

NORTH CAROLINA BANDMASTERS ASSOCIATION



*Wakefield High School
Heart of Carolina Marching Band Invitational
October 6, 2018*

2018

MARCHING BAND COMPETITION & MPA PROCEDURES ADJUDICATION MANUAL

*Note: Changes for 2018 are in **RED***

Table of Contents (note: use hyperlinks to find the page, press and hold ctrl then click)

Article I: Contest Information	3
Section I: Mission & Philosophy	3
Mission Statement.....	3
General Statement of Conduct and Ethics.....	3
Section II: Contest Specific Information	4
Contact Information.....	4
Entry Information.....	5
Performance Schedule.....	5
Event Management.....	5
Guides/Coordinators.....	6
Passes.....	7
Restricted Areas.....	7
Video Policy and Directors Viewing Area	7
Awards Ceremony.....	8
Provisions for Feedback.....	8
Section III: Rules and Regulations	8
Eligibility.....	8
Classification.....	8
Performance Requirements.....	9
Performance Boundaries/Markings.....	9
Penalties.....	10
Electronics.....	10
Restrictions.....	11
Article II: Adjudication Process	11
Section I: Philosophy and Ethics	11
Applying the NCBA Values in Judging.....	11
Philosophy of the NCBA Scoring System.....	13
Judges Code of Ethics Affiliation.....	13
Consultations.....	13
Auxiliary Judges.....	14
Section II: Duties and Instructions	14
Duties of the Adjudicators.....	14
General Instructions.....	14
Tape Commentary.....	15
Management of Numbers.....	16
Section III: NCBA Scoring Process	19
“Value of a Point”	18
NCBA Scoring System.....	19
Judge Locations.....	19
Tabulation and Determining Awards.....	20
Section IV: Criteria Reference System	21
Application of Criteria Reference System.....	22
Applying Derived Achievement of Excellence.....	22
General Information Regarding the Judging of Effect	23
Section V: Score Sheet Explanations	24-34
NCBA MARCHING BAND MPA BYLAWS	35
NCBA CHIEF JUDGE REQUIREMENTS	37
CONTEST HOST PLACEMAT	45

FORWARD Much of this manual is in a “fill-in-the-blank” form so that it may be adapted to suit each individual event. The information prompts that appear in **BLUE italics** shall be provided by CONTEST HOSTS of each contest or MPA. 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 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 Educator’s 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.

The mission of the Heart of Carolina Marching Band Invitational is to provide an educational performance opportunity for marching band students by offering quality judging by a nationally recognized panel and a well-organized and administered contest with excellent facilities.

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:

- o 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.

NCBA Marching Band Competition & Adjudication Procedures Manual

- o 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.
- o 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).
- o “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 and the school’s administration will be contacted by the Chairperson of the Marching Band Committee of the NCBA.
- o 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.
- o 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.
- o 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

*HEART OF CAROLINA MARCHING BAND INVITATIONAL
OCTOBER 6, 2018
WAKEFIELD HIGH SCHOOL – RALEIGH, NC*

2.01 CONTACT INFORMATION

Contest Director:

*Name: Brian Muñoz
Title: Director of Bands
Institution: Wakefield High School
Address: 2200 Wakefield Pines Drive
City, State, Zip: Raleigh, NC 27614
Office Telephone: 919-562-3600
Email Address: bmunoz@wcpss.net*

Contest Chairperson:

*Name: Julie Summers
Title: HOC Judge Liaison
Institution: Wakefield High School Band Boosters
Address: 2200 Wakefield Pines Drive
City, State, Zip: Raleigh, NC 27614
Telephone: (984) 204-0976
Email: heartofcarolinacentral@gmail.com*

2.02 ENTRY INFORMATION

High School Marching Bands interested in participating in our Heart of Carolina (HOC) event should complete the online register electronically via our website visit

<http://www.wakefieldhsband.org>, see link below.

https://docs.google.com/forms/d/1cA5vEMzWBmn1JzWX65gQX5UG1Nq7ntnaRdadROrYOio/viewform?edit_requested=true

The application is completed online, but the entrance fee of \$100 per band must be paid by check mailed to the Wakefield High School Band Boosters, 2200 Wakefield Pines Drive, Raleigh, NC 27614 or contacting the chair (heartofcarolinacentral@gmail.com) for electronic payment instructions. The final registration deadline for entries is September 15, 2018. A reduced registration fee of \$50 will be offered for Early Registration entries completed by June 30, 2018.

The event format will consist of a "Competition" in the late afternoon/evening. This year, due to SATs, competition performances are expected to begin at approximately 4:00p.m. The number of bands will be limited to the first 15 bands to enter. Order of performance will be determined by registration timestamp. Classes will be determined by the natural breaks in number of musicians.

Please provide your Program Information via our electronic form located on our website:

https://docs.google.com/forms/d/14NrQouWzPkEAAywtjrd-QPMqjLMHQXQX_8i32AsrJQ/edit

An information sheet (i.e., script sheet) for each band participating will be provided to the HOC announcer that will include all ensemble information such as name of school, name of band, name of the program theme, musical selections, and drum major(s) name(s). This information will also be included in the HOC printed program.

2.03 PERFORMANCE SCHEDULE

Bands will be scheduled at an interval no less than 15 minutes and no greater than 20 minutes. Actual intervals will be determined once all entries have been received and classifications determined. The competition schedule, with specific schedules for each band, will be available one week prior to the competition and published on the event website:

<http://www.wakefieldhsband.org/heart-of-carolina.html>

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 at a later time, if at all possible. The band will perform for ratings only and will receive tapes from the judges. They will not be ranked or rated and will not receive sheets from the judges.

2.04 EVENT MANAGEMENT

DIRECTIONS TO WAKEFIELD:

Wakefield High School

2200 Wakefield Pines Drive

Raleigh, NC 27614

Please visit <http://www.wakefieldhsband.org> to view driving directions.

DIRECTIONS AFTER ARRIVAL AT WAKEFIELD:

Please visit <http://www.wakefieldhsband.org> to view an aerial photo of the designated parking areas.

Upon arrival, please follow signs to the appropriate lots for buses and equipment trucks. There will be parking attendants to give you specific directions on where to park. Each band should check in at the Director Registration tent located on the median between the bus parking lot and the equipment truck parking lot. The Director Registration tent will be clearly marked with signs. Equipment trucks will be issued a parking pass. Only vehicles displaying that pass may park in the equipment truck parking lot. All other official travel vehicles must park in the bus parking lot. Spectators should park in the spectator parking lot. Bands needing restroom or changing facilities should let Director's Registration know their needs upon checking in. Men's and Women's Restrooms are located inside the stadium. Bathrooms will also be made available inside the school during assigned dressing room times and as needed during arrival and warmup. There will be no general admittance to the inside of Wakefield High School other than assigned dressing room time and restroom use. Band Directors will receive an event information packet at the check-in tent, which will contain information regarding the events of the day as well as staff nametags and volunteer wristbands.

All directors will be given access to an online DropBox folder and notified as updates and the performance schedule are available to view.

An aerial photo of all warm-up areas, maps, and directions to event will be provided in the DropBox. A full detailed timeline for report times, warm-up times, etc. will be provided during the week prior to the event. Prior to publication of the final schedule, visiting bands should estimate their arrival time at least 2.5 hours prior to performance.

Bands will enter the field from the left, as you look at the field from the press box, and exit to the right.

Pit and props will enter the field from the right, as you look at the field from the press box, and exit to the right through the same gate. Field monitors and host staff will ensure the smoothest possible transition through this area.

Instructions for awards ceremony procedures will be announced during the event and an award field layout and instructions will also be included in the Director's welcome packet.

A Director and Staff hospitality tent will be located within the stadium area at the top of the concert side bleachers.

A timing official will be used as directed by the state marching band committee, please refer to section 3.03 of this manual for specific timing rules and requirements.

2.05 GUIDES AND COORDINATORS

Two guides will be assigned to each band upon their arrival. It will be the duty of the guide to assist the band as needed in moving from point to point throughout the day. The guides will be with the band from Check-in throughout the performance to assist with directions and communicating with Wakefield staff and volunteers to assist with any needs the visiting band may have during the event.

NCBA Marching Band Competition & Adjudication Procedures Manual

The Band "PIT" will be provided with up to two 12' trailers to transport their equipment from the equipment truck parking area, to warm-up, to the performance field, and back to the parking area. Oversized or excess equipment will be the responsibility of the visiting band to move.

