemos Rd. Suite B1**  
**Okemos, MI 48864**

**NEW  
2018**

### **FEES: State Band & Orchestra Festival**

**Class AA, A, B, C, D High Schools & Middle Schools - 35 minutes (\$205.00)**

### **District Band & Orchestra Festivals**

**Class AA, A & B High Schools - 30 minutes**

**Class C & D High Schools and All Middle Schools - 25 minutes (Fees determined by each MSBOA District)**

**NOTE:** Once an event has been accepted for an MSBOA Festival, there will be no refund of fees should the event cancel. Work assignments must also be fulfilled.

## **II. RULES - These rules apply to all District and State Band & Orchestra Festivals**

### **A. ELIGIBILITY REQUIREMENTS**

MSBOA Festivals are expressly for the participation of students of current MSBOA member schools.

Only students who are enrolled in their school band or orchestra for academic credit may participate in any MSBOA festival/activity.

1. Any MSBOA member school is eligible to participate in their district's band & orchestra festival. Those bands and orchestras that have received an overall First (I) Division Rating in an Official District Band & Orchestra Festival are eligible to enter the State Band & Orchestra Festival. A group may not enter the State Festival in a classification lower than it qualified at the District Festival.
2. A band or orchestra may qualify for the State Festival in a district other than its own. *See District/Festival Transfer Policies.*
3. A regularly scheduled curricular ensemble will perform at its designated classification as determined by MSBOA guidelines.
4. No band or orchestra may use any players in the festival who are not permanent members of that organization. In consideration of the educational aspects of the festival, it is expected that all members of the organization in good standing be included in the festival. "Bands or orchestras may use players from their respective bands, orchestras, or choirs to satisfy the instrumentation needs of the score as long as those members used are also regular members of the ensemble in which they are drawn. However, students may only move from orchestra to band or band to orchestra. Furthermore, choral students wishing to participate in B&O Festival must be from schools who are members of MSVMA."
5. Regularly scheduled ensembles, within a member school, may be combined to form one performing group. Directors who choose to combine groups must use all members of each ensemble. Groups that combine may not perform as separate groups; groups that perform individually may not combine as an additional ensemble.
6. Separate member schools may not combine ensembles for festival performance.
7. Any senior high band or orchestra may use players from the middle school/junior high or elementary schools within the same system provided they are permanent members of that high school organization only. These players are added to the high school enrollment for classification purposes.
8. A middle school/junior high band or orchestra may use players from the high school within the same system provided (1) the player is a member of that middle school/junior high group only, and (2) the total enrollment of his grade be added to the middle school/junior high enrollment for classification purposes; unless there is no organization of that type in the high school. In such a case, only the number of players being used would be added.
9. Sixth grade students may participate in band and orchestra festivals if they are permanent members of an organization whose membership includes a majority of seventh graders or higher. Sixth grade and lower organizations are not eligible for participation. Individual students in fifth grade or lower may not participate in band or orchestra festival.

10. A band and/or orchestra may use players from other schools in the community area, not part of their own system, provided (1) the other schools have no organizations of that type, (2) these players attend rehearsals regularly throughout the year, and (3) they be added to the school enrollment.
11. Middle school/junior school or senior high school orchestras may enter either as a full orchestra or as a string orchestra.
12. Post graduate high school students may **not** participate in festivals.
13. Each festival participant is expected to conform to rules of good conduct, i.e., observance and care of property, proper behavior patterns and adherence to all rules. If in the opinion of the site chairperson, a serious infraction of above behavior has occurred, appropriate action will be taken up to and including disqualification from participation in festivals.
14. There is no limit to the size of any band or orchestra.
15. The festivals, as sponsored by the association, are expressly for the participation of students of MSBOA member schools, and therefore cannot embrace the activities of private teachers, private music schools, conservatories, and others, except as they become qualified through participation in the school instrumental program. The local instructor of instrumental music and school administrator shall be the sole certifying agents for any pupil's activities in the festivals. Both the director of instrumental music and the administrator of the school must sign entry blanks.

## **B. REGISTRATION**

1. The enrollment of a school shall be determined using Full Time Equivalent (FTE) enrollment figures at the time of the district festival application deadline. If a school shall increase in enrollment during the first semester, so that it is in a higher classification, it may still enter festival participation at the lower first semester classification.
2. Any band or orchestra may enter a higher classification than its enrollment indicates, but it may not enter a lower classification. (*See #4*).
3. Special education students who have a current Individual Education Program (IEP) are not counted in the enrollment.
4. Schools who feel they are unable to participate effectively at their enrollment classification level may apply for permission to enter their first group(s) in a provisional (lower) classification. Groups entering with provisional classification may not participate in the state festival. See Provisional Classification Information. (Deadline Oct. 1).
5. A band or orchestra may enter for *comments only*, thereby having free choice of music to be played. Such entrants will perform in the playing section and classification which their enrollments dictate and will receive written comments from the judges. No rating will be given. Such an organization is not required to enter sight-reading, but may do so if desired.

## **HIGH SCHOOL STRING ORCHESTRA POLICY STATEMENT AND IMPLEMENTATION RULES**

The high school orchestra should perform at Band & Orchestra Festival as a full orchestra. The full orchestra is recognized as a valuable educational experience and part of the high school curriculum. In situations where the orchestra director and principal determine that the full orchestra festival performance is not a viable option, the high school orchestra may perform as a string orchestra at District and State Orchestra Festival.

1. An orchestra may enter either as a full orchestra or string orchestra, but not both.
2. String orchestras receiving an overall first division (I) at District Festival must enter State Band & Orchestra Festival as a string orchestra if they choose to enter.

## **CLASSIFICATION**

A regularly scheduled curricular ensemble will perform as determined by MSBOA guidelines. In schools where there is more than one band or orchestra, first group classification is determined by the Classification System (*see chart*). Second groups are allowed to enter no lower than two classifications below the established classification for any school, third and fourth groups may enter at any classification.

## **C. MUSIC - District Band & Orchestra Festival**

1. To receive a rating, each participating band will play:
  - a. A march.
  - b. A "required" number selected according to the size of the school. (*See Classification System*)
  - c. A selected number of free choice.
2. To receive a rating, each participating full orchestra will play:
  - a. A "required" number selected according to the size of the school. (*See Classification System*)
  - b. A selected full orchestra number of free choice.
  - c. A string number of free choice.
3. To receive a rating, each participating string orchestra will play:
  - a. A "required" number selected according to the size of the school. (*See Classification System*)
  - b. Two selected numbers of free choice.

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4. Groups may perform any composition selected from the basic music list of the classification being entered or a higher classification, as their "required" number, and still be eligible to enter its correct enrollment classification.
5. Middle school/junior high organizations must use the Middle School/Junior High Basic Music list for required numbers.
6. Music -- No scores will be furnished by MSBOA at the District Festival. Participants must furnish three (3) ORIGINAL scores for every composition played. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors. **STATE FESTIVAL SCORES: it is encouraged, but not required, to furnish scores for the State Band & Orchestra Clinician. Concert Adjudicators will require original scores.**
7. A flexible instrumentation edition of a selection which appears on the required list may be used. The director must provide adjudicators with the scores from the original version, not the flexible instrumentation scores. Flex Band edition will not deviate from the original in any way except for range and voicing.

## MUSIC - State Band & Orchestra Festival

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2018

1. To receive a rating, each participating band will play:
  - a. **A selection according to the director's choosing.**
  - b. A "required" number selected according to the size of the school. (*See Classification System*)
2. To receive a rating, each participating full orchestra will play:
  - a. A "required" number selected according to the size of the school. (*See Classification System*)
  - b. A selected full orchestra number of free choice.
3. To receive a rating, each participating string orchestra will play:
  - a. A "required" number selected according to the size of the school. (*See Classification System*)
  - b. **One selected number of free choice.**
4. Groups may perform any composition selected from the basic music list of the classification being entered or a higher classification, as their "required" number, and still be eligible to enter its correct enrollment classification.
5. Middle school/junior high organizations must use the Middle School/Junior High Basic Music list for required numbers.
6. Music -- No scores will be furnished by MSBOA at the State Festival. Participants must furnish three (3) ORIGINAL scores for every composition played. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors. **STATE FESTIVAL SCORES: it is encouraged, but not required, to furnish scores for the State Band & Orchestra Clinician. Concert Adjudicators will require original scores.**
7. A flexible instrumentation edition of a selection which appears on the required list may be used. The director must provide adjudicators with the scores from the original version, not the flexible instrumentation scores. Flex Band edition will not deviate from the original in any way except for range and voicing.

### **NO ORIGINAL SCORES -- NO RATING**

### **IT IS RECOMMENDED THAT SCORES BE NUMBERED**

#### 8. **DEFINITION OF ORIGINAL SCORE**

- a. If the selection is copyrighted, the only acceptable score is a purchased edition. The actual paper and ink sold by the publisher or music dealer. Photocopies of copyrighted music are illegal and unacceptable as adjudicator's music unless accompanied by written permission from the PUBLISHER.
- b. Handmade or computer generated scores must also have the original score (parts) available.
- c. **For music purchased on the Internet, proof of purchase must be presented to the site chair before the performance at the B&O Festival.**
- d. **For music that is free on the Internet, documentation of the source must be presented to the site chair before the performance at the B&O Festival.**
- e. If the selection is not copyrighted, a photocopy is acceptable provided it copies the entire page and is deemed legible by the performance room chairperson.
- f. If the selection is out of print, photocopies are still illegal unless accompanied by written permission from the PUBLISHER.
- g. If the selection is not published or copyrighted (example: an original composition or arrangement) an acceptable score is one produced by computer or legible manuscript.
- h. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its director.

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#### 9. **SIGHT-READING - District Band & Orchestra Festival**

Groups will sight read one number.

- a. Sight reading is required in all festivals for all junior and senior high schools bands and orchestras. The districts will compute the final rating as indicated on page 74. Groups playing for *comments only* have the option of entering this event.

- b. A band or an orchestra which plays in concert performance must take all of its students into the sight-reading room.
- c. Audiences in any sight-reading session will be admitted only by the director of the performing group.
- d. All bands and orchestras will be permitted to tune in the sight-reading room prior to the reading of the instructions. This time is not to exceed two minutes.
- e. Sight-reading rules will be read out loud by the chairperson after the organization is seated and ready to play unless the director requests that the reading be waived. Envelopes will be passed out to members of the organization, who will take out the music upon signal. Each organization (director and students) will have five minutes to study the music they are to play.
- f. During the five minutes, members of the group may be instructed in any way the director sees fit. The director may call their attention to key signatures, repeat signs or other peculiarities of the music. The director may sing out phrases to illustrate how special rhythmic figures should be played, and answer questions from individual players. Members of the group and their director are not allowed to play any instrument *except timpani for the purpose of tuning*, or mark the music in any way. In the case of ensembles with more than one director, only one director may give instructions to any members of the ensembles at any time during the piece. The director who is not instructing the group may not assist with the musical instruction in any way.
- g. The adjudicator is to consider the selections in the light of an overall musical performance. Stops to aid will be evaluated by the adjudicator in the light of the total performance. Following the adjudicator's comments, members of the organization should replace the music and remain seated until all the music has been handed in.
- h. **At District B&O Festivals**, sight-reading adjudicators will use a minimum of two minutes to a maximum of four minutes of the allotted time to verbally critique the group.

## D. PERFORMANCE RULES - District Band & Orchestra Festivals

1. Band and Orchestra Performance
  - a. Every band must perform a march in its entirety for adjudication.
  - b. The required number must be performed in its entirety.
  - c. The selected number must be performed to a sufficient degree to provide for proper adjudication.
  - d. Every orchestra must perform a string number and complete the section designated by the director. The string number shall be of sufficient length to allow for proper adjudication. String orchestras must perform three string numbers.

## PERFORMANCE RULES - State Band & Orchestra Festivals

1. Band and Orchestra: **All groups play 2 selections-one from the Basic Music List according to the ensemble's classification and one selection of the directors' choosing.**
2. Clinic: All senior and middle school/junior high bands and orchestras will participate in a clinic following the playing of their required selections. The final rating will be based only on the **concert** portion of your participation. The State Band & Orchestra Clinician's comments will not affect the rating.

**FAILURE TO COMPLY WITH THE ABOVE WILL RESULT IN THE FINAL RATING BEING LOWERED ONE DIVISION.**

## PERFORMANCE RULES – District and State Band & Orchestra Festivals

3. A band or orchestra may enter for *comments only*, thereby having free choice of music to be played. **Comments only ensembles will be scheduled** to perform in the playing section and classification which their enrollments dictate and will receive written comments from the judges. No rating will be given. Such an organization is not required to enter sight-reading, but may do so if desired.
4. Bands and orchestras that attend District Band & Orchestra Festivals for *comments only* will be given the opportunity to have an adjudicator clinic following their performance in lieu of sight-reading.
5. The clinic shall be on a portion or all of a selected number of free choice. An original score must be provided. The sight-reading adjudicator will provide a verbal and interactive clinic after the ensemble's performance. The time is not to exceed the allotted sight-reading time.
6. Clinics involving other than festival sight-reading music may be video and/or audio recorded by the director or a designated school representative
7. **Playing Time: District Band & Orchestra Festival:** Each senior high school organization in Class AA, A, and B, is allowed a total of 30 minutes. Class C and D and all middle school/junior high organizations are allowed 25 minutes. The time is to include the setting of chairs, stands, and equipment, entering the stage, playing, and leaving the stage.  
**Playing Time: State Band & Orchestra Festival:**  
**Each senior high school and middle school ensemble is allowed 35 minutes for the playing of their two selections and clinic. The clinic will be provided by a State Band & Orchestra Clinician.**
8. Specific times shall be assigned for warm-up and performance.

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NEW  
2018

9. Playing in cloak rooms will not be tolerated except string teachers may tune instruments.
10. Electronic amplification of instruments will not be allowed at any Band & Orchestra Festival, except as stated in Rule 11.
11. Electronic instruments may be used in performance and sight-reading, provided they are specified in the score by the composer; or used in lieu of these instruments specified by the composer: piano, organ, celeste, harp or harpsichord. The festival site will provide access to an electrical power source. Instruments must be set up and taken down within prescribed time limits. Performance/use will be judged in the light of the overall performance.
12. Recording is not permissible in the sight-reading room at District Band & Orchestra Festivals.
13. At **State** Band & Orchestra Festivals, directors may elect to have the comments of one performance room adjudicator on a recording. The adjudicator using the recorder may also write comments if he or she chooses, but must indicate letter grades on the rating sheet. **Districts** may have the option of having more than one adjudicator using a recording device. Recorded judges should be from the permanent list.
14. Directors, parents and students are not to take adjudicators to task in writing or conversation for any reasons.

## E. WORKER POLICY

The complete Worker Policy for ALL MSBOA festivals and activities can be found on Page 16 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the Vice President for Band & Orchestra.

## F. RATING

1. The following definitions of the divisional ratings are used in MSBOA Band & Orchestra Festivals:
  - First Division (I) - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.
  - Second Division (II) - Excellent** - Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.
  - Third Division (III) - Good** - Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
  - Fourth Division (IV) - Fair** - Not yet developing or refined, consistency is seldom demonstrated within the ensemble. Obvious flaws consistently detract from the performance.
  - Fifth Division (V) - Poor** - Consistency is infrequently demonstrated by the ensemble.
2. Once a rating at a Band and Orchestra Festival is posted, it is final and cannot be changed. A director may see his adjudication sheets from the festival chairperson providing the sheets have been processed. Sheets will be released upon checking out.
3. A band or orchestra may enter for *comments only*, thereby having free choice of music to be played. **Comments only ensembles will be scheduled** to perform in the playing section and classification which their enrollments dictate and will receive written comments from the judges. No rating will be given. Such an organization is not required to enter sight-reading, but may do so if desired.

**NOTE:** With the adoption of the Rubrics for Band & Orchestra Festival, a pre-dominance of grades by the adjudicator is no longer required in the concert portion of the festival.

## III. SITE MECHANICS

### A. HOST RESPONSIBILITIES

1. Music stands and conductor's podium will be furnished at the festival site in performance and sight-reading rooms. If possible, stands should also be provided in the warm-up room. Timpani, bass drum, snare drums and all other equipment must be brought by the individual organizations.
2. The host schools and MSBOA cannot assume any responsibility for lost or stolen property and equipment. Students should be reminded of their responsibility for their own property.

### B. SITE CHAIR RESPONSIBILITIES

1. Site chairpersons shall conspicuously post a list of the needed percussion instruments for sight-reading at headquarters and at the sight-reading room.
2. Playing in cloak rooms will not be tolerated except string teachers may tune instruments.

## C. RECORDING

1. Unauthorized on-site duplication and sale of performance recordings at all MSBOA functions is prohibited.
2. Recording is not permissible in the sight-reading room at District Band & Orchestra festivals.
3. At **State** Band & Orchestra Festivals, directors may elect to have the comments of one performance room adjudicator on a recording. The adjudicator using the recorder may also write comments if he or she chooses, but must indicate letter grades on the rating sheet. **Districts** may have the option of having more than one adjudicator using a recording device. Recorded judges should be from the permanent list.

