

DRUM CORPS INTERNATIONAL RULES PROPOSAL FORM

This form must be filled out thoroughly and succinctly. All critical information should be included to maximize the understanding of the rule and its consequences by all involved in the rule adoption process. This form should stand on its own as a summary of your proposal. Incomplete forms will be returned. If you wish to attach further supporting information you may enclose attachments.

TITLE OF PROPOSED CHANGE: Double Panel General Effect Judges

DESCRIPTION:

There will be two GE Music & two GE Visual judges on Thursday, Friday, and Saturday of Championships (World Class Only). All would handle their scoring allotment as they do now. The scores of the two judges utilizing the same sheet would be averaged for the final score.

PURPOSE: (Why make this change-what are the benefits?)

Drum corps spend more than \$500,000 to create a product that people will enjoy. That said, because of the inexact nature of music, and visual representation, this activity is an art. It is impossible to argue why one person likes something and one person does not.

This proposal limits the possibility of one person in a group of nine having the sole ability to effect to outcome of finals, or who is in or out of the Friday or Saturday show.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

None really ... it is only for three days and the additional commentary might never make it to the tape player

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

None

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

6 additional judge assignments. Some judges would have multiple assignments during championship week. Approximate additional cost \$2000.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

We can eliminate SOME level of debate over – who came in what place. It is more difficult to argue with 16 than 8.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

Two additional chairs in the upstairs judging area.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

None

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

No effect to the individual judge.

As to the process ... it will provide additional accountability.

Representing:

Submitted by: ___Ron Hardin_____

Address:_____

Phone:_____

E-Mail:_____

Corps:___CADETS_____

___GJH_____

Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: AGE REQUIREMENTS (2009 Implementation)

DESCRIPTION:

In order to be eligible to perform as a member of a corps participating in Drum Corps International, a participant must be 22 years of age or younger, during the calendar year of the competitions. As an example, in 2008, as long as a participant does not turn 23 until January 1, 2009 or later, the individual would be allowed participation rights in the drum corps of their choice

PURPOSE: (Why make this change-what are the benefits?)

This is a change that currently places the line of demarcation at June 1 of the competitive year. By altering the date 6 months, we are providing 50% of any graduating class, the opportunity to continue for an additional year.

It is my feeling that with less than 50% of college students not finishing in 5 years due to double majors etc ... the jump do adulthood is perhaps stalled a year or so. Note So many folks come to drum corps later in their lives, indeed direct from college is a typical path. Thus, another reason to allow for some additional eligibility! Perhaps the era of the "rook-out" can be diminished.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

An additional year of corps, can only be of assistance in the development of many young men and women. Again ... remember The idea was in the past, that from college graduation, to a last year in corps, to the world --- that was the path most were to take.

This is now NOT the case. Many folks are returning to college. Thus, life is waiting, and perhaps a summer of drum corps for many is "just want the doctor ordered."

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

No Effect

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

No Effect If anything, we might say that the investment we make in folks can be rewarded with additional participation time.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

None ... perhaps a slightly higher level of performance if the members prove to be more experienced

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

None

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

None

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

None

Representing:

Corps - CADETS

Submitted by: George Hopkins

Address: _____

GJH

Phone: _____

Director's Signature

E-Mail: _____

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: - ALTERATION TO THE USE OF WATER AND WATER BASED MATERIALS IN THE PRODUCTION OF A CORPS SHOW (2009 Implementation)

DESCRIPTION:

The current rule outlawing the use of water would be adjusted.

The use of water, or water based materials, is allowed within a drum corps show with the following exception.

If at any time water, or any material comes in contact with the field, causing damage, pooling of water, or if the material would in any way alter the condition of the field, a corps would be penalized no less than .5 and no more than 2.0 points at the discretion of the DCI coordinator or representative of the evening,

PURPOSE: (Why make this change-what are the benefits?)

