



*Official
Percussion Rulebook
2012*

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Table of Contents

Introduction	2
Board of Directors	3
Percussion Steering Committee	3
Schedule of Competitions	4
General Information	5
Performance Order Procedures	6
Code of Conduct	6
Competition Rules:	
Eligibility	7
Classification	8
Contest Site	10
Scoring	10
Equipment & Safety	11
Conduct of Ensembles	13
Entry & Exit	14
Penalties	15
Copyright	15
Judges Sheets	16

San Joaquin Valley Color Guard & Percussion Review

Statement of Philosophy

San Joaquin Valley Color Guard & Percussion Review (SJVCGPR) is a competitive circuit in the areas of Marching and Concert Percussion performing ensembles. The philosophy of SJVCGPR is to provide an educationally based competitive circuit in which students have the opportunity to perform.

The purpose of SJVCGPR is to create a performing environment for local percussion units. We maintain that we want to give all our local groups equal opportunity to achieve at the highest level possible. However, we also realize that indoor marching percussion has become a national activity and want to service our local groups on this front as well. Although SJVCGPR is an independent performing circuit, it is our goal help percussion units become competitive members of Winter Guard International (WGI). Because of this, rules and regulations for SJVCGPR are closely in line with the rules and regulations of WGI.

This handbook is provided as an effort to improve communication between performing units and SJVCGPR. It is our goal to insure that all member units are adequately informed about the rules and regulation of SJVCGPR. Each instructor, director, advisor, or coach should read the handbook carefully in order to prepare your unit for a successful competition season. This handbook replaces any information or rules used for seasons prior to the 2011 competition season. The Board of Directors of SJVCGPR wishes each participant an educational, rewarding, and exciting competition season.

San Joaquin Valley Color Guard & Percussion Review

Board of Directors

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Disclaimer

SJVCGPR reserves the right to interpret any and all rules and regulations during the season of competition. Interpretations will be proposed by the Circuit Coordinator and the Percussion Steering Committee. Finalized interpretation of any and all rules will be decided by the SJVCGPR Board of Directors.

San Joaquin Valley Color Guard & Percussion Review

2011 Schedule of Competitions

JANUARY 20 **Friday** **Clovis East High School**
Required attendance if HS & Ind unit wants to be seeded for Championships

FEBRUARY 3 **Friday** **Clovis North High School**
Required attendance if Junior High unit wants to be seeded for Championships

FEBRUARY 10 **Friday** **TBD**

MARCH 3 **Saturday** **Lemoore High School**

MARCH 17 **Saturday** **TBD**
Seeding Show for Championships

MARCH 30 **Friday** **Clovis North High School**
Junior High Championships

MARCH 31 **Saturday** **Clovis North High School**
High School/Independent Championships

Championships (March 26) will include:

- Concert Percussion Competition**
- Individual Solo Competition**
- Exhibition Performances**

General Information

1. Membership paperwork will be sent out prior to beginning of the season for each individual unit entered. All fees must be paid, paperwork completed and received two weeks prior to a unit's participation in any event.
2. A unit may compete in any regular SJVCGPR competition that they choose.
3. A unit must compete in two (2) SJVCGPR competitions in order to be seeded for the Championship competition. One (1) SJVCGPR competition must be the first competition. A unit can participant in Championships without attending the first show, but they will be put on first in their division.
4. All schedules will be posted on the website at least 5 days prior to a competition.
5. SJVCGPR reserves the right, following consultation with the Steering Committee, Circuit Coordinator, the Board of Directors and the unit director, to move a unit into a higher or lower competitive level.
6. When competing in a scholastic category, all participants must be enrolled in said educational institution or feeder program of said institution.
7. Competitors in the independent category may not have reached their 23rd birthday before June 1st of the competition year. Graduate students must be able to show proof of age upon request of the SJVCGPR Board of Directors.
8. Directors/instructors are responsible for the conduct and good sportsmanship of their unit members and boosters at all times. Teach them to show proper respect to all competing units and individual competitors as well as personnel serving in various capacities for the host school. Unsportsmanlike conduct can result in disqualification of the offending members' unit.
9. For the safety of the student performers, flash photography is NOT allowed during performances. Video recording is allowed.
10. Doors will be closed at all contests while a unit is on the competition floor. Students should be taught to respect that condition and remain seated while a unit is on the floor.
11. All performers must sit on the back side of the gymnasium, even after their portion of the competition is completed. Units may be disqualified if members sit of the spectator side.
12. An ensemble cannot perform twice in the same night, with the exception of Championships in which schools can perform in both the Concert and Marching Percussion classes.