## D. MEDALS

An order form for medals and plaques will be provided for those events that receive a first or second division rating at the State Band and Orchestra Festival.

## E. SIGHT-READING REQUIREMENTS - District Band & Orchestra Festival

**NEW  
2018**

MSBOA allows Districts to use the MSBOA selected sight-reading titles or utilize the option to use the Texas UIL Sight-Reading Music, of the current year, for District Band & Orchestra Festival according to the following classifications:

### Band

MS C/D = UIL Level 1  
MS A/B = UIL Level 2  
MS AA = UIL Level 3  
HS C/D = UIL Level 4  
HS A/B = UIL Level 5  
HS AA = UIL Level 6

### Orchestra

MS C/D = UIL Level 2  
MS A/B = UIL Level 3  
MS AA = UIL Level 4  
HS C/D = UIL Level 5  
HS A/B = UIL Level 6  
HS AA = MSBOA-selected HS AA music

# MSBOA First Group Classification System

A “First Group” is the most musically proficient ensemble within the member school, regardless of their participation in the festival.

Read from the column showing the top grade level present in the ensemble.

## Average Grade Enrollment:

| Senior High | 12 | 11 | 10 | 9 | MS/JHS    | 9  | 8 | 7 |
|-------------|----|----|----|---|-----------|----|---|---|
| 400 –       | AA | A  | B  | C | 275 -     | AA | A | B |
| 250-399.9   | A  | B  | C  | D | 200-274.9 | A  | B | C |
| 150-249.9   | B  | C  | D  |   | 125-199.9 | B  | C | D |
| 90-149.9    | C  | D  |    |   | 50-124.9  | C  | D |   |
| 0-89.9      | D  |    |    |   | 0-49.9    | D  |   |   |

## Calculation process:

1. Find the total number of FTE students in the school and divide by the total number of grades present in the school. FTE stands for “Full Time Equivalency” and is the number used by the State of Michigan to determine State Aid. This determines your average grade enrollment.

2. Referring to the chart above, find the vertical column showing the highest grade level present in this band or orchestra.

## Note:

- A group consisting of only ninth grade students may enter either the Middle School/Junior High festival or Senior High festival. If the group receives a “I” at District Festival, they must enter the same level at State Festival.
- Second groups are allowed to enter no more than two (2) classifications below the established classification for any school. Third, and fourth groups may enter at any classification.

### MSBOA Classification Example – High School

A. Total number of grades present in group (10, 11, 12) = 3  
 B. Total of FTE (students) in those grades in the entire school = 615.

C. “B” divided by “A” (615 divided by 3) = 205 (average enrollment)

Find 205 in the 12<sup>th</sup> grade column (highest grade present) = Class “B”

If the three grades present in the ensemble were 9, 10 & 11, the classification would be read from the “11” column and the 205 would result in a “C” classification.

### MSBOA Classification Example – MS/JHS

A. Total number of grades present in group (7, 8) = 2

B. Total of FTE (students) in those grades in the entire school (counting only students in grades 7 & 8) = 205.

C. “B” divided by “A” (205 divided by 2) = 102.5 (average enrollment)

Find 102.5 in the 8<sup>th</sup> grade column (highest grade present) = Class “D”

## Junior/Senior Classification

This is a classification for smaller schools that meet one of the following requirements:

1. A Class D school in which members meet daily as a combined junior/senior band, and is the only performing group in the school.

2. A Class D school that has an enrollment of 30 or less per grade, in which junior and senior bands meet in the same building during different hours. In this situation, the director may choose to combine the performing groups once a week for rehearsals and enter them as a combined junior/senior ensemble.

- Groups participating as a “Junior/Senior Band” must select a required number from the Class D High School Basic Music List.
- Groups participating as a “Junior/Senior Band” will sight read the Class A/B Junior High music at District Festival.





# MICHIGAN SCHOOL BAND AND ORCHESTRA ASSOCIATION

## Band and Orchestra Festival Adjudication Form Concert Performance

(Adopted in 2016-2017)

Date: \_\_\_\_\_ Performance Time: \_\_\_\_\_ Site: \_\_\_\_\_  
 School \_\_\_\_\_  
 Performing Group: \_\_\_\_\_ Classification: \_\_\_\_\_  
 March or String Number: \_\_\_\_\_  
 Required Selection: \_\_\_\_\_  
 Selected Number: \_\_\_\_\_

### Overall Rating

\_\_\_\_\_

**I    II    III    IV    V**  
 (Circle)

**Office Validation of the Overall Rating:**  
 I verify that the calculations are correct for the Overall Rating on this sheet.  
 (Print Name Clearly) \_\_\_\_\_  
 (Signature) \_\_\_\_\_

### Overall Grading Scale:

| Point Value  | When Averaged                      |                    |
|--------------|------------------------------------|--------------------|
| A = 4 Points | 4.00 - 3.41 = First Division (I)   | “Superior Rating”  |
| B = 3 Points | 3.40 - 2.41 = Second Division (II) | “Excellent Rating” |
| C = 2 Points | 2.40 - 1.41 = Third Division (III) | “Good Rating”      |
| D = 1 Point  | 1.40 - 0.41 = Fourth Division (IV) | “Fair Rating”      |
| E = 0 Points | 0.40 - 0.00 = Fifth Division (V)   | “Poor Rating”      |

### Instructions to the Adjudicator:

- The Adjudicator listens and provides written narrative feedback for each individual selection in the area provided and/or by a recording device.
- The Adjudicator assigns a letter grade that best describes the ensemble’s overall performance based on the descriptors for each domain (Tone Quality, Intonation, Rhythm, Technique, and Interpretation), for the classification entered.
- The Adjudicator should use pluses (+’s) and minuses (-’s) where appropriate when assigning the letter grade.
- The Adjudicator may make comments, marks, on the form as necessary and appropriate.
- The phrase “considering the classification” that is used within the “boxes” on the Rubrics definitions for Superior, Excellent, Good and Fair (not used in any of the Poor boxes) is meant to indicate the typical musical growth of students between the beginning stages (middle school/junior high school) and the more experienced level (high school – grades 9, 10, 11 & 12).

### Rating Definitions:

| TERM                  | GRADE    | POINTS   | DEFINITION   |
|-----------------------|----------|----------|--|
| <b>Superior (I)</b>   | <b>A</b> | <b>4</b> | Highly refined and developed, considering the classification. Consistency is demonstrated throughout the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance. |
| <b>Excellent (II)</b> | <b>B</b> | <b>3</b> | Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.   |
| <b>Good (III)</b>     | <b>C</b> | <b>2</b> | Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.   |
| <b>Fair (IV)</b>      | <b>D</b> | <b>1</b> | Not yet developing or refined, consistency is seldom demonstrated within the ensemble, . Obvious flaws consistently detract from the performance.  |
| <b>Poor (V)</b>       | <b>E</b> | <b>0</b> | Consistency is infrequently demonstrated by the ensemble.  |

**First Selection:** \_\_\_\_\_

**Composer/Arranger:** \_\_\_\_\_

**Check one:**

March/String Number

Required Selection

Selected Number

## Adjudicator's Comments:

### **TONE**

Characteristic  
Resonant  
Responsive  
Controlled  
Supported  
Balanced  
Blended

### **INTONATION**

Note Accuracy  
Pitch Matching  
Chord Tuning  
Individual Tuning  
Section Tuning

### **RHYTHM**

Durations  
Precision  
Steady  
Even  
Accuracy

### **TECHNIQUE**

Hand/Stick/Bow Position  
Articulation  
Sticking/Bowing  
Clarity  
Fluency

### **INTERPRETATION**

Dynamics  
Phrasing  
Style  
Nuance  
Shape  
Direction  
Expression  
Tempo  
Performance Practice

**Second Selection:** \_\_\_\_\_

**Composer/Arranger:** \_\_\_\_\_

**Check one:**

March/String Number

Required Selection

Selected Number

## Adjudicator's Comments:

### TONE

Characteristic  
Resonant  
Responsive  
Controlled  
Supported  
Balanced  
Blended

### INTONATION

Note Accuracy  
Pitch Matching  
Chord Tuning  
Individual Tuning  
Section Tuning

### RHYTHM

Durations  
Precision  
Steady  
Even  
Accuracy

### TECHNIQUE

Hand/Stick/Bow Position  
Articulation  
Sticking/Bowing  
Clarity  
Fluency

### INTERPRETATION

Dynamics  
Phrasing  
Style  
Nuance  
Shape  
Direction  
Expression  
Tempo  
Performance Practice

Third Selection: \_\_\_\_\_

Composer/Arranger: \_\_\_\_\_

Check one:

March/String Number

Required Selection

Selected Number

## Adjudicator's Comments:

### TONE

Characteristic  
Resonant  
Responsive  
Controlled  
Supported  
Balanced  
Blended

### INTONATION

Note Accuracy  
Pitch Matching  
Chord Tuning  
Individual Tuning  
Section Tuning

### RHYTHM

Durations  
Precision  
Steady  
Even  
Accuracy

### TECHNIQUE

Hand/Stick/Bow Position  
Articulation  
Sticking/Bowing  
Clarity  
Fluency

### INTERPRETATION

Dynamics  
Phrasing  
Style  
Nuance  
Shape  
Direction  
Expression  
Tempo  
Performance Practice

## OBSERVED STRENGTHS:

## SUGGESTED AREAS FOR IMPROVEMENT:

**Adjudicator comments, not affecting the rating:**

**GENERAL SPIRIT:**

Taste  
Contrast

**MUSIC SELECTION:**

Musical Value  
Suitability

**STAGE DEPARTMENT:**

Appearance  
Discipline  
Posture  
Stage Efficiency



# Michigan School Band and Orchestra Association

|   | <b>Superior</b><br>Letter Grade: A  | <b>Excellent</b><br>Letter Grade: B   |
|---|---|---|
| <b>TONE</b><br>Characteristic<br>Resonant<br>Responsive<br>Controlled<br>Supported<br>Balanced<br>Blended                             | Students consistently perform with refined and developed sound quality, considering the classification, throughout the ensemble.<br>A few minor isolated flaws might exist, but they do not detract from the performance. | Students often perform with refined and developed sound quality, considering the classification, within the ensemble.<br>Noticeable flaws sometimes detract from the performance. |
| <b>INTONATION</b><br>Note Accuracy<br>Pitch Matching<br>Chord Tuning<br>Individual Tuning<br>Section Tuning                           | Students consistently perform with refined and developed intonation, considering the classification, throughout the ensemble.<br>A few minor isolated flaws might exist, but they do not detract from the performance.    | Students often perform with refined and developed intonation, considering the classification, within the ensemble.<br>Noticeable flaws sometimes detract from the performance.    |
| <b>RHYTHM</b><br>Durations<br>Precision<br>Steady<br>Even<br>Accuracy   | Students consistently perform with refined and developed rhythm throughout the ensemble.<br>A few minor isolated flaws might exist, but they do not detract from the performance.   | Students often perform with refined and developed rhythm within the ensemble.<br>Noticeable flaws sometimes detract from the performance.   |
| <b>TECHNIQUE</b><br>Hand/Stick/Bow Position<br>Articulation<br>Sticking/Bowing<br>Clarity<br>Fluency                                  | Students consistently perform with refined and developed technique throughout the ensemble.<br>A few minor isolated flaws might exist, but they do not detract from the performance.                                      | Students often perform with refined and developed technique within the ensemble.<br>Noticeable flaws sometimes detract from the performance.                                      |
| <b>INTERPRETATION</b><br>Dynamics<br>Phrasing<br>Style<br>Nuance<br>Shape<br>Direction<br>Expression<br>Tempo<br>Performance Practice | Students consistently perform with refined and developed interpretation throughout the ensemble.<br>A few minor isolated flaws might exist, but they do not detract from the performance.                                 | Students often perform with refined and developed interpretation within the ensemble.<br>Noticeable flaws sometimes detract from the performance.                                 |

# Adopted Rubrics for Band and Orchestra Festivals



| <p style="text-align: center;"><b>Good</b><br/>Letter Grade: C</p>   | <p style="text-align: center;"><b>Fair</b><br/>Letter Grade: D</p>   | <p style="text-align: center;"><b>Poor</b><br/>Letter Grade: E</p>   |
|--|--|--|
| <p>Students perform with developing, but not yet refined sound quality, considering the classification, within the ensemble.</p> <p>Noticeable flaws often detract from the performance.</p> | <p>Students perform with sound quality that is not yet developing or refined, considering the classification, within the ensemble.</p> <p>Obvious flaws consistently detract from the performance.</p> | <p>Students perform with little understanding of sound quality within the ensemble.</p> <p>Constant flaws occur and detract from the performance.</p>  |
| <p>Students perform with developing, but not yet refined intonation, considering the classification, within the ensemble.</p> <p>Noticeable flaws often detract from the performance.</p>    | <p>Students perform with intonation that is not yet developing or refined, considering the classification, within the ensemble.</p> <p>Obvious flaws consistently detract from the performance.</p>    | <p>Students perform with little understanding of intonation within the ensemble.</p> <p>Constant flaws occur and detract from the performance.</p>     |
| <p>Students perform with developing, but not yet refined rhythm within the ensemble.</p> <p>Noticeable flaws often detract from the performance.</p>   | <p>Students perform with rhythm that is not yet developing or refined within the ensemble.</p> <p>Obvious flaws consistently detract from the performance.</p>   | <p>Students perform with little understanding of rhythm within the ensemble.</p> <p>Constant flaws occur and detract from the performance.</p>         |
| <p>Students perform with developing, but not yet refined technique within the ensemble.</p> <p>Noticeable flaws often detract from the performance.</p>                                      | <p>Students perform with technique that is not yet developing or refined within the ensemble.</p> <p>Obvious flaws consistently detract from the performance.</p>                                      | <p>Students perform with little understanding of technique within the ensemble.</p> <p>Constant flaws occur and detract from the performance..</p>     |
| <p>Students perform with developing, but not yet refined interpretation within the ensemble.</p> <p>Noticeable flaws often detract from the performance.</p>                                 | <p>Students perform with interpretation that is not yet developing or refined within the ensemble.</p> <p>Obvious flaws consistently detract from the performance.</p>                                 | <p>Students perform with little understanding of interpretation within the ensemble.</p> <p>Constant flaws occur and detract from the performance.</p> |

# OVERALL EVALUATION

The Adjudicator will assign **letter grades** and can make comments in each category. The Adjudicator may use a “+” or “-” sign for each grade, if so desired. When computing the Rating, the letter grade will be assigned points. The letter grade will be given a point value as indicated on page 1. All 5 categories will be added together and then averaged.

**The use of a “+” and/or “-” with a grade will not affect the computation of the Overall Rating.**

| CATEGORY LETTER GRADE RATING   | ADDITIONAL COMMENTS |
|--|---------------------|
| <p><b>TONE</b></p> <ul style="list-style-type: none"> <li>Characteristic</li> <li>Resonant</li> <li>Responsive</li> <li>Controlled</li> <li>Supported</li> <li>Balanced</li> <li>Blended</li> </ul> <div style="text-align: center; margin-top: 20px;"> <input style="width: 60px; height: 60px; border: 1px solid black; border-radius: 10px;" type="text"/> </div>   |                     |
| <p><b>INTONATION</b></p> <ul style="list-style-type: none"> <li>Note Accuracy</li> <li>Pitch Matching</li> <li>Chord Tuning</li> <li>Individual Tuning</li> <li>Section Tuning</li> </ul> <div style="text-align: center; margin-top: 20px;"> <input style="width: 60px; height: 60px; border: 1px solid black; border-radius: 10px;" type="text"/> </div>   |                     |
| <p><b>RHYTHM</b></p> <ul style="list-style-type: none"> <li>Durations</li> <li>Precision</li> <li>Steady</li> <li>Even</li> <li>Accuracy</li> </ul> <div style="text-align: center; margin-top: 20px;"> <input style="width: 60px; height: 60px; border: 1px solid black; border-radius: 10px;" type="text"/> </div>   |                     |
| <p><b>TECHNIQUE</b></p> <ul style="list-style-type: none"> <li>Hand/Stick/Bow Position</li> <li>Articulation</li> <li>Sticking/Bowing</li> <li>Clarity</li> <li>Fluency</li> </ul> <div style="text-align: center; margin-top: 20px;"> <input style="width: 60px; height: 60px; border: 1px solid black; border-radius: 10px;" type="text"/> </div>  |                     |
| <p><b>INTERPRETATION</b></p> <ul style="list-style-type: none"> <li>Dynamics</li> <li>Phrasing</li> <li>Style</li> <li>Nuance</li> <li>Shape</li> <li>Direction</li> <li>Expression</li> <li>Tempo</li> <li>Performance Practice</li> </ul> <div style="text-align: center; margin-top: 20px;"> <input style="width: 60px; height: 60px; border: 1px solid black; border-radius: 10px;" type="text"/> </div> |                     |

**I hereby validate the letter grades indicated above.**

Printed Name: \_\_\_\_\_ Signed: \_\_\_\_\_ Date: \_\_\_\_\_

The Adjudicator will not indicate an “Overall Rating” on page 1.  
The “Overall Rating” will be computed by the office staff and placed in “Overall Rating” box on page 1.



