

2024 - 2025

MSBOA

YEARBOOK



EXECUTIVE BOARD 2024-2025

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Vice President Jazz Activities	Bryan Mangiavellano		
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Vice President Orchestral Activities	Maritza Garibay		
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Vice President Adjudication	Cheryl Thomas		
Three Rivers HS/MS	(O) 269-279-1120 x31328	(C) 269-352-3566	cthomas@trschoools.org
Vice President Music Selection	Jeanine Ignash		
Ovid-Elsie HS/JRHS	(O) 989-834-2271 x1851	(C) 248-345-1834	jeanine.ignash@ovidelsie.org
Secretary/Treasurer	Emma Greenwood		
Montague HS/MS	(O) 231-981-4543	(C) 248-860-6739	greenwoode@mapsk12.org
Executive Director	Garret Ernst		
MSBOA State Office	(O) 517-347-7321	(C) 517-420-2422	gernst@msboa.org
Past President	Matthew Shephard		
Meridian HS/JRHS	(O) 989-687-3300 x3347	(C) 989-513-3505	matthew.shephard@merps.org
Past President	Greg Normandin		
Father Gabriel Richard HS		(C) 248-701-1116	gregenormandin@gmail.com

DISTRICT PRESIDENTS

District I	Brian Balch		
Big Rapids HS	(O) 231-796-7651 x308	(C) 231-408-8367	balch.brian@gmail.com
District II	Nick Anderson		
Elk Rapids HS/MS	(O) 231-264-8991 x2117	(C) 803-760-4975	nanderson@erschools.com
District III	Aaron Orkisz		
Goodrich HS	(O) 810-591-2248	(C) 810-423-4321	aorkisz@goodrichschools.org
District IV	Michael York		
Geisler MS		(C) 616-460-4486	michaelyork@wlcsd.org
District V	Nicki Bruski		
Jefferson MS	(O) 989-923-3867	(C) 989-714-9050	bruskinm@midlandps.org
District VI	Tianna Doe		
Bangor HS/MS	(O) 269-427-6824	(C) 616-734-3185	tdoe@bangorvikings.org
District VII	Greg VanStrien		
Coopersville HS	(O) 616-997-3522	(C) 616-304-5086	gvanstrien@capsk12.org
District VIII	David Larzelere		
East Lansing HS	(O) 517-333-7304	(C) 517-980-1500	david.larzelere@elms.us
District IX	Jason Lowe		
Clare HS/MS	(O) 989-389-1239	(C) 989-387-3290	cpsbands@gmail.com
District X	Rebecca Kilgore		
East Rockford MS	(O) 616-863-6140 x1252	(C) 616-437-0208	rkilgore@rockfordschools.org
District XI	Aaron Mirakovits		
Kalamazoo Public Schools	(O) 269-337-0200 x2315	(C) 517-775-2045	mirakovitsal@kalamazoopublicschools.net
District XII	Jaymi Yettaw		
Dundee HS/MS	(O) 269-529-2350 x2321	(C) 269-312-4411	jaymi.yettaw@dundee.k12.mi.us
District XIII	Jessica Kietzman		
Pickford HS/JRHS	(O) 906-647-6285 x2223	(C) 906-440-1060	jessicak@eupschools.org
District XIV	Robert Miller		
Escanaba HS	(O) 906-786-2157 x500	(C) 616-915-3136	rmiller@eskymos.com
District XV	Victoria Fernholz		
Detroit School of Arts	(O) 313-494-6000	(C) 586-871-7921	victoria.fernholz@detroitk12.org
District XVI	John Phillips		
Romeo HS	(O) 586-752-0300 x1051	(C) 586-453-1129	john.phillips@romeok12.org

Michigan School Band and Orchestra Association

2024 - 2025 YEARBOOK



This **2024-2025 Yearbook** contains the current rules and requirements for all MSBOA Festivals and Activities. Member directors should review the contents to be sure their events meet all of the rules and eligibility requirements as set forth by the membership, for the specific festival 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 Web: www.msboa.org

Garret Ernst
Executive Director

Heidi Schlosser
Administrative Assistant

Table of Contents

Adjudicator Information (including application information, review process, and evaluation appeal process).....	20-21
All-State Band, Orchestra & Jazz Ensemble Information (<i>Audition Requirements & Rubric</i>)	55-62
Band and Orchestra	
Festival Rules and Information - District and State	63-69
Instructions to the Adjudicator	71
Adjudication Sheet - Rubrics	72-77
Sight-reading Rules and Instructions	78
Adjudication Sheet - Sight Reading	79
Festival Rating Formula	80
Basic Music List Information	105
Calendar 2024-2025	13
Calendar for Future Use (<i>Proposed</i>) 2025-2026	14
Classification System	70
Committees	5
Constitution and By-Laws	106-111
District Calendar Grid 2024-2025	122
District Calendar Grid (<i>Proposed</i>) 2025-2026 (for future planning)	123
District Officers & Information	8-12
District/Festival/Event Transfer	18-19
Guide for School Music Groups' Extra Class Activities	22
Maps (Districts and to State Office).....	6-7
Marching Band Festival Rules & Adjudication Forms (district only)	94-100
Member Emeritus	101-102
Membership Information	4
Music Selection Procedure	104
Outstanding Soloist/Ensemble/Honors Chamber Competition	52-54
Philosophy	3
Policies (including District, Festival, and Event Transfers)	
Downloaded Files, Zero-Tolerance of Discrimination & Harassment, Festival Workers, Disability & Special Needs	
Accommodations, Vendor/University Invites, Membership Labels, Use of Festival Results, Festival	
Cancellation/Special Adjudication, Pilot Projects, District Transfer, Festival Transfer, Event Transfer	15-19
Resource List	112-117
Scholar Instrumentalist	103
Solo and Ensemble	
Festival Rules and Information - District and State	25-30
Proficiency Rules and Information	31-32
Proficiency Scales - Wind and Melody Percussion Instruments.....	33
Proficiency Scales - String Instruments	34
Proficiency Scales - Piano.....	35
Proficiency Scales - Harp.....	36
Proficiency Information - Percussion.....	37-41
Adjudication Sheets - S&E & Proficiency.....	42-51
State Jazz Festival	
Festival Rules and Information	81-83
Jazz Program Form	84
Jazz Seating Chart.....	85
Adjudication Sheet - Jazz	86-87
Jazz Improvisation (Combo) Festival Rules and Information	88-91
Jazz Improvisation (Combo) Festival Program Form.....	92
Jazz Improvisation (Combo) Festival Adjudication/Clinician Sheet.....	93
State Officers	inside front cover
String Orchestra Clinics	23-24
Teachers of the Year History	118-120
Teachers of the Year – 2024	121

What is MSBOA?

The Michigan School Band and Orchestra Association is a nonprofit corporation entering its 90th year, dedicated to improving instrumental music in Michigan.

The Michigan School Band and Orchestra Association (MSBOA) is a professional association of over 1000 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 approximately 1000 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), the MSBOA strives to provide continual growth for instrumental music. For instance, each year over 100,000 students in Michigan participate in the MSBOA festivals, either individually or as a part of larger groups.

The growth of this association and higher musical standards of individuals and groups is 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 individual's quality of life. 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

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

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

The MSBOA's reputation and effectiveness depend on its members' willingness to exemplify the spirit of these rules and a sense of fair play. Each director's willingness to take responsibility for their own actions provides all students with the role model they deserve.

FEES AND MEMBERSHIP INFORMATION

New
2024

NOTICE: In order to renew a school membership, all outstanding state membership and state festival balances must be paid from the previous year. (Approved by Membership, June 1, 2024, at the Spring General Membership Meeting)

Single School Membership

\$375 if completed by September 20, 2024

\$415 if completed after September 20, 2024

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 if completed by September 20, 2024

\$630 if completed after September 20, 2024

- I. A school system that is organized on a 6-6 plan or some other plan, whereby students above the 9th grade (High School) and students below the 9th grade (Middle School or Junior High School) are enclosed in one building with one and the same administrative team, will pay \$550 for their annual Dual School Membership.
- 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 ◀◀◀◀

All MSBOA Membership Applications must be completed online no later than September 20, 2024 by 11:59 pm. If paying by credit card, you have until 11:59 p.m. After which, there is no need for further action. If paying by check, you will need to mail the check and a copy of the generated invoice to the State Office. The envelope **MUST** be postmarked on or before the deadline. It is strongly suggested all registrations mailed should be sent via certified mail with a tracking number. If your registration is not received in time, your post office receipt with tracking number will serve as proof of your complete registration.

If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline to notify them of your pending invoice. This call MUST BE MADE before 4:30 pm on the deadline date.

If paying by check mail to: MSBOA State Office - MSBOA Membership

3899 Okemos Road, Suite B1

Okemos, MI 48864-3666

Nonschool Memberships

The following nonschool (individual) memberships are available. For details please go to msboa.org, "Members Only" or contact the State Office (email msboa@msboa.org or call 517-347-7321).

Full Time College Student - \$10

Associate Membership - \$75

Individual Membership - \$75

Nonprofit Sustaining Membership - \$75

Commercial Sustaining Membership - \$200

MSBOA Committees 2024-2025

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

ALL-STATE – Jo Ann Gross, 3750 W. Wing Rd., Mt. Pleasant 48858

(C) 989-560-5625 (O) 231-856-4444 email: joagross@gmail.com

Coordinates the MSBOA All-State Program and serves as the MSBOA representative for the MMC.

BUDGET AND FINANCE – Emma Greenwood, 107 Tulgeywood, Whitehall 49461

(C) 248-860-6739 (O) 231-981-4543 email: greenwoode@mapsk12.org

Analyzes the financial position of the Association.

COMMITTEE FOR EQUITY – Alan Posner, 3084 Ellwood Ave., Berkley 48072

(C) 248-464-0810 (O) 248-341-5578 email: alfposner@gmail.com

Maritza Garibay, 12123 Saint Aubin Street, Hamtramck 48212

(C) 586-945-6378 (O) 313-494-6000 email: maritza.garibay@detroitk12.org

Works to create a fair and equitable educational experience in music by providing detailed suggestions and proposals to the MSBOA State 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 MMC.

FESTIVAL IMPROVEMENTS – Allman Todd, 18815 Windingbrook, Big Rapids 49307

(C) 517-980-1136 (O) 231-796-9965 email: atodd@brps.org

Considers and proposes changes in festival rules and procedures.

FUTURE PLANNING – Greg Normandin, 4269 Somerville, West Bloomfield 48323

(C) 248-701-1116 email: gregenormandin@gmail.com

Comprised of MSBOA past presidents, this committee reviews all aspects of the organization and makes recommendations for the well-being and growth of the association.

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 – Matthew Shephard, 3049 W. Saginaw Rd., Coleman 48618

(C) 989-513-3505 (O) 989-687-3300 x3347 email: matthew.shephard@merps.org

Coordinates involvement in the Michigan Music Conference in Grand Rapids.

MUSIC COMMISSIONING – Robert Ash, 420 Blossom Drive, Ann Arbor 48103

(C) 313-580-1383 (O) 734-994-2040 email: ashr@aaps.k12.mi.us

Oversees the commissioning of new musical works for the MSBOA.

MUSIC EDUCATION WORKSHOP – Sarah Nietupski, 6363 Kelley Rd., Brooklyn 49230

(C) 734-771-2401 (O) 517-764-1440 email: sarah.nietupski@mccardinals.org

Conducts two annual meetings to consider questions of music education to support classroom instruction.

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.

ONLINE FESTIVAL SCHEDULING ADVISORY – TBA

(C) (O) email:

Supports District Vice Presidents with online festival scheduling.

POLICY STUDY – Matthew Shephard, 3049 W. Saginaw Rd., Coleman 48618

(C) 989-513-3505 (O) 989-687-3300 x3347 email: matthew.shephard@merps.org

Deals with questions of policy, such as district transfer, extracurricular trips by musical groups, and special adjudication.

SPRING HONORS FESTIVAL – Greg Normandin, 4269 Somerville, West Bloomfield 48323

(C) 248-701-1116 email: gregenormandin@gmail.com

Organizes the annual MSBOA Spring Honors Festival.

UPPER PENINSULA – Laura Robinson, 516 S 11th 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

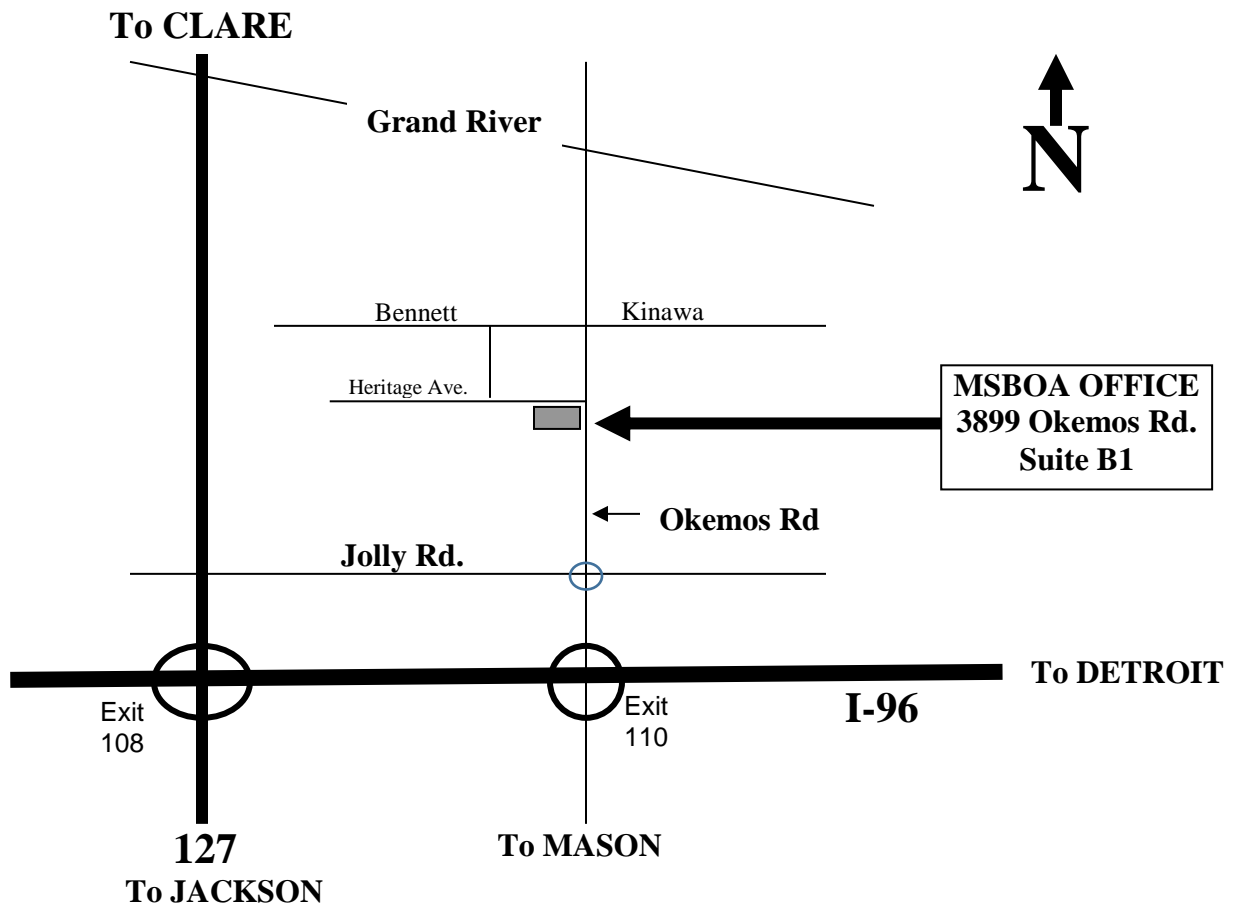
Telephones: 517-347-7321

Toll Free 800-9 MSBOA 9

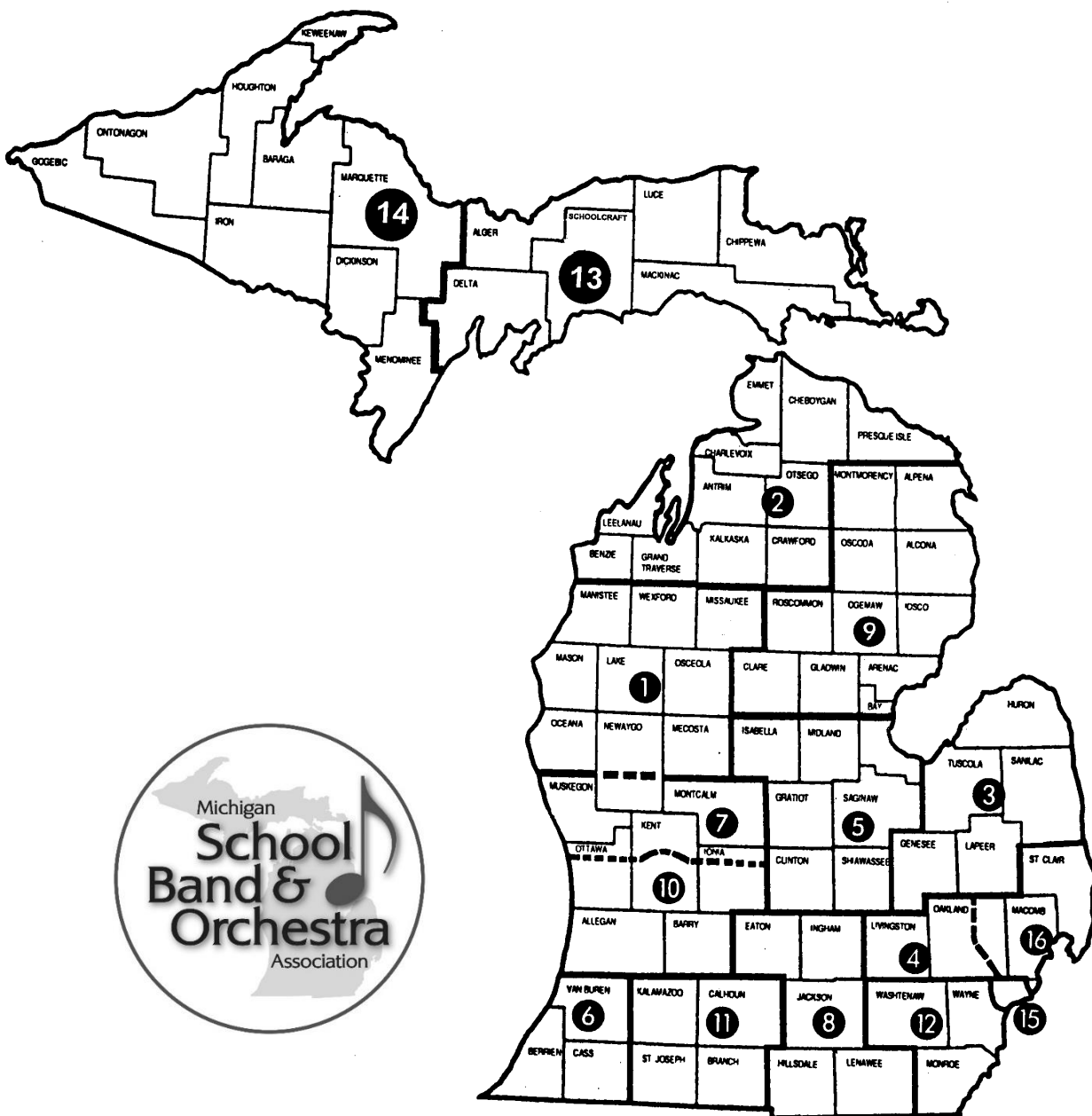
FAX 517-347-7325

Email: msboa@msboa.org (Reaches all of the staff)
gernst@msboa.org (Direct to Garret Ernst)
hschlosser@msboa.org (Direct to Heidi Schlosser)

Website: 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 **2024-2025** 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 online 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	Brian Balch	Big Rapids HS	(C) 231-408-8367	(O) 231-796-7651	bbalch@brps.org
VP BO	Jenelle Karcher	Chippewa Hills HS/MS	(C) 989-289-0247	(O) 989-967-2192	jkarcher@chsd.us
VP SE	Gabrielle Bass	Chippewa Hills HS/MS	(C) 989-544-1095	(O) 989-967-2193	gbass1@chsd.us
VP MB	Brian Balch	Big Rapids HS	(C) 231-408-8367	(O) 231-796-7651	bbalch@brps.org
VP ADJ	Debe Mitchell	Big Rapids Crossroads	(C) 231-250-5748	(O) 231-796-6589	mitchelld@ccabr.org
SEC	Jessica Gardner	Leroy-Pine River HS/JRHS	(C) 231-878-6082	(O) 231-829-3141 Opt 4	jessica.gardner@pineriver.org
TREAS	Erin Ray	Shelby HS/JRHS	(C) 231-923-0869	(O) 231-861-4452	eray@shelby.k12.mi.us
MUSIC ED	Michelle Nuffer	Manton Consolidated	(C) 810-580-9867	(O) 231-824-6411	michelle.nuffer@gmail.com
FIC	Jessica Gardner	Leroy-Pine River HS/JRHS	(C) 231-878-6082	(O) 231-829-3141 Opt 4	jessica.gardner@pineriver.org

