

**WGI Winds Advisory Board
June 5-6, 2026
Las Vegas, Nevada
PROPOSALS FOR CONSIDERATION**



WORLD CHAMPIONSHIPS

Proposal #1

Change the schedule for Winds Open and World Finals to include separate retreat ceremonies for the Open units and the World units.

Submitted by Winds Steering Committee

Rationale: The Awards Retreat on Sunday at Winds World Championships was extremely long, with a total of 6 medal ceremonies for 12 units. This contributed to some boredom from the unit members and possibly led to some behavior that was less than ideal.

Also, by splitting the ceremony, it makes the Open Class World Champions be the last ones honored during their awards, heightening their experience as the pinnacle of their classifications. In April, those units went back to their lines and waited until the World Class medallions were given, delaying their ability to celebrate. This gives the Open teams the same experience as other World Champions in the division.

So, Open Finals performances, then Open awards. A short break, then World performances, then World awards.

Financial Impact: None. Perhaps less units having the ability to perform in Finals due to time restraints.

Administrative Review: *No issues were identified, aside from scheduling considerations and the decision to advance fewer groups to Finals to accommodate two awards ceremonies.*

Proposal #2

A Winds unit entering their first WGI Winds World Championships, or one that hasn't participated at WWC since 2022, shall have the registration fee for their first event waived. Only the registration fee would be waived. All other expenses related to attendance and participation would be the responsibility of the unit.

Submitted by Winds Steering Committee

Rationale: This is intended as an extension to our very successful "Free First Winds Regional" offer. Of the 38 Winds units that attended a "free entry" regional over the past two seasons, only 9 registered for Winds World Championships in either 2025 or 2026. Extending this to Winds World Championships may entice more groups to come to Dayton for the first time.

Financial Impact: The loss in entry fees for first time entries to WWC.

Administrative Review: *The incentive offered to first-time groups participating in the World Championships is not expected to affect entry fee revenue, as these groups would most likely not have attended otherwise. The initiative may, however, encourage future participation and increase the likelihood of those groups returning in subsequent years.*

Proposal #3

Add the following language to WGI Finals Retreat / Finalist Information procedures:

Throwing or launching objects of any kind during finals ceremonies is prohibited. This includes, but is not limited to, glow sticks, balls, confetti items, toys, apparel, or other handheld objects that may create safety hazards for performers, staff, spectators, or event personnel.

Submitted by Zack Novicki, LSM Winds (WIW)

Rationale: During the 2026 WGI World Championships finals retreat, an injury reportedly occurred as a result of objects being thrown during the ceremony. While celebratory behavior is understandable in championship environments, the current finalist procedures do not explicitly prohibit the throwing of objects.

Finals retreat environments involve large numbers of performers in confined spaces, limited visibility due to arena lighting conditions, and heightened emotional energy. Under these conditions, even lightweight objects such as glow sticks can create avoidable safety risks, including eye and facial injuries, slipping or tripping hazards, performer collisions, and disruptions to ceremony flow.

This proposal establishes a clear and enforceable safety expectation, prevents ambiguity regarding acceptable behavior during retreat, and supports a safer and more professional championships environment for performers, staff, spectators, and WGI personnel.

Financial Impact: None

Administrative Review: *No issues were identified, aside from an obvious reference to the Code of Conduct.*

ADJUDICATION

Proposal #4

Division Structuring within Indoor Winds

Submitted by Andrew Sharf, Warren Central HS (IN) (WSO)

Rationale: To better align the competitive structure of Indoor Winds with the evolving artistic and educational models currently present within the activity.

As Indoor Winds continues to expand in participation and design sophistication, two clearly defined ensemble models have emerged:

Winds-Focused Ensemble Model: Ensembles centered on brass and woodwinds as the primary performing medium, emphasizing winds-specific musical and visual design

Indoor Marching Ensemble (IME) Model: Ensembles structured similarly to a traditional marching band, integrating brass, woodwinds, percussion (marching and/or grounded), and color guard into a unified design.

Both approaches represent valid and valuable interpretations of the activity; however, they often require different design priorities, rehearsal structures, and adjudication considerations.