SJVCGPR Performance Order Procedures

1. Performance order for the first regular season show will be based on the order in which entries are received.
2. At all other regular season shows, the order of performance will be determined by random order.
3. Finals order will be determined by placement at the March 17th show. A tie breaker will be the highest Performance Analysis score during any regular season show.

SJVCGPR Code of Conduct

In order to allow the most positive experience for participants at SJVCGPR competitions, we ask that this code of conduct be followed during all SJVCGPR competitions.

- Any questions or concerns regarding a unit's performance must be expressed by the director to the SJVCGPR Circuit Coordinator.
- There will be no contact with the judges by any performer, director, instructor, spectator, or parent/guardian during a competition.
- All questions about judging must be made through the Circuit Coordinator, as judges should never be contacted directly at the competition site or anytime thereafter.
- Rulings made by the judges are final on all decisions concerning deductions, specific rulings, and final placement.
- Unruly behavior by directors, instructors, performers, parents/guardians, or spectators will result in removal from the event.
- Show design and performance material must be appropriate for family viewing. Any vulgar or suggestive movements, words, or music may result in a score deduction or disqualification. Judges' decisions are final.

SJVCGPR strongly supports and encourages sportsmanship, integrity, and fairness for all directors, instructors, performers, and supporters in all areas of the competition, not just practice and performance. We feel that directors, instructors, and parents/guardians are a necessary and effective instrument for instilling positive behavior among unit members. It is expected that all performers, directors, instructors, parents/guardians, and spectators represent themselves and their community in a positive way.

SJVCGPR Competition Rules

ELIGIBILITY

1.1 Scholastic Percussion Ensembles

All members of any percussion ensemble competing in any scholastic class must be approved for participation by the principal of the sponsoring school. All percussion ensembles must be prepared to show each members' enrollment with the high school or jr. high school in which they are attending. Students must compete with their schools' percussion ensemble unless that school does not have a competitive percussion ensemble. Students may only compete with one scholastic percussion ensemble.

****proposal for 2013 to have students perform in more than one scholastic group****

1.2 Independent Percussion Ensembles

Independent percussion ensembles membership will not be composed of any high school or jr. high school students who were previously enrolled in an active school program and have not yet graduated. If a student member's school has a competitive percussion ensemble, that student must obtain written permission from their school director, school principal, and parent/guardian.

1.3 Ensemble Size

No marching percussion ensemble may compete with less than six (6) members on the floor of competition at any time including the student conductor (optional). Concert percussion ensembles must compete with two (2) or more members. There is no maximum ensemble size for marching or concert percussion ensembles.

1.4 Championships Competition

In order for a unit to compete in the SJVCGPR Championships, the percussion unit must compete in a total of two (2) regular season competitions. All High School and Independent units must compete in the first competition of the season and one other competition. See page 4 for schedule of competitions. All Junior High School units must compete in the second competition of the season and one other competition. See page 4 for schedule of competitions. If a Percussion unit does not meet the qualifications, they may perform at Championships in but will go on first in their respective division.

1.5 Conductors

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 and its position and standing in SJVCGPR shall be forfeited.

CLASSIFICATIONS

2.1 General Classification Guidelines

All units must enter one of the classifications using the guidelines listed below. After the first competition the Percussion Steering Committee will evaluate current classifications and give suggested classifications to all percussion units. After the second competition percussion units will not be allowed to switch classifications for the completion of the season, except by mandate of the SJVCGPR Board of Directors. All members competing in the Finals Competition must have performed in at least 1 regular season competition of that year.

2.2 Scholastic Marching World Class (PSW)

PSW ensembles demonstrate a high degree of advanced development. All of the performers contribute to the consistent high levels of performance being demonstrated. World Class ensembles are trendsetters in the indoor percussion activity. Programs are unique and innovative and these components are important at this level. Some very sophisticated challenges will be placed on the performers. These ensembles are likely candidates for competition in WGI.

2.3 Scholastic Marching Open Class (PSO)

PSO ensembles have some experience in the indoor percussion arena. Open Class ensembles have several members who understand the skills required to perform intermediate levels of playing and movement. Here is where the intermediate student explores new challenges through performance and realizes a greater sense of achievement as each more complex skill is learned. These ensembles are likely candidates for competition in WGI.

2.4 Scholastic A Marching Class (PSA)

PSA ensembles are the younger, less developed participants. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned. These ensembles are likely candidates for competition in WGI.

