



PLEASE NOTE: There are multiple proposals that discuss similar topics. For the purpose of review and discussion, we will review, discuss and vote on each proposal individually. Please familiarize yourself with the entire document prior to the meeting to ensure a productive discussion.

Thank you

COLOR GUARD AND PERCUSSION RULE BOOKS/BY-LAWS/POLICY MANUAL

Proposal 1: Board Structure **FAILED**

Submitted by: Chris Putnam, Andesine of Central Missouri

Eliminate Articles IV.A., IV.B., and V. and replace with the following. Move remainder of Section IV. to Section V. Replace references to “Guard Steering Committee” with “Guard Advisory Board” in the rulebook and replace promotion appeal language in the Percussion Rulebook to reference the Percussion Advisory Board.

IV. Administration

- A. The overall administration of MCCGA shall be vested in the Board of Directors and such Board shall direct the activities of all councils, committees, and staff of MCCGA. The Board of Directors will define the direction of the Association and will ensure the proper individuals are in place to further the goals of the Association. The Board will also represent the Association to WGI and other local guard, percussion, and judging associations. Members of this Board, and their duties, are as follows.*
 - 1. Chairman (elected every two years, even years)*
 - a. Preside over Board meetings and General Membership meetings*
 - b. Liaison/Interface with WGI and other local circuits*
 - c. Call special meetings or votes as needed*
 - d. Direct activities of the Executive Council and Advisory Boards*
 - 2. Regional Directors (one for each Region, elected every two years in staggered terms)*
 - a. Discuss and vote on all issues presented by Chairman*
 - b. Take notes/minutes from Board and General Membership meetings*
 - c. Assist Chairman in presiding over General Membership meetings*
- B. The Executive Council will manage the Association. As such, this group will be responsible for ensuring the vision and direction of the Board is being met at an operational level. In many matters, this Council will be tasked with advising the Board or voting on issues relevant to how the Association functions. These individuals may be paid for their time at the discretion of the Board.*
 - 1. Guard Coordinator (elected every two years by the Guard Membership, odd years)*
 - a. Direct all activity related to color guard for the Association*

- b. Collaborate with Festival Director to ensure proper running of festivals and Championships*
 - c. Collaborate with Finance Director to ensure funds are available to meet the Association's needs*
 - d. Collaborate with Membership Director to recruit new Members and ensure current Member needs are being met*
 - e. Collaborate with Public Relations Director to promote the Association*
 - f. Chair of the Guard Advisory Board*
- 2. Percussion Coordinator (elected every two years by the Percussion Membership, even years)*
 - a. Direct all activity related to percussion for the Association*
 - b. Collaborate with Festival Director to ensure proper running of festivals and Championships*
 - c. Collaborate with Finance Director to ensure funds are available to meet the Association's needs*
 - d. Collaborate with Membership Director to recruit new Members and ensure current Member needs are being met*
 - e. Collaborate with Public Relations Director to promote the Association*
 - f. Chair of the Percussion Advisory Board*
- 3. Guard Chief Judge (elected every two years by the Board, even years)*
 - a. Direct all activity related to color guard adjudication for the Association*
 - b. Collaborate with Festival Director to ensure proper running of festivals and Championships*
 - c. Collaborate with Finance Director to ensure funds are available to meet the Association's needs*
 - d. Collaborate with Education Coordinator to plan and promote guard adjudication education events*
- 4. Percussion Chief Judge (elected every two years by the Board, odd years)*
 - a. Direct all activity related to percussion adjudication for the Association*
 - b. Collaborate with Festival Director to ensure proper running of festivals and Championships*
 - c. Collaborate with Finance Director to ensure funds are available to meet the Association's needs*
 - d. Collaborate with Education Coordinator to plan and promote percussion adjudication education events*

5. *Education Coordinator (elected every two years by the Board, even years)*
 - a. *Direct all activity related to education for the Association*
 - b. *Collaborate with Finance Director to ensure funds are available to meet educational needs*
 - c. *Collaborate with Membership Director to ensure current Member needs are being met regarding ongoing education*
 - d. *Collaborate with Public Relations Director to promote educational opportunities*
 - e. *Collaborate with Chief Judges to plan and promote adjudication education events*

- C. *The Guard Advisory Board reports to the Board of Directors and is primarily responsible for the direction of the guard activity within MCCGA. Through annual reports and proposals for rules changes, the Advisory Board will assist the Board of Directors in determining courses of action for the Guard Membership. This Advisory Board may meet numerous times throughout the year to discuss or manage issues as they arise, including promotions or other classification issues.*
 1. *Guard Coordinator*
 - a. *Call for votes as required of the Advisory Board*
 - b. *Facilitate discussion of issues brought before the Advisory Board and report back to the Board of Directors as requested*
 - c. *Bring issues of interest to the Advisory Board from the Administration, Executive Council, Board of Directors, or Membership*
 - d. *Lead discussion and call for votes for annual rule proposals to Membership*
 - e. *Generate and present annual report to Membership regarding the previous season and direction/issues for upcoming season*
 2. *Guard Chief Judge*
 - a. *Provide feedback and adjudicator perspective to the Advisory Board members*
 - b. *Bring issues of interest to the Advisory Board from the adjudicators*
 - c. *Lead discussion for annual rule proposals regarding adjudication*
 3. *Guard Representatives (three Representatives elected every two years by the Guard Membership, staggered terms)*
 - a. *Bring issues of interest to the Advisory Board from the Membership*
 - b. *Discuss and vote on issues, proposals, and reports at the request of the Coordinator*

D. The Percussion Advisory Board reports to the Board of Directors and is primarily responsible for the direction of the percussion activity within MCCGA. Through annual reports and proposals for rules changes, the Advisory Board will assist the Board of Directors in determining courses of action for the Percussion Membership. This Advisory Board may meet numerous times throughout the year to discuss or manage issues as they arise, including promotions or other classification issues.

