



WGI PERCUSSION VIRTUAL
ADJUDICATION MANUAL & RULEBOOK



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 guard, percussion and winds groups at the highest standard worldwide.

OUR VALUES

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



CODE OF CONDUCT

This Code of Conduct applies to everyone involved with WGI, including all participants, minor participants, groups, instructional staff, WGI personnel, volunteers, contractors, and Circuit Partners. Everyone must follow this Code of Conduct to stay in good standing with WGI. The policies in this Code of Conduct aim to ensure safe environments and experiences during all WGI activities.

This Code of Conduct explains what behavior is appropriate or inappropriate. While it cannot cover every possible situation, everyone must follow the letter and spirit of these guidelines to stay in good standing with WGI.

Definitions of Parties

- **Participant:** A person over 18 performing with a group.
- **Minor Participant:** A person under 18 performing with a group.
- **Group:** The entire organization or an individual participating group.
- **Staff:** A person engaged by a group in an instructional or administrative role.
- **Volunteer:** A person who freely gives their time to WGI or a group and provides support in any capacity.
- **Contractor:** A person who provides occasional services for a fee.
- **Circuit Partner:** A regional partner organization that hosts marching arts events, using shared resources licensed by WGI and has its own governing body and financial management.

WGI will not tolerate conduct that violates its policies. Even if an action was not intended to violate this Code of Conduct, WGI prioritizes the actual impact of the action over the person's intentions to prevent negative experiences.

In addition to upholding this Code of Conduct, WGI can review and may take interim action against anyone involved in or accused of unlawful activities related to their participation in WGI or the marching arts.

All parties should consider themselves ambassadors of WGI. They are expected to uphold these policies, remind others of them when necessary, and report alleged violations.

Alcohol & Drug Policy

WGI parties have the right to participate in an environment free of alcohol, drugs, and other substances. Prohibited substances include narcotics, marijuana, products containing THC, inhalant drugs, and over-the-counter medications unless used with a valid medical prescription. Violations include, but are not limited to:

- Distributing alcohol and prohibited substances to any participant.
- Consuming or being under the influence of alcohol or a prohibited substance while under a participating group's supervision or providing services to WGI in connection with any event or activity, including rehearsals.
- Possessing or distributing alcohol or a prohibited substance on school grounds or arena facilities where such activities are prohibited.

Exceptions to this policy may be made on a case-by-case basis by WGI to allow alcohol at specifically sanctioned WGI events. At such allowable events, local regulations are expected to be followed. Prohibited substances remain forbidden at all times.

Anti-Retaliation, Whistleblower, and False Reporting Policy

WGI will not tolerate retaliation against any party who makes a good faith report or threatens to make a good faith report. Retaliatory actions include threatening, intimidating, harassing, coercing, or any other action that could dissuade someone from reporting misconduct. Retaliation does not include good-faith actions lawfully pursued in response to a reported violation.

Any participant knowingly making a false allegation will be subject to disciplinary action. A false allegation differs from an unsubstantiated allegation, which means there is insufficient evidence to determine whether an allegation is true or false. An unsubstantiated allegation alone is not grounds for a Code violation.

Bullying Policy

Bullying means severe behavior directed at a participant that is aggressive and likely to hurt, control, or diminish the participant emotionally or physically often centering around a real or perceived power imbalance. Examples of bullying include repeated physical, verbal, or social abuse. Physical abuse may refer to hitting, pushing, beating, biting, or other offensive contact. Verbal abuse may refer to ridiculing, taunting, name-calling, intimidating, or threatening to cause harm. Social abuse may refer to using rumors or false statements to diminish someone's reputation or socially excluding someone and asking others to do the same. Bullying may occur in person or virtually through any social or electronic mediums.

Bullying does not include occasional instances of rude or mean-spirited language, conduct arising from a conflict or struggle between persons with incompatible views or positions, or professionally accepted coaching methods of skill enhancement, physical conditioning, team building, appropriate discipline, or improved participant performance.