2.5 Scholastic Regional A Marching Class (PSRA)

PSRA ensembles are the younger, less developed participants. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned. These ensembles do not compete in WGI and are training groups for beginning percussionists.

2.6 Jr. High Open Marching Class (PJO)

PJO ensembles have some experience in the indoor percussion arena. Open Class ensembles have several members who understand the skills required to perform intermediate levels of playing and movement. Here is where the intermediate student explores new challenges through performance and realizes a greater sense of achievement as each more complex skill is learned. Most students have 1 or 2 years of music education.

2.7 Jr. High A Marching Class (PJA)

PJA ensembles are the younger, less developed participants. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned. Most students are 1st year percussionists.

2.8 High School Concert Class (PSC)

PSC are high school percussion sections who wish to concentrate on the percussive element only. Instrumentation must be oriented to the performance of concert percussion. Movement will be permitted in order to allow performers to change equipment or to allow for better presentation of musical performance only. One non-student conductor is allowed. This is not a marching/visual class. Credit will be given for musical elements only. These performers are experienced and fully trained. Trend setting programs and performance levels are often display.

2.9 Jr. High Concert Class (PJC)

PJC are Jr. High School percussion sections who wish to concentrate on the percussive element only. Instrumentation must be oriented to the performance of concert percussion. Movement will be permitted in order to allow performers to change equipment or to allow for better presentation of musical performance only. One non-student conductor is allowed. This is not a marching/visual class. Credit will be given for musical elements only. Here is where the beginning percussion student discovers the joy of performing and realizes the sense of achievement.

2.10 Independent Marching World Class (PIW)

PIW ensemble uses the same criteria as Scholastic World Class. These performers are experienced and fully trained. Trend setting programs and performance levels are often displayed. These groups compete at WGI events in the PIW class.

2.11 Independent Marching Open Class (PIO)

PIO ensembles use the same criteria as the Scholastic Open Class. These performers are less experienced and are in the process of developing. These groups compete at WGI events in the PIO class.

2.12 Independent Marching A Class (PIA)

PIA ensembles use the same criteria as the Scholastic A Class. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned. These groups compete at WGI events in the PIA class.

CONTEST SITE

3.1 Competition Area

For the purpose of interpretation, the “competition area” shall measure a minimum of fifty by ninety (50’ x 80’) feet and does not include entry ramps, hallways, nor any bleachers or seating area. Ensembles are permitted to utilize the entire designated competition area for their performance. All performers must begin within the designated competition area. A front boundary “Safety Zone” of four (4) feet will exist from all spectator seating. Once performance begins, no performer may cross the front boundary and enter the safety zone.

3.2 Supplied Power Outlets

110 volt grounded power sources will be located near the front AND back at the center line of the competition area. Participants must provide their own extension cords. No power sources will be provided outside the competition area.

3.3 Warm-up Area

Warm-up areas are designated in the parking lots of all competition sites. Units must keep away audibly from both Percussion and Guard competition areas. Percussion units must use discretion when setting up their warm-up area by not taking too much space. Percussion floors will NOT be allowed to be opened before a performance time in warm-up area. Floors may be opened only after completion of units’ performance in order to refold for transport. SJVCGPR reserves the right to move percussion units at any time if ensembles do not follow the rules of the Warm-up Area.

PENALTY: From .1 to Disqualification at the discretion of the Circuit Coordinator.

SCORING

4.1 The elements to be judged are:

MARCHING PERCUSSION		
<u>Caption</u>	<u>Points</u>	<u># of Judges</u>
Performance Analysis	40%	1
Composition	15%	
Performance Quality	25%	
General Effect	40%	1
Music Effect	20%	
Overall Effect	20%	
Visual	20%	1
Composition	10%	

Performance Quality	10%	
Timing and Penalty	Penalty	1
TOTAL	100%	4
CONCERT		
<u>Caption</u>	<u>Points</u>	<u># of Judges</u>
Performance	50%	1
Composition	20%	
Performance Quality	30%	
Artistry	50%	1
Program	20%	
Fulfillment	30%	
Timing and Penalty	Penalty	1
TOTAL	100%	3

4.2 Judges Position

The Performance Analysis Judge will be positioned low in the stands and may move in order to better appraise the individuals within the ensemble. Timing and penalty adjudicators will be positioned on the floor. The General Effect and Visual adjudicators will be positioned higher in the stands.

