

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



## **2026 Steering Committee Elected Representatives**

- **Ryan Ellis**
- **Kevin Shah**
- **John Mapes**

## **2026 Board of Directors Elected Representatives**

- **Danielle Collins**
- **Tony Nunez**
- **Mike Tabone**

**[Proposal Results Below](#)**

## WORLD CHAMPIONSHIPS

### Proposal #1

## **No Second**

Change rule for the rounds and seeding for performance order at world championships (page 70 of percussion rulebook) for the Percussion Scholastic World (PSW) class to mirror the language of the Color Guard rounds and seeding rule (page 116 of Color Guard rulebook). The current language seeds groups in rounds based on an unexplained process with input from adjudicators and coordinated by the Director of Percussion. Then, “once placed into a round, groups will be placed in reverse order of entry postmark date with the earliest postmark performing last. Identical postmark dates will draw for performance order.” The new rule would read:

“All percussion Groups will be seeded in “tournament-style” rounds for preliminaries using their most recent regional score increased by 1.5 points each week of the regional calendar. The score used for championship seeding will be the higher preliminary, semi-final, or finals score of their last regional appearance. The resulting “standings list” will be used to assign groups to their preliminary round. Groups with identical scores will be assigned to the same round. This ranking method was designed to be an objective way to determining preliminary appearance.”

“Once placed into a round, percussion Groups will be divided into two groups (first half/ second half) according to ranking (highest ranking, next highest ranking, etc.) Groups will random draw for performance order within their group with the highest-ranking performing Group in that group performing in the second half.”

“As an example, in a contest with 28 performing groups, ensembles with the 2nd, 4th, 6th, 8th, etc. would be placed in round 1, the 1st, 3rd, 5th, 7th, etc highest scores would be placed in round 2. The lowest 7 scoring groups in each round would random draw for performance order in the first half of their round, and the highest 7 scoring groups would random draw for the second half of their round. The highest ranked percussion group will perform in the last round.”

**Additional language may be required for rules about switching rounds as this language does exist in the Color Guard rulebook.**

*Submitted by Chris Carrasco, James Logan HS (PSW)*

**Rationale:** Studying the data compiled by comparing performance order with each group’s score from the last three years of PSW prelims points to several competitive advantages based on the order of appearance. Generally, over the last three years, performing groups have tended to score within the same grouping (first half/ second half) of their round. In 2026, PSW groups had a 74% rate of scoring within the same half of a round they performed in. In 2025 this rate was only 48%, however the first round had a 69% rate. In 2024 the rate was 74%. Additionally, the groups that went on in the first three spots of each round for the last three years also most often ended up with the lowest scores in each round, with 12 of 18 of the first three groups in each round scoring the lowest three scores in their respective rounds.

To use 2026 as a more specific example, the current language of the rule states that groups are ordered by postmark date, but all of the PSW groups had an entry postmarked on the first day, meaning that the performance orders were done completely by random draw. With three quarters of the groups scoring within the same half of the round that they performed in, however, it would appear that there is a correlation between performance order and competitive success.

This data points to two possible trends: either the performance order is significantly influencing the judges’ rankings, the performance orders are not truly random, or some combination of these two conclusions. Regardless of the actual cause, however, it is a fair conclusion that the current seeding rule is not creating the most fair, neutral playing field for all.

Moving to a ranking system will create added transparency in the performance order seeding process, and allow individual units to take their fate into their own hands through their performances. Additionally, having units grouped together into similar score neighborhoods should make the adjudicators' job of ranking and rating each group accurately easier to execute with greater consistency. Finally, adopting a rule that already exists on the Color Guard side of the activity should provide reassurances that this is a field-tested method that already functions in practical use.

The data cited above is all available in spreadsheet form.

**Financial Impact:** None, as this rule change is replacing a process that already exists. **Administrative**

**Review:** *None indicated*

## Proposal #2

## **No Second**

**Issue: The current PIO Championship format creates an imbalance in performance opportunities between Prelims and Semi-Finals.**

**In Prelims, ensembles are divided into four rounds:**

- Rounds 1 & 2 perform in the early morning/afternoon
- Rounds 3 & 4 perform later in the evening

**In Semi-Finals, these are combined:**

- Prelims Rounds 1 & 2 → Semi-Finals Round 1 (early)
- Prelims Rounds 3 & 4 → Semi-Finals Round 2 (evening)

**As a result, ensembles that perform early in Prelims are again scheduled to perform early in Semi-Finals, while later-performing groups consistently receive prime evening performance slots.**

**This creates concerns including:**

- Limited rehearsal and recovery time for early-round groups
- Reduced exposure to peak audience energy
- Perceived competitive disadvantage due to time-of-day conditions
- Reinforcement of placement patterns based on schedule positioning rather than performance growth

**Proposed Change:**

**Implement a rotation (flip-flop) of performance rounds in Semi-Finals:**

- Ensembles from Prelims Rounds 1 & 2 (early day) will perform in the evening block of Semi-Finals
- Ensembles from Prelims Rounds 3 & 4 (evening) will perform in the early block of Semi-Finals

*Submitted by Devin Fletcher, Imperial Dynasty (PIO)*

**Rationale:** Rationale / Benefits

1. **Increased Competitive Equity:** This adjustment ensures that all ensembles experience both early and late performance environments, reducing any advantage tied to time-of-day placement.
2. **Improved Rehearsal & Preparation Time:** Early Prelims groups would gain additional rehearsal and recovery time before Semi-Finals, allowing them to clean and improve their productions—leading to stronger performances overall.
3. **Balanced Performer Experience:** All ensembles would have the opportunity to perform in a high-energy evening setting, which can positively impact performance quality and morale.
4. **More Accurate Competitive Outcomes:** By minimizing scheduling advantages, results are more reflective of performance quality rather than external factors such as timing, fatigue, or environment.

5. Increased Audience Engagement: Rotating groups into evening slots introduces greater variety in the performance lineup, showcasing a wider range of ensembles to peak audiences.
6. Enhanced Educational Value: WGI emphasizes education and growth. This proposal supports that mission by giving all groups equal opportunity to apply feedback, rehearse, and improve between rounds.
7. Reduced Burnout and Fatigue: Groups performing early in both rounds currently face compressed timelines and higher physical/mental strain. This rotation helps distribute workload more evenly.
8. Perception of Fairness and Transparency: A rotating system promotes confidence among participants that the competitive structure is equitable and intentionally balanced.

