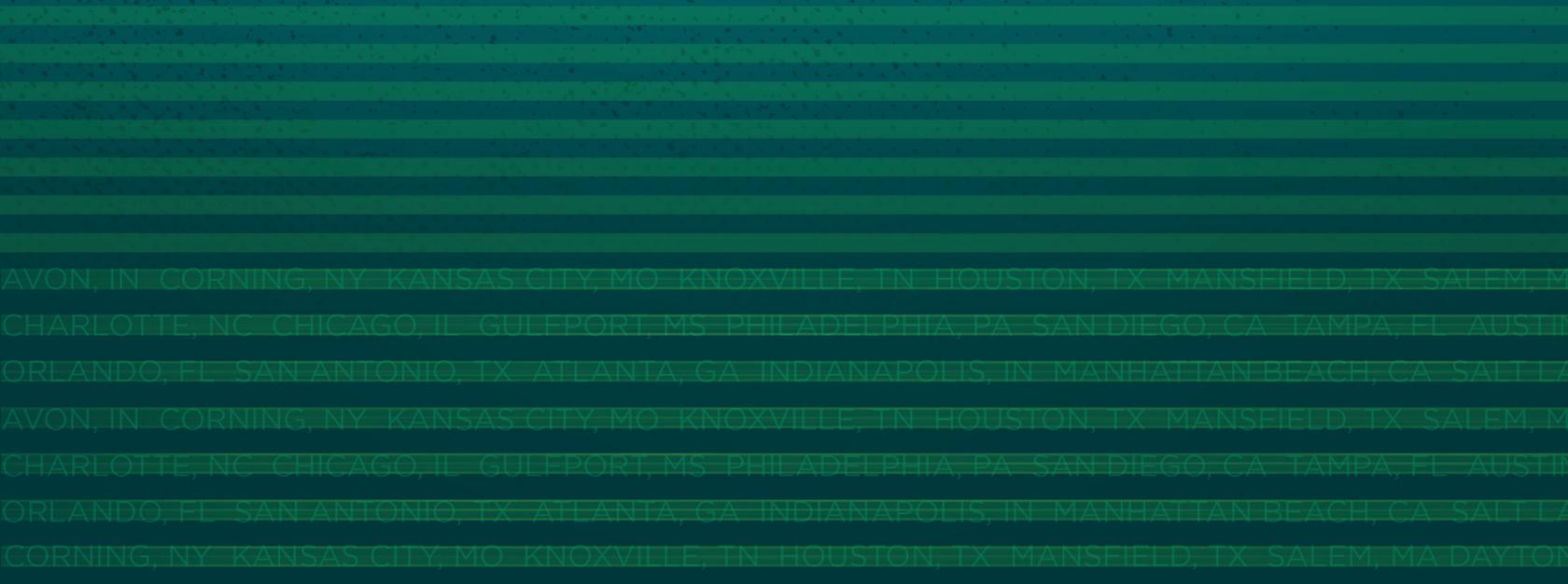




 **wgi** | PERCUSSION 2023

**WGI PERCUSSION  
ADJUDICATION MANUAL & RULEBOOK**



AVON, IN CORNING, NY KANSAS CITY, MO KNOXVILLE, TN HOUSTON, TX MANSFIELD, TX SALEM, MA  
CHARLOTTE, NC CHICAGO, IL GULFPORT, MS PHILADELPHIA, PA SAN DIEGO, CA TAMPA, FL AUSTIN, TX  
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# 2023 WGI PERCUSSION ADJUDICATION MANUAL AND RULE BOOK

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## **OUR MISSION**

The mission of WGI Sport of the Arts is to inspire and educate young performers around the world through unparalleled competitions and events with the spirit of inclusion, personal development, and community.

## **OUR PURPOSE**

WGI Sport of the Arts organizes high-energy and enjoyable events and experiences for color guards, percussion ensembles, and winds groups at the highest standard worldwide.

## **WGI VALUES**

- |                    |   |
|--------------------|---|
| <b>Excellence</b>  | and driving our participants and designers to achieve the highest performance standards                                       |
| <b>Teamwork</b>    | and collaboration with a positive and open attitude towards new ideas   |
| <b>Honesty</b>     | and transparency as essential in everything we do   |
| <b>Inclusivity</b> | for all participants and stakeholders, regardless of race, ethnicity, disability, sex, gender identity, or sexual orientation |
| <b>Creativity</b>  | and driving our participants and designers to achieve the highest artistic standards  |
| <b>Safety</b>      | and protection for all participants and stakeholders  |



## CODE OF CONDUCT

WGI feels it is essential to enforce a Code of Conduct for groups participating in any WGI sanctioned event. If employees, independent contractors, and volunteers are expected to adhere to a professional code of conduct, then it is appropriate that this standard is expected from participating groups as well.

Definitions:

**Participant:** A person who is performing with a participating group.

**Staff:** A person who is engaged by a participating group in an instructional or administrative capacity.

**Volunteer:** A person who gives of their time freely to a participating group as a chaperone or provides support in any capacity.

All groups participating in any WGI sanctioned event must accept and act under the policies and procedures outlined within this Code of Conduct.

WGI will not tolerate conduct that impacts negatively on the organization or the experience of our performers.

All participants, staff, and volunteers should consider themselves as ambassadors of WGI. All parties are not only expected to uphold these policies but help remind others of them when necessary.

Further, WGI reserves the right to discipline, discharge or suspend participants, staff or volunteer who engages in or is alleged to have engaged in unlawful activity at a WGI sanctioned event to the extent consistent with applicable law.

### ALCOHOL & CONTROLLED SUBSTANCES

WGI participants have the right to participate in an environment free of alcohol and controlled substances. WGI participants are not to possess, distribute or be under the influence of alcohol or controlled substances including, but not limited to, narcotics, inhalants, marijuana or other dangerous drugs. It is unlawful to bring alcohol and controlled substances onto any school grounds and most arena facilities.

### SEXUAL MISCONDUCT

WGI strictly prohibits all conduct which could pose a threat to the safety of participants of a WGI sanctioned event. If the participating group receives information of any kind (oral or written, "informal" or "formal") suggesting that misconduct has occurred that is connected in any way to individuals or activities associated with the participating group, and if the suggested misconduct meets any of the following criteria, then participating group shall inform WGI of the information in writing immediately:

- Any misconduct of a sexual nature or potentially classifiable as a sex offense under applicable law, including without limitation so-called "victimless" activities such as prostitution, pornography, and indecent exposure.
- Any misconduct in which actual or suggested sexual relations is an element.
- Any harassing conduct pertaining to, in whole or in part, an individual's sex, gender, sexual orientation, or gender expression.
- Any conduct involving harm to a minor.

Participating groups shall maintain effective internal policies and procedures for the protection and safety of its participants, staff, and volunteers, including without limitation the ability of any individual to report suspected misconduct to the leadership of the participating group without reprisal. Participating group shall conduct an effective internal investigation, report the matter to the appropriate external authorities as may be necessary, and take appropriate and effective remedial action under the circumstances.

Anyone found to have participated in misconduct that threatens the safety of a participant will be disciplined as WGI finds appropriate, up to and including a permanent ban from association with any WGI-sanctioned event in any capacity.

## **HARASSMENT**

Behavior that may be considered inappropriate or may be deemed as harassment is not allowed. Harassment refers to a full spectrum of offensive behavior. When the term is used in a legal sense, it refers to actions that can be found to be threatening or disturbing, and beyond those that are sanctioned by society. Conduct that creates a hostile environment is prohibited. Such conduct may include:

- Any harassing behavior about, in whole or in part, an individual's sex, gender, sexual orientation or gender expression
- Repeated unwanted sexual flirtations, advances, or propositions
- Verbal abuse of a sexual nature
- Verbal comments about an individual's body
- Sexually degrading words used to describe an individual
- Unwanted physical contact
- Cyber-bullying or social media abuse
- Any other behavior that is not socially acceptable in a professional environment

Any participant, staff or volunteer who is found after an appropriate investigation to have harassed another participant, staff, employee, contractor, volunteer, or customer of WGI will be subject to appropriate disciplinary actions, including suspension.

## **ANTI-RETALIATION AND WHISTLEBLOWER POLICY**

In an effort to protect all interested parties and address our commitment to integrity and ethical behavior, WGI will not tolerate any retaliation against anyone who makes a good faith report, or threatens to make a good faith report, regarding WGI, another organization, or an individual, whose suspected violation of the law or other violation endangers the health or safety of a participant, any personnel of WGI or a participating group, or the general public.

## **GENERAL CONDUCT**

Our reputation depends on the conduct of all parties involved in WGI. Good manners, courtesy, and common sense are generally all that is required to ensure appropriate conduct and behavior. Conduct or language that could be perceived by a reasonable person as being rude, inappropriate, abusive, disorderly, derogatory, immoral or threatening will not be tolerated.

If an undue and unfair pressure is applied to WGI judges or staff through inappropriate behavior, then this places the competitive experience at risk. Examples include, but are not limited to, participants or staff of a group verbally abusing WGI personnel, the inappropriate conduct of any participants or staff on the contest floor, or inordinate or unauthorized communication to judges or the Chief Judge.

Disruptive or rude behavior from participants, staff, or volunteers of one group towards another in the warm-up areas will not be tolerated.

Anyone found to have participated in misconduct will be disciplined as WGI finds appropriate, up to and including loss of the privilege that has been violated. For example, staff could lose all critique privileges with judges, barred from contest floor or venue, or loss of the right to use the warm-up venue

## **SOCIAL NETWORKING**

WGI respects the right to use social networking sites and does not wish to discourage from self-publishing or self-expression. Nevertheless, we expect all involved in WGI to follow applicable guidelines and policies. All persons using social media should be clear that any posts are their own and they are not authorized to speak on behalf of WGI.

Our policies prohibit the use of social media to post or display comments that are vulgar, obscene, threatening, intimidating, harassing, or hostile on account of race, color, religion, national origin, age, sex, sexual orientation, veteran status, marital status, physical or mental disability, or any other basis or characteristic protected by applicable law on platforms controlled by WGI.

### **Additional Guidelines for WGI Employees & Contractors Using Personal Social Media**

- No communication is allowed privately or publicly via email, text, or on any social media streams or with any director, instructor, judge or participant about any competitive aspect of a participating group. This type of communication is strictly prohibited.
- WGI staff and judges should never comment on an individual group's anticipated or actual performance or anything of a competitive nature, however positive. Such postings create openings for questions from anyone reading the post. What seems like an innocent comment can be easily misconstrued.
- WGI staff and judges should change personal settings on Facebook to allow review and approval of any post visible to the public. Use caution on "liking" any post regarding any individual group or WGI.
- WGI staff and judges are prohibited from promoting any participating group with which they are affiliated so not to present the appearance of intended influence.
- WGI staff and judges should refrain from posting or liking any pictures or comments that imply favoritism towards any one group, instructor, circuit or region.
- WGI staff and judges should use caution in posting or "tagging" photos or videos of any color guard on your personal social media streams.

It is important to remember that anything posted on the Internet is permanent. Although it can be "taken down", it may well exist somewhere for years to come and often reach large numbers of people quickly. If misinterpreted or open to misinterpretation, such postings can do incalculable damage to the reputation of individuals, organizations, and WGI.

WGI will use these guidelines to determine whether an employee or contractor has been appropriate in their public online behavior with respect to their WGI-related responsibilities. Those employees and contractors associated with WGI must represent appropriate conduct for a competitive, scholastic-based activity. Violation of these guidelines can lead to disciplinary action including suspension and/or termination.

## **DISCIPLINARY ACTION**

Individual participants, staff, or volunteers who are found to in violation of this Code of Conduct will be subject to further investigation as conducted by WGI Administration. Based on the circumstances considered, the decision to apply disciplinary action or dismissal can be at the sole discretion of the Executive Director.

In extreme circumstances, termination of a group's participation in WGI may be considered if after a thorough investigation finds their management has recklessly or continually put participants, staff, or volunteers in unsafe situations or ignored flagrant violations of this Code of Conduct.

