

**Percussion Advisory Board Meeting
May 19-20, 2017
Las Vegas, Nevada
PROPOSALS FOR CONSIDERATION**



WORLD CHAMPIONSHIPS

Proposal #1

The inclusion of Scholastic Concert A Class at Percussion World Championships to fully complete the divisions of Concert Class to match the movement classes.

Submitted by Curtis Turner, Scottsburg High School Winter Percussion Ensemble

Rationale: There are currently Concert World and Concert Open Classes at World Championships. The addition of Concert A class would allow even more ensembles across the nation to register for the event. WGI currently has a Scholastic Concert A class at all sites except World Championships. There are enough facilities at the event used to accommodate one more class. The addition of Concert A class would give more ensembles a chance to compete for a world championship that otherwise would not.

Financial Impact: The addition of Scholastic Concert A class would bring in more money for WGI as more ensembles would be willing to register and commit to attendance at the event. More personnel would arrive as far as attendants, fans, students, etc. which would impact the event and Dayton economy in a positive fashion. I do not feel that more volunteers and personnel would be needed to work with as large as the event is already. The addition of the new class would only create possible scheduling differences than what was used before.

Proposal #2

Offer the Percussion Scholastic Concert A class at WGI World Championships.

Submitted by Derrick Shannon, Goshen HS

Rationale: There are groups that are forced to compete in a classification that they may not align with from an educational standpoint if they choose to go to World Championships. The absence of PSCA at World Championships is preventing concert groups that belong in the basic paradigm to perform the skill sets in which they believe they can achieve. A class commonly has many new groups that are competing at WGI for the first time and is also typically the largest class. The PSCA class could help grow the amount of concert groups that attend World Championships. If we didn't have PSA or PIA would we expect all of those groups to display intermediate skill sets before they choose to attend World Championships? Would it be educationally sound for the groups that can only obtain basic skills sets to have to compete against groups displaying intermediate skill sets?

Financial Impact: None

Proposal #3

Allow the concert class champions to perform in exhibition at the conclusion of that specific class's marching finals.

Submitted by Derrick Shannon, Goshen HS

Rationale: Concert class finals are poorly attended. If the concert champions were given the opportunity to perform at the conclusion of their respective marching class's finals then concert groups would get more exposure. In turn, this would not only give the concert champions to perform in front of larger crowd but also hopefully get more people interested in bringing a concert group to WGI finals. This would add one more interval at the conclusion of the marching class finals while scores are being tabulated and before everyone comes out for full retreat.

Financial Impact: None

[Proposal #4](#)

Schedule all Concert Classes to perform in the same venue for prelims and finals.

Submitted by Ivan Fees, Dakota Ridge High School

Rationale: For units performing and delivering their sound from a stationary focal point, the acoustics of the room are a factor; in comparison to most marching units which perform up to (or completely within) the maximum performance area allowed. Most concert units perform within much less than half of the performance area, usually around a quarter of the space. As stated in the Adjudication Manual, the expectations of the judge for a concert ensemble are different from those of the marching ensemble. Comments from judges in preliminary performance that regard the ability of the performers to clearly present the composition through balance, blend and quality of sound, as well as comments on positioning of the ensemble within the performance area (again, a variable for concert units) can often become irrelevant or even disregarded heading into finals because of a change of venue, the change in room size and type, and change of acoustic properties. Competing in the same venue for all performances would allow concert units to better respond to the adjudication of sound production, regardless of a panel change, for their finals performance.

Financial Impact: None

[Proposal #5](#)

Change the performance order to reverse score order at World Championships for any contest where all rounds were previously judged by the same panel

Submitted by John Mapes and Tim Fairbanks, Pulse Percussion and Rhythm X

Rationale: Rationale: It is impossible to pick perfectly weighted rounds before prelims, especially a month before the event. Getting rid of performing in your round order is a more fair way to decide performance order if the contest deciding the order is judged by the same panel. In a usual scenario this would mean A and Open finals and World class Semi-finals performance orders would be adjusted.

Financial Impact: None!

[Proposal #6](#)

To present awards at finals for High Music, High Visual and High General effect. Similar to DCI concept. (High Brass, High Percussion Etc..) Intent was to be combined music and music effect = High Music etc. BUT I leave it to the Advisory Board to discuss and settle what is best process/division.

