



2011 NCBA CHIEF JUDGE MANUAL

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 judge's we can effect better logistical and adjudication consistency from event to event and through out the season. This belief can only be achieved by arming our chief judges with a better tool 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.

What's New for 2011

- 1. Electronics Clarification** – All electronically produced music must be “live,” in “real time,” and be performed by a student. No prerecorded music is to be used. All electronic soundboards must be operated by students, but may receive instruction from a staff member during the performance. Prerecorded music activated by an electronic soundboard is considered prerecorded music. Note: Prerecorded music is permitted before the announcement. (from Article I, Section III, 3.06)
- 2. Code of Conduct Clarification (for show hosts)** – Contests that demonstrate a blatant disregard for the rules and procedures set for 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. (from Article I, Section I, 1.03)
- 3. 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. (from Article II, Section III, 3.04)

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.

I.E.:	<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

- 3. Holding of Props Clarification** – 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. (from Article I, Section III, 3.04)

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 Tommy Smith, NCBA Marching Band committee Executive Administrator, during the month of July.

_____ Contact the show host band director

_____ Determine whom you will be communicating with. Will it be the band director or a band parent who is in charge of running the event? From here on in this document, this person will be referred to as the “show host.”

_____ Confirm that the adjudication panel has been hired and obtain their contact information. Show hosts are required to send this information to Tommy Smith by August 1. *Note: You only need to deal with the 6 NCBA Caption adjudicators. The exception to this would be a show that is prelims/finals that will rotate its judges between prelims and finals. Contact Tommy Smith if the panel is not in place.*

_____ Confirm the show host has received a copy of the show host placemat. This should have been done by a member of the committee, however, 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 NCBA Marching Band committee and they will forward it. If the host does not understand how to use it, you can show them or you can refer them to the chair for further explanation.

_____ 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 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.
- _____ Email a copy of the NCBA Procedures and Adjudication Manual to the members of the adjudication panel who will be 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 to specifically be aware of the rules regarding Article II, Section 1.03 (Code of ethics 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 the 6 NCBA Captions have a copy of the schedule. *Note: Dissemination of this information to those judging non-NCBA Captions (Color Guard, Percussion, Drum Major) is the responsibility of the show host. If you would like to assist the show host in dealings with the non-NCBA captions, you are welcome to do so. However, it should remain clear that NCBA does not officiate or administrate over those captions.*
- _____ 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 the 6 NCBA Captions have this information. *Note: Dissemination of this information to those judging non-NCBA Captions (Color Guard, Percussion, Drum Major) is the responsibility of the show host. It is not necessary for these judges to be present at the meeting unless the show host would like them to be there for a meal or to get information from the show host.*

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 Meeting 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 should 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.

- _____ 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 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 are sometimes still waiting to hear "Is your band ready?" and that announcement will not occur at NCBA shows.

_____ If a performance has a prologue, in which sounds, music, characterizations, etc. occur, the actual performance timing will begin after the announcement with the first musical note or visual step.

_____ 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. *In the case of inclement weather, the chief judge may make the decision to allow parents to sit on props to prevent them from moving. This decision should be made in order to provide the highest amount of safety for the performing ensembles. In announcing the decision, the chief judge should remind the performing bands that the parents MUST NOT do anything that will CONTRIBUTE to the performance.*

Article I Item 3.01 from the NCBA Procedures and Adjudication Manual reads:

Directors, staff members, and parents may assist with the set up of equipment both on and off the field, however all participants who contribute to the performance must be students (this includes operation of a sound system). Directors or staff may conduct from the sideline.

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.

_____ 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 (airgrams, 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 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.
- _____ 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.*
- _____ After each class, print a copy of the recap and ask the judges to confirm that the information entered is correct for their caption.
- _____ Provide each adjudicator the means to double tape themselves at least once during the event. Now that many shows are going digital, this may be accomplished by simply recording a duplicate CD of their files. It may be possible to record a judge’s entire day on one CD.
- _____ 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.*
- _____ At the conclusion of the final band, you should disperse compensation to each of the six NCBA judges upon satisfactorily 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. If the NCBA Committee has any kind of feedback form required from the judges, it must be completed before compensation can be rendered.

Following the show

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

- _____ A copy of the completed tabulation file must be sent to the chair of the NCBA committee. This must be done by noon on 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 Tommy Smith, the NCBA Marching Band committee Executive Administrator.
- _____ All carbon copies from the contest should be sent to Tommy Smith, the NCBA Marching Band committee Executive Administrator.
- _____ If the NCBA committee has required any feedback forms, they should be collected and sent to Tommy Smith, the NCBA Marching Band committee Executive Administrator.
- _____ Send a copy of this checklist to Tommy Smith, 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.