From a creative standpoint, with the expansion of shows, there is the possibility for the use of water as an instrument, water as an amplified effect, and perhaps the use of water based paints in the creation of on field props, flags and other materials. As we move slowly down the road to become somewhat of a hybrid in the world of performance art, leaving the door open to the visual artistry is, for me, a good thing

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

Hmmm ... not much for the musician and dancers who currently populate drum corps

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

Not to say this would be a part of every show, or even a majority ... not at all. What I do think is that more tools are now in the toolbox so that designers can think more, do more and consider more in the area of possible creative combinations.

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

No impact

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

No Impact ... unless new ideas are created that would make programs more interesting. That is my hope.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

None ... that I can think of

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

Well, I guess there might be the possibility that this is part of a process that might lead to more props and expanded on field presentations. Of course, for those who dislike such, I guess this could be seen as less than ideal. But for the creative folks ... it's just another possibility for now and the future.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

None ...

Submitted by: George Hopkins_____

Address: _____

Phone: _____

E-Mail: _____

Representing:

Corps: _____ CADETS _____

_____ GJH _____

Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: TIME OF PERFORMANCE (2009 Implementation)

DESCRIPTION:

An alteration in the current time frame ... to allow each program to be 12:30 minutes With the same minimum of 10 minutes.

PURPOSE: (Why make this change-what are the benefits?)

When one sets up a program for far too many years, it becomes apparent that we have, over time, since we took away the 13 minute rule ... forced corps to become less sensitive, less, expansive in their thoughts, and less complete in their ideas.

With 3-4 pieces, it is all about how fast we can get from one idea to the next. Look at the old DVDs ... the end of ballads ... development ... it is all a matter of given the designers and performers more time.

Now, I am fine if someone wants to stay at 10. Perhaps that is best for that organization.

Indeed, in bands, where I have some knowledge, we actually have a 7-12 minute rule. Want to be 7 – sure ... want to be 12 ... sure! Of course, this variable is too much for corps but ... 10-12:30 an additional one minute possibility. I think we can handle that.

Indeed, with another proposal ... if we can begin to use the time between corps more creativity ... DJ etc I think we can fill these voids. We can have a variable entertainment package and not a succession of drum corps

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

Well ... Small but, the idea that we spend 90 days on 11 minutes is a bit odd to me .. but then, 90 days on 12 minutes feels just as odd

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

As noted, time is our enemy now. We need to move quickly and we are not able to explore. With a bit more time, the natural flow of a 4 song, 3 minute per presentation show, will open up! There will be room for nuance ... and indeed ... perhaps that is what might differentiate one corps from another

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

None

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

Better shows – happy folks but no real difference

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

The timing of the corps .. to and fro needs to be reviewed. I also, and this is not really a rule, think we (DCI) might want to continue to expand the variety of our in-stadium presentations AND ... support the sponsors in doing a little more.

On June 1 .. we can redo time frames ... we should any way ... a 10 minute show, with a 6 minute break equals 16 ... and a 12 minute show with a 6 minute break would be 18 minutes. We can make this kind of fixes. We do not have to be so regimented.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

I am sure there will be an outcry but really ... I think it is possible for us all to create the show flow based upon who we have and what we have. As noted in just the earlier point, we can check corps and adjust to what we have.

Indeed, with the current set up ... an 11:30 show, leaves a corps 5:30 to get on ... a 10 minute show ... leaves a corps 7 minutes ,and I refer here to the sanction shows that occur night to night.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)
No real change

Representing:

Submitted: George J. Hopkins_____

Address: _____

Phone: _____

E-Mail: _____

Corps: __ CADETS

_____ GJH _____

Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: AMPLIFICATION OF BRASS (2009 Implementation)

DESCRIPTION:

Brass instruments would be allowed to be amplified; either wired or wireless.

PURPOSE: (Why make this change-what are the benefits?)

Being able to amplify soloists and small groups will allow for a more interesting presentation from time to time. Perhaps staging can be adjusted ... perhaps a small group can play over top of a beautiful pit feature ... or perhaps a soloist can WAIL over top of a jazz throw-down without being buried inside the ensemble sound.