Due to the variations and numbers of "props" used by competing bands, it is not possible to provide equitable transportation for all bands and therefore no transportation can be provided for this equipment. Bands should plan on constructing their props with wheels, dollies, carts, wagons or personal trailers for this purpose.

Wakefield Band Boosters will provide coordinators along the route to the performance field to assist with staging of equipment prior to the performance.

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

An entrance pass (wristband) will be issued to each student member of the band. In addition, each band will be issued a staff badge for each director and 7 staff members (or the total listed on the band registration information). The staff badge will allow access to the staff area of the stands, including the director's hospitality area.

To accommodate chaperones, each band will be issued passes (wristbands) in a ratio of 1 pass for each 10 student band members. Additional passes will need to be purchased at the gate or at band registration, unless requested in advance.

There will be no pass required for parents providing support for the front ensemble or props to access the field during their band's performance. These parents need to exit the field area following their performance and purchase a ticket to access the stands for viewing other bands or the awards presentation.

2.07 RESTRICTED AREAS

Under no circumstances should spectators, directors, or other band staff enter the press box or the judge field tent. The press box will be restricted to the judges and the judging support volunteers.

There will be an area in front of the Director and Staff Hospitality, that will be reserved for director/staff seating. Admission to this area will be restricted to the individuals wearing a staff identification badge.

Specific areas of the main school will be open for uniform changing and restrooms. All other interior areas are specifically restricted.

No open flame grills are allowed anywhere on campus except for those permitted for use in the concession area for the hosts.

All non-performing members are required to adhere to the same ethics and code of conduct as the student participants.

2.08 VIDEO POLICY AND DIRECTOR'S VIEWING AREA

Spectators should only video the performance of the band they are representing and comply with all copyright laws. Videoing should occur from the top of the bleachers. At no time will anyone be allowed within the field area or the press/judging box of the stadium for recording. The Heart of Carolina Marching Band Invitational will be unable to provide a source of electricity for guests who are videotaping bands.

Directors and staff may view their bands performance from the director/staff hospitality booth. There will be an area in front of the hospitality area that will be reserved for director/staff seating.

NCBA Marching Band Competition & Adjudication Procedures Manual

2.09 AWARDS CEREMONY

Awards for NCBA Captions should be given as follows:

- The “Music” Awards should be given by considering the rankings within each class of the average of the score from the Music Performance Ensemble and Music Performance Individual captions.
- The “Visual” Awards should be given by considering the rankings within each class of the score from the Visual Performance caption.
 - Note: Because all visual elements should be considered in this caption, this should not be a “Marching” award.
- The “Overall Effect” Awards should be given by considering the rankings within each class of the sum of the scores from the two Music Effect captions and the Visual Effect caption.
- Awards for Auxiliary Captions are not governed by the NCBA

An awards ceremony will be held at the end of the evening performances. This ceremony will be representatives only (drum majors, captains, etc.). It is requested that each band sends no more than 10 students to the field to accept awards. The field layout and instructions will be provided in the Director’s Packet and announcements will be made leading up to the award ceremony.

- *Participation award for each band.*
- *First, Second, and Third Place Band will be awarded within each class.*
- *First and Second Place awards will be given in each class for the captions of Overall Effect, Visual Performance, Music, Percussion, Color Guard, & Drum Major as outlined in this procedures manual.*
- *Grand Champion Award*

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

The number of musicians (hornline + percussion) in a band will determine classification. The band sizes for each class will be determined by the natural breaks among registered bands. The class designations may change when all registrations have been received to ensure each class has a reasonable number of bands participating. Final specification of a band’s performance class and order will be communicated one (1) week prior to the Invitational.

NCBA Marching Band Competition & Adjudication Procedures Manual

[Note: The committee recommends that bands be classified according to the number of total musicians (hornline + 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 7 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 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 silent) 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 NO LONGER ALLOWED IN NCBA MARCHING BAND EVENTS.** Percussion Cadences will no longer be 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

There are no boundary restrictions. A view of the performance area from the judge’s perspective (top of the Press Box) is available on the event website: <http://www.wakefieldhsband.org/heart-of-carolina.html>

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.

NCBA Marching Band Competition & Adjudication Procedures Manual

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.

The entry gate to the stadium for the band members is a double-gated fence at the rear of the concert side bleachers. The entry/exit way to the stadium for the pit equipment and props is a double gate(12'8") that is wide enough to drive a truck through. This is also the exit way for the band members following their performance. The stadium running track is a soft material, high traffic areas are covered to protect the surface from abrasion during the competition. Visiting bands wishing to have pit or props utilized on the back of the field must be unloaded on the front track or the end zone and hand pushed into position. Please coordinate this with the host band prior to arrival by emailing the event chairperson. Dual axle trailers are not permitted on the track surface. Additional restrictions may be placed on what may be driven on the track due to current track surface conditions at Wolverine Stadium. These restrictions will be made available to registered bands prior to their arrival at our campus.

All non-performing personnel (prop holders, sound adjustment, flag runners, etc.) must not contribute in anyway 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 7 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: Prerecorded music is only permitted before the announcement.

Electronic sound boards 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 voiceovers 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.

The Heart of Carolina Marching Band Invitational will provide a single 120VAC, 20amp extension cord of power that will extend to the fifty-yard line front sideline. The visiting bands will need to provide additional extension cords to supply power past the stated area. The Heart of Carolina Marching Band Invitational is not responsible for any loss of power prior to or during a band's performance. We recommend that the visiting band provide a secondary source of power.

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 event host.

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

In order for adjudicators to do their part, the following directives must be followed.

- o 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.
- o 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.
- o You are judging a NCBA Marching Band Contests. 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.
- o Modify your terminology - please deliver your observations in clear terms. Present your commentary in a method that can be played for the students.
- o Please score the bands within the context of the NCBA paradigm.
- o 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."

NCBA Marching Band Competition & Adjudication Procedures Manual

- o *Music Judges - Equally and constantly* sample woodwinds, brass and percussion. Do not constantly talk about the instrument you are strongest in. Sample all instruments equally. Recognize and reinforce the technique behind successful musical quality of every voice in the band.
- o *Music Performance - Individual* in sampling all of the instruments 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. Individual judges should not limit their evaluation to the front sideline or the track around the field. The weighted percentages of the subcaptions (woodwinds-37.5%, brass-37.5%, percussion-25%) are realized on the recap spreadsheet.
- o *Music Effect Judge* - Focus the majority of your dialog on MUSIC. Coordination priority for YOU is percussion to winds as well as color guard and within those three sections. SOME commentary will be appropriate relative to visual staging and coordination, but DO NOT jump into the visual caption. Recognize the musical repertoire (choice of music, continuity of selections, depth/interest of arrangements, creativity, imagination, pacing of the musical program).
- o *Visual Effect Judge* – Be sure to include commentary on all visual elements of the program, band proper and color guard alike.
- o *Visual Performance Judge* – The NCBA Marching Band committee, having heard feedback, has decided that it is appropriate to give credit for “what” the performers are doing as well as “how” well they are performing. The “what” has been given a sub-caption value of 40% and the “how” has been given a sub-caption value of 60%. These percentages will be realized in the tabulation sheet. Be careful to include all visual elements in your commentary, not just color guard or the band-proper.
- o Value all of our bands. Size of band does not make it more or less important. Every student must have the best possible input. Every program is vital in its importance. Competition is strong in every division; intelligent and sensitive decisions must offer the students equal opportunity to achieve.
- o 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.
- o A brief commentary should be written on every score sheet. “Comments on tape” is not sufficient. This provides the teachers with something they can post in the band room and let the students read. This has been a request of our bands. Please write legibly.
- o 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 impacting 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 deal with them with that sensitivity.

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. Therefore, we emphasize creativity, originality, taste and excellence.

The system is educational and will promote performers and directors based on successful accomplishments.

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, instructors, **writers, arrangers**, management, marching members, immediate family members
- **Secondary Affiliation:** Non-Immediate family and personal relationships with any of the above-described persons could be construed to be a secondary affiliation.
- **Previous Affiliation:** A judge cannot have been the director of any competing groups within a two year period prior to judging that group.

Chief Judges will not work at a contest where there is a Primary Affiliation.