## **Definition of the Rubric Five Divisional Ratings for Band and Orchestra Festival (Sight Reading rating has not changed)**

**First Division (I) - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

**Second Division (II) - Excellent** - Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.

**Third Division (III) - Good** - Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

**Fourth Division (IV) - Fair** - Not yet developing or refined, consistency is seldom demonstrated within the ensemble. Obvious flaws consistently detract from the performance.

**Fifth Division (V) - Poor** - Consistency is infrequently demonstrated by the ensemble.

Adjudicators should adhere to the descriptions of the various ratings as defined in the Rubrics and should feel free to use all five ratings.

The adjudicator is especially requested to be consistent between the marks of A, B, C, etc., which are placed in the large squares after the first five headings, and in the final rating which is placed at the top of the sheet. An average of the five (5) letter grades awarded by the Adjudicator will be computed by the festival official to determine the Adjudicator's final rating. The rating will be computed as follows:

### **Overall Grading Scale:**

| <b>Point Value</b> | <b>When Averaged</b>               |                           |
|--------------------|------------------------------------|---------------------------|
| A = 4 Points       | 4.00 - 3.41 = First Division (I)   | <b>“Superior Rating”</b>  |
| B = 3 Points       | 3.40 - 2.41 = Second Division (II) | <b>“Excellent Rating”</b> |
| C = 2 Points       | 2.40 - 1.41 = Third Division (III) | <b>“Good Rating”</b>      |
| D = 1 Point        | 1.40 - 0.41 = Fourth Division (IV) | <b>“Fair Rating”</b>      |
| E = 0 Points       | 0.40 - 0.00 = Fifth Division (V)   | <b>“Poor Rating”</b>      |

Please **BE SURE TO CHECK** and **RECHECK** for inconsistency on this point before signing the rating sheet. Any inconsistency is difficult, if not impossible to explain. Such sheets will be returned to the adjudicator for correction and adjustment.

Festival Officials – **NOT ADJUDICATORS** – are responsible for interpretation and implementation of all festival rules.

# Sight Reading Rules and Instructions

All bands and orchestras will sight-read one selection.

**All Bands and Orchestras will be permitted to tune in the sight-reading room PRIOR to the reading of the instructions. This time is not to exceed two minutes.**

*This provision can be found in the MSBOA 2018-2019 Yearbook on page 59, d.*

Sight-reading music must be concealed in labeled envelopes and should be passed out as soon as the performing group is seated.

The sight-reading chairperson will then read the following instructions to each performing organization, unless the director requests that the reading be waived:

**“Welcome to the sight reading portion of the Festival. Please make sure that each stand has the following selection... After the music has been passed out, please place the music print side down. I will then continue to read the sight reading rules.”**

*Pause while music is being distributed.*

“When I have finished reading the following rules, I will instruct you to view the music.”

“You will be allowed five minutes to study and discuss this sight-reading music before you begin to play. I will give the director as many time signals as requested during these five minutes. The director is to choose the time intervals.”

“Members of the group and their director are not allowed to play any instrument, *except timpani for the purpose of tuning*, during this time or mark the music in any way.”

“This time may be used in whatever manner the director sees fit, such as calling attention to key signatures, repeat signs etc. The director may sing out phrases to illustrate how certain rhythmic figures should be played and may answer questions from individual players. Only one person may give instructions to the members of the ensemble at any given time.”

“During the performance, the director is allowed to sing, hum, whistle, indicate rehearsal letter, or give any other verbal and non-verbal directions while the group is playing without penalty.”

“Your playing will be judged in the light of an overall musical performance. Stops to aid will also be evaluated in terms of the total performance.”

“Following the adjudicator’s comments, replace the music in the envelopes and remain seated until the music has been handed in.”

# MSBOA Band and Orchestra Sight Reading Adjudication Form

Event No. \_\_\_\_\_ Classification \_\_\_\_\_ School \_\_\_\_\_

Name of Performing Group \_\_\_\_\_

City \_\_\_\_\_ Date \_\_\_\_\_ Festival City \_\_\_\_\_

Selection: \_\_\_\_\_

**Final Rating**  
(Do not use plus or minus)

---

**I, II, III, IV, V**  
(Circle the Roman Numeral)

---

Adjudicator's Signature \_\_\_\_\_

## ADJUDICATOR'S COMMENTS

|  |   |
|--|---|
| <b>Tone</b><br>Beauty<br>Control<br>Balance<br>Error Recovery  | <input style="width: 100%; height: 100%;" type="text"/> |
| <b>Intonation</b><br>Melodic Line<br>Chords<br>Individuals<br>Sections<br>Error Recovery                     | <input style="width: 100%; height: 100%;" type="text"/> |
| <b>Rhythm</b><br>Accents<br>Metre<br>Precision<br>Interpretation<br>of Rhythmic<br>Figures<br>Error Recovery | <input style="width: 100%; height: 100%;" type="text"/> |
| <b>Technique</b><br>Articulation<br>Bowing<br>Ensemble<br>Accuracy<br>Error Recovery                         | <input style="width: 100%; height: 100%;" type="text"/> |
| <b>Interpretation</b><br>Phrasing<br>Expression<br>Tempo<br>Dynamics<br>Style<br>Error Recovery              | <input style="width: 100%; height: 100%;" type="text"/> |

- Tone
- Intonation
- Dynamics
- Articulation
- Bowing
- Style
- Phrasing
- Balance  
(Melody vs.  
accomp.)
- Key
- Repeats

|  |
|--|
| <b>PREPARATION</b><br><b>THIS SECTION DOES NOT</b><br><b>AFFECT THE RATING</b> |
| Instructional Process _____  |
| Student involvement _____  |
| Rhythmic approach _____  |
| Melodic approach _____   |

|   |
|---|
| <b>OVERALL</b><br><b>PERFORMANCE</b>                    |
| <input style="width: 100%; height: 100%;" type="text"/> |

(Additional comments may be made on the reverse side)

**STRONG POINTS:**

**WEAK POINTS:**

**SUGGESTIONS FOR IMPROVEMENT:**

|   |
|---|
| <b>Instructions to the Adjudicator</b>  |
| In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V.<br>The <b>Final Rating</b> (Roman Numeral) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares.<br>The <b>Final Rating</b> is determined by a <u>predominance</u> of grades in the first five categories, eg:<br><b>Division I</b> will include three grades of "A," <b>Division II</b> will include three grades of "B," <b>Division III</b> will include three grades of "C," etc. |

### The Five Divisional Ratings

- Division I - Superior** - Highly refined and developed, considering the classification. Consistency is demonstrated within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.
- Division II - Excellent** - Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.
- Division III - Good** - Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
- Division IV - Fair** - Not yet developing or refined, consistency is seldom demonstrated within the ensemble. Obvious flaws consistently detract from the performance.
- Division (V) - Poor** - Consistency is infrequently demonstrated by the ensemble.

# MSBOA Standardized Formula Used to Compute Ratings of Bands and Orchestras

For the convenience of directors and students and in order to clarify the basis for computing the division ratings in festivals, Chart A indicates the five divisions in Roman Numerals. Under each division are three sets of figures indicating a rating from each of three judges. In order to arrive at a final rating, a combination of the concert rating and the sight-reading rating must be made, and Chart B is used for this purpose. It should be noted that there are five divisions shown in Roman Numerals, under which are the various combinations of concert and sight reading ratings which are combined to give the "final" rating. Directors are urged to become thoroughly familiar with these charts, for they will be the basis for awarding ratings at all MSBOA Festivals. The Festival Committee has only to apply the several ratings received by an organization to the charts to find objectively the final ratings. Thus subjective factors are excluded and all ratings should be thoroughly understood by the recipients. We believe that it is the responsibility of each director to inform all students concerning these facts and to establish a spirit of understanding and respect for the evaluation and ratings of the adjudicators and the integrity and efficiency of the officers and festival committees. Thus there should be only positive and constructive results for the students who participate in festivals and the work of MSBOA will move more progressively forward in its efforts to serve the cause of instrumental music in Michigan.

## MSBOA RATING CHARTS

Three Judges, Five Ratings -- Every Possible Combination

| CHART A |       |       |       |       | CHART B |      |      |      |      |
|---------|-------|-------|-------|-------|---------|------|------|------|------|
| I       | II    | III   | IV    | V     | I       | II   | III  | IV   | V    |
| 1 1 1   | 1 2 2 | 1 3 3 | 1 4 4 | 1 5 5 | C SR    | C SR | C SR | C SR | C SR |
| 1 1 2   | 1 2 3 | 1 3 4 | 1 4 5 | 2 5 5 | 1 1     | 1 3  | 2 4  | 3 5  | 5 4  |
| 1 1 3   | 1 2 4 | 1 3 5 | 2 4 4 | 3 5 5 | 1 2     | 1 4  | 2 5  | 4 3  | 5 5  |
| 1 1 4   | 1 2 5 | 2 3 3 | 2 4 5 | 4 5 5 |         | 1 5  | 3 2  | 4 4  |      |
| 1 1 5   | 2 2 2 | 2 3 4 | 3 4 4 | 5 5 5 |         | 2 1  | 3 3  | 4 5  |      |
|         | 2 2 3 | 2 3 5 | 3 4 5 |       |         | 2 2  | 3 4  | 5 1  |      |
|         | 2 2 4 | 3 3 3 | 4 4 4 |       |         | 2 3  | 4 1  | 5 2  |      |
|         | 2 2 5 | 3 3 4 | 4 4 5 |       |         | 3 1  | 4 2  | 5 3  |      |
|         |       | 3 3 5 |       |       |         |      |      |      |      |

### Provisional Classification Level for First Performing Groups Participating in MSBOA Festivals

The Festival Improvements Committee, having studied the classification system presently in use in the state of Michigan, reaffirms the belief that the present system, though not perfect, is an outstanding one, and is a positive factor in the continual development of excellent music programs in our state. We do feel, however, that some programs for a variety of reasons, are unable to participate in our band and orchestra programs because of their inability to perform at the level dictated by their school enrollment. For these groups, the following alternative procedure may not only enable, but actually encourage greater participation in festivals, while keeping standards high.

1. Schools who feel they are unable to participate effectively at their enrollment classification level may apply to their district executive board each year for permission to enter their groups in a lower classification.

A. The following guidelines will be in effect statewide.

1. The form for application will be standard throughout all districts.
2. A first group may drop no more than 2 levels.
3. Groups entering with provisional classification may not participate in the State Festival.

4. If a first group enters below its enrollment level and receives a first division rating, it must enter at least one level higher the next year. Should that level still be below its enrollment level, the same would apply until that group reaches its normal enrollment level, at which time it would be eligible for State Festival participation.
5. Even though a first group receives less than a first division at district after having dropped in classification, it must again apply in order to enter lower another year.

B. Timetable

1. Forms for application for provisional classification will be mailed to the membership with the first MSBOA mailing in August. (Yearbook)
2. Directors must apply by October 1. Send to the State MSBOA Office and to the District President.
3. The District Board must act on the applications and pass its recommendations on to the State Board by November 1.
4. The State Board must notify the District and the director of its review results by December 1. This notification shall be by certified or registered mail.

**MICHIGAN SCHOOL BAND and ORCHESTRA ASSOCIATION  
APPLICATION FOR PROVISIONAL CLASSIFICATION STATUS**

REVISED 2002

|                               |   |                           |
|-------------------------------|---|---------------------------|
| <b>APPLICATION DUE DATES:</b> |   |                           |
| Oct. 1, 2018                  | Send to State Office/copy to District President | MSBOA State Office        |
| Nov. 2 & 3                    | District and State action taken                 | 3899 Okemos Rd. Suite B-1 |
| Dec. 5, 2018                  | Director notified                               | Okemos, MI 48864-3666     |

Name of School \_\_\_\_\_ MSBOA # \_\_\_\_\_ JR/MS – SR (Circle One)

School Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Name of Organization \_\_\_\_\_ School Phone ( ) \_\_\_\_\_

This is the 1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> group or String Orchestra. (Circle One) (Make a separate request for each group.)

Are you requesting Provisional Classification for other groups? Yes \_\_\_\_\_ No \_\_\_\_\_

Director \_\_\_\_\_ Home Phone ( ) \_\_\_\_\_

Date of Application \_\_\_\_\_ MSBOA District \_\_\_\_\_

**Enrollment Classification Information:**

- A. Total number of grades in organization \_\_\_\_\_
- B. Students in those grades in entire school \_\_\_\_\_ (Use table in current MSBOA Yearbook)
- C. B divided by A. \_\_\_\_\_
- D. Circle highest grade in this group      7 8 9 10 11 12

Present Classification \_\_\_\_\_

WHAT CLASSIFICATION DO YOU WISH TO ENTER? \_\_\_\_\_

Have you ever applied for Provisional Classification for the same group for which you are now applying? Yes No

If yes, give the following information for the past three (3) years:

- YEAR \_\_\_\_\_ Classification by enrollment \_\_\_\_\_ Classification applied for \_\_\_\_\_  
 Were you approved? YES \_\_\_\_\_ NO \_\_\_\_\_ If yes, what classification was granted? \_\_\_\_\_
- YEAR \_\_\_\_\_ Classification by enrollment \_\_\_\_\_ Classification applied for \_\_\_\_\_  
 Were you approved? YES \_\_\_\_\_ NO \_\_\_\_\_ If yes, what classification was granted? \_\_\_\_\_
- YEAR \_\_\_\_\_ Classification by enrollment \_\_\_\_\_ Classification applied for \_\_\_\_\_  
 Were you approved? YES \_\_\_\_\_ NO \_\_\_\_\_ If yes, what classification was granted? \_\_\_\_\_

**I. EDUCATIONAL CONSIDERATIONS**

- A. Attach a copy of the instrumental music schedule in your school system.
- B. How many instrumental music teachers work in:  
 High School \_\_\_\_\_ Junior High/Middle School \_\_\_\_\_ Elementary \_\_\_\_\_
- C. Elementary Instrumental Program  
 Beginning grade level \_\_\_\_\_  
 Number of minutes of instruction each student receives per week. \_\_\_\_\_  
 Teacher-pupil ratio \_\_\_\_\_
- D. How would Provisional Classification benefit your students?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**II. FESTIVAL EXPERIENCE**

Please fill out the chart below, listing all groups in your program for the past three (3) years. List all Junior/Middle School and Senior High groups, however, if you are applying for band, list only band groups, etc. Duplicate the form if needed.

NAME OF GROUP \_\_\_\_\_ GRADE LEVELS INVOLVED \_\_\_\_\_

| YEAR | FESTIVAL PARTICIPATION |    | DISTRICT OR STATE | JUDGE I | JUDGE II | JUDGE III | SIGHTREADING | FINAL |
|------|------------------------|----|-------------------|---------|----------|-----------|--------------|-------|
|      | YES                    | NO |                   |         |          |           |              |       |
|      | YES                    | NO |                   |         |          |           |              |       |
|      | YES                    | NO |                   |         |          |           |              |       |

**III. WRITTEN STATEMENTS** (Use a separate sheet.)

- A. Enclose a signed, personal statement indicating the major factors concerning your decision to apply for provisional classification. Factors might include budget (give past dollar amounts,) rehearsal and performance facilities, instrument inventory (including instrument age/condition,) and existence of a music booster group.
- B. Enclose a signed statement from the building principal supportive or non supportive of this application.
- C. Factors might include budget (give past dollar amounts), rehearsal and performance facilities, instrument inventory (including instrument age/condition,) existence of music booster group.

Director’s Signature \_\_\_\_\_ Date \_\_\_\_\_

Principal’s Signature \_\_\_\_\_ Date \_\_\_\_\_

**THIS APPLICATION WILL NOT BE ACCEPTED WITHOUT THE FOLLOWING:**

1. A completed application form.
2. Statements from director and principal.
3. Signature of both director and principal.
4. Send Original to State Office, a copy to District President, and keep a copy for your records.