We have seen the advantage of the front ensemble sound being amplified, and now that the fear of full horn line reinforcement seems to pass, this addition will give to design teams the chance to be a bit more creative in their overall presentation.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

None ... there is some adjustment to technique that needs to occur , and yes, for those who will play professionally, in many idioms, amplification is inherent to the art-form, but, that said, I do not see the adjustment or the change as that great.

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

As noted, I think there will be an opportunity for small groups and soloists to take an expanded role in the ensemble. This will allow for staging variation, voicing variations, and who knows what else. Another tool

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

Well, there is the cost of mics ... \$200 -- \$500 per. As for the amplification system itself as we saw last year with the Cadets, what we have now, and what most have, can handle additional demand.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

Well ... it would depend. The avid traditionalist will not be pleased.

The younger attendee, who has a different view of the possibility of the activity would be thrilled I think, to hear a trumpet solo over top of a screaming solo, or to hear the quality of a quartet as they stand at the back corner of the field.

Great presentations equal great response ... 90% of the time.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

The same issues we have now with amplification would stay in place.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

None really ... as we all get more acclimated to amplification, we become more able to handle the logistics and the uniqueness, in order to present the best package possible.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

None ... they judge what they hear and see.

Submitted: George J. Hopkins

Address: _____

Phone: _____

E-Mail: _____

Representing:

Corps: _____ CADETS _____

_____ GJH _____

Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: USE OF ELECTRONIC INSTRUMENTS (2009 Implementation)

DESCRIPTION:

Use of Electronic Instruments

Music from instruments such as electronic keyboards, synthesizers, electronic drum sets, and all other electronic instruments are allowed given that the instrument's performer(s) are present and performing live and in real time.

The use of melodic, harmonic and rhythmic (musical) sampled (pre-recorded/sequenced) sounds of human voices, wind instruments, and percussion instruments will not be allowed.

Sounds other than music (such as sound effects, and non-musical human voice) that are pre-recorded and/or sequenced (sampled) can be used without penalty. Any pre-recorded sounds used that are copyrighted require all necessary and proper permissions be obtained for their use.

Note: For performance purposes, music (or musical) shall be defined as the organization of melodic, harmonic and rhythmic sound through time and should only be performed live and in real time by performers that are present and participating in the performance. Sampled sounds will be defined as sounds that are pre-recorded and/or sequenced, and triggered by the use of an electronic instrument(s) during a performance. Music (as defined above) cannot be sampled. All other sounds are considered sound effects and therefore can be sampled.

PURPOSE: (Why make this change-what are the benefits?)

To allow the design teams to use different instruments, different sounds and different effects to embellish the program concepts that are on the field today

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

Most of the music majors inside these corps today will be exposed to electronics as a part of their life. WGI and marching music already use such devices and indeed for some period of time.

Students will not play less or perform less. They will learn more and express more with more tools at their disposal

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

There is no question that with sampled sounds and additional instrumentation the creative teams will do more. We have seen this with all developments in the activity.

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

Some ... I am not going to review the finances here again ... But one could assume \$1000 -- \$10,000 worth of equipment to the mix, just as was and is the case in the front pit, or with amplification and the like. There are options.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

This is always difficult. There are those who want corps to stay as it was ... No voice, no amplification, and no electronics. As much as I can appreciate the view, I have had to decide to follow my own view. I believe that we can create better marching music productions with more tools.

But – this is very a matter of opinion. As someone once told me ...

40% of the people are against change at the moment of presentation and they will not change.

20% of the people are for change at the moment of presentation and they will not change

And there are the 40% in the middle who listen, think, consider, struggle and decide. It is these people who decide elections and these people for whom we now wonder.

But what can we do? Listen to the 40% ... ??? Listen to the minority. Or hope, that over time we can grow to be more to more people ... at all levels and all philosophical bases.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

None ... works off of the same power source as now.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

None ... same setup front sideline. Rain does become an issue as we become more and more electric, but then how many corps want to march in the rain these days?