Submitted by Richard Pugsley, Spirit Winter Percussion

Rationale: Allows students/ensembles who excel in a particular area to be recognized for their excellence in these areas individually.

Financial Impact: Cost of the trophies - NO individual medals only Ensemble trophy. - and approx. 7 minutes(?) additional time during finals to present..

[Proposal #7](#)

Have unit check in be at respective venues for world championships.

Submitted by Mike Davis, Freedom Percussion

Rationale: Since we have 4 venues now and most groups are planning their housing sites and practice sites close to the venues they will perform in. It makes sense for those groups to not have to drive into Dayton to check in. It would make it easier if we could check in at the venue we will perform in for prelims and semi finals. While some order "backside" tickets for world class finals, perhaps picking those up could stay in house at UD Arena.

Financial Impact: Minimal at best. WGI already has multiple staff and volunteers at each site that can handle the process.

[ADJUDICATION & CLASSIFICATION](#)

[Proposal #8](#)

Eliminate "Box 6" from the scoring rubric.

Submitted by Andrew Markworth, Rhythm X

Rationale: If we eliminate Box 6, it will allow the judges to have more room in Box 5 to maintain proper spread guidelines. For world class, "setting new standards" is a very subjective term. In terms of performer achievement, I believe it is near impossible to set a new standard. As for design, proclaiming a new standard for the activity is subjective and is shaped by a judge's prior experiences. For A and Open class, "Maximization of Class Expectation" is usually obvious by the numbers themselves and doesn't need a separate delineation. I would argue that the top groups in A or Open are often exceeding the class expectation in their final performances in one way or another. If Box 5 is only 90-97, then it becomes nearly impossible to follow the spread guidelines. The numbers get so compact that the ordinals become more of a focus than the scores. The half-tenth system allows for the avoidance of ties, but when you look at the terms "very comparable", "minor differences", and "definitive differences", it becomes very difficult for the judges to follow the system. As a result, the judges either push groups into up to Box 6 or down to Box 4 even when groups may not fit that criteria.

Financial Impact: None.

[Proposal #9](#)

Add the terminology "Over time" to all 4 sheets

Submitted by Ian Grom and John Mapes, Pulse Percussion, Chino Hills HS and POW Percussion

Rationale: We would like to encourage a more thorough evaluation of the criteria listed on the sheets and their importance throughout the duration of a performance. Adding the terminology "Over time" to each sheet ensures the intent is clear. One could argue that this is already inherent and obvious, but we feel this would be an important clarification to the descriptors that determine the adjudication process. Music and Visual sheets descriptors: "Achievement is the end product of what performers are given and how well they perform those responsibilities over time." Effect Music sheet descriptor: "Credit the effectiveness of all elements in contributing to both the overall presentation and music presentation over time. Consider the musical elements that contribute to create an engaging program, successful blending of musical and visual elements that together elevate the program, communication of identity and show concept, quality blend of creativity and performance, and the performers' ability to connect with the audience over time." Effect Visual sheet descriptor: same concept as Effect Music

Financial Impact: Minimal, adjusting sheets

Proposal #10

Add a judging tool that promotes accountability of scoring based on the assessment of the criteria on the score sheet, in an effort to lessen scoring/feedback based on a judge's personal preference. We have a criteria based judging system listed on the score sheet, but often judges are providing feedback/scores that only pertains to some of the criteria or their personal opinion. Creating a basic checks and balances system to make sure judges are addressing all of the criteria will create a more consistent experience for competitors/staff, and send a clearer message about the strengths and weaknesses of a show.

Submitted by Rochelle Mapes, presented by John Mapes, Pulse Percussion, Chino Hills HS and POW Percussion

Rationale: Create a simple system in which judges would need to mark a general "level of achievement" next to each criteria for the caption. The markings could indicate a 1 – weakness, 2 – average level of achievement, or 3 – strength. A symbol could be used instead (-, @, +). The accumulation of these ratings helps to determine the score for the caption. (i.e. the more "strength" markings, the higher the score, etc). Judges keep a record of the total "strength" and "weakness" markings for each group in a division, so that they are able to reference and compare when scoring each show. For judges, it creates a system of accountability that indicates which groups are fulfilling criteria with the most "strengths" vs. which show they personally like the best. As a staff member, this provides better specific feedback for all criteria. This idea is rooted in a system that has already been in place for the last several years for a big dance team circuit. It has proven to be an effective guide for a judging philosophy that is criteria-focused, and limits the element of personal opinion as much as possible. The results have led to fairer judging and more consistent results, no matter the panel.