- 1. Percussion Coordinator
 - a. Call for votes as required of the Advisory Board*
 - b. Facilitate discussion of issues brought before the Advisory Board and report back to the Board of Directors as requested*
 - c. Bring issues of interest to the Advisory Board from the Administration, Executive Council, Board of Directors, or Membership*
 - d. Lead discussion and call for votes for annual rule proposals to Membership*
 - e. Generate and present annual report to Membership regarding the previous season and direction/issues for upcoming season**
- 2. Percussion Chief Judge
 - a. Provide feedback and adjudicator perspective to the Advisory Board members*
 - b. Bring issues of interest to the Advisory Board from the adjudicators*
 - c. Lead discussion for annual rule proposals regarding adjudication**
- 3. Percussion Representatives (three Representatives elected every two years by the Percussion Membership, staggered terms)
 - a. Bring issues of interest to the Advisory Board from the Membership*
 - b. Discuss and vote on issues, proposals, and reports at the request of the Coordinator**

E. The MCCGA Administration are the operational members of the Association. These individuals manage day-to-day operations of the Association and collaborate with the Executive Council to ensure the needs of the Association are met. These individuals are elected/appointed annually by the Board of Directors and Executive Council and may be paid for their time at the discretion of the Board.

1. Festival Administrator

- a. Coordinate with festival hosts to ensure successful events and experiences by Membership*
- b. Collaborate with the Chief Judges to ensure all aspects of adjudication are fulfilled*
- c. Coordinate with the Finance Administrator to be sure all financial obligations for each festival are clear and fulfilled (including payment of invoices, judges fees, and other expenses)*
- d. Follow up after each festival with both the Membership and the festival host to gain feedback on the quality of the experience and event and report these findings to the Membership at the Annual Membership General Meeting*

2. Finance Administrator

- a. Keep the financial records of the Association*
- b. In collaboration with the Executive Council, prepare an annual budget for presentation to the Board of Directors and Executive Council at the Annual Membership General Meeting*
- c. Report to the Membership at the Annual Membership General Meeting the financial status of the Association*
- d. Issue payments as required by the Executive Council*
- e. Receive fees, payments, or other monies issued to the Association and report, as needed, to the Executive Council or other Staff*

3. Membership Administrator

- a. Recruit new Members to the Association*
- b. Direct and administer the process for signing up as a Member of the Association (including entries into festivals and Championships)*
- c. Coordinate with the Finance Administrator as needed regarding Membership fees and status*
- d. Be a direct liaison to Members regarding status and direct issues as needed to other Staff or the Executive Council*
- e. Report annually to the Membership at the Annual Membership General Meeting the status of Membership*

4. *Public Relations Administrator*
 - a. *Collaborate with the Membership Administrator and Executive council to recruit new Members to the Association*
 - b. *Actively solicit sponsorships for the Association*
 - c. *Manage public facing media (Internet, social media, advertising, press releases) for the benefit of the Association*
 - d. *Proactively inform Membership of news and information relevant to the Association*
 - e. *Publicize all events (meetings, festivals, educational opportunities) to the Membership and potential Membership*
 - f. *Report annually to the Membership at the Annual Membership General Meeting regarding sponsorships and any public relations campaigns or issues*

Rationale: A Board of Directors of an organization the size of MCCGA should be a group of individuals that direct the Association and look towards the future of MCCGA. When someone is elected to the Board, we elect them based on their leadership for the Circuit, not because they are great financiers or PR masters. They then wind up placed into whatever role is open for them regardless of their skill set for that role. The proposed structure allows for more specialization so that tasks are broken into more manageable pieces and we elect leaders for the Board and then find skilled individuals to do the daily jobs of running the Circuit. This also allows for those individuals that are investing large amounts of time to running the Circuit to be paid for their effort, like many other large Associations around the country. This structure also brings symmetry to the guard and percussion administration. Currently WGI and several other circuits (Tri-State, SAPA, SFWGA, WGASC, SCGC...) utilize a very similar format to what is being proposed here.

Note: There is no net increase in the number of people required in this structure versus what we already have in place. We currently have 20 elected/appointed positions and that is the same number in the proposed structure.

See attached diagram and notes

Proposal 2. Residency Requirements **FAILED**

Submitted by: Chris Putnam, Andesine of Central Missouri

Proposal: Change the language of Article IV.C. in the By-Laws to read as follows:

All individuals elected or appointed to a position listed in Section B shall be at least twenty-one (21) years of age upon taking such position. Additionally, each such individual shall maintain his/her primary residence within thirty (30) miles of a Full Member.

Rationale: The leadership of our Circuit should live and be physically present at our festivals and meetings. Technology has made it easier to be virtually present anywhere, but there is a different level of involvement and interest when one is physically present to see and participate in these events.

Proposal3. Representative Elections **FAILED**

Submitted by Chris Putnam, Andesine of Central Missouri

Proposal: Change the language of Article IV.D. in the By-Laws to read as follows:

With the exception of Representatives on the Advisory Boards, all election and voting will take place during the annual meeting. Elections for these Representatives will occur prior to January 1.

Rationale: These important positions should be elected by the largest population possible. By waiting until the new season is about to begin, it is possible to find individuals more prepared to take on this responsibility and interest in electing the right folks for the position.

Proposal 4. Eligibility **AMENDED AND PASSED**

Submitted by Chris Putnam, Andesine of Central Missouri

Proposal: Replace Section III.A. and III.B. **AND III.D** with the following:

MCCGA units must adhere to the eligibility rules as stated in the WGI Adjudication Manual and Rulebook except as specifically stated in this Section.

Rationale: WGI continues to updates its policy for eligibility and MCCGA should simply take their lead. For example, technically no one over the age of 22 can perform in an MCCGA unit, but we know that isn't the case any longer in Open or World Class. They also have exceptions

for combined schools and military veterans. It is simpler to just accept their eligibility requirements as our own.

Proposal 5. Festival Requirements **FAILED**

Submitted by Chris Putnam, *Andesine of Central Missouri*

Proposal: Add the following language as section IV.A.5. in the Policy Manual:

Festival sites must adhere to the Site Requirements specified in the WGI Policy Manual.

Rationale: Our festivals have outgrown some of our smaller venues, creating safety and usability hazards. WGI requires 15 rows of bleachers to host a regional event and many of our regular festivals far exceed the number of units and crowd size of a WGI Regional. In particular, we have seen spectators at festivals literally sitting underneath equipment being tossed above them. Spectator and performer safety must be paramount and if we sell tickets to spectators to see the show, we must be able to provide them with seating.

Proposal 6. Preliminary Performance Requirement **FAILED**

Submitted by Chris Putnam, *Andesine of Central Missouri*

Proposal: Add the following language to Section IV.D.2.b.:

To qualify for Finals at an event, a unit must perform in the Preliminary event.

Rationale: We continue to see situations where (percussion) units perform in finals of an event (the Super Show), but don't perform in prelims. The basic premise of a prelims/finals format event is that the preliminary event is the pre-requisite to being in finals. Units that are "guaranteed" a spot in finals should still perform in prelims.