JH/MS S&E: Nov. 23, 2024 – Chippewa Hills HS
 HS S&E: Feb. 8, 2025 – Cadillac, Mackinaw Trail MS
 ALL B&O: Feb. 25-27, 2025 – Shelby HS
 ALL B&O: Mar. 4-6, 2025 – McBain
 MB: Oct. 9, 2024 – Big Rapids HS (MB Rain Date: Oct. 16)

HS All Star Band: Jan. 27, 2025 – Big Rapids HS
 MS Honors Band: Jan. 14, 2025 – Shelby (Weather Date: Jan. 21)
 Fall Mtg: Sept. 10, 2024 – Remus
 Winter Mtg: Jan. 9, 2025 – Cadillac
 Spring Mtg: May 5, 2025 – Ludington

DISTRICT 2

PRESIDENT	Nick Anderson	Elk Rapids MS/HS	(C) 803-760-4975	(O) 231-264-8991 x2117	nanderson@erschools.com
VP BO	Lance Dubay	Kingsley HS/MS	(C) 517-420-5791	(O) 231-263-5262 x4001	ldubay@kingsleyschools.org
VP SE	Jack Fuels	Rogers City	(C) 989-350-7478	(O) 989-734-9170 x5145	jack.fuels@rcashurons.org
VP MB	Thomas Vieira	Traverse City Central HS	(C) 248-410-9817	(O) 231-933-6985	vieirath@tcaps.net
VP ADJ	Brandon Ivie	Boyne City HS/MS	(H) 231-582-0496	(O) 231-439-8123	bivie@boyne.k12.mi.us
SEC	Jeff Muraida	Grayling HS/MS	(C) 708-307-0463	(O) 989-344-3526	jmuraida@casdk12.net
TREAS	Eric Joslin	Frankfort HS/JRHS	(C) 231-855-9188	(O) 231-352-4781 x217	ejoslin@frankfort.k12.mi.us
MUSIC ED	Gretchen Heegeman	Mancelona MS/HS	(C) 231-492-2922	(O) 231-587-8551 x443	grehee17@gmail.com
FIC	Thomas Vieira	Traverse City Central HS	(C) 248-410-9817	(O) 231-933-6985	vieirath@tcaps.net

HS S&E: Feb 8, 2025 - Kingsley HS
 ALL B&O: Feb. 19-22, 2025 - Elk Rapids, Petoskey
 ALL B&O: Feb. 28-Mar. 1, 2025 - Elk Rapids
 JH/MS S&E: Apr. 12, 2025 - Boyne City HS
 MB: Oct. 7, 2024 - Traverse City

HS Honors Band: Dec. 6-7, 2024 - Harbor Springs
 MS Honors Band: Mar. 11, 2025 - TBD
 Fall Mtg: Sept. 10, 2024 - Petoskey
 Winter Mtg: Jan. 7, 2025 - Gaylord
 Spring Mtg: May 6, 2025 - Traverse City

DISTRICT 3

PRESIDENT	Aaron Orkisz	Goodrich HS	(C) 810-423-4321	(O) 810-591-2248	aorkisz@goodrichschools.org
VP BO	Benjy Jones	Carman-Ainsworth HS	(C) 810-397-9064	(O) 810-591-5535	bjones@carmanainsworth.org
VP HS SE	John Bennett	Linden HS	(C) 616-540-5348	(O) 810-591-0721	jbennett@lindenschools.org
VP MS SE	Brad Schmaltz	Oxford MS	(C) 810-845-4830	(O) 248-969-1823	brad.schmaltz@oxfordschools.org
VP MB	Jean Murdock	Swartz Creek HS/MS	(C) 517-285-8555	(O) 810-591-1815	jmurdock@swcrk.org
VP ADJ	Marissa Weller	Oxford HS	(C) 248-703-1361	(O) 248-572-9413	marissa.weller@oxfordschools.org
VP SIGHT READ	Jake Finkbeiner	Grand Blanc MS West	(C) 616-437-4737	(O) 810-591-8036	jfinkbei@grandblancschools.org
VP HONORS BAND	Elizabeth Rayba	Brown City HS/MS	(C) 810-346-3042	(O) 810-346-4700	erayba@browncityschools.org
SEC	George Smith	Bad Axe HS/MS	(C) 989-551-8003	(O) 989-269-9593	gsmith@badaxeps.org
TREAS	Jim Gibbons	Oxford HS	(C) 248-969-1481	(O) 248-969-5164	jim.gibbons@oxfordschools.org
MUSIC ED	Laura Curtis	Cass City HS/MS	(C) 810-404-1798	(O) 989-872-2148	lcurtis@casscityschools.org
FIC	Kevin Meinka	Bendle HS/MS	(C) 810-285-9982	(O) 810-591-2162	kmeinke@bendleschools.org
JAZZ	John Bennett	Linden HS	(C) 616-540-5348	(O) 810-591-0721	jbennett@lindenschools.org

MS S&E: Dec. 7, 2024
 HS S&E: Feb. 18, 2025
 ALL B&O: Feb. 28- Mar 1, 2025
 ALL B&O: Mar. 7-8, 2025
 MB: Oct. 15, 2024

Honors Band: Jan. 20, 2024
 Honors Jazz Festival: Mar. 15, 2025
 Fall Mtg: Sept. 9, 2024
 Winter Mtg: Jan. 18, 2025
 Spring Mtg: May 5, 2025

DISTRICT 4

PRESIDENT	Michael York	James R. Geisler MS	(C) 616-460-4486	(O) 248-965-2996	michaelyork@wlcscd.org
VP BO	Angie Scheu	Oakland Christian HS/JRHS	(C) 248-821-5358	(O) 248-373-2700	ascheu@oaklandchristian.com
2 nd VP BO	Natalie House	Waterford Pierce MS	(C) 248-824-4229	(O) 248-674-0331 x403	nataliehouse@gmail.com
VP SE	Sean Brennan	Bloomfield Hills HS	(C) 248-672-9642	(O) 248-341-5600	sbrennan@bloomfield.org
2 nd VP SE	Kristen Hurd	Cranbrook Kingswood MS	(C) 248-885-1279	(O) 248-645-3507	khurd@cranbrook.edu
VP STR	Merlyn Beard	Waterford Kettering & Mott HS	(C) 248-766-8596	(O) 248-673-1261	beardm01@gmail.com
VP MB	Jesse Sacks	West Bloomfield HS	(C) 224-595-3427	(O) 248-865-6720 x303651	jesse.sacks@wbsd.org
VP ADJ	David Jensen	Royal Oak HS	(C) 248-229-5002	(O) 248-435-8500 x1052	david.jensen@royaloakschools.org
VP Workers	Patrick Dudzinski	Walled Lake Western HS	(C) 517-282-7865	(O) 248-956-4541	patrickdudzinski@wlcscd.org
SEC	Adam Ronning	Novi MS	(C) 616-481-0628	(O) 248-449-1600 x9609	adam.ronning@novik12.org
TREAS	Robert Green	White Lake Lakeland HS	(C) 248-676-4510	(O) 248-676-4510	bob.green@hvs.org
TREAS ELECT	Claire Lovins	Lake Orion Waldon MS	(C) 586-292-8304	(O) 248-391-1100	claire.lovins@lok12.org
MUSIC ED	Jesse Sacks	West Bloomfield HS	(C) 224-595-3427	(O) 248-865-6720 x303651	jesse.sacks@wbsd.org
FIC	Alan Oliphant	Detroit Country Day School	(C) 843-957-2425	(O) 248-430-1239	aoliphant@dcscd.edu

JH/MS S&E: Dec. 7, 2024 - Clarkston Sashabaw MS

HS S&E: Feb. 7-8, 2025 - Walled Lake Central HS

JH/MS S&E: Apr. 12, 2025 - Novi MS

ALL B&O: Feb 28-Mar 1, 2025 - Lake Orion HS

ALL B&O: Mar. 5, 2025 - Waterford Kettering

ALL B&O: Mar. 6, 2025 - Waterford Kettering, Bloomfield Hills

ALL B&O: Mar. 7, 2025 - Bloomfield Hills HS, Clarkston HS

Walled Lake Northern HS, Groves HS

ALL B&O: Mar. 8, 2025 - Walled Lake Northern HS, Clarkston HS, Groves HS

MB: Oct. 14, 2024 - Bloomfield Hills HS

HS Honors Band: Jan. 10-11, 2025 - Clarkston HS

MS Honors Band: Apr. 26, 2025 - Milford HS

Fall Mtg: Sept. 11, 2024

Winter Mtg: Jan. 15, 2025

Spring Mtg: Apr. 23, 2025

DISTRICT 5

PRESIDENT	Nicki Bruski	Jefferson MS	(C) 989-714-9050	(O) 989-923-3867	bruskinm@midlandps.org
VP BO	Jordan Sterk	Owosso HS	(C) 989-359-1745	(O) 989-729-5576	sterk@owosso.k12.mi.us
VP SE	Kristy Keenan	Bay City Central	(C) 989-891-7668	(O) 893-7668 x1105	keenank@bcschools.net
VP STR	Anna Mamassian	Midland HS/Northeast MS	(C) 248-953-4813	(O) 989-923-5621	mamassianae@midlandps.org
VP ADJ	Jillian Kowalczyk	Owosso HS	(C) 989-857-0028	(O) (989) 729-5595	Kowalczyk@owosso.k12.mi.us
SEC	Ellen Burtch	Sag. Nouvel Cath. Central MS	(C) 989-971-0309	(O) 989-792-2361 x1015	eburtch@nouvelcatholic.org
TREAS	Jeanine Ignash	Ovid Elsie HS/MS	(C) 248-345-1834	(O) (989) 834-2271 x1851	jeanine.ignash@ovidelsie.org
MUSIC ED	Matt Wicke	St. Charles HS/MS	(C) 989-295-4711	(O) 989-865-8905	wickem@stccs.org
FIC	Chelsea VanderGraaff	Frankenmuth HS/MS	(C) 989-450-5595	(O) 989-652-9955 x1811	cvandergraaff@fmuthschools.com
MB	Chris O'Connell	Midland HS	(C) 989-859-8851	(O) 989-923-5264	oconnellcj@midlandps.org

JH/MS S&E: Dec. 7, 2024 - Ovid Elsie HS/MS

HS S&E: Feb. 8, 2025 - Bay City Central HS

ALL B&O: Feb. 28/Mar 1, 2025 - St. Johns HS, BC Central HS, BC Western HS

ALL B&O: Mar. 7/8, 2025 - Owosso HS, Frankenmuth HS, BC Central HS

MS All Star Orchestra: Jan. 18, 2025 - St. Johns HS

MB: Oct. 7 2024 - St. Johns HS (Rain Date: Oct. 14)

HS/MS All Star Band: Apr. 12, 2025 - Bullock Creek HS

Fall Mtg: Sept. 9, 2023/4

Winter Mtg: Jan. 13, 2025

Spring Mtg: Apr. 28, 2025

DISTRICT 6

PRESIDENT	Tianna Doe	Bangor HS/MS	(C) 616-734-3185	(O) 269-427-6800 x2319	tdoe@bangorvikings.org
VP BO	Christina Baumann	Lakeshore MS	(C) 248-909-3585	(O) 269-428-1408 x3050	cbaumann@lpslancer.net
VP SE	Kathryn Essex	Marcellus HS/MS	(C) 906-420-5280	(O) 269-646-5081	kathryn.essex@marcelluscs.org
VP MB	Emily Redmond	Gobles HS/MS	(C) 269-569-2533	(O) 269-628-9340	emily.redmond@gobles.org
VP JAZZ	Josh Doe	St. Joseph HS/MS	(C) 616-795-5936	(O) 269-926-3200	jdoe@sjschools.org
VP ADJ	Kevin Cort	Paw Paw MS	(C) 269-377-6315	(O) 269-415-5564	kevin.cort@ppps.org
VP HSHB	Ryan Ham	Ring Lardner MS	(C) 618-267-3457	(O) 269-683-6610 x10233	ryan.ham@nilesschools.org
VP MSHB	Sarah Bopp	South Haven Baseline MS	(C) 616-799-2782	(O) 269-637-0597	sbopp@shps.org
SEC	Ruth Livengood	Brandywine MS/HS	(C) 269-231-0003	(O) 269-683-4800 x3205	rlivengood@brandywinebobcats.org
TREAS	Marc Hartman	Coloma HS/JRHS	(C) 260-570-3178		mhartman@ccs.coloma.org
PAST PRESIDENT	Jennifer Hollandsworth	Watervliet HS/MS	(C) 269-547-9270	(O) 269-463-0747	jhollandsworth@watervlietps.org
MUSIC ED	Derek Clements	Hartford HS/MS	(C) 231-329-3475	(O) 269-621-7220	clementsd@hpsmi.org
FIC	Cliff Reppart	Bridgman HS/MS	(C) 269-861-3562	(O) 269-465-3562	creppart@bridgmanschools.com

HS S&E: Feb. 7-8, 2025

JH/MS S&E: Apr. 11-12, 2025

ALL B&O: Feb. 27-28, March 5-6, 2025

HS HONOR BAND: Nov. 23, 2024

MS HONOR BAND: Mar. 24, 2025

MB: Oct. 8, 2024

Jazz Festival: Apr. 14-15, 2025

Fall Mtg: Sept. 5, 2024

Winter Mtg: Jan. 7, 2025 (Virtual)

Spring Mtg: Apr. 22, 2025

DISTRICT 7

PRESIDENT	Greg VanStrien	Coopersville HS/MS	(C) 616-304-5086	(O) 616-997-3522	gvanstrien@capsk12.org
VP BO	Brian Olian	Reeths Puffer HS	(C) 231-799-8989	(O) 231-744-1647 x3771	OlianB@reeths-puffer.org
VP SE	Justin Sarns	Mona Shores HS	(C) 231-590-0402	(O) 231-332-8329	sarnsj@monashores.net
VP STR	Melissa Meyers	Grand Haven HS	(C) 231-690-1241	(O) 616-850-6153	meyersm@ghaps.org
VP MB	Jason Boyden	Mona Shores HS	(C) 231-343-2525	(O) 231-332-8328	boydenj@monashores.net
VP ADJ	Mark Grevengoed	Spring Lake HS/MS	(H) 616-334-5711	(O) 616-846-5502	mgrevengoed@springlakeschools.org
SEC	Lisa Borst	Coopersville MS	(C) 616-997-3420	(O) 616-997-3420	lborst@capsk12.org
TREAS	Matthew Reed	Central Montcalm HS/MS	(C) 616-443-2081	(O) 989-831-2184	mareed@central-montcalm.org
MUSIC ED	Katie Hildebrand	Fruitport MS	(C) 616-663-0872	(O) 231-865-3128 x3140	khildebrand@fruitportschools.net
FIC	Matthew Nabozny	Cedar Springs HS/MS	(C) 616-696-1200	(O) 616-696-1200	matthew.nabozny@csredhawks.org

JR/MS S&E: Dec. 7, 2024 - Coopersville MS
 HS S&E: Feb. 1, 2025 - Kent City HS
 ALL B&O Feb 26, 27, 28 2025 - Grand Haven
 ALL B&O: Mar. 4, 5, 6, 7 2025, Greenville, Cedar Springs
 JR/MS S&E: Apr. 26, 2025 - Mona Shores MS

MB: Oct. 9, 2024 – Mona Shores HS
 Fall Mtg: Sept. 4, 2024
 Winter Mtg: January 15, 2025
 Spring Mtg: May 7, 2025

DISTRICT 8

PRESIDENT	David Larzelere	East Lansing HS	(C) 517-980-1500	(O) 517-333-7304	david.larzelere@elps.us
VP BO	Michael Emerson	Holt HS	(C) 517-242-5545	(O) 517-699-7463	memerson@hpsk12.net
VP HS SE	Nathan Courtright	Vandercook Lake HS/MS	(C) 916- 204-9361	(O) 517)782-8167	nate.courtright@vandyschools.org
VP MS SE	Tavia Zerman	Grand Ledge Beagle MS	(C) 517-614-7007	(O) 517-925-5729	zermant@glcomets.net
VP STR	Megan Anderson	Okemos Chippewa MS	(C) 906-241-6498	(O) 517-706-4825	megan.anderson@okemosk12.net
VP MB	Adam Gumbrecht	Eaton Rapids HS	(C) 571-673-5140	(O) 517-663-2231	agumbrecht@erpsk12.org
VP JAZZ	Kevin Krieger	Jackson Parkside MS	(C) 517-262-2304	(O) 517-841-2405	kevin.krieger@jpsk12.org
VP ADJ	John Szczersowski	Grand Ledge HS	(C) 231-679-0033	(O) 517-925-5824	jszczersowski@gmail.com
SEC	Adam Sniezek	Blissfield HS/MS	(C) 313-920-9727	(O) 517-486-2148 x334	asniezek@blissfieldschools.us
TREAS	Josh Sholler	Reading HS/MS	(C) 734 578-7725	(O) 517- 283-2142 x1220	jdsholler@gmail.com
MUSIC ED	Darin Good	Parma Western HS	(C) 734-389-5666	(O) 517-841-8851	darin.good@wsdpanthers.org
FIC	Vacant				

JH/MS S&E: Nov. 23, 2004 - Charlotte MS
 HS S&E: Feb. 1, 2025 - Haslett HS & Tecumseh HS
 JH/MS S&E: Apr. 12, 2025 - Onsted HS
 ALL B&O: Feb. 27-Mar 1, 2025
 ALL B&O: Mar 6-8, 2025

MB: Oct. 19, 2025 - Jackson Northwest HS (Rain Date: ?)
 Jazz Festival: Feb. 4, 2025 - Mason HS
 Fall Mtg: Sept. 5, 2024 - Parma Western HS
 Winter Mtg: Jan. 8, 2025 - Jackson Northwest HS
 Spring Mtg: May 5, 2025 - Jackson HS

DISTRICT 9

PRESIDENT	Jason Lowe	Clare HS/MS	(C) 989-387-3290	(O) 989-389-1239	cpsbands@gmail.com
VP BO	Megan Wolfgang	Standish-Sterling HS/MS	(C) 906-322-6002	(O) 989-846-3660	mwolfgang@standish-sterling.org
VP SE	Karen Lopez	Oscoda HS/MS	(C) 989-820-6724	(O) 989-739-9121 x2244	lopezk@oscodaschools.org
VP ADJ	Brad Beyer	Alpena HS	(C) 616-634-5053	(O) 989-358-5200	beyerb@alpenaschools.com
SEC	Mark Andersen	Ogemaw Heights HS	(C) 989-906-4578	(O) 989-343-2020	andersem@wbrk.k12.mi.us
TREAS	Emma Hilton	Tawas HS/MS	(C) 248-891-7246	(O)	ehilton@tawas.net
MUSIC ED	Vacant				
FIC	Jason Lowe	Clare HS/MS	(C) 989-387-3290	(O) 989-389-1239	cpsbands@gmail.com

MS S&E: Sat, December 7, 2024 - Tawas HS/MS
 All-Star Band: Fri/Sat, January 17-18, 2025 – Alpena
 HS S&E: Sat, February 1, 2025 – Ogemaw Heights HS
 ALL B&O: Tue/Wed, March 4-5, 2025 – Standish-Sterling Central HS

Fall Mtg: Monday, September 9, 2024 - West Branch
 Winter Mtg: Friday, January 3, 2025 – Au Gres
 Spring Mtg: Monday, April 21, 2025 - West Branch

DISTRICT 10

PRESIDENT	Rebecca Kilgore	East Rockford MS	(C) 616-437-0208	(O) 616-863-6140 x1252	rkilgore@rockfordschools.org
VP BO	Matthew Palmieri	GR Southwest MS/HS	(C) 616-635-0858	(O) 616-635-0858	M3Palmieri@gmail.com
VP HS SE	Elizabeth Knoll-Bowman	East Kentwood	(C) 616-403-7636	(O) 616-538-7670 x34254	elizabeth.knoll@kentwoodps.org
VP MS SE	Kate Bredwell	Lowell MS	(C) 616-889-3329	(O) 616-987-2800	kbredwell@lowellschools.com
VP MB	Roger Wagner	Allendale MS	(C) 810-618-8325	(O) 616-895-9111	wagnerrog@apsfalcons.net
VP JAZZ	Greg Wells	GR Northview HS	(C) 616-634-3171	(O) 616-363-4857 x28337	gwells@nvps.net
VP ADJ	Mitch Piersma	Otsego HS/MS	(C) 269-694-9010	(O) 269-694-7458	piersma6@yahoo.com
SEC	Jennifer Ewers	Hastings HS/MS	(C) 269-492-8442	(O) 269-945-6102	jennifer.ewers@hassk12.org
TREAS	Spencer White	Hastings HS/MS	(C) 616-648-0637	(O) 269-945-6102	swhite@hassk12.org
MUSIC ED	Whitney Brainard	East Kentwood HS/MS	(C) 269-650-2010	(O) 616-455-1224	whitney.brainard@kentwoodps.org
FIC	Wendy Tenney	Lowell HS	(C) 616-821-9537	(O) 616-987-2962	wtenney@lowellschools.com

