

# **NORTH CAROLINA BANDMASTERS ASSOCIATION**



**2024**

## **MARCHING BAND COMPETITION & ADJUDICATION MANUAL**

# Table of Contents

## **Article I: Contest Information** – pg. 3

### **Section I: Mission & Philosophy** – pg. 3

- 1.01 - Mission Statement – pg. 3
- 1.02 - General Statement Ethics – pg. 3
- 1.03 - Code of Conduce – pg. 3-4

### **Section II: Contest Specific Information** – pg.4

- 2.01 - Contact Information – pg. 4
- 2.02 - Event Entry Information – pg. 4
- 2.03 - Performance Schedule – pg. 5
- 2.04 - Event Management – pg. 5
- 2.05 - Guides/Coordinators – pg. 5
- 2.06 - Passes – pg. 5
- 2.07 - Restricted Areas – pg. 5
- 2.08 - Video Policy – pg. 5
- 2.09 - Directors Viewing Area – pg. 5
- 2.10 - Awards Ceremony – pg. 6
- 2.11 - Provisions for Feedback – pg. 6

### **Section III: Rules and Regulations** – pg. 6

- 3.01 - Eligibility – pg. 6
- 3.02 - Classification – pg. 6
- 3.03 - Performance Requirements – pg. 6-7
- 3.04 - Performance Boundaries/Markings – pg. 7-8
- 3.05 - Penalties – pg. 8
- 3.06 - Electronics – pg. 8
- 3.07 - Restrictions – pg. 8

## **Article II: Adjudication Process** – pg. 9

### **Section I: Philosophy and Ethics** – pg. 9

- 1.01 - Applying the NCBA Values in Judging – pg. 9-10
- 1.02 - Philosophy of the NCBA Scoring System – pg. 11
- 1.03 - Judges Code of Ethics Affiliation – pg. 11
- 1.04 – Consultations – pg. 11

- 1.05 - Auxiliary Judges – pg. 11

### **Section II: Duties and Instructions** – pg. 12

- 2.01 - Duties of the Adjudicators – pg. 12
- 2.02 - General Instructions – pg. 12
- 2.03 - General Voice Recorder Commentary – pg. 12-13
- 2.04 - Management of Numbers – pg. 13
- 2.05 - The Process of Assigning a Number – pg. 13
- 2.06 - The Value of a Point – pg. 14

### **Section III: NCBA Scoring Process** – pg. 15

- 3.01 - NCBA Scoring System – pg. 15
- 3.02 - Judge Locations and Description of Duties – pg. 15-16
- 3.03 - Tabulation and Determining Awards – pg. 16-17
- 3.04 – Adjusted Scoring System – pg. 17

### **Section IV: Criteria Reference System** – pg. 17

- 4.01 - Application of Criteria Reference System – pg. 17-18
- 4.02 - Applying Derived Achievement of Excellence – pg. 18-19
- 4.03 - General Information Regarding the Judging of Effect – pg. 19

### **Section V: Score Sheet Explanations** – pg. 20

- 5.01 - Music Effect – pg. 20-21
- 5.02 - Visual Effect – pg. 21-22
- 5.03 - Music Performance Ensemble – pg. 23-25
- 5.04 - Music Performance Individual – pg. 25-27
- 5.05 - Visual Performance – pg. 27-28

### **Chief Judge Requirements** – pg. 29

### **Chief Judge Timeline & Checklist** – pg. 29-33

### **Judges' Meeting Script** – pg. 34-35

### **Show Host Placemat** – pg. 36-38

**FORWARD** Much of this manual is in a “fill-in-the-blank” form so that it may be adapted to suit each individual event. CONTEST HOSTS of each event shall provide the information prompts that appear in BLUE italics. The remainder of the information in BLACK must be the same for all events sanctioned by the Marching Band Committee of the NCBA and should be distributed in advance of the contest to the directors of all participating ensembles. The second portion of this manual is intended for CHIEF JUDGES. The two documents were published jointly so all involved in each event are familiar with the same information.

# Article I: Competition Procedures

## Section I: Mission & Philosophy

### 1.01 MISSION STATEMENT

The North Carolina Bandmasters Association (NCBA), a division of the North Carolina Music Educators Association (NCMEA), officially recognizes and sanctions marching band as a viable and credible performance-based ensemble in the teaching of music in a high school setting. We believe marching band can be one component of a well-balanced comprehensive instrumental music program.

*Include the purpose of the contest and/or the goal(s) for the bands attending the event.*

### 1.02 GENERAL STATEMENT OF ETHICS

The Marching Band Committee of the NCBA believes that marching band must be educationally based and centered on enhancing public school instrumental music programs in North Carolina. It is the committee's belief that marching band is one extension of the high school concert band program.

Every decision made by the NCBA's Marching Band Committee when establishing a uniform method of critique was centered on helping students and directors grow and learn. Marching band competition can be used as a positive educational tool for the development of better musicianship, stronger discipline, self-motivation, and character. Since competitive marching band can consume much time and money in preparation, extreme care must be taken to keep the activity in perspective with the responsibility to educate. When these objectives are not the primary goals of a program, marching band ceases to be educationally valid for students. Professionalism is the ultimate expectation. As members of the NCBA, each director is charged with acting responsibly and demanding the same of his/her entire professional organization.

### 1.03 CODE OF CONDUCT

Professional ethics are essential to the conduct of a band director choosing to have his/her organization participate in competition. Directors must be aware of the guidelines related to this code of conduct and be good representatives for the profession by making decisions with care. The following are guidelines for behavior and good decision-making:

- Directors, students, parents and other staff should act in a supportive manner of all participating groups and individuals. Inappropriate language and/or behavior from persons representing a specific band will result in that school's administration being notified by the Chairperson of the North Carolina Bandmasters Marching Band Committee. Educators must be considerate of all others in addition to their own students. All participating individuals and groups should be treated with respect.
- Respect the competitive process. Each director is expected to act in a professional manner toward sponsors, hosts, adjudicators, spectators and other competing directors and students.
- Following the timeline and schedule for each event is imperative. Failure to do so will result in penalties and/or disqualification (see Procedures and Adjudication Manual).
- "Contest Hopping" (signing up for more than one contest on the same day, then choosing which suits best after the performance schedules have been established) is **not** allowed. Failure to provide proper notice of cancellation, except in extreme circumstances, will be considered a violation of this code of conduct. The school's administration will be contacted by the Chairperson of the Marching Band Committee of the NCBA.

- Forgery is a crime. Proper signatures on contest registration forms are required. Any director caught forging a principal, booster representative, administrator, or any other signature will be in violation of this code of conduct and the school's administration will be contacted by the Chairperson of the Marching Band Committee of the NCBA. Likewise, directors are expected to request and receive all appropriate copyright clearances.
- Only sanctioned contests, which have paid the appropriate fee, may use the NCBA Marching Band Sheets and System. The Chairperson of the Marching Band Committee of the NCBA will contact the administration of any school/contest using the system without being a sanctioned event and having paid the appropriate fee.
- Contests that demonstrate a blatant disregard for the rules and procedures set forth in this manual will be issued a written notice highlighting the infraction and the contest will be placed on probation for a period of one year. If additional rule violations are observed while the contest is on probation, the contest will be suspended for the following year.

## Section II: Contest Specific Details

*Name of Contest - Date of Contest - Location of Contest*

### 2.01 CONTACT INFORMATION

*Contest Director:*

*Title:*

*Institution :*

*Address:*

*City, State, Zip:*

*Office Telephone:*

*Home Telephone:*

*Email Address(es):*

*Any Additional Contact Information:*

### 2.02 EVENT ENTRY INFORMATION

*Specify how to enter into contest, cost of entry, how the order of performance is determined, and how the number of bands in each class is determined. Entry information must include a "script sheet" that provides the information the announcer will read when introducing the ensemble (i.e. name of school, name of band, musical selections, name(s) of drum major(s). Other information may be gathered (staff names, previous awards, etc.) for inclusion in the contest program, but may not be included in the introductory comments for each ensemble.*

### 2.03 PERFORMANCE SCHEDULE

*Provide specific information regarding the schedule of performances. Each event should determine appropriate scheduling criteria.*

Bands must be scheduled at intervals of no less than fifteen and no more than twenty minutes. However, the fifteen-minute time limit in the performance area must be observed at all competitions regardless of the performance schedule. It is recommended that shows with logistical concerns due to site layout (ex: only one entry and exit for performers and equipment), consider scheduling intervals greater than the fifteen-minute performance area time limit.

Bands arriving late may be allowed to perform later, if possible. The band will perform for ratings only and will receive tapes from the judges. They will not be ranked or rated.

## **2.04 EVENT MANAGEMENT**

*Provide specific information regarding directions to event location.*

*Provide specific information regarding arrival location, parking location, check-in procedure and changing/restroom availability/location.*

*Provide specific information regarding practice areas, warm-up and report times.*

*Provide specific information regarding ingress-egress to the stadium for performance and award ceremonies. Provide maps of all areas.*

*Provide specific information regarding director and/or staff hospitality.*

*Provide specific information regarding weather related changes*

*Provide specific information regarding director meetings or other logistical matters.*

*Provide information for timing official*

## **2.05 GUIDES AND COORDINATORS**

*Provided specific information about the role of guides, including when and where they will meet the band (if applicable).*

At least one adult coordinator is required to be provided for each warm-up site provided. This person is responsible for keeping warm-up sites on time and informing band directors when fifteen (15) and five (5) minutes are remaining.

## **2.06 PASSES**

*Specify information regarding the number of staff, pit, and director passes that will be provided.*

[Example: Each band will be issued (specify number) name badges and an additional field pass for every (specify number) students in the ensemble. Names for the field passes must be submitted at check-in.]