These shows are complex and we need a field and weather that allows us to shine. I guess I see those changes as just a part of the new drum corps world.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

I cannot see any. Judge what we do And how well we do it.
Kind of like singing ☺

Representing:

Submitted by: George Hopkins

Address: _____

Phone: _____

E-Mail: _____

Corps: <u>CADETS</u>
GJH _____
Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: ELIMINATION OF PERCUSSION #2

DESCRIPTION:

Percussion Judge #2 no longer to be used in any DCI events.

PURPOSE: (Why make this change-what are the benefits?)

I was a proponent of this additional judge. The idea was, no single person can do the job of evaluating the high level percussion ensembles of today. The field judge, by design, is only sampling what he is able to stand in front of.

Now, the issue is actually the inconsistent job being done by ensemble music judges, who are, supposed to be evaluating the full ensemble – not just brass! Alas, whether it is due to ability or interpretation, the reality is that the ensemble music adjudication is the issue. We are not getting the diversity of commentary we require.

But – I do not think we should be repairing one problem with another.

As it is now, the Percussion 2 judge seems to demand a level of percussion presence that many may deem inappropriate. Too much emphasis is placed on the specific and not the whole. I find it not a positive ... after two years of listening and considering the input.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

Well, if done correctly, Percussion 2 can be of assistance. There is more commentary for the front percussion and the ensemble as a whole. BUT ... as noted, I believe we are trying to repair the problems of ensemble music with more folks. Not a good idea.

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

Percussion 2 seems to somehow inhibit creativity as we work to make sure he/she can hear the pit, be exposed to wide open percussion breaks, and in general, hear all that a Percussion 2 judge wants to hear. But, is this best for the program? I find it a very debatable question

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

Savings to DCI at the larger events – not much! Perhaps \$5,000 for a full year

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

None

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

None really --- one less seat to worry about

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

None really – score sheets to not have to have the additional column for percussion 2

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

Well, we do have to work very hard over this year and all that follow to insure that ensemble music judges are discussing the percussion, the brass, and the ensemble.

Do they play together? Are they in tune? ... What is the balance? What of the demand and achievement of the various segments! It is a tough, tough job! But ... we need to get our best people on board and have them work at it ... time and time again

Submitted by: George Hopkins

Address: _____

Phone: _____

E-Mail: _____

Representing:

Corps: _____ CADETS _____

____ GJH _____

Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE:

An eligible marching member must operate the sound board (2009 Implementation)

DESCRIPTION:

If a corps elects to use amplification and a sound board, the operation of the sound board must be conducted solely by eligible marching members of the corps.

PURPOSE: (Why make this change-what are the benefits?)

This activity is judged, and it is the performance of the marching members that is judged. The current rules permit the sound board to be operated by someone other than marching members, which removes an element of control over the members' performance (e.g., balance of the front ensemble relative to the brass and field percussion) from the members themselves. In all other captions, the members' performance rests solely in their hands. In fact, external influences (i.e., direct coaching or direction from staff) are expressly prohibited. By restricting operation of the sound board to eligible marching members, a corps' performance would once again be solely within the control of the members.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

A member (or members) of the corps may have to learn how to operate the sound board equipment. In many marching band circuits, amplification equipment is permitted and sound boards may be used, but operation of the sound board is limited to members of the marching band. As a result, there may be members of the corps that already have experience operating a sound board. This proposal would provide these members with the opportunity to further enhance these skills as they perform in a larger number of competitions and operate the sound board equipment in diverse venues (i.e., large and small stadiums, indoor and outdoor stadiums, etc.). Lastly, this proposal would more closely align the rules of DCI with many of the marching band circuits in existence today.

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

There is no creative impact resulting from this proposal. Given that the member limit has been raised to 150 for the 2008 season, operation of the sound board could be performed by one of these additional eligible members. This would still permit an increase in the number of members on the field without taking away from the existing member count.