JH/MS S&E: Nov. 16, 2024 – Hastings MS
 HS S&E: Feb. 8, 2025 - Wyoming HS
 JH/MS S&E: Apr. 26, 2025 - Northpointe Christian
 ALL B&O: Feb. 25-28, 2025
 ALL B&O: Mar 4-7, 2025

MB: Oct. 8, 2024 – West Ottawa HS, Wayland HS
 Jazz Fest: Mar. 13, 2025 - Caledonia HS, Wyomng HS

Fall Mtg: Sept. 5, 2024
 Winter Mtg: Jan. 13, 2025
 Spring Mtg: Apr. 21, 2025

DISTRICT 11

PRESIDENT	Aaron Mirakovits	Kalamazoo Loy Norrix	(C) 517-775-2045	(O) 269-391-2830	mirakovitsal@kalamazoopublicschools.net
VP BO	Anna Peters	Richland Gull Lake HS	(C) 269-598-7655	(O) 269-548-3583 x3583	apeters@gulllakecs.org
VP HS S&E	Eliot Gitelman	Sturgis HS/MS	(H) 269-496-7409	(O) 269-659-1515 x41174	egitelman@sturgisps.org
VP MS S&E	Ryan Kasperski	Kalamazoo Central HS	(C) 734-945-4730	(O) 269-337-0300 x353	kasperskira@kalamazoopublicschools.net
VP STR	Meagan Ransom	Marshall HS/MS	(C) 616-307-8791	(O) 269-781-1250 x1129	mransom@marshallpublicschools.org
VP MB	Jay Bennett	Vicksburg HS/MS	(C) 513-805-1517	(O) 269-321-1354	jbennett@vicksburgschools.org
VP ADJ	Bryan VanToll	Portage Central HS/MS	(C) 734-674-1933	(O) 269-323-3511	bjvantoll@portageps.org
SEC	Melissa Holso	Portage Northern MS/HS	(C) 269-967-0360	(O) 269-323-5421	mholso@portageps.org
CO-TREAS	Scottie Walker	Mattawan HS/MS	(C) 517-819-3132	(O) 269-6683361 x1463	swalker@mattawanschools.org
CO-TREAS	David Peters	Kalamazoo Catholic Schools	(C) 734-223-2529	(O) 269-381-2646 x128	dpeters@hackettcp.org
MUSIC ED	Melissa Holso	Portage Northern MS/HS	(C) 269-967-0360	(O) 269-323-5421	mholso@portageps.org
FIC	Bill Boswell	Mattawan HS/MS	(C) 810-441-1592	(O) 269-668-3361 x1462	bboswell@mattawanschools.org

HS S&E: Feb. 1, 2025
 MS S&E: Apr. 12, 2025
 ALL B&O: Feb. 27, 28, Mar. 1, 2025
 ALL B&O: Mar. 6-8, 2025
 MS Honors Band: Nov. 5, 2024

MB: Oct. 8-9, 2024 - (Rain Date: Oct. 15-16)

Fall Mtg: Sep. 10, 2024
 Winter Mtg: Jan. 14, 2025
 Spring Mtg: Apr. 8, 2025

DISTRICT 12

PRESIDENT	Jaymi Yettaw	Dundee MS & HS	(C) 269-312-4411	(C) 269-312-4411	jaymi.yettaw@dundeeschools.org
VP BO	James MacArthur	Ann Arbor Clague MS	(C) 734-645-7025	(O) 734-994-1976 x31581	macarthj@aaps.k12.mi.us
Assist to VP BO	Matt Deloria	Dexter HS	(C) 734-620-4804	(O) 734-424-4240 x7145	deloriam@dexterschools.org
VP SE	Katy Steklac	Chelsea Beach MS	(C) 734-255-9653	(O) 734-433-2202 x2515	ksteklac@chelsea.k12.mi.us
Assist to VP SE	Joseph Swinkey	Monroe HS	(C) 734-770-7539	(O) 734-265-3583	swinkey@monroe.k12.mi.us
VP STR	Nathan Peters	Chelsea Schools	(C) 734-660-4513	(O) 734-433-2202 x2501	npeters@chelsea.k12.mi.us
VP MB	Alison Roberts	Chelsea HS	(C) 734-649-6335	(C) 734-649-6335	aroberts@chelsea.k12.mi.us
VP ADJ	Robert Ash	Ann Arbor Huron HS	(C) 313-580-1383	(O) 734-994-2040 x37516	ashr@aaps.k12.mi.us
SEC	Brett Goodman	Monroe MS	(C) 734-735-3403		goodman@monroe.k12.mi.us
TREAS	Matthew Briere	Saline HS/MS & Heritage School	(C) 734-262-1117		brierem@salineschools.org
MUSIC ED	Vacant				
FIC	Patti Kilgore	Holmes MS	(C) 734-233-7143	(C) 734-233-7143	pkilgore@livoniapublicschools.org

MS S&E: Feb. 1, 2025 - Livonia Franklin HS
 HS S&E: Feb. 8, 2025 - Livonia Franklin HS
 ALL B&O: Feb. 27-Mar. 1, 2025
 ALL B&O: Mar. 6-8, 2025

MB: Oct. 7, 2024 - Flat Rock & John Glenn HS (Rain Date: Oct. 14)

Fall Mtg: Sept. 9, 2024
 Winter Mtg: Feb. 10, 2025
 Spring Mtg: May 12, 2025

DISTRICT 13

PRESIDENT	Jessica Kietzman	Pickford HS/MS	(C) 906-440-1060	(O) 906-647-6285	jessicak@eupschools.org
VP BO	Amy Clegg	Cedarville HS/MS	(C) 906-430-1891	(O) 906-484-2256 x1124	aclegg2@eupschools.org
VP SE	Amy Clegg	Cedarville HS/MS	(C) 906-430-1891	(O) 906-484-2256 x1124	aclegg2@eupschools.org
VP ADJ	Amy Clegg	Cedarville HS/MS	(C) 906-430-1891	(O) 906-484-2256 x1124	aclegg2@eupschools.org
SEC	Sara Perfetti	Sault Sainte Marie HS/MS	(C) 906-370-4158	(O) 906-635-3839 x5744	sperfetti-sas@eupschools.org
TREAS	Jeremy Connin	Manistique HS/MS	(C) 906-250-5642	(O) 906-341-4300 x4342	jconnin@manistiqueschools.org
MUSIC ED	Rachael Brzezniak	Brimley HS/MS	(C) 810-406-9467	(O) 906-248-3219	rbrzezniak1@eupschools.org
FIC	Jessica Kietzman	Pickford HS/JRHS	(C) 906-440-1060	(O) 906-647-6285	jessicak@eupschools.org

ALL S&E: Jan. 18, 2025- Pickford
ALL B&O: Feb. 20-21, 2025- Sault Ste. Marie

Fall Mtg: Sept. 18, 2024 - Bay View Inn, Epoufette 10 AM
Spring Mtg: Apr. 17, 2025 - Bay View Inn, Epoufette 10 AM

DISTRICT 14

PRESIDENT	Robert Miller	Escanaba HS/JRHS	(C) 616-915-3136	(O) 906-786-6521 x1621	rmiller@eskyms.com
VP BO	Emily Morgan-Booth	Marquette Bothwell MS	(C) 989-245-1040	(O) 906-225-4262 x136	ebooth@mapsnet.org
VP SE	Amy Johnson	Dollar Bay HS/MS	(C) 906-231-0995	(O) 906-482-5800 x2080	johnsona@dbschools.us
VP STR	Eric Marta	Marquette HS/Bothwell MS	(C) 906-362-0492	(O) 906-362-0942	emarta@mapsnet.org
VP ADJ	Laura Robinson	Escanaba HS/JRHS	(C) 906-748-0999	(O) 906-786-6521 x1648	laura@eskyms.com
SEC	Ryan Watt	Calumet HS/Washington MS	(C) 906-321-4995	(O) 906-337-0311 x1172	rwatt@clkschools.org
TREAS	Aaron Poniatowski	L'Anse HS/JRHS	(C) 906-221-3688	(O) 906-524-6000	aponiatowski@laschools.us
MUSIC ED	Robert Miller	Escanaba HS/JRHS	(C) 616-915-3136	(O) 906-786-6521 x1621	miller@eskyms.com
FIC	Robert Miller	Escanaba HS /JRHS	(C) 616-915-3136	(O) 906-786-6521 x1621	rmiller@eskyms.com

ALL S&E: Feb. 3, 2024 - Escanaba & Calumet
ALL B&O: Feb. 27, 2025 - Houghton
ALL B&O: Mar. 4, 5, 6, 2025 - NMU in Marquette
District 13 & 14 Honors Band: Dec. 6&7, 2024 - NMU in Marquette

Fall Mtg: September 17, 2024 - Crystal Falls
Winter Mtg: December 6, 2024 - NMU in Marquette
Spring Mtg: April 16, 2025 - Houghton

DISTRICT 15

PRESIDENT	Victoria Fernholz	Det. School of Arts	(C) 586-871-7921	(O) 313-494-6000	victoria.fernholz@detroitk12.org
VP BO	Victoria Fernholz	Det. School of Arts	(C) 586-871-7921	(O) 313-494-2509	victoria.fernholz@detroitk12.org
VP SE	Alexander Batsios	John R King Elem-MS	(C) 810-814-5151	(O) 313-494-7000	alexander.batsios@detroitk12.org
VP STR	Deanna Burrows	Det. Cass Tech HS	(C) 313-689-1437	(O) 313-263-2000	deanna.burrows@detroitk12.org
VP ADJ	Sean Patton	Duke Ellington	(H) 313-942-5819	(O) 313-852-8500	sean.patton@detroitk12.org
SEC	Tanya Bennett	Det. Renaissance HS	(C) 313-410-1063	(O) 313-416-4600	tanya.bennett@detroitk12.org
TREAS	Sean Patton	Duke Ellington Elem-MS	(H) 313-942-5819	(O) 313-852-8500	sean.patton@detroitk12.org
MUSIC ED	Maritza Garibay	Det. School of Arts	(C) 586-945-6378	(O) 313-494-6000	maritza.garibay@detroitk12.org
FIC	Victoria Fernholz	Det. School of Arts	(C) 586-871-7921	(O) 313-494-2509	victoria.fernholz@detroitk12.org

ALL S&E: Jan. 13, 2024
ALL B&O: Mar. 2, 2024

Fall Meeting: September 18, 2023
Winter Meeting: January 8, 2024
Spring Meeting: May 6, 2024

DISTRICT 16

PRESIDENT	John Phillips	Romeo HS	(C) 586-453-1129	(O) 586-752-0300 x1051	john.phillips@romeok12.org
VP BO	Amy Rever-Oberle	Rochester Hart MS	(C) 586-899-9408	(O) 248-726-4500	areveroberle@rcs-k12.us
2 nd VP BO	Keenan Thomason	Rochester West MS	(C) 586-201-2324	(O) 248-726-5000	kthomason@rcs-k12.us
VP SE	Jodi Thompson	St. Clair Shores Lakeview HS	(C) 586-943-6440	(O) 586-445-4000 x2750	jthompson@scslakeview-k12.com
2 nd VP SE	Christopher Takis	Grosse Pointe South HS	(C) 248-410-3041	(O) 313-432-3642	takisc@gpschools.org
VP STR	Jami Kleinert	Rochester HS	(C) 620-313-9420	(O) 248-726-4500	jkleinert@rochester.k12.mi.us
VP MB	Jonathan Carrothers	Anchor Bay High School	(C) 586-719-5248	(O) 586-648-2525 x2359	jcarrothers@abs.misd.net
VP ADJ	Mike Yaros	Sterling Heights Stevenson HS	(C) 989-450-6673		michael.yaros@uticak12.org
VP WORKERS	Josh Bobek	Armada HS	(C) 586-337-6307	(O) 586-784-2460	jbobek@armadaschools.org
SEC	Anthony Imbrunone	Sterling Heights HS	(C) 586-362-4313	(O) 586-825-2700 x14221	aimbrunone@wcskids.net
TREAS	Jason Rose	Warren Cousino HS	(C) 586-817-1564	(O) 586-574-3100 x12983	rosej@wcskids.net
MUSIC ED	Sarah Bussineau	Armada MS	(C) 586-246-4191	(O) 586-784-2562	sbussineau@armadaschools.org
FIC	Brandon Ulrich	Stoney Creek HS	(H) 248-202-7361	(O) 248-726-5764	bulrich1@rcs-k12.us

MS S&E: Jan. 18, 2025 - Rochester HS
HS S&E: Feb. 1, 2025 - Rochester HS
MS B&O: Feb. 27- Mar. 1, 2025
HS B&O: Mar. 6-8 2025

MB: Oct. 8-9, 2024

Fall Mtg: Sept. 16, 2024
Winter Mtg: Jan. 14, 2025
Spring Mtg: May 5, 2025

2024-2025 MSBOA Calendar of Events

September 7

Music Education Workshop & Festival Improvements
Committee Meetings

September 20

DEADLINE: SCHOOL MEMBERSHIP
(Membership fee increases by \$40 after Sept. 20)

September 21

Fall String Orchestra Reading Session

October 1

DEADLINE: All-State Band, Orchestra, & Jazz
Audition Applications, Mid-Level String Clinic
Applications, B&O Adjudicator Workshop, District
Transfers

October 9

All-State Audition schedule posted on the website

October 16, 17, 18, 19 & 20

All-State Band, Orchestra, & Jazz Auditions

October 26

Mid-Level String Clinics

November 8

MSBOA Executive Board Meeting

November 9

MSBOA General Membership Meeting 1:30 pm

December 2

DEADLINE: All-State Band, Orchestra, and Jazz
acceptance deadline and fees paid

December 14th

B&O Adjudicator Workshop

January 4

Music Education Workshop & Festival Improvements
Committee Meetings

January 11

First date for District HS Solo and Ensemble Festivals

January 22 (Wednesday)

MSBOA Executive Board Meeting

January 23

Music Technology Day at the MMC
Conducting Symposium at the MMC
All-State Band, Orchestra, & Jazz Rehearsals begin

January 24

20th Annual Michigan Music Conference
MSBOA General Membership Meeting – 12:00 pm

January 25

20th Annual Michigan Music Conference continues
All-State Band, Orchestra, and Jazz 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

February 15

First week for District Band & Orchestra Festivals

February 18 (President's Day is the 17th)

DEADLINE: State Solo & Ensemble Festival. Late
entries may be made, with additional fees, for one week
after this deadline – see the MSBOA Yearbook for the
specific policy.

March 3

DEADLINE: Scholar Instrumentalist Application

March 8

Last date for District B&O Festivals

March 15

STATE SOLO & ENSEMBLE FESTIVAL

March 15 – April 19 (Exact dates & sites TBA)

State Jazz Ensemble Festival

March 17

DEADLINE: State Band & Orchestra Festival. Late
entries may be made, with additional fees, for one week
after this deadline – see the MSBOA Yearbook for the
specific policy

TBD

Outstanding Soloist Competition

April 23, 24, 25, 26 & 30

STATE BAND & ORCHESTRA FESTIVAL

May 1, 2, 3

STATE BAND & ORCHESTRA FESTIVAL

May 9

Spring Showcase Concert

May 20

DEADLINE: Applications for MSBOA Member
School's Bands & Orchestras performing at the MMC

May 30

MSBOA Executive Board Meeting (Friday Evening)

May 31

MSBOA Executive Board Meeting (Saturday 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.

Proposed 2025-2026 MSBOA Calendar of Events

September 6

Music Education Workshop & Festival Improvements
Committee Meetings

September 20

Fall String Orchestra Reading Session

September 22

DEADLINE: SCHOOL MEMBERSHIP

(Membership fee increases by \$40 after Sept. 22)

October 1

DEADLINE: All-State B&O Audition Applications,
Mid-Level String Clinic Applications, S&E Adjudicator
Workshop, District Transfers

October 8

All-State Audition schedule posted on the website

October 15, 16, 17, 18, & 19

All-State Band & Orchestra Auditions

October 25

Mid-Level String Clinics

November 7

MSBOA Exec. Board Meeting

November 8

MSBOA General Membership Meeting 1:30 pm

December 1

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

December 13

S & E Adjudicator Workshop

January 10

Music Education Workshop & Festival Improvements
Committee Meetings

January 17

First date for District HS Solo and Ensemble Festivals

January 21 (Wednesday)

MSBOA Executive Board Meeting 3:00 PM

January 22

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

January 23

21st Annual Michigan Music Conference
MSBOA General Membership Meeting – 12:00 pm

January 24

21st Annual Michigan Music Conference continues
All-State Band and Orchestra Concerts

February 2

DEADLINE: State Jazz Ensemble Festival
Applications. *Late entry may be made for one week later with an
additional late fee of \$100 per big band and \$25 per combo.*

February 14

Last date for District S&E Festivals

February 21

First week for District Band & Orchestra Festivals

February 23

DEADLINE: State Solo & Ensemble Festival. Late
entries may be made, with additional fees, for one week
after this deadline – see the MSBOA Yearbook for the
specific policy.

March 2

DEADLINE: Scholar Instrumentalist Application

March 14

Last date for District B&O Festivals

March 16 – April 18 (Exact dates & sites TBA)

STATE JAZZ FESTIVAL window

March 21

STATE SOLO & ENSEMBLE FESTIVAL

March 23

DEADLINE: State Band & Orchestra Festival. Late
entries may be made, with additional fees, for one week
after this deadline – see the MSBOA Yearbook for the
specific policy.

TBD

Outstanding Soloist Competition

April 22, 23, 24, & 25

STATE BAND & ORCHESTRA FESTIVAL

April 29 & 30 and May 1 & 2

STATE BAND & ORCHESTRA FESTIVAL

TBD (May)

Spring Honors Festival Showcase Concert

May 20

DEADLINE: Applications for MSBOA Member
School's Bands & Orchestras performing at the MMC

May 29

MSBOA Executive Board Meeting (Friday Evening)

May 30

MSBOA Executive Board Meeting (Saturday 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.

MSBOA POLICIES

Policy on the use of Music Downloaded or Purchased Online

New
2024

MSBOA makes no guarantee files downloaded from the internet or any digital source for use in MSBOA sanctioned events are in the public domain, and assumes no legal responsibility or liability of any kind for their copyright status. MSBOA expects its members to obey the United States' copyright laws and consult the copyright statute itself to verify whether a certain file is in the public domain or if downloading a copy constitutes fair use.

Policy for Zero-Tolerance of Discrimination and Harassment

The MSBOA has adopted a zero-tolerance policy toward discrimination and all forms of unlawful harassment, including but not limited to sexual harassment. This zero-tolerance policy means that no form of unlawful discriminatory or harassing conduct by or towards any member, student, vendor, or other person at our events will be tolerated. The MSBOA is committed to enforcing its policy at all levels within the Association. All incidents will be taken seriously, allegations will be investigated promptly, and no one will be victimized by making such a complaint. Any officer, director, or adjudicator who engages in discrimination or harassment while representing the MSBOA in an official capacity will be subject to investigation and penalty, up to including removal from leadership positions and/or from the adjudicator list.

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. The 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, they 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 worker's 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 they 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, e.g., District S & E for one 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 the MSBOA at public events, e.g., 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

The MSBOA will make every reasonable attempt to accommodate individual students with special needs participating in its events. It is the responsibility of the individual student's director to communicate with the 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 the MSBOA activities. The State Office will continue to monitor how the modifications and/or accommodations of students with special needs affects the association and propose changes to this policy as necessary.

MSBOA Accommodations Procedures

Preparations to fulfill accommodations should be handled in advance between the registering director and VP or committee chair, e.g., music enlargement, location accommodations, etc.

The Director is responsible for following through on their event registration requests with the appropriate VP or committee chair. The VP or committee chair will decide the deadline for requests and notify the membership.

1. During event registration, the director indicates the requested accommodation.
2. The Director contacts the appropriate VP or committee chair by the designated deadline before the festival or event.
3. The registering director is responsible for providing the needed accommodations. The VP or committee chair will facilitate the steps necessary to provide the accommodation.
4. The appropriate VP or committee chair will email the appropriate State VP, Executive Director, and Association President in the event of a question or concern about the feasibility or validity of a requested accommodation. The State VP, Executive Director, and Association President will render a final decision.

New
2024

MSBOA Vendor and University Policy

1. College or University: MSBOA will not invite college or university representatives to interact with students at state-sponsored events. This includes distributing promotional materials, providing audition opportunities, or any other means of recruitment that benefits the specific university or college.
2. Vendors: MSBOA will NOT invite instrument vendors to sell merchandise or advertise.

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 nonmembers, to use the Membership List or labels to promote any enterprise which should purchase a Sustaining Membership or to use the Membership List 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. Labels are for one-time use only and are not to be reproduced. Labels may be purchased by colleges, universities and other institutions for whom there is not an MSBOA membership category for use as authorized above. The 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 the 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 resulting requests 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). The 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 Chairperson 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.
 - a. In the case of large ensembles, three approved concert adjudicators must be utilized, one of whom may also adjudicate sight reading.
 - b. In the case of solos or 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 the established traditions of the MSBOA. Such a project may originate from any member through their District Executive Board or through the State Executive Board with both boards' 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.