Your job is to first rank then rate each band's performance. This is achieved by considering the sub-captions on each sheet. It is a mistake for the adjudicator to create a final score and then make the sub-captions scores fit their final score.

There should be no ties in final scores in a given caption. However, there can be ties in sub-captions. 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 achievement level of the performer. We give credit for what they do and do not take off for what they do not do. Place the band in the criteria box that best describes the level of achievement **MOST OF THE TIME**.

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.

How do you actually determine what number you give each band in each sub-caption?

- 1) After watching a band's performance, determine which box for each sub-caption they should go in based on the criteria in the boxes.
- 2) Determine which part of the box they should be in (lower 3rd, middle 3rd or upper 3rd). In general, if a band meets all of the criteria for a particular box, their score will fall in the middle 3rd of the box. If they meet all of the criteria for a particular box, plus some of the criteria for the next box, they will fall in the top 3rd of that box.
- 3) Rank all bands in that part of the box.
- 4) Assign a point value to each performance by separating each band through considering what each point actually means within the point spread. Remember that with the NCBA System all sub-captions are on a 100 point scale and therefore you are considering the value of a point. The exception to this scale is the Music Performance-Individual caption and the Visual Performance caption which have three sub-captions.
 - 1 —3 points spread in a sub caption: The bands were very comparable. They could perform again and the results could easily be reversed. They are close neighbors
 - 4 — 6 points spread in a sub caption: The bands were reasonably comparable with some minor differences between them. They are still in the same neighborhood.
 - 7—9 points spread in a sub caption: 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.
 - 10 points + spread in a sub caption: The bands have significant differences between them. They are not in the same neighborhood.
- 5) Avoid Using Tenth's of Points in sub-captions. The sheets are adjusted to reflect tenth's in the final total score.

Because we are rewarding what each ensemble does as well as how well they do it, it is important for adjudicators to understand the concept of derived achievement. Derived achievement credits ensembles for what they do with a higher credit level if what is being asked of the student is greater. However, how well these items are being achieved must also be considered. 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.

Music judges will consider, among other things:

- The depth and range of the musical repertoire
- The complexity and variety of rhythms, meters, tempos
- 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.

- Expanded awareness, particularly of electronic contribution and value.

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

You must start by identifying what is being done, then evaluate how well it is being done as you respond to training, technique and expression. Care must be exercised not to 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. You must also take into consideration weather and field conditions and your tolerance should adjust for these situations.

We find that the most difficult captions to judge and to understand are the effect captions. 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 you must distinguish between genuine response to excellence of performance and the effort of hometown supporters. A genuine audience reaction to something that leaves you unimpressed warrants credit, for it has achieved effect. At the same time, you 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.

Other things to consider and do

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

- *We encourage you to bring your varied experiences and knowledge into your job today. However, we do ask that you make sure that you keep in mind that the philosophies of our system may not match those of the system that you are most familiar. Please keep in mind the philosophies and techniques that we have discussed thus far as you perform your duties today.*
- *The judges' job is to support the educational experience of the students. The judge is a team-teacher, reinforcing the tenets of quality music and movement. Judging must be about helping the students to grow, and about appreciating their learning efforts.*
- You are judging a NCBA Marching Band Contest. Help the bands work within the framework of what they have. This does not preclude identifying problems within the show, nor does it alter how you rank and rate based on the design or performance. If a suggestion of major rewrites for either drill or music, please understand that our bands do not have a lot of time to make these changes, but minor suggestions are welcomed.
- Modify your terminology - please deliver your observations in clear terms. Many band directors do not understand “judge speak” and no students understand it. Be careful to present your commentary in a method that can be played for the students.
- On the bottom left of each sheet you will find a quick reference guide for you to consider when determining neighborhoods, ranking bands within neighborhoods and finally when you determine the spreads to assign a sub-caption point value to a performance. Please be sure to use these references for each band as you assign them a score.
- 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.
- 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). One of our largest complaints come about music effect judges who talk too much about visual staging and coordination and/or the color guard.
- Visual Effect Judge – Focus the majority of your dialog on the band proper. However, be sure to include commentary on the color guard as it relates to a holistic examination of the performance.
- Visual Performance Judge – 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 50 points and the “how” has been given a sub-caption value of 150 points. Thereby, the greater credit is given to the performance of the student.
- Value 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.
- 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.
- If the contest occurs prior to the first weekend in October, it is entirely possible that no band will fall into box four and definitely not into box five. Remember to be in box five, the criteria must be met MOST OF THE TIME.
- If the contest occurs after the third week of October, it is entirely possible that no band will fall into box one or box two.
- In general, no band should ever fall into box one. If they found their way to the stadium, they have done enough to not be in box one.

