

**Winds Advisory Board Meeting  
June 9-10, 2023  
Las Vegas, Nevada  
PROPOSALS FOR CONSIDERATION**



**Elected to Steering Committee:**

- Stephen Alia
- Bob Thomas

**Elected to Board of Directors:**

- Chris Wing

# **VOTING**

# **RESULTS**

# ADJUDICATION

## Proposal #1 PASSES

### Overall Effect Sheet Corrections

**Front of sheet, first sentence:**

Evaluate each caption based on the criteria reference. Repertoire (**What**) is inherent in the evaluation of the [add: Performance] [delete: Communication] (**How**.)

**Back of sheet, under Idiomatic Interpretation:**

[New:] Did the members use appropriate style in their musical and visual performance?

[Delete:] Did the performers appropriately engage the audience through their knowledge and understanding of the musical and visual interpretive elements?

*Submitted by Wayne Markworth, Director of Winds*

**Rationale:** Overall Effect has two sub-captions: Repertoire Effect and Performance Effect. The term "Communication" was not updated to "Performance" on the new OE sheet.

The Idiomatic Interpretation guideline on the back of the sheet used the phrase "engage the audience" and did not correctly reference performing with appropriate style. "Engage the audience" is referenced under Audience Engagement.

**Financial Impact:** None

RESULTS		
Yes	No	Abstain
Avon HS		
Bellevue West HS		
Bob Jones HS		
Chromium Winds		
Cleveland HS		
Dartmouth HS		
Elevate Winds		
Empyrean Winds		
Ethereal Winds		
Eva Independent Winds		
Father Ryan HS		
Greenfield Central HS		
Horizon Winds		
Lake Hamilton HS		
LSM Winds		
MBI Winds		
Miamisburg HS		
Papillion-La Vista South HS		
Robert Vela HS		
STRYKE Wynds		
UTRGV Winds		
Valhalla Winds		
Valley Christian HS		
Westerville Winds		
Westfield HS		

## Proposal #2 PASSES

**Add the words “Use of Motion” to the bullet points under “Orchestration” on the “Composition” side of the Visual Analysis judges sheet. On the back side of the sheet, a corresponding point would be added: “Use of Motion - Is motion successfully used to connect events?”**

*Submitted by Stephen Alia, (Horizon Winds), Wes Pendergrass (UTRGV)*

**Rationale:** While the Elements and Principles of Design are currently listed on the sheet, the use of motion as a design tool is missing, limited the opportunity for the Visual Analysis adjudicator to recognize and comment on how motion drives the orchestration over time. Adding this makes sure that motion is credited as appropriate.

**Financial Impact:** None

RESULTS		
Yes	No	Abstain
Avon HS		
Bellevue West HS		
Bob Jones HS		
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## **Proposal #3 (WITHDRAWN)**

To provide education to WGI Winds Visual Analysis judges regarding strict interpretation of the sheet to eliminate commentary and scoring consideration of effect-based elements. This would be an annual point of emphasis for 2024, with further attention provided in future seasons as needed.

*Submitted by Stephen Aliz, Horizon Winds*

**Rationale:** As we grow into the new WGI Winds Adjudication sheets, there have been many comments by Visual Analysis judges (WGI Winds and local judges) that seem to err towards being effect-based (discussing concept, theme, role, character, costuming, set design, production value, and the like), instead of being more purely composition / achievement based. Any diversion from the Analysis sheets (either Music or Visual) alters the intended 60 / 40 judging system in a way that was not intended by the sheets.

In reviewing the sheets (and having several experienced judges do the same), there doesn't seem to be specific language that would lead VA judges to believe that the intent of the sheet includes effect-centric elements.

Therefore, it is requested that this incorrect interpretation be adjusted through specific educational emphasis from the Chief Judge that clarifies that the sheet is meant to be as "dry" as possible and stay as true to the specific line items that are listed, instead of "reacting" to effect-leaning topics such as concept, theme, role, character, costuming, set design, production value, and the like.

**Financial Impact:** None

## **CLASSIFICATION**

### **Proposal #4 (WITHDRAWN)**

Adopt the classification policy from the 2023 Percussion Manual for Winds.

#### **CLASSIFICATION**

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

- Ensembles should make every effort to compete in the class for which they are best suited. Ensembles who may be competing in the wrong class could find that the scoring process will isolate them because these criteria are so strongly attuned to the curriculum involved in the developmental process.
- Should a group be competing in the wrong class, the Director of Winds will advise the ensemble director. If a group is advised to move down a class, it will be at the discretion of the ensemble director to make the advised move. For those ensembles who are clearly competing in the wrong class at a regional or World Championship event, it will be the decision of the Winds Administration along with discussion from the ensemble's staff to reclassify the group at that regional or World Championship final contest. Reclassification may also be done between regional contests up to and including the World Championship event. Ensembles that are clearly competing in the wrong class may be reclassified between prelims and finals at any event if the Contest Administrator can modify the performance schedule.
- All A and Open class ensembles are required to submit a full ensemble practice or performance video by March 1st to be cleared for regional and World Championship events. Regional events prior to March 1st do not require clearance but submission is recommended if a director wants early classification

input. Initial videos must be clear and from an appropriate vantage point to include all performers and the entire performance area. Media should be posted to a private media sharing service and will need to be accessed by the WGI administration and Steering Committee members. Once cleared, the ensemble may delete the media. Ensembles will not be placed on the World Championship schedule until their classification media has been submitted. Failure to comply may result in having the ensemble's postmark date changed to a later date. Primary ensemble contacts will be notified with details regarding this requirement.