Confidential Reporting

Reports are made confidentially to WGI. Confidentiality means WGI will know the reporter's identity but will not share it unless consent is provided or if WGI is legally required to do so. Inaccurate or withheld information will limit WGI's ability to conduct an inquiry and respond.

Fraternization Policy

WGI maintains a strong position on fraternization between all parties. Fraternization means any close personal relationship that goes beyond a professional working relationship and can include romantic or intimate relationships, excessive socializing, and favoritism. Examples include:

- Sexual or romantic relationships between staff/volunteers and minor participants are prohibited.
- Establishing a new sexual or romantic relationship between staff/volunteers and adult participants while working with the same group is prohibited. Additionally, establishing a new sexual or romantic relationship between any party where there is, or a perceived power imbalance is strongly discouraged.
- Fraternization between participants and minor participants is strongly discouraged.
- Already-existing relationships between staff and participants are not encouraged but are not forbidden. These relationships must be managed to address potential conflicts or power imbalances.
- Any relationship that puts any party at risk of harm is prohibited.

General Conduct Policy

The experience of each party and the reputation of WGI depends on the conduct of all parties involved. Good manners, basic decency, and common sense are generally all that is required to ensure appropriate conduct and behavior. Engaging in conduct or using language that could be perceived as rude, inappropriate, abusive, disorderly, derogatory, immoral, or threatening will not be tolerated. Violations of this policy include, but are not limited to:

- Applying undue and unfair pressure to another party, especially if one party has authority over another.
- Verbally abusing any WGI staff.
- Inappropriate conduct on the contest floor, rehearsal sites, or event venues.
- Disruptive or rude behavior anywhere, anytime during a WGI activity.

- Affiliates of a group, such as parents or spectators, engaging in inappropriate conduct directed at any party on the contest floor, rehearsal sites, or event venues.

Harassment Policy

All parties must maintain a safe, respectful, and inclusive environment. Harassment means repeated or severe conduct that causes fear, humiliation, or annoyance and reflects discriminatory bias to establish dominance, superiority, or power over an individual or group based on age, race, ethnicity, gender, orientation, culture, religion, national origin, mental or physical disability. Harassment also refers to conduct that creates a hostile environment. A hostile environment exists when the conduct is severe or pervasive enough to interfere with, limit, or deprive any individual of the opportunity to participate in any program or activity. Harassment may occur in person or virtually through any social or electronic medium.

Harassment does not include occasional instances of rude or mean-spirited language, conduct arising from a conflict or struggle between persons with incompatible views or positions, or professionally accepted coaching methods of skill enhancement, physical conditioning, team building, appropriate discipline, or improved participant performance.

Hazing Policy

Hazing means any conduct that subjects another person to anything that may endanger, abuse, humiliate, degrade, or intimidate them as a condition of joining or being socially accepted by a group, team, or organization. Consent by the person subjected to hazing is not a defense, regardless of their perceived willingness to cooperate or participate.

Hostile Rehearsal Environment Policy

The rehearsal space is where groups develop creative routines and foster teamwork. A rehearsal environment is defined as periods when the group is practicing under the direct supervision of an authority figure or coordinator. It is a violation of this Code for any party to engage in severe or pervasive conduct that hampers a party's ability to participate meaningfully in the rehearsal environment. Rehearsal environments should remain educational both in the planning and commentary provided to any party. When rehearsal techniques and feedback are no longer educational, a hostile rehearsal environment could be created. Conduct prohibited by this Code, such as harassment, hazing, and bullying, is also prohibited in the rehearsal environment. Additionally, violations of this policy include:

- Creating a rehearsal environment intended to make any party excessively afraid, nervous, or anxious regardless of intention. This does not include professionally accepted coaching methods.
- Withholding educational information to achieve skills safely
- Attacking the personal character of participants rather than aspects of their performance.
- Rehearsing for extended timeframes while withholding, recommending against, or denying adequate hydration, nutrition, medical attention, or sleep.

Sexual Misconduct

Sexual misconduct of any kind will not be tolerated. Offenses include sexual or gender-related harassment, nonconsensual sexual contact, exposing a minor to sexual content/imagery, and sexual exploitation.