The type of action taken depends on the facts and circumstances surrounding each situation. Please note that the corrective action may vary, or steps skipped, depending on the circumstance. It's important to note that the type of action applied, as well as any prior notice of action, is at WGI's sole discretion.

The policies of this Code of Conduct should provide all participants, staff, and volunteers with an understanding of what is considered appropriate or inappropriate behavior. While all possible circumstances are impossible to delineate, those participating with WGI should not take any chance with the spirit and intent of these guidelines.

## **CONFLICTS OF INTEREST (AFFILIATIONS)**

As a person employed or engaged by WGI, you are expected to work in the best interests of the organization at all times, as a disinterested and reasonable observer would view that interest in the circumstances. Impartiality and the perception of impartiality are critical to our success.

A conflict of interest exists when you take any action that is contrary to or interferes with the impartiality or the perception of impartiality of WGI's mission. A conflict of interest may be real, potential, or perceived. Accordingly, you must avoid and disclose all conflicts between the best interest of the organization and your own personal interests or personal relationships.

A conflict of interest also exists whenever a person employed or engaged by WGI may personally benefit either directly or indirectly, financially or otherwise, from their position in the organization.

You must disclose all actual and potential conflicts of interest promptly. It is your responsibility to comply with this requirement each time you become aware of a new conflict of interest or if any initial disclosure no longer accurately reflects the nature of the conflict of interest. In most cases, disclosure may be all that is required. If WGI determines that an actual conflict of interest exists, it will determine what additional actions are required by you to remedy that conflict and instruct you accordingly.

It is impossible to describe every potential conflict of interest. The vast majority of conflicts of interest will deal with adjudication but could also exist in other situations. However, to assist you in understanding and complying with this policy, an illustrative, but not all inclusive, list of actual conflicts of interest follows:

- You personally are a designer, instructor, manager, or administrator of a group competing at WGI events.
- You have a family member, spouse, or significant other relationship that are employed or engaged with a group competing at WGI events.
- You receive compensation from a school music department or organization that sponsors a competing group (i.e. an individual who teaches music in the school when the music department sponsors a group)
- You have given an in-person consultation to a group in the current year. Online consultations sanctioned by WGI are allowed.
- You display a group's insignia while at a WGI event.
- You operate a business venture, are doing business for or being retained by a third party for services that conflicts with WGI. Employees, contractors, and volunteers may not use the intellectual property of WGI (ex. logo, judging systems, proprietary and non-public training materials) for personal financial benefit.

## **PHILOSOPHY OF THE SCORING SYSTEM**

This system is a means to encourage and reward new standards of creativity, artistry, and excellence in design and performance while providing a vehicle that will educate beginners in such a way that they will grow to understand and evolve to the greatest level of their potential.

It is our intent that this system will encourage and reward innovation and acknowledge the tasteful and aesthetic appeal of good design through quality composition.

The system acknowledges the joint efforts of designers, instructors, and performers through understanding that excellence and artistry are displayed through the design; and that those same designs are recognized and credited through the artistry of performance.

This system utilizes a method of subjective evaluation that rewards the achievement of positive qualities and offers continued encouragement to strive for greater achievement. This is a positive system, rewarding successful efforts at every level, and is designed to encourage ensembles to develop, maintain, and project their own styles. We therefore emphasize creativity, originality, taste, and excellence.

Growth and innovation are to be rewarded and must be achieved with quality to receive a maximum score.

The numerical score reflects the successful achievement of the current contest. Scoring can fluctuate week to week, day to day, and judge to judge based on performance qualities, depth of composition, and other contest dynamic considerations.

## **PHILOSOPHY OF JUDGING** **TEACHER - COUNSELOR – CRITIC**

We as judges are extremely close to the ensembles we adjudicate, especially at a local level. We share in their growth and we take on the responsibility of giving them input for improvement. Sometimes we talk directly to the performers and try to help them understand what is being asked of them. Unlike athletic referees or umpires, unlike other international championships judges, we are not isolated from the competitors we grade. This fact urges us to take a long hard look at why we are judges.

In most cases we have come from this activity; it has given something tremendously important to us. Most of us have been performers or instructors. Some of us have felt the stinging indifference of a judge who didn't seem to care, and we have vowed never to be like that. Others have felt the nurturing of some special person who went just a little beyond his/her duty and helped us to grow.

In any event, we are all basically motivated to give something back to an activity that is special to us. In addition, we have a strong feeling for the performers. We share a common delight in watching them grow and develop into something special. And so, we come to that credo which becomes our philosophy of judging.

Clinics, seminars, and proper study can teach the judge how to rate and rank. Examinations can determine technical skills, but there are other qualities that are just as important. Communication skills are essential. We communicate to the ensembles in everything we do- the performance evaluation, the critique, and just casual conversations, all of which carry a need for well-developed communication skills. Judges must be professionals who do not employ sarcastic or rude dialogue to those whom they are

adjudicating. Hurtful commentary is unnecessary and unacceptable. To convey boredom or indifference is unacceptable. Tone of voice is of paramount importance.

Beginning ensembles with young inexperienced instructors require us to be "Teachers". With ensembles at this level we will find many times when our evaluation will be clinics in basic technique. This must be done with patience, setting a logical progression of development for them to follow.

We must offer encouragement when they are confused (which could be most of the time) and enthusiasm when they show some level of success. Remember that these beginners are where many of us were some ten or fifteen years ago. Deal with them in basic terms. Without encouragement and enthusiasm for their minor successes, growth could be impaired. The nurturing process at this level is of vital importance.

At the second level, we deal with ensembles that have been around for a few years, felt some success and believe that they are ready to move to a higher classification. Here we find ourselves dealing with the adolescent of our activity - convinced of their expertise and often reluctant to accept the fact that they have anything to learn. At this point we find ourselves in the role of "Counselor". This role requires the most patience, the strongest concern, and the greatest amount of effort.

Finally, the student really does grow up and we see moments of brilliance emerge from his/her creations. One day they have it all together, and in terms of creation, have surpassed the teacher, outgrown the counselor, and look to us to be the art critic. At this point, we must challenge and encourage them to set even higher goals and standards. We must be professional, concerned, and supportive.

The beginning judge should not enter the arena expecting to be all of these things at once. Our idiom is consistent in its attitude about rookies. Your first year in judging will be just like your first year performing. There will be a thousand tests - technical, personal, emotional, and intellectual. You will be expected to endure them all. You are there because you are bright, willing, and you care a great deal.

Align your involvement with the young beginning ensembles. Grow with them; be their teacher today so that in a year or so you can be their counselor and one day attain the level of critic as they emerge, just as you will emerge, fulfilling your goals and standards.

Superior performers always give more than 100%. Superior judges also give more than 100%. As judges, our disciplines and attitudes must be an extension of those the performers follow. We expect them to be professional, so we must be professional. We expect them to respect us, so we must respect them. Demand no less of yourself than is demanded of each performer. A great teacher continually learns from his/her students; a great judge continually learns from the instructors. Communication is a two-way street. Good ensembles and good judges grow together by helping one another, by keeping communication lines open, and by setting mutual goals and standards for the activity. Judge with your head, with your heart, and in a positive, nurturing, and challenging manner as you contribute to the growth and development of this unique activity and its very special performers!

## **THE WGI JUDGING SYSTEM**

1. All participants and all program styles start with an equal opportunity to succeed.
2. Scores are assigned based upon criteria expectations within each sub-caption. In marching classes, the Music and the Effect-Music captions account for 30% each. The Visual and Effect-Visual captions account for 20% each, the sum of which will determine the score and placement of each ensemble. In Concert classes, Music and Artistry each account for 50% of the score. The sum will determine the score and placement of each ensemble.
3. The Effect-Music, Effect-Visual, and Artistry sheets will credit all those elements that combine to display the ensemble's effectiveness.
4. The Music sheets will credit the designer's efforts and the performer's achievement based upon the musical, rhythmic, and physical (marching class only) content of the composition.
5. The Visual sheet credits the composition and orchestration of the design, and the achievement of technical and expressive excellence.
6. The adjudication system requires that rating and ranking be done on a sub-caption basis so that each sub-caption number is a rating and ranking in and of itself. In this manner, ensembles receive a profiling of their strengths and weaknesses. When the totals of the sub-caption indicate a tie in the overall sheet, the judge should re-evaluate his/her sub-caption numbers to see if the tie can be broken.
7. A maximum score in any sub-caption is possible during the adjustment phase of a judge's application of the adjudication system, prior to the scores being locked. This may occur due to upward pressure on scores based on the contest dynamic.
8. Standards within the application of the criteria reference are not the same in both Scholastic and Independent Classes. A score applied to a scholastic ensemble should not have relativity, in terms of range, to an independent ensemble at the same level of development.
9. The five categories specify levels of achievement for each sub-caption. The numerical rating of each performance falls within the category that best describes the level of achievement MOST OF THE TIME:- A judge's application of Impression, Analysis, and Comparison will further define where in each category a score will be assigned. The approach will be consistent in each of the five categories or boxes.
10. Total assessment will be from obvious start to obvious conclusion of the performance.

## **THE MULTI-TIERED SCORING SYSTEM**

The multi-tiered scoring system is a detailed, specific system that focuses on and rewards the development of the separate classes or paradigms. It is based on a curriculum specifically reflecting the growth involved within each class.

- It provides opportunity for performers to complete a process of development described in their specific class curriculum.
- It allows groups to be rated accurately.
- It allows all classes to experience a higher numerical grade for achievement.

## **THE FIVE STEPS IN LEARNING:**

Our developmental criteria are based on a 5-step model outlining the steps involved in the learning process. This theory is an educational premise and describes the process of understanding and finally performing any skill. These steps are:

Step 1 (Box 1) EXPERIENCE - Material is introduced to the student. The concept is presented with the principle/theory behind it.

Step 2 (Box 2) DISCOVER - The student attempts to convey the material to physical application and discovers his/her capabilities and what must be done to improve. The student practices the skill.

Step 3 (Box 3) KNOW - The student knows what is expected, grasps the material presented, and is becoming skilled in its application.

Step 4 (Box 4) UNDERSTAND - The student has a solid grasp of the material and can demonstrate the skills with good proficiency.

Step 5 (Box 5) APPLY - The skills are fully absorbed and easily applied. This premise directs the judge to recognize BEGINNING, INTERMEDIATE, AND ADVANCED maturity. In this way, performers and instructors can plan their programs with a natural development and progression in mind. They can be graded much as they would in school, and the system provides both curriculum and achievement recognition through score.

The following is a chart that defines the progression of the curriculum.

### **A CLASS:**

Box 1: The student EXPERIENCES basic skills.

Box 2: The student DISCOVERS basic skills. The show may be incomplete at this level.

Box 3: The student KNOWS basic skills. The show is a developing work in progress.

Box 4: The student UNDERSTANDS basic skills. DISCOVERS & KNOWS some intermediate skills.

Box 5: The student APPLIES basic skills and KNOWS some intermediate skills.

### **OPEN CLASS:**

Box 1: The student EXPERIENCES intermediate skills. The ensemble might be misclassified.

Box 2: The student DISCOVERS intermediate skills. The show may be incomplete at this level.

Box 3: The student KNOWS intermediate skills. The show is a developing work in progress.

Box 4: The student UNDERSTANDS intermediate skills, DISCOVERS AND KNOWS some advanced skills.

Box 5: The student APPLIES intermediate skills and KNOWS some advanced skills.

### **WORLD CLASS:**

Box 1: The performer EXPERIENCES advanced skills. The ensemble might be misclassified.

Box 2: The performer DISCOVERS advanced skills. Shows may be incomplete at this level.

Box 3: The performer KNOWS advanced skills. The show is a developing work in progress.

Box 4: The performer UNDERSTANDS advanced skills.

Box 5: The performer APPLIES advanced skills.

Each of the criteria reference boxes will reinforce the curriculum and the level of development of the student as referenced in the above chart. The criteria will then offer more detailed delineated descriptions. When referring to beginning, intermediate, and advanced skills or design qualities, it is understood that these are based on those principles set forth in this adjudication manual. Judges and instructors are directed to refer to this source when considering the three levels described.