*Specify the areas in the stadium for which the pass will permit admission.*

## **2.07 RESTRICTED AREAS**

*Specify those areas of the stadium that are restricted for spectators.*

## **2.08 VIDEO POLICY AND DIRECTOR'S VIEWING AREA**

*Specify restrictions and/or procedures regarding the videotaping of shows. Specify information regarding special video areas and/or directors viewing areas.*

## **2.09 AWARDS CEREMONY**

Awards for NCBA Captions should be given as follows:

- The "Overall Effect" Awards should be given by considering the rankings within each class of the sum of the scores from the Music Effect and Visual Effect captions.
- The "Music" Awards should be given by considering the rankings within each class of the combination of the score from the Music Performance Ensemble (62.5%) and Music Performance Individual (37.5%) captions.
- The "Visual" Awards should be given by considering the rankings within each class of the score from the Visual Performance caption. It is important to remember the sub-caption weighting within this caption – Vocabulary (40%) & Excellence and Technique (60%)

- o Note: Because all visual elements should be considered in this caption, this should not be a “Marching” award.
- The NCBA system does not govern awards for auxiliary captions.

*Specify information regarding the awards ceremony (full retreat, drum major/director retreat, etc.)*

### **2.10 PROVISIONS FOR FEEDBACK**

Everyone in North Carolina who participates in the marching activity has a role in helping to improve the activity. Completing feedback forms will help the Marching Band Committee of the NCBA continue to improve our process, and thereby the experience for all participants.

In the event that the NCBA Committee requires paper or electronic evaluation instruments in any given year, it is the responsibility of the Event Hosts, Judges, Participating Directors, and Chief Judge to complete these evaluations within the timeframe set by the NCBA Marching Committee Chairman. Chief Judges should follow all requirements listed in the current year’s Chief Judges Manual (i.e. – distribution of checks to judges) should there be a requirement of evaluations in any given year.

## **Section III: Rules & Regulations**

### **3.01 ELIGIBILITY**

Participating students must be currently enrolled, academically eligible, and members from the same high school or one where the members are part of a single band with a recognized joint credit program. Also eligible are students from all feeder elementary, junior high, and middle schools. Directors, staff members, and parents may assist with the setup of equipment both on and off the field; however, all participants who contribute to the performance must be students (moving props, etc.). Directors or staff may conduct from the sideline.

### **3.02 CLASSIFICATION**

*Provide specific information regarding how ensembles will be grouped into classes (number of participants, school size, etc.)*

[Note: The committee recommends that bands be classified according to the number of total musicians (horn line + percussion). It is recommended that the classification range varies by 15 or fewer performers in classes up to 60 wind players,]

### **3.03 PERFORMANCE REQUIREMENTS**

For timing purposes only, the performance area will be defined as the 300x160ft area between the goal lines and front and back sidelines. Each participating band will have 15 minutes to enter, set-up, warm-up, perform, and exit the performance area. Bands must present a performance of no less than 6 minutes. Timing violations are subject to penalty (see Rule 3.05).

Each band will be allowed to set-up and warm-up anywhere in the performance area. Performance Area Timing will begin at the cue of the Timing and Penalties Official. All performers, including stagehands assisting with on field set-up, must not enter the area until instructed to do so by the Timing and Penalties Official. The show host should ensure that their egress/regress provides the opportunity for each performing band to be staged so that they can immediately enter the performance area upon this cue. Performance Timing and Adjudication will stop when all equipment, members, and stagehands are clear of the performance area boundaries as defined above.

Upon visual cue of the Timing Official (at the direction of the director/drum major) or no later than three (3) minutes and 30 seconds into time, the announcer will introduce the band as follows:

**“Joining us from** (name of town and state),  
**please welcome the** (name of school) **High School Marching Band!”**

(pause for audience response)

**“Their program is entitled** (information provided on script sheet)  
**Their musical selections include the following** (information provided on script sheet).”

**“The** (name of contest) **is proud to present in competition performance,**  
**Drum Major(s)** (name(s) of drum major(s))  
**and the** (name of school) **High School Marching Band!”**

A drum major salute is no longer necessary to indicate that the band is ready to start; however, if the drum major(s) are going to salute, it should occur at this time.

Performance Timing and Adjudication will begin with the first note of music or the first step by a member of the ensemble after the announcement, whichever comes first. Performance timing and Adjudication will end with the last note played or last step taken. Musical exits will be included in the performance time. Visual moves (with music or silence) are considered part of the performance time and will be adjudicated as a part of the show.

Bands must completely vacate the performance area (the area between the goal lines and front and back sidelines) within the 15-minute total time. Exit time and entrance time of the two bands may overlap in order to maintain the flow of the event. Non-performers may assist in the exit process. A drum tap is recommended. **PERCUSSION CADENCE AND TROOPING STANDS ENTERING OR EXITING THE STADIUM IS NOT ALLOWED IN NCBA MARCHING BAND EVENTS.** Percussion Cadences are not allowed to be a part of a pre-show. Using a cadence when entering or exiting will result in a Performer Violation.

### **3.04 PERFORMANCE BOUNDARIES AND MARKINGS**

*Provide specific information regarding boundary regulations (if any) and size of pit area.* Specific boundaries must be defined. For timing purposes only, the performance area will be defined as the area between the goal lines and front and back sidelines. However, for performance boundaries, **the** performance area will be defined as the 300x160ft area between goal lines and front and back sidelines and will also include the 15 foot area in front of the home sideline.

The field must be a regulation high school football field and marked accordingly (every 5 yards, high school hash marks, etc.). A marker, which is visible to the performers, must be placed on at least every other yard line along the front sideline.

*Provide other specific information regarding how the field is marked (location of numbers, etc.) and location of gates (size, accessibility, etc.) for entrance and exit.*

All non-performing personnel (prop holders, sound adjustment, flag runners, etc.) must not contribute in any way during the performance time. To be clear, parents may hold props during any event, but may not manipulate a prop in any way. Any violation of this rule is subject to a performer violation penalty.

### **3.05 PENALTIES**

Timing penalties will be assessed for:

Under 6 minute performance time:	0.1 point per 3 seconds or fraction thereof
Overtime of 15-minute total time:	0.1 point per 3 seconds or fraction thereof
Performer violation:	3 point total penalty regardless of number of infractions
Electronic Violation:	3 point total penalty regardless of number of infractions

### **3.06 ELECTRONICS**

All electronically produced sounds must be “live,” in “real time,” and be performed by a student. No single triggered electronic sound may produce rhythmic intent. Note: Pre Recorded music is only permitted before the announcement. Pre Recorded music, sounds or any other triggered electronic sounds may be carried out by a staff member or director before the announcement.

Electronic soundboards may be operated by staff, or students, outside of the performance area (this includes from within the stands). Staff members may not trigger any sounds or voice overs that contribute to the performance. The performance area will be defined as the 300x160ft area between goal lines and front and back sidelines and will also include the 15-foot area in front of the home sideline.

Narration and sound effects may be pre-recorded and used without penalty.

*Specify if the host organization will provide electricity and the location of the source relative to the intersection of the front sideline and the fifty (50) yard line.*

The event host is not responsible for any interruption in the supply of electricity.

Any violation will result in an electronic violation (or disqualification) at the discretion of the chief judge in consultation with the committee executive administrator. Accompaniment tracks will not be allowed and will result in a performance for comments only.

### **3.07 RESTRICTIONS**

No fire, pyrotechnics, fireworks, firing of weapons, or the use of any hazardous materials that could endanger the stadium surface, participants, or spectators will be permitted.

No animals will be allowed as part of the performance.

No band may perform a routine that requires the stadium lights to be turned off.

No powder and/or any material that might damage the field, leave excessive residue (paper wrappings, etc.), and/or disrupt the scheduled flow of the event will be permitted.

No band or portion of any band may use the performance area for practice during the week prior to the event.

Any violation of these restrictions will result in a minimum 3-point penalty (or disqualification) at the discretion of the chief judge in consultation with the event host

## **Article II: Adjudication Process**

### **Section I: Philosophy & Ethics**

**FORWARD** - Everyone is sensitive to the changing situation within the marching band activity. Some areas are fortunate to have an abundant number of bands participating. Some areas are experiencing a rapid decline in support to the music programs and programs are at risk. In all cases, money is a problem. Many are questioning competition, its purpose within the educational arena, and all want the best possible experience for their students.

#### **1.01 APPLYING THE NCBA VALUES IN JUDGING**

For adjudicators to do their part, the following directives must be followed.



- We encourage you to bring your varied experiences and knowledge into your job today. However, we do ask that you make sure that you keep in mind that the philosophies of our system may not match those of the system that you are most familiar. It is the responsibility of each judge to adhere to the directives and philosophies of the NCBA system at this event and any NCBA sanctioned competition.
- The judges' job is to support the educational experience of the students. The judge is a team-teacher, reinforcing the tenets of quality music and movement. Judging must be about helping the students to grow, and about appreciating their learning efforts.
- You are judging a NCBA Marching Band Contest. Help the bands work within the framework of what they have. This does not preclude identifying problems within the show, nor does it alter how you rank, and rate based on the design or performance.
- Please score the bands within the context of the NCBA paradigm.
- Please understand the use of "Value of a Point"; scoring two bands (using 20 point caption as 20.0 = 200), understanding the spreads between bands as it applies within the tenths of point differences. This is important for a judge to work within a system – not allowing an individual judge to "call the competition."
- **Music Performance Ensemble Adjudicator** - The adjudicator should evaluate the whole musical ensemble through sampling the performance of the woodwinds, brass, and percussion, and most importantly, tutti ensemble performance. Evaluate both the Vocabulary (what) and the Achievement (how) of the musical performance. Recognize the quality of the musical composition (compositional elements, orchestration, expressive elements, variety/range), and the musical and listening challenges that are being placed on the performers. The adjudicator should also evaluate the excellence and technique being achieved by the performers (tone quality and intonation, rhythmic accuracy, tempo control, uniformity of articulation and style, the layering of musical and physical responsibilities, expression and nuance, and ensemble balance and blend).
- **Music Performance Individual Adjudicator** - Sample woodwinds, brass and percussion equally. Do not constantly talk about the instrument/section that is your strongest. The adjudicator should get close enough to all of the performers to get a clear evaluation of the performance qualities of the members of the band without distracting from the quality of the performance to the members of the audience. MPI judges should not limit their evaluation to the front sideline or the track. Recognize and reinforce the technique behind the successful musical quality of every voice in the band. Evaluate both the Vocabulary (what) and the Achievement (how) of the musical performance. Recognize the quality of the musical composition (compositional elements, orchestration, expressive elements, variety/range), and the musical and listening challenges that are being placed on the performers. The adjudicator should also evaluate the excellence and technique being achieved by the performers (tone quality and intonation, rhythmic accuracy, tempo control, uniformity of articulation and style, the layering of musical and physical responsibilities, expression and nuance).
- **Visual Performance Adjudicator** – Be careful to include all visual elements in your commentary, not just visual ensemble or the band proper. You should consider the composition of the visual demand that is placed on the performers as well as the accuracy, clarity, and uniformity with which they achieve. The vocabulary (what) has been given a sub-caption value of 40% and the excellence and technique (how) has been given a sub-caption value of 60%. These percentages will be realized in the tabulation program, not on the VP evaluation instrument.
- **Music Effect Adjudicator** - Focus most of your dialog on MUSIC. Coordination priority for you is percussion to winds. Some commentary will be appropriate relative to visual staging and coordination of visual ensemble to that of the musicians, but do not jump into the visual

captions. Recognize the musical repertoire (appropriateness of demand, continuity of selections, depth and interest of arrangements, creativity, imagination, and pacing of the musical program) and the showmanship displayed by the performers (musicality/artistry, emotion, communication of roles, entertainment, and professionalism).