Proposal 7. Video Policy **PASSED**

Submitted by Chris Putnam, *Andesine of Central Missouri*

Proposal: Replace Section V.C. of the Policy Manual with just the text of subsection 3:

In order to protect the safety of our performers, absolutely NO FLASH PHOTOGRAPHY is allowed during a performance. Photography without a flash is acceptable.

Rationale: We eliminated professional videography at Championships, so it is permissible to video units at Championships. WGI's policy may become fluid, so it is best to just leave that part out of our rulebook.

Proposal 8. Education Director **PASSED**

Submitted by Jayson Williams, Avidity of McKendree

Proposal: Under the MCGA by-laws Article IV. Administration split the role of Education Director into both Color guard and Percussion by revising the Assistant Percussion Coordinator position into the Percussion Education Director role.

Rationale: With the growing number of participants on the percussion side of the activity, it is increasingly important to have an individual that is able to establish and maintain the educational needs for those groups. The role of Education Director has been filled mostly by individuals from the Color guard community that do not speak to the same needs. This would allow for two individuals to serve as education director.

Proposal 9. Penalties **AMENDED AND PASSED**

Submitted by Brian Dutton, Bentonville High School

Proposal: VI. Adoption of WGI rules and regulations
C. Penalties will be waived for lack of authorized performance and/or equipment time during the first two weekends of the performance season.

Rephrase article C to the following:

C.) Penalties will be waived for lack of authorized performance and/or equipment time ~~during the month of January of the performance season. Penalties will be assessed starting at each contest the first Saturday in February throughout the competitive season.~~ **IN ALIGNMENT WITH WGI POLICY**

Rationale:

The rule as stated has some misinterpretation. The first two weekends of this past season for Springfield performances were week 2 and 3. St. Louis performances were week 1 and 2. The

first two weekends of the performance season could be construed to mean the first two performance shows in that respective region. This rewording has no misinterpretation. Penalties will start being assessed the first Saturday in February which, coincidentally, is typically the first week of WGI competition.

Proposal 10. Championships Seeding **FAILED**

Submitted by Brian Dutton, Bentonville High School

Proposal: C. Championship Seeding – Current Wording

1.) The order of appearance at MCCGA Circuit Championships will be determined by averaging the two (2) most recent scores received by a unit at MCCGA festivals or WGI regionals. These scores will be “progressed” by adding 1.5 points per week, throughout the course of the regular season. After progression, 70% of the highest score will be added to 30% of the second highest score to determine the total average score of the unit.

2.) The two scores used for the seeding process must be a finals score (if a prelims/finals format is used.) unless a unit does not perform in finals. In this case, the prelims number is used for seeding and promotion purposes.

3.) Units will perform in championships in their seeding order with the highest scoring unit performing last in their class or round.

Delete article 1 and 2 and replace with the following:

- 1.) The order of appearance at MCCGA Circuit Championships will be determined by progressing regular season scores by 1.5 points each week and 2 points during the last two weekends of the regular season. i.e. If the regular season is 7 weeks long, week 5 and week 6 will have the 2 point addition. If the season were to be 8 regular weekends, week 6 and week 7 will receive 2 points into the progression.
- 2.) The final earned or progressed score for the unit must be a finals score if a prelims/finals format was used. If the unit did not advance to finals, their prelims score will be used for the seeding process.
- 3.) Remains unchanged.

Rationale: This formula is more user friendly and correlates with current WGI seeding. The 2 point increase is justified with end of season score boosts from across the activity. Those that do not have a last weekend show, where scores are starting to creep higher, have the 2 point advantage so their previous season score isn't substantially lower. The previously used 70/30 percentages create outliers. What happens if the next to last score for a unit is supposed to be

from a show that is cancelled due to weather and the last time they performed was in a different class, or all the way from the first weekend? The 30% still weighs in with a score that is no longer justified with the progression of the season. Adversely, what if weather cancels the last regular season show in one region but not the other? Would St. Louis want to be seeded with early March scores if Springfield is seeded with late March scores? The 1.5 point/2 point progression creates a more level playing field across the circuit as a whole near the conclusion of the season.

Proposal 11 Championships Seeding **FAILED**

Submitted by Brian Dutton, Bentonville High School

Proposal: C. Championship Seeding

1.) The order of appearance at MCCGA Circuit Championships will be determined by averaging the two (2) most recent scores received by a unit at MCCGA festivals or WGI regionals. These scores will be “progressed” by adding 1.5 points per week, throughout the course of the regular season. After progression, 70% of the highest score will be added to 30% of the second highest score to determine the total average score of the unit.

2.) The two scores used for the seeding process must be a finals score (if a prelims/finals format is used.) unless a unit does not perform in finals. In this case, the prelims number is used for seeding and promotion purposes.

3.) Units will perform in championships in their seeding order with the highest scoring unit performing last in their class or round.

Add the 4th article.

4.) Once championship order has been established for rounds, create a top half/bottom half shuffle. i.e. If a round has 10 units, the first 5, or bottom half, would be shuffled into a new performance order for the first 5 time slots. The last 5, or top half, would also be shuffled into a new performance order for the final 5 time slots. In the event the round has an odd number of units, the middle unit would still perform in the middle slot providing an equal top and bottom half.

Rationale: With the new shuffle introduced last year at all regular contests, why not shake things up at championships? This also makes championships more exciting. So again, why not?

This makes the judges, on that day, call the show. The traditional “You’re ranked like this so this is probably how it should end up” disappears. The irregularities in scores/seeding during the season might work themselves out. It doesn’t give an inherent advantage to going on last. If you’re really the best in the class, you should be able to perform before or after someone and it not make any difference. It’s what WGI championships does in prelims and semis, seed and shuffle.

Proposal 12 Championships Seeding **FAILED**

Submitted by Brian Dutton, Bentonville High School

Proposal C. Championship Seeding

1.) The order of appearance at MCCGA Circuit Championships will be determined by averaging the two (2) most recent scores received by a unit at MCCGA festivals or WGI regionals. These scores will be “progressed” by adding 1.5 points per week, throughout the course of the regular season. After progression, 70% of the highest score will be added to 30% of the second highest score to determine the total average score of the unit.

2.) The two scores used for the seeding process must be a finals score (if a prelims/finals format is used.) unless a unit does not perform in finals. In this case, the prelims number is used for seeding and promotion purposes.

3.) Units will perform in championships in their seeding order with the highest scoring unit performing last in their class or round.

