

IPE

Indoor Percussion Europe

2009 Percussion Rules

International Marching Percussion class
European Marching Percussion class
Concert Percussion class

version 2.0

Published by Indoor Percussion Europe

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Contest Rules

All performers at a IPE event will be required to wear protective footwear while outside the performance area.

>> ELIGIBILITY

1.1 No percussion ensemble may compete with less than six (6) members on the floor of competition at any time including the conductor (optional).

1.2 Marching percussion ensembles may use one optional conductor positioned in or out of the competition area. The optional conductor may not cross the front sideline during the performance. Concert percussion ensembles may use one conductor positioned in or out of the competition area.

PENALTY: Disqualification – any units violating any requirements in the eligibility section shall be disqualified and its position and standing in the contest shall be forfeited.

>> CLASSIFICATIONS

2.1 *Concert Percussion Class* (According to WGI Percussion Rules)

Instrumentation must be oriented to the performance of concert percussion. Movement will be permitted in order to allow performers to change equipment or to allow for better presentation of musical performance only. The total performance time will be no less than 4 minutes nor more than 10 minutes. One non-student conductor is allowed in the concert classes only. This is not a marching /visual class. Credit will be given for musical elements only.

2.2 *European Marching Percussion Class* (According to IPE Percussion Rules)

European Marching Percussion ensembles have some experience in the indoor percussion arena. They are allowed to perform with a color guard. The total performance time will be no less than 7 minutes nor more than 13 minutes. Here is where the intermediate european marching ensembles explores new challenges through performance and realizes a greater sense of achievement as each more complex skill is learned. This class is 'tailor made' for the European Indoor Percussion ensembles.

2.3 *International Marching Percussion Class* (According to WGI Percussion Rules)

Marching ensembles demonstrate a high degree of advanced development. All of the performers contribute to the consistent high levels of performance being demonstrated. The total performance time will be no less than 4 minutes nor more than 8 minutes. International Marching Percussion Class ensembles are trendsetters in the indoor percussion activity. Programs are unique and innovative and these components are important at this level. Some very sophisticated challenges will be placed on the performers.

>> SCORING

3.1 The elements to be judged are:

<u>INTERNATIONAL MARCHING PERCUSSION CLASS (WGI)</u>		
<u>Caption</u>	<u>Points</u>	<u># of Judges</u>
Performance Analysis	40.0%	1
Composition	15.0%	
Performance Quality	25.0%	
General Effect	40.0%	1
Music Effect	20.0%	
Overall Effect	20.0%	
Visual	20.0%	1
Composition	10.0%	
Performance Quality	10.0%	
Timing and Penalty	Penalty	1
TOTAL	100.0%	4

<u>EUROPEAN MARCHING PERCUSSION CLASS (IPE)</u>		
<u>Caption</u>	<u>Points</u>	<u># of Judges</u>
Performance Analysis	40.0%	1
Composition	15.0%	
Performance Quality	25.0%	
General Effect	40.0%	1
Music Effect	20.0%	
Overall Effect	20.0%	
Visual (Incl. Color Guard)	20.0%	1
Composition	10.0%	
Performance Quality	10.0%	
Timing and Penalty	Penalty	1
TOTAL	100.0%	4

<u>CONCERT CLASS (WGI)</u>		
<u>Caption</u>	<u>Points</u>	<u># of Judges</u>
Performance	50.0%	1
Composition	20.0%	
Performance Quality	30.0%	
Artistry	50.0%	1
Program	20.0%	
Fulfillment	30.0%	
Timing and Penalty	Penalty	1
TOTAL	100.0%	3

3.2 The Performance Analysis Judge will be positioned low in the stands and may move in order to better appraise the individuals within the ensemble. Timing and penalty adjudicators will be positioned on the floor. The General Effect and Visual adjudicators will be positioned higher in the stands.

3.3 Each level of classification has a set of score sheets unique to its classification.

>> EQUIPMENT

4.1 Instrumentation is limited to those instruments typically utilized and recognized as part of a percussion section. Also allowed are electronic instruments recognized as normal stage and band rhythm section instruments. Conventional wind and/or string instruments (other than string bass and guitar) may not be used. Single tone, non-keyed horns (i.e. whistles, sirens, animal calls, etc.) may be used only if generating an effect, and may not be used in any melodic form.

PENALTY: 10 Points

4.2 No single, triggered, electronic sound may produce rhythmic intent.

PENALTY: 10 Points

4.3 If an electronic mixing board is used, only student personnel may operate it. No communicating devices may be used in order to assist the mixing board operator.