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

There is no financial impact to the individual corps or the DCI organization resulting from this proposal. As noted above, many marching band circuits already require members to operate the sound board, so corps may already have members that are experienced sound board operators. As a result, there would be no incremental cost associated with member operation of the sound board. If members did require training on the use of the sound board, the staff members that are currently the operators of the sound board could provide this training. This should not result in any incremental expense to the individual corps.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

I would expect that the audience would view this change favorably. Adjudication of the member's performance would once again be based exclusively on the member's performance, without the external influence of a staff member or designated sound board operator.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

There is no impact on the show promoters at all resulting from this proposal.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

There should be no impact on the DCI organization; however, there could potentially be an impact on the individual drum corps. Corps would have to recruit a member or members to operate the sound board equipment, and they could potentially have to train them on how to use the sound board. Given that many marching band circuits already restrict operation of the sound board to members, I believe that that the individual drum corps should be able to recruit members that either know how to operate the sound board equipment, or are willing to do so. Additionally, since the rule permitting the use of sound boards was passed, the individual corps have already had to identify someone that can operate the sound board, or train a staff member to operate the equipment. Training a member to perform the same task should not result in any incremental training beyond what is already required. Lastly, if a corps were unable to either identify a member to operate the sound board or properly train them to operate the equipment, the corps could simply elect to not use the sound board, which would further reduce the logistical burden.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

There should not be any impact on the adjudication process or any individual judges as a result of this proposal. The balance of the ensemble is something that is already supposed to be captured in the judging. Whether a member or a non-member operates the sound board, the judging criteria should not be impacted in any way.

Representing:

Submitted by: Timothy Kviz

Address: _____

Phone: _____

E-Mail: _____

Corps: <u>Blue Stars</u>
<u>Brad Furlano</u>
Director's Signature

Judge Caption Head Signature

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TITLE OF PROPOSED CHANGE: Amplification is limited to front ensemble percussion instruments. (2009 Implementation)

DESCRIPTION:

If a corps uses amplification equipment, this equipment may only be used to amplify percussion instruments used in the front ensemble. Sounds created by members themselves (i.e., voice, narration, whistling, breathing, sound effects, etc.) are expressly prohibited. Intentional amplification of the human voice will result in a 15 point penalty at the discretion of the contest coordinator. If none is available, the chief judge may grant the penalty.

PURPOSE: (Why make this change-what are the benefits?)

Since the introduction of amplification in 2004, amplified human voice and narration has been one of the more controversial aspects of the activity. After three years of use of narration, multiple equipment failures marring performances, and general confusion on how narration is judged, I believe it is appropriate for the activity to re-evaluate its' use.

It is not clear how narration is judged. Unlike the music and visual captions that have clear definitions of the performance elements corps are measured against (i.e., tone quality, intonation, attacks, releases, clarity, etc.), it is not clear how narration is or should be judged. How do you judge the quality and characteristics of the human voice? How do you judge diction and pronunciation? How do you judge the effectiveness of the content itself? These considerations are simply not included in the current judging system, which makes it difficult to understand how scores are derived. Additionally, when there are problems with the equipment used to amplify human voice (i.e., equipment failure, weather related issues, power issues at the stadium, etc.), or performance issues with the narration itself (i.e., lack of clarity in speech, distortion, phrases starting late or being cut off, etc.) it is not apparent that these problems are taken into consideration at all in the judging (e.g., the corps scores do not appear to suffer at all). It is difficult for many in the audience to understand how a critical design element can be ignored in judging, or how it can be rewarded. Additionally, it is not clear how a corps can achieve music or visual GE scores if the music or visual effect the corps is trying to convey cannot be achieved without narration.

When amplified voice is used in domed stadiums, it is almost incomprehensible. The acoustics of a domed stadium are not compatible with the combination of amplified human voice and the acoustic brass and percussion musical instruments used by the corps. DCI World Championships are scheduled to be held in Indianapolis, IN for nine of the next ten years. The stadium in Indianapolis, IN has a retractable roof, and it is quite possible that the roof will in fact be closed during these performances. These acoustic issues should not be an issue that the judges or the fans have to contend with at DCI World Championships.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

The educational aspects of the activity should not be impacted at all by this proposal.