Exceptions to the above rule may be made upon direction of the NCBA Marching Band Committee, with prior approval.

Please contact your district marching band representative and the NCBA Marching Band Committee Chairperson immediately if you are aware of a possible conflict.

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

If the hosting school is in violation of ethic 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

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

1.05 AUXILIARY JUDGES

Any contest using the NCBA System represents our state organization. While NCBA system does not cover for auxiliary captions of “percussion”, “guard”, and “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 these guidelines. It is the duty of the Chief Judge to remove any auxiliary judge from an adjudication panel who is in violation of judging ethics.

1.06 JUDGE ASSIGNMENTS FOR MUSIC PERFORMANCE ADJUDICATION (MPA) EVENTS

Any contest that will include a NCBA MPA event prior to the actual competition may **not** have an individual member of the panel judge the same caption for both the MPA and the Competition. Judges must change captions between the two events. A judge must be approved to judge both the caption they are assigned to for the MPA event and the competition. Non-NCBA Auxiliary captions (Percussion, Color Guard, Drum Major, etc.) may judge the same caption for both events if the show host wishes it. This rule protects the judges from feeling like they must give the same feedback for both performances or assign a score within the same box criteria for both performances. Furthermore, it protects a band from receiving a perceived competitive advantage or disadvantage within the process.

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.
- 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, “sweats” should not be 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.
- Smoking is prohibited at all North Carolina public schools. Therefore, it is an expectation that all NCBA judges follow state and local school board policies regarding the use of tobacco products on the campus of host institutions.
- 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 years or previous judging experiences with the NCBA system.
- The Chief Judge must make a presentation to all judges of the required material specified by the NCBA Marching Band Committee at every event.

2.02 GENERAL INSTRUCTIONS

1. Judges are to rate the units by the comparative scores earned during the course of the contest.
2. Judges are to aid the units to improve through taped comments.
3. All judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performances while adjudicating the contest.
4. All judges should be separated from one another, as much as the site can provide, so as to avoid interfering with the other’s judging process.
5. All competing bands should be ranked with the exception of bands performing for an MPA event.

2.03 GENERAL VOICE RECORDER COMMENTARY

The commentary should provide accountability for evaluation, constructive criticism, and useful information that addresses how to improve. Additionally, the tenor of the commentary should be genuine helpfulness and geared for student listening.

Typically, some staff members make judgments about the input quality based on one disagreeable comment and then ignore the substance of the remainder of the commentary. Many issues arise out of the perception of attitude on the input. Be careful with terminology: Realize that band directors listen to all the commentary and some of the terminology utilized in other arenas regarding visual evaluation needs to put in more laymen terms.

Avoid getting “stuck” on one issue and continue to speak on it without moving on to other topics concerning the performance. It is very frustrating for the staff members and students when a judge ignores the numerous performance qualities of a show because he/she is blinded by the one element that is important to him/her. Remember, a good judge must not linger on one topic only (even if it is of major concern), and is not to allow personal preferences and opinions to sway his/her score and evaluation of the performance.

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 exemplify at all times as someone given the responsibility of evaluating the young people of our state. While in the Press Box or at a judge’s meal, a student, parent, volunteer, or band staff member is probably watching and hearing what you do and say.

Voice Recorder Commentary Priorities:

- o Comments should assist those parts of the show that are important to the scoring process.
- o Comments should assist the understanding of the ranking/rating process.
- o Comments should assist the instructor in improving the structure of the program or performance.
- o Comments should reflect an educational approach that will reward achievement and encourage greater efforts.
- o Avoid terminology that is irrelevant to the principles we are reinforcing. Clear, specific dialog is appropriate. All groups will be comfortable with terms used on the NCBA score sheets. Avoid the recitation of terms that are not easily related to what you are observing.
- o Be specific in your observation of weak areas and be clear as to the problem. Be enthusiastic about training, growth and achievement.
- o Offer patience and support in the development process of skills, ideas and works in progress.
- o Share enthusiasm for the activity.
- o Stay consistent throughout the day regardless of level of band.
- o Expand awareness, particularly of electronic contribution and value.
- o Suggestions for changes should be manageable.
- o Balance the positive and constructive.
- o Importance of the critic to the art.

NCBA Marching Band Competition & Adjudication Procedures Manual

- o Greatest impact will be on the middle 50% of bands.
- o Be open-minded to new concepts which you may not have experienced before. Discuss these concepts and learn about them in order to adjudicate them.
- o 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. Offer support and reinforce.

Voice Recorders will run continuously throughout the unit's presentation. The judge's comments should include basic impression 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 completely filled with comments, the judge should know that the absence of any comments is not acceptable.

Voice Recorder Guidelines:

- o Commentary should be student oriented
- o React to the performance with substantive comments
- o Identify strengths and weaknesses with reasons for the reaction.
- o Use the descriptors in the criteria reference boxes in the commentary.
- o Provide specific help for improvement.
- o Recognize and credit achievement.
- o Do not dwell on just one or two aspects of the performance, even if that is the major issue.
- o There must not only be a balance of commentary based on what is to be evaluated on the sheet, but also a balance of the "what" and "how."
- o Use the PQP method of criticism – Praise, Question, Polish.

Pitfalls to Avoid:

- o Avoid too much commentary about the "how."
- o Not enough commentary about the "what," especially with General Effect repertoire.
- o Avoid comments that are not useful
- o Avoid "tick" or transcript of errors. Evaluate, analyze, and offer solutions.
- o Avoid being condescending.
- o Avoid a running commentary or description.
- o Avoid comparing you band to those competing.

2.04 MANAGEMENT OF NUMBERS

- o Use the criteria reference system on the sheets.
- o The descriptors in Boxes 1 – 4 are references to the middle of the criteria box. Bands must meet all of the criteria in Box 5 before they receive a number in that box.
- o Determine which 3rd of the box the band is performing.
- o Rank Achievement recognizes the simultaneous occurrence of the "What & How." That is to say, that is the sum of the written program and the performance.
- o Rank the band relative to others in the event.
- o Use Point spread criteria listed later in book and on judging sheet for guide.
- o Use the tote sheet.
- o It is important that tolerances between judges within the boxes are similar, particularly in Music Effect.
 - o This does not mean they must be the same, however.
- o Develop anchor points. These are bands that for that performance define a certain standard.

NCBA Marching Band Competition & Adjudication Procedures Manual

- o Operate with the understanding that credit cannot be given to performers if the opportunity does not exist in the content of the program.

Rating is an important aspect of proper scoring. Spreads are sometimes appropriate in order to rank within each sub-caption.

Avoid sub-caption ties when possible.

Please avoid using Tenths in your caption or sub-captions.

2.05 THE PROCESS OF ASSIGNING A NUMBER TO A PERFORMANCE

The order of judging priority for captions that do not have a “what” and “how” subcaption (Music Performance Ensemble and Music Performance Individual) is to rank then rate each performance within the sub-captions that generate a caption score. Determine which neighborhood a performance should be within a sub-caption by comparing it to the criteria system on the back of the sheet. Numbers management is maintained by adhering to the consideration of a value of a point, which is printed on the bottom of your sheet.

The order of judging priority for captions that have “what” and “how” sub-captions (Music Effect, Visual Effect, Visual Performance) is to

- a. first, rank the performance within each sub-caption using the criteria reference system as your guide.
- b. second, create proper sub-caption spreads between groups using the value of a point as your guide
- c. 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.
- d. 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, really 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, you should re-evaluate your sub-caption scores to break the tie.

On the front of the sheet, boxes 2, 3, and 4 are broken down into thirds. The number in each third refers to lowest number within that third. 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, **MOST** of the criteria must be met.

THE “VALUE OF A POINT”

Point Spreads - within sub-captions - 200 point scale = 20.0 when combined with other scores in the 100 point scale – consider each point of your 100 (10.0) as a tenth

Objective: To protect against arbitrary point spreads where “one judge calls the show.” The “value of a point” should apply to each of the sub-captions.

Difference of:

1, 2 or 3 points:

The bands were 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 were 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 were 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 point 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.