Artistic Clarity: Current structures require programs with differing philosophies to compete within the same framework, which can obscure adjudication clarity and design intent.

Educational Alignment: Programs are increasingly designing experiences that either isolate winds for focused development or integrate winds within a full ensemble model. A unified division does not always equitably support both approaches.

Sustained Growth: As Winds enters its second decade, continued growth may be better supported by a structure that acknowledges and accommodates these distinct models.

Precedent: Similar structural distinctions exist within the percussion activity (e.g., movement-based vs. concert-based classifications), providing a successful model for supporting varied design approaches.
Proposal

Establish distinct divisions within Indoor Winds that reflect the two prevailing ensemble models:

Winds Ensemble Division

Primary focus on brass and woodwinds

Limited or no inclusion of auxiliary elements beyond those that directly support winds performance

Indoor Marching Ensemble (IME) Division

Integrated ensemble including brass, woodwinds, percussion, and color guard

Design and adjudication reflective of a full marching ensemble adapted to the indoor environment

Each division would maintain existing class structures (e.g., Scholastic, Independent; A, Open, World) as appropriate.

Impact:

Improved Adjudication: Judges can more effectively evaluate ensembles based on aligned criteria and expectations.

Enhanced Participant Experience: Programs can design with clarity and intent, without needing to compromise identity to fit a single model.

Increased Accessibility: Schools and organizations may be more inclined to participate when multiple valid entry points are clearly defined.

Continued Innovation: Supporting multiple models encourages creative growth while preserving the integrity of each approach.

Implementation Considerations

- Review and define clear classification criteria for each division
- Adjust adjudication sheets to reflect division-specific priorities, if necessary
- Pilot the structure in select regions or seasons, if appropriate
- Gather feedback from directors, adjudicators, and participants following initial implementation

Conclusion: The continued evolution of Indoor Winds presents an opportunity to refine its competitive structure in a way that supports both artistic diversity and educational value. Establishing distinct divisions for Winds Ensembles and Indoor Marching Ensembles would provide clarity, equity, and sustainability for the activity moving forward.

Financial Impact: An extra set of judges at WGI Sponsored Events. A second venue would not be required until there are enough groups to support it. The IME groups could perform at Truist Arena for Finals due to its size and already proven effectiveness.

Administrative Review: *If approved, this proposal would be referred to the Governance Committee to evaluate alignment with WGI policies and practices and would ultimately require ratification by the Board of Directors to establish a new class of competition. In addition to increased award expenses, implementation costs could be significant (\$3,900 per Regional & \$4,700 at World Championships) if the current practice of sharing percussion judges among smaller events could not continue. The proposal could also impact Percussion judge availability for critiques at shared events and create additional scheduling and staffing challenges at both the regional and championship levels.*

Proposal #5

Separation of the Effect Caption within the WGI Winds Adjudication System

Submitted by Andrew Sharf, Warren Central HS (IN) (WSO)

Rationale: Current Structure (for reference)

Music (Analysis / Performance)

Visual (Analysis / Performance)

Effect (Combined Music + Visual)

The Effect caption currently requires adjudicators to evaluate:

Repertoire and program design
Coordination of musical and visual elements
Emotional communication and audience engagement
Overall effectiveness of the production

This is traditionally adjudicated holistically across both musical and visual responsibilities.

Proposed Caption Structure

Transition from a 3-caption model to a 4-caption model:

Music (no change in structure)
Visual (no change in structure)
Music Effect (new caption)
Visual Effect (new caption)
Direct Sheet Language Mapping

Retains current subcaptions and responsibilities:

Music Analysis (no change)
Quality of composition/arrangement
Depth and range of musical responsibilities
Coordination within the musical program
Music Performance
Tone quality, intonation, accuracy
Technique and control

Ensemble blend and balance

No structural or philosophical change recommended at this time

VISUAL CAPTION (No Change)

Retains current subcaptions:

Visual Analysis
Design of form, body, and equipment
Coordination and layering of visual responsibilities
Range and depth of visual vocabulary
Visual Performance
Achievement of movement responsibilities
Control, timing, and uniformity
Equipment proficiency (where applicable)

No structural or philosophical change recommended at this time

NEW: MUSIC EFFECT CAPTION

Derived From Current Effect Sheet – Music Responsibilities

Music Effect evaluates the effectiveness of the musical program as an independent contributor to overall effect.