Financial Impact: Minimal, adjusting the sheets

Proposal #11

We should use the educational parameters that are already set by the elementary, junior high and high school programs in the US. For example, 6th grade students are not placed with 11th and 12th grade students for obvious reasons. There are distinct differences in their emotional, physical, psychological and academic ability. If you have 20 6th grade students, can you physically and mentally get them to perform at the level of this year's WGI A class leaders ? If the answer is no, then perhaps A class is not "really basic" or we still have A class groups that should be placed in Open Class. This is based off of the fact that most beginning students and programs, can and do frequently perform "basic" tasks and skill sets at a very high level. Students are limited by how much they can retain, understand and physically do. This idea would pertain to the open class as well. We need system that is clearer for the Directors, Instructors, Designers and Local Circuits. A clearer system would help to eliminate concerns like: "everything is A class but my snares are Open. If there is any element that could not be accomplished with basic students then it should not be considered A class.

Submitted by ike jackson, Ayala

Rationale: Rationale: This proposal would provide a clearer understanding of the promotion and classification process for all divisions. Every year WGI and local circuits go through a very exhaustive classification process. It is undeniable that rate of growth and expansion of skill sets has made it more and more difficult to properly classify. We still continue to have a problem with understanding what is truly basic, intermediate and world class.

Financial Impact: none

Proposal #12

Ensure that judges old and new participate in mandated judges training to achieve and maintain their WGI Certification status. Update the judges training format to include a professional development course in cooperation with the steering committee that enriches the current judges training experience. Professional development in contemporary music and visual arts would be desired.

Submitted by ike jackson, Ayala

Rationale: This proposal has the potential to influence how judges are selected and will ensure the education and consistency of new and old judges year to year. It would also help maintain the prestige and status of becoming a Certified WGI Judge.

Financial Impact: Flight ,Lodging educational pay

Proposal #13

Proposal: Any new judge must first attend 2 Regional Championships and World Championships. For the first year they should be required to give unpublished commentary and scores in their prospective areas. At the conclusion of year one, the Steering Committee and Judge Coordinator will listen and analyze that individuals adjudication commentary and numbers management. Once that process has been completed and approved by the Steering Committee and Judge Coordinator, that individual would be permitted to judge the following year at regional contests only. In year two, the new judge should again be required to attend World Championships and give commentary and scores in their prospective areas. At the conclusion of the second year, the judge will go through one more session with the Steering Committee and Judge Coordinator. If approved by the Steering Committee and Judge Coordinator, that individual would be considered a Certified WGI Adjudicator.

Submitted by ike jackson, Ayala

Rationale: Amend the system to how new judges are selected and how the current roster is maintained Rationale: This proposal would change how new judges are selected and will ensure the education and consistency of new judges year to year. It would also help prevent any misrepresentation of who is a Certified WGI Judge.

Financial Impact: Financial impact: Airfare and Hotelno pay for adjudication until certification

Proposal #14

WGI Judges Training: Professional Development Each year during the judges training meeting, current and prospective WGI judges will participate in curated workshops including but not limited to music production and visual arts. The collective genius of the Steering Committee will be tasked with proposing 3-5 workshops to the Percussion Judge Coordinator and Percussion Educator. Workshops will be facilitated by one or more Steering Committee members or a designee. The workshops should be designed to build upon the judges collective understanding of music, art, and the synthesis of these disciplines as it relates to the world and its application to WGI performing ensembles. Judges should be committed to being life-long learners. Such workshops should be embraced with open arms and open minds. As the process of making music and art evolves so should the conversation.

Submitted by Tony Nunez, Arcadia High School

Rationale: We need it

Financial Impact: Minor

POLICIES & PROCEDURES

Proposal #15

The Percussion Advisory Board shall be composed of one representative from each of the Independent and Scholastic World finalists and the top five (5) finalists from all other classes of competition at the preceding world championships for the term of two (2) years.