6 judges assign scores as follows:

Music Performance Ensemble (1 Judge)*

200 points (Tone Quality and Intonation 100, Accuracy and Definition 100)

Music Performance Individual (1 Judge)*

300 points (Woodwinds 100 (37.5%), Brass 100 (37.5%), Percussion 100 (25%))

*The Music Performance captions are averaged for a total score

Visual Performance Ensemble (1 Judge)

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

Music Effect (Music) (2 Judges)

200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

Visual Effect (Visual) (1 Judge)

200 points (Repertoire Effectiveness 100, Showmanship Effectiveness 100)

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

3.02 JUDGE LOCATIONS

Music Effect Judges - located in the press box and will be stationary during the entire performance. They will utilize both a tape recorder and score sheet to provide a commentary of their evaluations. There are two judges in this caption.

Visual Effect Judge - located in the press box and will be stationary during the entire performance. He/she will utilize both a tape recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

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 a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

Music Performance Ensemble Judge - located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

Visual Performance Ensemble Judge - located in the press box and will be stationary during the entire performance. He/she will utilize a tape recorder to provide a commentary of his/her evaluation. There will be one judge in this caption.

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 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.

The Percussion Judge can be located in the press box or at field level. He/she will utilize both an electronic recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

The Color Guard Judge is located in the press box and will be stationary during the entire performance. He/she will utilize both an electronic recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

The Drum Major Judge is located at field level. This adjudicator is encouraged to move freely around the field. He/she will utilize both an electronic recorder and score sheet to provide a commentary of his/her evaluation. There is one judge in this caption.

3.03 TABULATION PROCESS AND DETERMINING AWARDS

The score assigned by the Music Performance Individual judge and the Music Performance Ensemble judge will be averaged. That score will represent 20% of the total score.

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

Average of Music Performance Individual/Ensemble	20 points*
Visual Performance Ensemble	20 points
Visual Effect	20 points
Music Effect #1	20 points
Music Effect #2	<u>20 points</u>
TOTAL POINTS	100 POINTS

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 Visual Effect and two (2) Music Effect scores).

Scores from separate percussion adjudicators, auxiliary adjudicators, or drum major adjudicators will not be used in determining the raw or final score, as this would reward those areas twice (percussion contribution is considered in both music performance and music effect, drum major contribution is considered in both music performance and music effect, and auxiliary contribution is considered in both music effect and visual effect).

NCBA Marching Band Competition & Adjudication Procedures Manual

Awards for NCBA Captions should be given as follows:

- The “Music” Awards should be given by considering the rankings within each class of the average of the score from the Music Performance Ensemble and Music Performance Individual captions.
- The “Visual” Awards should be given by considering the rankings within each class of the score from the Visual Performance caption.
 - Note: Because all visual elements should be considered in this caption, this should not be a “Marching” award.
- The “Overall Effect” Awards should be given by considering the rankings within each class of the sum of the scores from the two Music Effect captions and the Visual Effect caption.
- Awards for Auxiliary captions are not governed by the NCBA System.

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.

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

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 in any contest 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 negates completely 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

NCBA Marching Band Competition & Adjudication Procedures Manual

MOST OF THE TIME. Only the top category with the highest numbers 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 and criteria for entrance into each box on the score sheet is printed on the back of that particular sheet.

All judges will judge the entire show from obvious start to obvious conclusion.

4.03 APPLICATION OF THE CRITERIA REFERENCE SYSTEM

It is the intent of this system that a number grade be assigned from whichever level of achievement describes the unit's qualities most of the time. Only 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. These levels of achievement are described specifically in the section "SCORING SYSTEM". In order to provide uniform numerical treatment for subjective judging, judges convert subjective impression 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 marks he/she has given in that category not only in that contest but also in earlier contests. Thus, when a judge assigns a number to an aspect of the unit's program, he/she is telling that unit how it stands on a state level.

4.04 APPLYING DERIVED ACHIEVEMENT IN EXCELLENCE

Just as each grade level enhances a curriculum that challenges the student to grow and learn new material, so too, similar challenges are placed on students in the area of marching music. Marching band is a unique learning experience which involves a demonstration of musicianship, athleticism and artistry, and must be judged with those unique qualities in mind. The judge must consider all the responsibilities in the "curriculum" when discussing the relative achievement level of the students. The judge, therefore, considers two components in the evaluation of the musical/visual performance in every scoring area. They are:

WHAT is being asked of the student (the program, the musical/visual composition, the variety/range of the musical or visual vocabulary of the music or the movement.)

HOW these aspects are being accomplished (method, technique, training, sensitivity, communication, etc.)

Unless we recognize WHAT is occurring, we are apt to be inadequate in recognizing HOW the skills are being demonstrated. In other words, we consider the curriculum and the comprehension/achievement of the curriculum as simultaneous partners. In this manner, 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

NCBA Marching Band Competition & Adjudication Procedures Manual

- The range of expressive sensitivities
- The movement requirements placed on the musicians
- The proximity of one player to another
- The proximity to the center of the pulse
- 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 judge.

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

- The range and variety of the vocabulary/composition/repertoire
- Layered responsibility of musical delivery combined with motion
- Layered responsibilities of equipment, dance, role, etc.
- Expressive components creating visual dynamics

The judge must possess sound recognition skills with full comprehension of all that is being asked of the student. This requires the judge to start by identifying what is being done, then evaluate how well it is being done as he/she responds to training, technique and expression. Care must be exercised that judges do not confuse the curriculum with the idea of demand for the sake of demand. It's 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 widely experienced and 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 judge in this caption 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 and 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 on the deeper side of the scale should receive equal consideration with programs that consist primarily of qualities that make us feel good.

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.

The underlying thesis is that credit must be given to that which is well prepared, performed with excellence, and evokes an emotional response.

Section V: Score Sheet Explanations

*A pdf copy of the NCBA sheets can be found on the marching band section of the NCBA website.
<http://www.ncbandmasters.org/marchingband.html>*

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, when evaluating the ensembles' collective effectiveness in presenting the musical portion of the production. The adjudicator must consider the representation of the performance, 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 actually 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, by design, 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 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 actually scoring 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, by design, 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.

NCBA Marching Band Competition & Adjudication Procedures Manual

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 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 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 - INDIVIDUAL CAPTION

Overview

The intent of this sheet is to evaluate the performance accuracy, tone quality, intonation, and the realized musical demand placed on the performers at field level. The adjudicator must move throughout the ensemble in order to sample and evaluate all individuals in all sections (woodwind, brass, percussion) of the ensemble during the performance, keeping a reasonable distance from the performers as not to intimidate them or interfere with their performance. **Staying on the sideline or on the outer perimeter of the ensemble is not an option.** The adjudicator must strive to evaluate the majority of the ensemble the majority of the time, and should not be concerned with ensemble factors except as they occur randomly through chance positioning. The adjudicator should avoid following or zeroing in on a few individuals (strong or weak) if they are not truly representational of the ensemble.

The sheet is organized with Woodwinds to the left, Brass in the center, and Percussion to the right and the adjudicator must give attention to each of the three sections in approximate relative proportion to the number of performers in each section. A balanced evaluation will necessitate seeking out woodwind contribution when the section is not physically or musically prominent, as well as frequent attention to the percussion section (including front ensemble) at times other than exposed solos. The credit given should reflect the relative proficiency of each section, realizing it is possible that an ensemble may have one excellent section, one average section, and one weak section. **The weighted percentages of the subcaptions (woodwinds-37.5%, brass-37.5%, percussion-25%) are realized on the recap spreadsheet.**

Brass and Woodwinds

BOX 1 - 10 to 15: Performers are untrained and do not contribute to the performance.

BOX 2 - 16 to 45: Performers are still discovering the tenants of sound production on their instruments. There is minimal development within the physical processes of air support and embouchure control. Performers find limited success in achieving characteristic sound qualities. Technical challenges overwhelm individual players. Instrument intonation often lacks center. Details and nuances of dynamics, articulations, and style are not present. Performers demonstrate limited control of rhythmic accuracy and steady pulse. The chosen repertoire may be incompatible with the performers' maturity. Incompletion or singularly presented skills may limit the performers' opportunity to demonstrate musical achievement.

BOX 3 - 46 to 75: Performers demonstrate sound fundamentals of basic tone production and technical facility. Individuals demonstrate a growing awareness and control of intonation, balance, and blend. Musicians show physical control through air support and embouchure allowing the production of characteristic sounds sometimes. Gradations of dynamics, articulations, and style are present with growing uniformity. Rhythmic accuracy and tempo are controlled through an expanding range of musical and physical challenges. Performers manage layered responsibilities (including visual) with moderate success.

