



**2022**  
**WGI WINDS**  
**ADJUDICATION MANUAL**  
**AND RULEBOOK**



**2022 WGI WINDS  
ADJUDICATION MANUAL AND RULEBOOK**

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# 2022 WGI WINDS ADJUDICATION MANUAL AND RULE BOOK

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## **OUR MISSION**

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

## **OUR PURPOSE**

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

## **WGI VALUES**

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



## CODE OF CONDUCT

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

Definitions:

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

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

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

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

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

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

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

### ALCOHOL & CONTROLLED SUBSTANCES

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

### SEXUAL MISCONDUCT

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

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

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

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

## **HARASSMENT**

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

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

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

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

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

## **GENERAL CONDUCT**

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

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

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

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

## **SOCIAL NETWORKING**

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

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

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

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

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

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



**DISCIPLINARY ACTION**

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

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

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

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

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

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

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

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

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

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

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

## **PHILOSOPHY OF THE SCORING SYSTEM**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **THE WGI JUDGING SYSTEM**

1. All participants, instrumentation choices and program styles start with an equal opportunity to succeed.
2. Scores are assigned based upon criteria expectations within each sub-caption. The Overall Effect caption accounts for 40% and the Music and Visual captions each account for 30%, the sum of which will determine the score and placement of each group.
3. The Overall Effect sheet will credit all those elements, which combine to display the group's impressive effectiveness.
4. The Music Analysis sheet will credit the performer's achievement based upon the musical, rhythmic and physical content of the composition.
5. The Visual Analysis sheet will credit the composition and orchestration of the design and the achievement of technical and expressive excellence.
6. The adjudication system requires that ranking and rating be done on a sub-caption basis so that each sub-caption number is a ranking and rating in and of itself. In this manner, groups receive a profiling of their strengths and weaknesses. When the totals of the sub-caption indicate a tie in the overall sheet, the judge should re-evaluate his/her sub-caption numbers to see if the tie can be broken.
7. A maximum score in any sub-caption is possible during the adjustment phase of a judge's application of the adjudication system, prior to the scores being locked. This may occur due to upward pressure on scores based on the contest dynamic. However, it is inappropriate to assign a maximum score to a group that is not performing in the last block of each class.
8. Standards within the application of the criteria reference are not the same in both Scholastic and Independent Classes. A score applied to a scholastic group should not have relativity, in terms of range, to an independent group at the same level of development.
9. The five categories specify levels of achievement for each sub-caption. The numerical rating of each performance falls within the criteria that best describes the level of achievement MOST OF THE TIME. Box 5 requires the performance to meet outstanding levels for EVERY ONE of the criteria listed.
10. All judges will judge the entire show from obvious start to obvious conclusion, not including any pre-show.

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

The multi-tiered criteria are a detailed, specific system that focuses on and rewards the development of the classes that compete nationally. It is based on a curriculum specifically reflecting the growth involved within each class.

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

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

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

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

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

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

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

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

The following is a chart, which will tell you about the progression of the curriculum:

A CLASS:

Box 1: The student EXPERIENCES basic skills.

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

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

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

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

OPEN CLASS:

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

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

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

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

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

WORLD CLASS:

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

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

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

Box 4: The performer UNDERSTANDS advanced skills.

Box 5: The performer APPLIES advanced skills.

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

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

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



## **CLASSIFICATION**

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

- Many local circuits do not have a true division of classes based on international standards. This may be because the local area may not have enough groups to have more than one or two classifications. Please remember you have performance and interval time differences between the classifications and this could be a problem locally.
- Groups should make every effort to compete in the class for which they are best suited. Groups who may be competing in the wrong class could find that the scoring process will isolate them, because these criteria are so strongly attuned to the curriculum involved in the developmental process.
- Should a group be competing in the wrong class, the Director of Winds will advise the group director. A group may be reclassified to any class. For those groups who are clearly competing in the wrong class at a Regional or World Championship event, it will be the decision of the Winds Administration to reclassify the group at that Regional or World Championship final contest. Reclassification may also be done between regional contests up to and including the World Championship event. Groups that are clearly competing in the wrong class may be reclassified between prelims and finals at any event if the Contest Administrator can modify the performance schedule. If a group is asked to produce a current performance video for evaluation, the group has seven (7) days to deliver the media to the Director of Winds or the reclassification will automatically be made. If the group does not agree with this ruling of reclassification, the group has the right to appeal this ruling by contacting the Director of Winds within forty-eight (48) hours. The appeal will then be reviewed by the Director of Winds and Steering Committee. The final decision will be made within ten (10) days of this appeal.