Add 4th article.

4.) Once championship order has been established for rounds, create a top group/middle group/bottom group shuffle. i.e. If a round has 9 units, the first 3, or bottom group, would be shuffled into a new performance order for the first 3 time slots. The next 3 units, or middle group, would be shuffled into the next 3 performance time slots. The last 3, or top group, would also be shuffled into a new performance order for the final 3 time slots. If the round is divisible by 3, no issue. If the round is divisible by 3 with a remainder of 1, the middle group will be bigger by one unit. If the round is divisible by 3 with a remainder of 2, the top and bottom groups will both be bigger by one unit.

Rationale: Why not?

If the top half/bottom half didn't fly it was most likely due to lower-middle groups fearing going on first or top groups fearing not going on last. This shuffle is more localized. The group separations are more closely related with movement still available. Again, this makes the judges, on that day, call the show. The traditional “You're ranked like this so this is probably how it should end up” disappears. The irregularities in scores/seeding during the season might work themselves out.

Proposal 13 Championships Seeding **FAILED**

Submitted by Julie Garton, Truman HS

Proposal: Option 1 – Change Section 5.C.1. in the Color Guard Rulebook to the following:

Each unit will receive points based on their ranking percentile at each festival. The formula to determine these points is:

$$(1 + G - R) / G \times 100$$

Where G = Number of Groups in the round and R = Ranking

Example: A group that is 3rd place in a round of 9 guards will get 77.77 points $[(1+9-3)/9 \times 100]$

These points are then averaged for each festival attended in the class they are competing in at Championships (scores received in other classes prior to promotion are not used). If a unit has not performed in the class prior to Championships, the unit will be seeded with a score of 50.

Change the language of Section 5.C.2. to read as follows:

The scores used for this process must be preliminary scores if the festival is a prelims/finals event.

OR

Option 2 – Change Section 5.C.1. in the Color Guard Rulebook to the following:

Each unit will receive points based on the percentage of their score relative to the first place unit in the round at each festival. The formula to determine these points is:

$$S / H \times 100$$

Where S = Unit Score and H = Highest Score in the Round

Example: A group that scores a 70 when the winning guard scored a 75 will get 93.33 points $[70 / 75 \times 100]$

These points are then averaged for each festival attended in the class they are competing in at Championships (scores received in other classes prior to promotion are not used). If a unit has not performed in the class prior to Championships, the unit will be seeded in the middle of the round.

Rationale: As we have different judges at every show, with several shows occurring in different parts of the state on the same days, it is impossible to regulate how scores are given. Some shows have panels of judges that score more generously, and some shows have panels of judges that score more conservatively. It often falls to the luck of the draw as to which panel of judges your guard sees, which gives advantage to those who attend high scoring shows.

In an effort to even the advantages across the circuit, we can assign points to placement in order to determine seeding. It stands to reason that the judges rank you in the order they deemed appropriate and that wouldn't change if they score you high or low. This keeps things fair for everyone throughout the season and up to Championships.

Proposal 14 Seeding **FAILED**

Submitted by Heather Abney, Truman High School

Proposal: Change Section 5.C.3. in the Color Guard Rulebook to the following:

In classes with more than 5 units, the class or round will be divided in half with the bottom half performing first in random order and the top half following, also in random order. In classes with 5 or fewer units, the order of performance will be random.

Rationale: Scoring across the Regions continues to be wildly inconsistent. This past year was no exception and it led to one region having all the latest performing units at Championships. Championship performance time is too important to have it be determined based on these inconsistent scores.

Proposal 15 Seeding **WITHDRAWN**

Submitted by Heather Abney, Truman High School

Proposal: The order of performance at Championships will be random within the round or class.

Rationale: Scoring across the Regions continues to be wildly inconsistent. This past year was no exception and it led to one region having all the latest performing units at Championships. Championship performance time is too important to have it be determined based on these inconsistent scores.

Proposal 16 Seeding **WITHDRAWN**

Submitted by Billy Saccomanno, Chief Judge

Proposal: Championship seeding to be done by mixing the round order in halves once each round has been established as previously done. Shuffle the top highest scores, and then the lowest half scores to establish each round's performance order.

Rationale: Gives units a fair opportunity in the order of performance at championships. Helps create a little more challenge for the judges. Units will not feel that the final unit in performance is most likely to win because that unit is always the highest seeded unit.

Proposal 17 Seeding **AMENDED AND FAILED**

Submitted by Billy Saccomanno, Chief Judge

Proposal: Eliminate the usage of ~~non-MCCGA sponsored~~ WGI Regional scores in the MCCGA seeding process.

Rationale: Units have been branching out in the WGI regional scene and some have been attending regionals with strong units, and some with weaker units. These scenarios create fluctuations in scoring and are not an accurate reflection of contests where MCCGA units are competing directly with one another. Some MCCGA units feel as though their seeding has not been accurately reflected as they do not or cannot compete at WGI events.

Proposal 18 MCCGA Festivals **WITHDRAWN**
Submitted by Brian Dutton, Bentonville High School

Proposal: Include in MCCGA Policy Manual

Given show host applications, MCCGA Administration will attempt to hold circuit contests on the same weekend as WGI regionals in different regions throughout MCCGA.

Rationale: St. Louis is at least a 4 hour drive or more for over half of the circuit. Adversely, Kansas City is a four hour drive for almost half the circuit as well. These two locations are predominantly WGI regionals locations. Why does the circuit not provide an opposite show site on the same weekends when WGI is in our region?

Out of a 10 weekend season:

1 weekend was Championships with 3 separate show sites.

1 weekend was just a WGI regional with no circuit shows elsewhere.

1 weekend was a WGI guard regional with a percussion show in a different region. Again, no guard offered.

4 weekends held 2 circuit shows. Both shows had guard competition.

2 weekends with a single circuit show. Two locations were completely empty with no WGI regionals close.

And 1 weekend with three circuit shows. Guard represented at all three locations.

This circuit has the ability to hold multiple shows a weekend. Why are the WGI weekends so limited?

If a group is going to go to WGI, they are going to go. It's in their nature. I don't see WGI losing participants with an additional show in our circuit. What are we offering to those groups that can't travel or don't want to attend a WGI regional. Administration-wise, we have the capability to hold three contests a day all over the circuit. Kansas City and Springfield would see the biggest benefit. Guard circuit shows only per region were as follows:

Kansas City region – 4 shows

Springfield region – 4 shows

St. Louis – 5 shows

Since we know 3 shows can exist at the same time, can we not offer a 5th contest in Kansas City and/or Springfield on the same weekend as the WGI St. Louis weekend? I don't know if St. Louis would want a 6th show but it could be an option for more exposure on the Kansas City WGI weekend.