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

Designers and instructors had to deal with prohibitions on amplified human voice and narration until 2004, and most corps have not used narration in their programs. Designers should be able to continue to design and teach programs that do not rely on amplified human voice and narration with minimal impact from a creative standpoint.

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

This proposal should not have any direct impact whatsoever of corps that have not historically relied on amplified human voice and narration. For corps that have relied on amplified voice and narration, these corps will no longer have a need to own the equipment necessary to amplify the human voice. Given that most corps sell their equipment after a season or two of use, corps that utilized equipment for narration or amplification of the human voice have probably planned the sale of this equipment already. As a result, this proposal would not have a direct financial impact on these corps, and their future operating costs should be lowered given there would be no need to replace this equipment.

There is no fiscal impact on the DCI organization resulting from this proposal.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

I would expect the majority of the audience would view this proposal very favorably. Since its introduction, amplified voice and narration has been very controversial. I believe that the audience has a very difficult time understanding exactly how amplified human voice is judged, particularly when the amplification equipment fails and interferes with the narration. The highly negative response that several of these corps have received at shows all over the country illustrate just how many fans are opposed to the use of amplified voice and narration and the lengths that they will take to voice their displeasure with the use of narration and amplified voice. While I am not privy to all of the actual paid attendance figures, my personal observation is that attendance at the regional competitions has declined over the past three years. My observations pertain to five regionals in addition to Championships each of the past three years. I believe that the introduction of amplified human voice and narration play at least some role in this trend.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

There is no impact on the show promoters at all resulting from this proposal.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

This proposal should not have any impact on the logistics of the operations of any individual corps or the DCI organization.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

There should not be any impact on the adjudication process or any individual judges as a result of this proposal. It was not clear how amplified voice was incorporated into the existing judging sheets. Additionally, it was not clear how corps were able to obtain general effect scores if their programs needed amplified voice and narration to explain their shows. By prohibiting the use of amplified voice, and thus narration, this confusion is removed from the judging system.

Representing:

Submitted by: Timothy Kviz

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<u>Brad Furlano</u>
Director's Signature

Judge Caption Head Signature

DRUM CORPS INTERNATIONAL
RULES PROPOSAL FORM

This form must be filled out thoroughly and succinctly. All critical information should be included to maximize the understanding of the rule and its consequences by all involved in the rule adoption process. This form should stand on its own as a summary of your proposal. Incomplete forms will be returned. If you wish to attach further supporting information you may enclose attachments.

TITLE OF PROPOSED CHANGE: Amplification equipment of any kind may not be used. (2009 Implementation)

DESCRIPTION:

No amplification equipment of any kind may be used. All instruments must be completely acoustic. Intentional use of amplification equipment will result in a 25 point penalty at the discretion of the contest coordinator. If none is available, the chief judge may grant the penalty.

PURPOSE: (Why make this change-what are the benefits?)

The introduction of amplification equipment has been controversial. There have been some successes and some failures in its use. Given that corps, designers, and instructors have now had three complete seasons to work with amplification equipment, one might expect the failures resulting from the use of amplification equipment to have been minimized. Based on my own personal observations from attending approximately 15 competitions each summer, as well as feedback from personal friends attending other competitions and reviews of competitions posted on internet discussion forums, there has not been a tangible reduction in these equipment failures. As a result, I believe that the activity should revisit the decision to permit the use of amplification equipment in its entirety. This proposal is based on the notion that the benefits of amplification simply do not outweigh the costs and other negative impacts on the corps, DCI, and the audience.

The specific sections shown below in this proposal articulate the impacts on the various aspects of the activity; however, they can be summarized as follows:

- There are no clear educational benefits for members through using amplification equipment.
- There are minimal creative impacts on instrumentation or show design, based on use demonstrated over the past three seasons.
- Use of amplification equipment only increases the direct operating costs to the corps. It may also have an indirect fiscal impact on corps and the DCI organization from decreased ticket sales, souvenir sales, and donations.
- There is a significant segment of the audience that seems to be opposed to the use of amplification, and this segment has been rather vocal in their disagreement with its use.
- Amplification equipment has only increased the logistical burden for corps themselves.
- Judges, whether they will admit it or not, have struggled to deal with issues caused by amplification equipment, as evidenced by severe equipment failures and severe ensemble imbalance issues occurring when there is no tangible impact on the scores assigned.