4.4 All equipment and props must be placed anywhere in the competition area. The front sideline is inviolate at all times (**this includes all sound equipment**) except during set up and tear down.

PENALTY: .1 to 5 points per violation at the discretion of the Chief Judge.

4.5 Permission for use of copyrighted material is the responsibility of the participants.

4.6 No motorized vehicles will be allowed. Wheelchairs for disadvantaged performers are accepted.

PENALTY: Disqualification

4.7 No pyrotechnics, discharge of arms, pressurized canisters, dangerous materials, inflammable liquids or animals will be permitted in or around the competition area. Smoke machines will not be allowed. Electrical (plug-in or battery operated) or compressed air apparatuses, including lights, lasers, and flash cubes (electrical or chemical) will not be allowed. Amplification may be used in the competition area by performers playing musical instruments, singing or voice. The electrical source for electronic instruments must be a 220v typical wall outlet as noted on the footprint of the facility as supplied by the sponsor. Car/truck type wet batteries cannot be used. Gasoline, electric, or manual powered generators will not be allowed. Lighting cannot be turned off in the competition area by a unit.

PENALTY: 10 Points to Disqualification.

4.8 For the protection of the wooden competition floors, all equipment must be properly taped or otherwise be prepared to assure that damage to the floors will not occur. Inspection will occur at all Regionals and Championships. Damage to the floor such as may occur by dragging the tympani; wheels on carts locking, etc. will be the responsibility of the units and is subject to penalty.

PENALTY: .1 to Disqualification at the discretion of the Chief Judge.

4.9 The use of powder, dirt or any other airborne substance shall be strictly prohibited.

PENALTY: .1 to Disqualification at the discretion of the Chief Judge.

>> CONDUCT OF UNITS

5.1 For the purpose of interpretation, the “competition area” shall be indoors and measure a minimum of nineteen by twentyeight (19’ x 28’) metres and does not include entry ramps, hallways nor any bleachers or seating area. Units are permitted to utilize the entire “competition area” for their performance. Units may not use “floors” or tarps larger than nineteen by twentyeight (19’ x 28’) metres. The front sideline remains inviolate.

5.2 A percussion ensemble will be scheduled to compete at a minimum of seven (7) minute intervals for European Marching Percussion class units and four (4) minute intervals for ‘WGI’ International Marching Percussion class units. The overall time interval (15 minutes) will include set up, entrance, warm up, performance, exit and removal of all equipment, props, personnel, etc. This time schedule may be expanded at the option of the Contest Director, but not lessened.

PENALTY: 0.5 points for each five (5) minutes of lateness (missing scheduled performance time) or part thereof up to the conclusion of the contest.

PENALTY: 0.1 points for each three (3) seconds or fraction thereof.

5.3 The maximum performance time ceases when a unit quits playing or leaves the floor, whichever comes first, and shall not exceed thirteen (13) minutes for European Marching Percussion class units and eight (8) for the International Marching Percussion class units.

PENALTY: 0.1 points for each three (3) seconds of overtime or fraction thereof.

5.4 Percussion ensembles, with all competing personnel, shall remain within the competition area and be judged in all captions for a minimum of seven (7) minutes for the European Marching class and four (4) minutes for the International Marching class.

PENALTY: 0.1 points for each three (3) seconds of under time or fraction thereof.

5.5 All captions will be judged for the maximum performance time or until the unit ceases playing or leaves the floor, whichever comes first. Timing and penalty will continue until performers and equipment are off of the floor. The contest director will place an appropriate line defining when an ensemble has left the floor for timing purposes.

UNIT TIMING OVERVIEW: Marching & Concert Ensembles

Class	Min. Perf. Time	Max Perf. Time	Interval Time
INTERNATIONAL	4 Minutes	8 Minutes	15 Minutes
EUROPEAN	7 Minutes	13 Minutes	15 Minutes

>> ENTRY & EXIT

6.1 An ensemble may enter the contest floor over any line. However once the performance begins, the front sideline and its vertical plane become inviolate and subject to boundary penalty.

PENALTY: 0.1 points for each offense of the front boundary line violation.

6.2 Units may enter with a “tap” prior to introduction or may include a playing entrance as a part of the performance following introduction.

6.3 Any equipment or props may be placed within the competition area by anyone prior to the start of competition. Before the performance begins, all non-performing personnel must be off of the competition area. (Adults are not permitted to stay in the competition area during a performance.)

PENALTY: .1 to 5 points per violation at the discretion of the Chief Judge.