Submitted by Larry Harper Jr, Alchemy Independent pres. by Carolina Gold

Rationale: The role of the Advisory Board should be one that, although allowing for change, should give its focus to overarching issues, resisting the urge to be reactionary, and as a result, necessitates a more stable membership than happens when only one-year terms are served in the 'non-World' classes. Given that those placing in the top five of the A and Open classes are often unlikely to achieve 'top five' or 'World finalist' status if they were to advance to a higher class, we currently have a system that is set up to work against this notion of a stable Advisory Board membership.

Financial Impact: Financial impact is limited, given that it only affects the additional number of badges issued to Advisory Board Members.

Proposal #16

For Discussion Purposes, asking to be moved to the Percussion Steering Committee in regards to Policy 2.21 of the Percussion Division Policy Manual: “Continually enhance and promote the Percussion activity,” and, under ‘Purpose’ in the Adjudication Manual of: “partner[ing] with corporations, educators, and others to increase awareness and recognition of our art forms,” to invest in outreach to grow Concert Classes. The issue is perceived passivity for Concert Classes as part of the World Championships; a need for prospecting, outreach and recruitment by the Organization not just for participant unit retention, but specifically for participant unit attraction for WC’s. Asking not only to provide further information to Circuit Partners on how they can best educate their Concert membership on the WGI WC Experience; but, to also prospect and recruit all individual active Concert programs on the impact WC’s can have on their music programs; as well as, provide references on how the trip can be affordable (and/or references to those who have experience with it). Additionally consider expansion for Concert A Class at WC’s; and the equal embellishment of retreat for Concert Classes.

Submitted by Ivan Fees, Dakota Ridge High School

Rationale: During the ‘17 season there were 240+ active concert units across the US, Canada, and beyond; including approx. 10 PSCW, 94 PSCO, and 137 PSCA or Junior-level concert units. The ‘17 WC’s hosted the lowest PSCW registration since the 1997 WC’s, and had a waitlist cap of only 14 groups placed on PSCO, both assuming and forcing low registration. In ‘17 there were 90 active concert ensembles within 600 miles of the host city – including 32 in Indiana alone, only 2 participated at WC’s in concert classes. Ensembles in PSCW and PSCO have demonstrated some of the highest achievements in the history of WGI Percussion, holding 5 of the top 10 historical high scores given in WGI WC history, including the top 4: 1. 2012 Woodbridge HS – 99.600 2. 2008 Mansfield HS – 98.900 3. 1999 Franklin Central HS – 98.750 4. 2009 Ayala HS (PSCW) – 98.650 7. 1999 Gateway HS – 98.400 There has never been a PSCA Class at WGI WC’s. The majority of units are marching ensembles – but, counting all front ensemble members, roughly the majority of performers combined don’t march battery. The exposure of more concert units to WC’s can have a substantial impact on the talent pool of for all independent ensembles.

Financial Impact: Potential Expenses: • Time and activation for concert prospecting and recruitment within ‘Educational Outreach’ & ‘Events & Products’ by Percussion Education Coordinator. Possible acquisition of staff/intern/volunteer for assistance • Expansion of the concert schedule/judges panels • PSCA Awards • Invest in the same novelty for Concert retreat as that of other Perc retreats – i.e. the light show, streamer cannon, history, etc. Potential Gains: • Increased revenue • Max. usage of concert panels, aiming at even more focused judges for these units • Further use of ‘empty’ arenas • Less threat of risk than marching performances • Less wear & tear on

a floor than props & marching • Adding PSCA for WC's can offer the WGI experience to more students • Adding PSCA can offer units a chance to achieve at a more appropriate level vs being forced to compete up or just not go • There is a drought for active PSCW units. PS and PI have large and growing A Classes. 130+ active PSCA ensembles shows potential Concert can flourish • WGI experience for concert units can increase WGI advocates pursuing collegiate percussion • Surveys took place during '17 WC's by Steve Auditore on unit retention

Proposal #17

Advise all World Class Finalists of their Financial Shares/Return World Class Shares

Submitted by ike jackson, Ayala

Rationale: In the early 2000's the PAB was informed that world-class groups were entitled to Financial shares. At that time, the director explained to us that we had the ability to maneuver those funds wherever we saw fit as a board. The board agreed, at that time, that we would move the shares into judge training. At that time there was no real direction being given to old and new judges and WGI was not in a Financial position to create and manage the type of training that was needed. Now, WGI is in a very different financial position and that is at least, in part, to the large growth of the percussion division. WGI should have the financial stability to facilitate judge training. All World Class Finalists/Participants should at the very least be advised of the amount and considerations related to Financial Shares.