MSBOA District Transfer (Updated 2022)

Basis for Request

- a. **Geographic** – 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 others District's festivals.

Procedures:

- a. The instrumental director who is requesting 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 the 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 transfer of the school in question or the motive for transfer is to gain advantage in festivals.
- h. To complete the process for each year the transfer is approved, the director must log into the MSBOA website, select "Request District Transfer" and fill out the necessary information. This will enable the director to be able to register for the festivals being hosted by the District to which the school is transferring.

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 become a permanent member of that District upon written request and a permanent school number change will occur.

MSBOA Festival Transfer (Updated 2022)

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** – 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 is 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 receive a copy of the request's documentation, e.g., letter of request, principal's endorsement of the requesting school, each president's approval, etc. This is important for determining state deadline requirements and eligibility.
- f. When all requirements have been met, the Director will finalize the transfer by going to their Dashboard on the MSBOA Website and selecting "Finalize Festival Transfer." This will prompt the director to specify to which festival the school is transferring, which will enable the scheduling program to accommodate the request.
- g. 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 their own district and the district to which they would like to transfer. This request must be made 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 each district must approve the transfer at least 5 days before the earliest deadline of the two districts.
- c. The Vice Presidents of each district will inform the State Office of their decision to approve or deny.

(Event Transfer Policy Continued on next page)

Event Transfer Policy for District Solo and Ensemble Festival (Cont.)

- d. Transferring district events may incur a processing fee per event transfer in addition to the new District's fee schedule. It will be the responsibility of the District Vice President of the district to which the event(s) is transferring to ensure the processing fee is collected.
- e. The deadline date of the district being transferred to must be observed.
- f. When all requirements have been met, the Director will finalize the transfer by going to their Dashboard on the MSBOA website and selecting "Finalize Festival Transfer." This will prompt the director to specify to which festival the event(s) is transferring, which will enable the scheduling program to accommodate the request. The director is now able to register their events in both districts.
- g. 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.

Other:

- a. The final decision regarding a district transfer for Solo and Ensemble events rests with the receiving district. This district can decline the request.
- b. The officers who are responsible for the worker assignments for both districts will have to decide where and how the work assignment of the requesting director will be fulfilled.

MSBOA Adjudicator Information

Applying to Become a MSBOA Adjudicator

The Michigan School Band and Orchestra Association seeks highly qualified music educators to serve as adjudicators for our festivals. Evaluation of our students and ensembles holds a very high position of importance in the mission of the MSBOA. We therefore consider the qualifications of each candidate very carefully.

Persons interested in becoming an adjudicator for any of MSBOA's festivals must first apply to the Association using the MSBOA Workshop Application. Candidates must have a minimum of five (5) years of teaching experience. Ten (10) years of teaching experience is preferred. Candidates must obtain two (2) references to sign the application. Candidates must also include a written explanation of their philosophy of the aims and goals of the festival. Applications are reviewed by the District Executive Board in which the applicant resides. Each District renders a decision, either approving or denying the candidate. The District's recommendation is submitted to the full MSBOA Executive Board for a final decision. The full Executive Board will decide on each candidate individually and may or may not agree with the District's decision. This decision is made at the MSBOA Fall Executive Board Meeting held in early November.

Reasons for denying a candidate's application are listed below:

1. Insufficient length of teaching experience (Minimum of 5 years required - 10 years recommended)
2. Insufficient teaching experience in Michigan
3. Quality of work not apparent for sound evaluation at this time
4. Quality of work is not sufficient or commensurate with MSBOA standards
5. Insufficient festival experience
6. Application received after deadline
7. Application incomplete and/or contained inadequate information
8. Lack of Professionalism
9. Other or additional

Candidates that are approved must attend and pay for (\$50) the scheduled Adjudicator Workshop. After successfully completing the entire workshop, the adjudicator is placed on the MSBOA Probationary Adjudicator list. Each candidate must then successfully adjudicate at least four (4) festivals in two (2) different MSBOA Districts to be placed on the Permanent Adjudicator list for Band & Orchestra and Solo & Ensemble Festivals. To be placed on the Permanent Adjudicator List for Marching and Jazz Festivals, the adjudicator must successfully adjudicate two (2) festivals. The candidate should receive a Probationary Adjudication Verification Form from the festival's site chair to record each festival during the probationary period. **It is the responsibility of the candidate to keep the forms until the required number is obtained and then submit ALL Probationary Adjudication Forms at one time to the MSBOA State Office.**

Timelines

For workshops taking place after the MSBOA Fall Executive Board meeting, but before the Spring Executive Board meeting, the following timeline will be used. This would typically be used for a Band and Orchestra, Solo and Ensemble, or Jazz Workshop:

- **October 1** – Deadline for the submission of applications to the State Office. Be sure to have two (2) signatures of support and include the required paragraph with your submission.
- **October** – Applications will be submitted to each District for evaluation.
- **Early November** – The Full Executive Board will hear the recommendations of the Districts on each candidate at the Fall Executive Board meeting.
- **Immediately following the Fall Executive Board Meeting** – Candidates will be notified of their status (accepted/not accepted) for the workshop.
- **TBD** – MSBOA Adjudicator Workshop takes place.

For workshops taking place after the MSBOA Spring Executive Board meeting, but before the Fall Executive Board meeting, the following timeline will be used. This would typically be used for a Marching Band Workshop:

- **March 1** – Deadline for the submission of applications to the State Office. Be sure to have two (2) signatures of support and include the required paragraph with your submission.
- **March** – Applications will be submitted to each District for evaluation.
- **Late May/Early June** – The Full Executive Board will hear the recommendations of the Districts on each candidate at the Spring Executive Board meeting.
- **Immediately following the Spring Executive Board Meeting** – Candidates will be notified of their status (accepted/not accepted) for the workshop.
- **TBD** – MSBOA Adjudicator Workshop takes place.

New
2024

Adjudicator Review Process

1. Adjudicator evaluations shall be completed at the close of each festival.
2. Adjudicator ratings of “E” must be accompanied by a copy of the rating sheet and recording (recording for B&O only) in order to be evaluated by the State Executive Board. A violation of MSBOA Diversity, Equity, Inclusion and/or non-discrimination policies will not require a copy of rating sheets or recording.
3. Adjudicators must receive a copy of the concern, in writing, and have the opportunity to respond to the MSBOA Executive Board, in writing.
4. The State Executive Board shall review all individual adjudicator concerns at the Spring Executive Board Meeting.
5. The State Executive Board has the authority to remove adjudicators from the list given the above criteria have been met.

New
2024

Adjudicator Evaluation Appeal Process

1. Adjudicators who wish to appeal an evaluation must contact the State Vice President of Adjudication with materials supporting their appeal.
2. The Appellate Committee, made up of the Vice President of Adjudication, the State President, and two (2) Past Presidents, shall consider the appeal.
3. The adjudicator will be contacted with the result of the appeal process and the adjudicator evaluation will be updated on the MSBOA website if necessary.

Guide for School Musical Groups' Participation in Extra Class Activities

(Developed cooperatively by the MSBOA and the 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 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 is agreed.
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, 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 the 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 provisions 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.

MICHIGAN SCHOOL BAND AND ORCHESTRA ASSOCIATION

2024 STRING ORCHESTRA CLINICS 2024

GRADES 7-8-9

DATE and LOCATIONS: In our continuing effort to promote string instrument performance in Michigan schools, The MSBOA is again sponsoring string orchestra clinics for students **in grades 7-8-9**. Listed below are the available sites including clinicians, performing groups and dates.

South Haven High School, Jessica Fiedorowicz, Host - Saturday, October 26

[Ji Hyun Kim](#), Orchestra "A" Clinician

[Andrew Pool](#), Orchestra "B" Clinician

TBA – Special Guest Performers

East Lansing McDonald Middle School, Natalie Paiz, Host - Saturday, October 26

[Keith Dodson](#), Orchestra "A" Clinician

[Linda Trotter](#), Orchestra "B" Clinician

Lowell Fusion Rock Orchestra – Special Guest Performers

Portage West Middle School, Dennis Kozian, Host - Saturday, October 26

[Kyle Pitcher](#), Orchestra "A" Clinician

[Aaron Tenney](#), Orchestra "B" Clinician

Kentwood ABC Orchestra – Special Guest Performers

Lowell Middle School, Joe Oprea, Host - Saturday, October 26

[Joel Schut](#), Orchestra "A" Clinician

[Jean Lee](#), Orchestra "B" Clinician

TBA – Special Guest Performers

Marquette High School, Eric Marta, Host - Saturday, October 26

[Barbara Rhyneer](#), Orchestra Clinician

There will only be one Orchestra at this site, and they will be playing the Orchestra "B" pieces.

Superior String Alliance Chamber Players – Special Guest Performers

SCHEDULE:

- *8:45-9:10 am Arrive, register, and go to sectional rehearsal rooms
- *9:15-10:00 am Sectionals - tune, warm-up and rehearse
- *10:05-11:25 am Full Rehearsals
- *11:30-12:00 pm Lunch
- *12:10-12:55 pm Guest Performance
- *1:05-2:15 pm Final rehearsals- talk through concert etiquette and procedures
- * 2:30 pm Orchestra performance(s)

SECTIONALS: Instructors sending students to this event will have a work assignment such as running sectionals or assisting during the morning or afternoon rehearsal.

INSTRUMENTS: Students are responsible for their own instrument.

MUSIC: Students must bring their own music. If you do not have the music in your library please order it immediately. The music must be learned in advance of the clinic. The clinics are not as effective if the students are struggling to play the notes. It is suggested you start the year with the string clinic music in the folders. The music has been selected to provide variety within each orchestra level including new pieces and quality older music. Printed bowings are used. Violinists may be asked to switch from 1st to 2nd part to help balance out the orchestras.

MUSIC SELECTIONS: FALL 2024

Orchestra Selections

Orchestra "A": Dragon Dances by Soon Hee Newbold, FJH
 Sequoia by Brian Holmes, Wingert Jones

Orchestra "B": Legend of Dark Mountain by Soon Hee Newbold, FJH
 Metallurgy by Doug Spata, Carl Fischer

SPECIAL PERFORMANCES: At each of our sites there will be a performance during lunchtime. Guests to include the Lowell Fusion Rock Orchestra, Kentwood ABC Orchestra, Grand Haven GOTAK, and the Superior String Alliance Chamber Players.

SITE PREFERENCE: You may send your students to the site most convenient for you. Orchestras of 40-70 are anticipated at each venue. Please check a first and second site preference. If a site becomes filled (in the order invoices are generated) you may be asked to attend an alternate location.

ENTRY FEE: The entry fee is \$15 per student. You must register on the MSBOA website. Login to www.msboa.org and click on the "**Members Only**" tab. Go to "**Event & Festival Registration**" and under "**Member Tools**" click the link for "**Register for String Clinic**". Enter the student's name in the field (if the student was previously entered for S&E festival, the name may "autofill"), search for and select the performer you would like to register, fill out the form fields, click "**Register and Create Another**" to register another performer, or click "**Register**" to finish registering. Go to "**My Invoices**" to generate and pay your invoice.

Registration payment may be made by credit card or check.

LUNCH: Directors are asked to indicate the total number of lunches needed for students. Lunches will be \$5 per person. Menus vary from site to site. Please bring **one check for the total amount of lunch** to the registration at your clinic site. Students may still bring their own lunch.

DEADLINE: **Deadline for applications is Tuesday, October 1, 2024.** SITE PREFERENCE WILL BE BASED ON THE DATE OF GENERATING YOUR INVOICE. THE EARLIER THE BETTER!! Orchestra sizes will be limited.

String teachers are urged to support this project to promote string instrument performance. Each Orchestra will need 40-70 players by the deadline date or the clinics may be revised or cancelled. It is vital directors take advantage of offerings like this to help insure continued health of all string programs statewide. **Late entries will be subject to a \$1.00 per student late fee and will only be accepted for one week beyond the deadline. If after making a proper school enrollment in the Mid-Level String Clinic, a director would like to add a student or students, they may do so by paying a \$1.00 late fee per student if there is room at the event as determined by the State VP of Orchestral Activities.**

Registration payment may be made by credit card or check.

If paying by check, the envelope must be postmarked on or before the deadline to avoid late fees. If you have any questions relative to this registration process, please email the State Office at: msboa@msboa.org.

Deadline for registration: Tuesday, October 1, 2024

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 15, 2025

DEADLINE FOR ENTRIES: Tuesday, February 18, 2025 (11:59 p.m.)
(see complete deadline information below)

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.

Solo & Ensemble Festival Chairperson:

Joe Oprea, 1939 Solomon Rd., Hastings, MI 49058
(C) 616-460-2862 (O) 616-987-2830 Lowell MS
joprea@lowellschools.com

Entering Solo & Ensemble Festival:

All Solo & Ensemble Festival entries for both district and state festivals must be done online at:
www.msboa.org

FEES:

Solo (9 th 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
Choirs (16 minutes)	\$50.00

Districts will determine fees for DISTRICT Middle School/Junior High 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:

New
2023

All State Solo & Ensemble Festival Applications must be completed online no later than Tuesday, February 18, 2025. If paying by credit card, you have until 11:59 p.m. to complete the registration process and submit the credit card payment. After which, there is no need for further action. If paying by check, you will need to mail the check and a copy of the generated invoice to the State Office. **The envelope MUST be postmarked on or before the deadline.** It is strongly suggested all registrations mailed should be sent via certified mail with a tracking number. If your registration is not received in time, your post office receipt with tracking number will serve as proof of your complete registration. **The final deadline (with a late fee) will not be extended.** A school that fails to meet the specified deadline date, for any reason, 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 their designee of the forthcoming application prior to the end of the extended limited week. The application process must be completed no later than seven calendar days following the original deadline. In the case of an unscheduled school closing during the week immediately following the **deadline**, e.g., 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 the school was closed must accompany the application.

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

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 Festival ONLY.

New
2023

In the event a member school is found to have violated any of the following eligibility requirements, the member school may 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 member’s school instrumental music program or accompany on piano at least one event at the district festival. The local instructor of instrumental music and school administrator shall be the sole certifying agents for any pupil’s activities in the festivals.
2. Only students in grades 7-12 can enter district solo and ensemble festival. Students in grades 7 and 8 are only eligible to participate in middle school solo and ensemble. Students in grades 9 through 12 are only eligible to participate in high school solo and ensemble with the following exception. Students in grade 9 enrolled in a Junior High School may participate in either middle school OR high school solo and ensemble (not both). 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. Grades 9, 10, 11 and 12, in this context, means 8 consecutive semesters or 12 consecutive trimesters starting in their 9th grade year. NOTE: The qualifying ensemble must remain 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 qualifies 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.

New
2023

4. Ensembles at State Festival are 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 the MSBOA Spring Honors Festival 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, the accompanist's name must be entered when registering the event.
3. Non-Solo Events:
 - **DUETS through OCTETS:** A combination of 2-8 musicians, **one on a part**, with all parts being played, or as indicated in the score.
 - **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 of 9-20 musicians, **one on a part**, with all parts being played, or as indicated in the score - with a mixture of instruments from different families
 - **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 online, 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. The MSBOA has an informational list of solos and a "suggested" list of Chamber Ensemble selections available on the web site under "MEMBERS ONLY/DOCUMENTS." This is only an informational list.
2. Each soloist, ensemble and chamber ensemble event will provide the adjudicator with an original score with each measure numbered or no rating will be given.

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. For solo events, the adjudicator may be provided with either the full score or just the solo part.

- 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 and **created scores** of copyrighted music are illegal and unacceptable, as the adjudicator's music, unless accompanied by written permission from the PUBLISHER, or a letter from the DISTRIBUTOR proving that the music has been purchased and is NOT RETURNABLE.
- 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 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 director(s).
- i. Four hand piano events may use secondo and primo scores.

Sample Form: to help facilitate permission process for downloaded, self-printed, and/or free music. This form will be shared with directors as the festival approaches and be available on the website under documents.

STATE SOLO AND ENSEMBLE FESTIVAL APPROVAL FORM for DOWNLOADED, SELF-PRINTED and/or FREE MUSIC	
Site: _____	
Event Leader: _____	
Performance Section: _____ Performance Time: _____	
Form of Proof: Purchase Receipt _____ Screenshot _____	
Other _____	
Authorized Signature: _____ Position: _____	

D. PERFORMANCE RULES

1. Acceptable instruments for solo and ensemble performance are standard band and orchestra instruments, harp, piano and harpsichord. Other instruments, as indicated by the score, may only be used as part of ensembles that also contain standard band and orchestra instruments. All equipment must be provided by the student with the set up and the performance completed within the allotted time for the event. 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. DUETS through OCTETS will have a combination of 2-8 musicians, one on a part, with all parts being played, *or as indicated in the score.*

New
2024

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. Accompaniment may be live, **a pre-recorded accompaniment provided by the publisher**, or digital intelligent accompaniment software, e.g., SmartMusic. **The solo part must not be audible in the pre-recorded accompaniment. It is the director's responsibility to ensure copyright law is followed.**
 - c. If an accompaniment is not live, 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, (e.g., Mozart's *Trio for Clarinet, Viola, & Piano*).
6. Students with a visual impairment, and/or Special Needs Accommodation submitted as part of their Solo and Ensemble registration, may have recorded adjudication in addition to the written ratings sheet at District and/or State Solo and Ensemble Festival. If a registered performer chooses to have their adjudication recorded, the student (or their designee) must furnish and operate a recording device.
7. Percussion soloists will be required to sight-read as part of a proficiency I, II, or III exam. 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.

New
2024

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. Solos and duets through octets 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. Ensembles of (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 their written and/or oral comments.
- g. The student(s) may prepare a solo or duet through octet of any length, but not less than two minutes or no rating will be given. The judge shall have the right to start and stop the students(s) during the event as they desire.

New
2024

New
2023

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. Solos and duets through octets will be allowed six minutes for their performance.
- b. Ensembles of (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 their written or oral comments.
- e. The student(s) may prepare a solo or duet through octet 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 during the event as they desire.

New
2024

New
2023

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 15 of the Yearbook. Please read it. 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 the 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 near their respective performance rooms. Please do not ask for ratings at Headquarters.
3. No instruments will be furnished except pianos. It is the responsibility of the Vice President of Solo & Ensemble (District or State) to coordinate with the Host and Site Chair that the quality of instruments are suitable for the nature of events in each given performance room.
4. All events are open to the public. The performance room will not be cleared for any event.
5. The host schools and the MSBOA cannot assume any responsibility for lost or stolen property. Students should be reminded of their responsibility for their own property.

B. SITE CHAIR RESPONSIBILITIES

1. Ratings will be posted near their 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

1. **Recording or live streaming of sight-reading is not permitted.**
2. **Judge's comments after the performance may only be recorded or live streamed with the prior approval of the judge.**

D. MEDALS

1. At State Solo & Ensemble Festival, the room chairperson will give medal 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 higher 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 their 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 the String Proficiency page. Melody percussion only roll the last note.

The following guide shall be used for scoring the scales portion of the exam:

New
2024

- 5-excellent** performance with no errors in notes or tempo.
- 4-good** performance with minimal errors in notes or tempo.
- 3-fair** performance with several errors in notes and tempo.
- 2-poor** performance with many errors in notes and tempo.
- 1-unsatisfactory** performance with a preponderance of errors throughout.
- 0-scale** not completed or attempted.

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

The student may prepare a solo of any length, but not less than two minutes or no rating will be given. The judge shall have the right to start and stop the student during the solo as they desire. 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), and 2 minutes for adjudicator comments. 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, they 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.
- 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.

Updated 2024

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

General Requirements:

- All scales must be memorized
- Students must perform scales with not less than the minimum tempo listed below
 - **Violin & Viola: quarter note = 80**
 - **Cello: quarter note = 70**
 - **Bass: quarter note = 60**
- Student may perform scales in either pattern A or B (see both examples below)



- Students may perform scales either as separate bowings or any combination of slurs.

Required Scales for Each Proficiency Level/Instrument:

- In the scale chart below,
 - Upper Case letters designates Major Scales
 - Lower Case letters designates Minor Scales (**melodic form**)
 - “Chr.” designates Chromatic Scale
- The number after the scale indicated the number of octaves required to perform.

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

- Proficiency examinations are cumulative.
 - Proficiency I includes only those scales listed in Proficiency I
 - Proficiency II includes all scales listed in both Proficiency I and II
 - Proficiency III includes all scales listed in both Proficiency I, II and III

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.