### **EXPECTATIONS FROM THE MULTI-TIERED SYSTEM**

- This system is designed to afford the judge the opportunity to rate and rank the ensembles within the sub-captions, profiling for them a clear picture of their strengths and weakness. This will produce a scoring picture that may be different from the compressed scores from the past. Box ties should be drastically reduced because there will be room to indicate each ensemble's achievement within the sub-caption.
- This system will allow the ensembles to see the growth they may achieve over the course of the season because there will be adequate numbers available for this process to be reflected.
- Ensembles will have the opportunity to reach maximum scores in every class because the system is designed specifically for this potential to occur.
- The expanded range of numbers requires adjudicators to exercise care in the rating process. This system is not designed to create inordinate spreads. It is intended to permit proper sub-caption rating, ranking, and profiling. In all cases, spreads should be a true and accurate reflection of the degree of separation between competitive ensembles.
- Scores given to an A Class ensemble are not comparable to scores given to ensembles in the Open or World Classes. Scores given to an Open Class ensemble are not comparable to scores give to ensembles in the A or World Classes.
- Historically, when we utilize a national linear scale, all classes of ensembles would look at their score relative to all other classes. This class comparison is no longer appropriate. Judges and ensembles should measure each program and each performance based upon how closely the group came to reaching the maximum score within that specific class. A and Open ensembles now have a method to determine where they are on the learning scale and how close they are to maximizing expectations for their class.
- The important issues here deal with guiding each group through a step-by-step process in their growth and development, moving into the next class when all of the training and skills have been established.

## **CLASSIFICATION**

It is extremely important for all ensembles to place themselves in the proper class. This is of particular concern in local circuits where some ensembles regroup for the purpose of having a balanced number of groups in each of their local classes.

- Ensembles should make every effort to compete in the class for which they are best suited. Ensembles who may be competing in the wrong class could find that the scoring process will isolate them because these criteria are so strongly attuned to the curriculum involved in the developmental process.
- Should a group be competing in the wrong class, the Director of Percussion will advise the ensemble director. If a group is advised to move down a class, it will be at the discretion of the ensemble director to make the advised move. For those ensembles who are clearly competing in the wrong class at a regional or World Championship event, it will be the decision of the Percussion Administration along with discussion from the ensemble's staff to reclassify the group at that regional or World Championship final contest. Reclassification may also be done between regional contests up to and including the World Championship event. Ensembles that are clearly competing in the wrong class may be reclassified between prelims and finals at any event if the Contest Administrator can modify the performance schedule.
- All A and Open class ensembles are required to submit a full ensemble practice or performance video by March 1st to be cleared for regional and World Championship events. Regional events prior to March 1st do not require clearance but submission is recommended if a director wants early classification input. Initial videos must be clear and from an appropriate vantage point to include all performers and the entire performance area. Media should be posted to a private media sharing service and will need to be accessed by the WGI administration and Steering Committee members. Once cleared, the ensemble may delete the media. Ensembles will not be placed on the World Championship schedule until their classification media has been submitted. Failure to comply may result in having the ensemble's postmark date changed to a later date. Primary ensemble contacts will be notified with details regarding this requirement.
- In the event an ensemble is potentially misclassified, the full Steering Committee will carefully review video of that ensemble to determine the most appropriate classification. All involuntary reclassifications will require at least a two-thirds majority vote of the Steering Committee members. Any ensemble that does not meet this supermajority threshold will remain in their current class. Additional materials regarding classification and the process involved in evaluating classification decisions are available in the Resources area of the WGI website.
- Please see the rules for definitions of the various classes.

## **A GUIDE TO JUDGING A CLASS PERCUSSION ENSEMBLES**

A Class ensembles are a unique and special branch of the WGI family. These are the younger or less developed participants. Our goal is to assist in their training and development and to reward these achievements in a logical learning progression. To teach these groups with the greatest degree of consistency and success requires a thorough understanding of their level of development and training.

**SCHOLASTIC A CLASS** is consistently aged 13 through 18. Like most high school students, the ensembles show a tendency to be similar to one another. Their choice of instrumentation, the formatting of their shows, and the depth of their training and skills are comparable in many cases.

**INDEPENDENT A CLASS** ensembles use the same criteria as the Scholastic A Class with the exception of the age limit. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned.

## **A GUIDE TO JUDGING OPEN CLASS PERCUSSION ENSEMBLES**

Open Class ensembles are an exciting branch of the WGI Percussion family. They are enthusiastic with a strong desire to grow and explore. They are open and eager to test their skills in a more challenging arena. Most will have achieved the level of training set in A Class and welcome the challenge of greater creativity. There should be sound development in a logical growing progression of challenges while maintaining the premise that growth requires new and additional training.

The Open Class is where the intermediate student explores new challenge through performance and realizes a greater sense of achievement as each more complex skill is learned. They experience a freedom in their process as creativity takes on a greater importance in their development. There may be a tendency to **OVERWRITE** in this growing stage. They should maintain strong standards of excellence in these important developing years.

**SCHOLASTIC OPEN CLASS** is consistently aged 13 through 18. Unlike Scholastic A Class, these ensembles have discovered a much stronger personality and are not usually similar to one another. The depth of their training and skills are still comparable in many cases, primarily due to the similarity of their age and the similar number of hours put into their development. Their programs are often freshly unique and original.

**INDEPENDENT OPEN CLASS** still contains a wide range of age and some skill difference. Performers within one ensemble can range from 12 to 22 years of age. There is greater consistency in the range of skills and physical development. Programs are unique. A few individuals will demonstrate a high level of skills. Some advanced challenges will exist.

## **A GUIDE TO JUDGING WORLD CLASS PERCUSSION ENSEMBLES**

World Class ensembles are the standard-setting branch of the WGI Percussion family. These are the innovators of indoor percussion who set the direction of the activity through the standards of creative design and performance achievements. They explore new challenges of dexterity, musical, and physical skill within original and unique programs. They are comfortable dealing with abstraction and are strongly influenced by the Arts. Their exploration is the highest level of creative potential. They expect judges to understand and support their creative efforts and be able to make discerning separations between their achievements and those of their competitors. The adjudication within those "works in progress" is more likened to the response of the art or food critic. Judges must have a highly developed sense of all musical and visual techniques as well as design and creative standards.

Our goal is to assist in the fulfillment of their potential and to reward their achievements in a discerning manner, maintaining the premise that those advanced skills require new and sophisticated training. To judge these groups with the greatest consistency and success requires a thorough understanding of their goals.

Here is where the advanced student explores the optimum challenge through widely varied performance techniques, while understanding fully the joy of performance communication and the victory of audience involvement. Those individuals privileged to judge this class are entrusted to recognize, support, and reward the standards and challenges demonstrated within this class while upholding strong standards of excellence.

**SCHOLASTIC WORLD CLASS** is consistently aged 13 through 18 because of the make-up of the high school arena. Often this class will consist of upperclassmen. Unlike the Independent World Class, these performers are rarely over 18 years of age. The ensembles have strongly defined personalities and are highly creative and unique. They explore innovative program concepts. The depth of their training and skills is strong.

**INDEPENDENT WORLD CLASS** performers demonstrate a high degree of musical and physical development. They are very experienced and fully trained. Programs are unique and innovative, and these components are important at this level. Some very sophisticated challenges will be placed on the performers.

When judging this class, the judge becomes the "critic" and should respect the knowledge of the instructors and designers. Dialogs should be a learning exchange between instructor and judge.

## **ACCOUNTABILITY**

### **To be answerable for all choices and decisions**

- All judges, both local and international, are reminded that they are to be accountable to every competitive group, every performer, the system, and the philosophy. Judging decisions must be accountable to the tenets of the caption.
- Instructors must be accountable to their members, their understanding of how the competitive philosophy will impact their choices, and to the audiences who will view their programs. Accountability will be the basis upon which we will address competition & scoring.

### **COMPETITION IS A TEST OF SKILL**

Our first measure of accountability is to the premise of competition. The nature of a competition demands that judges recognize, reward, and compare all of the qualities that separate competitors. This process will produce a comparative rating which will subsequently rank each competitor.

### **ACCOUNTABILITY THROUGH SCORING**

Application of a score is one of the most significantly accountable representations of how the judge values each ensemble within a contest.

- All judges must share a consistent, collective understanding and application of the philosophy.
- Judges must be independent in arriving at their scores and avoid the tendency to assign numbers based on prior scores for no other reason than insecurity or “safety”. However, the concept of “independent judging” may not become an excuse for unaccountable decisions.
- Judges should expect to be held accountable for every score assigned and be able to support that score with valid discussion relative to the rating and ranking of each group.
- Judges must feel confident to make difficult but accurate calls which sometimes might not be popular. They must feel confident assigning scores that they believe are accurate in spite of what other judges may have done. When a score is correctly given based on the criteria, the judges must be confident that their decision will be supported.
- Judges must “judge” each contest as a new event, carrying NO PRECONCEIVED OPINIONS into the actual competition.
- Judges can only judge what is presented; they cannot judge what is not presented. Speculation or expectation of what the judge thinks “should or could be in the show” should be left for critique elaboration and not affect the score assigned.
- Judges should consider all aspects of a program/composition/vocabulary “within the context of the whole” not in isolation. Their final assessment will be cumulative in nature.

### **ACCOUNTABILITY THROUGH NUMBERS MANAGEMENT**

Every judge has the responsibility to rate and to rank each group within each of the sub-captions on the score sheet. This involves providing numerical information to the ensemble, telling them where they are in the competitive field relative to other groups as well as where they are achieving on the development curve. Each sub-caption must provide this information if the judge is to do the best, most accurate job of scoring within his/her caption.

- All groups must be considered equally.
- A judge who applies ties in sub-captions must understand that this tells the instructors that the two ensembles are equal. This also suggests that either the judge did not give due thought to the “comparison” process of scoring, or that the judge’s management of numbers failed to allow scoring

room for the proper ranking of all groups within each sub-caption. The latitude provided by the Adjustment phase and the use of .5% in assigning a number should ensure the absence of ties.

- Scores should offer all ensembles a true barometer of the success of their process in each sub-caption.
- Scores should always accurately reflect the degree of quality and achievement of each ensemble, at every point in the season.
- Scores should never be elevated just because it is the end of the year.
- Box 5 scores must be earned. It is not appropriate to assign them if standards are not fulfilled within the criteria.
- The Criteria Reference is always the basis upon which scores are assigned. Accountability to the criteria is mandatory.
- Inaccurate spreads within any contest will impair the judge's ability to consider all groups fully for proper ranking in each sub-caption.
- Spreads can be neither restricted nor assigned with abandon. If a spread is deserved, it must be made. ALL CAPTIONS must understand this and apply this premise alike. Scores should never be contrived. The important aspect here is that the spread is a true reflection of the rating for each ensemble, and that all captions apply this premise alike.

#### **APPLICATION OF THE ADJUDICATION SYSTEM**

1. It is the intent of this system that a number grade is assigned from whichever level of achievement describes the ensemble's qualities most of the time. The approach to arriving at and assigning a score will be consistent across all five boxes.
2. The criteria reference system describes five levels of achievement, which are applied to Impression, Analysis, and Comparison. These levels of achievement are described specifically in the section, "SCORING SYSTEM."
3. Impression is best described as the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. The criteria reference system attempts to standardize this process. Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically the analysis converts the impression category to a specific score within each sub-caption. Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that sub-caption not only in that contest but also in earlier contests. Thus, when a judge assigns a number to an aspect of the ensemble's program, he/she is telling that ensemble how it stands on a national level.
4. In order to provide uniform numerical treatment for subjective judging, judges convert subjective impression into a numerical category and ultimately refine that category to a specific score.
5. Throughout the number assignment process, judges will be able to adjust previously assigned numbers to more accurately reflect spread considerations within the contest dynamic.