# MSBOA State Jazz Ensemble Festival

## Information and Rules

### I. INFORMATION

#### **DATES:**

**March 18 - April 20, 2019**

#### **JAZZ ACTIVITIES CHAIRPERSON:**

Chris Traskal  
37872 Steamview Dr., Sterling Heights, MI 48312  
(C) 586-242-1314 (O) 586-797-1438  
Email: christopher.traskal@uticak12.org

#### **DEADLINE FOR ENTRIES:**

**January 31, 2019**

**NOTE: All entries for the MSBOA State Jazz Ensemble Festival must be done online.**

#### **ENTRY FEE:**

**\$180.00 per ensemble**

#### **MAIL TO:**

MSBOA Jazz Ensemble Entries  
3899 Okemos Road, Suite B1  
Okemos, MI 48864

**NOTE: Jazz Combos are now part of the State Jazz Ensemble Festival.**

**DEADLINE POLICY - State Jazz Festival:** State Jazz Festival applications must be postmarked or delivered to the MSBOA State Office **no later than January 31, 2019**. A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll in the State Jazz Festival for an extended limited time of one week (seven days) by paying a \$100 per jazz ensemble ("big band") late entry fee. The director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the extended limited week. The application must be postmarked or delivered to the State Office no later than seven calendar days following the original deadline.

Barring the late entry provision of one week, late entries will not be accepted.

All entries for the State Jazz Festival should be sent by registered or certified mail. In the event that an entry is lost or misplaced, a registered or certified mail receipt will be the required documentation to validate that the entry was mailed. It is further recommended that each entry have a return receipt or be accompanied by a self-addressed postcard in order to notify you in a timely manner that the State Office received your entry. All entries must be on the appropriate certification form(s) as published in the current MSBOA Yearbook and Basic Music List and mailed with the correct fee(s) for the event(s).

**Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.**

**If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call MUST be made before 4:30 pm on the deadline date.**

**FEES** - The entry fee will be \$180.00 per organization which includes a recording. No entry will be accepted without an enclosed check or money order covering the full entry fee. Make all checks payable to the Michigan School Band and Orchestra Association (MSBOA). Mail entries to the State Office.

**NOTE:** Once an event has been accepted for an MSBOA Festival, there will be no refund of fees.

## II. RULES

### A. ELIGIBILITY

1. Participating schools must be members of MSBOA and entries must be postmarked or delivered to the State Office no later than midnight of the deadline date. See deadline policy. Applications must be signed by the school principal and the organization director.
2. All performers must be students at the member school. A middle school/junior high may have 6th grade students, but they must be the minority.

### B. REGISTRATION

1. The Jazz Ensemble festival is unclassified.
2. A request to play before the scheduled time may be honored or refused by the director. No group will be required to play before its scheduled time.

### C. MUSIC

1. Music: Free choice, but in contrasting styles. It is suggested that one piece be chosen from the Basic Music List.
2. Scores for all numbers are optional. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors.

### D. PERFORMANCE RULES

1. Each group will have 30 minutes of allotted time. This will include set up, entrance, performance, and exit.
2. The judges will be instructed that no group is to be penalized for being stopped at the time limit provided the following conditions are met:
  - a. All bands must play a minimum of three selections.
  - b. The group must perform a sufficient amount of the selected numbers to allow for proper adjudication.
3. The judges will be instructed not to penalize for lack of instrumentation, but to adjudicate the musical results of the group.
4. A Jazz Ensemble may enter for *comments only*. Such entrants will receive written comments from the adjudicators, but will not receive letter grades or a final rating.
5. A request to play before the scheduled time may be honored or refused by the director. No group will be required to play before its scheduled time.
6. Each group will bring all instruments that it expects to use.
7. Electronic instruments and amplifiers will be allowed.

**NOTE:** The Sight Reading component of the State Jazz Ensemble Festival was eliminated and replaced with a clinic session by the membership at the 2010 Spring Meeting.

### E. WORKER POLICY

**The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 16 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the Vice President for Jazz Activities.**

### F. RATING

1. The judges will be instructed not to penalize for lack of instrumentation, but to adjudicate the musical results of the group.
2. A Jazz Ensemble may enter for *comments only*. Such entrants will receive written comments from the adjudicators, but will not receive letter grades or a final rating.

## III. SITE MECHANICS

### A. HOST RESPONSIBILITIES

### B. SITE CHAIR

### C. RECORDING

### D. MEDALS

1. An order form for medals and plaques will be provided for those events which receive first or second division ratings.



# 2019 JAZZ FESTIVAL PROGRAM

You **MUST** bring five (5) copies of this completed form to the Festival.

Please Type or Print

PERFORMING SCHOOL: \_\_\_\_\_

Director: \_\_\_\_\_ Phone (     ) \_\_\_\_\_

**TUNE 1:** \_\_\_\_\_

Title

Composer

Soloists: Name & Instrument

---

---

---

---

**TUNE 2:** \_\_\_\_\_

Title

Composer

Soloists: Name & Instrument

---

---

---

---

**TUNE 3:** \_\_\_\_\_

Title

Composer

Soloists: Name & Instrument

---

---

---

---

**TUNE 4:** \_\_\_\_\_

Title

Composer

Soloists: Name & Instrument

---

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# 2019 Jazz Ensemble Seating Chart

**You must BRING five (5) copies of this completed form to the Festival.**

DO NOT MAIL THIS FORM WITH YOUR APPLICATION.

School Name \_\_\_\_\_ School Phone ( \_\_\_\_\_ ) \_\_\_\_\_

E-Mail \_\_\_\_\_

Director \_\_\_\_\_ Home Phone ( \_\_\_\_\_ ) \_\_\_\_\_

1) Please fill in the name of all members of your Jazz Festival Ensemble as they appear on stage (use additional sheets if necessary). 2) For each member, indicate the grade level (7-12). 3) Indicate the seat (e.g. A2=second alto sax) for each wind player. 4) Indicate with an "X" those players you feel are "All-Star" candidates.

| CHORD                        | PIANO |          | TOTAL                        | GUITAR |          | TOTAL                        | BASS  |          | TOTAL                        | DRUMS |          | TOTAL                        |  |  |
|------------------------------|-------|----------|------------------------------|--------|----------|------------------------------|-------|----------|------------------------------|-------|----------|------------------------------|--|--|
|                              | GRADE | ALL-STAR |                              | GRADE  | ALL-STAR |                              | GRADE | ALL-STAR |                              | GRADE | ALL-STAR |                              |  |  |
| NAME                         |       |          |                              |        |          |                              |       |          |                              |       |          |                              |  |  |
| TASTE STYLE TECH IMPROV LEAD |       |          | TASTE STYLE TECH IMPROV LEAD |        |          | TASTE STYLE TECH IMPROV LEAD |       |          | TASTE STYLE TECH IMPROV LEAD |       |          | TASTE STYLE TECH IMPROV LEAD |  |  |

| TRUMPET                    |       |          | TRUMPET                    |       |          | TRUMPET                    |       |          | TRUMPET                    |       |          | TRUMPET                    |       |          |
|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|
| SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR |
| TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          |
| NAME                       |       |          | NAME                       |       |          | NAME                       |       |          | NAME                       |       |          | NAME                       |       |          |
| SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          |

| TROMBONE                   |       |          | TROMBONE                   |       |          | TROMBONE                   |       |          | TROMBONE                   |       |          | TROMBONE                   |       |          |
|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|
| SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR |
| TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          |
| NAME                       |       |          | NAME                       |       |          | NAME                       |       |          | NAME                       |       |          | NAME                       |       |          |
| SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          |

| SAXOPHONE                  |       |          | SAXOPHONE                  |       |          | SAXOPHONE                  |       |          | SAXOPHONE                  |       |          | SAXOPHONE                  |       |          |
|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|----------------------------|-------|----------|
| SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR | SEAT                       | GRADE | ALL-STAR |
| TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          | TOTAL                      |       |          |
| NAME                       |       |          | NAME                       |       |          | NAME                       |       |          | NAME                       |       |          | NAME                       |       |          |
| SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          | SOUND INT TECH IMPROV LEAD |       |          |

# Michigan School Band and Orchestra Association Jazz Ensemble Adjudication Form

\_\_\_\_\_

Event No.                      Name of School Organization

---

City \_\_\_\_\_

Selected Compositions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Final Rating**

---

I, II, III, IV, V  
Circle Roman Numeral  
**Do Not Use Plus or Minus**

---

Adjudicator's Signature

\_\_\_\_\_

Festival Site                      Date

## Adjudicator's Comments

**TONE and INTONATION**

Control                      Reeds                     

Balance                      Trumpets

Blend                          Trombones

   Rhythm

**ENSEMBLE PERFORMANCE**

Attack

Correct Notes                     

Release

Contrast

Jazz Feeling

**INTERPRETATION**

Phrasing

Dynamics

Tempo                     

Style

Articulation

Jazz Feeling

**RHYTHM**

Metre (maintaining tempo)

Feeling (swing)                     

**IMPROVISATION**

Jazz Feeling

Musical Line compatible

With Chord or Scale

Variety                     

Imagination

Correct Style

Accompaniment/Background

---

**The following categories do not affect the final rating:**

**SHOWMANSHIP**                     

Communication

Appearance

Taste

**SELECTION**                     

Musical Value

Suitability

**AMPLIFICATION**                     

Instruments

Microphones

---

**OVERALL PERFORMANCE**                     

(A, B, C, D, E)

**Michigan School Band & Orchestra Association**

**Jazz Ensemble Festival**

**Clinician's Notes/Comments**

The Clinician may use this form to make notes of the ensemble to use in the clinic session.

The clinician may choose to pass this sheet on to the Director if they so choose to, or it may just be used for their items to discuss in the clinic session.

**Primary Strengths:**

---

---

---

**Work to Improve:**

---

---

---

---

**Clinician**

**TONE & INTONATION**  
Beauty  
Control  
Balance  
Blend

**ENSEMBLE PERFORMANCE**  
Section Sound  
Attack  
Pitch Accuracy  
Release  
Contrast  
Style

**RHYTHM**  
Tempo  
Swing (Groove)

**IMPROVISATION**  
Use of Melody  
Harmonic Accuracy  
Style  
Rhythm  
Communication with Rhythm

|             |           |
|-------------|-----------|
| Saxophones: | Trumpets: |
| Trombones:  | Rhythm:   |

# **MSBOA Jazz Combo Festival**

## **Information and Rules**

### **Jazz Improvisation (Combo) Festival Rules**

**The Jazz Combos will be scheduled at selected sites of the regular State Jazz Ensemble Festival.  
Dates will be announced on the web site.**

#### **I. INFORMATION**

##### **DATES:**

**March 18 - April 20, 2019**

##### **JAZZ ACTIVITIES CHAIRPERSON:**

Chris Traskal  
37872 Steamview Dr., Sterling Heights, MI 48312  
(C) 586-242-1314 (O) 586-797-1438  
Email: christopher.traskal@uticak12.org

##### **DEADLINE FOR ENTRIES:**

**January 31, 2019**

**Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.**

**If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) before the deadline date to resolve the problem and avoid any late fees or unaccepted events. This call MUST be made before 4:30 pm on the deadline date.**

**NOTE: All entries for the MSBOA State Jazz Ensemble Festival must be done online.**

##### **ENTRY FEE:**

**\$50.00 per combo**

##### **MAIL TO:**

MSBOA Jazz Ensemble Entries  
3899 Okemos Road, Suite B1  
Okemos, MI 48864

**NOTE: Jazz Combos are now part of the State Jazz Ensemble Festival.**

**DEADLINE POLICY - State Jazz Festival:** All State Jazz Festival applications must be postmarked or delivered to the MSBOA State Office **no later than January 31, 2019**. **A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll in the State Jazz Festival for an extended limited time of one week (seven days) by paying a \$25.00 per jazz combo late entry fee.** The director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the extended limited week. The application must be postmarked or delivered to the State Office no later than seven calendar days following the original deadline.

Barring the late entry provision of one week, late entries will not be accepted.

All entries for the State Jazz Combo Festival should be sent by registered or certified mail. In the event that an entry is lost or misplaced, a registered or certified mail receipt will be the required documentation to validate that the entry was mailed. It is further recommended that each entry have a return receipt or be accompanied by a self-addressed postcard in order to notify you in a timely manner that the State Office received your entry. All entries must be on the appropriate certification form(s) as published in the current MSBOA Yearbook and Basic Music List and mailed with the correct fee(s) for the event(s).

**FEES** - The entry fee will be \$50.00 per combo which includes a recording. No entry will be accepted without an enclosed check or money order covering the full entry fee. Make all checks payable to the Michigan School Band and Orchestra Association (MSBOA). Mail entries to the State Office.

**NOTE:** Once an event has been accepted for an MSBOA Festival, there will be no refund of fees.

## II. RULES

### A. ELIGIBILITY

1. Participating schools must be members of MSBOA and entries must be postmarked or delivered to the State Office no later than midnight of the deadline date. See deadline policy. Applications must be signed by the school principal and the organization director.
2. Ensembles comprised of students from more than one MSBOA member school may participate in State Jazz Combo Festival by enrolling through a single school, provided a letter of approval signed by the director and administrator of the non-enrolling school(s) is attached to the entry form. All participating schools must be MSBOA members. The groups are not eligible for Youth Arts consideration. All aspects of the participation by members of multiple school ensembles become the full responsibility of the enrolling school. A middle school/junior high may have 6<sup>th</sup> grade students, but they must be the minority.
3. A Jazz Combo will consist of a minimum of two performers and maximum of eight performers.

### B. REGISTRATION

1. Combos must be entered using the on-line entry process along with the regular Jazz Ensemble events from your school.
2. The Jazz combo festival is unclassified

### C. MUSIC

1. Music: Free choice. Groups are to perform a minimum of two selections of contrasting style. Music may be used. Improvised solos are an integral part of the performance.

### D. PERFORMANCE RULES

1. Each group will have 30 minutes of allotted time. This will include set up, entrance, performance, and exit.
2. The adjudicator will be instructed that no group is to be penalized for being stopped at the time limit provided the following condition is met: Groups are to perform a minimum of two selections of contrasting style.
3. A Jazz Combo may enter for *comments only*. Such entrants will receive written comments from the adjudicators, but will not receive letter grades or a final rating.
4. A request to play before the scheduled time may be honored or refused by the director. No group will be required to play before its scheduled time.
5. Music stands, a piano and extension cords to electrical power will be provided. Groups must bring all other equipment.
6. Groups must bring 2 copies of the completed "Jazz Combo Program" form with them.

### E. WORKER POLICY

**The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 16 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the Vice President for Jazz Activities.**

### F. RATING

1. The judges will be instructed not to penalize for lack of instrumentation, but to adjudicate the musical results of the group.
3. One adjudicator will evaluate the combo. A recording of the performance followed by the adjudicator's comments will be made.
2. A Jazz Combo may enter for *comments only*. Such entrants will receive written comments from the adjudicators, but will not receive letter grades or a final rating.

## III. SITE MECHANICS

### A. HOST RESPONSIBILITIES

### B. SITE CHAIR

### C. RECORDING

### D. MEDALS

# 2019 MSBOA JAZZ COMBO PROGRAM

Bring 2 copies of this Program with you to the Festival and give them to the Room Chairman. One copy is for the Adjudicator and one copy to be included with the recording for the Michigan Youth Arts Festival audition Committee.

School \_\_\_\_\_ MSBOA School Number \_\_\_\_\_

Combo Name \_\_\_\_\_

## MEMBERS:

|           | NAME  | INSTRUMENT |
|-----------|-------|------------|
| 1. Leader | _____ | _____      |
| 2.        | _____ | _____      |
| 3.        | _____ | _____      |
| 4.        | _____ | _____      |
| 5.        | _____ | _____      |
| 6.        | _____ | _____      |
| 7.        | _____ | _____      |
| 8.        | _____ | _____      |

## SELECTIONS:

|    | TITLE | COMPOSER |
|----|-------|----------|
| 1. | _____ | _____    |
| 2. | _____ | _____    |
| 3. | _____ | _____    |
| 4. | _____ | _____    |
| 5. | _____ | _____    |

# MSBOA Jazz Improvisation Adjudication Form (Combo)

Time \_\_\_\_\_  
 Group \_\_\_\_\_  
 Director \_\_\_\_\_

**Final Rating**

\_\_\_\_\_

I    II    III    IV    V

Circle the Roman Numeral (Use no + or -)

\_\_\_\_\_

Adjudicator's Signature

Festival Site \_\_\_\_\_ Date \_\_\_\_\_

Style of Group:    Modern \_\_\_\_\_    Dixieland \_\_\_\_\_  
                             Jazz-Rock \_\_\_\_\_    Other \_\_\_\_\_

Group Size (circle)    2    3    4    5    6    7    8

**ENSEMBLE**

Use letter grades

**TONE and INTONATION**

Control    Reeds      
 Balance    Trumpets  
 Blend    Trombones  
             Rhythm

**ENSEMBLE PERFORMANCE**

Attack      
 Correct Notes  
 Release  
 Contrast  
 Jazz Feeling

**INTERPRETATION**

Phrasing      
 Dynamics  
 Tempo  
 Style  
 Articulation  
 Jazz Feeling

**RHYTHM**

Metre (Maintaining tempo)      
 Feeling (Swing)

**IMPROVISATION**

Jazz Feeling      
 Musical Line Compatible  
     with Chord or Scale  
 Variety  
 Imagination  
 Correct Style  
 Accompaniment/Background

**INDIVIDUALS**

(Use a "+" for above average, a "#" for average or a "-" for below average)

| Piano | Bass | Drums | Guitar | Tpt. | A-Sax | T-Sax | B-Sax | Trb. | Other |
|-------|------|-------|--------|------|-------|-------|-------|------|-------|
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |
|       |      |       |        |      |       |       |       |      |       |

**These Do Not Affect the Final Rating**

**SHOWMANSHIP**

Communication      
 Appearance  
 Taste

**SELECTION**

Musical Value      
 Suitability

**AMPLIFICATION**

Instruments      
 Microphones

**OVERALL ENSEMBLE**

**PERFORMANCE**      
 (A, B, C, D, E)

**ADJUDICATOR COMMENTS**

(Additional space for comments on the back)



# MSBOA District Marching Band Rules

*(There is not a State Marching Band Festival)*

## A. CLASSIFICATION

1. The marching band festival will use the same classification system as MSBOA concert festivals, however:
  - a. A group may enter any classification it chooses.
  - b. If a group enters a lower classification and receives a Division I rating, the group must enter a higher classification the following year.
2. This will be a festival for high school bands only.
  - a. If an all 9th grade band enters the festival, it may enter any classification.
  - b. Middle School/junior high students who are regular members of a high school group may participate with that group.
3. Participating schools must be members of MSBOA and entries must be postmarked or delivered to the District Representative no later than midnight of the deadline date. Applications should be signed by the school principal and the band director. All performers must be students at the member school.
4. Post graduate high school students may not participate in festivals.