- **Visual Effect Adjudicator** – Be sure to include commentary on all visual elements of the program, band proper and visual ensemble alike. Coordination priority for you is that of the musicians and the visual ensemble. Some commentary will be appropriate relative to the musical composition as it relates to the visual design and staging, but do not jump into the music captions. Recognize the visual repertoire (appropriateness of demand, continuity of selections, depth and focus of staged events, creativity, imagination, and pacing of the visual program) and the showmanship displayed by the performers (visual musicality/artistry, emotion, communication of roles, entertainment, and professionalism).
- The size of a band does not make it more or less important. Every student must receive the best possible critique of his or her performance. Every ensemble is a vital portion of the school's band program. Competition is strong in every division. Intelligent and sensitive decisions must offer the students equal opportunity to achieve.
- Judge the contest from top to bottom in your overall rankings. Remember that the size of a band can be a challenge whether very small or very large. The problems will be different, but the challenge is still great. Do not judge just the class.
- There will be no written commentary provided for the directors and students so make sure that your observations, critique, and suggestions for improvement are clearly stated on the audio recordings.
- Judging begins with the first visual move or musical note following the announcement.

Judges should be enthusiastic about their contribution. Tone of voice creates a more impactful impression than you realize. Assume the performers will hear all tapes.

**REMEMBER - JUDGING CAN NEVER BE "ABOUT THE JUDGE," IT  
MUST ALWAYS BE "ABOUT THE PERFORMERS."**

They are all "your kids." Please provide commentary that is constructive and supportive.

## 1.02 PHILOSOPHY OF THE NCBA SCORING SYSTEM

This system is a means to encourage and reward creativity, artistry, and standards of excellence and achievement while providing a vehicle that will educate new and older band directors in such a way that they will grow to understand and evolve to the greatest level of their potential. It is our intent that this system will encourage and reward creativity and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors, and performers through understanding that excellence and artistry are displayed through the design and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a **positive** system, rewarding successful efforts at every level, and is designed to encourage units to develop, maintain, and project their own styles. We emphasize creativity, originality, and excellence.

### 1.03 JUDGES' CODE OF ETHICS AFFILIATION

A NCBA Judge is **prohibited** from adjudicating at an event in which the judge had any of the following affiliations:

- **Primary Affiliations:** Designers, directors, instructors, writers, arrangers, management, marching members, immediate family members. Furthermore, former designers, directors, or instructors cannot have served in that capacity of any competing groups within a two-year period prior to judging that group.
- **Secondary Affiliation:** Non-Immediate family and personal relationships with any of the above-described persons could be construed to be a secondary affiliation.

Chief Judges will not work at a contest where there is a Primary Affiliation. Exceptions to this rule may be made upon direction of the NCBA Marching Band Committee, with prior approval.

Show hosts, chief judges, caption adjudicators, and directors of participating bands should contact the NCBA Marching Band Committee Chairperson and Executive Administrator immediately if you are aware of a possible affiliation conflict.

Penalties for affiliation violations include but are not limited to; removal of the judge from adjudicating a NCBA sanctioned event for two years.

If the hosting school is in violation of ethics rules by hiring an ineligible judge, that school and director may be removed from hosting a NCBA event for up to two years.

### 1.04 CONSULTATIONS

A NCBA Judge may not consult with any band within the 5 days prior to a contest that he may be asked to judge.

### 1.05 AUXILIARY JUDGES

Any contest using the NCBA System represents our state organization. While the NCBA system does not cover auxiliary captions of "Percussion," "Visual Ensemble/Color Guard," "Drum Major," and other added categories, all auxiliary judges must follow the same expectations, requirements, and regulations as NCBA caption judges. It is the responsibility of the Competition Host to make sure that all auxiliary judges follow and meet the guidelines listed in the Philosophy & Ethics portion of this manual. It is the duty of the Chief Judge to remove any auxiliary judge from an adjudication panel who is in violation of judging ethics.

## Section II: Duties and Instructions

### 2.01 DUTIES OF THE ADJUDICATORS

- Report to the Chief Judge and competition site at the time specified by the show host.
- The Chief Judge must make a presentation to all judges of the required material specified by the NCBA Marching Band Committee at every event.
- At every state sanctioned event, it is a requirement for all judges to be present and hear the presentation of the Chief Judge regardless of previous judging experiences with the NCBA system.
- While no specific uniform is required, judges are expected to dress in a professional manner. It is not considered professional for a NCBA judge to report for duty dressed in attire not appropriate to be worn by a public school official at an event where parents and guest are in attendance. Jeans, shorts, flip-flops, t-shirts, and "sweats" are not considered appropriate.
- Judges who are on the field should avoid distracting students from their performance and the audience from the enjoyment of the performance. It is vital that an on the field judge move in and out of the performance space without distracting the performers or the audience.

- It is an expectation that all NCBA judges follow state and local school board policies regarding the use of tobacco products, controlled substances, or the possession of a firearm on the campus of host institutions.

## **2.02 GENERAL INSTRUCTIONS**

1. All competing bands should be ranked.
2. Judges are to rate the units as a result of creating sub-caption spreads between groups by using the value of a point as a guide and then determining the proper profiling for each ensemble by evaluating the “what” of the group as compared to its “how.”
3. Judges are to aid the units to improve through recorded comments.
4. All judges are expected to maintain a dignified and impartial attitude. They should refrain from discussing the performances while adjudicating the contest.
5. All judges should be separated from one another, as much as possible; to avoid interfering with one another’s judging process.

## **2.03 GENERAL VOICE RECORDER COMMENTARY**

The commentary should provide accountability for evaluation, constructive criticism, and useful information that addresses how to improve. The tone of the commentary should be genuine, helpful, and student-centered.

Judges should keep in mind that directors/staff members sometimes make judgments about the quality of the judges’ comments based on one disagreeable comment and ignore the substance of the remaining commentary. Band directors are encouraged to listen to all the commentary and to share recordings with their students. Please use terminology that students and parents can understand.

Avoid dwelling on one issue even if it is a major concern. Be sure to address it during your audio wrap-up. Offer suggestions for improvement.

**MAKE SURE THAT YOUR VOICE RECORDER IS TURNED OFF IF COMMENTS NOT INTENDED TO BE ON THE RECORDING ARE MADE BY YOU OR ANYONE STANDING NEARBY.** Discussion between judges before, after, or during performances should not be on the taped comments given to the bands. **BE PROFESSIONAL** – remember the professional image that you must always exemplify as someone given the responsibility of evaluating the young people of our state. While in the press box or at a judges’ break, a student, parent, volunteer, or band staff member is probably watching and hearing what you do and say.

Voice recorders will run continuously throughout the ensemble’s presentation. The judge’s comments should include basic impressions, as well as an analysis of problem areas. Possible suggestions to improve certain aspects of the program/performance are encouraged. Both the band director and students should benefit from the commentary. Demeaning or rude comments are unacceptable. Judges should modulate the volume of their voices so as not to interfere with other judges or with patrons viewing the show. While it is not necessary that a tape be filled with comments, the judge should know that an appropriate amount of commentary must be provided.

### **Voice Recorder Commentary Priorities:**

- Comments should assist those parts of the show that are important to the scoring process.
- Comments should assist the understanding of the ranking/rating process.
- Comments should assist the instructor in improving the structure of the program or performance.
- Comments should reflect an educational approach that will reward achievement and encourage greater efforts.
- Be specific in your observation of weak areas and be clear as to the problem. Be enthusiastic about training, growth, and achievement.
- Offer patience and support in the development process of skills, ideas, and works in progress.
- Share enthusiasm for the activity.
- Stay consistent throughout the day regardless of the class or size.
- Suggestions for changes should be realistic.

- Be open-minded to new concepts.
- The consistency of judges' observations is essential for the assured growth of all performers. Be informed and current with your caption philosophy and with the levels of learning within each class criteria.
- Use the descriptors in the criteria reference boxes in the commentary.
- Provide specific suggestions for improvement.
- Recognize and credit achievement.
- Take care to balance commentary in each sub-caption, (What and How)
- Use the PQP method of criticism – Praise, Question, Polish.

#### 2.04 MANAGEMENT OF NUMBERS

- Use the criteria reference system on the judges' placemats.
- The descriptors in Boxes 1 – 4 are references to the middle of the criteria box. Bands must meet all criteria in Box 5 before receiving a number in that box.
- Determine which third of the box the band is performing (lower, middle, upper).
- The use of the criteria reference system recognizes the simultaneous occurrence of the "What & How."
- Rank the band relative to others in the event.
- Use point spread criteria listed in the next section and on the judging placemats as a guide.
- Credit for achievement should be relative to the content of the performance.
- Point spreads are used to rank within each sub-caption.
- Avoid sub-caption ties when possible.
- Do not use tenths in your scoring.