## **A GUIDE TO JUDGING CLASS A GROUPS**

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

**SCHOLASTIC A CLASS** is consistently aged 14 through 18. Like most high school students, the groups show a tendency to be similar to one another. The formatting of their shows and the depth of their training and skills are comparable in many cases.

**INDEPENDENT A CLASS** groups use the same criteria as the Scholastic A Class with the exception of no age limit. Here is where the beginning student discovers the joy of performing and realizes the sense of achievement as each skill is learned.

## **A GUIDE TO JUDGING OPEN CLASS GROUPS**

Open Class groups are an exciting branch of the WGI Winds 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 Class A 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 Scholastic Open Class is where the intermediate student explores new challenges 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 14 through 18. Unlike Scholastic A Class, these groups 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 group can range from 12 to 22+ years of age, as there is no age limit. There is greater consistency in the range of skills and physical development. Programs are unique. A few individuals will demonstrate a high level of skills. Some advanced challenges will exist.

## **A GUIDE TO JUDGING WORLD CLASS GROUPS**

World Class groups are the standard setting branch of the WGI Winds family. These are the innovators of indoor Winds 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 and musicianship, 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 14 through 18 because of the make-up of the high school arena. Often this class will consist of upper classmen. Unlike the Independent World Class, these performers are rarely over 18 years of age. Groups 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 and there is no age limit. Programs are unique and innovative and these components are important at this level. Some very sophisticated challenges will be placed on the performers.

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

## **ACCOUNTABILITY**

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

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

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

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

### **ACCOUNTABILITY THROUGH SCORING**

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

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

### **ACCOUNTABILITY THROUGH NUMBERS MANAGEMENT**

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

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

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

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

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

### **RATING AND PROPER SPREADS**

The foundation of our judging process has always embraced the combined application of BOTH rating and ranking each group in the context of a competition and through criteria-based reference. While spreads have historically been a source of concern, it must be understood that in the accurate process

of "rating" each group, often separations will exist between two groups and it is the judge's obligation to provide this numerical comparison. From the onset, these separations must be accurately indicated through scoring.

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

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

### **SPREAD GUIDELINE**

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

Sub Caption	Percentage Points
Very comparable	1% to 2%
Comparable w/minor differences	3% to 4%
Definitive differences	5% to 7%
Significant differences	8% & Up

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

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

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

### **ACCOUNTABILITY THROUGH SAMPLING**

All sheets need to be sampled equally between the 'what' and the 'how' sub-captions. Judges' observations at all points in the season should be 50% designer and 50% performer. Every viewing is virtually a first viewing, due to limited exposure, ongoing changes in the program and development of performance skills. Every contest is a "new contest" with a new and unique set of dynamics. All achievement should be seen through "*what the performer is being asked to do.*" What and how exist simultaneously; observations should include both elements as they occur.

## **ACCOUNTABILITY THROUGH CRITIQUE DIALOGUE**

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

## **SCORING OBSERVATIONS**

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

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

# **JUDGES' CONTEST PROCEDURES**

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

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

## **DUTIES OF THE JUDGE**

- Prior to contest date, respond to all WGI inquiries within 24 hours.
- Report to the Chief Judge at the time specified on your assignment sheet.
- While a uniform is not required, professional attire is expected. There should be no visible logos or affiliations in the marching arts other than WGI.
- Wear WGI badge and lanyard at all times within the competition venue.
- Once a group has begun their show, there will be no conversations between judges or trialers.
- Smoking is not permitted. No judge may leave without permission of the Chief Judge.
- Judges MUST be available for the critique. The Chief Judge has the right to cancel the post prelim critique should the judges have less than 2.0 hours between contests.

## **JUDGES' GENERAL INSTRUCTIONS**

### Duties

1. Judges are to rank the groups.
2. Judges are to rate the groups by the comparative scores earned during the course of the contest.
3. Judges are to aid the groups to improve through recorded comments and in critique.

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

### Conduct

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



## **PERFORMANCE COMMENTARY GENERAL TECHNIQUES**

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

## **DIALOGUE & OBSERVATIONS**

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

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

## **THE CRITIQUE**

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

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

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

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

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

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

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

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

### **CRITIQUE ETIQUETTE**

- Please don't criticize or berate another group or their performance.
- Never use profanity in your dialogue.
- Please don't attack the judge's integrity or intelligence. It will get you nowhere and could create barriers that will be counterproductive to good communication.
- Don't ask the judge to tell you how to write your show.
- Don't ask the judge to comment on ideas that are not yet in the show. Don't ask for a scoring projection for something that isn't yet in the show.

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

When an instructor feels there is an issue regarding judge commentary or scoring, they should contact the Chief Judge at the regional where their Winds group is competing. The onsite Chief Judge of the contest is empowered to address the concern immediately if at all possible. The Chief Judge may also be judging the contest, so contact them during a break or between prelims and finals. Groups may also contact the Director of Winds if present at the event.