## **RATING AND PROPER SPREADS**

The foundation of our judging process has always embraced the combined application of BOTH rating and ranking each group in the context of a competition and through criteria-based reference. While spreads have historically been a source of concern, it must be understood that in the accurate process of "rating" each ensemble, often separations will exist between two ensembles and it is the judge's obligation to provide this numerical comparison. From the onset, these separations must be accurately indicated through scoring.

Judges must be prepared to offer this scoring information, and instructors must realize how valuable this information can be to them in their overall seasonal development. Together with this kind of scoring directive, there must be accountability on the part of the judge, offering the instructional staff of each group a clear understanding of what prompted each score (Performance dialogue and critique accountability).

Ensembles want to believe that scores received even at the local level are an accurate reflection of their achievement at that time. They hope to build on this score in their developmental process. If scores are inaccurately compressed, suggesting that a group is within a percentage or two of another group, and this rating fails to hold up in subsequent contests with other competitors, then the group loses confidence in the scoring process and might even make choices that could impede their development based on this inaccurate information.

## **SPREAD GUIDELINE**

The chart below is used by the judge as a guideline for spreads.

<b>Sub - Caption</b>	<b>Percentage Points</b>
Very comparable	1% to 2%
Minor differences	3% to 4%
Definitive differences	5% to 7%
Significant differences	8% & Up

## **ACCOUNTABILITY THROUGH PROFILING - Sub-caption Integrity**

This technique can only mature when judges are disciplined in the rating process, the understanding of the meaning of a number, and the application of correct spreads. Proper scoring STARTS through rating and ranking within the sub-captions. It is this process that leads to the bottom-line score, and then takes the judge to the consideration of comparisons.

Judges must expand the latitude (range) of each sub-caption score and understand that they can assign a Performance Quality or Fulfillment score several percentage points below or above the vocabulary, composition, or repertoire mark in profiling the strengths and weaknesses. When this is done consistently and properly, the accountability within each sub-caption ranks ensembles fairly and accurately not only in each sub-caption, but also in an accurate overall rating. This latitude and emphasis on sub-caption integrity (profiling on each sheet, ranking within each sub-caption) must be applied equally in all captions.

## **ACCOUNTABILITY THROUGH SAMPLING**

All sheets need to be sampled equally between the 'what' and the 'how'. Both Effect sheets must sample the 'what' and the 'how' simultaneously without the traditional sub-caption scoring distinction. Judges' observations at all points in the season should be 50% designer and 50% performer. Every viewing is virtually a first viewing due to limited exposure, ongoing changes in the program, and development of

performance skills. Every contest is a “new contest” with a new and unique set of dynamics. All achievement should be seen through “*what the performer is being asked to do.*” What and how exist simultaneously; observations should include both elements as they occur.

## **ACCOUNTABILITY THROUGH CRITIQUE DIALOGUE**

**Accountability by the judge is a skill set that is developed through dialogues with instructors wherein the judge is accountable for observations, scoring decisions, etc. Judges should be prepared to account for their scoring decisions. We would like to provide a critique approach that will allow for and promote the exchange of information and where judges account for their decisions.**

## **SCORING OBSERVATIONS**

Consistent scoring is a major concern for judges and instructors. There are some situations that lead to numbers that fluctuate week to week or performance to performance. We are sensitive to the impact this has on the performers and the insecurity it places on the instructor. We have identified several factors contributing to this problem.

- Inconsistent exposure places both judges and ensembles at a disadvantage. The local judge may be measuring the ensemble’s growth; the WGI judge may be unaware of this factor but will be trying to grade relatively to all other A, Open, or World Class ensembles viewed that season. This difference can be reflected in the scores.
- When a large number of ensembles are very similar to each other, in either program or achievement, judges’ rankings may be more at variance resulting in placement differences. This is why ensembles are encouraged to establish an identity, a program that will set them apart from their competitors and perhaps offer them a competitive edge.
- The size of the contest can influence ratings significantly as more and more ensembles come together and must be ranked. Smaller regionals sometimes yield scores that are higher than is appropriate in light of the fact that shows are often not fully complete and the judge’s number base is not yet established. Subsequently, larger regionals expose the ensembles to a broader field of competitors and the process of ranking can lower the earlier score in some cases.
- One of the biggest questions in the minds of most instructors arises at Championships when the double panels may yield ranking differences of several places. The obvious instinctive reaction is that one of the judges is incorrect. Usually it will be presumed to be the judge with the lowest ranking. The truth of the matter is that when judges have seen some of the ensembles and not others, there is a different familiarity in the mix. Sometimes there has been an opportunity to critique with those instructors and the ensemble may stand out in the judge’s mind. Couple this with the similarity between many ensembles (especially in the middle of the class) and these ranking separations can easily occur. It is for this very reason that championship panels have always been doubled. It is a safeguard for all competitors. One of the prime purposes of the double panel at Championships is to assure the ensemble of the fairness that the average score will yield. Over the years, it has become very clear that for the most part the average score is usually quite fair and equitable. The instructors’ focus should go to this average score and ranking more than to the individual scores that comprised the average score.

## **JUDGES' CONTEST PROCEDURES**

### **DUTIES OF THE CONTEST CHIEF JUDGE**

- Check with the Contest Director on:
  - Whether or not the scores have been verified.
  - Any judge absenteeism if this occurs.
  - Choose and govern seating of the judges.
- Conduct a judges' meeting before the contest covering location of critique, etc.
- Be sure the T & P judge has measured and marked the floor.
- Check for AC power specifications at the front and back of the competition area.
- Check the accommodations of the judges to ensure that they have privacy, room to write, electricity if needed, and a good view.
- Be available to the Contest Director for recommendations on penalties or problems that may occur.
- Observe the conformance of the judges to the Code of Ethics.
- Supervise the critique.

### **DUTIES OF THE JUDGE**

- Report to the Chief Judge at the time specified on your assignment sheet.
- While a uniform is not required, professional attire is expected.
- Once an ensemble has begun their show, there will be no conversations between judges or trial judges.
- Smoking is not permitted. No judge may leave without permission of the Chief Judge.
- Judges **MUST** be available for the critique. The Chief Judge has the right to cancel the post-prelim critique should the judges have less than two (2) hours between contests.

### **JUDGES' GENERAL INSTRUCTIONS**

#### **Duties**

1. Judges are to rate the ensembles.
2. Judges are to rank the ensembles with consideration to comparative scores earned during the course of the contest.
3. Judges are to aid the ensembles' improvement through recorded comments and in critique.

All regionals will attempt to hold a critique if at all possible. Instructors attending critique are requested to participate in a post event survey that will be sent via email to the primary contact of the ensemble.

#### **Conduct**

All judges are expected to maintain a dignified and impartial attitude at all times. They should refrain from discussing the performance with spectators or other judges while adjudicating the contest.

#### **Logistics and Position**

The Music judge will be positioned low in the stands, but in position to adjudicate peripheral contributions from the ensemble. The Effect-Music, Effect-Visual, and the Visual Judges will be seated higher in the stands to better assess to the totality of efforts. The Artistry Judge for concert classes will be positioned the same as the Effect judges for the marching classes.

## **PERFORMANCE COMMENTARY GENERAL TECHNIQUES**

1. This system is designed to provide the ensembles with an all-encompassing commentary and critique of their presentation as it occurs. It allows the judge to comment during both the impression and analysis phases of adjudication.
2. Commentary Priorities:
  - a. Comments should assist the understanding of the rating/ranking process.
  - b. Comments should emphasize those parts of the show that are pertinent to the scoring process.
  - c. Comments should assist the instructor in improving the structure of the program or the performance.
  - d. Comments should reflect an educational approach that rewards achievement & encourages greater efforts.
3. Recorders will run continuously throughout the ensemble's presentation.
4. The judge's comments should include basic impression as well as an analysis of successful and problematic areas. Possible suggestions to improve certain aspects of the program/performance are encouraged. Comments should be moderate in tone.
5. Judges must be specific in identifying any aspect about which he/she is commenting.
6. Demeaning or rude comments are unacceptable.
7. Judges should modulate the volume of their voices so as not to interfere with other judges or with spectators.
8. While it is not necessary that a recording be completely filled with comments, the judge should know that the absence of any comments (even at a finals contest) is not acceptable.

## **DIALOGUE & OBSERVATIONS**

Judges will address the ensembles based upon the ensemble's level of development. It has always been inappropriate to measure younger ensembles based on World Class standards when their learning process has not yet brought them to that level. The educational base upon which we adjudicate requires an adjustment of the judge's expectations and observations from class to class.

- Speak from a clear and complete understanding of each class and their level of development. Always be sensitive to your tone of voice.
- Commentary must be relative to the expectations of each class. Reinforce the importance of training and a strong curriculum, and then reinforce the achievement.
- Avoid terminology that is irrelevant to the principles we are reinforcing. Clear, specific dialog is appropriate. All groups will be comfortable with terms in this manual. Avoid the recitation of terms that are not easily related to what you are observing.
- The consistency of judges' observations is essential for the assured growth of all performers. Be informed and current with your caption philosophy and with the levels of learning within each class criteria.
- Be specific in your observation of weak areas and be clear as to the problems. Be enthusiastic about training, growth, and achievement.
- Offer patience and support in the development process of skills, ideas, and works in progress.
- Be open minded to new and innovative concepts that you may not have experienced before. Discuss these concepts and learn about them in order to adjudicate them.

## **THE CRITIQUE**

The critique is an opportunity for instructor and judge to exchange insights relative to the performance of the ensemble. It is most often for the benefit of the instructor, although the exchange of information can be beneficial to the judge as well. The critique belongs to the instructor, who should take the lead, ask the questions, and guide the dialogue.

Participation at critique is optional. If the instructor is comfortable with the judge's evaluation and score, and has nothing to discuss, the instructor should feel no obligation to participate.

### **THE PURPOSE BEHIND THE CRITIQUE**

- To clarify judge's comments which are confusing or unclear.
- To discuss places in the show that were unclear or to which the judge did not respond favorably.
- To offer insights to the judge relative to your intent: Where you're heading in the program/vocabulary development, when you plan to implement changes, when you are scheduled to address concerns expressed by the judge.
- To discuss your score relative to the criteria of each score sheet and relative to your competitors.
- To ascertain insights as to where you might stand "nationally" (if this is pertinent).

### **HOW TO PREPARE FOR THE CRITIQUE**

- You are best prepared if you watch your group's performance from the perspective of the judge.
- Study and know the scoring system and understand the philosophy behind each sheet.
- Listen to the evaluations of the judges to whom you will speak at the critique.

### **MAKING THE MOST OF YOUR CRITIQUE TIME**

- Be sensitive to the fact that effective communication will breakdown if either party is in an emotional state. Remember that body language and tone of voice will communicate a great deal.
- Go directly to the judge; introduce yourself and your ensemble's name.
- Critiques are short and it is important for you to get to your point quickly so that the judges can explain why he or she evaluated the program as they did.

### **CRITIQUE ETIQUETTE**

- Please don't criticize or berate another group or their performance.
- Never use profanity in your dialogue.
- Please don't attack the judge's integrity or intelligence. It could create barriers that will be counterproductive to good communication.
- Don't ask the judge to tell you how to write your show.

- Don't ask the judge to comment on ideas that are not yet in the show. Don't ask for a scoring projection for something that isn't yet in the show.

### **INSTRUCTOR'S RECOURSE FOR COMPETITIVE OR JUDGING ISSUES**

If you have an adjudication concern or issue, please contact the Percussion Judge Administrator or Director of Percussion

- If the situation occurs as a result of a preliminary contest, please be prepared to discuss your issues at critique with the judge.
- If, after critique, you still have issues with a judge, please contact a percussion administrator or the chief judge.
- If, after speaking with a percussion administrator or Chief Judge, you feel that your issues are NOT resolved, please contact the Judge Administrator or Director of Percussion.
- If, after following the above process, you still feel the need to go forward with a formal protest, a written statement must be sent to Director of Percussion Mark Thurston ([mark@wgi.org](mailto:mark@wgi.org)) within 48 hours of the contest, providing reasons why you feel this protest exists.