Proposal 19 Classifications **WITHDRAWN**

Submitted by the MCCGA Executive Board

Proposal: Align Color Guard and Percussion class names. (ex: SA and PSA or AA and PAA)

Rationale: Create cohesiveness in class descriptions for better ease of understanding of our visiting judges

Proposal 20 Championships **FAILED**

Submitted by Sonja Putnam, Obsidian of Central Missouri

Proposal: Replace Section V.A. of the Color Guard Rulebook with the following language:

MCCGA Championships shall be held one week prior to WGI Color Guard World Championships unless such weekend is Easter weekend. In such case, MCCGA Championships will be held two weeks prior to the WGI Color Guard World Championships. Exceptions to this rule may be voted on by the Membership on an annual basis. Classes that may participate in the MCCGA Championships include all classes judged on A, Open, or World Class criteria.

All classes that are judged using the Novice or Regional A criteria may attend a Regional Championship event in their closest respective region (Kansas City, St. Louis, Springfield/Arkansas). These Regional Championship events will occur the final week of the regular season (prior to MCCGA Championships) or the week of the MCCGA Championships (see below).

- 1. Units must perform in the Region the unit is assigned prior to the beginning of the season. All other rules regarding Championships (seeding and eligibility, for example) shall apply to Regional Championships.*
- 2. Pricing for spectator admission shall be determined by the MCCGA Board.*
- 3. A minimum of three festivals will be offered in each region prior to the region's Regional Championship.*

Rationale: With the continued growth in the number of units attending MCCGA Championships, the Championships Task Force determined this as one of two positive options to allow for both the opportunity for all units to compete in Championships and preserve the event's ability to offer an appropriate conclusion to the season. No approach will be perfect for all units, but this option limits travel expenses and gives flexibility as the classes continue to grow in size. On the Regional Championship weekend, a limited "regular season" contest would be held prior to the Regional Championship so a weekend is not "lost" on the calendar for other units. At MCCGA

Championships, the region hosting Championships would have their Regional Championships that same day at the site hosting Percussion Championships.

Example:

Event	2017	2018	2019
MCCGA Championships	St. Louis – April 1	Kansas City – April 7	Springfield – March 30
St. Louis Regional Championships	April 1	March 24	March 23
Kansas City Regional Championships	March 25	April 7	March 23
Springfield Regional Championships	March 25	March 24	March 30
WGI Guard Championships	April 6-8	April 12-14	April 4-6
Easter	April 16	April 1	April 21

Color Guard

Proposal 21: Middle School Eligibility **WITHDRAWN**

Submitted by Daniel Betram, O'Fallon Township

Proposal: To reward the phrase "School districts" to "feeder schools" under Eligibility Section for Middle School/Junior High units

Rationale: The state of Illinois' school districts are broken up into small districts, unlike other state's larger and unified school districts that have competing units in MCCGA. For example, O'Fallon Township has 6 separate K-8 school districts from O'Fallon and surrounding smaller towns that feed directly into O'Fallon Township High School. Because of some of the wording in the procedure manual and rulebook, the Jr. High/Middle School winter guards from both O'Fallon and Bellville East had to compete in the Independent Regional A class for the 2016 winter season instead of the more appropriate classification, which is the Middle School/Jr. High Class.

Proposal 22. Middle School/Junior High Class **PASSED**

Submitted by Sherri Peterson, Kickapoo Emulation

Proposal: Rename JH/MS to Scholastic Cadet Class using the general definition of the class below. Anywhere MS/JH is referenced, change the classification title to Scholastic Cadet Class. The Scholastic Cadet Class will be a rating based/non-competitive class.

General Definition: This classification is for units with students not in a grade higher than 9th. This classification is specifically for the middle school or junior high school guard. These guards are exploring BEGINNING/LIMITED vocabularies that are designed at an INTRODUCTORY level with fundamentals as their primary goal. This class is dedicated to nurturing and developing beginning skills and fundamental technique as the class standard. The prime purpose of this class is to develop individual training that will assure each student's technical growth. The purpose of this class is also to focus on beginning logic in programs that will allow the performers to reach high achievement. This class is intended to discourage those who write/overwrite in an attempt to be competitive and whose demand on the performers precludes their training and development.

Purpose of the Cadet Class:

- Provide students with physical and mental activities in dance and music.
- Provide students with social and interactive team building/collaborative activities.
- Prepare students for enhanced success at high school.
- Provide students with new relationships via interaction with the high school color guard members.

This class offers students an introductory opportunity to color guard in educational training and to foster a non-competitive reward. Units in this class will be evaluated by three judges and receive a score that will relate to one of three ratings. Each unit's rating will be announced at shows, no scores will be announced at Championships. Units in this class may self-promote.

Rationale:

- As our JH/MS populations continue to grow, we need to better define the purpose of what this class should be about relative to participation and educational growth.
- In many circuits across the country, the JH/MS class is a non-competitive class. Members in these classes still perform and are evaluated by judges, they just aren't in competition with other units. These units are being educationally fostered by being held to criteria/standards that are focused on growth and development for the unit.
- We currently have a number of situations that are problematic within our circuit relative to this class. We have groups that are combining schools due to a high number of participation that is viewed as competitively unfair (yet they are combining to put like skills

together), because of differing school system configurations, we are forcing middle school students into the Independent Regional A Class to allow the units to perform.

- This class should be about introducing students to color guard and fostering development for participation in high school, not making it adversarial amongst beginning groups or hindering others to participate.

- By going to a rating/non-competitive system throughout the season, we will make this class more accessible for the training and development for all members who want/have a JH/MS feeder program.

Proposal 23. Middle School/Junior High Class **FAILED**
Submitted by Sonja Putnam, Obsidian of Central Missouri

Proposal: Split the current MS/JH Class into two classes, MS/JH A and MS/JH B.

Rationale: With the huge growth in the number and quality of units in the MS/H Class, it is time to create a better opportunity for all of the groups to have competitive success.

Proposal 24. Color Guard Classification **AMENDED AND PASSED**
Submitted by Billy Saccomanno, Chief Judge

Proposal: Eliminate Scholastic C **AND B** classification and rename MCCGA Scholastic A Classes to: Scholastic A and Scholastic AA.