- If the situation occurs as a result of a preliminary contest, please be prepared to discuss your issues at critique with the judge.
- If, after critique, you still have issues with a judge, please go back and speak to the Chief Judge at that contest.
- If, after speaking with the Chief Judge, you feel that your issues are not resolved, please contact the Director of Winds.
- If, after following the above process, you still feel the need to go forward with a formal protest, a written statement must be sent to Wayne Markworth (wayne@wgi.org) within 48 hours of the contest, providing reasons why you feel the situation has not been resolved.

# Winds

# Overall Effect



*Evaluate each caption based on the criteria reference.  
Repertoire (What) is inherent in the evaluation of the Communication (How).*

## Repertoire Effectiveness

- Program Concept/Premise
- Creativity/Imagination
- Staging
- Musical Variety
- Pacing
- Audio/Visual Blend

SCORE

100

## Communication Effectiveness

- Communication of Intent
- Musical/Visual Expressive Qualities
- Artistic/Physical Believability
- Mood and Emotion
- Excellence as Effect
- Idiomatic Interpretation
- Audience Engagement

SCORE

100

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

# Repertoire Effectiveness

## Who had the greater understanding/achievement as it relates to...

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

**Creativity/Imagination:** The uniqueness and freshness of a program, exploring new avenues for creating effect, revolving around new ideas in writing and performance.

**Staging:** The diversity of the environmental presentation, generating effect through contrast.

**Musical Variety:** The diversity of the orchestrational, stylistic and expressive presentation, generating effect through contrast.

**Pacing:** The planning of effects through time.

**Audio/Visual Blend:** The presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program. It is the visual illustration or representation of the music, and suggests that the visual and music equally contribute to the overall program.

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

# Communication Effectiveness

## Who had the greater understanding/achievement as it relates to...

**Communication of Intent:** This refers to the performers' ability to clearly communicate the main focus of a moment or phrase - visually, musically, or combined.

**Musical/Visual Expressive Qualities:** The range of musical and visual dynamics as a whole. It represents the ability of the musicians to convey a wide range of nuances through their artistic control. The style or mood elevates the level of effectiveness.

**Artistic/Physical Believability:** The performers' adherence to character and role while maintaining performance energy.

**Mood and Emotion:** The performers' ability to convey the dramatic intent.

**Excellence as Effect:** The elevation of effectiveness when the planned event is artistic virtuosity.

**Idiomatic Interpretation:** The use of appropriate artistic style in a chosen idiom to support the identity of the program or phrase.

**Audience Engagement:** The ensemble's ability to establish and maintain a communicative relationship with the audience.

### Sub Caption Spreads

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

WGI Winds  
**Overall Effect**

## OVERALL EFFECT

*Evaluate each caption based on the criteria reference. Repertoire (What) is inherent in the evaluation of the Communication (How).*

### REPERTOIRE EFFECTIVENESS

Program Concept/Premise  
Creativity/Imagination  
Staging  
Musical Variety  
Pacing  
Audio/Visual Blend

### COMMUNICATION EFFECTIVENESS

Communication of Intent  
Musical/Visual Expressive Qualities  
Artistic/Physical Believability  
Mood and Emotion  
Excellence as Effect  
Idiomatic Interpretation  
Audience Engagement

The Overall Effect score sheet is judged by one individual. The other two score sheets (Visual and Winds Analysis) function around and in development of the master plan -- THE PROGRAM. They reinforce key ingredients that support the ultimate success of the show. Overall Effect is about programming and performing.

### REPERTOIRE EFFECTIVENESS DEFINITIONS

**Program Concept/Premise** – the plan that guides and motivates all design choices, presenting opportunities for inherent and manufactured effectiveness. It is the effective blend of musical, visual and programmatic choices that provide a vehicle for communication.

**Creativity/Imagination** – the uniqueness and freshness of a program, exploring new avenues for creating effect, revolving around new ideas in writing and performance

**Staging** – the diversity of the environmental presentation, generating effect through contrast.

**Musical Variety** – the diversity of the orchestrational, stylistic and expressive presentation, generating effect through contrast

**Pacing** – the planning of effects through time

**Audio/Visual Blend** – the presentation and delivery of the music and the visual in such a way as to enhance each other throughout the program. It is the visual illustration or representation of the music and suggests that the visual and music equally contribute to the overall program.

### COMMUNICATION EFFECTIVENESS DEFINITIONS

**Communication of Intent** - This refers to the performers' ability to clearly communicate the main focus of a moment or phrase - visually, musically or combined.