## **ADJUDICATING EFFECT**

Effect judges are responsible for evaluating the show from a holistic perspective, assessing all elements of the program. Effect judges should allow themselves to react, letting the show come to them, and be a reflection of the program and the performers. The subjective reactions of the Effect judge should be filtered through the sub-caption criteria, and considered in terms of the Intellectual Effectiveness, Aesthetic Effectiveness, and/or the Emotional Effectiveness of the design choice or performance.

Judges should assess the effectiveness of a show by channeling reactions first through the Overall Effect sub-caption. The Overall Effect sub-caption criteria are identical on both the Effect-Music and Effect-Visual sheet. Effect judges should judge through time, keeping all aspects of the program and performance in context. Micro reactions should be related to macro reactions, recognizing how each individual effect contributes to and enhances the overall effect.

Like the Music and Visual captions, the Effect captions are judged on a sub-caption basis. The Effect sheets are designed to profile independently the strengths and weaknesses of a group's Overall Effectiveness in one sub-caption and Music or Visual Effectiveness in the other. It should be understood however that criteria in one sub-caption could influence the effectiveness of the other sub-caption. The Effect captions are not traditional captions delineated by separate 'What/How' sub-captions. Effect judges must consider and assess 'What' and 'How' simultaneously within each of the sub-captions, even without the traditional 'What/ How' scoring distinction.

There is no priority on any one approach to creating effect. Effect judges must be accountable for considering and comparing the effectiveness of each design choice. All design choices are given equal opportunity for success. Pure excellence can elevate the effectiveness of a design choice or be an effect in and of itself. In the Effect captions, pure excellence is only one element, and its presence may or may not be critical to generating effect.

Creativity and originality are the cornerstones of the diversity that is encouraged in WGI. In all classes, but particularly in the World Classes, designers will take the risk of exploring new material. When recognizing and rewarding the creativity of a program, Effect judges should encourage designers to take the risk of exploring new material and not disregard these efforts or diminish their value just because they may not fall within the scope of the judge's comfort zone of recognition. That said, originality in and of itself is not the sole basis for reward. It must also fulfill all other components of producing effect. Encouragement for creative and original efforts should be acknowledged through verbal recognition regardless of the level of perceived success.

Effect is judged by two individuals, one Effect-Music judge and one Effect-Visual judge.

- Effect-Music scoring (30%) will be 15% Overall Effect and 15% Music Effect.
- Effect-Visual (20%) will be 10% Overall Effect and 10% Visual Effect.

## EFFECT-MUSIC

*Credit the effectiveness of all elements in contributing to both the overall presentation and music presentation. 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.*

### OVERALL EFFECT

Program  
Creativity  
Communication  
Engagement  
Coordination  
Range of Effects

### MUSIC EFFECT

The Musical Journey  
Creativity  
Musicianship  
Artistry  
Excellence as Effect

### OVERALL EFFECT DEFINITIONS

**Program** – The plan that guides and motivates all design choice, presenting opportunities for inherent and manufactured effectiveness. The effective blend of musical, visual and programmatic choices, which provides a vehicle for emotional, intellectual, and aesthetic communication.

**Creativity** – The originality, uniqueness, and imagination infused into the overall program and presentation.

**Communication** – The performance techniques that effectively express ideas and connect with the audience.

**Engagement** – The ability to secure, captivate, and sustain the attention of the audience.

**Coordination** – The harmonious combination and interaction of musical and visual elements that together elevate the program.

**Range of Effects** – The varied displays of programmatic effectiveness, though time via pacing and continuity, and in isolation via planned events and punctuations.

### MUSIC EFFECT DEFINITIONS

**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 musical program and presentation.

**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.

**Excellence as Effect** – The virtuosity or technical proficiency of the performer(s) that elicits positive responses from the listener.

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# effect-music

## marching percussion ensembles

Credit the effectiveness of all elements in contributing to both the overall presentation and music presentation. 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.

### overall effect

- Program
- Creativity
- Communication
- Engagement
- Coordination
- Range of Effects

score

100

### music effect

- The Musical Journey
- Creativity
- Musicianship
- Artistry
- Excellence as Effect

score

100

# effect-music

Credit the effectiveness of all elements in contributing to both the overall presentation and music presentation. Consider the musical elements that contribute to create an engaging program, successful blending of musical and visual elements that together elevates the program, the communication of identity and show concept, quality blend of creativity and performance, and the performers' ability to connect with the audience over time.

## overall effect

*who had the greater understanding/achievement as it relates to...*

**Class A**  
Basic Concepts & Skills

**Open Class**  
Intermediate Concepts & Skills

**World Class**  
Advanced Concepts & Skills

**Program:** The plan that guides and motivates all design choices, presenting opportunities for inherent and manufactured effectiveness. The effective blend of musical, visual, and programmatic choices, which provides a vehicle for emotional, intellectual, and aesthetic communication.

**Creativity:** The originality, uniqueness, and imagination infused into the overall program and presentation.

**Communication:** The performance techniques that effectively express ideas and connect with the audience.

**Engagement:** The ability to secure, captivate, and sustain the attention of the audience.

**Coordination:** The harmonious combination and interaction of musical and visual 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.

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply

## music effect

*who had the greater understanding/achievement as it relates to...*

**Class A**  
Basic Concepts & Skills

**Open Class**  
Intermediate Concepts & Skills

**World Class**  
Advanced Concepts & Skills

**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 musical program and presentation.

**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.

**Excellence as Effect:** The virtuosity or technical proficiency of the performer(s) that elicits positive responses from the listener.

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## EFFECT-VISUAL

*Credit the effectiveness of all elements in contributing to both the overall presentation and visual presentation. Consider the visual 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.*

### OVERALL EFFECT

Program  
Creativity  
Communication  
Engagement  
Coordination  
Range of Effects

### VISUAL EFFECT

The Visual Journey  
Creativity  
Musicality (Formatting)  
Artistry  
Excellence as Effect

### OVERALL EFFECT DEFINITIONS

**Program** – The plan that guides and motivates all design choices, presenting opportunities for inherent and manufactured effectiveness. The effective blend of musical, visual, and programmatic choices, which provides a vehicle for emotional, intellectual, and aesthetic communication.

**Creativity** – The originality, uniqueness, and imagination infused into the overall program and presentation.

**Communication** – The performance techniques that effectively express ideas and connect with the audience.

**Engagement** – The ability to secure, captivate, and sustain the attention of the audience.

**Coordination** – The harmonious combination and interaction of musical and visual 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.

### VISUAL EFFECT DEFINITIONS

**Visual Journey** – The effective use of form, movement, color and characterization to establish and sustain intellectual, emotional, and aesthetic relationships over time.

**Creativity** – The originality, uniqueness, and imagination infused into the visual program and presentation.

**Musicality** – The understanding and artistic sensitivity of the written work that accurately reflects, interprets, expresses, and enhances the music.

**Artistry** – The subtlety, nuance, detail, craft, and proficiency that elevate the fit and finish of the presentation.

**Excellence as Effect** – The virtuosity or technical proficiency of the performer(s) that elicits positive responses from the viewer.

# effect-visual

## marching percussion ensembles

Credit the effectiveness of all elements in contributing to both the overall presentation and visual presentation. Consider the visual 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.

### overall effect

- Program
- Creativity
- Communication
- Engagement
- Coordination
- Range of Effects

score

100

### visual effect

- The Visual Journey
- Creativity
- Musicality
- Artistry
- Excellence as Effect

score

100



# effect-visual

Credit the effectiveness of all elements in contributing to both the overall presentation and visual presentation. Consider the visual 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.

## overall effect

**Class A**  
Basic Concepts & Skills

**Open Class**  
Intermediate Concepts & Skills

**World Class**  
Advanced Concepts & Skills

*who had the greater understanding/achievement as it relates to...*

**Program:** The plan that guides and motivates all design choices, presenting opportunities for inherent and manufactured effectiveness. The effective blend of musical, visual, and programmatic choices, which provides a vehicle for emotional, intellectual, and aesthetic communication.

**Creativity:** The originality, uniqueness, and imagination infused into the overall program and presentation.

**Communication:** The performance techniques that effectively express ideas and connect with the audience.

**Engagement:** The ability to secure, captivate, and sustain the attention of the audience.

**Coordination:** The harmonious combination and interaction of musical and visual 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.

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply

## visual effect

**Class A**  
Basic Concepts & Skills

**Open Class**  
Intermediate Concepts & Skills

**World Class**  
Advanced Concepts & Skills

*who had the greater understanding/achievement as it relates to...*

**The Visual Journey:** The effective use of form, movement, color, and characterization to establish and sustain intellectual, emotional, and aesthetic relationships over time.

**Creativity:** The originality, uniqueness, and imagination infused into the visual program and presentation.

**Musicality:** The understanding and artistic sensitivity of the written work that accurately reflects, interprets, expresses, and enhances the music.

**Artistry:** The subtlety, nuance, detail, craft, and proficiency that elevate the fit and finish of the presentation.

**Excellence as Effect:** The virtuosity or technical proficiency of the performer(s) that elicits positive responses from the viewer.

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## MUSIC

*Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.*

### COMPOSITION

Orchestration

- *Elements of Design*
  - Melody-Harmony-Rhythm-Dynamics*
- *Range of Content*
- *Variety*
- *Continuity*

Clarity of Intent

Simultaneous Responsibility

### PERFORMANCE QUALITY

Sound Production

Musicianship

Rhythmic Clarity

Uniformity

Ensemble Cohesiveness

## COMPOSITION DEFINITIONS

**Orchestration (Horizontal & Vertical):** The arrangement and coordination of musical devices, both through time and in any one moment of time.

**Elements of Design:** The purposeful use of melody, harmony, rhythm, and dynamics within the program.

**Range of Content:** The purposeful use of musical and technical repertoire and vocabulary in the program.

**Variety:** The purposeful use of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program.

**Continuity:** The successful combination of all elements used to present a unified flow and form of musical ideas.

**Clarity of Intent:** The presentation of compositional elements in a clear, accessible, and intelligible manner.

**Simultaneous Responsibility:** The layering of responsibilities placed upon the performers.

## PERFORMANCE QUALITY DEFINITIONS

**Sound Production:** The ability of the performers to clearly present the composition through balance, blend, sonority, fidelity, and quality of sound.

**Musicianship:** The ability of the performers to convey compositional intent and expressive qualities.

**Rhythmic Clarity:** The ability of the performers to accurately present rhythmic content.

**Uniformity:** The consistent presentation of technique, phrasing, and quality of sound from performer to performer.

**Ensemble Cohesiveness:** The ability of the ensemble to establish and maintain pulse control and rhythmic stability, including adaptation and recovery if necessary.

# music

## marching percussion ensembles

Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.

### composition

- Orchestration
  - Elements of Design
    - Melody - Harmony - Rhythm - Dynamics*
  - Range of Content
  - Variety
  - Continuity
- Clarity of Intent
- Simultaneous Responsibility

score

100

### performance quality

- Sound Production
- Musicianship
- Rhythmic Clarity
- Uniformity
- Ensemble Cohesiveness

score

100



# music

Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.

## composition

- Class A**  
Basic Concepts
- Open Class**  
Intermediate Concepts
- World Class**  
Advanced Concepts

**who had the greater understanding/achievement as it relates to...**

**Orchestration (Horizontal & Vertical):** The arrangement and coordination of musical devices, both through time and in any one moment of time.

**Elements of Design:** The purposeful use of melody, harmony, rhythm, and dynamics within the program.

**Range of Content:** The purposeful use of musical and technical repertoire and vocabulary in the program.

**Variety:** The purposeful use of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program.

**Continuity:** The successful combination of all elements used to present a unified flow and form of musical ideas.

**Clarity of Intent:** The presentation of compositional elements in a clear, accessible, and intelligible manner.

**Simultaneous Responsibility:** The layering of responsibilities placed upon the performers.

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply

## performance

- Class A**  
Basic Skills
- Open Class**  
Intermediate Skills
- World Class**  
Advanced Skills

**who had the greater understanding/achievement as it relates to...**

**Sound Production:** The ability of the performers to clearly present the composition through balance, blend, sonority, fidelity, and quality of sound.