- **Sexual or Gender-related Harassment:** Unwelcome sexual advances, requests for sexual favors, unwanted and continued sexual flirtations, and propositions. It also includes sexually degrading words and other conduct of a sexual nature.
- **Nonconsensual Sexual Contact:** Engaging in sexual contact without consent.
- **Exposing a Minor to Sexual Content/Imagery:** Intentionally exposing a minor to sexually explicit imagery.
- **Sexual Exploitation:** Taking non-consensual or abusive sexual advantage of another for one's own advantage.

Reporting Instances of Sexual Misconduct

If any party receives information suggesting sexual misconduct has occurred, they must report it to WGI immediately. Groups and Circuit Partners should report allegations of sexual misconduct to law enforcement.

They must maintain effective policies and procedures for the protection and safety of all parties, including the ability to report suspected sexual misconduct without retaliation.

If any party learns of or suspects child abuse, including sexual misconduct, they must immediately report it to law enforcement, WGI, and comply with other applicable reporting requirements. Reporting to WGI alone is not sufficient.

Social Networking Policy

WGI values the freedom of expression on social networking sites and does not wish to discourage self-publishing or self-expression. However, we expect all parties involved in any capacity in WGI to follow the applicable guidelines and policies. It is important to understand that any posts made on social media are personal and do not represent WGI. Our policy prohibits the use of social media to post or display comments that are vulgar, obscene, threatening, intimidating, harassing, or hostile on account of any protected characteristic under applicable law on platforms controlled by WGI.

Weapons Policy

To ensure a safe environment for everyone, WGI strictly prohibits the wearing, carrying, storing, or possession of firearms or other dangerous weapons at any of our events or event venues. Anyone found violating this policy will be immediately removed and barred from future WGI events. Additionally, if the violator is a participant, staff member, or volunteer affiliated with a participating group, that group will be disqualified and asked to leave the venue.

CONFLICTS OF INTEREST (AFFILIATIONS)

Any individual employed or engaged by WGI is expected to always work in the organization's best interests, 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 any action is contrary to or interferes with the impartiality or the perception of impartiality. A conflict of interest may be real, potential, or perceived. Accordingly, any person employed or engaged by WGI must avoid and disclose all conflicts between the best interest of the organization and their own personal interests or personal relationships.

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

All actual and potential conflicts of interest must be disclosed promptly, and it is the individual's responsibility to comply with this requirement each time a new conflict of interest occurs 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 necessary to remedy it.

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

- Is a designer, instructor, manager, or administrator of a group competing at WGI events.
- Has a family member, spouse, or significant other employed or engaged with a group competing at WGI events.
- Receives 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)
- Gives an in-person consultation to a group in the current year. Online consultations sanctioned by WGI are allowed.
- Displays a group's logo while at a WGI event.
- Operates a business venture, does business for, or is retained by a third party for services that conflict with WGI. Employees, contractors, and volunteers may not use the intellectual property of WGI (i.e., 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 participants 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. We therefore 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 participants 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 participants 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 participants. 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 rate and rank. Examinations can determine technical skills, but there are other qualities that are 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". With groups 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 some ten or fifteen years 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. One day they have it all together, and in terms of creation, have surpassed the teacher, outgrown the counselor, and look to us to be the art critic. 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, and 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 participants always give more than 100%. Superior judges also give more than 100%. As judges, our disciplines and attitudes must be an extension of those the participants follow. We expect them to be professional, so we must be professional. We expect them to respect us, so we must 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. Communication is a two-way street. Good groups and 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 participants!

Evaluation System

All ensembles will receive assessments along with commentary from a two judge system.

Each sub-caption is assigned a numerical assessment corresponding to the “Box” the adjudicator assigns based on the performance.

Box 1 = 1

Box 2 = 2

Box 3 = 3

Box 4 = 4

Box 5 = 5

How the Assessments Work

Adjudicators will all use the same guideline for arriving at the assessments (per sub-caption)

Adjudicators provide commentary based on class expectations and assign a rating score (1-5) for each sub-caption through caption scoring.