**Musical/Visual Expressive Qualities** – the range of musical and visual dynamics as a whole. It represents the ability of the musicians to convey a wide range of nuances through their artistic control. The style or mood elevates the level of effectiveness.

**Artistic/Physical Believability** – the performers' adherence to character and role while maintaining performance energy

**Mood and Emotion** – the performers' ability to convey the dramatic intent

**Excellence as Effect** – the elevation of effectiveness when the planned event is artistic virtuosity

**Idiomatic Interpretation** – the use of appropriate artistic style in a chosen idiom to support the identity of the program or phrase

**Audience Engagement** – the groups' ability to establish and maintain a communicative relationship with the audience

# Winds

# Music Analysis



*Evaluate each caption based on the criteria reference.*

*Composition (What) is inherent in the evaluation of the Achievement (How).*

*The emphasis and focus of adjudication will be on the wind instruments.*

## Composition

Depth and Variety of Orchestration  
Clarity of Intent  
Range of Musical Choices  
Range of Dynamics and Expression

SCORE

100

## Achievement

Sonority  
Musicality  
Balance and Blend  
Intonation  
Stylistic Accuracy  
Rhythmic Accuracy/Tempo Control  
Ensemble Cohesion

SCORE

100

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



## Composition

### Who had the greater understanding/achievement as it relates to...

**Depth and Variety of Orchestration:** The thoughtful and thorough planning used to convey musical ideas.

**Clarity of Intent:** The composer's presentation of compositional elements in a clear and concise manner.

**Range of Musical Choices:** The scope of musical and technical repertoire and vocabulary displayed in the program.

**Range of Dynamics and Expression:** The breadth of dynamic and expressive qualities within a program that provide intrigue, contrast, and direction to the phrase.

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

## Achievement

### Who had the greater understanding/achievement as it relates to...

**Sonority:** The ensemble's quality of tone, timbre and resonance.

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

**Balance and Blend:** Balance refers to the dynamic strength of sections and individuals to convey the musical intent e.g. melody, harmony, etc. Blend is the merging of instrumental voices for the intended combination of timbres.

**Intonation:** The musician's realization of pitch accuracy

**Stylistic Accuracy:** The musician's ability to accurately convey the chosen style through technique, interpretation, and inflection.

**Rhythmic Accuracy/Tempo Control:** The ability of individual musicians and segments to produce accurate rhythmic content in a given tempo.

**Ensemble Cohesion:** The ability of the ensemble to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.

#### Sub Caption Spreads

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

## MUSIC ANALYSIS

*Evaluate each caption based on the criteria reference. Composition (What) is inherent in the evaluation of the Achievement (How). The emphasis and focus of adjudication will be on the wind instruments.*

### COMPOSITION

Depth and Variety of Orchestration  
Clarity of Intent  
Range of Musical Choices  
Range of Dynamics and Expression

### ACHIEVEMENT

Sonority  
Musicality  
Balance and Blend  
Intonation  
Stylistic Accuracy  
Rhythmic Accuracy/Tempo Control  
Group Cohesion

In this caption, there are two sub-captions. The composition sub-caption credits the orchestration and its range, variety and clarity of intent. The achievement sub-caption credits sound production, musicality, rhythmic clarity, uniformity and group cohesiveness.

### COMPOSITION DEFINITIONS

**Depth and Variety of Orchestration** – the thoughtful and thorough planning used to convey musical ideas.

**Clarity of Intent** – the composer's presentation of compositional elements in a clear and concise manner.

**Range of Musical Choices** – the scope of musical and technical repertoire and vocabulary displayed in the program.

**Range of Dynamics and Expression** – the breadth of dynamic and expressive qualities within a program that provide intrigue, contrast and direction to the phrase.

### ACHIEVEMENT DEFINITIONS

**Sonority** – the group's quality of tone, timbre and resonance; true characteristic sound per the idiomatic style chosen

**Musicality** – the ability of the performers to convey compositional intent and expressive qualities.

**Balance and Blend** – Balance refers to the dynamic strength of sections and individuals to convey the musical intent e.g. melody, harmony, etc. Blend is the merging of instrumental voices for the intended combination of timbres.

**Intonation** – the musician's realization of pitch accuracy.

**Stylistic Accuracy** – the musician's ability to accurately convey the chosen style through technique, interpretation and inflection.

**Rhythmic Accuracy/Tempo Control** – the ability of individual musicians and segments to produce accurate rhythmic content in a given tempo.

**Group Cohesion** – the ability of the group to establish and maintain pulse control and rhythmic stability, both vertically and horizontally.