**Musicianship:** The ability of the performers to convey compositional intent and expressive qualities.

**Rhythmic Clarity:** The ability of the performers to accurately present rhythmic content.

**Uniformity:** The consistent presentation of technique, phrasing, and quality of sound from performer to performer.

**Ensemble Cohesiveness:** The ability of the ensemble to establish and maintain pulse control and rhythmic stability, including adaptation and recovery if necessary.

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## VISUAL

*Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.*

### COMPOSITION

Orchestration

- *Elements of Design*
- *Principles of Design*
- *Motion & Movement*
- *Creativity*

Interpretation of the Audio

Clarity of Intent

Simultaneous Responsibilities

### PERFORMANCE QUALITY

Accuracy

Movement

Presence

Uniformity

Ensemble Cohesiveness

## COMPOSITION DEFINITIONS

**Orchestration (Horizontal & Vertical):** The arrangement and coordination of visual devices, both through time and in any one moment of time.

**Elements of Design:** The purposeful use of line, shape, form, space, color, and texture within the program.

**Principles of Design:** The purposeful use of balance, contrast, emphasis, unity, proportion, and variety within the program.

**Motion & Movement:** The purposeful use of movement, timing, choreography, and motion within the program.

**Creativity:** The originality, uniqueness, and imagination infused into the composition.

**Interpretation of the Audio:** The purposeful marriage of the visual and audio composition.

**Clarity of Intent:** The presentation of the compositional elements in a clear, accessible, and intelligible manner.

**Simultaneous Responsibilities:** The layering of responsibilities placed upon the performers.

## PERFORMANCE QUALITY DEFINITIONS

**Accuracy:** The ability of the performers to clearly present the composition through precision, detail, and finesse.

**Movement:** The performers' application of movement principles and application of expressive range through varied efforts.

**Presence:** The poise, carriage, and expressive qualities of the performers used to elevate the written program beyond technical accuracy.

**Uniformity:** The consistent presentation of technique, style, and characterization from performer to performer.

**Ensemble Cohesiveness:** The ability of the ensemble to establish and maintain control and stability, including adaptation and recovery if necessary.

# visual

## marching percussion ensembles

Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.

### composition

- Orchestration
  - Elements of Design
  - Principles of Design
  - Motion & Movement
  - Creativity
- Interpretation of the Audio
- Clarity of Intent
- Simultaneous Responsibilities

score

100

### performance quality

- Accuracy
- Movement
- Presence
- Uniformity
- Ensemble Cohesiveness

score

100



# visual

Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.

## composition

*who had the greater understanding/achievement as it relates to...*

- Class A**  
Basic Concepts
- Open Class**  
Intermediate Concepts
- World Class**  
Advanced Concepts

**Orchestration (Horizontal & Vertical):** The arrangement and coordination of visual devices, both through time and in any one moment of time.

**Elements of Design:** The purposeful use of line, shape, form, space, color, and texture within the program.

**Principles of Design:** The purposeful use of balance, contrast, emphasis, unity, proportion, and variety within the program.

**Motion & Movement:** The purposeful use of movement, timing, choreography, and motion within the program.

**Creativity:** The originality, uniqueness, and imagination infused into the composition.

**Interpretation of the Audio:** The purposeful marriage of the visual and audio composition.

**Clarity of Intent:** The presentation of the compositional elements in a clear, accessible, and intelligible manner.

**Simultaneous Responsibilities:** The layering of responsibilities placed upon the performers.

	BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
<i>Descriptors</i>	Never	Rarely	Sometimes	Frequently	Consistently
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply

## performance

*who had the greater understanding/achievement as it relates to...*

- Class A**  
Basic Skills
- Open Class**  
Intermediate Skills
- World Class**  
Advanced Skills

**Accuracy:** The ability of the performers to clearly present the composition through precision, detail, and finesse.

**Movement:** The performers' application of movement principles and application of expressive range through varied efforts.

**Presence:** The poise, carriage, and expressive qualities of the performers used to elevate the written program beyond technical accuracy.

**Uniformity:** The consistent presentation of technique, style, and characterization from performer to performer.

**Ensemble Cohesiveness:** The ability of the ensemble to establish and maintain control and stability, including adaptation and recovery if necessary.

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## CONCERT PERCUSSION

This class is designed for those groups whose single emphasis is the exploration and development of musical presentations. Their repertoire may include original compositions and/or arrangements or transcriptions of existing materials. The expectations of the judge will be different from those of the marching ensemble. In this class, the concert stage will be set to deliver the sound from a stationary focal point. Programs for the concert class can be drawn from ANY musical idiom, all of which will have an equal opportunity to succeed. The scoring system will attempt to measure the level of artistry and performance quality contained in the ensemble's program as demonstrated by the performers.

### ARTISTRY

*Credit the artistry of all elements that contribute to the program and fulfillment of the presentation. Consider the musical elements that contribute to create an engaging program, communication of identity and programmatic concept, quality blend of creativity and performance, and the performers' ability to connect with the audience over time.*

#### PROGRAM

The Musical Journey  
Creativity  
Clarity of Thought

#### FULFILLMENT

Communication  
Musicianship  
Presence  
Excellence as it Relates to Artistry  
Expression

### PROGRAM DEFINITIONS:

**The Musical Journey** – The culmination of those elements within a written work that enable the listener to establish an aesthetic relationship between time spent, paths taken, destinations reached, and conclusion.

**Creativity** – The ability, through imaginative compositional skill, to produce a written work capable of eliciting audience/listener response.

**Clarity of Thought** – Clear presentation of design ideas through appropriate orchestration and performance.

### FULFILLMENT DEFINITIONS

**Communication** – The ability of the ensemble to express compositional and/or musical ideas effectively through performance.

**Musicianship** – The interpretive art of the written musical score.

**Presence** – The apparent poise and effectiveness enabling a connection between performer and audience in real time.

**Excellence as it Relates to Artistry** – The proficiency of technical skills and virtuosity that enable the performer(s) to elicit an appropriate response from the listener.

**Idiomatic Interpretation** – The combination of creative writing and musical performance that enable the performers to convey the appropriate "feel" and style of the music.

**Expression** – The ability of the ensemble through performance to portray the musical indication of feeling.

# artistry

## concert percussion ensembles

Credit the artistry of all elements that contribute to the program and fulfillment of the presentation. Consider the musical elements that contribute to create an engaging program, communication of identity and programmatic concept, quality blend of creativity and performance, and the performers' ability to connect with the audience over time.

### program

- The Musical Journey
- Creativity
- Clarity of Thought

score

100

### fulfillment

- Communication
- Musicianship
- Presence
- Excellence as it Relates to Artistry
- Idiomatic Interpretation
- Expression

score

100



# artistry

Credit the artistry of all elements that contribute to the program and fulfillment of the presentation. Consider the musical elements that contribute to create an engaging program, communication of identity and programmatic concept, quality blend of creativity and performance, and the performers' ability to connect with the audience over time.

## program

*who had the greater understanding/achievement as it relates to...*

- Class A**  
Basic Concepts
- Open Class**  
Intermediate Concepts
- World Class**  
Advanced Concepts

**The Musical Journey:** The culmination of those elements within a written work that enable the listener to establish an aesthetic relationship between time spent, paths taken, destinations reached and conclusion.

**Creativity:** The ability, through imaginative compositional skill, to produce a written work capable of eliciting audience/listener response.

**Clarity of Thought:** Clear presentation of design ideas through appropriate orchestration and performance.

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<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply

## fulfillment

*who had the greater understanding/achievement as it relates to...*

- Class A**  
Basic Skills
- Open Class**  
Intermediate Skills
- World Class**  
Advanced Skills

**Communication:** The ability of the ensemble to express compositional and/or musical ideas effectively through performance.

**Musicianship:** The interpretive art of the written musical score.

**Presence:** The apparent poise and effectiveness enabling a connection between performer and audience in real time.

**Excellence as it Relates to Artistry:** The proficiency of technical skills and virtuosity that enable the performer(s) to elicit an appropriate response from the listener.

**Idiomatic Interpretation:** The combination of creative writing and musical performance that enable the performers to convey the appropriate "feel" and style of the music.

**Expression:** The ability of the ensemble through performance to portray the musical indication of feeling.

### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



## MUSIC

*Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.*

### COMPOSITION

Orchestration

*Elements of Design*

*Melody-Harmony-Rhythm-Dynamics*

*Range of Content*

*Variety*

*Continuity*

Clarity of Intent

Simultaneous Responsibility

### PERFORMANCE QUALITY

Sound Production

Musicianship

Rhythmic Clarity

Uniformity

Ensemble Cohesiveness

## COMPOSITION DEFINITIONS

**Orchestration (Horizontal & Vertical):** The arrangement and coordination of musical devices, both through time and in any one moment of time.

**Elements of Design:** The purposeful use of melody, harmony, rhythm, and dynamics within the program.

**Range of Content:** The purposeful use of musical and technical repertoire and vocabulary in the program.

**Variety:** The purposeful use of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program.

**Continuity:** The successful combination of all elements used to present a unified flow and form of musical ideas.

**Clarity of Intent:** The presentation of compositional elements in a clear, accessible, and intelligible manner.

**Simultaneous Responsibility:** The layering of responsibilities placed upon the performers.

## PERFORMANCE QUALITY DEFINITIONS

**Sound Production:** The ability of the performers to clearly present the composition through balance, blend, sonority, fidelity, and quality of sound.

**Musicianship:** The ability of the performers to convey compositional intent and expressive qualities.

**Rhythmic Clarity:** The ability of the performers to accurately present rhythmic content.

**Uniformity:** The consistent presentation of technique, phrasing, and quality of sound from performer to performer.

**Ensemble Cohesiveness:** The ability of the ensemble to establish and maintain pulse control and rhythmic stability, including adaptation and recovery if necessary.

# music

## concert percussion ensembles

Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.

### composition

- Orchestration
  - Elements of Design
    - Melody - Harmony - Rhythm - Dynamics*
  - Range of Content
  - Variety
  - Continuity
- Clarity of Intent
- Simultaneous Responsibility

score

100

### performance quality

- Sound Production
- Musicianship
- Rhythmic Clarity
- Uniformity
- Ensemble Cohesiveness

score

100



# music

Credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually. Consider the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and degree of achievement demonstrated by the performers over time.

## composition

- Class A**  
Basic Concepts
- Open Class**  
Intermediate Concepts
- World Class**  
Advanced Concepts

*who had the greater understanding/achievement as it relates to...*

**Orchestration (Horizontal & Vertical):** The arrangement and coordination of musical devices, both through time and in any one moment of time.

**Elements of Design:** The purposeful use of melody, harmony, rhythm, and dynamics within the program.

**Range of Content:** The purposeful use of musical and technical repertoire and vocabulary in the program.

**Variety:** The purposeful use of instrumentation, color, texture, timbre, intensity, and tempo utilized in the program.

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<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply

## performance

- Class A**  
Basic Skills
- Open Class**  
Intermediate Skills
- World Class**  
Advanced Skills

*who had the greater understanding/achievement as it relates to...*

**Sound Production:** The ability of the performers to clearly present the composition through balance, blend, sonority, fidelity, and quality of sound.

**Musicianship:** The ability of the performers to convey compositional intent and expressive qualities.

**Rhythmic Clarity:** The ability of the performers to accurately present rhythmic content.

**Uniformity:** The consistent presentation of technique, phrasing, and quality of sound from performer to performer.

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### SUB-CAPTION SPREADS

Very Comparable	Minor Differences	Definitive Differences	Significant Differences
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 and higher percentage points



# WGI PERCUSSION ENSEMBLE CONTEST RULES

## 2023

**WGI discourages independent groups from utilizing high school students who were previously enrolled in an active high school program and have not yet graduated.**

**WGI also discourages independent groups from utilizing participants who have outstanding monies owed to a previous group.**

**WGI strongly recommends that participating groups and their directors/staff use the utmost caution and forethought in planning and use of props that might place participants (and others) in potential danger during assembly or use.**

**WGI strongly recommends that all participants wear protective footwear while outside the performance area.**

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### **1.0 ELIGIBILITY**

1.1 Percussion ensembles from the United States competing in the Independent class and composed of participants not over 22 years of age as of 12:01 AM on April 1, 2023, shall be permitted to compete in contests governed by WGI. Each percussion ensemble appearing at a WGI contest shall be prepared to show proof of age. International independent percussion ensembles are not bound by any age limit.