- 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.
- If you would like to circle words in boxes in order to demonstrate how you came about your score, do so on the back of the carbon copy. This will allow us to give the bands all the information that you want them to have. *Don't write on a stack of carbon copy sheets as your comments will go all the way through to sheets intended for other bands.*
- You will double tape yourself for at least one band during today's show. You will be given the recording after you are done. Please listen to it on your way home or 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 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!!!!!!

What If's Section

This section is an opportunity to include answers to “How do I handle a particular situation, should it come up.” Because no one can come up with all of these potential scenarios until they actually occur and can be considered by the committee, this section is designed to be an evolving portion of this document.

Scenario #1: A judge has to leave in the middle of a show due to illness or for other reasons.

Answer #1: The chief judge should not take over judging. Their duties are too numerous and important to the efficient administration of the event that it would be too difficult to judge a caption and act as Chief Judge. Furthermore, not all chief judges are equally experienced in all captions. A few different scenarios can occur on how to handle giving scores. 1) Give all bands the same score. It is recommended the maximum score be given. 2) If the missing judge is Music Effect, you can double the other Music Effect judge. Regardless of how you determine to handle this, it is recommended that you meet with the band directors of the affected bands and make sure that they understand what is going on and are ok with the decision.

Scenario #2: Weather forces a standstill performance

Answer #2: Points can be awarded for the music captions; however, because the entire ensemble is not moving, no points can be awarded for the visual captions. The visual caption judges can run commentary on the performance of the color guard and any other visual contributions/gesturing that may occur. How a show determines to give out awards or not give out awards is up to the show host in this case. The Chief Judge should recommend that the show host not give any awards that require scores from all 6 NCBA caption judges.

Scenario #3: Judges' collaboration

Answer #3: In order to provide more consistency at a particular show, judges may collaborate within the guidance of the Chief Judge.

NCBA Show Hosts Placemat

- Needed for the press box for the judges
 - Tape Recorders for the Judges
 - Tapes-1 for each judge for each band (pre-labeled with each band's name), plus one extra for each judge
 - Extra Batteries for each tape recorder
 - Clipboard or other suitable writing surface for each judge
 - 2 Pens for each judge
 - 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.
 - Hospitality area for judges with plenty of bottled water/drinks and snack foods, etc. as your show decides is appropriate.
 - If judges are placed on top of the press box
 - If the show will be at night, make sure they have a light source
 - If the show is during the day, consider placing tents or some other form of cover to protect them from the elements
 - Rain wear for the judges who will be on the field, in case it should rain.

- Needed for tabulation
 - 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.
 - Printer to print recap sheets and announcer's awards script
 - Back up ink/toner cartridge for printer
 - Paper for printer
 - Large Envelopes or other form of collection to collect judge's tapes, judge's sheets, recap sheets, reminder to bands to fill out online feedback sheet, 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), organized in order of performance
 - All extra tapes, judges sheets, pens, other office supplies, etc.

- Needed for PA Announcer
 - 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
 - Means of communication with Timing Judge (Walkie-Talkie, etc.)

- Needed for Timing Judge
 - 2 Stopwatches: one for total time and one for performance time.
 - Clipboard and pen
 - NCBA Timing and Penalties Judging Sheet for each band
 - Sheets should be pre-labeled and organized in order of performance
 - Means of communication with PA Announcer (Walkie-Talkie, etc.)
 - 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.
 - 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

- 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
 - Means to double-tape each judge (tape duplicator or 2nd handheld tape recorder)
 - Extra tape for each judge to be used to double-tape one band during the show to be used by the judge for self evaluation.
 - NCBA Judges Evaluation Feedback sheets (one for each of the 6 NCBA judges)
 - 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
 - Place for chief judge to work. Chief Judge will need access to the tabulation area also to validate tabulation entry and score sheet accuracy.
 - Two back up tape recorders for judges in case theirs should malfunction.
 - Plenty of pencils and pens
 - 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
 - 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 them