Rationale: Incoming judges have voiced over the years that this class is somewhat confusing. My observation over the past few years is that these units are demonstrating mostly Regional A criteria overall. This should enable Regional A units to score higher in their division if they are truly supporting the philosophy of the criteria on the Regional A sheet and in essence, better prepare them to move onto the A sheets. Former Scholastic C units would need to be reclassified into Regional A and Scholastic AA classifications.

Proposal 25. Color Guard Classification **PASSED**
Submitted by Billy Saccomanno, Chief Judge

Proposal: 2016 Scholastic C units scoring over 67.00 to be reclassified into Scholastic AA for 2017 season.

Rationale: These units scored in upper mid box 3 criteria, which is a good place to be scoring on the A class sheet for a unit entering onto the A sheet and Sch AA division. Any Sch C unit from 2016 scoring below a 67.00 can choose to move themselves into Sch AA if they so choose.

Proposal 26. Color Guard Classification **PASSED**

Submitted by Billy Saccomanno, Chief Judge

Proposal: 2016 Scholastic Regional A units that were promoted to Scholastic C at Championships would move into Scholastic AA Division.

Rationale: Self-explanatory. They were promoted to next classification at champs.

Proposal 27. Color Guard Classification **PASSED**

Submitted by Chris Putnam, Andesine of Central Missouri

Proposal: Create a Cadet Class using the description below and rules the same as the MS/JH class. Anywhere MS/JH is referenced, add "and Cadet Class" to the rule.

General Definition: This classification is for units with performers 15 years old or younger. These guards are exploring winter guard show design, technique and performance (the discovering stage). This class is dedicated to building strong technique for the unit and performer. Equipment work is basic and one or two-dimensional. Units in this class may self-promote.

Rationale: As the Independent Classes continue to grow, there will be a need for a class to accommodate the most beginning skills. Additionally, because of differing school system configurations in Illinois, we are forcing truly middle school students into the Independent Regional A Class to allow the units to perform.

Proposal 28. Evaluation Period **FAILED**

Submitted by Chris Putnam, Andesine of Central Missouri

Proposal: Add the following language to the Color Guard Rulebook as Section IV.G.:

During the first four (4) weeks of the season, all units entered in Scholastic C, B, and A classes will perform as one class (Scholastic A) with multiple rounds. Rounds will be seeded based on the class entered and the previous season's Championship results. After the fourth weekend, the Color Guard Advisory Board will determine if any units are to be reclassified. Scholastic C, B, and A units may change classification before the fifth weekend at their discretion.

Rationale: Mixing all of the units judged on the A Class criteria together for the first 4 weeks of the season will help to sort out classification issues early on. By seeing units perform back-to-back with other units in potentially different classes, it will be more clear which units belong in which class. To make this possible, the units should not be designated publically in the class they originally signed up for until after week 4. This prevents judges from having expectations for each group and makes each festival's contest dynamics similar to that of a WGI Regional. With multiple rounds and seeding, scoring should be more consistent during these early weeks of the season.

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Proposal 29. Classification Structure **FAILED**
Submitted by Chris Putnam, Andesine of Central Missouri
Proposal: Revise the color guard classes as follows:

<i>Scholastic</i>	<i>Independent</i>	<i>Criteria</i>	<i>Timing</i>
<i>MS/JH</i>	<i>Cadet</i>	<i>WGI Regional A</i>	<i>WGI Regional A</i>
<i>Regional AA</i>		<i>WGI Regional A</i>	<i>WGI Regional A</i>
<i>Regional A</i>	<i>Independent Regional A</i>	<i>WGI Regional A</i>	<i>WGI Regional A</i>
<i>Intermediate</i>		<i>WGI A</i>	<i>WGI Regional A</i>
<i>Scholastic AA</i>		<i>WGI A</i>	<i>WGI A</i>
<i>Scholastic A</i>	<i>Independent A</i>	<i>WGI A</i>	<i>WGI A</i>
<i>Scholastic Open</i>	<i>Independent Open</i>	<i>WGI Open</i>	<i>WGI Open</i>
<i>Scholastic World</i>	<i>Independent World</i>	<i>WGI World</i>	<i>WGI World</i>

Class Descriptions:

- MS/JH, Scholastic Regional A, and Independent Regional A would stay the same
- Regional AA would be similar to the current Novice description, but utilizing WGI Regional A criteria and timing rules
- Cadet would be the same as MS/JH
- Intermediate would be the same as the current Scholastic C description, except it would utilize Regional A timing rules
- Scholastic AA would be the same as the current Scholastic B description
- Descriptions for Scholastic and Independent A, Open, and World would be removed

Rationale: The current class system has served us well for a number of years. However there seems to be a greater need for an introductory class for many Regional A units (the Novice class is all but unused) along with a Cadet class for Independent units. Changing the Scholastic C class to allow for the same timing requirements as Regional A will make the transition from Regional A to the A Class criteria easier to achieve. More rehearsal time in this class can be spent on skill building and less time on cleaning/teaching/designing the show. The intent is to open the door for more Regional A units to move up to Intermediate and allow some Regional A units to progress further in Regional AA before moving into the Regional A class.

Proposal 30. Review/Promotion **FAILED**

Submitted by Chris Putnam, Andesine of Central Missouri

Proposal: Remove Section III of the Policy Manual (Steering Committee) and replace all references to “Review Committee” or “Steering Committee” with “Color Guard Advisory Board.” Replace Color Guard Rulebook Section IV.F.3. (Mid-Season Promotions) with the following:

The purpose of a mid-season promotion is to address the situation where a unit meets two criteria: (a) the unit is outscoring its class to the point it creates a competitive disadvantage to the other class members and (b) the unit is ready to move to the next class by demonstrating its potential competitiveness in that class.

To that end, during weeks three (3) through eight (8), if a unit’s seeding score (as determined below) exceeds the average seeding score for the class by seven (7) or more points, the unit will be reviewed for promotion by the Color Guard Advisory Board. The Color Guard Advisory Board will review videos of the unit and affirm or reject the promotion by the Wednesday following the unit’s achievement of this score. A unit may be reviewed multiple times during the season.

Rationale: We continue to struggle to find a way to adequately promote units that are not only ready for the next class, but appear to be misclassified. If a unit is more than 7 points ahead of the class average, this seems to be indicative of the need to move to the next class. By eliminating week 1 and 2 scores, a great number of incorrect promotions from last season would be addressed. The Advisory Board would continue to act as a monitor/failsafe in the case of a festival having out of line scores.