Two judges each with two sub-captions can arrive at a maximum assessment of 20.

Box 1	Box 2	Box 3	Box 4	Box 5
Limited	Rarely	Sometimes	Frequently	Consistently
0-59%	60-69%	70-79%	80-89%	90-100%
Rating = 1	Rating =2	Rating=3	Rating=4	Rating=5

* Assessments will be published on WGI.org after each event

**The Virtual Preview Event will be evaluated by two overview commentators.

Captions and Sub-Captions

Music

The **MUSIC** caption is a synthesis of effect and performance achievement through programmatic impression and music analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of musical excellence over time.

*In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.*

*In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.*

IMPRESSION

Program
Creativity
Communication
Engagement
Musical Journey
Artistry

ANALYSIS

Orchestration
Clarity of Intent
Musicianship
Rhythmic Clarity
Ensemble Cohesiveness

Visual

The **VISUAL** caption is a synthesis of effect and performance achievement through programmatic impression and visual analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of visual excellence over time.

*In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.*

*In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.*

IMPRESSION (20)

Program
Creativity
Communication
Engagement
Visual Journey
Artistry

ANALYSIS (20)

Orchestration
Clarity of Intent
Interpretation of the Audio
Accuracy
Ensemble Cohesiveness

PERCUSSION

MUSIC

Name/ Ensemble Name _____

Class _____

The **MUSIC** caption is a synthesis of effect and performance achievement through programmatic impression and music analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of musical excellence over time.

In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.

In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Limited	Rarely	Sometimes	Frequently	Consistently
0 to 59%	60 to 69%	70 to 79%	80 to 89%	90 to 100%
Rating = 1	Rating = 2	Rating = 3	Rating = 4	Rating = 5

IMPRESSION (30)

- Program
- Creativity
- Communication
- Engagement
- Musical Journey
- Artistry

IMPRESSION ASSESSMENT

ANALYSIS (30)

- Orchestration
- Clarity of Intent
- Musicianship
- Rhythmic Clarity
- Ensemble Cohesiveness

ANALYSIS ASSESSMENT

FINAL ASSESSMENT



PERCUSSION

visual

Name/ Ensemble Name _____

Class _____

The **VISUAL** caption is a synthesis of effect and performance achievement through programmatic impression and visual analysis. Credit the success of all elements in contributing to an enduring overall impression and the display of visual excellence over time.

In forming an **Impression**, consider the programmatic journey, the communication of identity and show concept, the quality blend of creativity and performance, and the performers' ability to connect with the audience through artistry and commitment over time.

In evaluating **Analysis**, credit the realization of compositional and performance excellence displayed by the members of the ensemble, both collectively and individually; considering the orchestrational devices utilized, vocabulary exhibited, layered responsibilities presented, and the degree of achievement demonstrated by the performers over time.

BOX 1	BOX 2	BOX 3	BOX 4	BOX 5
Limited	Rarely	Sometimes	Frequently	Consistently
0 to 59%	60 to 69%	70 to 79%	80 to 89%	90 to 100%
Rating = 1	Rating = 2	Rating = 3	Rating = 4	Rating = 5

IMPRESSION (20)

- Program
- Creativity
- Communication
- Engagement
- Visual Journey
- Artistry

IMPRESSION ASSESSMENT

ANALYSIS (20)

- Orchestration
- Clarity of Intent
- Interpretation of the Audio
- Accuracy
- Ensemble Cohesiveness

ANALYSIS ASSESSMENT

FINAL ASSESSMENT

WGI VIRTUAL EVENT STARTING ANNOUNCEMENT

GROUPS

WGI would like for each group to include the following announcement at the beginning of their performance.

“Presenting their program, _____, WGI Sport of the Arts
Show Title

is proud to present _____.”
Group Name

Groups, may select any individual to make this announcement. This individual should speak in a loud, clear voice; enunciating the words so that they will be heard on the recording. If you choose to do this announcement live (instead of having it added to your soundtrack), this individual should be as close to the recording device as possible so as to be heard prior to the start of the performance.

