

**Percussion Advisory Board Meeting
June 9-10, 2023
Las Vegas, Nevada
PROPOSALS FOR CONSIDERATION**



WORLD CHAMPIONSHIPS

Proposal #1

Have open class prelims, semi-finals and finals in one venue.

Submitted by Mike Davis, Freedom Percussion

Rationale: This proposal is not really about getting passed. But more to facilitate a conversation. I'm also not speaking for all open class ensembles. I've spoken to a few directors and sought a few opinions before proposing this.

1. Open class ensembles perform in one venue for prelims and semi finals. Performers get used to that venue for two days. Sound techs get used to the same venue for 2 days. Balance issues or mix issues can be fixed from prelims to semi finals in the same building. But as we perform in a new venue for the finals. It can be difficult to balance things on the fly within the performance in a new venue. The performers are also in a new listening environment for one performance. I understand the pomp of making it to the finals. UD arena is meant to provide the magical experience of performing in finals. I believe that experience could still be the same in another venue. This would also help with hotel and travel costs since we would be in one area.
2. Judges evaluations/numbers tend to change from one venue to the next due to different vantage points. In Truist arena the judges are closer and more on top of the ensemble. In UD arena they are further back from the ensembles. What they heard and saw in one venue are not the same in the next venue. The acoustics are different from one venue to the next. The lighting is different from one venue to the next. I do understand that judges opinions could still change in the same venue. But i would think the performance of the ensemble would affect the final numbers more than venue change does.
3. I understand other impacts that could affect a change like this from taking place. Open class finals having an audience could be affected. But a big part of the audience are the "wrist band" kids (A Class performers, open class non finalists and world class non finalists) and family and friends that are paying customers. I am not sure of how much money open class finals make from ticket sales. I do believe those family and friends and some of the wrist band kids would still find a way to attend open class finals if they so choose. If there is concern for world class attendance taking a hit. I do not believe that would be an issue as everyone would still attend world class finals. I do not believe it would be that difficult to have the awards ceremony in a different venue.

In the end, this is about facilitating a conversation. And to make it clear, i am not speaking for all open class ensembles.

Financial Impact: Considerable as this would necessitate obtaining another arena on Saturday morning.

Proposal #2

Increase the finals cutoff of PSCA from 50% to 75% at World Championships. This aligns the cutoff percentage of all concert classes, eliminating the difference between A and Open/World.

Submitted by Ryan Reed, West Clermont HS

Rationale: We as a community have made moves to change verbiage/actions to eliminate the perceived difference of prestige of the different classes. The most notable example is the change from the term “promotion” to “reclassification.” Following that same philosophy, we should align the cut for all concert classes at the same percentage (75%).

Educationally, concert finals are the only event during Percussion World Championships where all three classes are in the same location. This exposes directors, designers, students, school administrators, band directors, etc. to what is possible at all levels of that part of the activity.

Financial Impact: Minimal.

ADJUDICATION

Proposal #3

Create a committee to review, and revise, the Artistry sheet for the Concert classes.

Submitted by Ryan Reed, West Clermont HS

Rationale: This would allow for updates to the terminology on the Artistry sheet to accurately reflect the idiom and the evolution of the activity. The Artistry sheet uses old terminology, such as “Excellence as it Relates to Artistry,” where other sheets have been updated to recognize “Excellence as Effect.” In this case it could still be “Excellence as Artistry,” but the statements “Excellence as it Relates to (caption)” and “Excellence as (caption)” are fundamentally different.

Other terms that could be considered for the Artistry sheet are, but not limited to, “Engagement” and “Coordination.”

More closely aligning the Artistry sheet and Music Effect sheet would allow judges to not switch between sheets/criteria when it comes to feedback.