Sight-Reading:

- You are allowed 60 seconds to study and look over the sight-reading music before performing it. **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, 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, 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

EXAMPLE OF MELODIC MINOR SCALE AND ARPEGGIO

a minor

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 (25 points)
3. Sight Reading

* 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



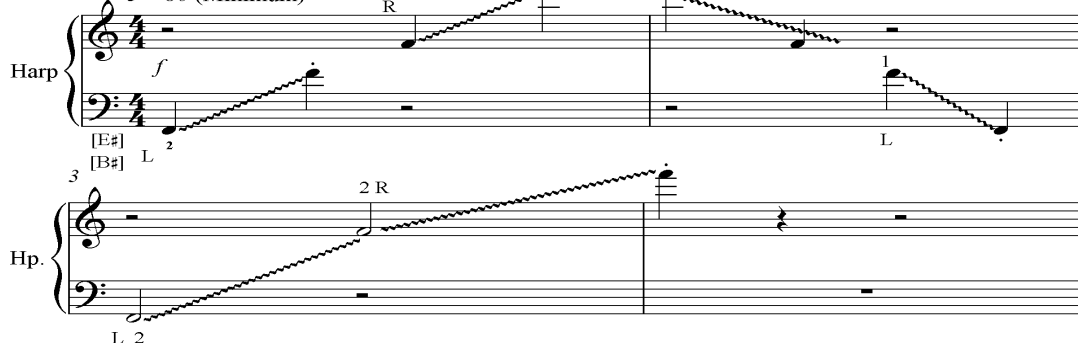
Left Hand



Harp Proficiency III Only

1. Glissando

♩ = 60 (Minimum)



2. Harmonics (Harmonics written where played)

♩ = 60 (minimum)



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 - Scales	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. 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

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NOTE: A student performing a "Multiple Percussion" or "Other 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



Flam Paradiddle



Single Drag Tap



Single Ratamacue



Diddle patterns:

Paradiddle



Double Paradiddle



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



7 Stroke Roll



9 Stroke Roll



13 Stroke Roll



Flam combination patterns:

Flam Tap



Flam Accents



Double Pataflafla



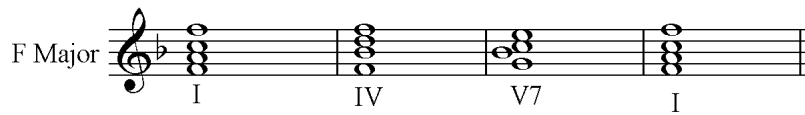
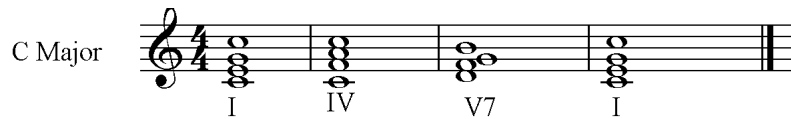
Swiss Triplets



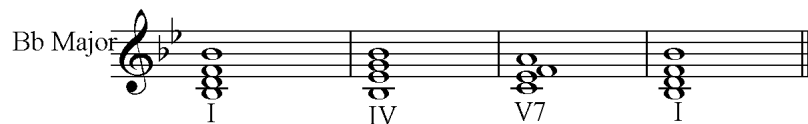
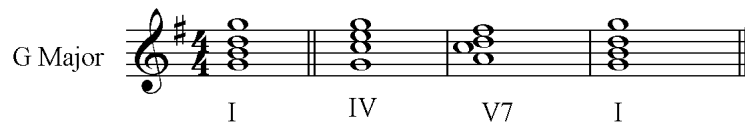
Chord Progressions for Melody Percussion Instruments

Proficiency I - Scales only

Proficiency II: C Major & F Major Chord Progressions



Proficiency III: G Major & Bb Major Chord Progressions



Timpani Etude I

$\text{♩} = 112$

1 G - C 2 3 3 3 4 5 6 7 8

f *p*

9 10 11 12 13 14 15 16 17 18

mf *fp*

19 20 21 22 23 24 25 26 27 28

fp *pp*

29 30 8 39 40 41 42 43 44 45

Change C to D *mf*

46 47 48 49 50 8 59 60 61

mf Change G to A *f* *p* *mf*

Slower

62 63 64 65

f

66 67 68 69 70

mp

71 72 73 74 75 76

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

Timpani Etude II

$\text{♩} = 80$
G - C - F

1 2 3 4 5 6

7 8 9 10

G → A *f*

11 12 13

F → E

14 15 16 17

fp *fp*

18 19 20

mf C → C#

21 22 23

f Pedal 29

24 25 26 27

p *f* Pedal *p* Pedal 23

28 29 30^{RH}

LH

31 32

33

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:

Adjudicator's Comments

Final Rating
(Do not use plus or minus)

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

Judge's Signature

Judge's Name

TONE Beauty Control Balance Ensemble	<input type="text"/>
INTONATION Melodic Line Chords Individuals With accompaniment	<input type="text"/>
RHYTHM Accents Metre Precision Interpretation of rhythmic figures	<input type="text"/>
TECHNIQUE GENERAL Fluency Articulation Fingering Accuracy STRINGS Bowing Choice Execution WINDS Tonguing Breathing	<input type="text"/>
INTERPRETATION Phrasing Expression Tempo Dynamics Style Tradition	<input type="text"/>
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION Musical Value Suitability	<input type="text"/>
ACCOMPANIMENT Accuracy Effectiveness	<input type="text"/>
EMBOUCHURE	<input type="text"/>
GENERAL EFFECT Spirit Taste Contrast Artistry Posture	<input type="text"/>
OVERALL PERFORMANCE	<input 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

TONE

Beauty
Control
Balance
Ensemble
Embouchure (Winds)

INTONATION

Individual
With accompaniment

RHYTHM

Accents
Metre
Precision
Interpretation of
rhythmic figures

TECHNIQUE

GENERAL
Fluency
Articulation
Fingering
Accuracy

STRINGS
Bowing
Choice
Execution

WINDS
Tonguing
Breathing

INTERPRETATION

Phrasing
Expression
Tempo
Dynamics
Style
Tradition
Choice of selection
Spirit

Solo Total

Score

(Perfect score is 50 points)

(Additional space for comments on the back)

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Chamber Ensemble 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

TONE

Beauty
Control
Balance

INTONATION

Melodic Line
Chords
Individuals
Sections

RHYTHM

Accents
Metre
Precision
Interpretation of
rhythmic figures

TECHNIQUE

Fluency
Articulation
Bowing
Ensemble
Accuracy

INTERPRETATION

Phrasing
Expression
Tempo
Dynamics
Style
Tradition

THIS SECTION DOES NOT AFFECT THE RATING

GENERAL SPIRIT

Taste
Contrast

SELECTION

Musical Value
Suitability

STAGE DEPARTMENT

Discipline
Posture
Stage Efficiency

OVERALL PERFORMANCE

(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 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

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

INTERPRETATION

Tempo
Style
Phrasing
Dynamics

ARTISTRY

Tradition
Spirit
Taste
Expression
Nuance

RHYTHM

Accents
Metre
Precision
Interpretation of rhythmic figures

TECHNIQUE

Right Hand
Left Hand
Hand position
Pedal use
Fluency
Accuracy
Fingering

TONE

Beauty
Control
Balance
Ensemble

THIS SECTION DOES NOT AFFECT THE RATING

SELECTION

Musical Value
Suitability

STAGE PRESENCE

Spirit
Posture

OVERALL PERFORMANCE

(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) _____

Invention/Fugue Total (15) _____

Sight Reading Total (20) _____

Solo Total (50) _____

Final Score

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)

Notes	_____
Key	_____
Rhythm	_____
Dynamics	_____
Phrasing	_____

**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: _____

INTERPRETATION

Tempo
Style
Phrasing
Dynamics
Choice of selection

ARTISTRY

Tradition
Spirit
Taste
Expression
Nuance

RHYTHM

Accents
Metre
Precision
Interpretation of
rhythmic figures

TECHNIQUE

Right Hand
Left Hand
Hand Position
Pedal use
Fluency
Accuracy
Fingering

TONE

Beauty
Control

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 _____

School: _____ Ensemble Leader: _____

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 5 points with 5 being the highest)

Notes	_____
Key	_____
Rhythm	_____
Dynamics	_____
Phrasing and Articulation	_____

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: _____

INTERPRETATION

Tempo
Style
Phrasing
Dynamics
Choice of selection

ARTISTRY

Tradition
Spirit
Taste
Expression
Nuance

RHYTHM

Accents
Metre
Precision
Interpretation of
rhythmic figures

TECHNIQUE

Tuning
Fluency
Articulation
Fingering
Accuracy
- Key
- Pedaling

TONE

Beauty
Control

Adjudicator's Comments

**Solo Total
Score**

(Perfect score is 50 points)

(Additional space for comments on the back)

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

TONE

Beauty
Playing Area
Head/Snare Tension
Choice of sticks/mallets
Muffling-damping
Tuning

PRECISION

Intonation
Balance/Blend
Control
Melodic Line
Fluency
Attack
Release
Accuracy
Ensemble

RHYTHM

Accents
Metre
Precision
Interpretation of
rhythmic figures

TECHNIQUE

Grip
Stroke
Arm/Wrist movement
Equal height of sticks
Articulation
Execution of rhythmic figures

INTERPRETATION

Tempo
Balance
Accents
Dynamics
Expression
Phrasing
Characteristic style

**THIS SECTION DOES NOT
AFFECT THE RATING**

SELECTION

Musical Value
Suitability

ACCOMPANIMENT

Accuracy
Balance

STAGE MANAGEMENT

GENERAL SPIRIT

Taste
Contrast

PERFORMANCE OVERALL

(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

**Sight Reading
Total Score**

(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

Long double bounce roll
(two sounds with each hand)

Long multiple bounce roll

Flam (hand to hand)

Ruff (hand to hand)

Five stroke roll (with each hand)

**Proficiency I
Stick Control
Total Score**

(Perfect score is 25)

Proficiency II requirements

Long double bounce roll
(two sounds with each hand)

Long multiple bounce roll

Flam & ruff in combination patterns
Flamacue
Flamparadiddle
Single drag
Single ratamacue

Single stroke roll

“Diddle” patterns
Paradiddle
Double paradiddle

**Proficiency II
Stick Control
Total Score**

(Perfect score is 25)

Proficiency III

Long double bounce roll
(two sounds with each hand)

Long multiple bounce roll

Rolls
5 stroke roll
7 stroke roll
9 stroke roll
13 stroke roll

Single stroke roll

Flam combination patterns
Flam tap
Flam accent
Double pataflafla
Swiss triplets

**Proficiency III
Stick Control
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: _____

TONE

Beauty
Muffling/damping
Head tension
Choice of sticks/mallets

Control
Playing area
Snare tension

PRECISION

Intonation
Balance
Control
Attack
Fluency

Blend
Melodic line
Release
Accuracy

RHYTHM

Accents
Metre
Precision
Interpretation of rhythmic figures

TECHNIQUE

Grip
Arm movement
Articulation
Equal height of sticks
Execution of rhythmic figures

Stroke
Wrist

INTERPRETATION

Tempo
Accents
Expression
Characteristic style

Balance
Dynamics
Phrasing

Adjudicator's Comments

**Solo Total
Score**

(Perfect score is 50 points)

(Additional space for comments on the back)

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)

Tuning

Technique

Accuracy

Interpretation

Rhythm

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.)

TONE

Beauty
Muffling/damping
Head tension
Choice of sticks/mallets

Control
Playing area
Tuning

PRECISION

Intonation
Balance
Control
Attack
Fluency

Blend
Melodic line
Release
Accuracy

RHYTHM

Accents
Metre
Precision
Interpretation of rhythmic figures

TECHNIQUE

Grip
Arm movement
Articulation
Equal height of sticks
Execution of rhythmic figures

Stroke
Wrist

INTERPRETATION

Tempo
Accents
Expression
Characteristic style

Balance
Dynamics
Phrasing

Etude Total
Score

(Perfect score is 25 points)

Section 3 – Prepared Solo

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

Composition: _____ Composer: _____

Adjudicator's Comments

TONE

Beauty
Muffling/damping
Head tension
Choice of sticks/mallets

Control
Playing area
Tuning

PRECISION

Intonation
Balance
Control
Attack
Fluency

Blend
Melodic line
Release
Accuracy

RHYTHM

Accents
Metre
Precision
Interpretation of rhythmic figures

TECHNIQUE

Grip
Arm movement
Articulation
Equal height of sticks
Execution of rhythmic figures

Stroke
Wrist

INTERPRETATION

Tempo
Accents
Expression
Characteristic style

Balance
Dynamics
Phrasing

Solo Total
Score

(Perfect score is 50 points)

(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)

Accuracy

Key

Rhythm

Interpretation

Dynamics

**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

TONE

Beauty
Control
Choice of sticks/mallets
Playing area
Muffling/damping

--

PRECISION

Intonation
Balance
Blend
Control
Melodic line
Fluency
Attack
Release
Accuracy

--

RHYTHM

Accents
Metre
Precision
Interpretation of
rhythmic figures

--

TECHNIQUE

Grip
Stroke
Wrist
Arm movement
Articulation
Equal height of sticks
Execution of rhythmic figures

--

INTERPRETATION

Tempo
Balance
Accents
Dynamics
Expression
Phrasing
Characteristic style

--

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

(Additional space for comments on the back)

2025 MSBOA Outstanding Soloist/Ensemble Competition

Registration Process & Information

The Michigan School Band and Orchestra Association is pleased to announce it will hold its annual **Outstanding Soloist/Ensemble Competition** in the spring of 2025.

For Nominated Soloists

Names of students nominated by adjudicators as Outstanding Soloists during State Solo and Ensemble Festival will be posted on the MSBOA website on Tuesday, March 18, 2025 (late afternoon). Links to the Google Registration Forms can be found on the MSBOA Website: <http://msboa.org>. These links and information will also be emailed to all high school member directors. In total, there are three (3) Google Forms that will need to be completed for the registration process:

1. Student Registration Form
2. Director Certification Form
3. Legal Guardian Permission Form

A nonrefundable check made out to MSBOA in the amount of \$20.00 **must be mailed and received in our hands (NOT Postmarked) in the MSBOA State Office on or before the announced deadline** to receive a scheduled audition time. **It is strongly suggested to select a method of mailing that includes a tracking number.** See address below:

**MSBOA: Outstanding Soloist Competition
3899 Okemos Road Suite B1
Okemos, MI 48864**

The registration process must be completed in its entirety (including receipt of check) on or before the announced deadline. After the deadline, entries will not be accepted. **There will be NO EXCEPTIONS.**

AUDITIONING SOLOISTS:

1. Must provide their own live accompanist if an accompaniment is written
2. Must provide two (2) scores for the adjudicators
3. Must be a student receiving credit in band/orchestra of a MSBOA Member School
4. Must have a performance no longer than 8 minutes
5. Must pay a \$20.00 audition fee
6. Must have completed the registration process including:
 - Student completes Google Registration Form
 - Director completes Google Certification Form
 - Legal guardian completes Google Permission Form
 - \$20 Audition Fee is received in the MSBOA State Office
7. Solos do NOT need to be memorized

Audition times will be posted on the MSBOA website.

Specific information regarding deadlines, dates, etc., will be communicated at a later date via the MSBOA website and email.

If you have questions, call the State Office **before the deadline** at (517) 347-7321.

For Nominated Ensembles

For all nominated outstanding ensembles wishing to participate in this year's competition, please use the form below:

Congratulations to all the small ensembles that have been nominated to audition for the 2025 MSBOA Outstanding Ensemble Competition. The following material contains information and instructions should you wish to participate in this year's competition.

Please read the following very carefully:

1. You must submit your recording and required information on or before Monday, April 7, 2025, by 11:59 p.m.
2. Your recording **MUST** be of the piece performed at the 2025 State Solo and Ensemble Festival for which you were nominated.
3. Your recording must be in MP3 format and sent to the following email address: msboa@msboa.org
4. In the body of your email, you must include the following:
 - a. The **name of your school**
 - b. The **type of ensemble** (e.g., saxophone quartet)
 - c. The **name of your director(s)**
 - d. The **title, composer/arranger** of the piece performed
 - e. The **first and last name of each of the performers**
5. To complete the registration process, you must fill out the form below and mail it, along with a check (**in the amount of \$20.00**) made out to **MSBOA**, to the following address. **Payment must be received in the MSBOA State Office (in hand NOT postmarked) by April 7, 2025, no later than 4:30 p.m.**

**MSBOA-Outstanding Ensemble
3899 Okemos Rd., Suite B1
Okemos, MI 48864**

Name of School _____

Type of Ensemble _____

Name of Director(s) _____

Title and Composer/Arranger of Piece Performed _____

First and Last Names of All Performers _____

Make check payable (\$20.00) to: **MSBOA**

Due in hand by 4:30 p.m., Monday, April 7, 2025

Send To: **MSBOA-Outstanding Ensemble
3899 Okemos Rd., Suite B1
Okemos, MI 48864**

For the Honors Chamber Ensembles

For all musicians invited to the honors chamber ensembles that wish to participate in this year's Spring Honors Showcase Concert, please follow the instructions below:

This year we are continuing to add new ensembles to the Spring Honors Showcase Concert. We will be seating three (3) Chamber Ensembles to perform as well as the selected Outstanding Soloist, Outstanding Small Ensembles, and Outstanding Jazz Combo. We will be inviting students to perform in a String Chamber, Brass Chamber, and a Woodwind Chamber Ensemble. Selections are based on the level of Proficiency and the score received; the first students selected being those earning 100 points on their Proficiency 3 Exam.

Names of students invited to perform in the Honors Chamber Ensembles will be sent on Wednesday, March 19, 2025. Links to the Google Registration Forms can be found on the MSBOA Website: <http://msboa.org>. These links and information will also be emailed to all high school member directors. In total, there are three (3) Google Forms that will need to be completed for the registration process:

- 1. Honors Chamber Ensemble Student Invitation/Acceptance Form**
- 2. Honors Chamber Ensemble Director Certification Form**
- 3. Honors Chamber Ensemble Legal Guardian Permission Form**

A non-refundable check made out to the MSBOA in the amount of \$20.00 must be mailed and received in our hands (NOT Postmarked) in the MSBOA State Office on or before Wednesday, March 26, 2025 by 4:30 p.m. to participate. It is strongly suggested to select a method of mailing that includes a tracking number. See address below **(be sure to include the student's name in the memo section of the check):**

**MSBOA: Honors Chamber Winds
3899 Okemos Road Suite B1
Okemos, MI 48864**

You must complete the acceptance/registration process (payment and forms) by Wednesday, March 26, 2025 by 4:30 p.m. to secure your seat in the ensemble. On Thursday, March 27, 2025, at 8:00 a.m., we will begin inviting the "next in line" to fill the vacancy in the ensemble. If a student's spot is filled that student has forfeited their seat with the ensemble.

Music will be mailed to each student in the beginning of April.

If you have questions, call the State Office **before the deadline** at (517) 347-7321.

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 the 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, the 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 23, 24, & 25, 2025

All-State Audition Dates: October 16, 17, 18, 19, & 20, 2024

All-State registrations must be paid for with a credit card and can be made at the following website:

<https://audition.opusevent.com>

Deadline for registering for auditions: October 1, 2024. 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.

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.

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.)

I. REGISTRATION:

- All entries for the All-State Auditions must be done online at audition.opusevent.com.
- The Director(s) must indicate a work preference on the registration.

II. DEADLINE:

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.

III. ELIGIBILITY:

- The school must be a current member of the MSBOA.
- The student must be enrolled at the MSBOA Member School.
- Only students, currently in grades 7 & 8, will be allowed to audition for the middle school ensembles. A student must be enrolled in the middle school instrumental music program to audition for the All-State Middle School ensembles.
- Only students, currently in their first 8 consecutive semesters or 12 consecutive trimesters of 9-12th grade, will be allowed to audition for the high school ensembles. A student must be enrolled in the high school instrumental music program to audition for the All-State High School ensembles. 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 adjudicator's ranking and the request might not be honored. The Director(s) must fulfill a work assignment at the auditions. See the MSBOA Worker Policy.

New
2023

- e. In the event a member school is found to have violated any of the previously listed eligibility requirements, the member school may be prohibited from entering All-State Auditions for the following academic year.

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 of instrumental music and school administrator shall be the sole certifying agents for any pupil's participation in the All-State Auditions.

IV. 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**. In the audition room, students will be provided with the list of scales as printed on the audition requirements page. Each listed scale must be memorized. No additional scale notation is allowed in the audition room. For sight-reading, each student will have 60 seconds to study the music. During that time the student may not play their instrument.
- f. Auditions will be adjudicated using a point system with 1000 points being the maximum earned for all three parts of the audition. The etude will earn up to 500 points, the scales will earn up to 250 points (total for all performed), and the sight reading will earn up to 250 points.
- g. Following the completion of the auditions, the recordings will be evaluated by a panel of adjudicators.
- h. Chair positions within each ensemble will be determined by the adjudicators.
- i. The listing of selected students will be posted on the MSBOA website.
- j. 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 2, 2024.
- k. Any positions not accepted by that date may be awarded to another student.

New
2023

New
2024

V. ALL-STATE REHEARSALS:

- a. The students selected for the All-State Ensembles must be in attendance at all rehearsals and the concert, with the following exception. An All-State Ensemble member who is also performing in a Demo Group, or one of the Selected School Ensemble at the conference, will be excused from the All-State Ensemble's rehearsal 45 minutes prior to the student's demo group/school's performance (top of the hour). Clothing/attire changes must occur within the stated time constraints above. Any deviation from these stated time constraints may result in the student being ineligible to perform with the All-State Ensemble.
- 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).