4.3 Score Sheets

Each level of classification has a set of score sheets unique to its classification.

(Marching Percussion refer to Appendix A – page 16)

(Concert Percussion refer to Appendix B – page 19)

EQUIPMENT AND SAFETY

5.1 Instrumentation

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

PENALTY: 10 Points

5.2 Electronic Hardware and Sound

No single, triggered, electronic sound may produce rhythmic intent. No pre-recorded music or pre-recorded audio effects may be used if it is copyrighted material. All electronically produced sound must be generated and created by the performing unit. The use of sequences or any sequenced copyrighted material is not allowed. The

generation of any electronic rhythmic sound must be triggered by an implement or hand striking the key, instrument or pad of the instrument producing the rhythmic sound. In the event that the electronics are triggering vocalization, only text may be spoken in a continuous manner without each word being triggered. Although text may be continuous, this sound sample may not contain any pre-recorded music with rhythmic intent. **No electronic sound may produce rhythmic intent.**

PENALTY: 10 Points to disqualification at the discretion of the Circuit Coordinator.

5.3 Electronic Mixing Board

Any student performer may operate an electronic mixing board within the competition boundary. Or **one** staff member may operate the board within the front boundary and outside of the side line boundaries. **Please note this rule conflicts with WGI Rules. WGI rules state only student performers may operate the sound/mixing board.**

PENALTY: 10 Points

****proposal for 2013 to follow WGI criteria and NO staff/adult mixing during show****

5.4 Competition Boundaries

All equipment and props must be placed anywhere in the competition area. The front sideline is inviolate at all times (**this includes all sound equipment**) except during set up and tear down.

PENALTY: .1 to 5 points per violation at the discretion of the Circuit Coordinator.

5.5 Motorized Vehicles

No motorized vehicles will be allowed in the competition area. Wheelchairs for disadvantaged performers are accepted.

PENALTY: Disqualification at the discretion of the Circuit Coordinator.

5.6 Safety Guidelines

No pyrotechnics, discharge of arms, pressurized canisters, helium and/or helium-filled balloons, dangerous materials, inflammable liquids or animals will be permitted in or around the competition area. Smoke machines will not be allowed.

Battery operated devices using "common use" batteries (AA,AAA,AAAA,C,D,N,9V and button cells are allowed. Devices using dry-cell secondary "rechargeable batteries" including cell phones, cameras, MP3 players and computer are also allowed. Car and/or truck batteries are NOT permitted.

Use of lasers and flash cubes (electrical or chemical) will NOT be permitted.

Amplification may be used in the competition area by performers playing musical instruments, singing or voice. The electrical source for electronic instruments must be a 115/120v typical wall outlet as noted on the footprint of the facility as supplied by the sponsor. Gasoline, electric, or manual powered generators will not be allowed. Lighting cannot be turned off in the competition area by an ensemble. The use of powder, dirt or any other airborne substance shall be strictly prohibited.

PENALTY: 10 Points to Disqualification at the discretion of the Circuit Coordinator.

5.7 Gym Floors

For the protection of the wooden competition floors, all equipment must be properly taped. The bottom of all equipment, props, flats and scenery made of wood, metal or PVC type plastic must be padded or taped so as not to damage the floor. Inspection will occur at all competitions. Damage to the floor; such as dragging the tympani, wheels on carts locking, or dropping equipment, will be the responsibility of the ensembles and is subject to monetary compensation for the restoration of the gym floor.

PENALTY: .1 to Disqualification at the discretion of the Circuit Coordinator.

CONDUCT OF ENSEMBLES

6.1. Scheduled Competition Time

A percussion ensemble will be scheduled to compete at a minimum of nine (9) minute intervals for "A" class ensembles; ten (10) minute intervals for 'Open' class ensembles; and eleven (11) minute intervals for 'World' class ensembles. The time interval will include set up, entrance, warm up, performance, exit and removal of all equipment, props, personnel, etc. This time schedule may be expanded at the option of the Circuit Coordinator, but not lessened.

PENALTY: 0.5 points for each five (5) minutes of lateness (missing scheduled performance time) or part thereof up to the conclusion of the contest.

PENALTY: 0.1 points for each three (3) seconds or fraction thereof.

6.2 Maximum Performance Time

The maximum performance time ceases when a ensemble quits playing or leaves the floor, whichever comes first, and shall not exceed six (6) minutes for 'A' class ensembles; seven (7) for 'Open' class ensembles; eight (8) for 'World' class ensembles.