Financial Impact: None

RULES

Proposal #4

Replace rule 4.2.1 with the following two stipulations:

- **All electronically produced musical material must be triggered in real-time, and no single, triggered, electronic sound may produce rhythmic intent.**
- **As an exception, human-voice samples presented as singing or spoken word may be performed with single or multiple triggers, regardless of any rhythmic intent.**

Submitted by Percussion Steering Committee

Rationale: In 2023, sampled vocals are an embedded mainstay in the programming and storytelling toolkit of our activity. In an activity where competition and education coincide, there is a fine balance between creating a compelling, artistic program and crafting a rewarding, educational vehicle for our members.

One thing that has been a line in the sand for many of us in the activity is the idea that as musicians, our art form should uphold and reward that which is performed in “real-time”.

While maintaining this axiom, we’ve adapted the verbiage of our rule book over time.

First, we restricted the triggering of vocals with multiple syllables, as we argued that each syllable is a transient event worthy of performance within a tempo map.

Then, we loosened the rule to allow spoken word to be triggered freely, as the benefit to the audience experience far outweighed any educational or competitive relevance to triggering spoken text on a syllable-by-syllable basis. We also loosened the restrictions on sung sampled material to allow them to be triggered by word... not syllable. It was our hope that this loosening would continue to strike a good balance between audience experience and the competitive field of play.

Now, we find ourselves at a stage in our evolution where splicing and triggering sampled vocals by words has become deeply ingrained in our culture. Craft and training in this area no longer serve as distinguishing factors. Much like having a printed floor, fabricated props, or amazing ambient sound design, competitive success via sampled vocals lie solely on the design choice, delivery, and fidelity of the vocals. The net taxation to the performer or the educator is not worth the appreciation of the ritual by the audience. You don’t get extra credit for HAVING a printed floor, only for WHAT is on that floor.

We believe that sung vocal samples have crossed this threshold, and believe that easing restrictions on human-voice samples is the right evolutionary step for the activity.

Financial Impact: None

Proposal #5

Change the minimum performance times to 3:00 for A Class, 3:30 for Open Class, and 4:00 for World Class.

Submitted by Percussion Steering Committee

Rationale: Interval times are scaled by class; maximum performance times are scaled by class; minimum performance times should be as well.

It strikes us as unfair that A Class ensembles have to have as much out on the floor as World Class ensembles to avoid an early-season undertime penalty. Four minutes is a much larger percentage of an A Class show than it is a World Class show. We propose to address this inequity by making the minimum performance times one-half of the maximum performance times for each class.

Financial Impact: None

Proposal #6

Omit Rule 4.3.2: "Gasoline or manual powered generators." (are not allowed in the Competition Area)

-and-

Create Rule 4.6: "Gasoline or manual powered generators, whether in operational mode (running, powered-up) or not (not running, powered-down) are prohibited in all indoor areas of the event: Competition Area, warm-up spaces, connecting hallways, ramps, hallways, bleachers, seating areas, or in any other interior spaces of the event site."

with "PENALTY: Ten-point (10.0) penalty or Disqualification" (this penalty aligns with existing rules verbiage as currently shown in the existing 4.3 section.

Submitted by Charles Pisarra, Union HS

Rationale: The rationale is to prevent use of gas-powered generators, which pose an obvious fire risk indoors, whether turned-on or turned-off. Furthermore, this proposal specifies that gas-powered generators are not permitted to be in ANY indoor spaces. The current rule specifies only the Competition Area as being impermissible for the generators, but in reality gas-powered generators should not be allowed in any interior spaces of the event.

In addition as a point to underscore the above proposal and rationale, though this will likely not be an issue if the proposal is adopted as specified, I'm also including the following detail/rationale.

Under the existing sub-bullets of 4.3 ("PENALTY: Ten-point (10.0) penalty or Disqualification for use of any prohibited equipment) The word "use" is slightly vague, in that there is no definition of "use". In the case of gas-powered generators, "use" could be interpreted as "powered up", "turned on", or "supplying power during a performance". The reality is that even if a generator is not "in use" for its intended purpose of supplying electricity, it still poses a safety risk for everyone in the building, simply by being indoors.

Financial Impact: None