# Winds

# Visual Analysis



*Evaluate each caption based on the criteria reference.  
Composition (What) is inherent in the evaluation of the Achievement (How).*

## Composition

Use of Design Elements  
Visual Orchestration Through Time and Layered Events  
Variety of Design Choices  
Reflection of the Musical Structure

SCORE

100

## Achievement

Spacing and Orientation  
Timing and Control  
Stylistic Accuracy  
Training, Detail and Nuance

SCORE

100

# Composition

## Who had the greater understanding/achievement as it relates to...

**Use of Design Elements:** The purposeful use of design elements and principles within the composition and orchestration process.

**Visual Orchestration Through Time and Layered Events:** The logical progression of ideas horizontally (conceptualization) as well as the layered or combination of design options vertically (characteristics).

**Variety of Design Choices:** The diversity of artistic efforts, providing contrast while still adhering to the plan, function, time, and unity within a program.

**Reflection of the Musical Structure:** The degree to which the design accurately reflects, interprets, and enhances the music.

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

# Achievement

## Who had the greater understanding/achievement as it relates to...

**Spacing and Orientation:** The ability of the ensemble to control direction, spatial relationships, and position.

**Timing and Control:** The precise and accurate display of any unison timing effort that is intended to be done uniformly, as well as the ensemble's ability to maintain accuracy, clarity, and control with respect to space, time, and line.

**Stylistic Accuracy:** The performers' ability to convey the chosen style in an accurate and believable manner.

**Training, Detail, and Nuance:** The recognition of the ensemble's requisite training, as well as attention to the subtleties that elevate the production quality.

### Sub Caption Spreads

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

## VISUAL ANALYSIS

*Credit the visual design, the reflection of the music and the performance of the group.*

### COMPOSITION

Use of Design Elements  
Visual Orchestration Through Time  
and Layered Events  
Variety of Design Choices  
Reflection of the Musical Structure

### ACHIEVEMENT

Spacing and Orientation  
Timing and Control  
Stylistic Accuracy  
Training, Detail and Nuance

The purpose of the Visual Analysis score sheet is to analyze and credit the visual design based upon the illustration of the musical ideas presented by the group. The Visual Analysis score sheet will also analyze and credit the ability of the performers, both individually and collectively, to “realize” the visual composition through quality of performance.

In this caption, there are two sub-captions. The composition sub-caption credits the visual design and its reflection of the musical presentation. The achievement sub-caption rewards the success of the performers for their accurate, clear and cohesive response in displaying those visual skills required by the composition.

### COMPOSITION DEFINITIONS

**Use of Design Elements** – the purposeful use of design elements and principles within the composition and orchestration process.

**Visual Orchestration Through Time and Layered Events** – the logical progression of ideas horizontally (conceptualization) as well as the layered or combination of design options vertically (characteristics.)

**Variety of Design Choices** - the diversity of artistic efforts, providing contrast while still adhering to the plan, function, time and unity within a program.

**Reflection of the Musical Structure** – the degree to which the design accurately reflects, interprets and enhances the music.

### ACHIEVEMENT DEFINITIONS

**Spacing and Orientation** – the ability of the group to control direction, spatial relationships and position.

**Timing and Control** – the precise and accurate display of any unison timing effort that is intended to be done uniformly, as well as the group’s ability to maintain accuracy, clarity and control with respect to space, time and line.

**Stylistic Accuracy** – the performer’s ability to convey the chosen style in an accurate and believable manner.

**Training, Detail and Nuance** – the recognition of the group’s requisite training, as well as attention to the subtleties that elevate the production quality.

# WGI WINDS CONTEST RULES 2022

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

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

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

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

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## **1.0 ELIGIBILITY**

- 1.1 Winds groups in the Independent Class may compete with performers of any age.
- 1.2 All participants of any winds group competing in any scholastic class must have approval for participation in any WGI-sanctioned event by the administration of the sponsoring school(s) or educational institution.
  - 1.2.1 Types of scholastic winds groups are defined as follows:

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

**Combined Schools.** A winds group in any scholastic class may apply for approval to combine students from multiple schools within a school district under the following guidelines:

- Winds groups combining students from multiple schools within a school district may not have another ensemble in the Winds division participating locally with a Circuit Partner, or with WGI.
- School districts with multiple competitive field marching band programs within the district will be reviewed on a case-by-case basis for approval to combine students from multiple schools.
- If approved, all combined school winds groups must compete using a school district name only.
- Scholastic winds groups utilizing students from parochial, vocational, or charter schools, must apply for approval under combined school guidelines.
- All winds groups shall submit the Combined Schools Participating Group Master Agreement signed by the district superintendent and file with the WGI office.
- Winds groups applying to combine students from multiple schools within a school district must apply for approval by December 1.

1.2.2 WGI will have the final determination on whether a winds group will be permitted to combine students from multiple schools. If application for combined group is denied, the winds group has the option to either not include students from other schools or compete in an independent class.