WGI PERCUSSION VIRTUAL CONTEST RULES 2025

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.

1.0 ELIGIBILITY

1.1 Percussion groups from the United States competing in the Independent class and composed of participants not over 22 years of age as of 12:01 AM on April 1, 2025, shall be permitted to compete in contests governed by WGI. Each group appearing at a WGI contest shall be prepared to show proof of age. International independent groups are not bound by any age limit.

1.1.1 U.S. Military veterans may be granted one (1) year of eligibility immediately following their end of active service. To qualify, individuals must have enlisted prior to their 19th birthday, served for no less than four (4) years, and must have been honorably discharged or medically separated. Veterans must submit a copy of their discharge papers and separation documents to WGI prior to December 1 to qualify.

1.2 All participants of any percussion 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 percussion groups are defined as follows:

Single School. A percussion 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 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. The purpose of the combined schools policy is to encourage participation from scholastic groups that may have limited resources while keeping the integrity of the scholastic classes intact. Combining schools for the purpose of competitive advantage is contrary to this policy and will not be approved.

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

- Multiple groups within a school district may be approved to combine on a case-by-case review by WGI. In very rare cases, schools from different districts may combine if approved.
- If approved, combined school groups may be required to compete using a school district name.
- Scholastic groups utilizing students from parochial, vocational, or charter schools must apply for approval under combined school guidelines.
- All groups shall submit the Combined Schools Participating Group Master Agreement signed by the district superintendent and file with the WGI office.
- Groups applying to combine students from multiple schools within a school district must apply for approval by December 1.
- WGI will have the final determination on whether a group will be permitted to combine students from multiple schools. If application for combined group is denied, the group has the option to either not include students from other schools or compete in an independent class.

1.3 No group may compete with less than five (5) members on the floor of competition at any time including the student conductor (optional).

1.4 Marching percussion groups may use one optional student conductor positioned in the competition area. Concert percussion groups may use one non-student conductor positioned in the competition area.

PENALTY: Disqualification – any 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 There are no space restrictions on the performance area.
- 2.2 Performance space can be indoors or outdoors.

3.0 SCORING

- 3.1 The elements in Virtual Marching Percussion to be judged are:
 - 3.1.1 Music Judge evaluating Music Impression and Music Analysis 60%
 - 3.1.2 Visual judge evaluating Visual Impression and Visual Analysis 40%

4.0 EQUIPMENT

- 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 to 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 piece of equipment

- 4.2 All electronically produced musical material must be triggered in real-time, and no single, triggered, electronic sound may produce rhythmic intent.
 - 4.2.1 Human-voice samples presented as singing or spoken word may be performed with single or multiple triggers, regardless of any rhythmic intent.

PENALTY: Ten points (10.0)

- 4.3 Definitions of authorized equipment:

- 4.3.1 Groups may remotely operate their sound system for the purpose of live-mixing the performance through a self-supplied wireless network. WGI will provide an area in or near the Effect & Visual judging area for one designated staff member to wirelessly mix during the performance. The sound system must remain in the competition area. Staff members may also communicate through a text-based messaging tool to a designated participant in the event the sound system needs adjustment.
- 4.3.2 Groups may use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding the safety of any device in consultation with the Director of Percussion and/or Executive Director. Groups should consult with the Director of Percussion prior to using any equipment not specifically defined in these rules. The Group will assume any liability for issues arising out of the use of said electrical devices.

PENALTY: One-tenth of a point (0.1) penalty to Disqualification at the discretion of the Timing and Penalty judge.

- 4.3.3 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.

- 4.4 The following are NOT allowed in the performance venue:

- 4.4.1 Pyrotechnics, discharge of arms, pressurized canisters, dry ice, smoke machines, compressed air apparatuses, dangerous materials, and/or flammable liquids or gas.
- 4.4.2 Gasoline or manual-powered generators
- 4.4.3 Live animals
- 4.4.4 Use of powder, dirt or any other substance that lingers in the competition area past the interval time.