Conclusion: This proposal introduces a simple but impactful adjustment to the PIO Semi-Finals schedule by rotating performance blocks. By doing so, WGI can enhance fairness, improve performance quality, and align more closely with its mission of providing a positive and equitable educational experience for all participants.

**Financial Impact:** n/a

**Administrative Review:** *None indicated*

**Proposal #3**

**Failed 14-47**

**Delay the public release of finalized scores for World Championships Prelims & Semi-Finals events on the WGI website by 15 minutes from when they are normally posted. Instead, first send a message to each ensemble’s contacts via Competition Suite’s system notifying them whether their group has advanced.**

*Submitted by Keenan Evans, Blue Knights (PIW)*

**Rationale:** Sending a message through Competition Suite’s system to notify groups whether they have advanced to the next round when scores would have previously been posted publicly on the WGI website allows for better ensemble logistics, and ultimately a better member experience. With the current method of viewing scores from the website, this puts ensemble operations staff on the back foot for any refinement or pivoting of plans for their upcoming schedule, when members are also seeing and reacting to competition results at the same time. This is often further exacerbated by the webpage traffic demands the WGI website experiences when everyone is trying to refresh the page in anticipation of scores going live. In a couple past seasons, I’ve had the score’s webpage fail to load when scores went live, giving an error message to please try again later. Instead, I learned our Prelims results from administrative staff of another group sending them to me.

Finding out the competitive results from the website can be an especially fraught member experience when checking Prelims scores, whenever a member in their rush to see how their group placed is comparing groups across two rounds, thinking they advanced just barely, when they were instead beat out by another group that they didn’t properly factor in when looking back and forth between the two rounds. This notification would also help consolidate the flow of information from the staff to the students, so those ensembles who are not advancing and have performed their final show may curate the relay of that information in a way that their membership may best receive it.

This proposal is primarily focused on the groups who might be one or two places on either side of advancing to the next round of competition. Despite all our efforts to always put our group in the best position to solidly advance to the next round, every year there will always be a number of groups in every division and round of competition in this position. If there’s additional information that could easily be included by WGI admin in the notification message that is beneficial for groups who are more confident in their competitive outcome, that could be included outside of just advancement results.

**Financial Impact:** Minimal to None. Development & operational costs for WGI administration to facilitate the additional workflow in the releasing of finalized scores.

**Administrative Review:** *If passed, proposal would be referred to developers at CompetitionSuite for a feasibility study.*

No Response	Yes	No
	Agincourt HS	Agincourt HS
	Bakerfield College	Alberta Quard
	Ben Davis HS	Austin HS
	Canaan Ridge HS	Avon HS
	Dark Sky Percussion	Avon HS
	George Mason University	Bridgeland HS
	Hudson-Nebraska HS	Broken Arrow HS
	Jordan-Bridge HS	Broken City
	Munster HS	Bushman HS
	New Bedford HS	Bushman Centennial HS
	New Hope HS	City City
	Norwalk HS	City City 2
	Stratford HS	Custer Grove HS
	UTSA	Clear Lake HS
		Clear Brook HS
		City Park HS
		Clearwater HS
		Crowsfield HS
		Infatly
		Isidore J.
		James Logan HS
		Kings HS
		North Area HS
		North Collins HS
		Lake Effect Percussion
		Music City Memphis
		Northridge
		Owen J. Roberts HS
		Park HS
		POW Percussion
		Pulse Percussion
		SD
		Reverend Indoor Percussion
		RCC
		Redline
		Rhythm X
		Rhythmic Force Percussion
		Sonia Schatzger HS
		South County Combined
		Tombek Creek HS (PI)
		Tunstall HS
		Veritas
		Walter J. Andrew HS
		Wata Murrata HS
		Wata Murrata HS
		Weatherford HS
		Zionsville Community HS

**Proposal #4**

**Passed 42-19**

**Implement the quad panel for PSW / PIW finals.**

*Submitted by Percussion Steering Committee*

**Rationale:** This proposal seeks to accomplish two things. First, it provides for more judges to help determine the final fifteen placements in our two highest-profile classes. Second, it allows more of the adjudication roster to get those end-of-season reps / reads / experience. This is a long play. Over the next 10 years, our roster will have had far more reps at the highest levels of the activity, and the most crucial decisions of the season will be distributed across a broader panel of evaluators.

**Financial Impact:** 3000-4000

**Administrative Review:** *An estimated additional \$3,600 in judge fees.*

No Response	Yes	No
	Arcadia HS	Alpharetta HS
	Atlanta Quest	Avon HS
	Ayala HS	Broken Arrow HS
	Ayala HS	Center Grove HS
	Bakersfield College	Chino Hills HS
	Ben Davis HS	Hatboro-Horsham HS
	Bridgeland HS	Infinity
	Broken City	Infinity 2
	Buchanan HS	Lake Effect Percussion
	Burleson Centennial HS	New Hope HS
	Cap City	Norwalk HS
	Cap City 2	Owen J Roberts HS
	Catawba Ridge HS	Pace HS
	Clear Brook HS	Pulse Percussion
	Cy-Fair HS	Rhythm X
	Dark Sky Percussion	Rhythmic Force Percussion
	Etiwanda HS	Sonia Sotomayor HS
	George Mason University	UTSA
	Grassfield HS	Weatherford HS
	James Logan HS	
	Jordan-Elbridge HS	
	Kings HS	
	Kiski Area HS	
	Klein Collins HS	
	Munster HS	
	Music City Mystique	
	New Bedford HS	
	Nomad Indoor	
	POW Percussion	
	Q2	
	Ravenwood Indoor Percussion	
	RCC	
	Redline	
	Saratoga HS	
	South County Combined	
	Timber Creek HS (FL)	
	Tunstall HS	
	Veritas	
	Victor J. Andrew HS	
	Vista Murrieta HS	
	Vista Murrieta HS	
	Zionsville Community HS	

## CLASSIFICATIONS

### Proposal #5

## No Second

I am writing to formally propose the creation of an Independent Concert Percussion (ICP) class within Winter Guard International, aligned directly with the existing Scholastic Concert Percussion (SCP) class in structure, adjudication, and policy.