This proposal has a neutral effect on the educational impact for members. It has a minimal impact on the creative aspects, as demonstrated by the use to date. This proposal reduces the operating costs for corps, which has only a positive direct fiscal impact on the corps, and may translate into indirect positive impacts as well. This proposal eases logistical burdens for the corps as well as show promoters. Additionally, it will eliminate confusion in the judging system that will benefit not only the judges, but help the audience better understand the results.

EDUCATIONAL IMPACT: (How does this benefit the students educationally?)

If this proposal passes, members can once again focus solely on their own performance. Members could once again perform without the worry of whether their performance will be impacted by factors outside of their control, such as non-functioning or malfunctioning amplification equipment (i.e., microphones, amplifiers, sound board, etc.). Members will not have to worry about practicing under different conditions when power is simply not available. Members will not have to experience panic and terror when amplification equipment fails to work properly at a competition.

One argument in favor of amplification equipment is that it would permit the performers in the front ensemble to play with “proper” technique. Use of amplification equipment does allow members of the front ensemble to perform with a different technique than they would use without amplification; however, it is important to note that this technique is just that - different. It is not the same technique that is used to perform indoors in concert type conditions, so it is difficult to argue that “proper” technique can be used with the use of amplification equipment. This proposal would require members of the front ensemble to use a different playing technique than they would use indoors in a concert setting. However, the brass section and the field percussion sections do not play with the same technique that would be used for

indoor concert settings either. Singling out the front ensemble for technique reasons simply is not a valid argument. Members will be impacted whether amplification is used or not, since the technique they would employ under either condition would be different than the technique used for indoor concert performances.

CREATIVE IMPACT: (How does this affect the creative aspects of the activity? How does this affect designers/instructors?)

As a result of this proposal, there will be some limits on the types of instruments that can be used by the front ensemble (i.e., certain instruments, toys, noise-makers, etc. that cannot be heard in a football stadium); however, corps, designers, and instructors functioned with these limitations until 2004. While a few new instruments have been used, there has been little true innovation in instrumentation. As a result, this proposal should not have a significant creative impact on the front ensemble percussion section.

This proposal would effectively prohibit amplification of the human voice, narration, etc. Most corps do not use amplification of the human voice or narration, so prohibiting its use by prohibiting the use of amplification equipment should not have a significant impact on the creative aspects of the activity as a whole. There will be a few select corps that will take exception to this proposal; however, the overwhelming majority of corps seem to be able to design competitive shows absent amplified voice and narration. As a result, I believe this proposal will have minimal impact on the creative aspects of the activity. In fact, the limits placed on the activity are in large part what has contributed to some of the more creative shows.

FISCAL IMPACT: (How does this financially affect individual corps and the DCI organization?)

This proposal should not have any direct impact whatsoever of corps that have not historically relied on amplification equipment. For corps that have relied on amplification equipment, these corps will no longer have a need to own this equipment. Given that most corps sell their equipment after a season or two of use, corps that utilized amplification equipment have probably planned the sale of this equipment already. As a result, this proposal would not have a direct financial impact on these corps, and their future operating costs should be lowered given there would be no need to replace this equipment.

Additionally, amplification equipment will no longer need to be insured. Equipment trailer space will not be needed to carry the equipment. There will be less equipment that will need to be carried on and off the field for rehearsal and competition, which could reduce the size of trailers and platforms used to haul the equipment.

One of the arguments to support the introduction of amplification was an increase in the useful life of the front ensemble percussion equipment. This argument has not proven to be valid, as most corps sell their front ensemble percussion equipment after only a few years use. Amplification equipment does not impact the useful life of the front ensemble percussion equipment for the corps, since they are not keeping this equipment for its useful life. Other arguments in favor of amplification equipment included reductions in the size of the front ensemble, which has yet to occur.