BOX 4 - 76 to 95: Performers produce mature characteristic tones and demonstrate technical command of the instrument. Musicians demonstrate awareness and manipulation of intonation, balance, and blend within a variety of musical contexts. Performers understand and utilize a variety of dynamics, articulations, and styles with clarity and uniformity. Rhythmic accuracy and tempo are managed comfortably through a diverse range and variety of musical, physical, and environmental challenges. Individual musicality and phrasing demonstrate maturity of musical training. Musicians perform fluently through layered responsibilities (including visual) throughout the program.

BOX 5 - 96 to 100: Performers produce exceptional tone qualities and demonstrate technical virtuosity on the instrument. Musicians demonstrate mastery of intonation, balance, and blend within an expanded range and variety of musical contexts. Performers apply a wide variety of dynamics, articulations, and styles with clarity and uniformity. Rhythmic accuracy and tempo are managed professionally through a diverse range and variety of musical, physical, and environmental challenges. Individual musicality and phrasing demonstrate the highest levels of musical training. Musicians perform effortlessly through consistent layered responsibilities (including visual).

Percussion

BOX 1 (10-15) Performers are untrained and do not contribute to the performance.

BOX 2 (16-45) Performers are still discovering the tenants of sound production on their instruments. There is minimal development within the physical processes of articulation and implement control. Musical direction and discernible phrasing are absent from the performance. Performers find limited success in achieving characteristic sound qualities. Uncharacteristic pitch or timbre further detract from the clarity of the performance. Technical challenges overwhelm individual players. Details and nuances of dynamics, articulations, and style are not present. Performers demonstrate limited control rhythmic accuracy and steady pulse. The chosen repertoire may be incompatible with the performers' maturity. Incompletion or singularly presented skills may limit the performers' opportunity to demonstrate musical achievement.

BOX 3 (46-75) Performers demonstrate sound fundamentals of basic tone production and technical facility. Individuals demonstrate a growing knowledge of uniform method, style, and sound production. Musicians show physical development through micro and macro movement qualities as well as implement manipulation. Phrasing, dynamic, and articulation skills demonstrate growing maturity within the ensemble. Rhythmic accuracy and tempo are controlled through an expanding range of musical and physical challenges. Performers manage layered responsibilities (including visual) with moderate success.

BOX 4 (76-95) Performers produce mature characteristic tones and demonstrate technical command of the instrument. Musicians demonstrate awareness and manipulation of phrasing, balance, and blend within a variety of musical contexts. Performers understand and utilize a variety of dynamics, articulations, and styles with clarity and uniformity. Rhythmic accuracy and tempo are managed comfortably through a diverse range and variety of musical, physical, and environmental challenges. Like instruments speak as one through uniformity and accuracy of method. Performers utilize a variety of implements as well as macro and micro manipulations to produce a wide variety of timbres and controlled sound qualities. Musicians perform fluently through layered responsibilities (including visual) throughout the program.

BOX 5 (96-100) Performers produce exceptional tone qualities and demonstrate technical virtuosity on the instrument. Musicians demonstrate mastery of style, balance, and blend within an expanded range and variety of musical contexts. Performers apply a wide variety of dynamics, articulations, and styles with clarity and uniformity. Rhythmic accuracy and tempo are managed professionally through a diverse range and variety of musical, physical, and environmental challenges. Individual musicality and phrasing demonstrate the highest levels of musical training. Musicians perform effortlessly through consistent layered responsibilities (including visual). Superb physical development shows fluent control of all motor skills in the manipulation of body and implements.

5.04 MUSIC PERFORMANCE - ENSEMBLE

Overview

The intent of this sheet is to evaluate the ensembles' musical performance based on accuracy and uniformity as perceived from the vantage point of the audience. Technical and intonation accuracy and tone quality is to be considered in light of the demand of the content and the exposure of the performers. 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 attempting to do musically, not how effective is the musical performance is to the audience.

The percussion section is the responsibility of all music performance adjudicators and will require specific attention. It is necessary to sample the section throughout the program as well as the specific attention required during any percussion features.

Tone Quality and Intonation - credits the ensembles achievement of proper tone production, which is obtained when the three major aspects of intonation, focus, and timbre are properly utilized by the segments contributing to the sonority of the total ensemble. Consideration must also be given to the appropriate dynamic contribution of the sections, choirs, and voices to the total ensemble.

BOX 1 (10-15) The ensemble is untrained. Excellence is not achieved.

BOX 2 (16-45) The ensemble is still discovering the tenants of sound production. There is minimal development within the physical processes of air support, embouchure control, and percussive motor skills. Characteristic sound qualities are a struggle to achieve. The ensemble lacks a clear pitch center. Members perform with individual qualities, distorting the balance and blend of the ensemble. Details of dynamics are not present. The chosen repertoire may be incompatible with the performers' abilities. Incompletion or singularly presented skills may limit the performers' opportunity to demonstrate musical achievement.

BOX 3 (46-75) The ensemble demonstrates sound fundamentals of basic tone production. There is a growing knowledge of uniform method, style, and sound production. Winds show physical development through air support and embouchure control allowing the production of characteristic sounds at most times. Percussion show physical development through micro and macro movement qualities as well as implement manipulation. Performers are aware of ensemble context and control performance qualities to achieve appropriate intonation, balance, and blend within the program. Instrumental timbre and sonority is consistent and appropriate within the ensemble. The ensemble explores a growing dynamic range within the program.

BOX 4 (76-95) The ensemble produces mature tone qualities and demonstrates technical command within the program. Like instruments speak as one through uniformity and accuracy of method. Musicians demonstrate awareness and manipulation of intonation, balance, and blend within a variety of musical contexts. The ensemble achieves consistently appropriate timbres and sonorities through the varied orchestration within the program. The ensemble successfully integrates a full dynamic range to create interest within the musical production.

BOX 5 (96-100) The ensemble consistently produces superlative tone qualities and showcases technical virtuosity within the program. Superb physical development shows fluent control of all motor skills in the manipulation of body and instruments/implements. Musicians demonstrate mastery of balance, and blend within an expanded range and variety of musical contexts. Like instruments speak as one through uniformity and accuracy of method. Mixed choirs of instruments create colorful composite soundscapes through musical interrelationship. The ensemble integrates consistent and varied timbres and sonorities through the diverse orchestration within the program.

NCBA Marching Band Competition & Adjudication Procedures Manual

The ensemble expertly manipulates a full dynamic range to deepen interest throughout the musical production.

Accuracy and Definition - credits the excellence with which the entire ensemble controls the accuracy and cohesiveness of the musical performance. Consideration is given to the clarity and correctness of rhythmic interpretation, control of ensemble pulse and tempo and the use of the proper method of enunciation relative to style and pedagogy.

BOX 1 (10-15) The ensemble is not aware of performance responsibilities. Skill sets are indiscernible within the program.

BOX 2 (16-45) The ensemble struggles to maintain rhythmic accuracy and steady pulse. Musical direction and discernible phrasing are notably absent from the performance. Stylistic and idiomatic interpretation is not a consideration within the ensemble. Dynamic gradations are coincidental in the performance. The chosen repertoire may be incompatible with the performers' abilities. Incompletion or singularly presented skills may limit the performers' opportunity to demonstrate musical achievement.

BOX 3 (46-75) Rhythmic accuracy and tempo are controlled through an expanding range of musical and physical challenges. The ensemble manages layered responsibilities (including visual) with moderate success. Accuracy and uniformity of phrasing and articulation demonstrate growing maturity within the ensemble. The program incorporates characteristics and details of style and idiom to demonstrate appropriate musical interpretation.

BOX 4 (76-95) Rhythmic accuracy and tempo are managed comfortably through an expanded range of musical, physical, and environmental challenges. Musicality and phrasing within the ensemble demonstrate maturity of musical training. The ensemble understands and utilizes a wide variety of articulations with clarity and uniformity. Musicians perform fluently through layered responsibilities (including visual) throughout the program. The program integrates a variety of characteristics and details of style and idiom to demonstrate mature musical interpretation.

BOX 5 (96-100) Rhythmic accuracy and tempo are managed professionally through a diverse range of musical, physical, and environmental challenges. Musicality and phrasing within the ensemble demonstrate the highest levels of musical training. The ensemble applies detail and nuance within the program through use of a wide variety of articulations. Musicians perform effortlessly through consistent layered responsibilities (including visual) throughout the program. The program integrates a wide variety of characteristics and details of style and idiom to showcase mature musical interpretation throughout the musical production.