Primary Responsibilities (aligned to current WGI terminology):

Repertoire Effectiveness
Quality and appropriateness of musical literature
Depth, pacing, and continuity of musical design
Coordination of Musical Elements
Alignment of orchestration, staging, and musical intent
Clarity of musical ideas throughout the program

Communication Through Sound

Emotional engagement created through musical performance

Use of dynamics, texture, and timing to create effect

Contribution to the Total Program

How music drives phrase shape, pacing, and impact moments

Derived From Current Effect Sheet – Visual Responsibilities

Visual Effect evaluates the effectiveness of the visual program as an independent contributor to overall effect.

Primary Responsibilities:

Visual Design Effectiveness

Quality and creativity of staging, form, and visual composition

Development and continuity of visual ideas

Coordination of Visual Elements

Integration of movement, equipment, and ensemble staging

Use of space, time, and layering

Communication Through Visual Means

Emotional and aesthetic impact generated visually

Use of color guard, costuming, and staging to enhance effect

Contribution to the Total Program

How visual design supports pacing, impact, and audience engagement

Allows this judge to fully specialize in visual communication and staging

Key Philosophical Adjustment

Current Expectation:

Effect = simultaneous evaluation of music + visual coordination + total effect

Proposed Expectation:

Music Effect Judge: evaluates effect through music and its coordination responsibilities

Visual Effect Judge: evaluates effect through visual design and its coordination responsibilities

Coordination is still evaluated in both captions, but from the perspective of each domain (consistent with current WGI training language: “coordination within and across responsibilities”).

Scoring & Weighting Alignment (WGI-Consistent Model)

To maintain consistency with existing sheet philosophy:

Music: 30

Visual: 30

Music Effect: 20

Visual Effect: 20

Mirrors current balance where Effect = 40, now divided evenly

Preserves emphasis on performance + design while increasing clarity

Judge Assignment (Non-Regional+ and Non-Championships)

1 Music Judges

1 Visual Judges

1 Music Effect Judge

1 Visual Effect Judge

Judge Assignment (Regional+ and Championships)

2 Music Judges

2 Visual Judges

2 Music Effect Judges

2 Visual Effect Judges

Total Panel: 4-8 judges (consistent with scalability at regional vs. championship levels)

Aligned closer to the WGI Percussion Score Sheets.

Preserves all current WGI Winds sheet language and philosophy

Redistributes Effect into two specialized captions

Reduces adjudicator overload

Improves scoring clarity and feedback specificity

Maintains competitive balance and integrity

Financial Impact: Two additional judges per panel at Regional+ and Championship events.

Administrative Review: *If approved, this proposal would be referred to the Governance Committee to evaluate alignment with WGI policies and practices and would ultimately require ratification by the Board of Directors as part of the budgetary process. Implementation costs would be high, estimated at approximately \$1,100 per Regional if the current practice of sharing percussion judges among smaller events could not continue, and approximately \$4,400 at World Championships. The proposal could also affect Percussion judge availability for critiques at shared events and create additional scheduling, staffing, and adjudication challenges at both the regional and championship levels.*

Proposal #6

Form a committee consisting of three Steering Committee members, the Education Coordinator, and the Chief Judge to explore the possible division of Music Analysis 1 and Music Analysis 2 at WGI Winds contests that utilize double panels.

Specifically, the committee would explore adjusting the first line of the adjudication sheet to state:

(MA1) "Evaluate each caption based on the criteria reference, emphasizing brass performers."

(MA2) "Evaluate each caption based on the criteria reference, emphasizing woodwind performers."

And/or:

Develop a criteria division or criteria adjustment that allows for choir-specific focus within the Music Analysis caption.

The committee would present findings and recommendations related to this proposal at the 2027 WGI Advisory Board meeting, including any suggested amendments, trial implementations, or recommendations to discontinue the pursuit of this strategy.