## B. ADJUDICATION

1. Adjudicators must be selected from the official MSBOA Marching Band Adjudicators List, one of which must be on the permanent list. It is suggested that adjudicators be hired with advance notice of caption assignment.
2. Director, parents and students are not to take adjudicators to task for any reason.
3. There will be three adjudicators in the press box. Adjudicators will adjudicate one of three captions: Music, Marching, or General Effect Showmanship. A recording device as well as an adjudication form will be used by each adjudicator.

## C. RATINGS

1. Each participating school will be awarded a divisional rating. It is suggested that following the festival the chairperson send each director a computation of the division ratings for each band entered in the festival.
2. The ratings awarded by the individual adjudicators will be determined by the following formula:

| I   | II  | III | IV  | V   |
|-----|-----|-----|-----|-----|
| AAA | ABB | ACC | ADD | AEE |
| AAB | ABC | ACD | ADE | BEE |
| AAC | ABD | ACE | BDD | CEE |
| AAD | ABE | BCC | BDE | DEE |
| AAE | BBB | BCD | CDD | EEE |
|     | BBC | BCE | CDE |     |
|     | BBD | CCC | DDD |     |
|     | BBE | CCD | DDE |     |
|     |     | CCE |     |     |

3. The final rating will determined by the following formula:

| I   | II  | III | IV  | V   |
|-----|-----|-----|-----|-----|
| 111 | 122 | 133 | 144 | 155 |
| 112 | 123 | 134 | 145 | 255 |
| 113 | 124 | 135 | 244 | 355 |
| 114 | 125 | 233 | 245 | 455 |
| 115 | 222 | 234 | 344 | 555 |
|     | 223 | 235 | 345 |     |
|     | 224 | 333 | 444 |     |
|     | 225 | 334 | 445 |     |
|     |     | 335 |     |     |

## D. FESTIVAL OFFICIALS

1. **Officials must be certified by the District Executive Board. Officials should be MSBOA school directors/workers whenever possible.**
2. The Official Tabulator/Timer will time the length of the show proper and record the results on the Final Rating Sheet. He/She is responsible for checking the rating sheets and recording all ratings on the Final Rating Sheet and Master Tally Sheet.
3. There will be an Official Announcer in the Press Box. The duties will be:
  - a. Keep the festival on schedule.
  - b. Announce each event number, class, band and director as the band enters the field.
  - c. Make any other important announcements deemed necessary by the Site Chairperson.
4. A Field Coordinator will supervise each band's entrance and exit. This person will also assist bands with any on-field procedures.
5. The site Chairperson is responsible for all decisions pertaining to the administration **and rule enforcement** of the festival.

## E. TIMING AND PENALTIES

1. Each participating band will receive a festival time schedule. Bands must adhere to the scheduled times for smooth festival operation.
2. Each event will be scheduled in a 15 minute segment.
  - a. Each band should report to the field 5 minutes before their scheduled performance time.
  - b. The band may enter the field when the preceding band has begun their exit.
  - c. The band may begin their warm-up after the preceding band has exited the field.
3. Each participating band must adhere to the following timing rules:
  - a. (7) minute show length minimum  
(13) thirteen minute show length maximum.
  - b. Adjudication and show timing length will begin with the first note played or movement taken after the drum major(s) are announced and salute the press box.
  - c. Any band show below the seven minute minimum or over the thirteen minute maximum will have their final rating lowered one division.
  - d. After the band has completed its show, please have the drum major(s) salute the press box to indicate the completion of the show.
  - e. The following recommendations should be followed to keep the festival on schedule and to be in the "safe zone" in regards to show length:
    - (8) eight minute show length
    - (11) eleven minute show length maximum
    - (15) fifteen minute maximum time for show entrance, warm-up, show proper, and exit.
  - f. A four minute minimum "time in motion" is recommended so the marching adjudicator and the general effect showmanship adjudicator can fairly evaluate the band. Time in motion is defined in the following manner: least 50% of the band proper (marching wind and percussion players) must be moving for the band to be considered in motion.

## F. THE FIELD

1. Boundaries: **The host must provide a performance area with the following:**
  - a. A regulation high school football field will be used, **as defined by MHSAA**. The boundaries of the performing area will be both goal lines and both sidelines and an area on the press box side of the field from the 35 yard line to the 35 yard line, five yards deep (off the sideline, toward the press box.)
  - b. There will be yard lines every five yards.
  - c. There will be official inserts marked upon every yard line as used in high school football games.
  - d. Yard markers should be placed on the press box side of the field.
  - e. **A portion of the performance may take place outside of these boundaries without penalty. However, directors are encouraged to consult with the host school to ensure that there will be no issues with the provided facilities.**
2. Entrance and Exit
  - a. Bands may enter and exit the **performing area** from any point, and may begin **and end** the show from any point on or off the **performing area**.
  - b. Musical "warm-up" may be done prior to the start of the show, but it should be kept in mind that it must fit into the fifteen minute time period.
  - c. No member of the band may be positioned inside the boundary of the performing **area** until the preceding band has begun to exit the **performing area**.
  - d. Upon completion of the show, a band may "pass in review." "Pass in review" should be considered as an orderly procession, playing on drums or playing instruments past the audience. It should be noted that all audible sound must cease as the band passes the goal line.

## G. CODE OF CONDUCT

1. Each festival participant is expected to conform to rules of conduct, observe care of property, use proper behavior patterns, and adherence to all rules.
2. Excessive noise during performance from your band while sitting in the bleachers could be a Code of Conduct violation. Individual bands and their members should strive to promote good sportsmanship. Directors should instruct their boosters and bands to maintain good sportsmanship in the stands and festival area at all times. Please remember the performance is on the field only and not in the stands.
3. Playing in the aural range of the performance field during the festival may be considered a Code of Conduct violation.
4. Groups who violate this conduct code at any time during the festival may be reprimanded by the festival host or chairperson through the director in question. Additional actions may be taken by the district executive board and may include:
  - a. No penalty, but a written report sent to the administration of the offending school with a copy to the director.
  - b. No rating or disqualification (in extreme cases) along with a written report to the administration, with a copy to the director.

## H. PROCEDURE IN CASE OF RAIN OR IMPOSSIBLE FIELD CONDITIONS

1. Schedule a rain date. (Decided by each district)
2. If no rain date is used, the Site Chairperson and District Officials will communicate one hour before the start of the festival to determine if conditions such as rain, snow or impossible field conditions dictate the necessity for using one of the following options. Each district should pre-determine which option or options will be used.
  - a. Hold a standstill festival using the gym or auditorium
  - b. Hold a standstill festival using the track or small area on the field
  - c. Cancel the festival (decided by each district)
3. Adjudication for a standstill performance will have all three adjudicators using the music sheet.

## I. OTHER

1. These rules will be open to review and revision each year.
2. Local arrangements (entry fees, admission fees, division of proceeds, adjudicator fees, etc.) will be left up to the discretion of the district.
3. **Mechanized vehicles may be used to assist a band's entry and exit, however, during that band's performance, the use of mechanized vehicles, lights out routines, animals and pyrotechnics of any type, including fireworks and discharge of firearms, shall not be permitted. Electronic or electronically assisted equipment must use its own power source when one is unavailable from the host site.**
4. American Flag Guidelines: If the American Flag is used, it must be afforded the proper respect. (See American Legion Flag Code or D.C.I. Code of U.S. Marine Corps "How to Respect and Display Our Flag" - U.S. Government Printing Office, 1965 0-772-143). A few basic rules are:
  - a. Must be guarded at all times. Mock weapons may be used - i.e. wood rifles.
  - b. Must not be used as a working flag (formations, dance routine, flag routine)
  - c. All other flags must be subservient to it.
  - d. No side stepping or marching backward is allowed.
  - e. It must never be dipped or lower than working flags.
5. Plaques, trophies and medals will be awarded at the discretion of the district.
6. **For clarification of rules, contact the district Vice President of Marching Band, or appropriate district official. If no official is designated, contact your district's president.**

NEW  
2018

NEW  
2018

# Michigan School Band and Orchestra Association

## Marching Band Festival Adjudication Form

# Marching

|           |                             |
|-----------|-----------------------------|
| Event No. | Name of School Organization |
|           | Director                    |
| Class     | City                        |
| Date      | Festival Site               |

**Final Rating**  
**MARCHING**

---

**I   II   III   IV   V**

Circle Roman Numeral  
Use no plus or minus

### FUNDAMENTAL MARCHING SKILLS (A, B, C, D, E)

Execution of Movement  
Interval and Distance  
Alignment (Ranks, Files, Curves, Diagonals)  
Turns (Flanks)  
Out of Phase or Step  
Projection and Uniformity of Style  
Control / Balance of Form  
    Flow Execution  
Picture Formation

### INDIVIDUAL TECHNIQUE (A, B, C, D, E)

Confidence / Poise / Discipline  
Carriage of Body  
Instrument Carriage and Control  
Individual Control  
Extraneous Movement  
False Starts and Stops  
Endurance

### CONSTRUCTION AND DESIGN (A, B, C, D, E)

Overall Design / Continuity  
Technique / Style  
Variety  
Suitability  
Choreography / Staging / Integration  
    Winds  
    Percussion  
    Auxiliary

### COMMENTS

### OVERALL PERFORMANCE (FINAL LETTER GRADE) (A, B, C, D, E)

\_\_\_\_\_

Adjudicator's Signature

# Michigan School Band and Orchestra Association Marching Band Festival Adjudication Form Music

|           |                             |
|-----------|-----------------------------|
| Event No. | Name of School Organization |
|           | Director                    |
| Class     | City                        |
| Date      | Festival Site               |

**Final Rating**  
**MUSIC**

---

**I   II   III   IV   V**  
Circle Roman Numeral  
Use no plus or minus

## TONE QUALITY AND INTONATION (A, B, C, D, E)

|                   |  |
|-------------------|--|
| Quality / Control |  |
| Brass             |  |
| Woodwinds         |  |
| Percussion        |  |
| Tonal Focus       |  |
| Sonority of Tone  |  |
| Balance and Blend |  |
| Intonation        |  |
| Individuals       |  |
| Sections          |  |

## TECHNIQUE (A, B, C, D, E)

|                       |  |
|-----------------------|--|
| Precision             |  |
| Note Accuracy         |  |
| Dynamics              |  |
| Articulation          |  |
| Attacks / Releases    |  |
| Rhythmic Consistency  |  |
| Tempo / Pulse Control |  |
| Brass                 |  |
| Woodwind              |  |
| Percussion            |  |

## MUSICIANSHIP (A, B, C, D, E)

|   |  |
|---|--|
| Phrasing / Expression                         |  |
| Style / Interpretation                        |  |
| Melodic / Harmonic / Rhythmic Content         |  |
| Continuity and Variety                        |  |
| Contribution of Brass / Woodwind / Percussion |  |
| Changes of Tempo / Meter                      |  |
| Suitability of Repertoire                     |  |

## COMMENTS

## OVERALL PERFORMANCE (FINAL LETTER GRADE) (A, B, C, D, E)

\_\_\_\_\_  
Adjudicator's Signature

# Michigan School Band and Orchestra Association

## Marching Band Festival Adjudication Form

# General Effect Showmanship

|           |                             |
|-----------|-----------------------------|
| Event No. | Name of School Organization |
|           | Director                    |
| Class     | City                        |
| Date      | Festival Site               |

**Final Rating**  
**GENERAL EFFECT**  
**SHOWMANSHIP**

---

**I   II   III   IV   V**  
 Circle Roman Numeral  
 Use no plus or minus

### MUSIC EFFECT (A, B, C, D, E)

Spirit / Excitement  
 Dynamic Contrast  
 Emotional Content  
 Interpretation  
 Repertoire Complexity / Creativity  
 Wind / Percussion / Auxiliary Contribution  
 Overall Musical Performance (Execution)

### VISUAL EFFECT (A, B, C, D, E)

Spirit / Pride / Confidence  
 Interpretation  
 Continuity  
 Creativity / Variety  
 Wind / Percussion / Auxiliary Contribution  
 Overall Visual Performance (Execution)

### COORDINATION (A, B, C, D, E)

Relationship of Music and Drill  
 Choreography / Staging / Integration  
     Winds  
     Percussion  
     Auxiliary  
 Transitions (Music and Visual)  
 Continuity  
 Overall Showmanship

### COMMENTS

### OVERALL PERFORMANCE (FINAL LETTER GRADE) (A, B, C, D, E)

---

 Adjudicator's Signature

# Michigan School Band and Orchestra Association Marching Band Festival Adjudication Form **FINAL RATING FORM**

|           |                             |
|-----------|-----------------------------|
| Event No. | Name of School Organization |
|           | Director                    |
| Class     | City                        |
| Date      | Festival Site               |

**Final Rating**

---

**I   II   III   IV   V**

Circle Roman Numeral  
Use no plus or minus

**Ratings:**

**Music Adjudicator** \_\_\_\_\_

**Marching Adjudicator** \_\_\_\_\_

**General Effect Showmanship Adjudicator** \_\_\_\_\_

**Adjudicated Rating** \_\_\_\_\_

Length of Show Proper \_\_\_\_\_

Is show length under 7 minutes? (please circle one)                      YES    NO

Is show length over 13 minutes? (please circle one)                      YES    NO

If the answer to one of the above items is YES, the rating is lowered by one division.

**OFFICIAL FINAL RATING** \_\_\_\_\_

Tabulator's Signature \_\_\_\_\_

## **MSBOA MEMBER EMERITUS AWARD**

**REVISED MAY, 2017**

**PURPOSE:** To honor former active members whose lives have been devoted to the improvement of instrumental music programs in the elementary and secondary schools of their communities, and who have been noteworthy in their service to MSBOA.

**ELIGIBILITY:** A candidate must be recommended by a “sponsor” to his/her respective MSBOA district executive board and through that body on to the state executive board. A candidate must satisfy the following conditions:

- A candidate must be retired to the extent that he/she no longer is the *teacher of record* for instrumental music instruction, evaluation, or supervision in any MSBOA member school-which includes entering student events at MSBOA festivals. Exceptions would include service by the candidate as a temporary or long-term substitute for the teacher of record in a MSBOA member school, service as an adjunct instructor/clinician *under the supervision* of the teacher of record in a MSBOA member school, and service as a sectional or private instructor *under the supervision* of the teacher of record in a MSBOA member school.
- A candidate must have taught instrumental music and/or must have been actively involved with the instrumental music instruction for 20 or more years prior to his/her retirement. A portion of this 20 year tenure can be spent as a supervisor, coordinator, chairperson, or director of a school music program of which instrumental music is a part.
- A candidate must have demonstrated ongoing success as an instrumental teacher, conductor, and program administrator as measured by the following guidelines. At least 3 of these 5 guidelines should be satisfied in one form or another for the candidate to be considered:
  1. Regular participation in MSBOA festivals with his/her students and performing ensembles;
  2. Service as an officer at the district and/or state level of MSBOA;
  3. Service as a MSBOA committee chair or member at the district and/or state level;
  4. Service as a host, clinician, or chairperson for MSBOA related events (festivals, meetings, honor bands and orchestras, workshops, etc.);
  5. Service as an adjudicator in MSBOA festivals;
- A candidate must consistently fulfill work assignments and duties in MSBOA festivals as dictated by festival rules.
- A candidate can also include on the application form membership status in professional music organizations relative to his/her teaching position, participation as a performer or conductor with community groups and professional music ensembles, and service as an adjunct college/university instructor.
- A candidate who has only spent part of his/her career in Michigan must meet all requirements with credit given for instrumental music teaching or supervising in Michigan as well as credit given for service given to instrumental music organizations in other states.

