

**Percussion Advisory Board Meeting
June 7-8, 2024
Las Vegas, Nevada
PROPOSALS FOR CONSIDERATION**



WORLD CHAMPIONSHIPS

Proposal #1

**Change Percussion Scheduling Rule 8.3.5 Percussion World Championship Finals to the following:
Concert World, Open and A Classes will advance a maximum of twelve (12) percussion ensembles per class to Finals.**

Submitted by Rob Sullens, Eagle High School

Rationale: The rule currently reads as follows:

8.3.5 Percussion World Championship Finals

- * All marching classes will have Finals of fifteen (15) percussion ensembles.
- * Concert World & Open Classes will advance 75% of class to Finals up to a maximum of twelve (12) percussion ensembles. Concert A Classes will advance 50% of the class to Finals up to a maximum of twelve (12) percussion ensembles.
- * Performance order for all Finals contests not utilizing rounds in the event leading to Finals will be in reverse order of scores.
- * Performance order for all Finals contests using rounds in the event leading to Finals will utilize a wild card seeding process. Depending on the number of performing ensembles, the Director of Percussion has the discretion to choose an equal number from each round (top 3, top 4, top 5, etc.) and then add wild card ensembles to complete the designated number of finalists.

Part of the WGI philosophy and rationale is to reduce the number of ensembles who advance to finals at Percussion World Championships making the event more prestigious and motivates ensembles to achieve higher levels of excellence in the pursuit of reaching “finalist status”.

After speaking with people in the concert community, this rationale of prestige to motivate ensembles to attend world championships is not how it is perceived and is partially responsible for the lower attendance in concert class. There are approximately 127 concert units around the country with only 21 ensembles attending in 2024.

Currently Concert Class at World Championships is the only class that has a percentage-based advancement criteria to finals. Percussion Independent A Class, for example, took all 14 participating ensembles into finals with zero reduction. Additionally, rule 8.3.5 was not followed in Concert Class this year as 100% of Concert World Class Ensembles advanced to finals rather than the 75% indicated in the rule. This is further evidence that the rule should be updated.

This rule change to advance 12 units in every concert class at Percussion World Championships WOULD NOT affect the Percussion Regional Finals rule 8.3.2 that does implement a percentage-based advancement criteria across all marching and concert classes that reads as follows:

8.3.2 Percussion Regional Finals

- * The number of finalists at all Regionals shall be determined by the formula of 100% of World Class, 75% of Open Class and 50% of A Class Percussion ensembles. Each Finals contest will accept a minimum of three (3) finalists in each class.

- * In cases where applying the finalist percentages would eliminate only one (1) percussion ensemble, all would advance to Finals. The percentage is also rounded to the nearest whole number when determining the number of finalists.
- * Order of appearance in Finals shall be determined by the reverse order of finish in prelims.

Financial Impact: None or potentially increase revenue with higher attendance.

ADJUDICATION

Proposal #2

Replace the current concert Artistry sheet with a new sheet.

Submitted by Percussion Steering Committee

Rationale: This proposed revision seeks to marry the best of the Artistry sheet with the best of the Effect-Music sheet (which itself was created as a derivative of the Artistry sheet) and modernize the language and approach to the evaluation of effectiveness within our concert idiom.

Caption Name: Effect

Program

- The Musical Journey - The effective use of repertoire and orchestration techniques to establish and sustain the intellectual, emotional, and aesthetic relationships over time.
- Creativity - The originality, uniqueness, and imagination infused into the overall program and presentation
- Coordination - The harmonious combination and interaction of musical and/or conceptual elements that together elevate the program.
- Range of Effects - The varied displays of programmatic effectiveness, through time via pacing and continuity, and in isolation via planned events and punctuations.

Fulfillment

- Communication - The performance techniques that effectively express ideas and connect with the audience.
- Musicianship - The understanding and artistic sensitivity of the written score through expression, blend, balance, and idiomatic interpretation.
- Artistry - The subtlety, nuance, detail, craft, and proficiency that elevate the fit and finish of the presentation.
- Presence - The apparent poise and effectiveness enabling a connection between performer and audience in real-time.
- Excellence as Effect - The virtuosity or technical proficiency of the performer(s) that elicits positive responses from the listener.

Financial Impact: None

Proposal #3

Eliminate Overall Effect from Effect-Music and Effect-Visual

Submitted by TJ Choquette, Atlanta Quest

Rationale: The Overall Effect (OE) Subcaption is the most inconsistently judged subcaption in the activity. In theory, when looking at the effect captions, Effect-Visual (VE) and Effect-Music (ME) are supposed to be scored with 50% of that caption being focused just on VE/ME and the other 50% on overall effect (GE), taking into account the whole program, coordination, creativity, etc. through lens of both music and visual to create OE.