#### 2.05 THE PROCESS OF ASSIGNING A NUMBER TO A PERFORMANCE

The order of judging priority for "what" and "how" sub-captions is to...

- First, rank the performance within each sub-caption using the criteria reference system as your guide.
- Second, create proper sub-caption spreads between groups using the value of a point as your guide.
- Third, determine proper profiling of a single ensemble by evaluating the "what" of that group as compared to its "how." The "what" should not be more than 10 points above the "how," nor should it be more than 4 points below.
- Fourth, rate the ensemble. This final step should be a confirmation step after having completed steps 1-3.

Keep in mind the value of a point is applied to each sub-caption and not the total caption score.

There should be no ties in final scores in a caption. There can be ties in sub-captions, however, carefully consider if a tie is required. If not, make a decision and award the greater score to the band that achieved at the higher level in that sub-caption. If a tie occurs in the final score, re-evaluate your sub-caption scores to break the tie. *Note: The 40%/60% sub-caption weighting of the visual performance caption will make it difficult for the VP judge to be aware of a final caption score tie. The Chief Judge will communicate with the VP judge regarding the occurrence of final caption score ties if they occur.*

Boxes 2, 3, and 4 are broken down into thirds. If a band meets all the criteria of a box, the number that they should be given is in the **TOP** third of that box. In order to enter Box 5, **ALL** of the criteria must be met.

#### 2.06 THE "VALUE OF A POINT"

Keep in mind that each sub-caption has a value of 100 points. The two sub-captions combine for a caption total score of 200 points.

The objective is to protect against arbitrary point spreads where "one judge calls the show," the "value of a point" should apply to each sub-caption.

Difference of:

1, 2, or 3 points:

The bands are very comparable, essentially equal except for minor issues; the bands might have differing strengths in the two sub-captions, leading to a narrow spread. If the groups are to perform again, the outcome could be different depending on performance and possible revisions. They are close neighbors.

4, 5, or 6 points:

The bands are reasonably comparable with some identifiable, narrow differences and varied nuances that make it clear that one band is better than the other. The bands are more distant neighbors.

7, 8, or 9 points:

The bands have some definitive differences between them. They could perform again and the results would probably not change; however, they could still be distant neighbors.

Spread of 10 points or more:

The bands have multiple significant differences between them. There are major differences in performance and design quality. Bands are not in the same neighborhood.

## Section III: NCBA Scoring Process

### 3.01 THE NCBA SCORING SYSTEM

All participants and all program styles start with an equal opportunity to succeed. Scores are assigned based on criteria required in each sub-caption.

5 judges assign scores as follows:

Music Effect (1 Judge)

200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

Visual Effect (1 Judge)

200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

Music Performance Ensemble (1 Judge)

200 points (Vocabulary 100, Excellence and Technique 100)

Music Performance Individual (1 Judge)

200 points (Vocabulary 100, Excellence and Technique 100)

Visual Performance (1 Judge)

200 points (Vocabulary 100 (40%), Excellence and Technique 100 (60%))

Four officials and one coordinator to regulate the flow of the event as follows:

Chief Judge (1 Judge)

This official will manage and supervise all judges and officials in the completion of their duties throughout the duration of the event. See Article VI for more information about the chief judge's responsibilities.

Timing Official (1 Official)

There will be a Timing Official who will enforce all timing, procedure, and performance violations. This official will also document the number of performers and determine classification if the contest uses the number of performers for class determination.

Gate Official (1 Official)

There will be a Gate Official responsible for coordinating the entrance of all bands. These duties may be absorbed by the timing official if using two people isn't feasible.

Tabulation Official (1 Official)

The tabulator will be responsible for entering judge's scores into the NCBA tabulation system.

Judge Commentary Coordinator (1 Coordinator)

The coordinator will be responsible for transferring recorded judge commentary into a system where it can be made available for the directors of participating bands.

### 3.02 JUDGE, OFFICIAL, & COORDINATOR LOCATIONS AND BRIEF DESCRIPTION OF DUTIES

**Music Effect, Visual Effect, Music Performance Ensemble, and Visual Performance Judges** - located in the press box and will be stationary during the entire performance. They will utilize the judge's placemat to construct an audio-recorded commentary of their evaluations. Sub-caption scores will be written on their caption totals sheet.

**Music Performance Individual Judge** - located at field level and encouraged to move freely through and around the ensemble, keeping a reasonable distance from the performers as not to intimidate them or interfere with their performance. He/she will utilize the judge's placemat to construct an audio-recorded commentary of their evaluations. Sub-caption scores will be written on their caption totals sheet.

*Percussion Judge – include location and method of providing commentary if applicable. The committee recommends that this judge not be located on the field*

*Visual Ensemble Judge – include location and method of providing commentary if applicable. The committee recommends that this judge not be located on the field*

*Drum Major Judge – include location and method of providing commentary if applicable.*

**Chief Judge** – located in the press box but may need to travel to the field level to communicate with the field officials and the music performance individual, and field level auxiliary judges. See Section VI for more detailed information regarding the Chief Judge.

**Timing Official** – located on the field. They are responsible for notating performance start and stop time and exit timing. He/she will utilize a form to report information regarding timing and other relevant information and turn this into the Chief Judge for assessment of relative penalties. To aid in this process the timing official should be given a placemat that contains highlighted information to make sure events are consistent across the state.

**Gate Official** – located near the band entry gate. They will be responsible for band entrances and starting their set-up time. In coordination with the Timing Official and Chief Judge, they will be responsible for determining the best procedure for band entrance so as to allow all bands a full set-up time yet not impede the flow of the event.

**Tabulation Official** – located in the press box. They will be responsible for entering judges' scores into the NCBA tabulation system. Their duties will also include the printing of judge verification sheets, event award sheets, and event recaps for event evaluators, and the directors of participating bands.

**Judge Commentary Coordinator** – location not specified. This coordinator will be responsible for transferring recorded judge commentary from the audio recorders into a computer system where it can be emailed to directors of the participating bands. Following the event, samples of each judges' commentary will need to be emailed to each judge.

### 3.03 TABULATION PROCESS AND DETERMINING AWARDS

The scores assigned by the judging panel will be tabulated as follows:

Music Effect	20 points
Visual Effect	20 points
Music Performance Ensemble	25 points
Music Performance Individual	15 points
Visual Performance Ensemble	<u>20 points</u>
<b>TOTAL POINTS</b>	<b>100 POINTS</b>

After scores are tabulated, all penalties imposed for various infractions will be deducted from the raw score to determine the final score. If two or more bands have the same final score, the higher placement will be awarded to the band with the **higher General Effect total** (sum of Music Effect and Visual Effect scores).

Scores from the separate percussion judge, visual ensemble judge, and drum major judge will not be used in determining the raw or final score.

Awards for NCBA Captions should be given as follows:

- The “Overall Effect” Awards should be given by considering the rankings within each class of the sum of the scores from the Music Effect and Visual Effect captions.
- The “Music” Awards should be given by considering the rankings within each class of the combination of the score from the Music Performance Ensemble (62.5%) and Music Performance Individual (37.5%) captions.
- The “Visual” Awards should be given by considering the rankings within each class of the score from the Visual Performance caption. It is important to remember the sub-caption weighting within this caption – Vocabulary (40%) & Excellence and Technique (60%)
  - o Note: Because all visual elements should be considered in this caption, this should not be a “Marching” award.
- The NCBA system does not govern awards for auxiliary captions.

### 3.04 ADJUSTED SCORING SYSTEM

In an effort to create a positive atmosphere for all students competing, the NCBA system will utilize an adjusted scoring system. The adjusted scoring system maintains the correct placement of bands, while preventing younger groups from receiving scores that could be considered detrimental to the students. The raw score and adjusted score will be printed on the recap sheet given to directors. Only the adjusted score will be published in the official results posted on the NCBA website.

To determine a band’s adjusted score, divide the raw score by 2 and add 50 points. This effectively creates a range of scores from 50 to 100 for all bands.

E.G.:	<u>Band</u>	<u>Raw Score</u>	<u>Adjusted Score</u>	<u>Placement</u>
	Band #1	90	95	1 <sup>st</sup>
	Band #2	80	90	2 <sup>nd</sup>
	Band #3	50	75	3 <sup>rd</sup>
	Band #4	30	65	4 <sup>th</sup>

## Section IV: Criteria Reference System

### 4.01 INTRODUCTION

Adjudicators come from various backgrounds and geographic locations. These factors, along with regional style differences and individual opinions and preferences, will bring a broad range of experiences to the contest. While these varied experiences are important to participants, it is also important to promote



consistency in the adjudication process. At all times, judges should simultaneously evaluate the content (what is being performed) and the performance (how it is being performed).

**4.02 CRITERIA REFERENCE SYSTEM**

The Criteria Reference System developed by the Marching Band Committee of the NCBA is similar to systems used throughout the country to evaluate band performances, regardless of style, with the purpose of maintaining uniformity, objectivity, and consistency throughout an entire event. The criteria reference system of the NCBA, requires that ranking and rating be done on a sub-caption basis so that each sub-caption number is a ranking and rating in and of itself. When the totals of the sub-captions indicate a tie in the overall sheet, the judge should re-evaluate his/her sub-caption numbers to see if the tie can be broken.

A maximum score in any sub-caption is inappropriate prior to the last band to take the field in competition. It is particularly inappropriate when assigned early in any contest. It might occur in rare occasions when the judge’s number discipline forces a score to escalate in the progression of a contest, but it completely negates the concept of ranking when it is applied prematurely.

It is important to restate that the five categories specify levels of achievement for each sub-caption. The numerical rating of each performance falls within the box that best describes the level of achievement most of the time. Box 5 requires the performance to meet outstanding achievement for every one of the criteria listed. The achievement level displayed by the performers is the focus of the adjudication system. Criteria for entrance into each box on the score sheet are printed on the back of that particular judges placemat.