**APPLICATION PROCEDURE:** A retired instrumental music teacher should be nominated by a “sponsor” - someone who has first-hand knowledge of the retired teacher's success in instrumental music education. The sponsor should provide an emeritus application form as found in the *MSBOA Yearbook* to the candidate, collect the application from the candidate, write a short endorsement of the candidate, and then submit the application to the district executive board for consideration. District boards may use the information contained on the application and the criteria as advanced above to evaluate a candidate's suitability for emeritus status. Once the board approves the application, the president should sign the document and send to the MSBOA state office for review by the honorary and emeritus activities chair and the executive director. Once everything is deemed in order, the honorary and emeritus activities chair will present the candidate's name to the MSBOA state executive board in November of each year for its approval.

Upon approval by the state executive board, lifetime membership in MSBOA will be granted to candidates receiving emeritus status. An emeritus member of MSBOA is not allowed to vote or to hold office in the association, regardless of his/her employment status in a member school.



# MSBOA MEMBER EMERITUS NOMINATION FORM

Candidate Information:

District Nominating \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone ( ) \_\_\_\_\_

Email Address \_\_\_\_\_

Years of teaching/supervising: \_\_\_\_\_

Michigan

Other states

Years of membership in MSBOA: \_\_\_\_\_ Name Districts and Years: \_\_\_\_\_

MSBOA Offices held and years: \_\_\_\_\_

Committee Assignments and years: \_\_\_\_\_

Festival Participation with students: \_\_\_\_\_

Service as host chair for MSBOA festivals, clinics, workshops, honor bands/orchestras, including years of hosting:

Other Information regarding service to MSBOA:

List briefly the highlights of the candidate's teaching career:

List membership in other music organizations and years (include membership in band and orchestra associations from other states if applicable) \_\_\_\_\_

List any extenuating circumstances that may have caused this candidate to fail to meet all requirements:

Sponsor's Name (Sponsor must attach a separate sheet endorsing the candidate): \_\_\_\_\_

District disposition: Approved \_\_\_\_\_ Not Approved \_\_\_\_\_ Date \_\_\_\_\_

Name of District Officer: Name \_\_\_\_\_ Signature \_\_\_\_\_

Signature of Honorary/Emeritus Chair \_\_\_\_\_

Return completed form after district executive board action to:

*MSBOA State Office  
3899 Okemos Rd. Suite B1  
Okemos, Michigan 48864*

State Executive Board disposition: Approved \_\_\_\_\_ Not Approved \_\_\_\_\_ Date \_\_\_\_\_

# MSBOA SCHOLAR INSTRUMENTALIST PROGRAM

## FACH SHEET

- Each member school is allowed to nominate one student per genre for this award. (i.e. one band, one orchestra)
- Award is for Middle School and High School
- Dual Member Schools may have 2 awards per genre, one for MS, one for HS
- Schools that do not have an orchestra program do not receive an additional nomination
- Student must have:
  - o a 3.5 GPA or higher at time of nomination (cumulative), or equivalent for MS
  - o attended at least one MSBOA event during the school year
  - o be enrolled in a large ensemble class in your school for the entire year
  
- Nomination form is to be postmarked, emailed or faxed by March 1, 2019
- Certificates will be mailed to directors in late April or early May.
- Sample Press Release will accompany certificate, and should/could be used to publicize the award through local media.
- Perpetual Plaque is available from:
  - o Purchase of Perpetual Plaque is not required.
  - o Purchase of Perpetual Plaque is NOT done through either Program Chair or MSBOA State Office.
  - o Purchase of Perpetual Plaque is at the school/director's discretion.
  
- This program is offered at no charge (other than Perpetual Plaque, if chosen by the school/director) to each member school as a part of their membership fee.
- Student name, school name, director name may be published on MSBOA Website each Spring on a publicly accessible page - watch for the announcement of this.
  
- It is suggested that this award be given at a public ceremony in addition to a local concert, if possible (i.e. awards night, board of education meeting, other public awards venue).

**MSBOA Scholar Instrumentalist Nomination Form**

**2018/2019 School Year**

One student, per school, per genre (band or orchestra) per school year may be nominated. Dual School Member Schools may nominate one student per genre for MS and one for HS. Student must have a 3.5 GPA (or equivalent for MS) and must have attended at least one MSBOA sponsored event during the school year. Director will receive certificate to award to student.

**Nomination Postmark Deadline: March 1, 2019      PLEASE PRINT CLEARLY**

Name of School \_\_\_\_\_

This is a      High School \_\_\_\_\_      Middle School \_\_\_\_\_

Director \_\_\_\_\_

Student Name \_\_\_\_\_

\_\_\_\_\_ Band

\_\_\_\_\_ Orchestra

School Address to mail certificate: (will be mailed to Director name above)

---

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Director Signature \_\_\_\_\_

Administrator Signature \_\_\_\_\_

We authorize that this student is a member of at least one of the school's band or orchestra classes, has a 3.5 GPA or higher (or equivalent for MS), and has attended at least one MSBOA event during the school year.

**Please submit this nomination form to: MSBOA Scholar Instrumentalist Program  
Ovid-Elsie HS  
Jeanine Ignash  
8989 E. Colony Road  
Elsie, MI 48831**

Or email to: [jeanine.ignash@ovidelsie.org](mailto:jeanine.ignash@ovidelsie.org)

Cell: (248) 345-1834

# MUSIC SELECTION PROCEDURE

## I. Music Selection Committee – Vice President for Music Selection

- a. The Vice President for Music Selection is the State Music Chairman. The membership of the Music Selection Committee consists of chairpersons for each of the classifications, appointed by the Vice President as soon as possible after being elected to office. There is a chairperson appointed for each of the following classifications: **AA Sr. Band, ABCD Sr. Band, Sr. Full Orchestra & String Orchestra, MS/JRHS Orchestra & String Orchestra, Jazz Ensemble.**
- b. Each classification chairperson is responsible to maintain the Basic Music List in his or her classification, but it shall be the responsibility of the state chairperson to coordinate the lists of each classification.

## II Basic Music List

- a. The Basic Music List consists of eight parts: Senior HS Band, Middle School/Junior HS Band, Senior HS Orchestra, Senior HS String Orchestra, Middle School/Junior HS Orchestra, Middle School/Junior HS String Orchestra, Jazz Ensemble, and Chamber Ensemble.
- b. The Basic Music List consists of a list of quality works, in each classification without limit to quantity.

## III Method of Adding or Deleting Numbers on Basic List

All members have the duty, responsibility, and privilege of keeping the Basic Music List current. Any additions, deletions, or comments should be addressed to the Vice President for Music Selection.

## IV Method of Selecting Required Numbers

- a. There are no specific required number(s) in the various classifications. Each participating band and orchestra may select any composition from the *current* basic list for the classification being entered, or a higher classification. However, Middle School/Junior High organizations must use the Middle School/Junior High Basic Music List for required numbers.
- b. A basic list will be mailed to the membership early in the school year with a return ballot for the purpose of suggesting additions or deletions, to be considered for future lists. Ballots will be returned to the Vice President for Music Selection.

## V Chairperson’s Responsibilities

- a. Each classification chairperson will present a revised list to the state chairperson (Vice President) on or before March 1 annually.
- b. Each classification chairperson will inform the state chairperson (Vice President) of all actions taken at their meetings.

**MSBOA FESTIVAL SIGHT READING MUSIC FOR SALE - Contact: State Vice President for Music Selection**

**Detach and Mail**

Submitted by: \_\_\_\_\_ Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Additions – Deletions – Changes of Classification

Basic Music List

**Specify:** \_\_\_\_\_ **ADD** \_\_\_\_\_ **CHANGE** \_\_\_\_\_ **DELETE**

**I propose the following amendments to the MSBOA Basic Music List:**

| Composition | Composer/Arranger | Publisher | Time  | Band  | STR/O | Full/O | Classification |
|-------------|-------------------|-----------|-------|-------|-------|--------|----------------|
| _____       | _____             | _____     | _____ | _____ | _____ | _____  | SR/MS/JR       |
| _____       | _____             | _____     | _____ | _____ | _____ | _____  | SR/MS/JR       |
| _____       | _____             | _____     | _____ | _____ | _____ | _____  | SR/MS/JR       |

**PLEASE INCLUDE A SCORE AND RECORDING FOR ALL ADDITIONS**

**Deadline to submit additions, changes or deletions: April 1**

**Return to: State Vice President for Music Selection**

# MSBOA Basic Music List

The MSBOA Basic Music List, formerly a part of the Yearbook, is now available exclusively online at [www.msboa.org](http://www.msboa.org).

The list must be used for the selection of the “required number” for all MSBOA District and State Band and Orchestra Festivals.

1. All compositions listed must be performed as printed including such markings (or their absence) as D.S., D.C., and Repeats. No further description of these compositions will be given. If your first choice cannot be performed as listed, please choose another.
2. Compositions marked "Out Of Print" may be used for District and State Festivals. The designation "\*" serves notice that scores and parts may not be available.
3. The designation, “Minutes,” is the length of time it takes to play the piece.
4. The designation, “Score,” indicates a full score is available.
5. NOTE: Some publishers' materials can only be ordered directly. Contact dealers for \*UNKNOWN\* works. Also, some publishers are no longer in business though scores and parts may still be available. Original Compositions may be from any publisher.
6. The Jazz List is *suggested* literature only, and is not required for Jazz Festival participation.
7. Every attempt has been made to keep the Basic Music List devoid of errors. However, if errors are found, please direct corrections to **Matthew Shephard**, Vice President for Music Selection.
8. Remember to do your share in keeping this list maintained. Send recommendations for additions or deletions to: **Matthew Shephard**, Vice President for Music Selection.
9. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors.

**Matthew Shephard**  
Vice President for Music Selection  
2055 E. Stewart Road  
Midland, MI 48640  
Email: [matthew.shephard@merps.org](mailto:matthew.shephard@merps.org)  
(C) 989-513-3505 (O) 989-687-3300 x3347

**Charles Bullard**  
Executive Director  
3899 Okemos Road, Suite B1  
Okemos, MI 48864  
Email: [cbullard@msboa.org](mailto:cbullard@msboa.org)  
517-347-7321

# Constitution and By-Laws Of THE MICHIGAN SCHOOL BAND AND ORCHESTRA ASSOCIATION

## CONSTITUTION

### Preamble

Michigan School Band and Orchestra Association is a professional organization composed of instrumental music instructors, founded for the purpose of improving and promoting instrumental music in the schools of the State through a program of clinics, festivals and workshops planned and regulated in a thoroughly democratic manner by the entire membership.

### ARTICLE I

#### Name

#### Section I

The name of this organization shall be the Michigan School Band and Orchestra Association.

#### Section II

A two-thirds affirmative vote, by ballot of the paid-up members (not a two and two-thirds affirmative vote of members present, but the entire paid-up membership) shall be required to change the name or to affiliate with any organization. Ballots by mail will be accepted.

### ARTICLE II

The purpose of this organization shall be:

- A) To stimulate interest in the study of band and orchestra.
- B) To develop a desire for good music.
- C) To encourage good fellowship and sportsmanship among the members of the Association.
- D) To bring the work of the Association before the State Department of Education, the universities and colleges of the State, and the citizens of the State, in order that it shall gain greater recognition and support.
- E) To cultivate worthwhile leisure activities among boys and girls.
- F) To provide educational meetings for teachers of instrumental music, that the standard of instruction be raised.
- G) To maintain recognition of school administrators and Boards of Education to the effect that instrumental music is an integral and vital part of the school curriculum, and is entitled to recognition as a curricular subject.
- H) To develop a unit in each community which shall serve as a vital force in bringing the people into closer relationship with the schools of the State.

### ARTICLE III

#### Memberships

#### Section I

SCHOOL MEMBERSHIP-School membership shall be granted to any public private or parochial school in the State of Michigan upon payment of current dues.

#### Section II

ACTIVE MEMBERSHIP-Active membership in the Association shall be granted to teachers and directors who are actively engaged in classroom teaching of instrumental music in a school which has a school membership, or in an elementary feeder school of a secondary member school. An active member is entitled to vote and hold office.

#### Section III

ASSOCIATE MEMBERSHIP-Associate membership in the Association shall be granted to supervisors, directors of music, college and university teachers, and musicians who are not actively engaged in classroom music teaching, and who do not distribute goods or services to school music departments for a profit, upon payment of current dues. Associate members are not entitled to vote or hold office.

#### Section IV

INDIVIDUAL MEMBERSHIP-Individual membership in the Association shall be granted to those teachers of instrumental music whose schools do not hold a school membership, upon payment of current dues. Individual members are not entitled to vote or hold office.

#### Section V

HONORARY MEMBERSHIP-Honorary membership shall be granted at the discretion of the Executive Board to college, university, and teacher musicians who have made a significant contribution to the field of instrumental music in the State of Michigan. An Honorary member is not entitled to vote or hold office.

#### Section VI

COMMERCIAL SUSTAINING MEMBERSHIP-Commercial Sustaining membership in the Association shall be granted to commercial firms or individuals distributing goods and services to school music departments for profit, upon payment of current dues. A Sustaining member is not entitled to vote or hold office.

#### Section VII

NON-PROFIT SUSTAINING MEMBERSHIP- Non-Profit Sustaining membership in the Association shall be granted to commercial firms or organizations providing services to school music departments without profit upon payment of current dues. A Non-Profit Sustaining member is not entitled to vote or hold office.

### **Section VIII**

EMERITUS MEMBERSHIP- Emeritus membership, a lifetime membership with all dues paid, may be granted by the Executive Board to teachers retired from teaching instrumental music. A Member Emeritus is not entitled to vote or hold office.

### **Section IX**

COLLEGE STUDENT MEMBERSHIP-This membership entitles the student to attend MSBOA activities and receive some MSBOA publications. These members are not entitled to vote or hold office.

## **ARTICLE IV**

### **Officers**

#### **Section I**

The offices of this organization shall be: President, Vice President-Band and Orchestra, Vice President-Solo and Ensemble, Vice President-Music Selection, Vice President-Jazz Activities, Vice President-Adjudication, Vice President-Orchestral Activities, and Secretary/Treasurer.

#### **Section II**

Only active members of the Association may hold office.

#### **Section III**

Officers of this organization shall be elected for a one-year term at the annual Spring Meeting.

#### **Section IV**

Officers elected in the annual election shall assume office on the first day of July following. They shall serve in office one calendar year from that time.

#### **Section V**

No member may hold the same office more than two consecutive one-year terms.

#### **Section VI**

In the event that an office becomes vacant, the President may appoint a member to act in full capacity in that office until the next general meeting at which time an election shall be held to fill the vacancy for the remainder of that year.

#### **Section VII**

The Executive Board shall be composed of the President, the six Vice Presidents, the Secretary/Treasurer, the two immediate Past Presidents still active members, an Ex-Officio member from the State Department of Education, and the President of each of the Districts of the Association, the geographical boundaries of which are specified in the by-laws.

#### **Section VIII**

An Executive Director is appointed by the Executive Board, and shall be an ex-officio member of that board.

#### **Section IX**

An Assistant Director is appointed by the Executive Board, and shall be an ex-officio member of that Board.

## **ARTICLE V**

### **Meetings**

The meetings shall be at the time specified in the by-laws.

## **ARTICLE VI**

### **Amendments**

Amendments of this constitution shall be made at the Winter meeting of this Association by a two-thirds affirmative vote of the paid-up active members present, provided a majority of the districts are represented and a quorum is present. Proposed amendments shall be presented at the previous business meeting.

## **By-Laws**

(By-Laws Revised May 2015)

## **ARTICLE I**

### **Duties of Officers**

#### **Section I**

President:

- A) It shall be the duty of the President to preside at all meetings of the Association and of the Executive Board.
- B) It shall be the President's duty to make emergency decisions that may arise, the same to hold until the next meeting of the Executive Board, or a stated meeting of the Association, when the decision shall be confirmed or rejected.
- C) The President shall also call regular and special meetings as provided by the by-laws.
- D) The President shall represent MSBOA on the Planning Committee of the Michigan Music Conference.
- E) It shall be the President's duty to appoint all committees as delegated at any regular meeting, and as may be necessary, in promoting the work of the Association.  
Committee Chairs may be active, past, or retired MSBOA members, with the exceptions of the FIC and Music Ed which must be active MSBOA members.
- F) The President shall be an ex-officio member of all committees, but shall not be required to attend committee meetings.

## **Section II**

Vice President-Band and Orchestra:

- A) It shall be the duty of the Vice President-Band and Orchestra to perform all the duties of the President in the event of the President's absence, inability, disability, or resignation, and to assist the President.
- B) The Vice President-Band and Orchestra is the chairperson of the State Band and Orchestra Festival.