PENALTY: 0.1 points for each three (3) seconds of overtime or fraction thereof.

6.3 Minimum Performance Time

Percussion ensembles, with all competing personnel, shall remain within the competition area and be judged in all captions for a minimum of four (4) minutes.

PENALTY: 0.1 points for each three (3) seconds of under time or fraction thereof.

6.4 Ending Performance Time Line

All captions will be judged for the maximum performance time or until the ensemble ceases playing or leaves the floor, whichever comes first. Timing and penalty will continue until all performers and all equipment is off of the floor. The Circuit Coordinator will place an appropriate line defining when an ensemble has left the floor for timing purposes.

ENSEMBLE TIMING OVERVIEW: Marching & Concert Ensembles

Class	Min. Perf. Time	Max Perf. Time	Interval Time
-------	-----------------	----------------	---------------

WORLD	4 Minutes	8 Minutes	11 Minutes
OPEN	4 Minutes	7 Minutes	10 Minutes
A CLASS	4 Minutes	6 Minutes	9 Minutes
Jr. High	3 Minutes	6 Minutes	9 Minutes

ENTRY & EXIT

7.1 Front Sideline

An ensemble may enter the contest floor over any line. However once the performance begins, the front sideline and its vertical plane become inviolate and subject to boundary penalty.

PENALTY: 0.1 points for each offense of the front boundary line violation.

7.2 Introduction

Ensembles may enter with a “tap” prior to introduction or may include a playing entrance as a part of the performance following introduction.

7.3 “Pit Crew”

Any equipment or props may be placed within the competition area by anyone prior to the start of competition. Before the performance begins, all non-performing personnel must be off of the competition area. (Adults are not permitted to stay in the competition area during a performance.)

PENALTY: .1 to 5 points per violation at the discretion of the Chief Judge.

7.4 Entrance

The ensemble will line up at a ready line (preferably side and back line if facility allows) to be designated by the Circuit Coordinator. From this point, the ensemble should move directly and immediately into the competition area when directed by the starter (T&P judge or contest director). They may set up anywhere in the competition area.

7.5 Start Time

Performance time begins with the first note or step following the introduction.

7.6 Time Line

All personnel, equipment, and/or props must be off of the contest floor, clear of the 50/50 line at the conclusion of the interval time. For purpose of timing, equipment and props are considered removed when they have been moved across a center line either horizontal or vertical depending on the contest site. After the equipment/props have crossed this line, they must be removed from the area immediately and taken to an area designated by the Contest Director. Failure to remove equipment and props to the designated area in a timely manner is subject to a penalty at the discretion of the Circuit Coordinator. Backside and sideline usage will be at the discretion of the Circuit

Coordinator, as defined by the facility. Facilities may designate how ensembles will unfold and fold their floors whether it is front to back, back to front, left to right or right to left depending on entrance and exit doors.

7.7 Removal of Floor

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

PENALTY: Disqualification

7.8 “Coaching”

During a performance, adult or non-performing student personnel may not coach, cue, etc. any performing members.

PENALTY: .1 to Disqualification at the discretion of the Circuit Coordinator.

PENALTIES

8.1 Reporting Violations

Only the Circuit Coordinator or Chief Judge may assess a penalty. Judges report all violations to the Circuit Coordinator.

8.2 General Violations

Any ensemble violating any rule or part of a rule or committing any breach of contest etiquette for which no specific penalty is provided shall be penalized for each such violation, not less than 0.1 points, not more than disqualification from the contests at the discretion of the Circuit Coordinator.

8.3 Timing and Boundary Penalties

All timing penalties shall be 0.1 points per three (3) seconds or fraction thereof. All boundary penalties shall be 0.1 points per offense.

COPYRIGHT

9.1 Music

Permission for use of copyrighted music is the responsibility of the participants. All music must be free of copyright or percussion units must obtain permission to arrange and perform any and all music. SJVCGPR will not assist any ensemble in obtaining copyright permission. SJVCGPR reserves the right to ban any percussion ensemble that violates copyright law.

9.2 Electronic Sound

Permission for use of copyrighted electronic sound is the responsibility of the participants. All sounds triggered, performed, or played electronically must be free of copyright or percussion units must obtain permission to use. SJVCGPR will not assist any ensemble in obtaining copyright permission. SJVCGPR reserves the right to ban any percussion ensemble that violates copyright law.