**4.03 APPLICATION OF THE CRITERIA REFERENCE SYSTEM**

It is the intent of this system that a number grade be assigned from the level of achievement that describes the unit’s qualities most of the time. Box 5 requires the unit to display ALL qualities described to earn the scores available at that level of achievement.

The criteria reference system describes five levels of achievement, which are applied to Impression, Analysis, and Comparison. In order to provide uniform numerical treatment for subjective judging, judges convert subjective impressions into a numerical category and ultimately refine that category to a specific score.

Box 1	Box 2	Box 3	Box 4	Box 5
Never Discovers	Seldom Experiences	Sometimes Knows	Frequently Understands	Consistently Applies

Impression is best described as the judge’s subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. Uniformity of impression from judge to judge is not easily accomplished. The criteria reference system attempts to standardize this process.

Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically, the analysis converts the impression category to a specific score within each sub-caption.

Comparison requires the judge to look at the number given and compare it to other ratings he/she has given in that category, not only in that contest, but also in previous contests. Thus, when a judge assigns a number to a sub-caption of the ensemble’s performance, he/she is telling that ensemble how it ranks on a state level.

**4.04 APPLYING DERIVED ACHIEVEMENT IN EXCELLENCE**

Marching band is a unique learning experience, which involves a demonstration of musicianship, athleticism, and artistry. Performance must be judged with those unique qualities in mind. The judge must consider all the responsibilities in the program curriculum when discussing the relative achievement level of the students. The judge is asked to consider two components in the evaluation of the performance in every scoring area.

They are:

**WHAT** is being asked of the student(s)? This includes the program design, the musical/visual composition, the variety and range of the musical vocabulary and the variety and range of the visual vocabulary.

**HOW** well do the students achieve these aspects? (method, technique, training, sensitivity, communication, etc.)

In order to understand HOW well the students are achieving the demand, we must first recognize the demand that is being asked of them (the WHAT). We consider the curriculum and the comprehension/achievement of the curriculum as simultaneous partners. The judge considers all of what is being asked of the student.

As the excellence/achievement is being assessed, Music judges will consider, among other things:

- the depth and range of the musical repertoire;
- the complexity and variety of rhythms, meters, tempos, and dynamics;
- the range of expressive sensitivities;
- the movement requirements placed on the musicians, as they relate to the musical performance;
- the proximity of one player to another, as it relates to the musical performance;
- the proximity to the center of the pulse, as it relates to the musical performance; and
- the physics of sound as it relates to the listening skills required of the students in order to bring focused sound to the audience and judges.

As the excellence/achievement is being assessed, Visual judges will consider, among other things:

- the range and variety of the vocabulary/composition/repertoire;
- the layered responsibility of musical delivery combined with motion;
- the layered responsibilities of equipment, movement, role, etc.; and
- the expressive components creating visual dynamics.

The judge must possess sound recognition skills with full comprehension of all that is being asked of the students. This requires the judge to start by identifying what is being asked of the performers, evaluate how well it is being achieved as he/she responds to training, technique, and expression. Judges are asked not to confuse the program curriculum with the idea of demand for the sake of demand. Appropriate demand should be about tasteful educational challenges, which will help the students to grow. Conversely, care must be taken not to overlook the depth of the challenges placed on the student. The WHAT and HOW must be a simultaneous consideration in the judge's mind. The judge must also be familiar with the unique arena in which these musicians perform. Weather and field conditions will vary and the judge's tolerance should adjust for these situations.

#### **4.05 GENERAL INFORMATION REGARDING THE JUDGING OF EFFECT**

The primary premise of general effect judging is that the judge must be prepared mentally to be entertained! Effect judges are a critical part of the audience and are there to enjoy and react to the performance.

Each adjudicator will have preferences, whether they are in choice of music, manner of presentation, or style of interpretation. The effect judges will allow themselves to appreciate what is good about a given production based on what is being presented. In order to do this, effect judges must remove themselves

from their own preferences and opinions. They should recognize and appreciate the approach others are attempting to use to reach the audience.

Entertainment can take many forms (comedy, drama, pathos, etc.,) and the entire range of emotion should be considered as being valuable in programming. A production that successfully touches the audience emotionally should receive equal consideration with a production that makes an intellectual connection.

Audience reaction is one indicator of effectiveness and the judge must distinguish between genuine response to excellence of performance and the effort of hometown supporters. A genuine audience reaction to something that leaves the judge unimpressed warrants credit, for it has achieved effect. At the same time, the judge must credit those productions found to be worthwhile and well done, even though the reaction of the general audience may be sparse.

Credit must be given to that which is well prepared, performed with excellence, and evokes an authentic response.

## **Section V: Explanations of the Evaluation Placemats**

*A pdf copy of the NCBA Judges' Placemats can be found on the marching band page of the NCBA website*

### **5.01 MUSICAL EFFECT CAPTION**

#### **Overview:**

The Music Effect sheet has two sub-captions: Repertoire Effectiveness and Showmanship Effectiveness. It is the intent of this sheet to evaluate the contribution of the three primary groupings (woodwinds, brass, percussion), as well as any other acoustic and/or electronic musical elements/effects, when evaluating the ensembles' collective effectiveness in presenting the musical portion of the production. The adjudicator must consider the appropriateness of the selected repertoire, the sincerity and emotion of the performance, and the relationship of all musical and visual elements toward effective presentation of the music.

In each of the two sub-captions on the sheet, the adjudicator is evaluating the performers and the writer(s)/teacher(s). The Repertoire Effectiveness sub-caption strongly reflects the "what" of the performance, while the Showmanship Effectiveness sub-caption reflects the "how" of the performance.

#### **Repertoire Effectiveness**

Repertoire Effectiveness credits the degree and depth to which the musicians are able to represent the elements of musicianship through the ensemble performance of the written program. Consideration is given to all skills, devices, ingredients, and qualities that achieve optimum effect. Coordination of events to provide a strong audio blend and visual support for the musical presentation warrants careful evaluation. The coordination of the written program is the harmonious functioning of the musical and visual elements. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub-caption credits the manner and extent to which the design team has created, coordinated and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

**BOX 1 - 10 to 15:** The repertoire lacks evidence of design choices. Planned events are not achieved.

**BOX 2 - 16 to 45:** The musical program is unclear and underdeveloped. The program utilizes a limited range of emotional, aesthetic, or intellectual effects. There is a limited variety of compositional choices including textures, orchestration and opportunities for contribution from performers. Musical pacing and continuity are broken throughout and does not lead the audience through the

intended emotional response. The program lacks unity. Musicians have limited opportunities to demonstrate musicality, phrasing and style throughout the performance. Staging attempts are only occasionally coordinated with the musical repertoire. Incompletion may limit scoring potential.

**BOX 3 - 46 to 75:** The musical program is generally clear and moderately developed. The program utilizes effects that include emotional, aesthetic, and intellectual. Compositional choices including texture, orchestration and contribution from most performers are present within the composition. Unity of design elements exists sometimes. Use of pacing and continuity highlights individual moments for audience response. Opportunities to demonstrate musicality, phrasing, and style exists through portions of the performance. Visual staging supports the basic elements of the musical repertoire. The program may still be a work in progress.

**BOX 4 - 76 to 95:** The musical program is clear and well developed. The program utilizes a range and variety of effects that include emotional, aesthetic, and intellectual. A variety of compositional choices including textures, orchestration, and contribution from all performers enhance the value of the program. Musical pacing is achieved and leads the audience through the intended responses. The repertoire offers an expanded range of musicality, phrasing, and style throughout the performance. Performers are staged well to enhance the musical repertoire and achieve intended effects.

**BOX 5 - 96 to 100:** The musical program is consistently clear and fully developed. The program integrates a complete range of intellectual, aesthetic, and emotional effects. The wide variety of compositional choices including textures, orchestration, and contribution from all performers offer a superlative range of musicality, phrasing, and style throughout the performance. Musical pacing is seamless throughout the program. The music and staging are fully integrated and consistently complementary.

#### **Showmanship Effectiveness**

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

**BOX 1 - 10 to 15:** Performers are not aware of the program, and there is no evidence of training.

**BOX 2 - 16 to 45:** The performers lack the skills of phrasing, musicality, and artistry. Effects are only achieved coincidentally. The performers rarely demonstrate understanding of role through engagement of the audience in intended effect. A lack of professionalism restricts performers' ability to engage, entertain, and communicate to their audience. The chosen repertoire is consistently incompatible with the ensemble's maturity. Incompletion may limit the performers' opportunity to demonstrate showmanship.

**BOX 3 - 46 to 75:** The ensemble demonstrates a more consistent use of phrasing, musicality, and artistry to achieve planned effects. The performers demonstrate their knowledge of role throughout the program. Audience engagement and emotion are communicated with professionalism as performers demonstrate their knowledge of showmanship. The program may still be a work in progress, but performers have ample opportunities to demonstrate showmanship through their efforts.

**BOX 4 - 76 to 95:** The ensemble demonstrates excellent use of phrasing, musicality, and style. Musicians express a range and variety of emotions to engage the audience. The performers display a

confident understanding of the role. Communication is consistent throughout the show as a whole. Performers demonstrate professionalism as they entertain through a variety of effects.

**BOX 5 - 96 to 100:** Performers apply exceptional achievement in phrasing, musicality, and style. Musicians express a full range of effects including intellectual, emotional, and aesthetic. Performers' mastery of communication and professionalism allow the ensemble to engage and entertain the audience through the entire show. The ensemble displays consistently high achievement with ease at all times. This demonstration of exceptionally mature technique allows performers to manipulate audience responses at will.

## 5.02 VISUAL EFFECT CAPTION

### **Overview**

The Visual Effect sheet has two sub-captions: Repertoire Effectiveness and Showmanship Effectiveness. It is the intent of this sheet to evaluate the design team's program as performed by the performers. The adjudicator must consider that the designers include ideas, which are planned to produce effect and be coordinated. In addition, it must be considered that the design team will assist the performers with their approach to the program in order to enhance and produce showmanship. The performers need to present a readable program with a degree of execution and emotion that allows all the aspects of the program to "come to life".