5.05 VISUAL PERFORMANCE ENSEMBLE CAPTION

Overview

The intent of this sheet is to evaluate the technical proficiency of the marchers 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 it is that they are attempting to do 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. Visual Performance Ensemble 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

NCBA Marching Band Competition & Adjudication Procedures Manual

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 with in 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

NCBA Marching Band Competition & Adjudication Procedures Manual

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 consistent understanding of details and nuance demonstrated within the program. The ensemble consistently displays exceptional development of mental and physical stamina.

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. This “manual” is simply a place to begin and will be constantly modified and improved in order to keep pace with the constant innovations brought forth by the competitors it hopes to serve.

NORTH CAROLINA BANDMASTERS ASSOCIATION
MARCHING BAND “MUSIC PERFORMANCE ADJUDICATION”

FAQ

What is the purpose of MPA for marching bands?

The NCBA provides MPA opportunities to marching bands in the same manner as it does for Concert Ensembles, Solo and Ensemble, and Jazz. Bands are given the opportunity to receive feedback in a non-competitive environment while earning a rating for the performance.

How is a performance evaluated on the same evaluation tool as a competition if the event is non-competitive?

Adjudicators watch, evaluate, and run commentary during the performance just as they would during the competition. However, when it comes time to take the next step in the process and assign a number to the performance, they simply compare to the performance to the criteria in each box and determine, for each sub-caption, which set of criterion was met. Once that is determined, the adjudicator assigns that box (box 5, box 4, box 3, etc.) as a score and does not take the next step to determine what number within that box would be assigned. The aggregate of all the judge’s sub-caption box assignments determines the rating for a band. (Please see the manual for more detailed breakdown of how rating assignments are derived. It can be found in section 3 I-J under MPA).

Will the same judges evaluate our performance in MPA as in the competition later in the day?

It is up to the show host if they want to hire two different panels. However, one judge may NOT evaluate a band in the same caption in both the MPA and in the competition. If a judge evaluates bands in a visual caption in the MPA and a music caption in the competition, they must be certified by NCBA in **both** visual and music.

NORTH CAROLINA BANDMASTERS ASSOCIATION
MARCHING BAND MUSIC PERFORMANCE ADJUDICATION
RULES & REGULATIONS

PURPOSE: To provide students and teachers a means of receiving constructive commentary by competent adjudicators. To stimulate and recognize growth. To provide students and teachers a means of hearing and seeing the work done by other school groups.

1. ELIGIBILITY:

- A. All band directors must be current members of the North Carolina Music Educators Association.
- B. Band members must be in a regularly enrolled in a band class according to the school administrative unit. Lower grade students may be used to round out the instrumentation, but not the reverse.
- C. The band director that appears on the class roster at a school as the teacher must be a member of NCMEA and register all students to participate in all state sanctioned events.

2. ADMINISTRATIVE STRUCTURE:

- A. The District Marching Band Committee Representative will serve as the Marching Band MPA Chairperson for each district.
- B. The marching band MPA is each district must be held before November 7th each year.
- C. The District Marching Band MPA Chairperson will contact the Executive Director of NCMEA to obtain financial and administrative materials.
- D. The Chairperson of NCBA Marching Band Committee shall have the responsibility to direct and assist the District Marching Band MPA Chairpersons and shall have the authority to govern all marching band MPA activity in the state.

A. REGULATIONS:

- 1. There may be up to three MPA sites/events per district. Sites will be determined by the executive board for each district. Additional sites may be added as needed through WRITTEN REQUEST to the NCBA Marching Band Committee Chairman ONLY.
- 2. Performance order will be determined by postmark. (Note: Unites with identical postmark dates will be determined randomly.)
- 3. No band may enter more than one district marching band MPA per year.
- 4. Judges will be hired by the District Marching Band Committee Representative.
- 5. Selection of the judges will be by normal fashion already in place in each district for concert MPA.
- 6. The number of MPA events offered by the district will be determined by the district board in conjunction with its membership body.
- 7. The MPA Host must provide, at minimum, sixteen performance slots at fifteen to twenty minute intervals. (Note: This is the same timing that is currently enforced under the NCBA Adjudication Manual.) The MPA Host may administer a normal Marching Band Contest (in which rankings and caption/overall awards are given) on the same day as the MPA, as long as it follows the completion of the NCBA Marching Band MPA.
- 8. The location of the MPA(s) will be determined by each district in the manner that is already in place in that district. (Note: This process will take the same direction as

selecting a site for the district concert band MPA.)

9. The ratings will be determined by utilizing the criterion reference boxes that already exist on the back of our adjudication sheets. Each caption will determine the box that the band resides in and will give that number as their rating for their particular caption. These numbers will be added together to yield a numeric total that will determine the rating of the unit. (Example: If the unit were to receive the following box ratings in the five captions 4, 4, 3, 4, 3, the total numeric value would equal 18. This would yield a rating of superior for that unit.) The Music Performance average will be used as a caption rather than the two separate scores. Note: To avoid comparison of bands, no actual number should be given.
10. The ratings breakdown:
Superior - 18 & Higher
Excellent - 15 - 17
Good - 12 - 14
Fair - 11 & Lower
An overall score that includes a .5 will be rounded up (ex: 17.5 is rounded up to 18)

A. REGISTRATION

5. Bands will register in their designated districts.
6. Exceptions to Rule 4-A: bands may cross district lines upon receiving written release from their district marching band MPA Chairperson and written permission from the district marching MPA Chairperson where they wish to enter. If problems occur, the director should contact the NCBA marching band committee chairperson, who shall intervene and make a final decision.
7. Registration blanks must be completed and mailed with fees enclosed to the district marching band MPA chairperson. The envelope must have a postmark showing that the materials were mailed on or before the stated deadline of thirty days prior to the day of the marching band festival.

1. FEES

- A. All marching MPA registration fees will be determined by each district upon the approval of the Marching Band committee of the North Carolina Bandmasters Association.
- B. Notifications of withdrawal must be postmarked no later than thirty days before the contest date if a refund of fees is expected.

7. PERFORMANCE

- A. All rules regarding performance shall be governed by the NCBA Marching Band Procedures Manual. That has been put into place for the school year in which the event is being held.

A. HOUSING

- 1) Each organization is responsible for making its own housing and meal arrangements.

1. DISQUALIFICATION

1. Violation of the above rules constitutes as an automatic disqualification.

2018 NCBA

CHIEF JUDGE REQUIREMENTS

The purpose of this document is to give the Chief Judges, assigned to administer marching band contests that are sanctioned by the NCBA system, a checklist of expectations as well as a script to review at the judge's meeting on the day of the event. It is the belief of the NCBA Marching Band Committee that through our chief judges we can affect better logistical and adjudication consistency from event to event and throughout the season. This belief can only be achieved by arming our chief judges with better tools and more education on how to carry out their duties and by the chief judge following through with the requirements, no matter the perceived experience level either of the adjudication panel or of the organization hosting the event. We thank you for your service to the bands in North Carolina and for your professionalism in doing so.

Chief Judge Timeline and Checklist

For each show a chief judge is assigned to, he/she should follow this timeline, being sure to check off each item on the checklist. Write the date that it was completed on the line provided beside each item immediately upon receiving your assignments for the season. Note: You will receive official assignment notification from Anne Reese, NCBA Marching Band Committee Executive Administrator, during the month of July.

FOLLOWING CONTEST PLACEMENT

- _____ Contact the show host band director.
- _____ Determine whom you will be communicating with
- _____ Confirm that the adjudication panel has been hired and obtain their contact information. Show hosts are required to send this information to Anne Reese by August 1.
- _____ Confirm that the adjudication panel have all been cleared by the NCBA Committee through training or any other option required.
- _____ Confirm the show host has received a copy of the show host placemat. One is included in this packet should it be needed. Furthermore, this document can be useful to you as you prepare for the event.
- _____ Confirm the show host has received a copy of the required tabulation sheet and that they understand how to use it. If they have not received it, contact the chair of the Administrative Executive of the NCBA Marching Band Committee.
- _____ Remind the show host that they must make their show specific changes to the NCBA Procedures and Adjudication Manual (explanation: the items in blue in the manual must be updated to reflect how a specific show will run) and make their manual available to their registered bands at least 10 days before their event.
- _____ Ask to be included on all correspondences (email, etc) to registered bands and the adjudication panel. You need to be included in this loop just to be sure that everyone is on the same page.
- _____ It is recommended that the show host purchase rain insurance for the day of the event. Rain insurance is available through many insurance companies and could protect the sponsoring organization from missing out on profits in the event of a weather related cancellation.