9.3 Intellectual Property

Permission for use of copyrighted intellectual property is the responsibility of the participants. All intellectual property must be free of copyright or percussion units must obtain permission to use. SJVCGPR will not assist any ensemble in obtaining copyright permission. SJVCGPR reserves the right to ban any percussion ensemble that violates copyright law.

Appendix A – Marching Percussion General Effect

Percussion

General Effect

Marching Percussion Ensembles

UNIT _____
JUDGE _____



Credit all of the musical/visual elements in a unit's presentation that combine to display an effective and entertaining program. Credit the successful communication of a unit's identity and message through the quality blend of creativity and performance. Credit the performers' ability to connect with the audience. The music drives the visual in creating an effective presentation.

Music Effect	Overall Effect
Communication Musicianship Creativity Blend & Balance Excellence as it relates to Effect Expression Idiomatic Interpretation	Communication Audio/Visual Coordination Imagination/Creativity Pacing/Continuity Impact/Resolution Range of Effects Entertainment
SCORE	SCORE
100	100
Total	
JUDGE SIGNATURE _____	200

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Credit all of the musical/visual elements in a unit's presentation that combine to display an effective and entertaining program. Credit the successful communication of a unit's identity and message through the quality blend of creativity and performance. Credit the performer's ability to connect with the audience. The music drives the visual in creating an effective presentation.

Music Effect						
Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... <i>Communication:</i> "The performance techniques that connect musically with the audience." <i>Musicianship:</i> "The interpretive art of the music." <i>Creativity:</i> "The uniqueness and freshness of the musical program." <i>Blend and Balance:</i> "The measure of the performer's understanding of and commitment to the musical effects of the entire ensemble." <i>Excellence as it relates to Effect:</i> "The proficiency of technical skills or virtuosity that elicits a response from the listener." <i>Expression:</i> "The range of dynamics as a whole. The ability to convey a wide range of nuances through artistic control." <i>Idiomatic Interpretation:</i> "The ability to convey the appropriate "feel" and style of the music."					Class A & Open Class Readiness for next class World Class Sets New Standards
	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<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 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	
Overall Effect						
Class A Basic Skills Open Class Intermediate Skills World Class Advanced Skills	Who had the greater understanding/achievement as it relates to... <i>Communication:</i> "The performance techniques that connect with the audience." <i>Audio/Visual Coordination:</i> "The presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program." <i>Imagination:</i> "The ability to present the known idea with an effective and unique variation." <i>Creativity:</i> "The successful and effective utilization of an original musical/visual concept." <i>Pacing:</i> "The planning of effects through time to manipulate response." <i>Impact/Climax/Resolution:</i> "The result of musical/visual phrases that punctuate the program ideas." <i>Range of Effects:</i> "The variety and depth of development within each planned effect." <i>Entertainment:</i> "That quality which engages and captivates the audience."					Class A & Open Class Readiness for next class World Class Sets New Standards
Sub Caption Spreads						
Very comparable	Minor Differences	Definitive Differences		Significant Difference		
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points		8 & higher percentage points		

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Percussion Ensemble
General Effect

Appendix A – Marching Percussion Performance Analysis

UNIT _____
JUDGE _____

Percussion Performance Analysis

Marching Percussion Ensembles



The basis for analyzing a unit's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The unit's level of performance achievement (excellence) should be based upon the musical, rhythmic and physical demands placed on the performers.

Composition	Performance Quality
Musical Content Technical Content Simultaneous Responsibility Clarity of Intent	Musicianship Segmental Clarity (Rhythmic) Uniformity of Techniques Ensemble Cohesiveness
SCORE	SCORE
100	100
Total	
JUDGE SIGNATURE _____	200

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Achievement is the end product of what the performers are given and how well they communicate those responsibilities.

Composition						
Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... <i>Musical Content: "The ability to demonstrate a wide variety of musical styles and nuances."</i> <i>Technical Content: "The degree of skill and stamina required to play the written book."</i> <i>Simultaneous Responsibility: "The combination of musical and visual responsibilities."</i> <i>Clarity of Intent: "The ability to deliver the clear and balanced intent of the written score."</i>					Class A & Open Class Readiness for next class World Class Sets New Standards
<i>Descriptors</i>	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<i>Numerical Range</i>	0 to 49	50 to 59	60 to 79	80 to 89	90 to 96	97 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... <i>Musicianship: "The art of making music."</i> <i>Segmental Clarity: "The ability of each segment to demonstrate rhythmic accuracy."</i> <i>Uniformity of Technique: "The consistency of implement control in the chosen technical style."</i> <i>Ensemble Cohesiveness: "The ability of the ensemble to maintain rhythmic stability."</i>					Class A & Open Class Readiness for next class World Class Sets New Standards
Sub Caption Spreads						
Very comparable	Minor Differences	Definitive Differences	Significant Difference			
1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 & higher percentage points			