Financial Impact: unknown

Proposal #18

WGI Ambassador Program The primary goal of the ambassador program is to inject educational content, resources, and provide World Class performances that inspire growth in emerging WGI markets. PIW Champion entered into the WGI Ambassador Program for a 1 year term and accepts the following: Ensemble attends a WGI regional in an emerging market (i.e. Texas, Pacific Northwest, Southeast, Central California, Malaysia, Indonesia, Europe) Ensemble will participate in 1-2 days of educational workshops and clinics leading up to the WGI regional. Curriculum developed in collaboration with the "Ambassador" and WGI's Percussion Education Coordinator, Caleb Rothe. If no WGI regional exists in a particular region or is cost prohibitive, workshops and clinics may serve as an alternative and the Ambassador may participate at a circuit level show as designated by WGI.

Submitted by Tony Nunez, Arcadia High School

Rationale: If the PIW Champion does not wish to participate for any reason, the silver medalist will be invited to participate, and so on. The Ambassador Program is in line with WGI's mission to provide leadership through education to constantly improve the quality of ensembles, and enriches the percussion education platform with targeted content and resources. WGI accepts the following responsibilities: Covers a percentage of travel costs related to airfare, equipment transportation, housing, and food. Provides audio, video, and editorial resources for Ambassador Events in collaboration with FLOMARCHING. Adds contingency to sponsor agreements for additional cash sponsorship (up to \$5,000). This additional support directly aids travel cost.

Financial Impact: significant

RULES

Proposal #19

The age limit should be raised to 25 years of age as of 12:01 am on April 1 of the competition season.

Submitted by Lauren Tech & Luis Fisher, North Pointe Percussion

Rationale: By raising the age limit to 25 years of age students can have an additional three years of eligibility to perform. The physical and financial stresses endured by the independent world class performers may require them to take a year or two off from competition at what could be considered the prime of their musical development. This extension of the age limit will give the performers the opportunity to take a break to make the transition from performing with a high school ensemble to an independent ensemble will making a major life transition after graduating high school. For those that are in college this rule change will allow students to take a year or two to reconcile deficiencies that may have happened as a result performing consistently with independent ensembles.

Financial Impact: The financial impact will be limited to the individual performers based on the performing unit of choice.

[Proposal #20](#)

Eliminate Rule 4.2.1 For reference, 4.2.1 is 4.2.1 Instrumentation is limited to those instruments typically utilized and recognized as part of a percussion section. Also allowed are electronic instruments recognized as normal stage and band rhythm section instruments. Conventional wind and/or string instruments (other than string bass and guitar) may not be used. Single tone, non-keyed horns (i.e. whistles, sirens, animal calls, etc.) may be used only if generating an effect, and may not be used in any melodic form.

Submitted by Tim Fairbanks, Rhythm X

Rationale: There are three divisions of WGI, with the following inclusions/ exclusions: Color Guard: Can include Color Guard, Percussion, and Winds, with the focus on CG. Winds: Can include CG, Percussion, and Winds, with the focus on Winds. Percussion: Can include CG, Percussion, but NOT WINDS, with focus on Percussion. Just as a group can come with a full color guard, I think a group should be able to have the clarinet solo from Rhapsody in Blue if that is their design choice, knowing that the group with best percussion section will still be the most successful. Now, if we wanted to hear that musical event, we would train a musician to press the keys on a synth at the right times, with a clarinet patch, instead of training a musician to push the keys on a clarinet at the right times. We've reached a point where the percussion excellence is at a ridiculously high level, across ALL classes. It's time to open up our options musically. We're the only the division that specifically excludes musical instruments and I believe that all three divisions should be inclusive of the other two, with the primary focus always being on the division's goals, ours being in percussion excellence.

Financial Impact: None.

[Proposal #21](#)

WGI Percussion Rule Book Amendment - 4.2.1 Remove the sentence "Single tone, non-keyed horns (i.e. whistles, sirens, animal calls, etc.) may be used only if generating an effect, and may not be used in any melodic form."