In each of the two sub-captions on the sheet, the judge is evaluating the performers and the writer(s)/teacher(s). The Repertoire Effectiveness sub-caption strongly reflects the "what" of the performance and the Showmanship Effectiveness sub-caption should reflect the "how" of the performance.

### **Repertoire Effectiveness**

Repertoire Effectiveness credits the degree and depth to which the performers are able to communicate effect and visual enhancement of the music through the written program. Consideration is given to all skills, devices, ingredients and qualities that achieve optimum effect. Careful attention must be given to the coordination of events, musicians, and auxiliaries in order to bring about a strong audio blend and add visual support for the musical presentation. Coordination effectiveness of the written program is the harmonious functioning of the visual and musical elements contained in it. It is the result of the process that evolves from adaptation through staging and continuity to climax. This sub-caption should credit the manner and extent to which the design team has created, coordinated, and maximized an effective program. It is implicit that the written program provides the opportunity to create effect.

**BOX 1 - 10 to 15:** The repertoire lacks evidence of design choices. Planned events are not achieved.

**BOX 2 - 16 to 45:** The visual program is somewhat clear and developed. Designers utilize a basic range of effects including intellectual, emotional, and aesthetic. Basic design choices of form, body, and equipment exist singularly within the visual design. The overall design is functional in nature. Events are disconnected with limited evidence of pacing and continuity within performance segments. There is little evidence of layered orchestration of form, body, and equipment. Staging attempts are only occasionally coordinated with the musical repertoire. Incompletion may limit scoring potential.

**BOX 3 - 46 to 75:** The visual program is clear and moderately developed. Designers incorporate a growing variety of effects that includes intellectual, emotional, and aesthetic. Basic design choices of form, body, and equipment exist, singularly or orchestrated, within the visual design. Events are connected with motion through the use of pacing within performance segments. Unity leads the audience through the intended emotional response. There is occasional layering of form, body and equipment. Visual staging presents the basic elements of the musical repertoire. The program may still be a work in progress.

**BOX 4 - 76 to 95:** The visual program is clear and well developed. Designers utilize a full range of effects that include emotional, aesthetic, and intellectual. Designers demonstrate mature understanding of design choices using the elements and principles of design to create a pleasing whole. Layered orchestration of form, body, and equipment add to depth of the visual repertoire. Excellent pacing and continuity regularly lead the audience through the intended emotional responses. Staging demonstrates creativity and imagination as the visual repertoire achieves intended effects.

**BOX 5 - 96 to 100:** Fully orchestrated use of the design elements of form, body, and equipment creates depth through the entire program. Designers exhibit mastery of a range and variety of design choices within the elements and principles of design. Consistent layering of form, body, and equipment elevates the artistic merit of the program. Strength of orchestration is evident in individual moments and through time as seamless pacing and continuity manipulate audience responses at will. The staging process applies creativity and variety through the program and enhances all aspects of the musical program.

### **Showmanship Effectiveness**

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

**BOX 1 - 10 to 15:** Performers are not aware of the program, and there is no evidence of training.

**BOX 2 - 16 to 45:** The performers demonstrate singular use of artistic efforts through individual effects including intellectual, emotional, and aesthetic. The performers occasionally communicate discovery roles through engagement of the audience in intended effects. Professionalism and entertainment are still developing within the ensemble. The chosen repertoire may be incompatible with the ensemble's maturity. Incompletion may limit the performers' opportunity to demonstrate showmanship.

**BOX 3 - 46 to 75:** The performers demonstrate moderate achievement of artistic efforts through a growing range of expressive opportunities. The performers demonstrate knowledge of the role and engagement of the audience in individual moments. Performers sometimes maintain communication within the program through professionalism in performance qualities. The ensemble has a basic knowledge of artistic efforts and musicality as they interpret visual responsibilities. The program may still be a work in progress, but performers often have opportunities to demonstrate showmanship through their efforts.

**BOX 4 - 76 to 95:** The performers communicate frequent understanding of artistry and visual musicality within a range of expressive opportunities. Performers express a range and variety of emotions to engage the audience. The ensemble displays a confident understanding of the role. Communication is consistent throughout the show as a whole. Performers demonstrate professionalism as they entertain through a variety of effects.

**BOX 5 - 96 to 100:** The performers apply exceptional artistry and visual musicality. Performers express a full range of effects including intellectual, emotional, and aesthetic. Performers' mastery of communication and professionalism allow the ensemble to engage and entertain the audience through the entire show. The ensemble displays superior achievement with ease at all times. This demonstration of consistently exceptional technique allows performers to manipulate audience responses at will.

## 5.03 MUSIC PERFORMANCE ENSEMBLE

### Overview

The intent of this caption is to evaluate the ensembles' musical performance based on accuracy, uniformity, and the realized musical demand placed on the performers as perceived from the press box vantage point.

The effectiveness of the musical performance is not to be considered. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are being asked to perform musically, not how effective the musical performance is to the audience.

In each of the two sub-captions on the sheet, the judge is scoring the performers and the writer(s)/teacher(s). The Vocabulary sub-caption strongly reflects the "what" of the performance and the Excellence & Technique sub-caption should reflect the "how" of the performance.

It is important to consider that while the criteria for what makes a quality music performance does not change when adjudicating from an individual or ensemble perspective, certain elements of the evaluation can be more accurately assessed based on vantage point. The judge from a particular viewpoint must be careful about which aspects of musical critique that they offer within their commentary. Within a music performance ensemble sheet in particular, topics such as balance/blend, timing, and dynamics must be framed as to evaluate a section within the context of a full group.

The adjudicator's commentary must strive to sample and evaluate all individuals in all sections (woodwind, brass, percussion) of the ensemble during the performance. The judge should avoid following or zeroing in on a few individuals (strong or weak). Keep in mind that the percussion section is the responsibility of all music performance adjudicators and will require specific attention.

**Vocabulary** – Considers the quality of design/composition elements, orchestration, expressive elements, variety/range, and musical/physical challenges within the composition. In addition, the sub-caption credits the level of appropriateness of the musical design.

**BOX 1 - 10-15:** Vocabulary is indiscernible within the composition. Performer skill sets are coincidental within the design.

**BOX 2 - 16-45:** The musical vocabulary is unclear and underdeveloped. Musical structure is minimally orchestrated (through time and in individual moments) and lacks cohesion. Skills are presented singularly with a sameness indicating repetitive design choices. An incomplete product may limit scoring potential.

**BOX 3 - 46-75:** The musical vocabulary is clear and well developed. The musical program utilizes a range and variety of the design elements that considers woodwind, brass, and percussion contribution. The musical product displays knowledge of fundamentals of design in melody, harmony, and rhythm. Ideas connect logically from one phrase to the next. A growing range and variety of skills demonstrate basic dynamic range within the musical vocabulary. Orchestration of events (through time and in individual moments) creates a unified and cohesive musical structure.

**BOX 4 - 76-95:** The musical structure is well orchestrated (both through time and in individual moments) and well developed. Curated music connects events through time. The composer challenges performers and viewers alike with a variety of layered melodic, harmonic, and rhythmic vocabulary presented in an assortment of textures. The vocabulary enhances the musical structure through its inclusion of stylistic and dynamic range. The composition is strong, showing depth and maturity.

**BOX 5 - 96-100:** The musical vocabulary is diverse and rich. Range, depth, and variety of orchestration (both through time and individual moments) demonstrate excellence in composition. Consistent

layering of woodwind, brass, and percussion contributions create a deep and varied tapestry of musical elements. A full stylistic and dynamic range of artistic efforts enhances the visual structure, consistently integrating appropriate manipulations of melody, harmony, and rhythm. The design is exceptional, utilizing the full scope and scale of the outdoor stage.

**Excellence and Technique** – Credits the quality of tone, intonation, rhythmic alignment, tempo control, uniformity of articulation and style, multiple responsibilities, expression, nuance, balance, and blend throughout the performance.

**BOX 1 - 10-15:** Performers are not trained. Excellence is not achieved.

**BOX 2 - 16-45:** Performers are still developing the basic skills of tone and intonation, tempo control, articulation, and expression within the music. There is no clear style presented during the performance of the music. Performers do not demonstrate an awareness of accuracy and uniformity. Minimal gradations of musical dynamics are attempted by the performers. Recovery is not developed in the ensemble. The chosen vocabulary may be incompatible with the ensemble's skill set. Incompletion may further limit the performers' opportunity to demonstrate training.

**BOX 3 - 46-75:** The performers show moderate achievement in their control of tone, intonation, rhythm, tempo, articulation, and expression. Control of pulse is generally sound, but not fully developed. Accuracy of technique is varied throughout the ensemble. Knowledge of uniformity is still developing among the performers. Performers discover basic gradations of dynamics and style. The skill of recovery is still developing within the performers and the ensemble. Details and nuances of performance are not included in the vocabulary. The performance may still be a work in progress, but performers often have opportunities to demonstrate training through their efforts.

**BOX 4 - 76-95:** Performers frequently achieve accuracy and uniformity of technique. Control of tone, intonation, rhythm, tempo, articulation, and expression is frequently excellent. Breaks and flaws, while present, are recovered in a timely fashion through use of the technique program. A clear style is present, and performers often adhere to the prescribed style or role. Performers utilize a range of dynamic and stylistic efforts. Detail and nuance of performance are developing in the ensemble. Performers display developing mental and physical stamina within the performance.

**BOX 5 - 96-100:** Accuracy and uniformity of tone, intonation, rhythm, tempo, articulation, and expression is consistently exceptional. Awareness of ensemble responsibilities allows performers to manipulate dynamic and style effortlessly. Breaks and flaws are rare. Recovery is performed quickly and instinctively. The full ensemble adheres eagerly to style and role throughout the entire performance. There is a consistent understanding of details and nuance demonstrated within the performance. The ensemble consistently displays exceptional development of mental and physical stamina.

#### **5.04 MUSIC PERFORMANCE INDIVIDUAL**

The intent of this caption is to evaluate the ensembles' musical performance based on accuracy, uniformity, and the realized musical demand placed on the performers as perceived from the field level perspective.