New
2024

VI. MSBOA ALL-STATE WORKER POLICY:

The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 15 of the Yearbook. Please read it. If you have any concerns, please contact your District President or the State Office.

VII. MSBOA ALL-STATE POLICY ON ENSEMBLE VACANCIES:

**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.**

ALL-STATE AUDITION RUBRIC

New
2024

At the MSBOA Spring General membership meeting in Haslett, June 1, 2024, the Membership adopted the following All-State Adjudication Rubric for adjudicators to use when ranking students auditioning for the All-State groups. (*Audition Rubric on Next Page*)

Adjudication Process

1. After all recordings have been uploaded, each adjudicator is given access to begin adjudicating.
2. Each element of the audition is weighted like that of State Solo and Ensemble Festival (50 points for the Etude, 25 points for the Scales, and 25 points for the Sight-Reading).
3. A three (3) digit number is used to limit ties, for example: a score of **425** for the etude would represent a score of **42.5**.
4. Adjudicators can only identify the individual recordings by an I.D. number. At no time are they aware of the student's name, school, or director.
5. Adjudicators are asked to seat a specified number of placed students, honorable mentions, and spots beyond the honorable mentions.
6. Students are placed in chair order according to their rankings determined by the adjudicator.

Required Etude (0-500 points possible)

Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Tone (Beauty & Control)	0-100 Points	Student consistently performs with a refined and developed sound quality. A few minor isolated flaws might exist, but they do not detract from the performance.	Student performs with a refined and developed sound quality. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined sound quality. Noticeable flaws often detract from the performance.	Student performs with a sound quality that is not yet developed or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of sound quality. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Intonation	0-100 Points	Student consistently performs with refined and developed intonation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with a refined and developed intonation. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined intonation. Noticeable flaws often detract from the performance.	Student performs with intonation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of intonation. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Rhythm (Accents, Metre, Precision, and Interpretation of Rhythmic Figures)	0-100 Points	Student consistently performs with refined and developed rhythm. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed rhythm. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined rhythm. Noticeable flaws often detract from the performance.	Student performs with rhythm that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of rhythm. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Technique (Fluency, Articulation, Fingering, Accuracy, Bowing, Tonguing, and Breathing)	0-100 Points	Student consistently performs with refined and developed technique. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed technique. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined technique. Noticeable flaws often detract from the performance.	Student performs with technique that is not yet developing or refined within the ensemble. Obvious flaws consistently detract from the performance.	Student performs with little understanding of technique. Constant flaws occur and detract from the performance.
Point Ranges		81-100 pts	61-80 pts	41-60 pts	21-40 pts	0-20 pts
Interpretation (Phrasing, Expression, Tempo, Dynamics, Style, Tradition, and Spirit)	0-100 Points	Student consistently performs with refined and developed interpretation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed interpretation. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined interpretation. Noticeable flaws often detract from the performance.	Student performs with interpretation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of interpretation. Constant flaws occur and detract from the performance.

Required Scales (0-250 points possible)						
Each scale will be worth a possible 50 points for a total of 250 points.						
A	41-50		The student performs the required scale with no errors.			
B	31-40		The student performs the required scale with minimal errors.			
C	21-30		The student performs the required scale with several errors.			
D	11-20		The student performs the required scale with many errors.			
E	1-10		The student performs the required scale with a preponderance of errors.			
E	0		The student did not complete or attempt the required scale.			
Sight-reading (0-250 points possible)						
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Tone (Beauty & Control)	0-50 Points	Student consistently performs with a refined and developed sound quality. A few minor isolated flaws might exist, but they do not detract from the performance.	Student performs with a refined and developed sound quality. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined sound quality. Noticeable flaws often detract from the performance.	Student performs with a sound quality that is not yet developed or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of sound quality. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Intonation	0-50 Points	Student consistently performs with refined and developed intonation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with a refined and developed intonation. Noticeable flaws sometimes detract from the performance.	Student performs with a developing, but not yet refined intonation. Noticeable flaws often detract from the performance.	Student performs with intonation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of intonation. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Rhythm (Accents, Metre, Precision, and Interpretation of Rhythmic Figures)	0-50 Points	Student consistently performs with refined and developed rhythm. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed rhythm. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined rhythm. Noticeable flaws often detract from the performance.	Student performs with rhythm that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of rhythm. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Technique (Fluency, Articulation, Fingering, Accuracy, Bowing, Tonguing, and Breathing)	0-50 Points	Student consistently performs with refined and developed technique. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with reined and developed technique. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined technique. Noticeable flaws often detract from the performance.	Student performs with technique that is not yet developing or refined within the ensemble. Obvious flaws consistently detract from the performance.	Student performs with little understanding of technique. Constant flaws occur and detract from the performance.
Point Ranges		41-50 pts	31-40 pts	21-30 pts	11-20 pts	0-10 pts
Interpretation (Phrasing, Expression, Tempo, Dynamics, Style, Tradition, and Spirit)	0-50 Points	Student consistently performs with refined and developed interpretation. A few minor isolated flaws might exist, but they do not detract from the performance.	Student often performs with refined and developed interpretation. Noticeable flaws sometimes detract from the performance.	Student performs with developing, but not yet refined interpretation. Noticeable flaws often detract from the performance.	Student performs with interpretation that is not yet developing or refined. Obvious flaws consistently detract from the performance.	Student performs with little understanding of interpretation. Constant flaws occur and detract from the performance.

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 (these scales are NOT listed in concert pitch)

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
Melodic 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 – **Percussion Audition Piece will be posted on the MSBOA website. (sight-reading will be on snare drum)**

High School Band Audition Requirements – *Cont. on next page*

Major and Chromatic Scales – MEMORIZED (these scales are NOT listed in concert pitch)

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
Melodic Percussion: Ab2, Db2, G2, D2, Chromatic G2

High School Band Audition Requirements – *Cont.*

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 – *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 - **Percussion Audition Piece will be posted on the MSBOA website. (sight-reading will be on snare drum)**

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: C3, G2, D3, F2 and C2 Chromatic scale (Note: C & D are now 3 octaves)
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/wili/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.

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/wili/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.

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

High School Harp Audition Requirements

Required Scales & Arpeggios – MEMORIZED

Major Scales: G, Db, B

Minor Scales: e, bb, g# (harmonic form)

- Two octaves, ascending and descending, hands together
- Fingering: (ascending) 432143214321321 (reverse for the descent)

Arpeggios: A Major and f# minor

- For each key: 2 arpeggios, one built on the tonic and one built on the dominant 7th
- Total number to perform: 4 arpeggios
- Five octaves, ascending and descending, two handed (not parallel arpeggios)
- Fingering: (ascending) LH. 4321, RH. 4321, LH. 4321, RH. 4321 (reverse fingering for descent)

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.

Prepared excerpt(s):

The excerpt(s) will be chosen from selections available for download at: <http://imslp.org>.

The chosen selections will be announced, along with the wind & percussion etudes, at the start of school each fall. An edited copy of the specific excerpt(s), showing the starting and stopping, will be available for printing at: www.msboa.org.

Please Note:

The MSBOA will hold auditions for the harp each year. However, while the MSBOA will encourage the guest conductors of the High School All-State Ensembles to include music utilizing the harp, it is a distinct possibility the literature chosen may not make extensive use of the harp or may not utilize the harp at all. In the instance where the harp is present in the literature but underutilized, the accepted student will be given the choice to participate. If the student chooses not to participate or the harp is not present in the chosen literature, the accepted student's name will appear in the All-State program but will not participate in the actual rehearsals and performance at the Michigan Music Conference.

MSBOA All-State Jazz Ensemble Audition Requirements

Winds (10-minute time allowance)

Required Etude - Provided online

2024-2025

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 (recommended)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” w/ full Rhythm Section

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Piano (15-minute time allowance)

Required Excerpt - (Right hand melody w/ left hand comp) – Provided online

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

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus piano

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Improvisation (required)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus piano

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Guitar/Vibes (10-minute time allowance)

Required Excerpt - Provided online

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

Comping

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus guitar

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Improvisation (required)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus guitar

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

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 online

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

Comping/Bass Lines

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus bass. Demonstrate a walking bass 4/4 feel.

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Improvisation (recommended)

MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus bass

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

Drums (10-minute time allowance)

Required Excerpt - Provided online

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)

Playing Time

Play time (embellishments encouraged) over the 2 choruses on the MSBOA All-State Improv Audition Backing Track “Bb Rhythm Changes” minus drums. Demonstrate swing feel, including comping on the snare drum and marking the 32 Bar AABA form.

➤ Find/use our specific lead sheet and recordings at WWW.MSBOA.ORG

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.

STATE B&O FESTIVAL DATES:

1. April 23, 24, 25, & 26, 2025
2. April 30, May 1, 2, & 3, 2025

EVENTS - District Band & Orchestra Festival

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

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 director's 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:

Paul DeSimone, 513 State St., Petosky, MI 49770
(C) 586-944-7283 (O) 231-439-6800 Petoskey Concord Academy
Email: pld2397@hotmail.com

Sight-Reading Music Chairperson:

Jeanine Ignash, 6027 Winegar Rd., Perry, MI 48872
(C) 248-346-1834 (O) 989-834-2271 x1851 Ovid Elsie HS/JRHS
Email: jeanine.ignash@ovidelsie.org

Medals Chairperson:

Garret Ernst, 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.

New
2023

DEADLINE DATE – All State Band & Orchestra Festival applications must be completed online no later than **Monday, March 17, 2025**. If paying by credit card, you have until 11:59 p.m. to complete the registration process and submit the credit card payment. After which, there is no need for further action. If paying by check, you will need to mail the check and a copy of the generated invoice to the State Office. **The envelope MUST be postmarked on or before the deadline.** It is strongly suggested all registrations mailed be sent via certified mailed with a tracking number. If your registration is not received in time, your post office receipt with tracking number will serve as proof of your completed registration. **The final deadline (with late fee) will not be extended.**

A school that fails to meet the specified deadline date, for any reason, 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 their designee of the forthcoming application prior to the end of the limited week. The application process must be completed no later than seven calendar days following the original deadline.

In the case of an unscheduled school closing during the week immediately following the **deadline**, e.g., 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 the school was closed must accompany the application.

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

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: 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

The 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.

New
2023

In the event a member school is found to have violated any of the following eligibility requirements, the member school may be prohibited from entering Band and Orchestra Festival for the following academic year.

New
2023

1. Those bands and orchestras that have received an overall First (I) Division Rating at their MSBOA Classification level in an Official District Band & Orchestra Festival are eligible to enter the State Band & Orchestra Festival. Ensembles that enter a lower classification at District Festival will not be eligible for State 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. 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.
4. 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. In order to promote full orchestra performances at festivals, the one exception to this rule is that directors may combine players from their respective bands and orchestras to create a full orchestra for performance at festival AND may also choose to take students from this full orchestra separately as string orchestras and bands to the same festival.
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 their 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 ensemble whose membership includes seventh graders or higher. Sixth grade and lower ensembles 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. Students who have received their high school diploma, or are no longer enrolled in the school district, may not participate in Band and Orchestra 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 the above behavior has occurred, appropriate action will be taken, up to and including disqualification from participation in festivals.

New
2023

New
2022

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.

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's enrollment increases 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. For the District Festival, any band or orchestra may enter a higher or lower classification than its enrollment indicates. Ensembles that enter a lower classification will not be eligible for State Festival. Ensembles that choose to enter a higher classification at the District Festival must also choose that classification at the State Festival.
3. In schools where there is more than one band or orchestra, to be eligible for State Festival the second group is allowed to enter no lower than two classifications below the MSBOA classification for any school. Third and Fourth groups may enter at any classification and be state eligible.
4. 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 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.
5. **Upon registration for festival being finalized and received by the appropriate VP of Band & Orchestra, an ensemble's classification cannot be changed after the deadline has passed.**

New
2023

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.

- a. An orchestra may enter as a full orchestra, a string orchestra, or both. A group that registers as a full orchestra must follow the music selection guidelines below for full orchestra, and a group that registers as a string orchestra must follow the music selection guidelines below for string orchestra.
- b. String orchestras receiving an overall first division rating (I) at District Festival must enter State Band & Orchestra Festival as a string orchestra if they choose to enter.

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.
4. Groups may perform any composition selected from the basic music list of the classification being entered or a higher classification, or as indicated below as their "required" number, and still be eligible to enter its correct enrollment classification.
 - Any High School Class B group may also use the MS/JH Class AA Basic Music List
 - Any High School Class C group may also use the MS/JH Class A Basic Music List
 - Any High School Class D group may also use the MS/JH Class B Basic Music List
 - Any Middle School/Junior High School Class AA group may also use the HS Class B Basic Music List
 - Any Middle School/Junior High School Class A group may also use the HS Class C Basic Music List
 - Any Middle School/Junior High School Class B group may also use the HS Class D Basic Music List

New
2023

5. Middle school/junior high organizations must use the Middle School/Junior High Basic Music list for required numbers, or as indicated above.
6. Music - No scores will be furnished by the MSBOA at the District Festival. Participants must furnish three (3) ORIGINAL scores for every composition played. The scores provided must be the same instrumentation as the performing ensemble, e.g., band performance should have a band score, not a string score. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors. STATE FESTIVAL SCORES: it is required to furnish scores for the State Band & Orchestra Festival Clinician as well as Concert Adjudicators.
7. A flexible instrumentation piece or arrangement may be used as the March, String Selection, or Selected Piece. A flexible instrumentation edition or any other arrangement **cannot be** substituted for a piece on the Basic Music list played as the required number, **unless the flexible instrumentation edition appears on the Basic Music List**. Judges must be provided with the scores that match all pieces performed, whether they are original or flexible instrumentation versions; i.e., flex scores must be provided for flex versions and original scores must be provided for original versions.

State Band & Orchestra Festival

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 the MSBOA at the State Festival. Participants must furnish four (4) ORIGINAL scores for every composition played. The scores provided must be the same instrumentation as the performing ensemble, e.g., band performance should have a band score, not a string score. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors. STATE FESTIVAL SCORES: it is required to furnish scores for the State Band & Orchestra Festival Clinician as well as Concert Adjudicators.
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. The Flex Band edition must 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 the adjudicator's music unless accompanied by written permission from the PUBLISHER or a letter from the DISTRIBUTOR proving that the music has been purchased and is NOT RETURNABLE.
- 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, an acceptable score is one produced by computer or legible manuscript, e.g., an original composition or arrangement.
- h. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its director.

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 73. 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.

New
2023

- c. Ensembles will sight-read at the classification level they registered for the Festival.
- d. Audiences in any sight-reading session will be admitted only by the director of the performing group.
- e. 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 (2) minutes.
- f. Sight-reading rules will be read out loud by the chairperson after the organization is seated and ready to play unless the director requests 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 (5) minutes to study the music they are to play.
- g. During the five (5) 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 ensemble with more than one director, only one director may give instructions to any members of the ensemble at any time during the sight-reading prep/performance. The director who is not instructing the group may not assist with the musical instruction in any way.
- h. The adjudicator is to consider the selection 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.
- i. **At District B&O Festivals**, sight-reading adjudicators will use a minimum of two (2) minutes to a maximum of four (4) minutes of the allotted time to verbally critique the group.

D. PERFORMANCE RULES

District Band & Orchestra Festivals

Band and Orchestra Performance (Concert)

1. Every band must perform a march in its entirety for adjudication.
2. The required number must be performed in its entirety.
3. The selected number must be performed to a sufficient degree to provide for proper adjudication.
4. 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.

State Band & Orchestra Festivals

1. Band and Orchestra Performance (Concert): All groups must play 2 selections, i.e., one from the Basic Music List according to the ensemble's classification and one selection of the director's 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. Clinics will end five minutes before the start of the proceeding ensemble, allowing time for setup crews to set the stage before the official start time.

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

District and State Band & Orchestra Festivals

1. 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 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.
2. 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.
3. 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.
4. Clinics involving music, other than festival sight-reading, may be video and/or audio recorded by the director or a designated school representative.
5. **Playing Time at 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 at 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.
6. Specific times shall be assigned for warm-up and performance.

New
2023

7. Playing in cloak rooms will not be tolerated except string teachers may tune instruments.
8. Electronic amplification of instruments will not be allowed at any Band & Orchestra Festival, except as stated in Rule 9.
9. 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.
10. Recording is not permissible in the sight-reading room at District Band & Orchestra Festivals.
11. 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 they choose 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.
12. Directors, parents, and students are not to take adjudicators to task in writing or conversation for any reason.

E. WORKER POLICY

The complete Worker Policy for ALL MSBOA festivals and activities can be found on Page 15 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 the 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. **A director may review their adjudication sheets once the sheets have been processed in headquarters. Once the director has checked out, the sheets will be released, and the rating submitted to the MSBOA shall be considered final and cannot be changed.**
3. **The ensemble's director may request their group's ratings not be posted publicly. Public posting of ratings shall not alter the final rating submitted to the MSBOA.**
4. 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 predominance 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 will communicate in a timely manner to participating directors all equipment (instruments, chairs, stands, etc.) that will be provided and/or not provided for Warm-Up, Performance and Sight-Reading.**
3. The host schools and the 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

New
2024

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 teachers may tune string instruments.

C. RECORDING

1. Unauthorized on-site duplication and sale of performance recordings at all MSBOA functions is prohibited.
2. Recording **or electronic transmission of any sort** 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 they choose 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
2023

Ensembles will sight-read at the classification level they registered for the Festival.

The Texas UIL Sight-Reading Music will be used at all District Band & Orchestra Festivals according to the following classifications:

Band and Orchestra

MS C/D = UIL Level 1

MS A/B = UIL Level 2

JR/SR 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

MSBOA First Group Classification System

In schools with more than one band or more than one orchestra, a “First group” is the most musically proficient ensemble within the member school, regardless of their participation in the festival.

New
2024

For the purposes of classification, bands and orchestras are considered separately.

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.
- To be eligible for the 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 and still be eligible for the State Festival.

Junior/Senior Classification

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

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

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” indicates the typical musical growth of students at all stages of development from junior high through senior high levels and classifications D through AA.

New
2023

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.

TERM	GRADE	POINTS	DEFINITION
Superior (I)	A	4	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.
Excellent (II)	B	3	Somewhat refined and developed and consistency is often demonstrated within the ensemble. Noticeable flaws sometimes detract from the performance.
Good (III)	C	2	Developing, consistency is sometimes demonstrated within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.
Fair (IV)	D	1	Not yet developing or refined, consistency is seldom demonstrated within the ensemble. Obvious flaws consistently detract from the performance.
Poor (V)	E	0	Consistency is infrequently demonstrated by the ensemble.

Overall Grading Scale:

Point Value	When Averaged	Description
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”



MICHIGAN SCHOOL BAND AND ORCHESTRA ASSOCIATION

Band and Orchestra Festival Adjudication Form
Concert Performance
(Adopted in 2023)

Date: _____ Performance Time: _____ Site: _____ School: _____ Performing Group: _____ Classification: _____ March or String Number: _____ Required Selection: _____ Selected Number: _____	<h2 style="margin: 0;">Overall Rating</h2> <div style="display: flex; justify-content: space-around; font-size: 1.5em; font-weight: bold;"> I II III IV V </div> <p style="margin: 0;">(Circle)</p>
---	---

Office Validation of the “Overall Rating”: I verify that the calculations are correct for the Overall Rating on this sheet.

(Print Name Clearly) _____ (Signature) _____

TONE Characteristic Resonant Responsive Controlled Supported Balanced Blended	<input style="width: 40px; height: 40px; border: 1px solid black;" type="text"/>	
INTONATION Note Accuracy Pitch Matching Chord Tuning Individual Tuning Section Tuning	<input style="width: 40px; height: 40px; border: 1px solid black;" type="text"/>	
RHYTHM Durations Precision Steady Even Accuracy	<input style="width: 40px; height: 40px; border: 1px solid black;" type="text"/>	
TECHNIQUE Hand/Stick/Bow Position Articulation Sticking/Bowing Clarity Fluency	<input style="width: 40px; height: 40px; border: 1px solid black;" type="text"/>	
INTERPRETATION Dynamics Phrasing Style Nuance Shape Direction Expression Tempo Performance Practice	<input style="width: 40px; height: 40px; border: 1px solid black;" type="text"/>	

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.