## **Section III**

Vice President-Solo and Ensemble:

- A) It shall be the duty of the Vice President-Solo and Ensemble to perform as chairperson of the State Solo and Ensemble Festival.

## **Section IV**

Vice President of Music Selection:

- A) It shall be the duty of the Vice President of Music Selection to perform as chairperson of the Music Selection Committee.

## **Section V**

Vice President of Jazz Activities:

- A) It shall be the duty of Vice President of Jazz Activities to perform as the chairperson of the State Jazz Festival.
- B) The Vice President of Jazz Activities shall promote and coordinate Association activities in the area of jazz music education.

## **Section VI**

Vice President-Adjudication:

- A) It shall be the duty of the Vice President of Adjudication to hire all adjudicators for the state festivals and maintain a list of employed adjudicators throughout the state.
- B) The Vice President of Adjudication shall oversee the adjudicator list and adjudicator workshops.

## **Section VII**

Vice President-Orchestral Activities:

- A) It shall be the duty of the Vice President of Orchestral Activities to perform as chairperson of the Middle Level Orchestra Workshop.
- B) The Vice President of Orchestral Activities shall promote and coordinate Association activities in the area of string music education.

## **Section VIII**

Secretary/Treasurer:

- A) It shall be the duty of the Secretary/Treasurer to keep a record of the proceedings of general meetings and meetings of the executive board.
- B) The Secretary/Treasurer shall perform whatever correspondence relative to the Association that should be required.
- C) It shall be the Secretary/Treasurer's duty to pay all obligations incurred by the Association, to supervise and keep a written report of all transactions of the office and present such reports at membership meetings of the Association.

## **Section IX**

Past, Past President:

- A) The Past, Past President shall serve as the chairperson of the MSBOA All-State Program.

## **Section X**

Immediate Past President:

- A) The Immediate Past President shall represent MSBOA on the Executive Board of the Michigan Music Conference.

## **Section XI**

Executive Director:

- A) It shall be the duty of the Executive Director to assist the Officers in the administration of Association affairs.
- B) The Executive Director will edit and publish the Journal and any other publications designated by the Executive Board.
- C) The Executive Director will maintain accurate and up-to-date membership lists.
- D) The Executive Director shall represent MSBOA on the Michigan Music Conference Executive Board.
- E) Subject to the limitations, controls and delegations the Executive Board may impose, the Executive Director will: (a) Have custody of all funds, securities, valuable papers and other assets of this Association, (b) Provide and maintain full and complete records of all the assets and liabilities of this Association in accordance with forms and procedures prescribed by the Association.

## **Section XII**

Assistant Director:

- A.) It shall be the duty of the Assistant Director to assist the Executive Director.
- B.) The Assistant Director will report to the Executive Director and the Board.

## **Section XIII**

Executive Board:

- A) The Executive Board shall perform such legislative duties as cannot be properly brought before the membership due to the set time of meetings.
- B) Meetings of the Executive Board shall be called at the authorization of the President.
- C) It shall be the duty of the Executive Board to:
  - 1) Enforce all rules and regulations of the Association.
  - 2) Interpret the constitution.
  - 3) Appoint such committees as may be provided in the constitution or delegated to them.
  - 4) Arbitrate any difficulties which may arise.
  - 5) Exercise such emergency powers as may be necessary to properly conduct the business of the Association.
  - 6) Provide for the annual audit of the Secretary/Treasurer's accounts.
  - 7) Require the officers who handle Association funds to furnish adequate bond, the same to be paid from the treasury of the Association.



## ARTICLE II

### Districts

#### Section I

The organizing of each district shall be left to the band and orchestra directors of the district who shall select a President. The District President is a member of the Executive Board of the Association. In the event that any district is not organized or is in the process of organizing, the Executive Board will be empowered to appoint a president in order that the district will have a representative on the Executive Board.

#### Section II

- District 1. Counties of Manistee, Wexford, Missaukee, Mason, Lake, Osceola, Oceana, Mecosta, and the northern two-thirds of Newaygo.  
District 2. Counties of Emmett, Cheboygan, Presque Isle, Charlevoix, Antrim, Otsego, Leelanau, Benzie, Grand Traverse, Kalkaska and Crawford.  
District 3. Counties of Huron, Tuscola, Genessee, Lapeer and Sanilac.  
District 4. Counties of Livingston and Oakland, excluding the areas east of both Highways I-75 and M-24.  
District 5. Counties of Isabella, Midland, Gratiot, Clinton, Shiawassee, Saginaw and the portion of Bay County south of a line extending the southern boundary of Gladwin County.  
District 6. Counties of VanBuren, Berrien and Cass.  
District 7. Counties of Muskegon, Montcalm, the southern third of Newaygo, and the portions of Ottawa, Kent, and Ionia counties north of the 43rd parallel excluding the corporate limits of Grand Rapids.  
District 8. Counties of Eaton, Ingham, Jackson, Hillsdale and Lenawee.  
District 9. Counties of Montmorency, Alpena, Oscoda, Alcona, Roscommon, Ogemaw, Iosco, Clare, Gladwin, Arenac, and the portion of Bay County North of a line extending the southern boundary of Gladwin County.  
District 10. Counties of Allegan, Barry, and the portions of Ottawa, Kent and Ionia counties south of the 43rd parallel, including the corporate limits of Grand Rapids.  
District 11. Counties of Kalamazoo, Calhoun, St. Joseph and Branch.  
District 12. Counties of Washtenaw, Monroe and that portion of Wayne County west and south of the corporate limits of Detroit.  
District 13. Counties of Chippewa, Mackinac, Luce, Schoolcraft, Delta and Alger.  
District 14. Counties of Keweenaw, Houghton, Ontonagon, Gogebic, Baraga, Iron, Dickinson, Marquette, and Menominee.  
District 15. The area within the corporate limits of Detroit. (Includes Hamtramck and Highland Park)  
District 16. Counties of Macomb, St. Clair, that portion of Oakland County east of Highways I-75 and M-24, Grosse Pointe and Harper Woods. (This includes the following in Oakland County: Hazel Park, Madison Heights, Avondale, Rochester, Lake Orion, Oxford, Troy).

## ARTICLE III

### Membership

#### Section 1

SCHOOL MEMBERSHIP-School membership shall be granted to any public, private, or parochial school in the State of Michigan upon payment of current dues as stated in these by-laws. Such membership shall be limited to secondary schools established according to law, for the purpose of general education.

#### Section II

ACTIVE MEMBERSHIP-Active membership in the Association shall be granted to teachers and directors who are actively engaged in classroom teaching of instrumental music in a school which has a school membership. An active member is entitled to vote and hold office. Any member who wishes to resign shall forfeit all right to the title and the funds and property of the organization.

#### Section III

ASSOCIATE MEMBERSHIP-Associate membership in the Association shall be granted to supervisors, directors of music, college and university teachers, and professional musicians who are not actively engaged in classroom teaching, and who do not distribute goods or services to school music departments for a profit, upon payment of current dues. Associate members are not entitled to vote or hold office.

#### Section IV

INDIVIDUAL MEMBERSHIP-Individual membership in the Association shall be granted to those teachers of instrumental music whose schools do not hold a school membership, upon payment of current dues. Individual members are not entitled to vote or hold office.

#### Section V

HONORARY MEMBERSHIP-Honorary membership shall be granted at the discretion of the Executive Board to college, university and teacher musicians who have made a significant contribution to the field of instrumental music in Michigan. An Honorary member is not entitled to vote or hold office.

#### Section VI

COMMERCIAL SUSTAINING MEMBERSHIP-Commercial Sustaining membership in the Association shall be granted only to commercial firms or individuals distributing goods and services to school music departments for a profit upon payment of current dues. A Sustaining member is not entitled to vote or hold office

#### Section VII

NON-PROFIT SUSTAINING MEMBERSHIP- Non-Profit Sustaining membership in the Association shall be granted to commercial firms or organizations providing services to school music departments without profit upon payment of current dues. A Non-Profit Sustaining member is not entitled to vote or hold office.

#### Section VIII

EMERITUS MEMBERSHIP-Emeritus membership is a lifetime membership with all dues paid, may be granted by the Executive Board to teachers retired from teaching instrumental music. A Member Emeritus is not entitled to vote or to hold office.

#### Section IX

COLLEGE STUDENT MEMBERSHIP-This membership entitles the student to attend MSBOA activities and receive some MSBOA publications. These members are not entitled to vote or hold office.

## **ARTICLE IV**

### **Dues**

#### **Section 1**

SCHOOL MEMBERSHIP-Any secondary school meeting requirements for school membership as defined in Article III, Section 1. Payment of the fee grants Active Membership to all instrumental music teachers employed in the school.

School Membership - \$375 before Sept. 15, \$415 after Sept. 15

Joint Membership - \$550 before Sept. 15, \$630 after Sept. 15

ASSOCIATE MEMBERSHIP-As defined in Article III, Section III

\$ 75.00

#### **Section III**

INDIVIDUAL MEMBERSHIP-As defined in Article III, Section IV

\$ 75.00

#### **Section IV**

COMMERCIAL SUSTAINING MEMBERSHIP-As defined in Article III, Section VI. Fee entitles each Sustaining member to all issues of the Journal, mailing list of the membership, and the privilege of sending one representative to Association meetings

\$ 200.00

#### **Section V**

NON-PROFIT SUSTAINING MEMBERSHIP As defined in Article III, Section VII. Fee entitles each Non-Profit Sustaining member to all issues of the Journal, mailing list of membership, and the privilege of sending one representative to Association meetings.

\$ 75.00

#### **Section VI**

COLLEGE STUDENT MEMBERSHIP-This membership entitles the student to attend MSBOA activities and receive some MSBOA publications. These members are not entitled to vote or hold office.

\$ 10.00

## **ARTICLE V**

### **Meetings**

#### **Section I**

The annual business meetings and all other meetings are to be called by the President.

#### **Section II**

The Executive Board shall meet at least three times a year at the discretion of the President.

#### **Section III**

The Association shall meet at least two times a year.

#### **Section IV**

The Fall and Winter Executive Board/General Membership Meetings shall include an evaluation and recommendation for changes in festival rules to be voted upon at the Spring General Membership Meeting.

#### **Section V**

The Spring General Membership Meeting will include final action on all festival rules changes or clarifications for the following year.

## **ARTICLE VI**

### **Quorum**

#### **Section I**

A quorum for the general meetings shall consist of all members present at a meeting called officially, by written notice, postmarked at least one week prior to the proposed meeting.

#### **Section II**

Ten members of the Executive Board shall constitute its quorum for the transaction of business.

## **ARTICLE VII**

### **Election of Offices**

#### **Section I**

The President shall appoint a representative nominating committee chaired by the immediate Past President.

#### **Section II**

The nominating committee shall report to the membership at the Winter meeting. All nominees should have served on the Executive Board at a previous time.

#### **Section III**

All officers are to be elected at the annual Spring meeting. They shall take office and active administration as of July 1 following.

**Section IV**

No member may hold the same office more than two consecutive one-year terms.

**Section V**

All officers shall be elected by ballot by majority vote of the official members present. Where there is but a single candidate for an office, the rules may be suspended, with the consent of two-thirds of the membership present, the President then instructing the Secretary/Treasurer, or some other person, to cast a unanimous ballot for the candidate.

**Section VI**

Nominations from the floor can be made at the Winter and Spring State Meetings.

**ARTICLE VIII**

Festivals

The Association shall administer festivals for Band and Orchestra and for Solo and Ensemble groups at the State level. The Association sponsors such events because it is felt that these festivals provide a unique educational experience and are motivating for both students and directors.

**ARTICLE IX**

Amendments

These by-laws may be amended at any general meeting of the organization by a two-thirds affirmative vote, a quorum being present.

**ARTICLE X**

Parliamentary Procedure

All meetings of the Association shall be conducted according to Roberts Rules of Order.

**ARTICLE XI**

Dissolution clause

Upon the dissolution of corporation, assets shall be distributed for one or more exempt purposes within the meaning of section 501 - (c) (3) of the Internal Revenue Code, or corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by the Court of Common Pleas of the county in which the primary office of the organization is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes. (Adopted Spring 1989)

# MSBOA Honorary and Emeritus Resource List

MSBOA has created a list of honorary and retired members that are interested and willing to assist directors and administrators with their instrumental music programs. These folks have countless hours, days and years of service and experience in the instrumental music education field. You are encouraged to consider using this resource to further your program if you see a need.

Simply contact any of the listed individuals and discuss your interests and how they may be able to assist. This is an especially valuable resource for the young teacher as they begin their career.

The following have expressed their willingness to assist members in the indicated areas. Any fees and/or expenses should be discussed at the time of the contact.

**Code:**

- |   |   |
|---|---|
| 1. Clinic Beginning Instrumental Classes          | 6. Evaluate Marching Band               |
| 2. Assist with Solo and Ensemble Preparation      | 7. Mentor New Teachers                  |
| 3. Rehearse/Clinic Concert Band                   | 8. Serve as Consultant to Music Program |
| 4. Rehearse/Clinic Orchestra (full and/or string) | 9. Serve as Soloist and Clinician       |
| 5. Rehearse/Clinic Jazz Band                      |   |

Questions regarding the list may be addressed to the Honorary and Emeritus Activities Chair:

Jon P. Nichols, Ph.D.

5899 Castle Brook Ave. SE, Kentwood, MI 49508

Email: doctorjon85@aol.com

Cell: 616-204-0949

| Contact                       | Email Address/Mailing Address  | Areas of Interest | Home Phone   | Cell Phone   |
|-------------------------------|--|-------------------|--------------|--------------|
| <b>Robert Albritton</b>       | ralbritt1@comcast.net<br>2804 Brockman Blvd., Ann Arbor, MI 48104          | 1 2 3 7 8         | 734-769-2613 | 734-476-5366 |
| <b>Richard Alder</b>          | richalder1@aol.com<br>38303 S. Rickham Ct., Westland, MI 48186             | 1 2               | 734-326-9589 | 734-765-7854 |
| <b>Richard M. Anderson</b>    | music05man@yahoo.com<br>8667 West "S" Ave, Schoolcraft, MI 49087           | 1 2 3 5 6 7 8 9   | 269-668-3694 | 269-370-3127 |
| <b>Gerald Anderson</b>        | basinboy84@aol.com<br>PO Box 638, Ishpeming, MI 49849                      | 1 2 3 5 6 7 8     |              | 906-236-1763 |
| <b>Lanny Austin</b>           | lankath@eaerthlink.net<br>11900 Bliven, Bancroft, MI 48414                 | 1 2 5 8           | 989-634-5547 | 989-413-1111 |
| <b>Jim Barry</b>              | jimbarrynorthville@gmail.com<br>39653 Muirfield Lane, Northville, MI 48168 | 2 3 6 7 8         |              | 517-230-5924 |
| <b>C. David Bass</b>          | cdbass43@gmail.com<br>8835 N. Homestead Circle, Irons, MI 49644            | 1 3 6 7           | 231-266-8312 | 231-649-4510 |
| <b>Mary Bastian</b>           | mtbone52@hotmail.com<br>1012 Wisconsin Ave., Gladstone, MI 49837           | 1 2 3 6 7         | 906-428-3951 |              |
| <b>Ken Bauman</b>             | kbauman@frontiernet.net<br>6460 Cross Rd., Concord, MI 49237               | 1 2 3 4 5         | 517-524-8164 | 517-750-7077 |
| <b>Ted Bazany</b>             | bazanyt@sbcglobal.net<br>26249 W. Tina Lane, Buckeye, AZ 85396             | 1 3 6 7           | 616-669-1274 |              |
| <b>Jeffrey Bennett</b>        | jeff@bennett-travel.com<br>861 Arthur Court, Hastings, MI 49058            | 1 3 4 5 6 7 8     |              | 231-838-1925 |
| <b>John Beery</b>             | john3wray@gmail.com<br>4656 State Park Highway, Interlochen, MI 49643      | 2 3 4 7 8         |              | 231-342-0724 |
| <b>Dave Berry</b>             | tuberrymuch@handbellservices.com<br>15105 Piedmont, Detroit, MI 48223      | 3 4 8             | 313-835-7433 | 313-278-7387 |
| <b>H. Thomas Berryman</b>     | jberr2410@aol.com<br>21621 Capital Ave. N.E., Battle Creek, MI 49017       | 1 2 3 6 7 8       | 269-962-5350 |              |
| <b>Kenneth Bloomquist</b>     | kgbloomquist@gmail.com<br>PO Box 123, Northport, MI 49670                  | 1 2 3 4 5         | 734-417-2062 | 231-633-5002 |
| <b>Scott Boerma</b>           | scott.boerma@wmich.edu<br>1322 Forest Dr., Portage, MI 49002               | 3 6               |              | 248-470-3977 |
| <b>David Booker</b>           | dmljbooker@att.net<br>14300 Artesian, Detroit, MI 48223                    | 2 3 4 6 7 8       | 313-272-5857 | 313-643-2224 |
| <b>John Boren</b>             | shorian1@aol.com<br>14453 Alpena Dr., Sterling Heights, MI 48313           | 2 3 6             | 586-247-9536 | 586-668-9170 |
| <b>Joan Bosserd-Schroeder</b> | joanlbs@gmail.com<br>7517 W. Hickory Rd., Hickory Corners, MI 49060        | 1 2 3 6 7 8       | 269-623-5762 | 269-760-4602 |
| <b>Kent Boulton</b>           | kboulton@mac.com<br>14545 Wigwam Lane, Big Rapids, MI 49307                | 1 2 3 6 7 8 9     | 231-796-6807 | 231-250-8559 |
| <b>Tom Broka</b>              | tbroka@hotmail.com<br>910 Dale Rd., Beaverton, MI 48612                    | 1 3 6 7           | 989-684-0462 | 989-992-3164 |