Submitted by Kevin Shah, Steering Committee, Broken City, Arcadia HS

Rationale: As a result of collaboration on updating the rule book for 2018, the steering committee felt that this line was un-necessary. Especially the phrase "and may not be used in any melodic form." Those sorts of instruments broadly fall into the percussion category and do not need to be policed or considered for penalty.

Financial Impact: None

Proposal #22

Amend rule 4.2.2 to “No single, triggered, electronic sound may produce rhythmic intent. Lyrics with rhythmic intent may be triggered on a per breath basis. Spoken word phrases without rhythmic intent may be performed with a single trigger.”

Submitted by Erik Kosman, Avon High School

Rationale: Rule 4.2.2 currently allows for the sampling of lyrics with rhythmic intent on a per word basis. While better than on a per syllable basis, this rule is still quite cumbersome for the DESIGNER. It takes a lot of time and skill for the designer to go in and dove tail each word so that they can be triggered together. Changing the rule to one breath eliminates a large amount of that burden. By being able to sample by breath, the designer can make a cut at a natural musical place.

Financial Impact: None.

Proposal #23

Amend rule 4.2.2. to allow the use of lyrics with rhythmic intent to be performed with a single trigger, as opposed to a “per word basis” as currently permitted. Sample length would be limited to a “per phrase basis” (such as one logical, complete line of lyrics). This would apply to preexisting isolated vocal tracks only, and not material newly recorded for use specifically as part of a unit’s musical program.

Submitted by Ray Donato, INFINITY 3

Rationale: Even if the vocal stem/lyric does have rhythmic intent, you still have the challenge of performing in time with it. I don’t believe this is any easier or gives any unfair advantage over triggering per word. The only thing we are eliminating are music arrangers and designers sitting in front of a computer for a few hours.

We already allow spoken word phrases, which in some cases you might argue not only have rhythmic intent, but are being used to cue performers movements (not unlike what you might see in a colorguard performance). This remains a grey area at best.

This might also allow units to streamline their performance set-ups by eliminating the need for certain hardware and software on the competition floor.

Financial Impact: None. Perhaps even a positive financial impact for some units.

Proposal #24

Amend rule 4.2.2 to state: No single, triggered, electronic sound may produce rhythmic intent except for Lyrics with rhythmic intent. Lyrics (or any nature) and spoken word phrases may be performed with a single trigger. This change is intended to affect ONLY lyric vocal samples and not other types of rhythmic electronic triggers such as arpeggiators, rhythmic delay effects, etc.

Submitted by Rob Ferguson, Matrix

Rationale: This is a rule that has evolved from syllable, to word over the past years. We are at a point where judges are not engaged in how the samples are being triggered but rather the result they bring to the show. While the performance demands on the performers triggering these vocals are extremely high, they are not being evaluated or rewarded based on their achievement. The skill that is required to perform the majority of these "cut samples" does not musically transfer to other musical applications as these samples generally must be played "out of time" in order for the resultant vocal to sound connected and in time. I also feel as though it is very difficult to "police" the use of these samples in live performance situations. For these reasons I think we should adapt the rule so the vocal samples we use can be "cut and triggered" at the discretion of the designers and teachers. I

think this will allow more energy to be devoted to the education of performance skills that translate to other musical applications and a wider variety of use for these type of electronic layers.

Financial Impact: None.

[Proposal #25](#)

Add 1 additional minute to the Open Class (PSO/PIO) interval time (making it a maximum of 11 minutes), and 2 additional minutes to the World Class (PSW/PIW) interval time (making it a maximum of 13 minutes). This would not affect the maximum Performance times, rather only additional time for setup and tear down. This would not affect A Class interval timing. The result would be A Class: 4-6min./ 9 min. interval, Open Class: 4-7min./ 11 min. interval, World Class: 4-8min./ 13 min. interval. This would not affect the interval times for Concert Classes.