The effectiveness of the musical performance is not to be considered. It is imperative that this adjudicator only evaluates how well the performers execute what it is that they are being asked to perform musically, not how effective the musical performance is to the audience.

It is important to consider that while the criteria for what makes a quality music performance does not change when adjudicating from an individual or ensemble perspective, certain elements of the evaluation can be more accurately assessed based on vantage point. The judge from a particular viewpoint must be



careful about which aspects of musical critique that they offer within their commentary. Within a music performance individual sheet, topics such as balance, blend, timing, and dynamics must be framed as to evaluate the individual within a small group based closely around the performer. The proximity of the field level adjudicator allows for the greatest opportunity to determine visual demand and simultaneous responsibility placed on the performer.

The adjudicator's commentary must strive to sample and evaluate all individuals in all sections (woodwind, brass, percussion) of the ensemble during the performance. The judge should avoid following or zeroing in on a few individuals (strong or weak). Keep in mind that the percussion section is the responsibility of all music performance adjudicators and will require specific attention. In addition, an individual judging the music performance individual caption must physically move to and assess from various perspectives within the performance area, keeping a reasonable distance from the performers so as not to intimidate them or interfere with their performance. **Staying on the sideline or outer perimeter of the ensemble is not an option.**

In each of the two sub-captions on the sheet, the judge is scoring the performers and the writer(s)/teacher(s). The Vocabulary sub-caption strongly reflects the "what" of the performance and the Excellence & Technique sub-caption should reflect the "how" of the performance.

**Vocabulary** – Considers the quality of design/composition elements, orchestration, expressive elements, variety/range, and musical/physical challenges within the composition. In addition, the sub-caption credits the level of appropriateness of the musical design.

**BOX 1 - 10-15:** Vocabulary is indiscernible within the composition. Performer skill sets are coincidental within the design.

**BOX 2 - 16-45:** The musical vocabulary is unclear and underdeveloped. Musical structure is minimally orchestrated (through time and in individual moments) and lacks cohesion. Skills are presented singularly with a sameness indicating repetitive design choices. An incomplete product may limit scoring potential.

**BOX 3 - 46-75:** The musical vocabulary is clear and well developed. The musical program utilizes a range and variety of the design elements that considers woodwind, brass, and percussion contribution. The musical product displays knowledge of fundamentals of design in melody, harmony, and rhythm. Ideas connect logically from one phrase to the next. A growing range and variety of skills demonstrate basic dynamic range within the musical vocabulary. Orchestration of events (through time and in individual moments) creates a unified and cohesive musical structure.

**BOX 4 - 76-95:** The musical structure is well orchestrated (both through time and in individual moments) and well developed. Curated music connects events through time. The composer challenges performers and viewers alike with a variety of layered melodic, harmonic, and rhythmic vocabulary presented in an assortment of textures. The vocabulary enhances the musical structure through its inclusion of stylistic and dynamic range. The composition is strong, showing depth and maturity.

**BOX 5 - 96-100:** The musical vocabulary is diverse and rich. Range, depth, and variety of orchestration (both through time and individual moments) demonstrate excellence in composition. Consistent layering of woodwind, brass, and percussion contributions create a deep and varied tapestry of musical elements. A full stylistic and dynamic range of artistic efforts enhances the visual structure, consistently integrating appropriate manipulations of melody, harmony, and rhythm. The design is exceptional, utilizing the full scope and scale of the outdoor stage.

**Excellence and Technique** – Credits the quality of tone, intonation, rhythmic alignment, tempo control, uniformity of articulation and style, multiple responsibilities, expression, nuance, balance, and blend throughout the performance.

**BOX 1 - 10-15:** Performers are not trained. Excellence is not achieved.

**BOX 2 - 16-45:** Performers are still developing the basic skills of tone and intonation, tempo control, articulation, and expression within the music. There is no clear style presented during the performance of the music. Performers do not demonstrate an awareness of accuracy and uniformity. Minimal gradations of musical dynamics are attempted by the performers. Recovery is not developed in the ensemble. The chosen vocabulary may be incompatible with the ensemble's skill set. Incompletion may further limit the performers' opportunity to demonstrate training.

**BOX 3 - 46-75:** The performers show moderate achievement in their control of tone, intonation, rhythm, tempo, articulation, and expression. Control of pulse is generally sound, but not fully developed. Accuracy of technique is varied throughout the ensemble. Knowledge of uniformity is still developing among the performers. Performers discover basic gradations of dynamics and style. The skill of recovery is still developing within the performers and the ensemble. Details and nuances of performance are not included in the vocabulary. The performance may still be a work in progress, but performers often have opportunities to demonstrate training through their efforts.

**BOX 4 - 76-95:** Performers frequently achieve accuracy and uniformity of technique. Control of tone, intonation, rhythm, tempo, articulation, and expression is frequently excellent. Breaks and flaws, while present, are recovered in a timely fashion through use of the technique program. A clear style is present, and performers often adhere to the prescribed style or role. Performers utilize a range of dynamic and stylistic efforts. Detail and nuance of performance are developing in the ensemble. The individual performers display developing mental and physical stamina within the performance.

**BOX 5 - 96-100:** Accuracy and uniformity of tone, intonation, rhythm, tempo, articulation, and expression is consistently exceptional. Awareness of ensemble responsibilities allows performers to manipulate dynamic and style effortlessly. Breaks and flaws are rare. Recovery is performed quickly and instinctively. Individuals adhere eagerly to style and role throughout the entire performance. There is a consistent understanding of details and nuance demonstrated within the performance. The individual performers consistently display exceptional development of mental and physical stamina.

## 5.05 VISUAL PERFORMANCE

### Overview

The intent of this caption is to evaluate the technical proficiency of the performers from the vantage point of the audience. The evaluation is composed of excellence identification and demand of vocabulary on the ensemble, with the consideration of content and construction. The **effectiveness** of the performance is **not to be considered**. It is imperative that this adjudicator only evaluates how well the performers execute what they are being asked to achieve visually, not how effective the visual performance is to the audience. Equally important is the concept of evaluating the presence of a style within the ensemble, not indicating a preference of style. The visual performance caption credits the relative ability of the performers. Based on the demand of the program, it is possible for a group to have a greater actual number of errors and receive more credit (points) than a group with fewer errors. This allows more flexibility in the instances of slight aberrations of control can be noted, with the cumulative effect of its consistent occurrence lowering the score while occasional lapses of control in extremely difficult situations (blind sets, no recovery time, etc.) can be negated to negligible significance relative to how well the difficult maneuver was performed.

### Vocabulary

Considers the quality of Depth and layering, Range and Variety of all visual elements, Visual Structure, Phrasing & Cohesion, Range and Variety of Skill Sets and Simultaneous Responsibilities.

**BOX 1 - 10-15:** Vocabulary is indiscernible within the composition. Performer skill sets are coincidental within the design.

**BOX 2 - 16-45:** The visual vocabulary is unclear and underdeveloped. Visual structure is minimally orchestrated (through time and in individual moments) and lacks cohesion. Skills are presented singularly with a sameness to repetitive design choices. An incomplete product may limit scoring potential.

**BOX 3 - 46-75:** The visual vocabulary is clear and well developed. The visual program utilizes a range and variety of the design elements of form, body, and equipment. The visual product displays knowledge of fundamentals of design in movement, equipment, and staging. Ideas connect logically from one phrase to the next. A growing range and variety of skills demonstrate basic dynamic range within the visual vocabulary. Orchestration of events (through time and in individual moments) creates a unified and cohesive visual structure.

**BOX 4 - 76-95:** The visual structure is well orchestrated (both through time and in individual moments) and well developed. Motion connects events through time. The composer challenges performers and viewers alike with a variety of layered movement and equipment vocabulary presented in unison as well as displaced through time. The vocabulary enhances the musical structure through its inclusion of dynamic ranges of space, time, weight, and flow. The composition is strong and shows depth and maturity.

**BOX 5 - 96-100:** The visual vocabulary is diverse and rich. Range, depth, and variety of orchestration (both through time and individual moments) demonstrate excellence in composition. Consistent layering of movement, motion, and equipment vocabulary in unison and displaced through time create a deep and varied tapestry of visual elements. A full dynamic range of artistic efforts enhances the musical structure, consistently integrating appropriate gradations of space, time, weight, and flow. The design is exceptional and utilizes the full scope and scale of the outdoor stage.

#### **Excellence & Technique**

Credits the ability of the performers to maintain overall Timing Control, Ensemble Cohesiveness (Uniformity), Interval/Spacing, Control/Balance of Form, Recovery, Projection of Style and Understanding of Role throughout the performance.

**BOX 1 - 10-15:** Performers are not trained. Excellence is not achieved.

**BOX 2 - 16-45:** Performers are still developing the basic skills of steady pulse, basic movement, and motion through space. There is no clear style of movement, and accuracy and uniformity are not a concern of the performers. Gradations of visual dynamics have not been introduced to the performers. Recovery is not developed in the ensemble. The chosen vocabulary may be incompatible with the ensemble's skill set. Incompletion may further limit the performers' opportunity to demonstrate training.

**BOX 3 - 46-75:** The performers show moderate achievement in their control of space, time, and line. Control of pulse is generally sound, but not fully developed. Accuracy of technique is varied throughout the ensemble. Knowledge of uniformity is still developing among the performers. Performers discover basic dynamic gradations of space, time, weight, and flow. The skill of recovery is still developing within the performers and the ensemble. Details and nuances of performance are not included in the vocabulary. The program may still be a work in progress, but performers often have opportunities to demonstrate training through their efforts.

**BOX 4 - 76-95:** Performers frequently achieve accuracy and uniformity of technique. Control of space, time, line, and orientation is frequently excellent. Breaks and flaws, while present, are recovered

in a timely fashion through use of the technique program. A clear style is present, and performers often adhere to the prescribed style or role. Performers utilize a dynamic range of efforts including space time, weight, and flow. Detail and nuance of performance are developing in the ensemble. Performers display developing mental and physical stamina within the program.