21 DAYS BEFORE THE EVENT

- _____ Confirm with the show host that there have been no changes to the judging panel. If there have been, obtain the contact information for any new adjudicators who will be judging the six NCBA captions.
- _____ If a show is also hosting an MPA event, confirm the plan for switching judge captions between the MPA event and the competition portion of the show. Guidelines in the procedures manual require this to occur. All judges judging an NCBA Caption for an MPA event must also be cleared by the NCBA Marching Band Committee.
- _____ Email a copy of the NCBA Procedures and Adjudication Manual to the members of the adjudication panel judging the six NCBA captions. Introduce yourself as the Chief Judge assigned to the event and briefly explain your role so that the adjudicators are clear as to what you are responsible for and what the show host is responsible for (travel, lodging, meals, etc). Ask the adjudicators to familiarize themselves with the contents of the manual and be aware of the rules regarding Code of ethics and affiliation.
- _____ It is advised that you ask the show host to provide you with a perusal copy of the manual prior to it being published officially. You can provide an extra set of eyes for potential problems in the timing of the event.

10 DAYS BEFORE THE EVENT

- _____ Obtain a copy of the NCBA Procedures and Adjudication Manual and confirm that the show has made its show specific changes and that the manual is available to all registered bands. Note: If this requirement has not been met by the show host, be sure to let the chair of the NCBA committee know as it is in violation of the contract for show hosts.
- _____ Obtain a copy of the schedule of performances. Confirm that the members of the adjudication panel who will be judging have a copy of the schedule.
- _____ Work with the show host to determine when the judge's call time and judge's meeting will be. It is recommended that this meeting start no later than one hour and 15 minutes prior to the start of the show. If a meal is included in this time, it is recommended that more time be allowed. Find out where the meeting will be and where the adjudicators, and you, should park. Confirm that the members of the adjudication panel who will be judging have this information.
- _____ Check the weather forecast. If there is any danger of bad weather, check with the show host to find out what the contingency plan is.

5 DAYS BEFORE THE EVENT

- _____ Check the weather forecast. If there is any danger of bad weather, check with the show host to find out what the contingency plan is. Note: If a show is rained out or canceled, we have encouraged the local show host to remit a payment to the Chief Judge that represents the work that he/she has done prior to the day of the event and the fact that the Chief Judge is not able to work at another event.
- _____ Confirm that the items on the Show Host Placemat are being provided. This will save you some time and potential headache on the day of the show.

THE DAY OF THE EVENT:

JUDGES MEETINGS PRIOR TO THE BEGINNING OF THE SHOW

_____ Before you meet with the judges, you should meet with the show host and determine where in the press box each of the judges will be. You may wish to put place cards in the press box where each of the judges should be located. This will prevent confusion when the judges go to the press box after their meeting.

_____ Follow the script provided in this manual.

_____ **JUDGES NEED TO BE IN PLACE IN THE PRESS BOX NO LATER THAN 20 MINUTES PRIOR TO THE START OF THE SHOW.**

THE DAY OF THE EVENT:

MEETING WITH TIMING OFFICIAL AND GATE OFFICIAL

This meeting is particularly important as a band parent often serves in these roles. This is one of the most confusing parts of our event and we need to make sure we have fully educated those people who are serving in these roles. This meeting should occur no less than 10 minutes prior to when the first band is scheduled to arrive at the gate, however, it is advised that it occur well before this time, and if possible, prior to the judge's meeting.

_____ Coordinate the flow that bands will follow from the gate to when they will enter the performance area. This should be done within the logistical flow designed by the show hosts for their facility. If the Chief Judge feels a different flow would work better, they may suggest the change, but the Show Host can elect to not change the flow.

_____ Ask the Gate Official to remind each band director, or their appointee, to not enter the Performance Area until signaled to do so by the Timing Official.

_____ Determine how the Timing Official will signal to the band that they may enter the performance area. Note: It is imperative that the timing official communicates this clearly with the band director, or their appointee, for each band. If the props/front ensemble is entering the performance area from a different point than the band, it is important that all show staff members are on the same page as to avoid the signal to enter coming from different people at different times. There should be one, and only one, signal and it should be made to the band director, or their appointee, for each band.

_____ Determine how the Timing Official will signal the announcer to cue the announcement for each band. Note: This should be done no later than 3 minutes and 30 seconds after a band enters the Performance Area or at the cue of the Band Director, or their appointee.

_____ Make sure the Timing Official has two stop watches.

1) To record the total time in the Performance Area. This will begin when the Timing Official signals to the Band Director (or their appointee) to enter the Performance Area, and ends when the last member (performer, prop, otherwise) exits the Performance Area. Each band has 15 minutes to enter the Performance Area, set up, perform, tear down and exit the Performance Area

2) To record the Performance Time. This begins when the first musical note or visual move occurs following the announcement and ends when the last musical note or visual move. Each band should present a performance of no less than 7 minutes.

_____ Make sure the Timing Official understands how to fill out the Timing and Penalties sheet and who to turn it into after every band. Note: Penalties should be assigned based on the rules

and regulations in the NCBA Marching Band Procedures and Adjudication Manual and should not reflect dynamics outside of those parameters.

_____ Ask the Timing Official to speak to each band's Drum Major(s) and remind them that if they are going to salute it should occur during the announcement. Drum Majors may sometimes be waiting to hear "Is your band ready?" and that announcement will not occur at NCBA shows.

_____ During each performance, the Timing Official should watch the field to make sure that no one participates in the performance who should not. Violations should be reported immediately to the Chief Judge, who should verify and assess penalty as necessary. All non-performing personnel (prop holders, sound adjustment, flag runners, etc.) must not participate in anyway 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. The chief judge should remind the performing bands that the parents **MUST NOT** do anything that will **CONTRIBUTE** to the performance – including off field sound production manipulation. Directors and/or staff may conduct from the sideline.

_____ **PERCUSSION CADENCE AND TROOPING STANDS IS NO LONGER ALLOWED IN NCBA MARCHING BAND EVENTS.** Percussion Cadences are no longer to be allowed as a pre-show. Using a cadence when exiting will result in a Performer Violation.

THE DAY OF THE EVENT; MEETING WITH PA ANNOUNCER

_____ This meeting should occur no less than 5 minutes before the first band is scheduled to perform, however, it is advised that it occur well before this time, and if possible, prior to the judge's meeting.

_____ Explain to the PA Announcer that he/she will read the official announcement at the cue of the Timing Official and not before. It is also important that he/she understand that all other show announcements (air-grams, sponsors, etc.) should occur at a time that does not interfere with the timing of the performance.

_____ Make sure the PA Announcer has a copy of the official announcement that is contained in the NCBA Procedures and Adjudication Manual and that they understand that they must read it directly as many shows are being designed to begin based on the timing of that announcement being read.

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

“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!

THE DAY OF THE EVENT DURING THE SHOW

In order to fulfill his/her duties, the Chief Judge should remain in the press box or on the field of the stadium from the beginning of the event until the end of the event. Because of the duties listed below this is necessary.

_____ When the judges enter the press box, the Chief Judge should determine where each judge should be placed. This should be done in conjunction with the show host; however, the Chief Judge should make the final decision on judge placement.

_____ Watch at least 3-5 minutes of every performance.

_____ After each performance, you should collect all score sheets and the timing sheet before they go to tabulation. You should check addition to make sure there are no mistakes in the sheet total. If you see any abnormal scores or splits, bring it to the attention of the adjudicators. Ask that they look at the spread and determine if a change needs to be made.

If a score is being changed, a new sheet must be used. After each sheet is checked, you should initial it signifying that you did indeed confirm it. Note: To allow the Chief Judge to watch more of each show, this step can be completed by the tabulator. In this case, the Chief Judge will still need to look at scores after they have been entered for each band to be aware of abnormalities in spreads or neighborhoods that need to be brought to the attention of the panel.