### **Purpose of the Proposal**

The Scholastic Concert Percussion class has demonstrated significant educational and artistic value by emphasizing musical excellence, ensemble cohesion, and concert idiom performance. However, there is currently no equivalent pathway for independent ensembles whose members are not affiliated with a single scholastic institution. Establishing an Independent Concert Percussion class would provide expanded access to this meaningful performance experience while maintaining the integrity and educational mission of WGI.

### **Alignment with Current WGI Policies**

This proposed class would fully adhere to all rules, procedures, and adjudication standards outlined in the current WGI Percussion Rule Book and Adjudication Manual, specifically those governing the Scholastic Concert Percussion class. This includes, but is not limited to:

**Instrumentation and Performance Guidelines:** All ensembles would follow existing SCP restrictions regarding instrumentation, electronics usage, and concert-stage presentation.

**Adjudication Criteria:** Evaluation would utilize the same sheets and criteria (Music Performance, Music Effect), ensuring consistency and fairness across both scholastic and independent divisions.

**Eligibility Requirements:** Independent ensembles would comply with current WGI age-out policies and participant eligibility standards, consistent with other Independent divisions.

**Floor Usage and Staging:** Ensembles would adhere to SCP staging requirements, including the absence of theatrical movement and a focus on traditional concert performance practices.

**Timing and Performance Procedures:** All timing, penalty, and logistical procedures would mirror those currently enforced in SCP.

*Submitted by Ryan Jobe, New Hope HS (PSCA)*

**Rationale:** The addition of an Independent Concert Percussion class offers several key benefits:

- **Expanded Participation Opportunities:** Graduated or unaffiliated performers would have continued access to high-level concert percussion performance within WGI.
- **Educational Continuity:** Participants can further develop concert percussion skills beyond the scholastic level in a structured, adjudicated environment.
- **Artistic Growth:** Independent ensembles often bring diverse instrumentation and repertoire choices, enriching the concert percussion landscape within WGI.
- **Program Accessibility:** This class would allow community-based ensembles, college groups, and hybrid organizations to participate without requiring scholastic affiliation.

**Financial Impact:** None

**Administrative Review:** *Assuming no additional judges needed, cost is limited to additional awards. Board of Directors would have to approve the addition of any new class of competition.*

## ADJUDICATION

### Proposal #6 (AMENDED)

## Failed 38-23

**Task the Steering Committee with a comprehensive review of the Overall Effect subcaption. Taking into account Percussion Advisory Board 2026 discussions and further evaluation, Steering will be required to present updated findings (e.g. new sheets, trial results, judge implementation strategy, etc.) by the 2027 PAB meeting.**

*Submitted by TJ Choquette (Atlanta Quest), Travis Peterman (George Mason University), John Campese (Infinity 1, 2, 3), Richard Hinshaw (Avon HS), Ben Pyles (USTA), Eric Shriver (Etiwanda HS, POW Percussion), Alex Shive (Q2), Taha Ahmed (Monarch Independent)*

**Rationale:** Effect Music (EM) and Effect Visual (EV) judges are tasked with evaluating the Overall Effect subcaption by considering the “effectiveness of all elements contributing to both the overall presentation + music (or visual for EV) presentation, considering the musical (or visual) elements that contribute to create an engaging program, successful blending of musical and visual elements that together elevate the program, communication of identity and show concept, quality blend of creativity and performance, and the performers’ ability to connect with the audience over time.”

We are told that “Both Effect sheets must sample the ‘what’ and the ‘how’ simultaneously without the traditional subcaption scoring distinction. What and how exists simultaneously; observations should include both elements as they occur. Judges’ observations at all points in the season should be 50% designer and 50% performer.”

In practice, however, our experience has revealed three key areas that we believe should be improved within a new system that does not include Overall Effect:

1. Inconsistent Interpretation: Effect must be more quantifiable to allow for accurate comparison analysis. - OE has become too subjective and, at times, functions as a catch-all subcaption where personal preference, experience, or background can weigh too heavily on evaluation. As a result, the commentary and subsequent scoring are often not specific or measurable enough to provide consistent comparative analysis between groups.
2. EM + EV Lens of Expertise: Effect judges must be more consistent in how they view “right” and “left” side of sheet - Effect Music and Effect Visual judges, on average, engage with the opposite side of the production at very different rates. The variance in how willing an EV judge is to address musical components — and vice versa — creates an imbalance in how much value is ultimately assigned to each half of the Overall Effect subcaption.
3. Lack of Consideration for the Performer: Effect judges must meaningfully reward performer effort and excellence - While Effect is intended to evaluate the “what” and the “how” simultaneously, the emphasis has shifted much more heavily toward the “what,” often at the expense of the “how.” Performers deserve meaningful consideration throughout the entirety of the Effect sheet, not solely within the technical captions.

If passed, we would task the Percussion Steering Committee with development and implementation of the new Effect sheets in concert with Admin and discussions with the full PAB this summer.

A few starting points could be:

- More focus from Effect judges in their lens of expertise, letting the “overall effect” be represented by the aggregation of the EV + EM scores instead of a specific subcaption
- Left-side could be Artistry/Repertoire/Program, right-side more focused on Excellence/Engagement/Communication/etc.
- Potential redistribution of points to better balance what PAB decides is most important in an Effect caption
- Consider having no subcaptions and only EV Caption and EM Caption, if there is worry What/How distinctions could affect risk taking and attempts to set new standards.