Submitted by Rob Ferguson, Matrix

Rationale: As the activity has progressed, the scope of productions have grown, and venue logistics are not changeable. I feel it is necessary to help facilitate better setup and safer tear down of these shows within which we compete. We have seen the growth in scope and size of the production elements of these shows proportional to the class, which is why I propose leaving the A class timing as it currently exists, Open with an additional minute, and World with an additional 2 minutes. These interval times were setup in a period in our activity where the production elements (props, audio, video, staging) were not this extensive. I think we have to continue to foster the growth in the creativity that our ensembles bring to the floor each year without asking them to take bigger and bigger risks in how quickly each of these elements have to set up and be working perfectly. This is specifically a concern with audio, wireless devices, lighting, and video. I think this change would support even more growth in design and allow the performers a more focused approach to setting up prior to performing. All of these things will result in even greater performances from our ensembles.

Financial Impact: The only financial impact would be needing additional time in the venue for groups to perform. This would proportionally affect events with larger numbers of Open and World class groups performing.

[Proposal #26](#)

Modernize rule 4.1 (protecting wooden floors) and update the penalty to be 0.1 points per piece of equipment.

Submitted by Caleb Rothe, Percussion Education Coordinator

Rationale: Rule 4.1 is inconsistent with current practice and terminology and is in need of an update. We propose to amend it to the following: For the protection of the facilities, especially wooden competition floors and easements, all equipment must be properly prepared to assure that damage to the facilities will not occur. All equipment will be subject to inspection. Any damage to the facility that may occur (dragging the timpani, wheels on carts locking, improperly prepared equipment, etc.) will be the responsibility of the ensemble. Penalty: One-tenth of a point (0.1) penalty for each infraction. This would remove the outdated references to “taping” and the unnecessary penalty range of 0.1 to DQ.

Financial Impact: None

[Proposal #27](#)

Reinstate text-messaging as a means to communicate to a performer controlling the mixer.

Submitted by Caleb Rothe, Percussion Education Coordinator

Rationale: When wireless mixing was first allowed, that revision inadvertently overwrote the previously-adopted option for instructors to send a text message to a performer in the event there was an issue with the amplification. This proposal would officially reinstate that option back into the rulebook for those without the means to implement wireless mixing, but who want to insure performances are not ruined by mixer issues. This stipulation would be included in rules 4.2.3 and 8.4.

Financial Impact: None

[Proposal #28](#)

All lighting and robotic devices must be controlled by a performer in the competition area.

Submitted by Caleb Rothe, Percussion Education Coordinator

Rationale: Currently the lighting designation exists as part of rule 4.2.3, which is a mixer control rule. This proposal would move lighting into its own, independent item, and would also include a reference to the control of remote-operated robotic devices. Manipulation of both of those visual effects fall within the same domain, so it makes sense to group them together. Violation of this rule (controlling lighting or remote operated-devices from outside the competition area) would result in a flat 10 point penalty, consistent with all other penalties in section 4 of the rulebook.

Financial Impact: None

[Proposal #29](#)

Amend the penalty for use of prohibited items to be 10 points or disqualification.

Submitted by Caleb Rothe, Percussion Education Coordinator

Rationale: Currently, violation of any of the prohibited item stipulations (rules 4.3.1 - 4.3.10) carry a discretionary penalty of 10 points up to disqualification. The range of penalties is unnecessary. Changing the penalty to two, flat options (10 points for 99% of all violations, and a DQ as a fail safe for extremely dangerous or flagrant violations) would help streamline the process and make it more consistent.

Financial Impact: None

[Proposal #30](#)

Remove “Ensembles may include a playing entrance as part of the performance following introduction” from the rulebook.

Submitted by Caleb Rothe, Percussion Education Coordinator

Rationale: Rule 6.5 is an outdated stipulation.

Financial Impact: None

[Proposal #31](#)

Once the performance begins, all performers must remain in the designated competition area for the entire performance.

Submitted by Caleb Rothe, Percussion Education Coordinator

Rationale: The current wording of rule 6.6 could be interpreted two different ways. The addition of the word “all” clears up any possible confusion.

Financial Impact: None

[Proposal #32](#)

Raise the interval and maximum performance time to match Open Class.

Submitted by Luis Fisher, Dara McKay, Jake Nguyen, & Tu Tran, North Pointe Percussion

Rationale: Scholastic A shows are becoming more complex and, with the increase use of electronics, require additional set up and tear down time. Also, as the performance level boundaries of Scholastic A shows continue to expand an increased performance time limit may aid in an increased level of creativity to those shows.

Financial Impact: None