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Percussion Ensemble Performance Analysis

Appendix A – Marching Percussion Visual

Percussion Visual

UNIT _____
 JUDGE _____

Marching Percussion Ensembles

*Credit the visual design, the reflection of the music and the performance of the ensemble.
 The music must always drive the visual.*



Composition		Performance Quality	
Quality of Orchestration Visual Musicality Clarity of Intent Staging Creativity/Variety Attention to Detail Unity of Elements Simultaneous Responsibility		Ensemble Control Accuracy Recovery Uniformity Articulation of Body/Equipment Adherence to Style/Role Presence	
SCORE		SCORE	
100		100	
			Total
JUDGE SIGNATURE _____			200

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Achievement is the end product of what the performers are given and how well they communicate those responsibilities.

Composition						
Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding as it relates to... <i>Quality of Orchestration:</i> "Horizontal – The logical progression of design ideas to enhance the intent and unity of the audio/visual composition. Vertical – The layering or combination of design choices to enhance the intent and unity of the audio/visual composition." <i>Visual Musicality:</i> "The visual representation and enhancement of all aspects of the musical program." <i>Clarity of Intent:</i> "The ability of the designer to make the compositional intent clear." <i>Staging:</i> "The proper placement of the elements to present the audio/visual." <i>Creativity/Variety:</i> "The uniqueness and freshness of the visual program." <i>Attention to Detail:</i> "Deliberate consideration of technical, logistical and expressive subtleties." <i>Unity of Elements:</i> "The purposeful agreement among the elements of design." <i>Simultaneous Responsibility:</i> "The combination of musical and visual responsibilities."					Class A & Open Class Readiness for next class World Class Sets New Standards
	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<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 96	97 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 achievement as it relates to... <i>Ensemble Control:</i> "The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line." <i>Accuracy:</i> "The degree of precision relative to the quality of the performance." <i>Recovery:</i> "The timely and appropriate adjustment to inconsistencies in the presentation." <i>Uniformity:</i> "The consistent manor of approach (Ensemble)." <i>Articulation of Body/Equipment:</i> "The clear distinct and uniform approach to the use of body and equipment (Individual)." <i>Adherence to Style/Role:</i> "The consistent application of a chosen style or role." <i>Presence:</i> "The ability of the performers to elevate the written program beyond technical accuracy."					Class A & Open Class Readiness for next class World Class Sets New Standards
Sub Caption Spreads						
	Very comparable	Minor Differences	Definitive Differences	Significant Difference		
	1 to 2 percentage points	3 to 4 percentage points	5 to 7 percentage points	8 & higher percentage points		

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Percussion Ensemble Visual

Appendix B – Concert Percussion Artistry

Percussion Artistry

Concert Percussion Ensembles

Credit the quality of effect or workmanship displayed through program composition and performance fulfillment.

UNIT _____
JUDGE _____



Program	Fulfillment
The Musical Journey Creativity Clarity of Thought	Communication Musicianship Presence Idiomatic Interpretation Expression Excellence as it relates to Effectiveness
SCORE	SCORE
100	100
Total	
JUDGE SIGNATURE _____	200

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Credit the quality of effect or workmanship displayed through program composition and performance fulfillment.

Program						
Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... <i>The Musical Journey:</i> "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." <i>Creativity:</i> "The ability, through imaginative compositional skill, to produce a written work capable of eliciting audience/listener response." <i>Clarity of Thought:</i> "Clear presentation of design ideas through appropriate orchestration and performance."					Class A & Open Class Readiness for next class World Class Sets New Standards
	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
<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 96	97 to 100
<i>Learning Steps</i>	Experience	Discover	Know	Understand	Apply	
Fulfillment						
Class A Basic Skills Open Class Intermediate Skills World Class Advanced Skills	Who had the greater understanding/achievement as it relates to... <i>Communication:</i> "The ability of the ensemble to express compositional and/or musical ideas effectively through performance." <i>Musicianship:</i> "The interpretive art of the written musical score." <i>Presence:</i> "The quality of poise and performance effectiveness that enables the ensemble to achieve a close relationship with the audience." <i>Excellence as it relates to Artistry:</i> "The proficiency of technical skills and virtuosity that enable the performer(s) to elicit an appropriate response from the listener." <i>Idiomatic Interpretation:</i> "The combination of creative writing and musical performance that enable the performers to convey the appropriate "feel" and style of the music." <i>Expression:</i> "The ability of the ensemble through performance to portray the musical indication of feeling"					Class A & Open Class Readiness for next class World Class Sets New Standards
Sub Caption Spreads						
Very comparable	Minor Differences		Definitive Differences		Significant Difference	
1 to 2 percentage points	3 to 4 percentage points		5 to 7 percentage points		8 & higher percentage points	