Submitted by Wesley Pendergrass, Vaquero Winds (WIW)

Rationale: The intimacy of space and environment within WGI Winds creates unique compositional and educational opportunities for woodwind performers. Meaningful and specific feedback for both developing and world-class performers remains central to WGI Winds' stated educational goals.

Dividing an existing Music Analysis panel into adjudicators, each emphasizing a different wind choir, would allow for more direct, specialized feedback to performers while also providing educators and designers with more detailed information on both brass and woodwind achievement and content. This approach allows each adjudicator greater opportunity to evaluate performers and program construction with increased depth and specificity.

The use of the term "emphasizing" within the criteria language is intentional. This language would not instruct adjudicators to ignore overall ensemble responsibilities, coordination, etc. Rather, it would encourage more quantifiable, choir-specific educational feedback that would benefit performers, educators, and designers equally across both wind choirs. By using "emphasizing" as the language of the criteria, we are not encouraging the adjudicator to ignore other musical efforts or coordination, just encouraging more quantifiable feedback that can be used educationally and artistically by the units and their performers (equally for both wind choirs).

Financial Impact: None.

Administrative Review: *No issues were identified.*

Proposal #7

Exclude the track from consideration when determining whether a group needs to be escalated to the next class.

Submitted by Clayton Finlayson, Hydra Winds presented by Atlanta CV (WIA)

Rationale: The track is an important factor when evaluating the overall design and visual/audio coordination of the production, but it has nothing to do with what the performing members are being asked to do and the execution of the content. When determining classification, focus on the content being asked of members and whether they are achieving it, especially when considering classification escalations. To me, the logic of "If you improve the backing track, you can be bumped to the next class" is another way of saying "if you can afford to pay for a better track, you can be bumped to the next class." I think it's important to differentiate classification discussions from design/achievement discussions.

Financial Impact: None.

Administrative Review: *No issues were identified.*

RULES

Proposal #8

Amend 2.1 to state:

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 areas. Competing groups are permitted to utilize the entire designated competition area for their performance. All participants must be in the designated competition area when performance time begins. Depending on the performance venue, WGI may authorize additional competition area space whenever possible and include that information in the diagram (footprint) available to all competing groups to identify the competition area. No competition area may exceed the maximum size of sixty-five feet by ninety-five feet (65' x 95'). While the competition area may be increased whenever possible to accommodate sixty-five by ninety-five feet (65'x95'), all competing groups must be prepared to perform within the minimum sixty-foot by ninety-foot (60' x 90') area.

Submitted by Wesley Pendergrass, Vaquero Winds (WIW)

Rationale: Creating a maximal winds space offers a compromise to recurring conversations pertaining to the maximum number of performers in the space at one time by forcing units into similar size spaces and creating compositional compromises for larger units (in terms of both clarity and navigability of the space).

By instituting a maximal space, units from areas with greater access to large scale facilities (similar to WGI venues), larger schools, or those with year round access to outdoor spaces are making compositional and aesthetic decisions in line with programs with less access to these resources.

Creating a maximal space better prepares A Class unit directors, compositionally, for preliminary competition spaces.

****Although there is some commonality across divisions in this section of the rulebook, each division has slightly different criteria to meet division specific needs, as this does.****

Financial Impact: The tape used to outline maximal space, using the tape used at WGI WCs this season, totals less than \$1 in expense per performance.

Administrative Review: *If approved, this proposal would be referred to the Governance Committee to evaluate alignment with WGI policies and practices at all events and would ultimately require ratification by the Board of Directors.*

Proposal #9

Amend Rule 4.2.3 as follows:

“4.2.3 Any sound generating source, computer, synthesizer, etc. must be located in the competition area and operated by a participant. The show’s soundtrack can be started remotely via a remote-controlled wireless device through a self-supplied wireless network mentioned in Rule 4.2.2. In both Scholastic and Independent classes, a staff member may operate the soundboard.”