In reality, we often get ME judges spending half their tape on ME, then the other half (sometimes more) taking into account visual elements of effect when looking at the OE subcaption, for a fairly equal balance close to 15 pts for

ME, 15 pts for OE (skewing Visually oriented). Visual Effect judges, on the other hand, often talk about music much less and instead use the OE caption (10 pts) as an extension of the VE subcaption (10 pts), leading to an imbalance of visual-oriented scoring vs. musical-oriented scoring across the effect captions. Of course, there are exceptions to this and some judges in ME stay closer to the Music lens in their OE commentary, and other VE judges that do have the percussive experience to consider it fully when scoring OE, but the mixed bag of inconsistency is an issue. Eliminating the Ovr Effect subcaption prevents that problem, and having VE and ME as captions still allows both sides of the Effect box to be checked.

The subcaptions (maybe "Artistry" and "Excellence") can break down into more of the staff/member-type subcaption split like Visual and Music do to continue rewarding the member equal to the staff, but that can be left up to others to decide.

Financial Impact: none

Proposal #4

Add "Simultaneous Responsibility" to the considerations on the General Effect sheets

Submitted by John Mapes, Pulse Percussion and Chino Hills HS

Rationale: The amount of responsibilities placed upon performers is one of the most important considerations, and expanding that to the General Effect sheets feels like the next logical step.

As the Effect sheet is not a "What/How" sheet, I could see the term being added to either side, but feel it would make the most sense under Overall Effect. To be discussed...

Financial Impact: None

Proposal #5

Make judge commentary files from WGI regionals and Championships available for all groups within each respective class, from one week after the event until June 1 of the same year.

Submitted by Travis Peterman, George Mason University

Rationale: While the sheets are a template that the numbers are based on, being able to see a score and listen to the corresponding commentary would add another layer of transparency and understanding to "what" and "how" points are being awarded. Being able to make these connections more clearly could provide valuable education for designers and staff members across the board.

Financial Impact: None.

POLICIES & PROCEDURES

Proposal #6

Create an Electronics Calamity Clause. This would be a World Championships one-time-use mechanism for the T&P judge to have the option to forgive a time interval overage if an electronics/sound system calamity or failure occurs. The staff would have to show that they are proceeding rapidly and effectively to address the issue, in the eyes of the T&P judge. This would be eligible to be used for only one performance round at World Championships.

Submitted by Josh Peterson and Matt Hahn, IMPACT Percussion

Rationale: Electronics delays happen every year, and are most often not the cause of poor planning or lack of efficiency. Even with the best gear and most detailed gameplans, the process of on and off the floor can still cause delays. And ultimately this leads to penalties that negatively affect the students more than actually helping to fix the problem. This clause would help give some grace to ensembles in this situation and remove an ineffective method of penalization.

This would be solely at the discretion of the T&P judge to evaluate the situation as it is happening and determine whether this clause could be enacted. It would be essential that the ensemble showed efficient on and off the floor procedures, as to not further contribute to the overage of the timing interval. Only in that circumstance could the T&P judge enact the clause and forgive the overage of the time interval.

Financial Impact: None

Proposal #7

One staff member per ensemble shall be allowed to check the provided power's voltage during competition breaks.

Submitted by Rob Halpner, Avon High School

Rationale: Due to the differing power requirements and power draws of different sound systems for each ensemble, providing an opportunity for individual ensembles to test the voltage at each show location provides a fair chance for ensembles to ensure that the provided power at any given venue will work for the group and their system. Allowing for this voltage testing to only occur during competition breaks ensures that any group that desires the opportunity to test the voltage has a fair ability to do so, without impacting any other ensembles.

The practice of allowing for electronic preparations to occur during competition breaks is already implemented within the Bands of America (BOA) procedures; BOA rule 18.06 states that "Participants may test their wireless electronic equipment for connectivity during scheduled breaks of 15 minutes or longer." While this proposal is not designed to impact wireless frequency coordination, the proposal does recommend following BOA's allowance for the utilization of competition breaks for electronic preparations.

The implementation of this proposal is recommended through the modification of WGI rule 2.7; the proposed modifications to this rule are indicated by the use of [brackets].

2.7: 110-volt grounded power sources shall be available at the front and back of the center line of the competition area and will be the only power sources available for use. Ensembles may not plug into any wall outlet in the competition area and must provide their own extension cords. [One staff member per ensemble shall be permitted to test the voltage from each power source during competition breaks.]