| <b>Contact</b>                   | <b>Email Address/Mailing Address</b>                                      | <b>Areas of Interest</b> | <b>Home Phone</b> | <b>Cell Phone</b> |
|----------------------------------|---|--------------------------|-------------------|-------------------|
| <b>Lyle Brooks</b>               | bandman21@msn.com<br>4105 E. M71, Corunna, MI 48617                       | 3 7 8                    | 989-743-4955      | 989-413-6370      |
| <b>David Buckley</b>             | dbuckley1950@yahoo.com<br>7229 W. White Birch Ave., Lake City, MI 49651   | 1 3 7                    | 231-839-7229      | 231-357-9150      |
| <b>Charles Bullard</b>           | cbullard@msboa.org<br>839 Bertsch Dr., Holland, MI 49423                  | 1 2 3 6 7 8              |                   | 616-283-8626      |
| <b>Karen Burkett</b>             | kburkett22@gmail.com<br>7341 Voerner, Center Line, MI 48015               | 1 2 3 6 7 8              |                   | 586-596-7580      |
| <b>Steven Burns</b>              | strburns@chartermi.net<br>306 N. Main St., Lapeer, MI 48446               | 1 3 9                    |                   | 810-667-9604      |
| <b>Dave Catron</b>               | dcamitt@aol.com<br>6117 Oakpark Tr., Haslett, MI 48840                    | 3 6 7 8                  | 517-339-0709      |                   |
| <b>Cliff Chapman</b>             | Cconcert@aol.com<br>8281 Foxbay Dr., White Lake, MI 48386                 | 1 2 3 4 5 6 7 8 9        | 248-698-1709      | 586-215-1972      |
| <b>Kathy Chapman</b>             | Cconcert@aol.com<br>8281 Foxbay Dr., White Lake, MI 48386                 | 1 2 3 7                  | 248-698-1709      | 586-215-0563      |
| <b>Dr. (Richard) Scott Cohen</b> | rscohen@ferris.edu<br>218 Woodward Ave., Big Rapids, MI 49307             | 1 2 3 4 5 6 7 8 9        | 231-796-3274      | 231-580-6429      |
| <b>Jim Collins</b>               | jcollins3084@wowway.com<br>323 Fordcroft, Rochester Hills, MI 48309       | 1 2 7 8                  | 248-373-5091      | 586-994-8274      |
| <b>James Conaton</b>             | runmus@aol.com<br>2776 Orbit Dr., Lake Orion, MI 48360                    | 1 3                      | 248-391-2753      |                   |
| <b>Colleen Conway</b>            | conwaycm@umich.edu<br>9390 Newburg Ct., Tecumseh, MI 49286                | 7 8                      | 517-424-1614      | 734-615-4105      |
| <b>Dr. Robert Crisp</b>          | r.crisp@sbcglobal.net<br>17596 Oak Dr., Detroit, MI 48221                 | 2 6 7 8                  | 313-863-8341      | 313-282-8341      |
| <b>Jay Crouch</b>                | jkcrouch@att.net<br>1605 Isaac McCoy Dr., Niles, MI 49120                 | 3 7 8 9                  | 269-684-4572      | 269-449-6258      |
| <b>Gregory Cunningham</b>        | cunningh@oakland.edu<br>170 Vreeland Dr., Rochester Hills, MI 48309       | 3 4 7                    | 248-375-1159      | 248-310-8419      |
| <b>Penny Daab Cushway</b>        | pjdaab@gmail.com<br>19875 Ash Dr., Big Rapids, MI 49307                   | 1 3                      |                   | 231-796-7013      |
| <b>Malcolm A. "Mac" Danforth</b> | danforthmac@hotmail.com<br>36247 Woodingham St., Clinton Twp., MI 48035   | 1 2 3 7                  | 586-792-5283      | 586-770-3600      |
| <b>Bill Denbrock</b>             | denbrock@sbcglobal.net<br>216 Bacon St., Bad Axe, MI 48413                | 2 3                      | 989-269-9325      |                   |
| <b>Dixie Detgen</b>              | cddetgen@sbcglobal.net<br>301 Hillview Ave., Buchanan, MI 49107           | 1 2 3 7 8 9              | 269-695-5653      | 269-921-1273      |
| <b>Larry Dittmar</b>             | lpdittmar@sbcglobal.net<br>3456 Gettysburg, Ann Arbor, MI 48105           | 1 2 3 4 7 8              | 734-662-8811      |                   |
| <b>John Dorsey</b>               | john.dorsey@emich.edu<br>Eastern Michigan University, Ypsilanti, MI 48197 | 1 2 8 9                  | 734-668-1454      | 734-657-2618      |
| <b>Doug Doty</b>                 | douglasadoty@aol.com<br>PO Box 582, Clarkston, MI 48347                   | 1 3 7 8                  | 248-625-8846      | 248-807-8969      |
| <b>Ronald Douglass</b>           | douglasronald@jccmi.edu<br>3401 Cook Rd., Clark Lake, MI 49234            | 2 3 7 9                  | 517-784-7290      |                   |
| <b>Ken Duquaine</b>              | windshoppe@comcast.net<br>4397 Top-o-Pines Dr., Holly, MI 48442           | 3 5 7 9                  | 248-634-2122      | 248-342-0790      |
| <b>Jan Eberle</b>                | oboeprofessor@hotmail.com<br>131 Lexington Ave., East Lansing, MI 48823   | 2 8 9                    | 517-337-9723      | 517-449-3607      |
| <b>Jack Ellis</b>                | jellis2170@comcast.net<br>21700 Statler, St. Clair Shores, MI 48081       | 2 3 6                    | 586-777-3262      | 586-747-8393      |
| <b>Dennis Emmons</b>             | sflutesmith@aol.com<br>140 Terra Circle, N. Muskegon, MI 49445            | 1 3 7 8                  | 231-744-8871      | 231-670-9012      |
| <b>Mark Felder</b>               | markfelder@comcast.net<br>1705 Fredericks Dr., Monroe, MI 48162           | 1 2 3 5 7 8              | 734-242-3095      | 734-735-5462      |
| <b>Ken Feneley</b>               | kfeneley@sbcglobal.net<br>604 Orchard Ave., Clare, MI 48617               | 1 2 3 7 8                | 989-386-7459      | 989-387-0771      |
| <b>Jan Flower</b>                | j.flower@comcast.net<br>1370 Linden Cove, Dewitt, MI 48820                | 1 2 4 7 8 9              | 517-669-6023      | 517-230-6517      |

| <b>Contact</b>                     | <b>Email Address/Mailing Address</b>  | <b>Areas of Interest</b> | <b>Home Phone</b> | <b>Cell Phone</b> |
|------------------------------------|---|--------------------------|-------------------|-------------------|
| <b>Donald B. Gaston II</b>         | dgaston@chartermi.net<br>11228 Tyrone Trail, Fenton, MI 48430               | 1 2 3                    | 810-629-1238      | 810-241-7426      |
| <b>Carl Gippert</b>                | cgippert@sbcglobal.net<br>5607 Westwood Ct., Bloomfield Hills, MI 48301     | 1 2 3 4 7 8 9            |                   | 248-417-0391      |
| <b>Bill Hampton</b>                | whampton5669@att.net<br>4720 McCain Rd., Jackson, MI 49201                  | 1 2 3 9                  | 517-750-3045      |                   |
| <b>James Hargett</b>               | jhargett@aol.com<br>4271 Hilray Dr., Saginaw, MI 48638                      | 1 2 3 7 8                | 989-790-3505      | 989-327-0831      |
| <b>Eugene Heffelfinger</b>         | heff@fmuth.com<br>6525 Sohn Rd., Vassar, MI 48768                           | 1 2 3 4 5                | 989-823-2118      |                   |
| <b>Audrejean Heydenburg</b>        | audieh@arbor.edu<br>11068 Oakwood Dr., Jerome, MI 49249                     | 2                        | 517-688-9395      | 517-937-2977      |
| <b>Grant Hoemke</b>                | thehoemkes@sprintmail.com<br>35495 Lone Pine Lane, Farmington, MI 48335     | 1 3 7 8 9                | 248-474-4997      |                   |
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**OUT OF STATE INDIVIDUALS INTERESTED IN RESOURCE ASSISTANCE**

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# TEACHERS OF THE YEAR - PAST TO PRESENT

## BAND

## ORCHESTRA

Prior to 1964, the following awards were made on "Teacher's Day" at the Michigan State Fair:

1955 -- Dale C. Harris

1958 -- Alvin Bohms

1957 -- Arthur Stewart, Sr.

1959 -- Richard Snooks

Beginning in 1964, Teachers of the Year were selected by the MSBOA Executive Board. In 1970 they were nominated and elected from the floor of the Winter Membership Meeting. Beginning in 1971 the current practice - of having the initial nominations be made by each District then narrowed down to 3 in each category by the Executive Board and then the membership voted - was adopted.

1964 Gerald Bartlett

Robert M. Lint

1965 Al Bohms and Clarence A. Odmark

Al Bohms and Clarence A. Odmark

1966 Bernie Kuschel

William Root

1967 Raymond Roth and Ross Van Ness

Ross Van Ness and Raymond Roth

1968 Henry VanderLinde

Russell D. Reed

1969 Edward J. Downing

Lawrence W. Guenther

1970 Nathan C. Judson

David C. McCoy

1971 Charles W. Hills and Jack Chard

Mildred T. Bacheller

1972 Edwin W. Tower

Jack Lint

1973 Seymour Okun

Charles Gabrion

1974 Kenneth H. Feneley

Marilyn Kesler

1975 James J. Hewitt

James D. Mackie

1976 Gene S. Salamony

Gabriel Villasurda

1977 Henry VanderLine

Gerrit Van Ravenswaay

1978 Henry Nelson

Nathan C. Judson

1979 John Whitwell

Cornelius VanderPuy

1980 Donald Flickinger

Bruce Harwood

1981 Howard Hornung

Dan Long

1982 Ted Smith

Robert Ralston

1983 Don Miller

Larry Dittmar

1984 Seraphime Mike

Jeff Buchert

1985 Walt Cole

Robert Longfield

1986 Bill Sutherland

Bill Tennant

1987 Michael Kaufman

Larry Pye

1988 Max Colley

John Swierenga

|                         |                        |
|-------------------------|------------------------|
| 1989 Richard Farley     | Helene Bleecker        |
| 1990 Gary Sullivan      | Dorothy McDonald       |
| 1991 Richard Anderson   | Karen O'Brien Viele    |
| 1992 John A. Campbell   | Alicja Jahnke          |
| 1993 Joseph M. Dobos    | Robert H. Phillips     |
| 1994 Warren Newell      | Ella Villa             |
| 1995 Eileen Houston     | Dorothy Kunkel         |
| 1996 Dixie Detgen       | Jack Ellis             |
| 1997 Thomas R. Shaner   | Steven L. Reed         |
| 1998 Gerald Woolfolk    | Jan Burchman           |
| 1999 Lloyd Whitehead    | Carl Gippert           |
| 2000 Cynthia Swan-Eagan | Janice Flower          |
| 2001 Greg Reed          | John Blakemore         |
| 2002 Robert Ambrose     | Peter DeLille          |
| 2003 Al Johnston        | David Reed             |
| 2004 Jane Church        | Mary Hillyard          |
| 2005 Alan Jacobus       | David Ellis            |
| 2006 Patricia Brumbaugh | Paul Kline             |
| 2007 Michael Eagan      | Willie McAllister, Jr. |
| 2008 Jeffrey Bennett    | Janis Peterson         |
| 2009 Joel Shaner        | Jed Fritzemeier        |
| 2010 Martha Scharchburg | Linda Trotter          |
| 2011 Stacie Detgen      | Tim Staudacher         |
| 2012 Rick Catherman     | Susan Gould            |
| 2013 Kevin Culling      | Amy Marr               |
| 2014 Shelley Roland     | Dan Scott              |
| 2015 Lori VonKoenig     | David Rosin            |
| 2016 Thomas Clair       | Anne Thompson          |
| 2017 Mark Stice         | Scott Wolf             |
| 2018 Tavia Zerman       | Sandra Shaw            |



## 2018 - 2019 MSBOA State Calendar of Events

| DATE                             | DISTRICT 1  | 2       | 3       | 4       | 5       | 6       | 7       | 8       | 9       | 10      | 11      | 12      | 13      | 14      | 15      | 16     |
|----------------------------------|---|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|--------|
|                                  | EVENT   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Aug. 31 - Sept. 3                | Detroit International Jazz Festival               |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Sept. 3                          | Labor Day   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Sept. 8                          | Music Ed Workshop & FIC Meeting                   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Sept. 22                         | String Orchestra Read. Session                    |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Oct. 8                           | U.P. Director Development Day                     |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Oct. 13                          | Mid Level String Clinics                          |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Oct. 25 - 28                     | All-State Auditions                               |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Nov. 2 (Fri)                     | Executive Board Meeting                           |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Nov. 3 (Sat)                     | Executive Board Meeting, Gen. Mem. Meeting        | MS S/E  |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Nov. 10                          |   | MS S/E  |         |         |         |         |         | MS S/E  |         |         |         |         |         |         |         |        |
| Nov. 17                          |   |         |         |         |         |         |         |         |         | MS S/E  |         |         |         |         |         |        |
| Dec. 1                           |   |         | MS S/E  | MS S/E  | MS S/E  | MS S/E  | MS S/E  |         |         |         |         |         |         |         |         |        |
| Dec. 8                           | B&O Adjudicator Workshop                          |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Jan. 5                           | Music Ed Workshop & FIC Meeting                   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Jan. 12                          | (1st week for HS S&E)                             |         |         |         |         |         |         |         |         |         |         |         |         |         | ALL S/E |        |
| Jan. 19                          |   |         |         | HS S/E  |         |         |         |         | HS S/E  |         |         |         | ALL S/E |         |         | MS S/E |
| Jan. 23 (Wed)                    | Executive Board Meeting                           |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Jan. 24 (Thur)                   | Music Tech. Day, Conducting Symp., All-State Reh. |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Jan. 25 (Fri)                    | MI Music Conf., All-State Reh., Gen. Mem. Meeting |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Jan. 26 (Sat)                    | MI Music Conf., All-State Concerts                |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Feb. 2                           |   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Feb. 9                           | (Last week for HS S&E )                           | HS S/E  | HS S/E  |         | HS S/E  | HS S/E  | HS S/E  |         |         |         | HS S/E  | HS S/E  |         | ALL S/E |         | HS S/E |
| Feb. 16                          | (1st week for B&O)                                |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Feb. 23                          |   |         | ALL B/O | ALL B/O |         |         |         |         |         |         |         |         | ALL B/O |         |         |        |
| Mar. 2                           |   | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | ALL B/O | MS B/O |
| Mar. 9                           | (Last week for B&O)                               |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Mar. 16                          | STATE SOLO & ENSEMBLE FESTIVAL                    |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Mar 18-Apr. 20 (exact Dates TBA) | STATE JAZZ ENSEMBLE FESTIVAL                      |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Apr. 5 (Fri)                     | MYAF Concerto Auditions                           |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| Apr. 13                          |   | MS S/E  |         |         | MS S/E  |         |         |         |         |         |         |         |         |         |         |        |
| Apr. 20                          |   |         |         |         |         | MS S/E  | MS S/E  | MS S/E  |         |         |         |         |         |         |         |        |
| Apr. 21                          | Easter  |         |         |         |         |         |         |         |         |         | MS S/E  |         |         |         |         |        |
| Apr. 24 - 26                     | STATE BAND & ORCHESTRA FESTIVAL                   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| May 1 - 4                        | STATE BAND & ORCHESTRA FESTIVAL                   |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| May 9- 11                        | Michigan Youth Arts Festival                      |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| May 27                           | Memorial Day                                      |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| May 31 (Fri)                     | Executive Board Meeting                           |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |
| June 1 (Sat)                     | Executive Board Meeting, Gen. Mem. Meeting        |         |         |         |         |         |         |         |         |         |         |         |         |         |         |        |

Most dates listed are Saturdays, some Districts run their B&O festivals during the week. Check with your District for exact days/dates of your B&O festivals.

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