



2026-2027 MCCGA Proposals

Color Guard Rule Book

PROPOSAL 1 SOUND POLICY
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Original Language:

XII. SOUND POLICY (Color Guard)

- A. All color guards should do a soundcheck at the designated times provided in the contest information packet to ensure the playability of any device or CD.
- B. Color Guard is responsible for providing the method that music will be played, e.g. CD, MP3, completer, etc...
- C. Color guard must provide their music in a timely manner to the designated sound operator. Any delay in providing music is the responsibility of the color guard.
- D. Color Guard must have a designated person at the sound table to operate any device provided to play music such as MP3 players or computers. Guard's representative is responsible to set up and play device. If a CD is provided, the color guard representative must instruct the sound operator as to what tract or other relevant information is needed to start the music when directed by the Timing and Penalty judge or after the color guard's introduction.
- E. If the color guard has an issue with the music such as music is too soft, it begins in the wrong place or skips, the color guard's representative must make the decision to stop the music and tell the operator to stop the music.
- F. Interval timing will continue as the color guard resets and begins again. The Contest Director has the sole discretion in waiving any timing and penalty due to the restart. If the stoppage is due to faulty sound equipment, operator error or any unexplained reason, the overtime penalty may be waived.
- G. Issues related to the equipment provided by the color guard, quality of the CD or the color guard representative's error will result in the actual interval timing being used and penalties, if any, being assessed.

- H. Volume direction must come from the color guard representative at the sound table. Direction will not be taken from the audience viewing area or across the floor. Final volume discretion is given to the sound operator based on their equipment and the Chief Judge who ultimately determines an appropriate volume level.
- I. The color guard representative may provide direction to the sound operator during the performance regarding equalization.
- J. It is the responsibility of the color guard to provide their music for each performance and to ensure that their soundtrack is working appropriately. CD's may not be left at the sound table between performances.
- K. Under no circumstances will verbal abuse of the sound table operator be tolerated.

Proposed Language Change:

XII. SOUND POLICY (Color Guard)

- A. All color guards should do a soundcheck at the designated times provided in the contest information packet to ensure the playability of any device or CD.
- B. Color Guard is responsible for providing the method that music will be played, e.g. CD, MP3, completer, etc...
 - 1. If the host school provides a format for the Color Guard to upload music, e.g. Google Drive, the Color Guard is encouraged to use this format as their first option for their method of providing music and bring a secondary format with them the day of the contest.
 - a. All music must be uploaded to the host school no later than the date and time designated by the Contest Director.
 - 2. If the host school provides an option to upload music for the day of the show, it is the responsibility of the host school to download and check each uploaded musical selection no later than 7:00 pm. CST the night prior to the contest date.
 - a. If the music will not download or does not load or play correctly, the host school should contact the Color Guard Director and Contest Director immediately to let them know and offer the opportunity for the Color Guard to resend the musical selection.
 - b. If the Color Guard Director has provided their music via an upload to the host school, the host school has downloaded and checked the music, but at sound check, the music will not play correctly, the sound operator shall immediately attempt to redownload the music at that time and complete the sound check.
 - 3. The host school must provide a sound person who is knowledgeable, capable and familiar with the entire sound system at the host school, including the downloading of music, and must ensure that all cords, cables and the like are in good working order.

- C. Color guard must provide their music in a timely manner to the designated sound operator. Any delay in providing music is the responsibility of the color guard.
- D. Color Guard must have a designated person at the sound table to operate any device provided to play music such as MP3 players or computers. Guard's representative is responsible to set up and play device. If a CD is provided, the color guard representative must instruct the sound operator as to what track or other relevant information is needed to start the music when directed by the Timing and Penalty judge or after the color guard's introduction.
- E. If the color guard has an issue with the music such as music is too soft, it begins in the wrong place or skips, the color guard's representative must make the decision to stop the music and tell the operator to stop the music.
 - 1. If the stoppage is due to faulty sound equipment, operator error or any unexplained reason, the Color Guard representative may stop the music and call the T&P Judge and the Contest Director to the sound table to assess the situation immediately.
- F. Interval timing will continue as the color guard resets and begins again. The Contest Director has the sole discretion in waiving any timing and penalty due to the restart. If the stoppage is due to faulty sound equipment, operator error or any unexplained reason, the overtime penalty may be waived. If the issue persists, the Color Guard representative may stop the music and call the Contest Director to the table to assess the situation immediately.
- G. Issues related to the equipment provided by the color guard, quality of the CD or the color guard representative's error will result in the actual interval timing being used and penalties, if any, being assessed.
- H. Volume direction must come from the color guard representative at the sound table. Direction will not be taken from the audience viewing area or across the floor. Final volume discretion is given to the sound operator based on their equipment and the Chief Judge who ultimately determines an appropriate volume level.
- I. The color guard representative may provide direction to the sound operator during the performance regarding equalization.
- J. It is the responsibility of the color guard to provide their music for each performance and to ensure that their soundtrack is working appropriately. CD's may not be left at the sound table between performances.
- K. Under no circumstances will verbal abuse of the sound table operator be tolerated.

Rationale:

This proposal requests policy updates to clarify procedures for sound system failures at competitions. It outlines recent issues with timely uploaded music, malfunctioning equipment, and inadequate on-site operator support, aiming to establish clearer protocols to prevent future performance disruptions.

Explanation

At this year's championship competition, our unit experienced significant issues with a venue sound system. In our specific case, our music was uploaded on time to the host school's drive, and we were first in line for a sound check.

When our file would not play, event staff informed us that they could not re-download the music. Instead, they asked us to retrieve our personal dongle, which had been functioning perfectly elsewhere throughout the day. By the time we returned and waited for the other directors in line to do their sound check, the break was nearly over. The music still did not play correctly during this second attempt, but due to scheduling constraints, we were unable to run a full second soundcheck.

During our actual performance, the sound dropped completely through the house speakers, even though the track continued playing on our device. We noted that moving the main audio cord slightly allowed faint audio to pass through. When we sought assistance, the sound operator appeared inexperienced and was unable to troubleshoot the issue.

Proposed Action

As experienced directors, we found the current policy guidelines unclear on how to proceed during unfortunate on-stage equipment failures. We are proposing a review and streamlining of the policy language to:

- Outline clear **protocols for tech staff** when files are uploaded and/or uploaded files fail to load.
- Define **contingency procedures** for performers if sound drops mid-routine.

This proposal is not intended to place blame, but rather to spark a constructive conversation and establish reliable guidelines to protect all performers in the future.