**BOX 5 - 96-100:** Accuracy and uniformity of space, time, line, and orientation is consistently exceptional. Awareness of ensemble responsibilities allows performers to manipulate form and interval effortlessly. Breaks and flaws are rare, and recovery is performed quickly and instinctively. The full ensemble adheres eagerly to style and role throughout the entire program. There is a consistent understanding of details and nuance demonstrated within the program. The ensemble consistently displays exceptional development of mental and physical stamina.

## **5.06 CONCLUSION**

In order for marching bands in the state of North Carolina to have any opportunity for continuity in their activity, certain regulations must exist. Although creativity and diversity are to be encouraged among the many marching band events throughout the state, it is important that some elements remain consistent from event to event. The NCBA Marching Band Committee reviews this manual annually.

# Judge's Meeting Script

The point of this meeting is to get everyone on the same page as to the philosophy and procedure of the North Carolina Bandmasters System of Marching Band Adjudication. Because the adjudicators at the different events across the state come from such a varied background and experience level, we find it necessary to go through this information at all of our events. It is our hope that we can maintain consistency from show to show. We thank you for sharing your expertise with our students so that they may continue to grow as musicians and performers and for sharing your expertise with our directors so that they can continue to grow as teachers.

I am going to share with you a few judging philosophies that we ask you to consider as you complete your duties today.

Determine which neighborhood a performance should be within a sub-caption by comparing it to the criteria system on the back of the judge's placemat. Numbers management is maintained by adhering to the consideration of a value of a point, which is printed in the center of each judge's placemat.

The order of judging priority for captions that have "what" and "how" sub-captions is to...

- a. first, rank the performance within each sub-caption using the criteria reference system as your guide.
- a. second, create proper sub-caption spreads between groups using the value of a point as your guide.
- b. third, determine proper profiling of a single ensemble by evaluating the "what" of that group as compared to its "how". The "what" should not be more than 10 points above the "how", nor should it be more than 4 points below.
- c. fourth, rate the ensemble. This final step should be a confirmation step after having gone through steps 1-3.

Keep in mind the value of a point is applied to the sub-caption and not the bottom line score.

There should be no ties in final scores in a given caption. There can be ties in sub-captions, however, you should consider if a tie is appropriate. If not, make a decision and award the greater score to the band that achieved at the higher level in that sub-caption. If a tie occurs in the final score, you should re-evaluate your sub-caption scores to break the tie.

This system is based on the derived achievement level of the performer. We give credit for what they do and do not take off for what they do not do. Be sure to evaluate what you see today. Shows may be incomplete or they may have changed since you last saw them. We cannot consider what happened last week or what might be coming in the future. Evaluate the performance you see today.

On the judges' placemats, boxes 2, 3, and 4 are broken down into thirds. If a band meets all the criteria of a box, the number that they should be given is in the top third of that box. In order to enter Box 5, all of the criteria must be met.

Judging occurs with the first note played or first visual move following the announcement.

Everyone is sensitive to the changing situation within the marching band activity. Some areas are fortunate to have an abundant number of bands participating. Some areas are experiencing a rapid decline in support to the music programs and programs are at risk. In all cases, money is a problem. Many are questioning competition, its purpose within the educational arena, and all want the best possible experience for their students. In order for adjudicators to do their part, the following directives must be followed.

- We encourage you to bring your varied experiences and knowledge into your job today. However, we do ask that you make sure that you keep in mind that the philosophies of our system may not match those of the system that you are most familiar.
- The judges' job is to support the educational experience of the performers. The judge is a team-teacher, reinforcing the tenets of quality music and movement. Judging must be about helping the performers and staff to grow, and about appreciating their learning and teaching efforts.
- Help the bands work within the framework of what they have. This does not preclude identifying problems within the show, nor does it alter how you rank and rate based on the design or performance.
- Judge the contest from top to bottom in your ranking. Remember that the size of the band can be a challenge whether very small or very large. The problems will be different, but the challenge is still great. Do not judge just the class or grouping.
- Remember, to issue a score in box five, all of the criteria must be met.
- You will be given a portion of your recorded comments in the days following the event. Please listen to your comments sometime in the near future while it is still fresh in your mind in an effort to evaluate yourself for personal and professional growth.

#### **JUDGES' CODE OF ETHICS AFFILIATION**

A NCBA Judge is **prohibited** from adjudicating at an event in which the judge had any of the following affiliations:

- **Primary Affiliations**: Designers, directors, instructors, writers, arrangers, management, marching members, immediate family members. Furthermore, former designers, directors, or instructors cannot have served in that capacity of any competing groups within a two-year period prior to judging that group.
- **Secondary Affiliation**: Non-Immediate family and personal relationships with any of the above-described persons could be construed to be a secondary affiliation.

***Script ends here!!!!***

JUDGES NEED TO BE IN THEIR ASSIGNED JUDGING LOCATION NO LESS THAN 20 MINUTES PRIOR TO THE START OF THE SHOW.

# NCBA Show Hosts Placemat

## Before judge comes to show

- Provide the chief judge and Anne Reese, NCBA executive administrator, with a list of the names and contact information for the judges that have been hired for your event (due August 1<sup>st</sup>).
- Provide a list of attending bands to each judge one month prior to the event date. Make sure that any changes/updates to this list are shared with the judges as they occur. **The host organization plays the most important role in making sure that primary and secondary affiliation judging conflicts are avoided.**
- Notify the judges of the environment where they will be judging. Be sure to let them know if they will be located inside, in front of, or on top of the press box. If they will be located outside of the press box, let them know if they will have overhead shelter in the form of tents or tarps. It is recommended that the host organization place tents or some other form of covering for all judges that will be required to judge outside of the press box, including the music performance individual judge, and any auxiliary judges that will be located at field level. Music judges should be positioned so that they have the best possible listening environment. If possible, visual judges should be positioned closest to midfield.
- Communicate the expected weather for the event with the judges. Make them aware of weather related needs that may be required. These could include, but are not limited to, jackets, coats, gloves, sunscreen, sunglasses, etc.

## Communicate with the NCBA tabulation coordinator in the weeks leading up to your event

- Provide a list of attending bands to Phillip Riggs, the NCBA marching band committee tabulation coordinator, one month prior to the event date. Make sure that any changes/updates to this list are shared with Mr. Riggs as they occur.
- Notify Mr. Riggs of the number of different classifications that will be used at your event.
- Communicate whether performing ensembles will be performing in order of class, or in order of receipt of registration.

## Supplies needed for the judges

- Digital Recorders for the Judges
  - It is advised that you have a minimum of 15 recorders. Three sets for each of the 5 judges. One for them to use during the band they are adjudicating. One to be sitting beside them in case the main one fails. One that is being downloaded after each band.
  - You should also have extra batteries for each recorder.
- Clipboard or other suitable writing surface for each judge
- Two small dry erase pens for each judge
- Laminated caption judging placemat for each judge. These will be mailed to the site host from the marching band committee executive administrator.
- A list that provides the names of the participating bands and their order of performance. If show titles/names and list of repertoire being performed is

available, they should also be provided to the judges.

- Hospitality area for judges with plenty of bottled water/drinks and snack foods, etc. Judges will need to be supplied meals at appropriate times as they occur during the duration of the event.

### **Tabulation Needs**

- Provide a dedicated tabulator for the event. This is NOT the chief judge. This person needs to have adequate ability using Microsoft Excel software.
- Provide a computer & monitor that are capable of running Microsoft Excel software.
- You will need the event specific tabulation spreadsheet that will be supplied by Phillip Riggs, the NCBA marching band committee tabulation coordinator. You will receive your event specific tabulation spreadsheet during the week prior to your event.
- You will need to provide a printer to print judge verification forms, recap sheets, and the announcer's awards script.
- It would be wise to be prepared with back up ink/toner cartridge for the printer.
- You will need to provide paper for the printer. The judge verification sheets will be printed on standard (8.5" x 11") sheets while the recap sheets will be printed on legal (8.5" x 14") sheets.
- You will need envelopes for recap sheets, reminder to directors to fill out online show, and any other items that your event includes in an "exit packet."
  - Envelopes should be pre-labeled, one for each band (each performance if prelims/finals or other multiple performance format), and organized in order of performance

### **Judge Commentary Coordinator Needs**

- The judge commentary coordinator will need a computer and monitor, preferably with Internet access.
- The commentary coordinator will need two runners: one to pick up audio recorders from on field level judges, and one to pick up audio recorders from judges in the press box.
- The commentary coordinator will need access to the email account that will be used to send out judge commentary files. Or, if another system will be used, the coordinator will need access to that system (E.G. Dropbox, Google Drive)

### **Public Address Announcer Needs**

- Provide the PA announcer with a script that includes the following
  - NCBA approved script for announcing each band (See NCBA handbook)
  - Show sponsors
  - Concession information
  - Other logistical, safety, or commercial info specific to your show
- Provide the PA announcer with means of communicating with the Timing Judge (Walkie-Talkie, etc.)

### **Gate Official Needs**

- The gate official needs a way to communicate with the warm-up areas to coordinate



transitions should there be a delay on the performance field. This will prevent any unnecessary backup of bands at the gate.

### **Timing Official Needs**

- The timing official will need 2 Stopwatches: one for total time and one for performance time.
- They will need a clipboard and pen.
- The timing official will need a NCBA timing and penalties sheet for each band.
  - Sheets should be pre-labeled and organized in order of performance.
- As mentioned earlier, the timing official will need a means of communication with PA announcer (Walkie-Talkie, etc.). If the chief judge is located in the press box, this mode of communication can also be used by the timing official to communicate with the chief judge, should a potential performer violation occur.
- A clear understanding that the timing boundaries as stated in the procedures manual are from end zone to end zone and sideline to sideline.
- A clear understanding of the flow of the performances; how and where the bands enter and exit the performance area.

### **Chief Judge Needs**

- The chief judge should receive the checks for each of the 5 NCBA judges prior to the performance of the last competing ensemble. Checks should be fully completed and made out for the amount agreed upon by the show host and judge.
- The chief judge will need an area to work. The Chief Judge will need access to the tabulation area to validate tabulation entry and score sheet accuracy.
- The chief judge will need pens for judge verification signatures.