- In the event an ensemble is potentially misclassified, the full Steering Committee will carefully review video of that ensemble to determine the most appropriate classification. All involuntary reclassifications will require at least a two-thirds majority vote of the Steering Committee members. Any ensemble that does not meet this supermajority threshold will remain in their current class. Additional materials regarding classification and the process involved in evaluating classification decisions are available in the Resources area of the WGI website.
- Please see the rules for definitions of the various classes

*Submitted by Michael Rayner, Dartmouth Indoor Winds*

**Rationale:** This is an effort to make sure that groups are in the correct class prior to World championships. At the moment the winds activity is smaller than percussion and color guard, it is challenging to self-assess in our bubbles where our ensemble should be placed in the scope of the entire circuit. Having the Steering committee give some guidance and place groups in the correct classes prior to world championships would help make sure groups are in the correct class and are competing fairly against all other groups.

**Financial Impact:** None

# RULES

## Proposal #5 (AMENDED) PASSES

**1.3 Winds groups must have a minimum of five (5) wind musicians.**

**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.**

*Submitted by Stephen Alia (Horizon Winds), Zack Novicki (LSM), and Wesley Pendergrass, (UTRGV)*

**Rationale:** Removes higher membership entry point and more accurately reflects expectations in the other divisions. Allows more unit entries in the beginning and developmental stages of a wind program.

**Financial Impact:** Net positive, if utilized by units entering activity. While these units would have less members, their financial commitment to WGI is the same as peers that are significantly larger.

RESULTS		
Yes	No	Abstain
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## Proposal #6 PASSES

### 2.0 Competition Area

**2.1 After the fourth sentence ADD "No competition area may exceed the maximum size of competition area (72' x 106') offered at the world championships."**

*Submitted by Wayne Markworth, Director of Winds*

**Rationale:** Rule 2.1 explains the boundaries for the competition area, floor area and tarp dimensions. This is mostly used by Contest Administrators and Event Sponsors in setting up the venue for competition. The rule is identical in the Percussion and Winds rules except for the omission of that sentence in the Winds rules. For uniformity, they should read the same.

Complete paragraph would read:

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. [No competition area may exceed the maximum size of competition area (72' x 106') offered at the world championships.] While the competition area will be increased whenever possible, all marching winds groups must be prepared to perform within a minimum sixty-foot by ninetyfoot (60' x 90') competition area.

**Financial Impact:** None

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## Proposal #7 (AMENDED) PASSES

### Rules Clarification:

**4.2.3 Any sound generating source, computer, synthesizer, etc. must be located in the competition area. This equipment must be run by a performing member of the group who is in the competition area. [Add: In Independent Class, a titled staff member may run the soundboard since there are no age restrictions.]**

*Submitted by Wayne Markworth, Winds Director*

**Rationale:** This is a clarification for judges and groups and is how this rule has been interpreted. There has been some confusion especially in the local circuits since it is not written down. Since independent groups are all-age, anyone including staff members can run the electronic equipment in the competition area. They effectively become performing members.

**Financial Impact:** None

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**Proposal #8 PASSES**

**4.2.3 All sound generating and amplifying equipment must be located in the competition area. This equipment must be run by a performing member of the group who is in the competition area. One titled unit staff member may enter the safety zone and/or competition area at any point during the performance time to attend to an issue affecting the safety of performers/spectators/staff or respond to catastrophic equipment failure, loss of power, or connectivity to a sound system. A penalty for this boundary violation will be assessed by the Timing and Penalty Judge but is subject to mandatory review and possible removal by the Contest Administrator with the advisement of the Wind Administrator if present. PENALTY: 1 point per titled unit staff member entering the safety zone and competition area.**

**PENALTY: 1 point per titled unit staff member entering the safety zone and competition area (subject to Contest Administrator removal)**

*Submitted by Stephen Aliz (Horizon), Zack Novicki (LSM) Wesley Pendergrass and Saul Torres, (UTRGV)*

**Rationale:** As the winds activity has grown and began to take shape as its own unique idiom, rules and policy merit change in approach to sound equipment, amplification, performer safety, and intervention.

The activity has shown itself largely utilizing background tracks for time, electronically derived aural aesthetics, and featured amplification of spectacular performers--- in increasingly unique stage environments and densities.

Allowing for intervention on behalf of performer safety and catastrophic audio failure is not new to the marching arts activity, and is currently employed to varying degrees in DCI and BOA. This performer and performance centered approach has created positive outcomes for all, both competitively and in how the activity is presented in performance and dispersed performance media.

This amendment also employs a large penalty (1 point) to prevent abuse of the rule, and the subjectivity of the judgment call of “catastrophic” is placed at the hands of the Contest Administrator, who weighs many factors in creating the current and future success of an activity. The timing and penalty judge is also removed from the subjectivity in this series of events.

A blossoming activity showing a commitment to palatable performance, performer safety, an understanding of unit understaffing issues, etc. is a space that more designers and educators would be interested in exploring.

**Financial Impact:** None

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