1.1.1 U.S. Military veterans may be granted one (1) year of eligibility immediately following their end of active service. To qualify, individual must have enlisted prior to their 19<sup>th</sup> birthday, served for no less than four (4) years, and must have been honorably discharged or medically separated. Veteran must submit a copy of their discharge papers and separation documents to WGI prior to December 1 to qualify.

1.2 All participants of any percussion ensemble competing in any scholastic class must have approval for participation in any WGI-sanctioned event by the administration of the sponsoring school(s) or educational institution.

1.2.1 Types of scholastic percussion ensembles are defined as follows:

**Single School.** A percussion ensemble whose total membership are students from the same school, schools that feed directly into that school, or home-schooled students that reside within the school district boundaries. The percussion ensemble shall submit the Single School Participating Master Group Agreement signed by the authorizing school principal or administrator and file with the WGI office.

**Combined Schools.** The purpose of the combined schools policy is to encourage participation from scholastic groups that may have limited resources while keeping the integrity of the scholastic classes intact. Combining schools for the purpose of competitive advantage is contrary to this policy and will not be approved.

A percussion ensemble in any scholastic class may apply for approval to combine students from multiple schools within a school district under the following guidelines:

- Multiple groups within a school district may be approved to combine on a case-by-case review by WGI. In very rare cases, schools from different districts may combine if approved.
  - If approved, combined school groups may be required to compete using a school district name.
  - Scholastic percussion ensembles utilizing students from parochial, vocational, or charter schools, must apply for approval under combined school guidelines.
  - All percussion ensembles shall submit the Combined Schools Participating Group Master Agreement signed by the district superintendent and file with the WGI office.
  - Percussion ensembles applying to combine students from multiple schools within a school district must apply for approval by December 1.
  - WGI will have the final determination on whether a percussion ensemble will be permitted to combine students from multiple schools. If application for combined group is denied, the percussion ensemble has the option to either not include students from other schools or compete in an independent class.
- 1.3 No percussion ensemble may compete with less than six (6) members on the floor of competition at any time including the student conductor (optional).
- 1.4 Marching percussion ensembles may use one optional student conductor positioned in the competition area. Concert percussion ensembles may use one non-student conductor positioned in the competition area.

***PENALTY: Disqualification – any ensembles violating any requirements in the ELIGIBILITY section shall be disqualified from that contest and must forfeit any scores, placements or awards***

## **2.0 COMPETITION AREA**

- 2.1 For the purpose of interpretation, the “competition area” shall measure a minimum of sixty feet by ninety feet (60’ x 90’) and does not include entry ramps, hallways, bleachers or seating area. Percussion ensembles are permitted to utilize the entire designated competition area for their performance. All performers must be in the designated competition area when performance time begins. Depending on the performance venue, WGI will authorize additional competition area space whenever possible and include that information in the diagram (footprint) to be made available to all competing percussion ensembles to identify the competition area. No competition area may exceed the maximum size of competition area (72’ x 106’) offered at the world championships. While the competition area will be increased whenever possible, all percussion ensembles must be prepared to perform within a minimum sixty-foot by ninety-foot (60’ x 90’) competition area.
- 2.2 All WGI contest sites must have a minimum of seventy feet by one hundred feet (70’ x 100’) to accommodate a “safety zone” of five (5) feet from any spectator seating. This will ensure the minimum sixty-foot by ninety-foot (60’ x 90’) competition area within the minimum seventy feet by one hundred feet (70’ x 100’) of the contest site.
- 2.3 Once performance timing begins, no performer may enter the safety zone. All equipment and props (including all sound equipment) must be grounded within the competition area except during setup and teardown. No props or equipment may be staged within the safety zone and no choreography outside the competition area, including the safety zone, is allowed. No penalties shall be assessed for broken sticks, mallets, or hardware falling over the front boundary accidentally.
- 2.4 The front boundary line shall be considered to extend the full width of the competition area and shall be clearly marked at a minimum of five (5’) feet from the first row of spectator seating.

- 2.5 All floor coverings (tarps) must fit in the designated competition area at each particular contest site and cannot enter the safety zone or cover the front boundary line.

***PENALTY: One-tenth of a point (0.1) penalty shall be assessed for each performer or piece of equipment in violation of the competition area boundary. (2.3-2.5)***

- 2.6 The center of the front boundary line shall be marked by a taped line at the front and back of the competition area. The outer edges of the competition area shall also be marked taped lines at the corners to designate the safety zone.
- 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.
- 2.8 Power sources must be dedicated for ensemble use only and have no other electrical devices using designated power sources.

### **3.0 SCORING**

- 3.1 The elements in Marching Percussion to be judged are:

3.1.1 Effect-Music = Thirty percent (30%), one judge  
*Overall Effect = Fifteen percent (15%)*  
*Music Effect = Fifteen percent (15%)*

3.1.2 Effect-Visual = Twenty percent (20%), one judge  
*Overall Effect = Ten percent (10%)*  
*Visual Effect = Ten percent (10%)*

3.1.3 Music = Thirty percent (30%), one judge  
*Composition = Ten percent (10%)*  
*Performance Quality = Twenty percent (20%)*

3.1.4 Visual = Twenty percent (20%), one judge  
*Composition = Ten percent (10%)*  
*Performance Quality = Ten percent (10%)*

3.1.5 Timing and Penalties = Penalties assessed per rules

- 3.2 The elements in Concert Percussion to be judged are:

3.2.1 Music = Fifty percent (50%), one judge  
*Composition = Twenty percent (20%)*  
*Performance Quality = Thirty percent (30%)*

3.2.2 Artistry = Fifty percent (50%), one judge  
*Program = Twenty percent (20%)*  
*Fulfillment = Thirty percent (30%)*

3.2.3 Timing and Penalties = Penalties assessed per rules

- 3.3 The Music judge will be positioned low in the stands. The Artistry, Effect, and Visual judges will be positioned higher in the audience viewing area. The Timing and Penalty judge will be positioned in the competition area. Specific row assignments will be determined by the Chief Judge based on each venue's specific attributes.

## **4.0 EQUIPMENT**

- 4.1 For the protection of the facilities, especially wooden competition floors and easements, all equipment and props must be properly prepared to assure that damage of 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 per piece of equipment***

- 4.2 Definitions of authorized equipment:

- 4.2.1 No single, triggered, electronic sound may produce rhythmic intent. Lyrics with rhythmic intent may be triggered on a per word basis. Spoken word phrases without rhythmic intent may be performed with a single trigger. All sampled material must be triggered in real time.

***PENALTY: Ten points (10.0)***

- 4.2.2 Ensembles may manipulate their soundboard 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. Staff members may also communicate through a text-based messaging tool to a designated performer in the event the soundboard needs adjustment.

- 4.2.3 Ensembles may use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding safety of any device in consultation with the Director of Percussion and/or Executive Director. Ensembles should consult with the Director of Percussion prior to using any equipment not specifically defined in these rules. The ensemble will assume any liability for issues arising out of the use of said electrical devices.

***PENALTY: One-tenth of a point (0.1) penalty to Disqualification at the discretion of the Timing and Penalty judge.***

- 4.2.4 Battery operated devices using common off the shelf flashlight batteries (AA, AAA, AAAA, C, D, N, 9V, button cells) and dry-cell secondary "rechargeable batteries" including cell phones, cameras, MP3 players and computers are allowed. Sealed, spill-proof maintenance-free lead-acid batteries such as gel cell, sealed lead-acid (SLA), valve regulated sealed lead-acid (VRLA), and absorbed glass mat (AGM) batteries are also permitted.

- 4.3 The following are NOT allowed in the Competition Area:

- 4.3.1 Pyrotechnics, discharge of arms, pressurized canisters, dry ice, smoke machines, compressed air apparatuses, dangerous materials, and/or flammable liquids or gas will not be permitted in or around the competition area.

- 4.3.2 Gasoline or manual powered generators.

- 4.3.3 Live animals.

- 4.3.4 Use of powder, dirt or any other substance that lingers in the competition area past the interval time.

- 4.3.5 Use of helium, including helium-filled balloons.

- 4.3.6 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc.

- 4.3.7 Glass objects that may break and/or leave shards of glass in the competition area. Video monitors must utilize screen protectors. Mirrors must be of the acrylic type and cannot contain glass. Any light bulbs used must be shatter resistant safety coated.
- 4.3.8 Drones or any remote-controlled airborne device.
- 4.3.9 Hover boards.

***PENALTY: Ten-point (10.0) penalty or Disqualification for use of any prohibited equipment***

Directors are encouraged to contact the Director of Percussion to inquire about the use of particular equipment or materials when its permissibility under this section or at specific sites may be in question.

The Percussion Administrator, Contest Administrator, or Director of Percussion shall at all times have the authority to prohibit the use of any prop or equipment that presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a venue or its property.

- 4.4 All lighting and robotic devices 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 lighting/robotics need adjustment.

***PENALTY: Ten-point (10.0) penalty***

- 4.5 The following safety guidelines are applicable to the construction, transport, and use of any prop, structure, or drum major/conducting podium at any WGI event or facility and to any performer, staff, volunteer, or parent who may be assisting in the construction or transport of the prop, structure, or podium. These guidelines are in effect during the entire time in the competition area, including setup and exit.

- 4.5.1 No participant may be placed on any portion of any prop, structure, or podium where the participant's lowest point of contact (i.e., feet, hands, etc.) is more than six feet (6') above the competition floor unless appropriate safety railing, safety harness, or protective padding is in place around prop, structure, or podium to prevent injury.

- Safety railing is a barrier at least forty-two inches (42") in height at all points and surrounding participant a minimum of 50%.
- Safety harness is a method to restrain a participant preventing or arresting a fall entirely a minimum of three feet (3') before contact with the competition floor.
- Protective padding is compressed foam padding (gymnastic mat type) or other suitable material measuring a minimum of two inches (2") in depth.

- 4.5.2 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact (i.e., feet, hands, etc.) is more than six feet (6') above the competition floor, the following is required:

- If the prop, structure, or podium is in motion, the participant must actively use the appropriate safety railing or harness the entire time the prop, structure, or podium is in motion.
- If the prop, structure, or podium is stationary with a safety railing in place, the participant does not have to actively use the safety railing.
- If the prop, structure, or podium is stationary with no safety railing, participant must be harnessed.

- 4.5.3 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact is less than six feet (6') above the competition floor, no safety railing, harness, or padding is required for the prop, structure, or podium, whether stationary or in motion.

- 4.5.4 A participant executing a lift or stunt while atop ANY prop, structure, or podium may not lift another participant above six feet (6') in height above the competition floor unless protective padding or other adequate safety precautions are in place
- 4.5.5 Participants are prohibited from jumping or leaping off any prop, structure, or podium that exceeds six feet (6') in height above competition floor unless protective padding or other adequate safety precautions are in place.
- 4.5.6 WGI shall at all times have the final authority to prohibit the use or prescribe additional safety requirements of any prop, structure, or podium that presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a competition venue or its property.

Directors are encouraged to contact the Director of Percussion to inquire about the use of a particular prop when its permissibility under this section or at a specific contest venue may be in question.

***PENALTY: Ten-point (10.0) penalty to Disqualification at the discretion of the Percussion Administrator, including (but not limited to) prohibition of the use of prop, structure, or podium.***

## **5.0 TIMING**

- 5.1 Percussion ensembles will be timed to compete at intervals according to class.