1.3 Winds groups must have a minimum of ten (10) members at any time including one optional member conductor.

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

## **2.0 COMPETITION AREA**

2.1 For the purpose of interpretation, the “competition area” shall measure a minimum of sixty feet by ninety feet (60’ x 90’) and does not include entry ramps, hallways, bleachers or seating area. Winds groups are permitted to utilize the entire designated competition area for their performance. All performers must be in the designated competition area when performance time begins, except an optional conductor. Depending on the performance venue, WGI will authorize additional competition area space whenever possible and include that information in the diagram (footprint) to be made available to all competing marching winds groups to identify the competition area. While the competition area will be increased whenever possible, all marching winds groups must be prepared to perform within a minimum sixty-foot by ninety-foot (60’ x 90’) competition area.

2.2 All WGI contest sites must have a minimum of seventy feet by one hundred feet (70’ x 100’) to accommodate a “safety zone” of five (5) feet from any spectator seating. This will ensure the minimum sixty-foot by ninety-foot (60’ x 90’) competition area within the minimum seventy feet by one hundred feet (70’ x 100’) of the contest site.

2.3 Once performance timing begins, no performer may enter the safety zone. All equipment and props (including all sound equipment) must be grounded within the competition area except during setup and teardown. No props or equipment may be staged within the safety zone and no choreography outside the competition area, including the safety zone, is allowed. An optional conductor may be located in a designated place in the stands. An optional conductor may be located in the competition area or in a designated place in the stands, usually in the center aisle. If there is no aisle, the Contest Administrator will designate a space in the seating area. Conductor is limited to one (1) individual. The conductor, if located in the stands, must remain for the entire performance. No personnel may cross the front sideline once the performance has begun.

2.4 The front boundary line shall be considered to extend the full width of the competition area and shall be clearly marked at a minimum of five (5’) feet from the first row of spectator seating.

***PENALTY: One-tenth of a point (0.1) penalty shall be assessed for each member for each boundary violation of the competition area***

2.5 The center of the front boundary line shall be marked by a six (6”) inch taped line at the front and back of the competition area. The outer edges of the competition area shall also be marked by six (6”) inch-taped lines at the corners to designate the safety zone.

2.6 All floor coverings (tarps) must fit in the designated competition area at each particular contest site and cannot enter the safety zone.

2.7 110-volt grounded power sources shall be available at the front and back of the center line of the competition area and will be the only power sources available for use. Groups may not plug into any wall outlet in the competition area and must provide their own extension cords.



- 2.8 Power sources must be dedicated for winds groups use only and have no other electrical devices using these designated power sources.

### **3.0 SCORING**

- 3.1 The elements in Winds to be judged are:
- 3.1.1 Music Analysis = Thirty percent (30%), one judge  
*Composition = Fifteen percent (15%)*  
*Achievement = Fifteen percent (15%)*
  - 3.1.2 Visual Analysis = Thirty percent (30%), one judge  
*Composition = Fifteen percent (15%)*  
*Achievement = Fifteen percent (15%)*
  - 3.1.3 Overall Effect = Forty percent (40%), one judge  
*Repertoire Effectiveness = Twenty percent (20%)*  
*Communication Effectiveness = Twenty percent (20%)*
  - 3.1.4 Timing and Penalties = Penalties assessed per rules
- 3.2 All three judges will be positioned higher in the audience viewing area. The Timing and Penalty judge will be positioned in the competition area.

### **4.0 EQUIPMENT & INSTRUMENTATION**

- 4.1 For the protection of the facilities, especially wooden competition floors and easements, all equipment and props must be properly prepared to assure that damage of the facilities will not occur. All equipment will be subject to inspection. Any damage to the facility that may occur (dragging the timpani, wheels on carts locking, improperly prepared equipment, etc.) will be the responsibility of the group.

***PENALTY: One-tenth of a point (0.1) penalty per point of contact for each piece of equipment.***

- 4.2 Definitions of authorized equipment:
- 4.2.1 Instruments typically utilized and recognized as part of a band or orchestra, including electronic instruments, are allowed as well as visual only performers such as color guard.
  - 4.2.2 Winds groups may manipulate their soundboard by using a remote-controlled wireless device through a self-supplied wireless network. WGI will provide an area in or near the upstairs judging area for one designated staff member to adjust the mix using wireless technology or communicate to a performer running the sound board via wireless voice/two-way radio. The soundboard must remain in the competition area. A performer in the competition area must control all lighting and robotic devices.
  - 4.2.3 Any sound generating source, computer, synthesizer, etc. must be located in the competition area. The triggering/controlling/playing of this equipment must be performed by a performing member of the group who is in the competition area. All electronic sounds are permitted except the direct and simultaneous duplication of wind parts that exist within the group's wind score by similar electronic voices.
  - 4.2.4 Winds groups may use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding safety of any device in consultation with the Director of Winds and/or Executive

Director. Groups should consult with the Director of Winds prior to using any equipment not specifically defined in these rules. Group will assume any liability for issues arising out of the use of said electrical devices.