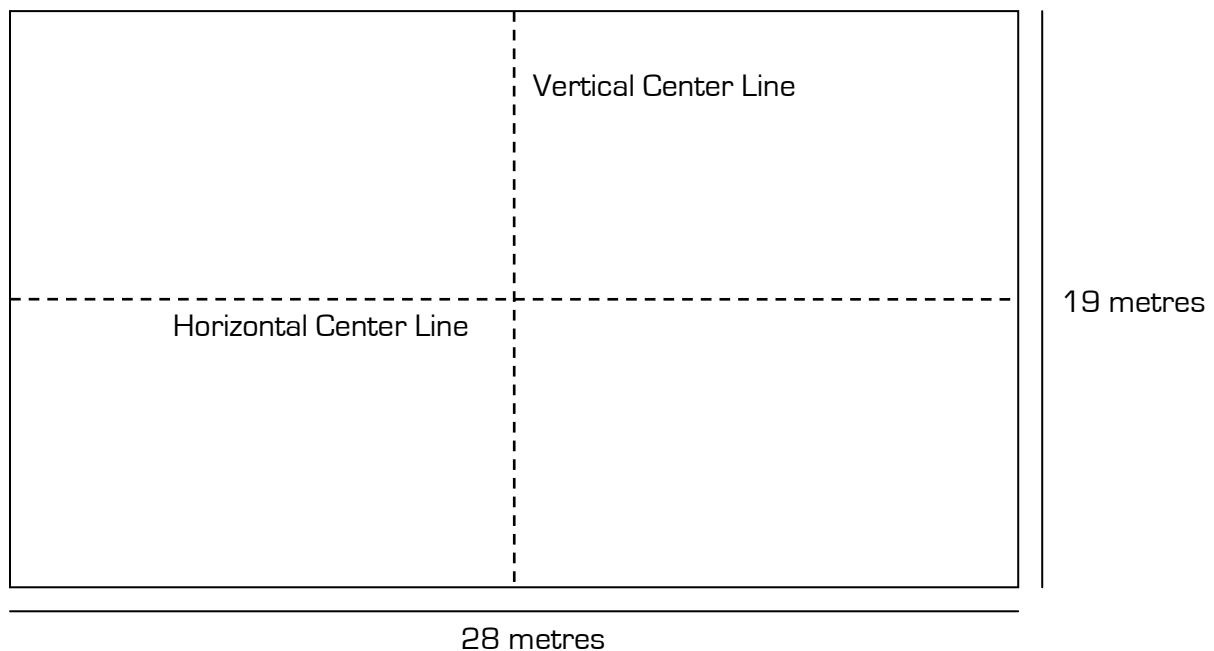
6.4 The unit will line up at a ready line (preferably side and back line if facility allows) to be designated by the Contest Director. From this point, the unit should move directly and immediately into the competition area when directed by the starter (T&P judge or contest director). They may set up anywhere in the competition area.

6.5 Performance time begins with the first note or step following the introduction.

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

6.7 All personnel, equipment, and/or props must be off of the contest floor, clear of the 50/50 line at the conclusion of the interval time. For purpose of timing, equipment and props are considered removed when they have been moved across a center line either horizontal or vertical depending on the contest site. After the equipment/props have crossed this line, they must be removed from the area immediately and taken to an area designated by the Contest Director. Failure to remove equipment and props to the designated area in a timely manner is subject to a penalty at the discretion of the Contest Director. Backside and sideline usage will be at the discretion of the contest director, as defined by the facility.

The following will be the interval time line:



Facilities may designate how units will unfold and fold their floors whether it be front to back, back to front, left to right or right to left depending on entrance and exit doors.

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

PENALTY: Disqualification

6.9 During a performance, adult or non-performing student personnel may not coach, cue, etc. any performing members.

PENALTY: .1 to Disqualification at the discretion of the Chief Judge.

>> PENALTIES

7.1 Only a Contest Director or Chief Judge may assess a penalty. Judges report all violations to the Contest Director.

7.2 General: Any unit violating any rule or part of a rule or committing any breach of contest etiquette for which no specific penalty is provided shall be penalized for each such violation, not less than 0.1 points, not more than disqualification from the contests at the discretion of the Contest Director.

7.3 All timing penalties shall be 0.1 points per three (3) seconds or fraction thereof. All boundary penalties shall be 0.1 points per offense.

>> AGE LIMITS

There are **no age limits** in the European / International Marching & Concert Percussion Class.

Instructor's Guide

>> Code of conduct for instructors

If judge and staff are expected to adhere to a professional code of conduct, then it is appropriate that this standard is expected from the instructional community as well.