First Selection: _____

Composer/Arranger: _____

Check one: ☐ **March/String Number**

☐ **Required Piece**

☐ **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 Piece**

☐ **Selected Number**

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

Adjudicator's Comments:

Third Selection: _____

Composer/Arranger: _____

Check one: ☐ **March/String Number**

☐ **Required Piece**

☐ **Selected Number**

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

Adjudicator's Comments:

Adjudicator's comments not
affecting the rating:

GENERAL SPIRIT:

Taste
Contrast

MUSIC SELECTION:

Musical Value
Suitability

STAGE

DEPARTMENT:

Discipline
Posture
Stage Efficiency

OBSERVED STRENGTHS:

SUGGESTED AREAS FOR IMPROVEMENT:



Michigan School Band and Orchestra Association

Adopted Rubrics for Band and Orchestra Festivals

Adopted for use beginning in the 2016-2017 festivals



	Superior Letter Grade: A	Excellent Letter Grade: B	Good Letter Grade: C	Fair Letter Grade: D	Poor Letter Grade: E
TONE Characteristic Resonant Controlled Supported Balanced Blended	Students consistently perform with refined and developed sound quality, considering the classification, throughout the ensemble. 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. Noticeable flaws sometimes detract from the performance.	Students perform with developing, but not yet refined sound quality, considering the classification, within the ensemble. Noticeable flaws often detract from the performance.	Students perform with sound quality that is not yet developing or refined, considering the classification, within the ensemble. Obvious flaws consistently detract from the performance.	Students perform with little understanding of sound quality within the ensemble. Constant flaws occur and detract from the performance.
INTONATION Note Accuracy Pitch Matching Chord Tuning Individual Tuning Section Tuning	Students consistently perform with refined and developed intonation, considering the classification, throughout the ensemble. 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. Noticeable flaws sometimes detract from the performance.	Students perform with developing, but not yet refined intonation, considering the classification, within the ensemble. Noticeable flaws often detract from the performance.	Students perform with intonation that is not yet developing or refined, considering the classification, within the ensemble. Obvious flaws consistently detract from the performance.	Students perform with little understanding of intonation within the ensemble. Constant flaws occur and detract from the performance.
RHYTHM Durations Precision Steady Even Accuracy	Students consistently perform with refined and developed rhythm throughout the ensemble. 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. Noticeable flaws sometimes detract from the performance.	Students perform with developing, but not yet refined rhythm within the ensemble. Noticeable flaws often detract from the performance.	Students perform with rhythm that is not yet developing or refined within the ensemble. Obvious flaws consistently detract from the performance.	Students perform with little understanding of rhythm within the ensemble. Constant flaws occur and detract from the performance.
TECHNIQUE Hand/Stick/Bow Position Articulation Sticking/Bowing Clarity Fluency	Students consistently perform with refined and developed technique through the ensemble. 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. Noticeable flaws sometimes detract from the performance.	Students perform with developing, but not yet refined technique within the ensemble. Noticeable flaws often detract from the performance.	Students perform with technique that is not yet developing or refined with the ensemble. Obvious flaws consistently detract from the performance.	Students perform with little understanding of technique within the ensemble. Constant flaws occur and detract from the performance.
INTERPRETATION Dynamics Phrasing Style Nuance Shape Direction Expression Tempo Performance Practice	Students consistently perform with refined and developed interpretation throughout the ensemble. 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. Noticeable flaws sometimes detract from the performance.	Students perform with developing, but not yet refined interpretation within the ensemble. Noticeable flaws often detract from the performance.	Students perform with interpretation that is not yet developing or refined within the ensemble. Obvious flaws consistently detract from the performance.	Students perform with little understanding of interpretation within the ensemble. Constant flaws occur and detract from the performance.

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. 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:

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"

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.

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 the reading be waived:

READ ALOUD: “Welcome to the sight-reading portion of the Festival. Recording or electronic transmission of any sort is not permissible in the sight-reading room at District Band & Orchestra festivals. 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.]

READ ALOUD (*the rest of the page*): “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

Site: _____ Date: _____
 School: _____ Time: _____
 Name of Performing Group: _____ Classification: _____
 Director Name: _____
 March or String Number: _____
 Required Selection: _____
 Selected Number: _____

Final Rating

(Do not use plus or minus)

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

 Adjudicator's Signature

Tone

Beauty
 Control
 Balance
 Error Recovery

☐

Intonation

Melodic Line
 Chords
 Individuals
 Sections
 Error Recovery

☐

Rhythm

Accents
 Metre
 Precision
 Interpretation
 of Rhythmic
 Figures
 Error Recovery

☐

Technique

Fluency
 Articulation
 Bowing
 Ensemble
 Accuracy
 Error Recovery

☐

Interpretation

Phrasing
 Expression
 Tempo
 Dynamics
 Style
 Tradition
 Error Recovery

☐

PREPARATION

THIS SECTION DOES NOT
 AFFECT THE RATING

Instructional Process _____
 Student involvement _____
 Rhythmic approach _____
 Melodic approach _____

OVERALL PERFORMANCE

☐

ADJUDICATOR'S COMMENTS

Tone:

Intonation:

Dynamics:

Articulation:

Bowing:

Style:

Phrasing:

Balance (Melody
 vs. Accomp.):

Key:

Repeats:

(Additional comments may be made on the reverse side)

STRONG POINTS:

WEAK POINTS:

SUGGESTIONS FOR IMPROVEMENT:

Instructions to the Adjudicator

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 will represent an excellent level of performance and musicianship for the event being adjudicated.

Division II will represent a good level of performance and musicianship, but not worthy of the highest rating because of minor defects.

Division III will represent a fair level of performance and musician ship, but not outstanding. Shows accomplishment and promise, but is lacking in some essential qualities.

Division IV will represent a poor level of performance and musicianship which is lacking in many essential qualities.

Division V will represent an unsatisfactory performance.

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

New
2024

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 the three judges. In order to arrive at a final rating, a combination of the concert rating and the sight-reading rating must be made, Chart B is used for this purpose. It should be noted 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.

MSBOA RATING CHARTS

Three Judges, Five Ratings -- Every Possible Combination

CHART A

I	II	III	IV	V
1 1 1	1 2 2	1 3 3	1 4 4	1 5 5
1 1 2	1 2 3	1 3 4	1 4 5	2 5 5
1 1 3	1 2 4	1 3 5	2 4 4	3 5 5
1 1 4	1 2 5	2 3 3	2 4 5	4 5 5
1 1 5	2 2 2	2 3 4	3 4 4	5 5 5
	2 2 3	2 3 5	3 4 5	
	2 2 4	3 3 3	4 4 4	
	2 2 5	3 3 4	4 4 5	
		3 3 5		

CHART B

I	II	III	IV	V
C SR	C SR	C SR	C SR	C SR
1 1	1 3	2 4	3 5	5 4
1 2	1 4	2 5	4 3	5 5
	1 5	3 2	4 4	
	2 1	3 3	4 5	
	2 2	3 4	5 1	
	2 3	4 1	5 2	
	3 1	4 2	5 3	

Provisional Classification Information

New
2023

MSBOA allows directors to enter any of their ensembles at any classification level they feel is most educationally appropriate for their students. Ensembles entered at a lower classification will not be eligible for State Festival.

MSBOA State Jazz Ensemble Festival

Information and Rules

I. INFORMATION

DATES:

March 15 - April 19, 2025

JAZZ ACTIVITIES CHAIRPERSON:

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

DEADLINE FOR ENTRIES:

January 31, 2025

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

ENTRY FEE:

\$205.00 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.

New
2023

DEADLINE POLICY - All State Jazz Festival applications must be completed online no later than **Friday, January 31, 2025**. If paying by credit card, you have until 11:59 p.m. to complete the registration process and submit the credit card payment. After which, there is no need for further action. If paying by check, you will need to mail the check and a copy of the generated invoice to the State Office. **The envelope MUST be postmarked on or before the deadline.** It is strongly suggested all registrations mailed be sent via certified mailed with a tracking number. If your registration is not received in time, your post office receipt with tracking number will serve as proof of your completed registration. **The final deadline (with late fee) will not be extended.**

A school that fails to meet the specified deadline date, for any reason, 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 their designee of the forthcoming application prior to the end of the limited week. The application process must be completed no later than seven calendar days following the original deadline by 11:59 P.M.

In the case of an unscheduled school closing during the week immediately following the **deadline**, e.g., 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 the school was closed must accompany the application.

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

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 **\$205.00** per organization which includes a recording. If paying by check, it should be made payable to the Michigan School Band and Orchestra Association (MSBOA) and mailed to the State Office along with a copy of the invoice.

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

II. RULES

A. ELIGIBILITY

New
2023

1. Participating schools must be members of the MSBOA.
2. All performers must be students at the member school. **Students who have received their high school diploma, or are no longer enrolled in the school district, may not participate in State Jazz Festivals. A middle school/junior high may have 6th grade students, but they must be the minority.**
3. In the event a member school is found to have violated any of the previously listed eligibility requirements, the member school may be prohibited from entering Jazz Festival for the following academic year.

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: While MSBOA includes jazz titles in the Basic Music List, directors are free to select any jazz music for the MSBOA State Jazz Festival. A minimum of three selections is required and contrasting styles are preferred (for example: swing, ballad, latin, funk, etc.). Performers may use sheet music and there is no requirement to provide scores to adjudicators. Improvised solos are considered an integral part of the performance. 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

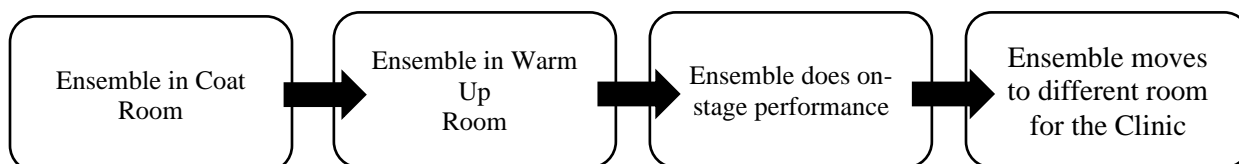
The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 15 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the Vice President for Jazz Activities.

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

State Jazz Festival Flow Chart for *Big Bands*:



A. HOST RESPONSIBILITIES

1. The following rooms are needed for hosting a section of the State Jazz Festival:
 - i. Coat Room or Common Area for coats, cases, equipment, etc. This area may also be utilized for food/concessions.
 - ii. Warm Up Room
 - iii. Stage/Performance Area
 - iv. Clinic Room
 - v. Office/Headquarters
2. The host should supply chairs, music stands, access to power, acoustic and/or digital pianos (Warm Up, Stage/Performance, Clinic Room), and a means of amplifying student soloists and Performance Room Chair (microphones and sound system/P.A. system)
 - i. If at all possible, hosts are encouraged to offer additional equipment to improve the speed and flow of movement and transitions, including, but not limited to: drum set in the Warm Up Room and Clinic Room, bass and/or guitar amplifiers in the Clinic Room, vibraphone for Stage/Performance and Clinic Room, and extension cords/power strips for all areas needed.
3. **The host should communicate in a timely manner with all participating schools/directors regarding what equipment will and will not be provided for each area: Warm Up, Stage/Performance, and Clinic Room.**
4. Site host will provide a meal and beverages to all adjudicators, clinicians, and directors who are working at the Festival.
5. Provide a quiet and uninterrupted meeting location directly after the Festival for the three adjudicators to meet and deliberate regarding Spring Honors Festival student nominations.
6. The host schools and the MSBOA cannot assume responsibility for lost or stolen property or equipment. Students should be reminded of their responsibility to manage their own property.

B. SITE CHAIR

1. Conduct the adjudicator/clinician/worker coordination meeting a half hour before the first group's scheduled performance.
2. Oversee the sign in and out of Festival workers, adjudicators and clinicians.
3. Monitor the Festival throughout the day and take care of any issues as they arise. Make sure that adjudicators and clinicians have everything they need for the Festival.
4. Manage all materials coming in from participating group directors and all materials being given to group directors at the end of the festival.
5. Collect all Expense Forms from adjudicators, clinicians, and site hosts. Promptly scan and email these forms, with any receipts, to the MSBOA State Office and/or mail them out the day after the Festival. Other items to be returned to the State Office are labeled in the document titled, "Please Return," located in the Site Materials envelope. Besides those listed, all other site materials may be disposed of or recycled.
6. Coordinate the after-Festival meeting of adjudicators in a quiet and uninterrupted room. Provide the lead adjudicator with a self-addressed stamped envelope to be mailed to the State Office. This envelope will contain the results of adjudication deliberation regarding Spring Honors Festival student nominations.

C. RECORDING

1. Unauthorized on-site duplication and sale of performance recordings at MSBOA functions is prohibited.
2. Directors may elect to have the comments of one of the three performance room adjudicators on a recording device. The recording adjudicator may also write comments if they choose, but they will indicate letter grades on the rating sheet. Recording adjudicators should be selected from the permanent list only.
3. The on-stage performance will be professionally recorded and will be provided to each ensemble director. Some recording companies offer recordings for sale to the general public from the Festival performance.

D. MEDALS

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

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

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.

PIANO				GUITAR				BASS				DRUMS		
CHORD	GRADE	ALL-STAR	TOTAL	CHORD	GRADE	ALL-STAR	TOTAL	CHORD	GRADE	ALL-STAR	TOTAL	GRADE	ALL-STAR	TOTAL
NAME				NAME				NAME				NAME		
TASTE STYLE TECH IMPROV TIME				TASTE STYLE TECH IMPROV TIME				TASTE STYLE TECH IMPROV TIME				SOUND STYLE TECH IMPROV TIME		

TRUMPET				TRUMPET				TRUMPET				TRUMPET				TRUMPET			
SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	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	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	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	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	TOTAL	SEAT	GRADE	ALL-STAR	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

Site: _____	Date: _____
School: _____	Time: _____
Name of Performing Group: _____	Classification: _____
Director Name: _____	
First Selection: _____	
Second Selection: _____	
Third Selection: _____	
Fourth Selection: _____	

Final Rating

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

 Adjudicator's Signature

Adjudicator's Comments

TONE and INTONATION

Control Balance Blend	Reeds Trumpets Trombones Rhythm	<input style="width: 100%; height: 100%;" type="checkbox"/>
-----------------------------	--	---

ENSEMBLE PERFORMANCE

Attack Correct Notes Release Contrast Jazz Feeling	<input style="width: 100%; height: 100%;" type="checkbox"/>
--	---

INTERPRETATION

Phrasing Dynamics Tempo Style Articulation Jazz Feeling	<input style="width: 100%; height: 100%;" type="checkbox"/>
--	---

RHYTHM

Metre (maintaining tempo) Feeling (swing)	<input style="width: 100%; height: 100%;" type="checkbox"/>
--	---

IMPROVISATION

Jazz Feeling Musical Line compatible With Chord or Scale Variety Imagination Correct Style Accompaniment/Background	<input style="width: 100%; height: 100%;" type="checkbox"/>
---	---

The following categories do not affect the final rating:

SHOWMANSHIP

Communication Taste	<input style="width: 100%; height: 100%;" type="checkbox"/>
------------------------	---

SELECTION

Musical Value Suitability	<input style="width: 100%; height: 100%;" type="checkbox"/>
------------------------------	---

AMPLIFICATION

Instruments Microphones	<input style="width: 100%; height: 100%;" type="checkbox"/>
----------------------------	---

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.

Site: _____	Date: _____
School: _____	Time: _____
Name of Performing Group: _____	Classification: _____
Director Name: _____	
First Selection: _____	
Second Selection: _____	
Third Selection: _____	
Fourth Selection: _____	

Primary Strengths:

Work to Improve:

Clinician Signature

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 Festival Rules - Jazz Improvisation (Combo)

*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 15 - April 19, 2025

JAZZ ACTIVITIES CHAIRPERSON:

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

DEADLINE FOR ENTRIES:

January 31, 2025

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

ENTRY FEE:

\$75.00 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.

New
2023

DEADLINE POLICY – State Jazz Festival – All State Jazz Combo applications must be completed online no later than **Friday, January 31, 2025**. If paying by credit card, you have until 11:59 p.m. to complete the registration process and submit the credit card payment. After which, there is no need for further action. If paying by check, you will need to mail the check and a copy of the generated invoice to the State Office. **The envelope MUST be postmarked on or before the deadline.** It is strongly suggested all registrations mailed be sent via certified mailed with a tracking number. If your registration is not received in time, your post office receipt with tracking number will serve as proof of your completed registration. **The final deadline (with late fee) will not be extended.**

A school that fails to meet the specified deadline date, for any reason, may enroll in the State Jazz Festival for an extended limited time of one week (seven days) by paying a **\$25 per jazz ensemble “combo”** late entry fee. The director must telephone the State Office informing the Executive Director or their designee of the forthcoming application prior to the end of the limited week. The application process must be completed no later than seven calendar days following the original deadline by 11:59 P.M.

In the case of an unscheduled school closing during the week immediately following the **deadline**, e.g., snow days, the deadline date for assessing the \$25 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 the school was closed must accompany the application.

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

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 **\$75.00** per combo which includes a recording. If paying by check, it should be made payable to the Michigan School Band and Orchestra Association (MSBOA) and mailed to the State Office along with a copy of the invoice.

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 the MSBOA.
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. These groups are not eligible for Spring Honors Festival 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 6th 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.
4. In the event a member school is found to have violated any of the previously listed eligibility requirements, the member school may be prohibited from entering Jazz Festival for the following academic year.

B. REGISTRATION

1. Combos must be entered using the online entry process along with the regular Jazz Ensemble events from your school.
2. The Jazz combo festival is unclassified.

C. MUSIC

1. Music: While MSBOA includes jazz titles in the Basic Music List, directors are free to select any jazz music for the MSBOA State Jazz Festival. A minimum of two selections is required and contrasting styles are preferred (for example: swing, ballad, latin, funk, etc.). Performers may use sheet music and there is no requirement to provide scores to adjudicators. Improvised solos are considered an integral part of the performance. 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 15 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. One adjudicator will evaluate the combo. A recording of the performance followed by the adjudicator's comments will be made.
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.

III. SITE MECHANICS

Note: The MSBOA Jazz Combo Festival is a part of the MSBOA State Jazz Festival and will be coordinated together as such. Each section of State Jazz Festival would have the following possibilities, as determined by the Vice President for Jazz Activities and each Site Host:

1. The site will host Big Bands **and** Combos on the same performance stage.
2. The site will host Big Bands **and** Combos on different performance stages.
3. The site will host only Big Bands.
4. The site will host only Combos.

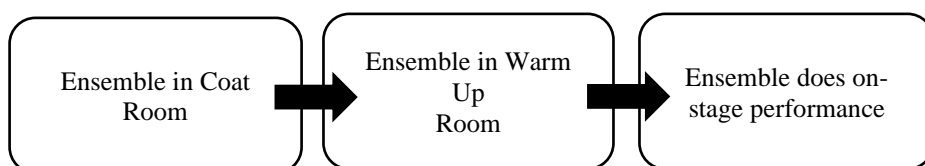
If there are only a few Combos at a site, these groups could be scheduled with the rest of the Big Bands during the Festival day. If there are a large number of Combos, however, the three alternatives would be:

1. Have a separate adjudicator for all of the Combos, to be set up on an alternative stage concurrently with the Big Band Festival.
2. If the Festival is running on a Saturday or all day on a weekday, the Festival could be set up to be half Combos and half Big Bands on different parts of the Festival day, utilizing the same performance stage.
3. Have a Combos-only section of the State Jazz Festival at a site.

Differences between Combo and Big Band Festivals:

1. Combos are judged by only one adjudicator.
2. Combos do not include an official Clinic portion, although many adjudicators will spend some time discussing the performance with each Combo after their performance (in a similar fashion to the Solo & Ensemble Festival).
3. A “Best Combo” and “Runner-Up Best Combo” will be selected by a listening panel from all the performing Combos that performed at the State Jazz Festival that year. The Best Combo group may be invited to perform at the Spring Honors Festival.

State Jazz Festival Flow Chart for *Combos*:



A. HOST RESPONSIBILITIES

Note: This information is similar to Host Responsibilities under “Big Bands,” unless this is a Combos-only Festival or the Combos-only portion of a larger State Jazz Festival program. In the case of Combos-only, this information applies:

1. The following rooms are needed for hosting a section of the State Jazz Festival:
 - i. Coat Room or Common Area for coats, cases, equipment, etc. This area may also be utilized for food/concessions.
 - ii. Warm Up Room
 - iii. Stage/Performance Area
 - iv. Office/Headquarters
2. The host should supply chairs, music stands, access to power, acoustic and/or digital pianos (Warm Up, Stage/Performance). The site may also require the means to amplify the Room Chair’s voice for announcing (especially if it is a large performance stage).
3. **The host should communicate in a timely manner with all participating schools/directors regarding what equipment will and will not be provided for each area: Warm Up, Stage/Performance.**
4. Site host will provide a meal and beverages to the adjudicator and director who are working at the Festival.
5. The host schools and the MSBOA cannot assume responsibility for lost or stolen property or equipment. Students should be reminded of their responsibility to manage their own property.

B. SITE CHAIR

1. Conduct the adjudicator/worker coordination meeting a half hour before the first group’s scheduled performance.
2. Oversee the sign in and out of Festival workers and adjudicator.
3. Monitor the Festival throughout the day and take care of any issues as they arise. Make sure the adjudicator has everything they need for the Festival.
4. Manage all materials coming in from participating group directors and all materials being given to group directors at the end of the festival.
1. Collect all Expense Forms from the adjudicator and site host. Promptly scan and email these forms, along with any receipts, to the MSBOA State Office and/or mail them out the day after the Festival. Other items to be returned to the State Office are labeled in the document titled, “Please Return,” located in the Site Materials envelope. Besides those listed, all other site materials may be disposed of or recycled.

C. RECORDING

1. Unauthorized on-site duplication and sale of performance recordings at MSBOA functions is prohibited.
2. The Combo adjudicator will record comments on a recording device and will write comments on an adjudication sheet.
3. The on-stage performance will be professionally recorded and will be provided to each ensemble director. Some recording companies offer recordings for sale to the general public from the Festival performance.