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Percussion Ensemble Artistry

Appendix B – Concert Percussion Performance

Percussion Performance

UNIT _____
 JUDGE _____



Concert Percussion Ensembles

The basis for analyzing a unit's performance is the demonstration of percussion excellence displayed by the members of the ensemble, both collectively and individually. The unit's level of performance achievement (excellence) should be based upon the musical and rhythmic demands placed on the performers.

Composition		Performance Quality	
Musical Content Technical Content Clarity of Intent		Musicianship Quality of Sound Clarity Technique Cohesiveness	
SCORE		SCORE	
100		100	
			Total
JUDGE SIGNATURE _____			200

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The unit's level of performance achievement (excellence) should be based upon the musical and rhythmic demands placed on the performers.

Composition							
Class A Basic Concepts Open Class Intermediate Concepts World Class Advanced Concepts	Who had the greater understanding/achievement as it relates to... Musical Content: "Refers to musical score requirements placed upon the performers ability to convey the depth of musical style and nuance to the listener." Technical Content: "Refers to those qualities within the written musical score that demonstrate the acquired level of technical proficiency and musical virtuosity of the performers." Clarity of Intent: "Refers to the ability of the composer/composition to provide a clear and balanced musical listening experience."					Class A & Open Class Readiness for next class World Class Sets New Standards	
	Box 1	Box 2	Box 3	Box 4	Box 5		Box 6
	<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 96	97 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... Musicianship: "is the demonstration of those acquired performance techniques necessary to convey dynamics, expression, idiomatic interpretation & phrasing to the listener." Quality of Sound: "The ability of the performer(s) to produce a mature, professional sound quality through technical skill and instrumental proficiency." Clarity: "is the ability of the performers on an individual and ensemble basis to accurately present the technical and musical intent of the composition." Technique: "is the demonstration of appropriate implement control throughout the performance." Cohesiveness: " is the ability of the entire ensemble to maintain both vertical and horizontal rhythmic stability."					Class A & Open Class Readiness for next class World Class Sets New Standards	
	Sub Caption Spreads						
	Very comparable 1 to 2 percentage points	Minor Differences 3 to 4 percentage points	Definitive Differences 5 to 7 percentage points	Significant Difference 8 & higher percentage points			

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Percussion Ensemble Performance

Appendix C – Marching & Concert Timing and Penalty



PERCUSSION TIMING & PENALTY

REQUIREMENTS

____ Number of Performers
(Minimum of 6 members)

TIMING REQUIREMENTS

CLASS	Max. Perf. Time	Min. Perf. Time	Minimum Interval Time
WORLD	8 Min.	4 Min.	11 Min.
OPEN	7	4	10
A	6	4	9

MINIMUM PERFORMANCE TIME

Total Performance Time: _____

Total Undertime: _____

$\frac{\text{Total Seconds Undertime}}{3} = \text{ } \times 0.1 = \text{ } \text{OK}$

MAXIMUM PERFORMANCE TIME

Total Performance Time: _____

Total Overtime: _____

$\frac{\text{Total Seconds Overtime}}{3} = \text{ } \times 0.1 = \text{ } \text{OK}$

TOTAL TIME IN COMPETITION AREA (INTERVAL TIME)

Total Overall Time _____ Total Overtime _____

$\frac{\text{Total Seconds Under/Over}}{3} = \text{ } \times 0.1 = \text{ } \text{OK}$

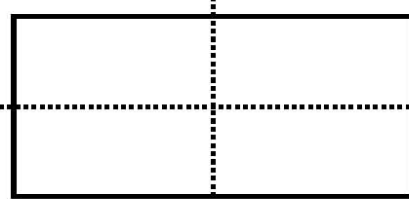
TOTAL SET UP TIME : _____

JUDGE _____

Form: T&PP Revised 8/2005

BOUNDARY LINES

(Time in show, Point of Occurrence, Who)



Front Stage

TOTAL (o.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)