Financial Impact: There is no anticipated financial impact for the implementation of this rule change. The staff member from any ensemble electing to test the voltage during a competition break shall be responsible for providing their own voltage meter.

RULES

Proposal #8

Rule 1.3: No percussion ensemble may compete with less than five (5) performers on the floor of competition at any time including the student conductor (optional). (For discussion purposes only)

Submitted by the Governance Committee

Rationale: Color Guard and Winds divisions have minimum of five (5) performers, while Percussion has minimum of six (6). This allows all divisions to align on minimum number of performers.

Proposal #9

Reduce the maximum performance time (Rule 5.1) in all classes by 1 minute

Submitted by Mark Thurston, Caleb Rothe and Chris Hestin (WGI Percussion administration)

Rationale: Local, regional, and World Championship events are all running behind due to the length of time each group uses for entry, set-up, performance, and exit. Many shows are so close to the max performance time that groups can't clear the floor to allow the next group to enter on time. Changing the interval time impacts participation so the most logical compromise is reducing the maximum performance time. Current practices are unsustainable.

Financial Impact: None

Proposal #10

Staff members shall be allowed to operate soundboards, sound software, and audio electronics software wirelessly.

Submitted by Rob Halpner, Avon High School

Rationale: This proposal serves as a clarification in language for what is permissible from staff members. The current language included in WGI rule 4.3.1 allows for staff members to wirelessly adjust an ensemble's mix via soundboard. This proposal recommends a clarification of the language to include that wireless control for mixing and monitoring of a soundboard, sound software, and audio electronics software is permitted by staff members. Examples include (but are not limited to) sound software such as MainStage and Ableton Live, or audio electronics software such as Wireless Workbench.

It is important to note that this proposal shall prohibit staff members from triggering or creating sounds wirelessly. This helps to ensure a fair scenario where all electronic sounds must be played by performers within the competition area. This aligns with the philosophy of WGI rule 4.6, necessitating that performers within the competition area are responsible for robotic and lighting effects. This proposal recommends that any ensemble with a staff member found to be violating this proposed rule by triggering or creating sounds wirelessly shall be subject to the same ten-point (10.0) point penalty that would be assessed for a violation of WGI rule 4.6.

The implementation of this proposal is recommended through the modification of WGI rule 4.3.1; the proposed modifications to this rule are indicated by the use of [brackets].

4.3.1: Ensembles may manipulate their soundboard[, sound software, and audio electronics software] by using a remote-controlled wireless device through a self-supplied wireless network. WGI will provide an area in or near the Effect & Visual judging area for one designated staff member to adjust the mix using wireless technology. The soundboard must remain in the competition area. [The creation of all sounds must be controlled by a performer in the competition area.] Staff members may also communicate through a text-based messaging tool to a designated performer in the event the soundboard needs adjustment.

PENALTY: Ten-point (10.0) penalty

Financial Impact: There is no anticipated financial impact for the implementation of this rule change. This proposal recommends maintaining the current language in WGI rule 4.3.1 regarding the fact that ensembles electing to utilize wireless control of equipment must provide their own wireless network and technology.

Proposal #11

The two provided power sources dedicated for ensemble use should operate on separate circuits.

Submitted by Rob Halpner, Avon High School

Rationale: With ensembles beginning to implement sound systems and equipment that require significant power draws, the ability to operate a sound system on two separate circuits can prevent situations where circuits are tripped due to excessive power draw on one singular circuit. The current language included in WGI rule 2.8 does not necessitate that separate circuits are utilized, rather only that two separate sources are present. This could lead to potential situations where the two sources that are provided operate on the same circuit, significantly reducing the amount of power available for ensemble use.

This proposal recognizes that not every venue may be able to provide two separate circuits as the power sources that are dedicated for ensemble use. For venues where it is impossible to provide two separate circuits, it shall be the responsibility of the venue to communicate that they are unable to provide two separate circuits. This information shall be made publicly available no later than one week prior to the event. This will provide ensembles performing at the venue that utilize systems designed for two circuits with adequate time to make any necessary changes within their systems.

The implementation of this proposal is recommended through the modification of WGI rule 2.8; the proposed modifications to this rule are indicated by the use of [brackets].

2.8: Power sources must be dedicated for ensemble use only and have no other electrical devices using designated power sources. [The two power sources dedicated for ensemble use should operate on separate circuits. If a venue is unable to provide two power sources that operate on separate circuits, that information shall be made publicly available no later than one week prior to the competition date.]

Financial Impact: There is no anticipated financial impact for the implementation of this rule change. Importantly, this proposal does not recommend or advocate for the changing of electrical work or wiring for venues that are unable to provide two separate circuits.