**Financial Impact:** Potential judge training/trialing time

**Administrative Review: Unknown depending on implementation.**

No Response	Yes	No
	Atlanta Quest	Alpharetta HS
	Avon HS	Arcadia HS
	Bakersfield College	Ayala HS
	Ben Davis HS	Ayala HS
	Broken Arrow HS	Bridgeland HS
	Buchanan HS	Broken City
	Burleson Centennial HS	Cap City
	Catawba Ridge HS	Cap City 2
	Center Grove HS	Clear Brook HS
	Chino Hills HS	Cy-Fair HS
	Etiwanda HS	Dark Sky Percussion
	George Mason University	Hatboro-Horsham HS
	Grassfield HS	James Logan HS
	Infinity	Kings HS
	Infinity 2	Kiski Area HS
	Jordan-Elbridge HS	Klein Collins HS
	Lake Effect Percussion	Music City Mystique
	Munster HS	Owen J Roberts HS
	New Bedford HS	Timber Creek HS (FL)
	New Hope HS	Tunstall HS
	Nomad Indoor	Vista Murrieta HS
	Norwalk HS	Vista Murrieta HS
	Pace HS	Weatherford HS
	POW Percussion	
	Pulse Percussion	
	Q2	
	Ravenwood Indoor Percussion	
	RCC	
	Redline	
	Rhythm X	
	Rhythmic Force Percussion	
	Saratoga HS	
	Sonia Sotomayor HS	
	South County Combined	
	UTSA	
	Veritas	
	Victor J. Andrew HS	
	Zionsville Community HS	

**Proposal #7**

**Fails 24-37**

**Update the point allocations for the Effect Captions to be 40% Overall and 60% Effect Music/Visual.**

*Submitted by John Mapes, Pulse Percussion (PIW)*

**Rationale:** This proposal builds upon the proposed Music and Visual percentage adjustments toward a 60/40 split. These changes help create greater consistency and alignment within the scoring model across all captions.

With the ongoing discussions surrounding the role and challenges of Overall Effect within the current system the past few years, this proposal provides an opportunity to further examine those concerns and determine, as a Percussion Advisory Board, where we believe the emphasis and value of Overall Effect should ultimately be placed.

**Financial Impact:** None

**Administrative Review:** *None indicated*

No Response	Yes	No
	Atlanta Quest	Alpharetta HS
	Avon HS	Arcadia HS
	Bakersfield College	Ayala HS
	Ben Davis HS	Ayala HS
	Bridgeland HS	Broken Arrow HS
	Catawba Ridge HS	Broken City
	Center Grove HS	Buchanan HS
	Chino Hills HS	Burleson Centennial HS
	Cy-Fair HS	Cap City
	Etiwanda HS	Cap City 2
	Jordan-Elbridge HS	Clear Brook HS
	Klein Collins HS	Dark Sky Percussion
	Munster HS	George Mason University
	New Bedford HS	Grassfield HS
	Norwalk HS	Hatboro-Horsham HS
	POW Percussion	Infinity
	Pulse Percussion	Infinity 2
	Q2	James Logan HS
	Redline	Kings HS
	Rhythmic Force Percussion	Kiski Area HS
	Saratoga HS	Lake Effect Percussion
	South County Combined	Music City Mystique
	UTSA	New Hope HS
	Zionsville Community HS	Nomad Indoor
		Owen J Roberts HS
		Pace HS
		Ravenwood Indoor Percussion
		RCC
		Rhythm X
		Sonia Sotomayor HS
		Timber Creek HS (FL)
		Tunstall HS
		Veritas
		Victor J. Andrew HS
		Vista Murrieta HS
		Vista Murrieta HS
		Weatherford HS

**Proposal #8**

**Passes 46-15**

**Update the point allocations for the Visual caption to align the Music caption percentage weighting.**

**Visual = 20%**

**Composition = 8% (current 10%)**

**Performance Quality = 12% (current 10%)**

*Submitted by Percussion Steering Committee, Percussion Steering Committee*

**Rationale:** This proposal seeks to align the visual scoring structure with the philosophical foundation already established in the music caption. Within our current system, we have already agreed that performance excellence should carry greater relative scoring weight than composition within the music caption. Aligning the visual caption weights in the same way would create a unified philosophical approach across both areas of adjudication. **Financial**

**Impact:** None

**Administrative Review:** None

No Response	Yes	No
	Alpharetta HS	Avon HS
	Arcadia HS	Center Grove HS
	Atlanta Quest	Grassfield HS
	Ayala HS	Infinity
	Ayala HS	Infinity 2
	Bakersfield College	James Logan HS
	Ben Davis HS	Kiski Area HS
	Bridgeland HS	Pace HS
	Broken Arrow HS	RCC
	Broken City	Redline
	Buchanan HS	Rhythm X
	Burleson Centennial HS	Rhythmic Force Percussion
	Cap City	Saratoga HS
	Cap City 2	Sonia Sotomayor HS
	Catawba Ridge HS	UTSA
	Chino Hills HS	
	Clear Brook HS	
	Cy-Fair HS	
	Dark Sky Percussion	
	Etiwanda HS	
	George Mason University	
	Hatboro-Horsham HS	
	Jordan-Elbridge HS	
	Kings HS	
	Klein Collins HS	
	Lake Effect Percussion	
	Munster HS	
	Music City Mystique	
	New Bedford HS	
	New Hope HS	
	Nomad Indoor	
	Norwalk HS	
	Owen J Roberts HS	
	POW Percussion	
	Pulse Percussion	
	Q2	
	Ravenwood Indoor Percussion	
	South County Combined	
	Timber Creek HS (FL)	
	Tunstall HS	
	Veritas	
	Victor J. Andrew HS	
	Vista Murrieta HS	
	Vista Murrieta HS	
	Weatherford HS	
	Zionsville Community HS	

### Expanded Commentary for Concert Percussion Ensembles at Regional Events

**We propose that at regional events utilizing a non-doubled percussion judging panel, each concert percussion ensemble receive two scored judging tapes along with two additional non-scored commentary tapes.**

**This proposal is intended specifically for regional events and would not apply to World Championships or events utilizing doubled judging panels.**

*Submitted by Joshua Bujakowski, Penn-Trafford HS (PSCA)*

**Rationale:** The primary purpose of adjudication within the activity is education and ensemble growth. Concert percussion ensembles currently receive limited adjudication feedback at regional events utilizing non-doubled judging panels despite committing the same level of preparation, staffing, travel, and financial investment as any competing ensemble.