D. MEDALS

An order form for medals and plaques will be provided for events which receive a first or second division rating at the State Jazz Festival.

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 MSBOA Spring Honors 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 Combo Adjudication Form

Site: _____ Date: _____
 School: _____ Time: _____
 Name of Performing Group: _____ Classification: _____
 Director Name: _____
 First Selection: _____
 Second Selection: _____
 Third Selection: _____
 Fourth Selection: _____

Final Rating

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

 Adjudicator's Signature

Style of Group: Modern _____ Dixieland _____ Jazz-Rock _____ Other _____

Group Size (Circle): 2 3 4 5 6 7 8

ENSEMBLE <small>Use Letter Grades</small>	INDIVIDUALS <small>(Use a "+" for above average, a "#" for average, or a "-" for below average)</small>								
	Piano	Bass	Drums	Guitar	Tpt.	A-Sax.	T-Sax.	Trb.	Other
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									
These Do Not Affect the Final Rating: SHOWMANSHIP Communication Taste	ADJUDICATOR COMMENTS (Additional space for comments on the back)								
SELECTION Musical Value Suitability									
AMPLIFICATION Instruments Microphones									
OVERALL ENSEMBLE PERFORMANCE (A, B, C, D, E)									

MSBOA District Marching Band Rules

(There is not a State Marching Band Festival)

A. CLASSIFICATION & ELIGIBILITY

1. The marching band festival will use the same classification system as the MSBOA concert festivals.
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 **permanent** members of a high school group may participate with that group.
3. Participating schools must be members of the MSBOA and entries must be postmarked or delivered to the District Representative no later than the deadline set by the District. Applications should be signed by the school principal and the band director. All performers must be students at the member school.
4. Students who have received their high school diploma, or are no longer enrolled in the school district, may not participate in Marching Band Festival.
5. In the event a member school is found to have violated any of the the previously listed eligibility requirements, the member school may be prohibited from entering the Marching Band Festival for the following academic year.

New
2023

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.
4. Districts may hire additional qualified individuals to provide commentary on other aspects of a band's show, such as color guard, percussion, on-field commentary, etc. However, those individuals and their comments may not affect or influence the rating of the three adjudicators in any way.

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. A band may choose to perform for Comments Only. It is the director's responsibility to directly communicate this choice to the Site Chair and/or Host before the band begins their performance.
3. 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		

4. 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 approved by the District Executive Board or their designee. 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. They are 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 any on-field/backfield warm-up after the preceding band has fully exited the performing area.
3. Each participating band must adhere to the following timing rules:
 - a. Six (6) minute show length minimum
Thirteen (13) 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 six (6) minute minimum or over the thirteen (13) 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:
Eight (8) minute show length minimum
Eleven (11) minute show length maximum
Fifteen (15) minute maximum time for show entrance, warm-up, show proper, and exit.
 - f. A four (4) 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: At least 50% of the band proper (marching wind and percussion players) must be moving for the band to be considered in motion.

New
2022

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, 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, i.e., 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 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. An on-field/backfield warmup may be done prior to the start of the show. It should be kept in mind that the on-field warmup cannot begin until the preceding band has fully exited the performing area, and must fit into the fifteen minute time limit.

- 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 areas at all times. Please remember the performance is on the field only and not in the stands.
3. Playing or amplified sound, e.g., metronome, in the aural range of the performance field during the festival may be considered a Code of Conduct violation, e.g., parking lots, loading/unloading areas, staging areas, or other places not explicitly designated as music warmup locations.
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. In extreme cases, no rating will be given, along with a written report sent 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 predetermine 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. Local arrangements (entry fees, admission fees, division of proceeds, adjudicator fees, etc.) will be left up to the discretion of the district.
2. 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.
3. 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, e.g., 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.
4. Plaques, trophies and medals will be awarded at the discretion of the district.
5. 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.

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

Adopted June 5, 2021

FUNDAMENTAL MARCHING SKILLS

A, B, C, D, E (considering the classification)

Execution of Movement
 Turns/Traversing/Slide (Flanks)
 Foot Tempo/Timing
 Projection
 Control / Balance of Form
 Flow Execution

INDIVIDUAL TECHNIQUE

A, B, C, D, E (considering the classification)

Confidence / Poise / Discipline
 Instrument Carriage and Control
 Individual Control
 Extraneous Movement
 False Starts and Stops
 Endurance

ENSEMBLE TECHNIQUE

A, B, C, D, E (considering the classification)

Alignment:
 Ranks and Files
 Curves
 Diagonals
 Interval and Distance
 Picture Formation
 Uniformity of Style/Technique
 Error Recovery

COMMENTS

Adjudicator comments, not affecting the rating:

Overall Design / Continuity

Variety

Suitability

Choreography / Staging / Integration

Woodwinds/Brass
 Percussion
 Auxiliary

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

Adopted June 5, 2021

TONE QUALITY AND INTONATION **A, B, C, D, E (considering the classification)**

Quality / Control
 Brass
 Woodwinds
 Percussion
 Tonal Focus
 Sonority of Tone
 Balance and Blend
 Intonation
 Individuals
 Sections

TECHNIQUE

A, B, C, D, E (considering the classification)

Precision
 Note Accuracy
 Dynamics
 Articulation
 Attacks / Releases
 Rhythmic Consistency
 Tempo / Pulse Control
 Brass
 Woodwind
 Percussion

MUSICIANSHIP

A, B, C, D, E (considering the classification)

Phrasing / Expression
 Style / Interpretation
 Melodic / Harmonic / Rhythmic Content
 Execution of tempo and/or meter changes

COMMENTS

Adjudicator comments, not affecting the rating:

Appropriateness of Repertoire:

Suitability

 Complexity

 Creativity

 Continuity & Variety

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

Adopted June 5, 2021

MUSIC EFFECT

A, B, C, D, E (considering the classification)

Musical Confidence / Excitement
Dynamic Contrast
Communication of Emotional Content
Interpretation

Repertoire Complexity / Creativity

Effectiveness of Contribution:

Woodwinds Brass

Percussion Auxiliary (if present)

Overall Musical Performance (Execution)

VISUAL EFFECT

A, B, C, D, E (considering the classification)

Visual Confidence / Excitement

Interpretation

Consistency

Effectiveness of Visual Contribution:

Woodwinds Brass

Percussion Auxiliary (if present)

Overall Visual Performance (Execution)

COORDINATION

A, B, C, D, E (considering the classification)

Music and Drill Relationships

Choreography (if present)

Staging

Integration

Effective Execution of Musical Transitions

Effective Execution of Visual Transitions

Error Recovery

Overall Showmanship

COMMENTS

Adjudicator comments, not affecting the rating:

Appropriateness of Repertoire (Visual and Musical):

Suitability

Complexity

Creativity

Continuity & Variety

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 6 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 the MSBOA.

ELIGIBILITY: A candidate must be recommended by a “sponsor” to their 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 they no longer are the *teacher of record* for instrumental music instruction, evaluation, or supervision in any MSBOA member school-which includes entering student events at the 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 their 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 the MSBOA festivals with their students and performing ensembles
 2. Service as an officer at the district and/or state level of the 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 the MSBOA related events (e.g., festivals, meetings, honor bands and orchestras, workshops, etc.)
 5. Service as an adjudicator in the MSBOA festivals
- A candidate must consistently fulfill work assignments and duties in the MSBOA festivals as dictated by festival rules.
- A candidate can also include on the application form membership status in professional music organizations relative to their 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 their 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 the MSBOA will be granted to candidates receiving emeritus status. An emeritus member of the MSBOA is not allowed to vote or to hold office in the association, regardless of their 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 the MSBOA: _____ Name Districts and Years: _____

The MSBOA Offices held and years: _____

Committee Assignments and years: _____

Festival Participation with students: _____

Service as host chair for the MSBOA festivals, clinics, workshops, honor bands/orchestras, including years of hosting:

Other Information regarding service to the 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 _____

Email completed form after District Executive Board action to: *msboa@msboa.org*

State Executive Board disposition: Approved _____ Not Approved _____ Date _____

The MSBOA Scholar Instrumentalist Program

FACT SHEET & APPLICATION LINK

1. Each member school is allowed to nominate one student per genre for this award, i.e. one band and one orchestra.
2. The award is for Middle School and High School.
3. Dual Member Schools may have 2 awards per genre, i.e., one for MS and one for HS.
4. Schools that do not have an orchestra program do not receive an additional nomination.
5. Student must have:
 - a 3.5 GPA or higher at time of nomination (cumulative), or equivalent for MS
 - attended at least one MSBOA event during the school year
 - be enrolled in a large ensemble class in your school for the entire year
6. The nomination form **MUST** be completed by **March 3, 2025**.
7. All nominations will be completed online by using the following link:

LINK – [Scholar Instrumentalist Application](#)

**Be sure all names are spelled correctly. Certificates will be printed as entered.*

8. Certificates will be mailed to directors in late April or early May.
9. A sample Press Release will accompany the certificate and should/could be used to publicize the award through local media.
10. A perpetual Plaque is available from Prime Time Awards – Lansing, MI.
 - Purchase of Perpetual Plaque is not required
 - Purchase of Perpetual Plaque is NOT done through either Program Chair or MSBOA State Office
 - Purchase of Perpetual Plaque is at the school/director's discretion
11. This program is offered at no charge (other than the Perpetual Plaque, if chosen by the school/director) to each member school as a part of their membership fee.
12. The student's name, school name and director name may be published on the MSBOA website.
13. It is suggested this award be given at a public ceremony in addition to a local concert, e.g., awards night, board of education meeting or other public awards venue.

Please contact the State Office with questions:

Email to: msboa@msboa.org

Phone: (517) 347-7321

BASIC MUSIC LIST SELECTION PROCEDURE

I. Music Selection Committee - Vice President for Music Selection

- A. The Vice President for Music Selection is the state Music Chairperson. The membership of the Music Selection Committee consists of the State Chairperson plus committee members whose sum experience will formulate a knowledge base that includes all genres and classifications of the BML. The State Music Chairperson shall select committee members; it is suggested to include the Vice President for Band and Orchestra as well as the Vice President for Orchestral Activities.
- B. Each committee member should plan to attend the literature selection meeting in the spring to help review submitted literature and suggested revisions to the BML.

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. These are linked on the website dashboard.
 - Jazz Ensemble and Chamber Ensemble lists are available on the “Members Only/Documents” page of the MSBOA website.
- B. High School groups must choose from the High School Basic Music List and Middle School/Junior groups must choose from the Middle School Basic Music List, **except** as listed below:
 - Any High School Class B group may also use the MS/JH Class AA Basic Music List
 - Any High School Class C group may also use the MS/JH Class A Basic Music List
 - Any High School Class D group may also use the MS/JH Class B Basic Music List
 - Any Middle School/Junior High School Class AA group may also use the HS Class B Basic Music List
 - Any Middle School/Junior High School Class A group may also use the HS Class C Basic Music List
 - Any Middle School/Junior High School Class B group may also use the HS Class D Basic Music List
- C. The Basic Music List is a list of quality works in each classification without limit to quantity.

III. Method of Adding or deleting Numbers on the Basic List.

Literature suggestions should be made using this [google form](#). The committee will review the selections once per year and the chairperson will update the online BML accordingly.

IV. Method of Selecting Required Numbers

- A. There are no specific required number(s) in 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.
- B. The BML will be updated each summer. No literature changes that could affect festival eligibility will be made during the school year.

V. Chairperson’s Responsibilities

- A. The chairperson shall solicit typographic revisions & edits from committee members and update the BML accordingly.
- B. The chairperson shall coordinate the review of literature submissions.
- C. The chairperson shall inform the membership of additions, deletions, or other changes to the BML following the spring music selection meeting.

Literature suggestions should be made via the [BML: Submission Link](#).

Jeanine Ignash, Vice President for Music Selection
6027 Winegar Road
Perry, MI 48872
Email: jeanine.ignash@ovidelsie.org
(C) 248-345-1834 (O) 989-834-2271 x1851

MSBOA Basic Music List

The MSBOA Basic Music List, formerly a part of the Yearbook, is now available exclusively online at 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 **Jeanine Ignash**, Vice President for Music Selection.
8. Remember to do your share in keeping this list maintained. Send recommendations for additions or deletions to: **Jeanine Ignash**, 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.

Jeanine Ignash
Vice President for Music Selection
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Garret Ernst
Executive Director
3899 Okemos Road, Suite B1
Okemos, MI 48864
Email: gernst@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-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 2020)

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. That decision will hold until the next meeting of the Executive Board, 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 the 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 String Orchestra Clinics.
- 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.

Section IX

Past, Past President:

- A) The Past, Past President shall serve as the chairperson of the MSBOA Futures Committee and shall call meetings of that body when deemed necessary.
- B) It shall be the duty of the Past, Past President to serve on The Michigan Music Conference Planning Committee.

Section X

Immediate Past President:

- A) The Immediate Past President shall represent MSBOA on the Executive Board of the Michigan Music Conference.
- B) It shall be the duty of the Immediate Past President to serve as the Chairperson of the Nominating Committee.

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 maintain accurate and up-to-date membership lists.
- C) The Executive Director shall represent MSBOA on the Michigan Music Conference Executive Board.
- D) 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. A College Student member is 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. 20, \$415 after Sept. 20

Dual Membership - \$550 before Sept. 20, \$630 after Sept. 20

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 a 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 a 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. Festival rule changes must be initiated at the Fall or Winter meeting, and must pass a final vote of confirmation by the Executive Board and General Membership at the Spring 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, emailed 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. **In the event of special circumstances, the State Executive Board shall consider modifications to the term limits.**

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.

Email: doctorjon85@aol.com

5899 Castle Brook Ave. SE, Kentwood, MI 49508

Cell: 616-204-0949

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Richard M. Anderson	music05man@yahoo.com 8667 West "S" Ave, Schoolcraft, MI 49087	1 2 3 5 6 7 8 9	269-668-3694	269-370-3127
Gerald Anderson	basinboy84@aol.com PO Box 638, Ishpeming, MI 49849	1 2 3 5 6 7 8		906-236-1763
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John Beery	john3wray@gmail.com 4656 State Park Highway, Interlochen, MI 49643	2 3 4 7 8		231-342-0724
Dave Berry	tuberrymuch@handbellservices.com 15105 Piedmont, Detroit, MI 48223	3 4 8	313-835-7433	313-278-7387
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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
2019 Michael Rumbell	Ingrid Dykeman
2020 Andrea Mack	Merlyn Beard
2021 Jo Ann Gross	Tanya Bennett
2022 Susan Gould	Maritza Garibay
2023 Rebecca Kilgore	Ann Felder
2024 Kristin Blanchard	Carol Johnson



Carol Johnson - 2024 Teacher of the Year for Orchestra
Jenison Junior High School



Kristin Blanchard - 2024 Teacher of the Year for Band
Muir Middle School

2024 - 2025 Festival Grid

DATE: 2024 - 2025	1	#	2	#	3	#	4	#	5	#	6	#	7	#	8	#	9	#	10	#	11	#	12	#	13	#	14	#	15	#	16	#	TOT #	
October 7 - 16 (MB Fest)	10/9	1	N/A		10/15	1	10/14	1	10/7	1	10/8	1	10/10	1	10/19	1	N/A		10/8	2	10/8	1	10/7	2	N/A		N/A		N/A		10/15 & 16	2	14	
November 9	STATE MEETING																																	
November 16																			MS S&E	7												7		
November 23	MS S&E	10													MS S&E	14																24		
December 7					MS S&E	10	MS S&E	13	MS S&E	12			MS S&E	9																		44		
December 14 (Adjudicator Wkshp)	B&O ADJUDICATOR WORKSHOP																																	
December 21	WINTER BREAK																																	
January 4, 2025 (Music Ed & FIC)	MUSIC EDUCATION & FESTIVAL IMPROVEMENTS COMMITTEE MEETINGS																																	
January 11 (1st HS S&E)																																		
January 18																									All S&E	2			All S&E	6	MS S&E	23	31	
January 23 - 25 (MMC)	MICHIGAN MUSIC CONFERENCE																																	
February 1													HS S&E	12	HS S&E	22	HS S&E	4			HS S&E	10	MS S&E	18			All S&E	9			HS S&E	38	113	
February 8 (Last HS S&E)	HS S&E	10	HS S&E	10	HS S&E	14	HS S&E	34	HS S&E	12	HS S&E	8							HS S&E	22			HS S&E	30									140	
February 10 - 15 (1st B&O)																																	0	
February 17 - 22			All B&O	2																					All B&O	1	All B&O	1						4
February 24 - March 1	All B&O	1	All B&O	1	All B&O	2	All B&O	4	All B&O	2	All B&O	2	All B&O	3	All B&O	4			All B&O	7	All B&O	2	All B&O	6			All B&O	3			All B&O	4	41	
March 3 - 8 (Last B&O)	All B&O	1			All B&O	4	All B&O	4	All B&O	2	All B&O	2	All B&O	3	All B&O	4	All B&O	1	All B&O	6	All B&O	2	All B&O	6					All B&O	1	All B&O	4	40	
March 15 (State S&E)	STATE SOLO & ENSEMBLE FESTIVAL																														0			
March 22																																		
March 29																																	0	
April 5																																	0	
April 12			MS S&E	5			MS S&E	18			MS S&E	7			MS S&E	8	MS S&E	4			MS S&E	10											52	
April 19																																		
April 26													MS S&E	7					MS S&E	16													23	
April 23, 24, 25 & 26 (State B&O)	STATE BAND & ORCHESTRA FESTIVAL																																	
April 30, May 1, 2, 3 (State B&O)	STATE BAND & ORCHESTRA FESTIVAL																																	
May 9 & 10 (Spring Honors)	SPRING HONORS FESTIVAL																																	
May 17																																	0	
May 26 (Memorial Day)	MEMORIAL DAY																																	
May 31 (State Meeting)	STATE MEETING																																	

2025 - 2026 Festival Grid (Proposed)

DATE: 2025 - 2026	1	#	2	#	3	#	4	#	5	#	6	#	7	#	8	#	9	#	10	#	11	#	12	#	13	#	14	#	15	#	16	#	TOT
October, 2025 (MB Festivals)	10/8	1	N/A		10/14	1	10/13	1	10/13	1	10/14	1	10/15	1	10/18	1	N/A		10/14	2	10/7&8	2	10/13	2	N/A		N/A		N/A		10/14&15	2	15
November 8	STATE MEETING																																
November 15															MS S&E	14																14	
November 22	MS S&E	8																	MS S&E	6												14	
December 6					MS S&E	9	MS S&E	12	MS S&E	11			MS S&E	7																		39	
December 13 (Adjudicator S&E Wkshp)	ADJUDICATOR WORKSHOP																																
December 20	WINTER BREAK																																
January 10, 2026 (Music Ed & FIC)	MUSIC EDUCATION & FESTIVAL IMPROVEMENTS COMMITTEE MEETINGS																																
January 17 (1st HS S&E)																						MS S&E	27					ALL S&E	7			34	
January 22 - 24 (MMC)	MICHIGAN MUSIC CONFERENCE																																
January 31													HS S&E	11	HS S&E	22			HS S&E	20			HS S&E	45	ALL S&E	2				MS S&E	24	124	
February 7	HS S&E	9	HS S&E	10			HS S&E	32	HS S&E	14							HS S&E	3			HS S&E	10					ALL S&E	10			HS S&E	38	126
February 14 (Last HS S&E)					HS S&E	12					HS S&E	8																				20	
February 16 - 21 (1st B&O)																									ALL B&O	1						1	
February 23 - 28			ALL B&O	2	ALL B&O	3	ALL B&O	4					ALL B&O	3	ALL B&O	4			ALL B&O	6							ALL B&O	1				23	
March 2 - 7	ALL B&O	1	ALL B&O	2	ALL B&O	3	ALL B&O	6	ALL B&O	2	ALL B&O	2	ALL B&O	3	ALL B&O	4	ALL B&O	1	ALL B&O	10	ALL B&O	2	ALL B&O	7			ALL B&O	3			ALL B&O	4	50
March 9 - 14 (Last B&O)	ALL B&O	1							ALL B&O	2	ALL B&O	2								ALL B&O	2	ALL B&O	7						ALL B&O	1	ALL B&O	4	19
March 21 (State S&E)	STATE SOLO & ENSEMBLE FESTIVAL																																
March 28																																0	
April 4 (Easter, April 5)																																0	
April 11			MS S&E	5																												5	
April 18							MS S&E	14					MS S&E	6	MS S&E	8			MS S&E	15	MS S&E	10										53	
April 25											MS S&E	6					MS S&E	3														9	
April 22, 23, 24, & 25 (State B&O)	STATE BAND & ORCHESTRA FESTIVAL																																
April 29, 30, May 1, 2 (State B&O)	STATE BAND & ORCHESTRA FESTIVAL																																
May 9 (Spring Honors- TBD)	SPRING HONORS FESTIVAL																																
May 16																																0	
May 25 (Memorial Day)	MEMORIAL DAY																																
May 30 (State Meeting)	STATE MEETING																																

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