Proposal 31. Non-competitive Class Judging **PASSED**

Submitted by Billy Saccomanno, Chief Judge

Proposal: Eliminate instructor judges from adjudicating non-competitive classes, and utilize 3 working judges

Rationale: To Provide commentary and evaluation from trained adjudicators to aid in the education and growth of the non-competitive class units. Also, allows the Colorguard CJ to utilize 2 remaining judges to hold a short education parlor session, when time permits, with other unit instructors during the time this class is performing.

Proposal 32. MS/JH Timing requirements **PASSED**
Submitted by Brian Dutton, Bentonville High School

Proposal: Current rule states: Minimum performance time of 3 minutes with a minimum of authorized equipment time of 3 minutes and a maximum performance of 4.5 minutes. Interval between performances is at least 7 minutes.

Change equipment time to read:

Minimum performance time of 3 minutes with a minimum of **authorized equipment time of 2.5 minutes** and a maximum performance of 4.5 minutes. Interval between performances is at least 7 minutes.

Rationale:

Teach a middle school unit and you'll get it. The current rule has MS/JH and Regional A units using the same timing. These groups are younger and less experienced than Regional A HS groups. These JH/MS kids are cute and adorable but do not always have the mental capability of spinning equipment for the entire show. We realize they could just stand there with a flag in their hand, but is that really what we want to do to them? What if the director wants to start the show with a 30 second dance feature? This allows that design choice to be utilized. This doesn't mean a group can't spin the entire show, it merely gives the opportunity to have a non-equipment moment if allowed in the show's design and a mental break for the young'uns of the activity.

Assuming these students see the same director from the high school, isn't that director throwing time in to the marching season at the HS? These students get, after the fact training sense so much of August-November is dedicated to the high school. With a short pre-season to train, expecting them to satisfy time requirements equivalent to high school standards is illogical.

Proposal 33. Guard Classification **FAILED**
Submitted by Brian Dutton, Bentonville High School

Proposal: Create the following class after Regional A, before Scholastic C in the appendix and during contest days. Scholastic JV would perform first after the morning contest break a.k.a. "lunch time."

Scholastic JV

General Definition: Guards in this class have students with limited prior knowledge of the winter guard experience. The majority of members are brand new in this group as most members will transition to the school's varsity unit. However, directors in this class have prior

knowledge of MCCGA, direction and design, training and have other, more advanced units in the MCCGA circuit. This class reflects an application of beginning/intermediate skills for the MCCGA performer.

Staff and performers will be encouraged to demonstrate logical, yet imaginative programs with achievable standards for both design and for the performers. Guards in the class should display all of the fundamentals and some of the intermediate qualities of performance and design. Both students and staff have a talent set to grow beyond the basics and explore a higher level of design and performance quality.

Timing: Minimum performance time is 4 minutes with a maximum of 5.5 minutes. Authorized equipment time is a minimum of 3.5 minutes. Interval between performances is at least 8 minutes.

Winter Guard International (WGI) Class A judging criteria will be used.

Those units that compete at WGI regionals will be required to compete in Scholastic A Class since a Scholastic JV class does not exist on the WGI level.

Rationale: Many schools that have the numbers to field multiple units have the talent to be on the A Class sheet with their varsity. The JV talent fluctuates from year to year since some units are still on the Regional A class sheet from time to time, but the goal is and always will be training. If 40 members just finished a marching season all spinning the same way – and you know have two units in two different classes, who is getting the shorter end of the stick? The answer – most likely the JV since so much time and effort is focused on the varsity unit. Assuming a JV unit exists and the structure of MCCGA as it stands, aren't all varsity units already in the Scholastic A realm? This shows the director knows the A Class sheet and can apply it to both groups, not just the varsity. This thoroughly encourages training for those JV students to achieve on the A Class sheet that the varsity unit is currently on which is the ultimate goal and complements the school's marching season. Both groups now are focused on training the same. Each director has their own process during marching season but shouldn't that process lead you into winter and vice versa?

Here are the fears:

The JV unit of any school typically will always have the most turn-over, thus skills will always be fluctuating. If you are training your students appropriately, movement into the varsity unit is highly encouraged and seen on a year to year basis. The JV unit is fresh nearly every season. What happens when your JV is successful in one class but has a 94% turn over and only 2 returning members. Those 28 new members may not be ready for the Scholastic B class or Scholastic A class. Do they get moved down? Do they stay where they are? Are we forced to move on because we medaled last year? It's stressful when the clientele is always changing year to year. This class would ease that anxiety.

This proposal creates a class that will always be new, fresh and exciting because of that ever-changing clientele. It also matches the intensity of the varsity's level of competition while preventing two units from the same school to go head to head in the same class.

For those with only a varsity unit, this keeps a Junior Varsity unit from competing with your sole Varsity unit. What does moral look like when a varsity unit is beaten by a junior varsity unit?

And here is the biggest fear: Will the same three groups always be at the top? NO!!! It's scary, as a director, because we fear that the kids aren't ready, specifically those JV units still on the Regional A sheet. We fear they will never take home a piece of jewelry. It's hard to admit that statement but it is true. We all want to be on the top. Ultimately, this class will have a top three but the class needs to be centered around the development of those beginner/intermediate skills to move the student into their varsity program and ultimately, creates a healthy culture to move the varsity unit even further into a harder, more demanding class with students that understand where they've been.

Proposal 34. Classification **FAILED WITH NO SECOND**
Submitted by Brian Dutton, Bentonville High School

Proposal: Restructure Scholastic C, B, and A to the following:

Scholastic A

This class is for guards competing on the A Class sheet that **do not attend** WGI Regionals or WGI World Championships.

General Definition: Guards in this class have at least some members with strong experience. This class reflects a high level of achievement for the MCCGA. Both staff and performers have talent that goes beyond the basics and into some intermediate design. Guards in this class should display all of the fundamental, many of the intermediate, and some of the advanced qualities of performance and design.

Timing: Minimum performance time is 4 minutes with a minimum of authorized equipment time of 3.5 minutes and a maximum performance of 5.5 minutes. Interval between performances is at least 8 minutes.

Scholastic National A

This class is for guards competing on the A Class sheet that **attend** either WGI Regionals or WGI World Championships.

General Definition: Guards in this class have at least some members with strong experience. This class reflects a high level of achievement for the MCCGA. Both staff and performers have talent that goes beyond the basics and some intermediate design. Guards in this class should

display all of the fundamental, many of the intermediate, and some of the advanced qualities of performance and design.