_____ If a band is performing for MPA and they receive a Superior Rating, provide them with the necessary documentation to be able to order their Superior Plaque.

_____ Collect the carbon copy of each judge's score sheet. Note: If an adjudicator is circling words on the back of the carbon, you will need to collect the front sheet instead and submit the carbon copy to tabulation to be included in the band's exit packet. This step should be done by the show's tabulators and then given to the Chief Judge at the end of the show. The Chief Judge should set up a plan for this process with the tabulator within the first couple performances of the day.

_____ After each class, print a copy of the recap and ask the judges to confirm that the information entered is correct for their caption. This can happen on breaks between classes if that is more efficient.

_____ Provide each adjudicator with an audio copy of their comments. This just needs to be completed by noon on the first Monday after the show.

_____ Confirm that all necessary scores have been verified by the adjudicators and initialed before any awards ceremony begins. Note: You will need to work with the tabulator to determine how to do this most efficiently. However, this step is extremely important in order to get it right for the performing bands as well as for the show host.

_____ Chief Judge needs to collect all judges' checks prior to the performance of the last band. Make sure this is planned with booster treasurer/contest host/director prior to the event.

_____ At the conclusion of the final band, you should disperse compensation to each of the six NCBA judges upon satisfactory completion of their duties. You should also provide them with a copy of the full show recap sheet so that they can evaluate their scores as they relate to others for personal and professional growth.

FOLLOWING THE SHOW

In order for a chief judge to receive payment for working a show, the following things must be completed.

_____ An electronic copy of the completed tabulation file must be sent to the chair of the NCBA Marching Band committee. This must be done by noon on the first Monday following the event. However, if it can be done earlier, that would be best. This information will be posted on the NCBA website.

_____ A hard copy of the final recap sheet, initialed by all caption judges (signifying the numbers entered are correct), should be mailed to Anne Reese, the NCBA Marching Band committee Executive Administrator.

_____ All carbon copies from the contest should be sent to Anne Reese, the NCBA Marching Band committee Executive Administrator.

____ If the NCBA committee has required any feedback forms, they should be collected and sent to Anne Reese, the NCBA Marching Band committee Executive Administrator.

____ Complete the Chief Judge evaluation of the show and submit it to the NCBA Marching Band Committee chair. This may be an online form (Google docs, etc.), if the Committee desires.

____ ***Send a copy of this checklist to Anne Reese, the NCBA Marching Band committee Executive Administrator.***

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 Bandmaster's Marching Band System of 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 by doing so we can effect a greater level of 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.

The order of judging priority for captions that do not have a "what" and "how" subcaption (Music Performance Ensemble and Music Performance Individual) is to rank then rate each performance within the sub-captions that generate a caption score. Determine which neighborhood a performance should be within a sub-caption by comparing it to the criteria system on the back of the sheet. Numbers management is maintained by adhering to the consideration of a value of a point, which is printed on the bottom of your sheet.

The order of judging priority for captions that have "what" and "how" sub-captions (Music Effect, Visual Effect, Visual Performance) is to

- e. first, rank the performance within each sub-caption using the criteria reference system as your guide.
- f. second, create proper sub-caption spreads between groups using the value of a point as your guide
- g. 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.
- h. 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, really 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, 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 only.

1. On the front of the sheet, boxes 2, 3, and 4 are broken down into thirds. The number in each third refers to lowest number within that third. 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. Judging occurs with the first note played or first visual move following the announcement.
3. If we are running an MPA event prior to the actual competition, you will be switching captions so that you are not judging the same caption for both the MPA and competition. This protects both the adjudicators from feeling like they must give the same feedback twice or the same box number twice. It also protects the bands from gaining any perceived competitive advantage or disadvantage. This information should have already been given to the members of the panel who are affected by this. Non-NCBA Auxiliary captions may judge the same caption for both events if the show hosts would like that to occur.

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.

o 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.

o 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 staffs to grow, and about appreciating their learning and teaching efforts.

o 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.

o Judge the contest from top to bottom in your ranking. Remember that the size of 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.

o Remember to be in box five, ALL OF the criteria must be met.

o You will be given the recording of your comments after you are done. Please listen to it 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:

1. **Primary Affiliations**: Designers, instructors, management, marching members, immediate family members
2. **Secondary Affiliation**: Non-Immediate family and personal relationships with any of the above-described persons could be construed to be a secondary affiliation.
3. **Previous Affiliation**: A judge cannot have been the director of any competing groups within a two year period prior to judging that group.

Chief Judges will not work at a contest where there is a Primary Affiliation.

Chief Judges may not work at a contest where there is a Primary Affiliation.

JUDGES NEED TO BE IN THEIR PLACE IN THE PRESS BOX NO LATER THAN 20 MINUTES PRIOR TO THE START OF THE SHOW.

Script ends here!!!!

NCBA Show Hosts Placemat

- * Needed for the press box for the judges
 - o Digital Recorders for the Judges
 - It is advised you have 18 recorders. Three sets for each of the 6 judges. One for them to use during the band they are adjudicating. One to be sitting beside them in case the main one fails for some reason. One that is being downloaded after each band.
 - o Extra Batteries for each recorder
 - o Clipboard or other suitable writing surface for each judge
 - o 2 Pens for each judge
 - o Judging sheets for each judge, pre-labeled with each band's name, organized in order of performance, plus one extra blank sheet for each judge.
 - o Hospitality area for judges with plenty of bottled water/drinks and snack foods, etc. as your show decides is appropriate.

- * Before judge comes to show – make sure he/she knows:
 - Provide a list of attending bands to each judge at least 2 WEEKS ahead of the contest so they may avoid affiliation problems
 - If judges are placed on top of the press box
 - If the show will be at night, or day – consider time of the year for weather concerns

- * If the show is during the day, consider placing tents or some other form of cover to protect judges from the elements
 - Rain wear for the judges who will be on the field, in case it should rain.

- * Needed for tabulation
 - Provide a dedicated tabulator for the event. This is NOT the Chief Judge.
 - o Computer with NCBA Tabulation Spreadsheet
 - Pre-fill spreadsheet with participating bands names in correct classes and/or order of performance.
 - Tabulation person should have pre-tested the spreadsheet to make sure they understand how it works.
 - o Printer to print recap sheets and announcer's awards script
 - Back up ink/toner cartridge for printer
 - Paper for printer
 - o Large Envelopes or other form of collection to collect CD/thumb drive with judge commentary, judge's sheets, recap sheets, reminder to bands to fill out online feedback sheet-if this is needed in a given year, and any other items that your show 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
 - o All extra tapes, judges sheets, pens, other office supplies, etc.

NCBA Marching Band Competition & Adjudication Procedures Manual

- * Needed for PA Announcer
 - o Script that includes the following
 - NCBA Approved script for announcing each band (See NCBA handbook)
 - Show sponsors
 - Concession information
 - Other logistical or commercial info specific to your show
 - o Means of communication with Timing Judge (Walkie-Talkie, etc.)

- * Needed for Timing Judge
 - o 2 Stopwatches: one for total time and one for performance time.
 - o Clipboard and pen
 - o NCBA Timing and Penalties Judging Sheet for each band
 - Sheets should be pre-labeled and organized in order of performance
 - o Means of communication with PA Announcer (Walkie-Talkie, etc.) and with the Chief Judge (should a potential performer violation occur)
 - o A clear communication that the timing boundaries as stated in the procedures manual are from end zone to end zone and side line to side line.
 - o A clear communication of the flow of the performances (how and where the bands enter and exit the performance area)

- * Needed for the Gate official
 - o A means 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.

- * Needed for Chief Judge
 - o Means to provide each judge with a copy of their files from the day
 - o NCBA Judges Evaluation Feedback sheets (one for each of the 6 NCBA judges) - if this is being used in a given year.
 - o Checks for each of the 6 NCBA judges. Check should be fully completed and made out for amount agreed upon by show host and judge
Chief Judge only distributes the check once the judge has completed NCBA feedback form-if this is required in a given year
 - o Place for chief judge to work. Chief Judge will need access to the tabulation area also to validate tabulation entry and score sheet accuracy.
 - o Plenty of pencils and pens
 - o Two runners: one to pick up sheets and tapes from on field judges, one to pick up sheets and tapes from judges in the press box
 - o List of judges with phone numbers/emails at least two weeks prior to the show. The chief judge will forward copies of the judges sheets and judges manual to each of them