Providing two additional non-scored commentary tapes would increase the educational value of participation without impacting competitive fairness or scoring integrity. These tapes would allow judges to offer broader observations, design insight, and performance feedback that may not fit within the constraints of a scored tape.

This proposal is not intended for championship or doubled-panel events, where adjudication structures already provide expanded feedback opportunities. Instead, it is designed to enhance the regional experience and better support the continued development of concert percussion ensembles and the circuit as a whole. Additional educational feedback benefits performers, instructors, and programs alike while reinforcing the circuit's commitment to progression, learning, and competitive excellence.

**Financial Impact:** Minimal to none. This proposal does not require the addition of judges, expanded panels, or additional staffing. The judges are already present and evaluating the ensembles during regional events. The only additional responsibility would be the recording of brief non-scored educational commentary tapes.

**Administrative Review:** *Depending on how judge assignments are structured, judges assigned to marching classes may not be available for critiques. Financial impact is expected to be minimal, limited primarily to additional judging costs for extra evaluations.*

**RULES**

**Proposal #10**

**Failed 17-44**

**Remove the language: “Schools that have a marching band program are not eligible to combine with another school.”**

**Alternatively, maintain the marching band rule but add a small district flexibility clause that will allow low resource districts with 3 or fewer traditional public high schools to combine under scholastic conditions regardless of separate marching band programs.**

*Submitted by Christopher Vilag, Motor City Percussion (PIO)*

**Rationale:** The restriction “Schools that have a marching band program are not eligible to combine with another school”—should be removed. This clause conflicts with WGI’s commitment to access and opportunity and disproportionately harms small or resource-limited districts.

In many districts with few high schools, combined scholastic percussion ensembles exist to sustain programs and provide student opportunities, not to gain competitive advantage. Many indoor percussion programs receive little or no school funding; staffing, transportation, and other budget constraints can prevent winter percussion ensembles from existing even when schools field marching bands.

Across WGI scholastic percussion, combined or district-based programs represent only a small fraction of the activity—less than 10% of the total scholastic percussion ensembles. Even at the highest level of competition, their presence in finals is extremely limited. In the 2025 WGI Championships, across all scholastic percussion classes (A, Open, World), only 2 groups with combined status made finals.

**Financial Impact:** None

**Administrative Review:** Any scholastic eligibility proposals passed by any Advisory Board is referred to the Board of Directors to maintain equity across all three divisions within WGI.

No Response	Yes	No
	Bakersfield College	Alpharetta HS
	Catawba Ridge HS	Arcadia HS
	George Mason University	Atlanta Quest
	Grassfield HS	Avon HS
	Infinity	Ayala HS
	Infinity 2	Ayala HS
	James Logan HS	Ben Davis HS
	Jordan-Elbridge HS	Bridgeland HS
	Lake Effect Percussion	Broken Arrow HS
	New Hope HS	Broken City
	Nomad Indoor	Buchanan HS
	Ravenwood Indoor Percussion	Burleson Centennial HS
	Redline	Cap City
	Rhythmic Force Percussion	Cap City 2
	South County Combined	Center Grove HS
	UTSA	Chino Hills HS
	Weatherford HS	Clear Brook HS
		Cy-Fair HS
		Dark Sky Percussion
		Etwanda HS
		Hatboro-Horsham HS
		Kings HS
		Klaski Area HS
		Klein Collins HS
		Munster HS
		Music City Mystique
		New Bedford HS
		Norwalk HS
		Owen J Roberts HS
		Pace HS
		POW Percussion
		Pulse Percussion
		Q2
		RCC
		Rhythm X
		Saratoga HS
		Sonia Sotomayor HS
		Timber Creek HS (FL)
		Tunstall HS
		Veritas
		Victor J. Andrew HS
		Vista Murrieta HS
		Vista Murrieta HS
		Zionsville Community HS

**All venue-provided ensemble power connections shall continue to utilize grounded 120-volt power sources and a 10-gauge extension cable infrastructure for primary ensemble power distribution.**

**WGI shall implement a standardized and auditable venue power monitoring procedure for electronically integrated performances at all WGI Regional and Championship events.**

**The monitoring solution shall:**

- continuously monitor venue-provided voltage conditions,**
- identify and log voltage irregularities, interruptions, sags, and surges,**
- timestamp power disturbances,**
- and generate exportable reports for contest administration review following catastrophic technical incidents.**

**Monitoring systems may include commercially available plug-in voltage disturbance recorders or equivalent portable power quality logging devices. Submitted by Kuntal Shah, Enloe Magnet HS (PSA) Rationale:**

Practice: The monitoring system shall remain connected to venue-provided ensemble power throughout ensemble setup and performance operations.

Recorded data may be reviewed by contest administration during extraordinary circumstance review procedures involving alleged venue-sourced infrastructure failure or catastrophic technical interruption. Such devices are often used by concert venues with large-scale AV production. Similar devices are also used by RVs at campsites.

Venue-provided extension cable infrastructure shall comply with established grounding and minimum cable gauge requirements for electronically integrated performances.

Ensembles shall remain responsible for their own surge protection, electronics preparation, and equipment redundancy systems.

Rationale: Electronically integrated indoor percussion performances rely heavily on stable and consistent venue-provided power infrastructure.

Current LED-based extension cord indicators confirm only the presence or absence of power and do not provide meaningful or auditable documentation regarding:

- voltage fluctuation,
- intermittent instability,
- transient interruption events,
- or infrastructure-related irregularities.

Additionally, undersized or inconsistent extension cable infrastructure may contribute to voltage drop, instability, or preventable power-related complications during performance operations. This standardization of requiring a 10-gauge extension cord will benefit show sites and schedules by helping reduce power issues and help stay on time. The data collection via monitoring devices will benefit WGI in terms of protecting and having data on any potential power issue at the venue,

While some ensembles possess the financial resources to provide independent power solutions or advanced redundancy systems that reduce reliance on venue-provided infrastructure, many scholastic and financially limited programs rely entirely upon house power provided by the event venue.

WGI should strive to provide all participating ensembles with the cleanest and most reliable venue power infrastructure reasonably possible, or at minimum implement a more robust and auditable monitoring system capable of identifying and documenting infrastructure irregularities that may contribute to catastrophic electronic failure or Timing & Penalty consequences.