The introduction of amplification equipment has only increased the operating costs for corps, and the financial arguments supporting amplification have proved invalid. This proposal will only reduce the operating costs for all corps that currently use amplification equipment.

There is no fiscal impact on the DCI organization resulting from this proposal.

AUDIENCE IMPACT: (How will this affect our audience and their perceptions of the activity?)

Overall, I would expect the majority of the audience would view this proposal very favorably. The introduction of amplification equipment has been highly controversial, and there is significant confusion on how amplification is incorporated into the scores (if at all).

Discussion on the internet-based discussion forums, which consists of former marching members current marching members, instructors, judges, parents, volunteers, and fans indicate there is a significant number of fans that are opposed to the use of amplification equipment in the drum corps activity. While these loyal fans should not be the only voices heard, they should not be ignored. Fan discontent with amplification equipment, narration, and the direction the activity is headed in this regard was heard loud and clear this past summer at DCI World Championships from the ticket paying audience, and it has been heard the past few years as well.

Given the success of this activity is based in large part on the financial support from the paying audience (i.e., those that buy the tickets, purchase products such as CD's and DVD's, contribute time and money, pay for their children's participation, etc.), I believe the activity should listen a little more closely to this audience. While the creative side of the activity (i.e., designers, instructors, etc.) may not agree with this proposal, the financial realities presented by the opinions of those that financially support the activity should not be summarily dismissed.

SHOW PROMOTER IMPACT: (How will this affect the show promoters-financially and logistically as it relates to contest production?)

There is no financial impact on the show promoters at all resulting from this proposal. Logistically, show promoters will no longer have to worry about a power source for competitions.

LOGISTICS IMPACT: (How will this impact the operations of the individual drum corps and the DCI organization?)

This proposal will reduce the logistical impacts on each corps. Members will no longer have to deal with the loading and unloading of amplification equipment at rehearsal facilities and contest locations. Eliminating this equipment will reduce set up time, fewer people will be required to carry the equipment to and from the competition field, and delays resulting from attempts to resolve amplification equipment failures will become but a memory. Corps will not have to spend time and experience frustration searching for power at rehearsal facilities, or if they use generators, they will not have to incur the cost or deal with the logistics of maintaining and using a generator.

JUDGING IMPACT: (How does this impact the adjudication process and individual judge?)

There should not be any impact on the adjudication process or any individual judges as a result of this proposal. It was not clear how amplification was incorporated into the existing judging sheets. Equipment malfunctions did not appear to have any impact whatsoever on a corps scores.

There are numerous instances where amplification equipment has failed to work properly, severely marring the member’s performance, yet there is not tangible effect on scores. There have also been numerous instances where amplification equipment has created severe imbalance issues between the front ensemble percussion that is amplified and the field percussion and brass section; yet there is no apparent impact on the ensemble music or general effect music caption scores. Significant imbalance situations have occurred not just during the season, but also at DCI World Championships – including DCI Finals.

The rules permitting amplification equipment (and the related prohibitions on amplification of brass and field percussion) have proved to be unenforceable. The set-up and design of the amplification equipment has resulted in amplification of musicians on the field without penalty. Further, most mixing boards have devices that allow for equalization and other mixing effects that are not currently permitted, there is no verification taking place to determine whether the levels on the sound boards are flat. As a result, it is simply not possible to enforce whether these prohibited features are used. This situation is analogous to corps using three valved instruments when only two valved instruments were permitted, and corps simply stating they won’t use the third valve.

Prohibiting use of amplification equipment resolves this confusion, and it returns control over the performance to the marching members.

Lastly, amplification equipment is ineffective in domed stadiums. The acoustics in the domed stadiums prevent the amplified sounds from blending effectively with the brass and percussion instruments that are completely acoustic. . DCI World Championships are scheduled to be held in Indianapolis, IN for nine of the next ten years. The stadium in Indianapolis, IN has a retractable roof, and it is quite possible that the roof will in fact be closed during these performances. These acoustic issues should not be an issue that the judges or the fans have to contend with at DCI World Championships.

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