Submitted by Zack Novicki, LSM Winds (WIW)

Rationale: As electronic backing tracks continue to play an increasingly significant role within our division, we have seen catastrophic electronic failures have a major impact on student performance outcomes and the overall educational experience. Allowing a designated staff member to operate the soundboard in the Scholastic classes provides an additional safeguard against unforeseen technical issues during performance.

This proposal is intended to better support student success by ensuring that experienced personnel are available to quickly troubleshoot or resolve electronic problems in real time, minimizing performance disruption and reducing preventable competitive disadvantages caused by equipment malfunction.

Financial Impact: None

Administrative Review: *No issues were identified.*

Proposal #10

Sound Reinforcement - Wireless Amplification Clarification

Submitted by Andrew Sharf, Warren Central HS (IN) (WSO)

Rationale:

A. Definition

Wireless amplification is defined as any microphone, pickup, or transmission device used without a physical cable connection to the sound board, to reinforce or project sound through an electronic system.

B. Permitted Use

Wireless amplification is permitted under the following conditions:

Solo Performance:

Individual performers may be amplified to support featured or exposed musical responsibilities.

Small Ensemble (Chamber) Performance:

A limited number of performers (one per part) may be amplified when functioning as a clearly defined chamber ensemble with independent musical responsibility.

Artistic Effect:

Amplification may be used to achieve a specific, intentional design effect that is clearly distinguishable from full ensemble reinforcement.

C. Prohibited Use

Wireless amplification shall not be used in the following ways:

Section Reinforcement:

Amplifying multiple performers within the same voice or part for the purpose of reinforcing a section (e.g., brass choir, woodwind section).

Full Ensemble Enhancement:

Using wireless amplification to augment, duplicate, or artificially increase the volume, presence, or impact of full ensemble moments.

Sustained Ensemble Support:

Employing wireless amplification in a manner that replaces or significantly supplements the natural acoustic balance, blend, or projection of the ensemble.

D. Exceptions:

Single-Performer Voice: Amplification is permitted when only one performer represents a given instrument or voice within the ensemble (e.g., one flute, one tuba), for the purpose of achieving appropriate balance.

Ensemble Microphone (shotgun mics): The wireless component is only limited to single instrument channels and does not prohibit the use of wireless "Shotgun Mics" at the front of the floor.

E. Adjudication Considerations

Any use of wireless amplification that violates Section C may be reflected through a reduction in achievement within the appropriate caption(s), including but not limited to Music Performance and Music Effect.

Proper use of amplification under Section B should enhance clarity of intent without obscuring the evaluation of acoustic performance responsibilities.

F. Enforcement

Failure to comply with this rule may result in adjudication impact and/or administrative review as determined by the contest administrator ranging from 0.5-1 point penalty per documented infraction. The site designated T&P judge may make claim and/or mention to the contest administrator for review. No penalty should be assessed for a first infraction if it occurs within the first half of the WGI Competitive season.

Financial Impact: None

Administrative Review: *No issues were identified.*

Proposal #11

Extend the existing CAT-5e (ethernet) cable that the Percussion Division runs from the front center of the floor to the back center (and to the sound operator viewing area) for all Winds Championship Finals events.

Submitted by Winds Steering Committee

Rationale: The Percussion Division runs a CAT-5e (ethernet) cable from the front of the floor at the UD Arena to the sound operator viewing area for their Finals, allowing iPads to be wired rather than wireless to their sound boards. For Winds, most units put their sound boards in the back of the floor, so unless a unit chooses to run an extension around the floor for their performance, this isn't helpful to us.

For Winds, this cable should just be run to the back of the floor to allow all units to have equal access, helping to prevent connectivity issues that often occur with wireless connections.

If any Winds class has Finals in a venue other than the UD Arena, this same cabling should exist in that venue, as well. This allows consistency between the competitive classes.

Financial Impact: Acquisition of longer cabling and the labor to install and uninstall at Final venues.

Administrative Review: *If approved, vendor quotes would need to be obtained and incorporated into the annual budget process for Board of Directors approval. There may also be feasibility concerns regarding the placement of the cable at the rear of the competition area, as WGI could not guarantee its continued availability or integrity in the event of accidental damage by multiple groups during setup and performance operations.*