If undue and unfair pressure is applied to judges through inappropriate behaviour, then this places the competitive experience at risk. Examples include, but are not limited to: instructors shouting at judges in public and/or at critique, inappropriate conduct of any instructor while accompanying the unit onto the contest field, inordinate and unauthorized telephone calls to judges. Behaviour of this type is intolerable and will result in the loss of the privilege which has been violated. For example, instructors could lose all telephone privileges with judges, they could be barred from critiques for the season, they could be barred from the arena field or contest venue, or lose the right to use the warm up venue. Addressing this important issue must be a priority for every unit. Permission to call or talk to a judge out of the critique situation must have prior approval.

>> The critique

The critique is an opportunity for Instructor and Judge to exchange insights relative to the performance of the ensemble. It is most often for the benefit of the instructor, although the exchange of information can be beneficial to the judge as well. The critique belongs to the instructor who should take the lead, ask the questions, and guide the dialogue. Participation at critique is an option. If instructors are comfortable with the judge's evaluation and score, then they have nothing to discuss, and should feel no obligation to participate. The judge will not take offence at the instructor's absence.

>> The purpose behind the critique

- To clarify judge's comments that are confusing or unclear.
- To discuss places in the show which were unclear, or to which the judge did not respond favourably.
- To offer insights to the judge relative to the instructor's intent. (Where they're heading in the program development. When they plan to implement changes. When they are scheduled to address concerns expressed by the judge).
- To discuss the score relative to the criteria of each score sheet.

>> How to prepare for the critique

Instructors are best prepared if they watch their group's performance from the perspective of the judge. They have to study and know the scoring system and understand the philosophy behind each sheet. It is mandatory that instructors **listen to the audio files** of the individuals to whom they will speak at the critique. Use of the critique form to aid in organizing concerns and to expedite the dialogue is highly recommended.

>> Critique etiquette

Instructors have to be sensitive to the fact that effective communication will breakdown if either party is in an emotional state. Body language and tone of voice will communicate a great deal.

Instructors will go directly to the judge, introduce themselves and their unit's name. The judge should see the score sheet that he or she has made any written comments on; to refresh his/her memory and expedite dialogue. Critiques are short and it is important for instructors to get to their point quickly so that the judges can explain why he or she evaluated the program as they did.

Instructors are asked to avoid:

- criticism or comparing another group with their performance.
- use of profanity in their dialogue.
- attacking the judge's integrity or intelligence.
- asking the judge to tell them how to write their show.
- asking the judge to comment on ideas that are not yet in the show.

Deliberate abuse of these methods could be means for suspension of any further critiques for that season.

>> Tips for a positive and productive critique:

1. Set goals of what you want to accomplish during the session. What are your objectives?
2. Be prepared. LISTEN TO THE AUDIO FILES and fill out your critique sheets.
3. If possible, view your unit's performance from the stands rather than the sound table or corner of the gym so that you can see it from the same perspective as the judges.
4. LISTEN, LISTEN, LISTEN! If you go into critique and only vent without listening, it will be very unproductive.
5. Take the time to educate yourself on the scoring system and the philosophy behind the sheets. Know the description of the boxes on the back. If something is unclear to you, then ask the judge to explain it to you.
6. Communication is the key. Body language and tone of voice can speak volumes. Once you enter the negative arena of yelling and arguing, then all successful communication efforts are shut down.
7. Gear your questions toward the growth of your program. Don't get hung up on numbers, but rather on the direction you need to take to help your unit and program grow and reach full potential.
8. If you are prepared and you can get your point/questions across quickly, then it gives the judge time to explain his/her evaluation of your program.

>> Things NOT to do in critique:

1. Criticizing another group's performance.
2. Profanity.
3. Attacking the judge's integrity or intelligence. This will only create barriers thus making the session counterproductive.

>> How should I address my concerns about a judge's comments or scores?

- 1.** Fill out your critique sheet.
- 2.** Try addressing your concerns professionally and directly with the judge.
- 3.** If you do not feel that this is productive, then do 4 & 5 below.
- 4.** Send concerns or questions directly to the IPE Executive Board via email.
- 5.** Make a copy of the tape in question and send it directly to IPE, We will then forward it to the appropriate review panel.

Please remember, using the proper channels when addressing concerns and grievances will help to maintain a workable atmosphere for everyone. We are all a "work in progress." Critique should be viewed as a learning mechanism for both Instructor and Judge. The key is open communication with a professional attitude and the primary motivation being to help the unit grow as the season progresses.