**Financial Impact:** Portable voltage disturbance recording devices are commercially available, reusable across events, and operationally scalable for Regional and Championship deployment. Implementation costs would primarily involve the acquisition of consistent 10-gauge extension cords and portable monitoring devices that can track voltage readings throughout an event. This proposal may also reduce long-term administrative burden by providing clearer technical documentation during infrastructure-related inquiries or reviews. **Administrative Review:** *Unknown*

## Proposal #12

## No Second

**WGI shall provide a backup battery-based power continuity system for venue-provided ensemble power distribution at all WGI Regional and Championship events involving electronically integrated performances. Venue-provided ensemble power shall be routed through the backup power continuity system in order to minimize interruption caused by temporary venue power loss, voltage irregularity, or infrastructure instability.**

**The backup system may include:**

- battery backup systems,
- uninterrupted power supply (UPS) systems,
- portable power stations,
- or equivalent power continuity infrastructure capable of maintaining temporary uninterrupted performance power during venue power disruption.

*Submitted by Kuntal Shah, Enloe Magnet HS (PSA)*

**Rationale:** Practice: The backup power continuity system shall remain active throughout ensemble setup and performance operations.

The system shall be configured to:

- provide temporary uninterrupted power in the event of brief venue power interruption,
- reduce risk of audio playback interruption,
- minimize performance disruption caused by infrastructure instability,
- and allow contest administration additional response time during catastrophic power events.

Ensembles shall remain responsible for their own equipment preparation, surge protection, and electronics redundancy systems.

Rationale: Modern indoor percussion productions rely heavily on electronically integrated performance systems, including amplification, playback, wireless connectivity, and digitally synchronized production elements.

Even brief venue power interruption may immediately:

- stop audio playback,
- interrupt communication systems,
- disable amplification,
- or materially disrupt performance continuity.

A centralized backup power continuity system would provide an additional operational safeguard against temporary venue infrastructure interruption while reducing the likelihood of catastrophic performance disruption or Timing & Penalty consequences resulting from short-duration power loss.

This proposal does not eliminate ensemble responsibility for electronics preparation, but instead strengthens venue-level infrastructure reliability and performance continuity protections.

**Financial Impact:** Implementation would require acquisition and maintenance of portable backup battery or uninterrupted power supply systems suitable for electronically integrated ensemble performance environments.

While this proposal would involve greater initial infrastructure investment than procedural-only proposals, portable power continuity systems are commercially available, reusable across events, and scalable for Regional and Championship deployment.

Improved infrastructure continuity may reduce catastrophic technical interruption, administrative review burden, and performance disruption across WGI events.

### Proposal #13

## Withdrawn

**Amend rule 4.4.7 to read “Any object that would break and shatter if dropped.”**

*Submitted by Lee Allman, Avon HS (PSW)*

**Rationale:** The practical application of rule 4.4.7 has already been expanded from its current form, “Objects that may break or leave shards of glass in the competition area. Mirrors must be made of acrylic and cannot contain glass. Any light bulbs used must be shatter-resistant and safety-coated.” The intent of rule 4.4.7 is to prevent any material from shattering and leaving shards in the competition area. This proposal aligns the written rule with its current implementation and enforcement. **Financial Impact:** None

**Administrative Review:** None

**Adult Intervention: A credentialed staff member may enter the Performance area during the Performance to respond to “catastrophic” equipment failure (such as failure or loss of power or connectivity to a sound system) without penalty, as determined by the T&P Judge.**

*Submitted by Cristian Good, Carroll HS (IN) (PSW)*

**Rationale:** Many other circuits in the pageantry arts (BOA, ISSMA, UIL, etc) already have this rule in place to allow the performers to remain safe and assistance for dire technology related failures which helps ensure the students are able to have their performance presented whole. This would be an addendum to rule 4.3.4. This would add no time to the groups performance time. **Financial Impact:** None

**Administrative Review:** None

No Response	Yes	No
	Ben Davis HS	Alpharetta HS
	Bridgeland HS	Arcadia HS
	Burleson Centennial HS	Atlanta Quest
	George Mason University	Avon HS
	Grassfield HS	Ayala HS
	New Hope HS	Ayala HS
	Veritas	Bakersfield College
		Broken Arrow HS
		Broken City
		Buchanan HS
		Cap City
		Cap City 2
		Catawba Ridge HS
		Center Grove HS
		Chino Hills HS
		Clear Brook HS
		Cy-Fair HS
		Dark Sky Percussion
		Etiwanda HS
		Hatboro-Horsham HS
		Infinity
		Infinity 2
		James Logan HS
		Jordan-Elbridge HS
		Kings HS
		Kiski Area HS
		Klein Collins HS
		Lake Effect Percussion
		Munster HS
		Music City Mystique
		New Bedford HS
		Nomad Indoor
		Norwalk HS
		Owen J Roberts HS
		Pace HS
		POW Percussion
		Pulse Percussion
		Q2
		Ravenwood Indoor Percussion
		RCC
		Redline
		Rhythm X
		Rhythmic Force Percussion
		Saratoga HS
		Sonia Sotomayor HS
		South County Combined
		Timber Creek HS (FL)
		Tunstall HS
		UTSA
		Victor J. Andrew HS
		Vista Murrieta HS
		Vista Murrieta HS
		Weatherford HS
		Zionsville Community HS

**Proposal for Section 8.0 Penalties:** In extraordinary circumstances involving documented venue-sourced infrastructure failure materially affecting timing administration, the Contest Administrator and Director of Percussion, or designated representative, may conduct an Extraordinary Infrastructure Failure Review.

The review may consider:

- Timing & Penalty recordings,
- contest administration observations, -
- venue infrastructure documentation, -and
- available technical evidence.

This review process shall be limited solely to determining whether:

- venue-provided infrastructure materially contributed to the incident,
- established procedures were properly administered, -and additional
- administrative review is warranted.

This procedure shall not function as a general appeal of adjudication scores or as an automatic override of Timing & Penalty authority.