Timing: Minimum performance time is 4 minutes with a minimum of authorized equipment time of 3.5 minutes and a maximum performance of 5.5 minutes. Interval between performances is at least 8 minutes.

Rationale: What is the difference between Scholastic C and B? Talent level? Design level? An effort to create more “Winners” at the championship show? The difference between Scholastic C and B, as it stands, is confusing. It is was a true class split, why are Scholastic C groups outscoring Scholastic B groups at any given moment during the season? Both groups are closer in competitive value than we believe. Collapsing them into one class encourages progress in a competitive nature. (With this bigger class, we will still have rounds at the championship show, thus we aren’t really losing those award opportunities.)

Both classes will still be evaluated on the A Sheet. This non-WGI vs. WGI option keeps the playing fields level for those that choose to attend a WGI Event or not. Movement between these classes from year to year is allowed if a unit decides to not attend a WGI event for any specific season.

Percussion

Proposal 35 Rename Percussion Regional Class = Novice Percussion **PASSED**
Submitted by Troy Peterson, MCCGA Percussion Coordinator

Proposal: Modify the Regional class and description so it reflects the beginning unit and encourage educational balance between all classes.

Rationale: MCCGA is hiring more “Nationally trained” judges and it is to our advantage that we use the standard that they are trained. Those adjudicators equate A Class=Basic Skills, Open Class=Intermediate Skills and World Class=Advanced Skills. MCCGA’s current Regional Class is set up for below “Basic” percussion skills or as we call them beginning skills. Novice ensembles should be in their first year of experience. Many of our adjudicators see our circuit as being unbalanced nationally because of our regional class.

APPENDIX A

Classification in MCCGA will consist of the following, each reflecting a stage in the learning process: discovering, exploring, knowing, and applying

1. Novice Class

NOVICE Class ensembles are the newest to the winter percussion activity and tend to be very inexperienced and similar to one another in terms of show design and format. This class will allow for the beginner to be nurtured and developed with the beginning skills and qualities as their standard. The primary purpose of this classification is to develop individual training that will assure each student’s

technical growth. It is also to focus on logic in programs that will allow the performers to reach high achievement. This is intended to discourage those who overwrite in an attempt to be competitive and whose excessive demand on the performers precludes their proper training and development. Ensembles that fit into this classification would be a first year high school ensembles. *If in the future middle schools join the activity, they will be in this class with separate divisions for High School and Middle School.*

SCHOLASTIC NOVICE CLASS: These ensembles tend to be very inexperienced and similar to one another in terms of show design and format. ~~Ensembles with limited experience as performers, or with limited staff experience should consider this classification.~~

INDEPENDENT NOVICE CLASS: These ensembles use the same criteria as Scholastic Novice with the exception of the age limit. ~~Again, these are units with little or no experience in the activity, and tend to be younger in age overall.~~

Timing: Minimum performance time is 4 minutes; maximum performance time is 6 minutes. Total interval time is 9 minutes.

Winter Guard International Percussion A Class judging criteria will be used by replacing “Basic “ skill descriptors with “Beginning “ skill descriptors.

Proposal 36 Novice Percussion **WITHDRAWN**
Submitted by Troy Peterson, MCCGA Percussion Coordinator

Proposal: Novice class will not perform at Circuit Championships

Rationale-The primary purpose of this classification is to develop individual training that will assure each student’s technical growth in a non-competitive environment. The goal is to develop basic percussion skills and instill a joy of the activity.

Proposal 37 Timing Clarification **PASSED**
Submitted by Troy Peterson, MCCGA Percussion Coordinator

Proposal: Remove “*Statement. Take note that our timing requirements differ slightly. Refer to Section V above for timing clarification.*” from top of page 5, percussion rulebook regarding the novice class timing.

Rationale-When we changed the Novice class times it was not adjusted in our rulebook. Our times do match WGI and this should have been removed

Proposal 38 Classification Definition and Criteria **PASSED**
Submitted by Troy Peterson, MCCGA Percussion Coordinator

Proposal: Add Open and World Class back into the rulebook and follow WGI in classification.

2. Scholastic B Class

Scholastic B units are still relatively new to the winter percussion activity and compete locally in preparation for moving to more regional and national competition. The primary purpose of this classification is to develop individual training that will assure each student's technical growth while preparing for the next level of competitive success. The focus is also on logic in programs that will allow the performers to reach high achievement. This is intended to discourage those overwriting in an attempt to be competitive and whose excessive demand on the performers precludes their proper training and development.

Timing: Minimum performance time is 4 minutes; maximum performance time is 6 minutes. Total interval time is 9 minutes.

Winter Guard International Percussion A Class judging criteria will be used.

3. A Class

A GUIDE TO JUDGING A CLASS PERCUSSION ENSEMBLES

A Class ensembles are a unique and special branch of the MCCGA 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.

Timing: Minimum performance time is 4 minutes; maximum performance time is 6 minutes. Total interval time is 9 minutes.

Winter Guard International Percussion A Class judging criteria will be used.

4. A GUIDE TO JUDGING OPEN CLASS PERCUSSION ENSEMBLES

Open Class ensembles are an exciting branch of the MCCGA 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 average age of Open Class ensembles varies, especially in the Independent Class.

The Scholastic 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.

Timing: Minimum performance time is 4 minutes; maximum performance time is 7 minutes. Total interval time is 10 minutes.

Winter Guard International Percussion Open Class judging criteria will be used.

5. A GUIDE TO JUDGING WORLD CLASS PERCUSSION ENSEMBLES

World Class ensembles are the standard-setting branch of the MCCGA 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 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.

Timing: Minimum performance time is 4 minutes; maximum performance time is 8 minutes. Total interval time is 11 minutes.

Winter Guard International Percussion World Class judging criteria will be used.

6. Concert Classes

Concert classes is open only to scholastic units at the A, Open and World class levels (see eligibility rules in the Percussion Rulebook for participating at the Open and World class levels). This class is designed for those groups whose single emphasis is the exploration and development of musical presentations. Such exploration may involve original musical compositions, or a blend of arrangements to display their

development and virtuosity. 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 that single focal point.

Timing: Minimum performance time is 4 minutes; maximum performance time is 6 minutes (A class), 7 minutes (Open class), 8 minutes (World class). Total interval time is 9 minutes (A class), 10 minutes (Open class), 11 minutes (World class)

Winter Guard International Percussion Concert Class judging criteria will be used.