- 4.4.5 Use of helium, including helium-filled balloons
- 4.4.6 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc.
- 4.4.7 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.
- 4.4.8 Drones or any remote-controlled airborne device
- 4.4.9 Hoverboards

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

- 4.5 Signal jamming devices — including, but not limited to, Wi-Fi, Bluetooth, and cellular — may not be used.

PENALTY: Disqualification

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

The Percussion Administrator, Contest Administrator, or Director of Percussion 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.

- 4.6 All electronically produced musical material must be triggered by a participant in the competition area. Staff members may not trigger sounds or musical material.
- 4.7 All lighting and robotic devices must be controlled by a participant in the competition area. Staff members may also communicate through a text-based messaging tool to a designated participant in the event the lighting/robotics need adjustment.

PENALTY: Ten-point (10.0) penalty

- 4.8 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 participant, 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 set-up and exit.

- 4.8.1 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 four feet (4') 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 the 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.

- 4.8.2 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 four feet (4') 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, the participant must be harnessed.

- 4.8.3 If a participant is placed on any portion of any prop, structure, or podium and the lowest point of contact is less than four feet (4') above the competition floor, no safety railing, harness, or padding is required for the prop, structure, or podium, whether stationary or in motion.

- 4.8.4 A participant executing a lift or stunt while atop ANY prop, structure, or podium may not lift another participant above four feet (4') in height above the competition floor unless protective padding or other adequate safety precautions are in place.

- 4.8.5 Participants are prohibited from jumping or leaping off any prop, structure, or podium that exceeds four feet (4') in height above the competition floor unless protective padding or other adequate safety precautions are in place.
- 4.8.6 Participants may not be placed on any portion of any prop or structure where the lowest point of contact is more than 20 feet (20') above the competition floor.
- 4.8.7 When a participant is on a prop or structure with wheels of any height, wheel locks/brakes shall be engaged to prevent movement while stationary.
- 4.8.8 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 Percussion to inquire about the use of a particular prop when its permissibility under this section or at a specific contest venue may be in question.

PENALTY: Ten-point (10.0) penalty to Disqualification at the discretion of the Percussion Administrator, including (but not limited to) prohibition of the use of prop, structure, or podium

5.0 TIMING

- 5.1 Percussion ensembles will be timed to compete at intervals according to class.

Class	Maximum Performance Time
World Class	8 minutes
Open Class	7 minutes
A Class	6 minutes
Regional A Class	5 minutes

- 5.2 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.
- 5.3 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.

6.0 VIDEO PROCEDURE

- 6.1 Videos must be one take – spliced footage will not be accepted.
- 6.2 Viewpoint should be from an elevated perspective. Zooming in or moving camera is not permitted.
- 6.3 Audio microphone placement is not restricted.
- 6.4 You will be required to upload your videos for each show separately to CompetitionSuite. Information on how to upload will come at a later date. Use of a more recent performance video for each contest is allowed, but not required.
- 6.5 All videos must be uploaded by the video upload deadline date or the group will forfeit their entry fees and the entry will be disqualified.
- 6.6 The program must own rights to this video (recorded it yourself) and consent to it being posted on CompetitionSuite for use in this Virtual Competition and to WGI for use in any advertising or educational purposes.

7.0 PENALTIES

- 7.1 Any ensemble 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 Percussion Administrator, Director of Percussion, or Executive Director.
- 7.2 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.

7.3 Groups using the flag of the United States should follow the [U.S. Flag Code](#). Directors are encouraged to contact the Director of Percussion for guidance prior to performance.

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

Advancement to Virtual Finals

The top 10 assessments in each class at each event will advance to the virtual finals event.

If the 10th highest assessment is in a tie with other ensembles, all ensembles with the 10th highest assessment would advance to the virtual finals event.

Additional Information

If an ensemble is entered in the in-person WGI World Championship, the ensemble will only receive commentary and will not be considered for advancement in the virtual final event.

Assessment results will be posted on wgi.org. No ordinals or scores will be posted from prelim events.

The virtual finals event will announce and post the ranking of the virtual finals ensembles in each class. No scores will be announced or posted.