*Submitted by Kuntal Shah, Enloe Magnet HS (PSA)*

**Rationale:** Practice: An ensemble requesting review must submit the request within the established inquiry timeframe following score release. The review shall apply only to extraordinary venue-sourced infrastructure failures materially affecting timing administration or performance continuity.

Current review procedures do not clearly define an escalation mechanism for extraordinary venue-sourced infrastructure failures.

A narrowly scoped infrastructure review process would provide contest administration with a structured and operationally realistic method for evaluating catastrophic technical incidents while preserving adjudication integrity and existing Timing & Penalty authority.

Limiting review specifically to documented venue-sourced infrastructure failures reduces ambiguity and avoids creating a broad competitive appeals process.

**Financial Impact:** This proposal primarily utilizes existing contest administration personnel, Timing & Penalty recordings, and event documentation procedures. As a result, implementation costs would be minimal and largely procedural in nature. Clear review procedures may also reduce administrative inconsistency and improve efficiency in handling extraordinary technical incidents.

**Administrative Review:** *None.*

## No Second

In the event of a catastrophic technical or safety failure as defined above materially preventing an ensemble from performing its production as designed, designated adult staff members may enter the performance area to address the issue without penalty.

This allowance may apply:

- prior to performance initiation,
- during performance,
- or during extraordinary technical interruption.

The Contest Administrator and Timing & Penalty judge shall retain authority to determine whether the incident constitutes a catastrophic technical or safety failure warranting permitted intervention.

**Definition — Catastrophic Technical or Safety Failure**

For purposes of Proposals 5 and 6, a catastrophic technical or safety failure shall be limited to circumstances including:

- documented venue-provided power failure or voltage irregularity materially affecting performance operations,
- performer safety hazards requiring immediate intervention,
- prop or equipment safety hazards creating unsafe performance conditions,
- or other extraordinary venue-sourced conditions deemed unsafe or materially prohibitive to performance continuation by contest administration.

This definition shall not include:

- routine equipment malfunction,
- preventable setup issues,
- minor electronics inconsistency,
- wireless connectivity fluctuation,
- performer error,
- or non-critical technical interruption.

*Submitted by Kuntal Shah, Enloe Magnet HS (PSA)*

**Rationale:** Practice: Adult intervention shall be limited solely to actions necessary to restore the ensemble's ability to continue, complete its production as designed, or protect performer safety in a unique situation. Contest administration may document the incident and review Timing & Penalty recordings, contest observations, and available technical evidence when determining the applicability of the procedure.

Rationale: Modern indoor percussion productions rely heavily on electronically integrated performance systems, including amplification, playback, wireless connectivity, and venue-provided infrastructure.

Comparable safeguards currently exist within Bands of America (BOA) and Drum Corps International (DCI) procedures involving catastrophic technical failures and adult intervention.

Establishing a similarly limited procedural safeguard within WGI would provide ensembles the opportunity to restore catastrophic technical failures without creating unnecessary Timing & Penalty consequences resulting from extraordinary infrastructure or technical malfunction. This proposal applies only to extraordinary technical or safety failure situations and is not intended to permit routine performance assistance, instructional intervention, or competitive advantage.

This protects performer safety in unique situations, which is not currently in the rulebook.

**Financial Impact:** This proposal would require minimal financial investment, as implementation would primarily involve procedural clarification and adjudicator training rather than additional equipment or staffing. Providing clearly

defined intervention procedures may also reduce operational delays and uncertainty during catastrophic technical incidents.

**Administrative Review: None**

## **Proposal #17**

## **No Second**

**In the event of a confirmed catastrophic technical or safety failure as defined above materially preventing an ensemble from initiating or continuing performance, the Contest Administrator may authorize a temporary technical hold not exceeding two minutes.**

**During the authorized hold period, Timing & Penalty accumulation directly related to the catastrophic technical or safety failure shall be suspended. Following expiration of the authorized hold period, standard Timing & Penalty procedures shall resume. Authorization of a technical hold shall require confirmation from the Contest Administrator and Timing & Penalty judge.**

### **Definition — Catastrophic Technical or Safety Failure**

**A catastrophic technical or safety failure shall be limited to circumstances including:**

- documented venue-provided power failure or voltage irregularity materially affecting performance operations,**
- performer safety hazards requiring immediate intervention,**
- prop or equipment safety hazards creating unsafe performance conditions,**
- or other extraordinary venue-sourced conditions deemed unsafe or materially prohibitive to performance continuation by contest administration.**

**This definition shall not include:**

- routine equipment malfunction,**
- preventable setup issues,**
- minor electronics inconsistency,**
- wireless connectivity fluctuation,**
- performer error,**
- or non-critical technical interruption.**

*Submitted by Kuntal Shah, Enloe Magnet HS (PSA)*

**Rationale:** Practice: A technical hold may only be authorized for catastrophic technical or safety failures as defined above. The procedure shall not apply to:

- routine equipment adjustment,
- minor electronics inconsistency,
- preventable setup issues,
- performance-related delay,
- or ensemble-created technical malfunction.

If a group is penalized for going over the interval due to catastrophic failure, a grace period of up to two minutes will be applied to the assessed penalty. If a group claims catastrophic failure and resolves the matter within the interval, there is no discussion needed, as no penalty would be assessed.

Rationale: Current Timing & Penalty procedures do not provide a clearly defined operational mechanism for addressing catastrophic technical or safety failures occurring immediately prior to or during performance. A temporary technical hold procedure would provide limited operational flexibility in extraordinary situations while preserving timing integrity, competitive accountability, and schedule management expectations.

Comparable pause or catastrophic failure safeguard procedures currently exist within DCI and BOA competitive structures. DCI has a similar hold period of five-minutes.

**Financial Impact:** This proposal would require minimal financial investment, as implementation would primarily involve procedural clarification and adjudicator training rather than additional staffing or infrastructure.