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

***PENALTY: Ten-point (10.0) penalty to Disqualification at the discretion of the Timing and Penalty judge.***

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

- 4.3.1 Pyrotechnics, discharge of arms, pressurized canisters, dry ice, smoke machines, compressed air apparatuses, dangerous materials, and/or flammable liquids or gas.
- 4.3.2 Gasoline or manual powered generators.
- 4.3.3 Live animals.
- 4.3.4 Powder, dirt or any other substance that remains on or in the air of the competition area past the interval time.
- 4.3.5 Helium, including helium-filled balloons.
- 4.3.6 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc. Motorized wheelchairs for disabled performers are allowed.
- 4.3.7 Glass objects that may break and/or leave shards of glass in the competition area. Video monitors must utilize screen protectors. Mirrors must be of the acrylic type and cannot contain glass. Any light bulbs used must be shatter resistant safety coated.
- 4.3.8 Drones or any remote-controlled airborne devices.
- 4.3.9 Hover boards.

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

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

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

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

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

- Safety railing is a barrier at least forty-two inches (42") in height at all points and surrounding participant a minimum of 50%.
  - Safety harness is a method to restrain a participant preventing or arresting a fall entirely a minimum of three feet (3') before contact with the competition floor.
  - Protective padding is compressed foam padding (gymnastic mat type) or other suitable material measuring a minimum of two inches (2") in depth.
- 4.4.2 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact (i.e., feet, hands, etc.) is more than six feet (6') above the competition floor, the following is required:
- If the prop, structure, or podium is in motion, the participant must actively use the appropriate safety railing or harness the entire time the prop, structure, or podium is in motion.
  - If the prop, structure, or podium is stationary with a safety railing in place, the participant does not have to actively use the safety railing.
  - If the prop, structure, or podium is stationary with no safety railing, participant must be harnessed.
- 4.4.3 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact is less than six feet (6') above the competition floor, no safety railing, harness, or padding is required for the prop, structure, or podium, whether stationary or in motion.
- 4.4.4 A participant executing a lift or stunt while atop ANY prop, structure, or podium may not lift another participant above six feet (6') in height above the competition floor unless protective padding or other adequate safety precautions are in place
- 4.4.5 Participants are prohibited from jumping or leaping off any prop, structure, or podium that exceeds six feet (6') in height above competition floor unless protective padding or other adequate safety precautions are in place.
- 4.4.6 WGI shall at all times have the final authority to prohibit the use or prescribe additional safety requirements of any prop, structure, or podium that presents an unreasonable or unacceptable risk of injury or harm to participants or others or potential danger to a competition venue or its property.

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

***PENALTY: Ten-point (10.00) penalty to Disqualification at the discretion of the Contest Administrator, including (but not limited to) prohibition of the use of the overheight/unsafe prop(s).***

## **5.0 TIMING**

5.1 Winds groups will be timed to compete at intervals according to class.

Class	Interval Time	Minimum Performance Time	Maximum Performance Time
World Class	11 minutes	No minimum	8 minutes
Open Class	10 minutes	No minimum	7 minutes
A Class	9 minutes	No minimum	6 minutes

5.2 Interval time will include entrance, setup, performance, exit and removal of all performers, props, floors and equipment. Interval time will end by clearing the vertical or horizontal centerline at the conclusion of performance.

- 5.3 No minimum performance time is required for the 2022 season.
- 5.4 The end of the maximum performance time is at the obvious conclusion of the show. All captions will be judged until the obvious conclusion of the show.
- 5.5 Winds groups cannot be required to perform before the time set in the most recent contest schedule.

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

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

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

## **6.0 ENTRY**

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

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

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

- 6.3 Any winds group creating a delay in the schedule will be subject to penalty.

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

- 6.4 The winds group will line up at a ready line to be designated by the Contest Administrator to enter the competition area.

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

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

- 6.6 Winds groups may include a playing entrance as part of the performance following introduction. Groups may warm-up as part of the floor set-up.

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

- 6.8 Once the performance begins, all performers must remain in the designated competition area for the entire performance.

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

- 6.9 The front boundary line is inviolate at all times except for performers involved in entrance set up or tear down at the end of the performance. Boundary line violations (including first aid

cases) do not constitute permanently leaving the floor. No penalties shall be assessed for broken sticks, mallets or hardware falling over the front boundary accidentally.