Class	Interval Time	Minimum Performance Time	Maximum Performance Time
World Class	11 minutes	4 Minutes	8 minutes
Open Class	10 minutes	4 Minutes	7 minutes
A Class	9 minutes	4 Minutes	6 minutes

- 5.2 Interval time will include entrance, setup, performance, exit and removal of all performers, props, floors and equipment from the competition area.
- 5.3 Each percussion ensemble, with all competing performers, shall remain in the competition area and be judged in all captions for a minimum of four (4) minutes.
- 5.4 The end of the maximum performance time is at the obvious conclusion of the show. All captions will be judged until the obvious conclusion of the show.
- 5.5 Percussion ensembles cannot be required to perform before the time set in the most recent contest schedule.

***PENALTY: Five-hundredths of a point (.05) penalty per second for any timing violation***

- 5.6 Any percussion ensemble unable to make their scheduled performance time will be rescheduled to perform during the next most logical performance slot in their class. Schedule adjustments will be made at the discretion of the Contest Administrator.

***PENALTY: Five-tenths of a point (0.5) penalty for each class interval time of delay.***

- 5.7 Any ensemble creating a delay in the schedule will be subject to penalty.

***PENALTY: Five-hundredths of a point (0.05) penalty per second of delay up to 10 points.***

- 5.8 Timing for the “maximum performance time” will begin with the first step of body movement, first move of equipment, or the first note of music whichever comes first after the announcement ends. Judging will also begin at this time.

## **6.0 ENTRY**

- 6.1 All performers must enter the competition area through the designated entry door, tunnel or ramp. Prior to the actual start of the performance time, the percussion ensemble may utilize the competition area for setup and pre-show preparations.

***PENALTY: Five-tenths of a point (0.5) penalty per performer for failing to use designated entry door, tunnel or ramp***

- 6.2 All props must be able to fit through designated entry door, tunnel or ramp. No timing exceptions will be made for oversized props. Props will not be allowed in the competition area before the ensemble’s performance time.

- 6.3 The ensemble will line up at a ready line to be designated by the Contest Administrator to enter the competition area.

- 6.4 Authorized equipment and/or props may be placed anywhere in the competition area by ensemble performers or anyone prior to the start of the performance. Any non-performers involved in set up must exit the competition area prior to the start of performance time.

***PENALTY: One tenth of a point (0.1) penalty for each non-performer failing to exit competition area prior to performance time***

- 6.5 Once the performance begins, all performers must remain in the designated competition area for the entire performance. Boundary line violations (including first aid cases) do not constitute permanently leaving the floor.

***PENALTY: Five tenths of a point (0.5) penalty for each performer failing to remain in competition area for the entire performance***

## **7.0 EXIT**

- 7.1 Exit may be over any line at the conclusion of the performance.

- 7.2 All performers must exit the competition area through the designated exit door, tunnel or ramp.

***PENALTY: Five-tenths of a point (0.5) penalty per performer for failing to use designated exit door, tunnel or ramp***

- 7.3 All personnel, equipment and/or props must clear the vertical or horizontal centerline at the conclusion of interval time. The timing line shall be for visual use by the Timing and Penalties judge and not designated by tape.

- 7.4 For purposes of timing, equipment and props are considered removed when they cross the vertical or horizontal centerline. After crossing the timing line, all equipment and/or props must continue to make forward progress out of the competition area in a timely manner or receive a penalty at the discretion of the Timing and Penalty judge.

***PENALTY: Half of one tenth of a point (.05) penalty per second***

- 7.5 There will be no flying of tarps (also known as “ballooning”) to clear floor at the conclusion of an ensemble’s performance.

***PENALTY: Disqualification***

## **8.0 PENALTIES**

- 8.1 Timing and Penalty judges will assess all penalties for infractions that take place in the competition area. Contest Administrators may not waive competition area penalties. An ensemble has a right to challenge any penalty in consultation with the Percussion Administrator, Director of Percussion, or Executive Director but any final decision regarding penalties will remain with the Timing and Penalty Judge. All penalties will be posted for ensembles via CompetitionSuite. Challenges must be made to the assigned percussion administrator via text prior to the posting or announcing of scores.
- 8.2 Any ensemble violating any rule or part of a rule, breaching standard contest etiquette, or failing to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than 0.1 point up to disqualification at the discretion of the Percussion Administrator, Director of Percussion, or Executive Director.
- 8.3 All timing penalties shall be 0.05 points per second. All boundary penalties shall be 0.1 points per offense.
- 8.4 During a performance, non-performing personnel may not coach, cue, etc., any performers or control any wireless lighting or robotic events outside the competition area. As per rule 4.2.2 and 4.4, staff members may communicate via text messaging with a designated performer controlling a soundboard, lighting, and robotics.

***PENALTY: One point (1.0) to Disqualification at the discretion of the Timing and Penalties judge.***

- 8.5 All programs, soundtracks, thematic and costuming choices must reflect the qualities that would be acceptable for performance at a scholastic venue or suitable for marketing to sponsors on a national level.
- 8.6 Groups using the flag of the United States should follow the [U.S. Flag Code](#). Directors are encouraged to contact the Director of Percussion for guidance prior to performance.

***PENALTY: Denial of performance or possible disqualification as determined by the Executive Director in consultation with the Director of Percussion.***

# Percussion

# Timing & Penalty



## Timing Requirements

	Minimum Performance Time	Maximum Performance Time	Maximum Interval Time
World Class	4 minutes	8 minutes	11 minutes
Open Class	4 minutes	7 minutes	10 minutes
A Class	4 minutes	6 minutes	9 minutes

### Number of Performers

Minimum of 6 members

### Minimum Performance Time

Total Performance Time \_\_\_\_\_

Total Undertime \_\_\_\_\_

Total Seconds Undertime \_\_\_\_\_ x 0.05 = \_\_\_\_\_

### Maximum Performance Time

Total Performance Time \_\_\_\_\_

Total Overtime \_\_\_\_\_

Total Seconds Overtime \_\_\_\_\_ x 0.05 = \_\_\_\_\_

### INTERVAL TIME – Total Time in Competition Area

Total Overall Time \_\_\_\_\_

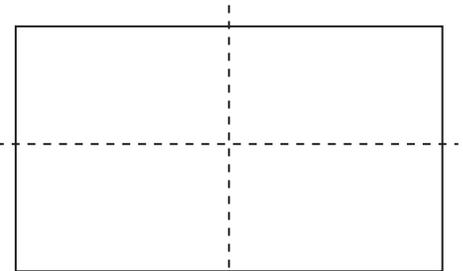
Total Overtime \_\_\_\_\_

Total Seconds Overtime \_\_\_\_\_ x 0.05 = \_\_\_\_\_

### TOTAL SET UP TIME

## Boundary Lines

Time in Show? Point of occurrence? Who?



FRONT STAGE

Total 0.1 per occurrence \_\_\_\_\_

## Penalty Summary

Minimum Performance Time \_\_\_\_\_

Maximum Performance Time \_\_\_\_\_

Total Time in Competition Area  
Interval Time \_\_\_\_\_

Boundary Line \_\_\_\_\_

Unit, Equipment, Personnel \_\_\_\_\_

Other \_\_\_\_\_

## Total

Approved \_\_\_\_\_  
Chief Judge

JUDGE SIGNATURE \_\_\_\_\_

## Announcement Procedure

- Prior to the ensemble entering the floor to setup, the Timing and Penalty judge will announce the start of the interval time. During this time, music will be played through the PA system.
- As the ensemble is setting up, the Timing and Penalty judge will periodically announce the setup time to the director. The Timing and Penalty judge will also monitor the judges to be sure they are ready for the start of the performance. During this time, music will be played through the PA system.
- If at any time the judges are not ready, the interval time will be suspended, and the ensemble will be notified of the suspension of the interval time by the Timing and Penalty judge.
- If the ensemble has any pre-show music, the house music will be faded out at the start of the pre-show music.
- When the ensemble is ready, the director will notify the Timing and Penalty judge and he/she will cue the announcer. The music will be faded out and the announcer will say: *"Please welcome from (city and state/country), (name of ensemble). (Pause) Performing their program (program title), WGI Sport of the Arts is proud to present (name of ensemble)."*
- At the conclusion of the performance, the announcer will say, *"(Name of ensemble) from (city and state/country), under the direction of (director's name)."* Music will fade in as the ensemble leaves the floor. WGI announcer will make no other announcements.
- Ensembles must plan on this announcement as part of their interval time.

## **ROUNDS AND SEEDING FOR PERFORMANCE ORDER AT WORLD CHAMPIONSHIPS**

### **WORLD CHAMPIONSHIPS PRELIMINARIES**

Classes with twenty (20) or more ensembles will be seeded in “tournament-style” rounds for preliminary performance. Rounds will be seeded based on input from adjudicators and coordinated by the Director of Percussion. Once placed into a round, ensembles will be placed in reverse order of entry postmark date with the earliest postmark performing last. Identical postmark dates will draw for performance order.

Classes with nineteen (19) or less ensembles will perform in reverse order of entry postmark date. Identical postmark dates will draw for performance order.

A double panel of judges will judge all preliminaries.

If there is a performance scheduling conflict with another performing ensemble of the same school or organization at the world championships, the ensemble must notify the WGI office in writing no later than March 1 using the Championship Scheduling Conflict Form. Non-affiliated group or groups not traveling together may not necessarily be accommodated and must plan accordingly for stagehand assistance. This is entirely at the discretion of the Director of Percussion and/or the Executive Director. All scheduling consideration will accommodate prelims performances only.

### **WORLD CHAMPIONSHIPS SEMI-FINALS**

All World Class marching classes will have Semi-finals. A and Open Classes with more than forty (40) ensembles in preliminaries will have Semi-finals. A double panel of judges will judge all Semi-finals.

<b><u>Total Entries in Prelims</u></b>	<b><u>Number to Semi-finals</u></b>
20-34	20
35-49	24
50-64	32
65-80	40
81 or more	48

In the case of multiple preliminary contest sites, an equal amount from each contest site will be taken to make the total number of semi-finalists (for example, two contest sites and 40 semi-finalists, 20 will be taken from each preliminary contest site).

After preliminaries are completed, Semi-finalists will be placed in rounds. Performance order will be determined by reverse score order from the preliminary contest.

The Director of Percussion will have sole discretion, based on situations such as contest scheduling or judge availability, to add a Semi-finals contest to any class with fewer than forty (40) ensembles.

## **WORLD CHAMPIONSHIPS FINALS**

- All Percussion marching classes will have fifteen (15) finalists.
- Concert World and Open classes will advance 75% of class to Finals up to a maximum of twelve (12) finalists.
- Concert A class will advance 50% of the class to Finals up to a maximum of twelve (12) finalists.
- A double panel of judges will judge all Finals.

Performance order for all Finals contests using rounds in Semi-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.

Performance order for all Finals contests not utilizing rounds in the event leading to Finals will be in reverse order of scores.

The Director of Percussion will have sole discretion, based on situations such as semi-finals performance times, to determine the performance order of classes in a Finals contest.

## ROUNDS AND SEEDING FOR PERFORMANCE ORDER AT REGIONALS

### **REGIONAL PRELIMINARIES**

Order of performance for all classes in all prelims will be determined by the postmark date of entry. The earlier the entry postmark, the later that ensemble will appear in the schedule. Ensembles sharing the same postmark date will be randomly drawn within that group with the same postmark date.

### **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 the number of finalists does not reach eight (8), the Director of Percussion has sole discretion to increase the number of finalists in any other class based on the total number of entries and time permitting. 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 number of finalists.

Examples:

- *Six Open Class ensembles have entered a Regional. 75% of 6 equal 4.5 so the number of finalists would be rounded up to 5. However, this means only one ensemble would be eliminated so all six would be allowed to advance to finals.*
- *Seven Open Class ensembles have entered a Regional. 75% of 7 equal 5.25 so the number would be rounded down to 5. Since this means two ensembles would be eliminated, the provision of eliminating only one ensemble would not be applied.*

Order of appearance in Finals shall be determined by the reverse order of finish in prelims.



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