**Administrative Review:** *None indicated*

**Proposal #18**

**No Second**

**In extraordinary circumstances involving documented venue-sourced infrastructure failure materially affecting advancement eligibility, WGI may authorize limited advancement accommodations for an ensemble whose performance score would have qualified for advancement if the assessed Timing & Penalty consequence related to the extraordinary circumstance were not applied.**

**Examples may include:**

**-tied advancement placement, -  
additional advancement positions, -or  
exhibition performance opportunity.**

**Any accommodation:**

**-shall not remove or replace another qualifying ensemble,  
-and shall require approval from the Contest Administrator and Director of Percussion. *Submitted***

*by Kuntal Shah, Enloe Magnet HS (PSA)*

**Rationale:** Practice: Any approved accommodation shall apply only to the affected event and shall not establish precedent for standard advancement procedures or routine Timing & Penalty administration.

Accommodations shall only be considered following completion of an Extraordinary Infrastructure Failure Review. Accommodation consideration shall be limited to situations in which:

**-the extraordinary circumstance is documented as venue-sourced infrastructure failure,  
-the incident materially affected timing administration or performance continuity,  
-and the ensemble's competitive score would otherwise have advanced to the next round absent the assessed penalty associated with the extraordinary circumstance.**

Rationale: This procedure provides WGI with limited operational flexibility in rare and extraordinary infrastructure-related situations without altering standard advancement structures or adjudication philosophy.

The proposal creates a narrowly tailored administrative option for situations in which documented venue infrastructure failure materially affects competitive progression despite advancement-level performance achievement.

By limiting accommodations only to ensembles whose performance scores would otherwise qualify for advancement absent the extraordinary circumstance-related penalty, the proposal preserves competitive integrity while allowing administrative flexibility in rare catastrophic situations.

**Financial Impact:** Potential financial impact would vary based on event scheduling and operational logistics but would likely remain limited due to the rare nature of qualifying circumstances.

Any accommodation would utilize existing adjudication infrastructure and would be implemented only under administrative approval.

**Administrative Review:** *None indicated*

Amend rule 6.4 to the following:

**6.4 The competing group will line up at a designated ready line to enter the competition area.**

**6.4.1 Marching Percussion Classes only: As space becomes available, front ensemble equipment, performers, and helpers, when time permits, may cross the timing line early and begin setup. Entering personnel must maintain a minimum distance of four (4) feet from the exiting group and may not encroach on, obstruct, or interfere with the exiting group.**

**6.4.2 All other group elements not involved with the front ensemble, including battery performers and equipment, floor covers, props, and additional staff and helpers, must remain at the designated ready line until signaled to enter by the Timing & Penalties judge.**

*Submitted by: Percussion Steering Committee*

**Rationale:** This proposal seeks to codify into the rulebook the rolling front ensemble setup that was trialed at events during the 2026 season. **Financial Impact:** None

**Administrative Review:** *None indicated*

No Response	Yes	No
	Alpharetta HS	
	Arcadia HS	
	Atlanta Quest	
	Avon HS	
	Ayala HS	
	Ayala HS	
	Bakersfield College	
	Ben Davis HS	
	Bridgeland HS	
	Broken Arrow HS	
	Broken City	
	Buchanan HS	
	Burleson Centennial HS	
	Cap City	
	Cap City 2	
	Catawba Ridge HS	
	Center Grove HS	
	Chino Hills HS	
	Clear Brook HS	
	Cy-Fair HS	
	Dark Sky Percussion	
	Etiwanda HS	
	George Mason University	
	Grassfield HS	
	Hatboro-Horsham HS	
	Infinity	
	Infinity 2	
	James Logan HS	
	Jordan-Elbridge HS	
	Kings HS	
	Kiski Area HS	
	Klein Collins HS	
	Lake Effect Percussion	
	Munster HS	
	Music City Mystique	
	New Bedford HS	
	New Hope HS	
	Nomad Indoor	
	Norwalk HS	
	Owen J Roberts HS	
	Pace HS	
	POW Percussion	
	Pulse Percussion	
	Q2	
	Ravenwood Indoor Percussion	
	RCC	
	Redline	
	Rhythm X	
	Rhythmic Force Percussion	
	Saratoga HS	
	Sonia Sotomayor HS	
	South County Combined	
	Timber Creek HS (FL)	
	Tunstall HS	
	UTSA	
	Veritas	
	Victor J. Andrew HS	
	Vista Murrieta HS	
	Vista Murrieta HS	
	Weatherford HS	
	Zionsville Community HS	

[Proposal #20](#)

## No Second

All Timing & Penalty judges shall maintain audio recordings during performances involving manual timing responsibilities.

Timing & Penalty judges shall verbally identify and record:

- initiation of timing (when the start button is pressed),
- stopping of timing (when the stop button is pressed),
- timing interruptions,
- extraordinary timing circumstances,
- and significant delays affecting performance start or continuation.

These recordings shall serve as the official audit resource for timing inquiries and extraordinary circumstance reviews.

If a recording is unavailable, corrupted, incomplete, or does not clearly document timing administration, the Contest Administrator and Director of Percussion, or designated representative, may review whether sufficient documentation exists to validate the assessed timing penalty.

*Submitted by Kuntal Shah, Enloe Magnet HS (PSA)*

**Rationale:** Practice: This procedure shall apply to all WGI Regional and Championship events utilizing manual Timing & Penalty administration. Audio recordings shall be maintained in accordance with existing WGI timing review and inquiry procedures.

Rationale: Standardized verbal timing documentation strengthens the integrity, consistency, and auditability of the existing Timing & Penalty recording process while preserving current adjudication authority and timing procedures. Clear timing documentation also reduces ambiguity during post-performance review and creates a more transparent process for ensembles, adjudicators, and contest administration.

**Financial Impact:** This proposal utilizes the existing Timing & Penalty recording infrastructure already implemented by WGI and therefore requires minimal operational or financial investment beyond procedural standardization and judge training. This protects WGI and the T&P judge by providing auditable information for any appeal. **Administrative Review: None indicated**

[Proposal #21](#)

## No Second

Establish a procedure and a committee to review rule violations and/or clarifications during non-competition times.

*Submitted by Lee Allman, Avon HS (PSW)*

**Rationale:** WGI has a procedure for communicating and disputing rule infractions during competitions. Off-season and midweek in-season communications should have a similar process. The goal is to ensure the same level of communication and transparency that is expected during competitions.

**Financial Impact:** None.

**Administrative Review:** *If passed, refer to Governance Committee to study implementation across all divisions and then ratified by the Board of Directors.*