***PENALTY: One-tenth of a point (0.1) penalty for each member per front boundary violation***

6.10 Floor coverings (tarps) may not cover the front boundary line at any time.

***PENALTY: Two-point (2.0) penalty***

## **7.0 EXIT**

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

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

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

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

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

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

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

***PENALTY: Disqualification***

## **8.0 PENALTIES**

8.1 Timing and Penalty judge(s) will assess all penalties for infractions that take place in the competition area. Contest Administrators may not waive competition area penalties. A group has a right to challenge any penalty in consultation with the Chief Judge, but any final decision regarding penalties will remain with the Timing and Penalty Judge.

8.2 Any winds group violating any rule or part of a rule, breaching standard contest etiquette or failing to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than 0.1 point up to disqualification at the discretion of the Chief Judge, Contest Administrator, Director of Winds or Executive Director.

8.3 All timing penalties shall be .05 points per second. All boundary penalties shall be 0.1 points per offense.

8.4 During a performance, adult or non-performing student personnel (other than the designated conductor) may not coach, cue, etc., any performers or control any wireless lighting events outside the competition area.

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

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

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

# Winds Timing & Penalty



## Timing Requirements

	Minimum Performance Time	Maximum Performance Time	Maximum Interval Time
World Class	No minimum	8 minutes	11 minutes
Open Class	No minimum	7 minutes	10 minutes
A Class	No minimum	6 minutes	9 minutes

### Number of Performers

*Minimum of 10 members*

### Maximum Performance Time

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

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

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

### INTERVAL TIME – Total Time in Competition Area

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

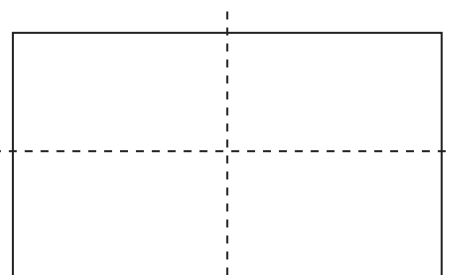
Total Overtime \_\_\_\_\_

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

### TOTAL SET UP TIME

## Boundary Lines

Time in Show? Point of occurrence? Who?



FRONT STAGE

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

## Penalty Summary

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

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

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

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

Other \_\_\_\_\_

## Total

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

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

## **Announcement Procedure**

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



## **PERFORMANCE ORDER AND FINALIST SELECTION** **AT WORLD CHAMPIONSHIPS**

### **WORLD CHAMPIONSHIP PRELIMINARIES**

**There are approximately sixty (60) available positions for groups in World Championship Preliminaries.** Acceptance to participate will be based on the postmark date of entry.

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

A double panel of judges will judge all Preliminaries.

Each winds group of the same school or organization competing at the world championships must notify the WGI office prior to March 15<sup>th</sup> via the Championship Scheduling Conflict Form with information stating that you need scheduling consideration for your two groups sharing resources. Non-affiliated groups or groups not traveling together may not necessarily be accommodated and must plan accordingly for stagehand assistance. This is entirely at the discretion of the Director of Winds and/or Executive Director.

### **WORLD CHAMPIONSHIP FINALS**

**There is a 7-hour performance window allowing a maximum of thirty-five (35) to forty (40) groups in World Championship Finals.**

The following formulas will be used to advance to the Finals competition.

- 60-100% of Scholastic World and Independent World classes will advance to Finals.
- 50-100% of Scholastic Open and Independent Open classes will advance to Finals.
- 40-100% of Scholastic A and Independent A classes will advance to Finals.

The Director of Winds has sole discretion assigning the number of finalists in any class based on the total number of entries and time permitting. Each Finals contest will accept a minimum of three (3) finalists in each class. In cases where applying the finalist percentages would eliminate only one (1) group, all would advance to Finals. The percentage is also rounded to the nearest whole number when determining the number of finalists.

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

A double panel of judges will judge all Finals.

## **PERFORMANCE ORDER AND FINALIST SELECTION** **AT REGIONAL EVENTS**

### **REGIONAL EVENT PRELIMINARIES**

**There are a limited amount of available positions for groups in each Regional.** Since the Winds Regionals are usually held in conjunction with Percussion Regionals, the available wind entries vary from six (6) to twelve (12) at each event. Acceptance to participate will be based on the postmark date of entry.

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

### **REGIONAL EVENT FINALS**

All groups will advance to Finals at Regionals having fewer than eight (8) entries. Regionals with nine (9) or more entries, the Director of Winds has sole discretion to assign the number of finalists in any class based on the total number of entries and time permitting.

Groups must perform in Prelims in order to perform in Finals. Under extenuating circumstances, the Director of Winds has sole discretion to make exceptions.

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



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