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Policies and Procedures 2014 (Participant Handbook)

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>> IPE CLASSIFICATIONS:

Junior Concert Percussion Class:

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 more than 8 minutes (no minimum time). 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. In the Junior Concert Percussion Class the age limit is 16. (i.e. for the 2012 season you cannot have reached your 17th Birthday by 31st December 2011 – if you are 17 on or after 1st January 2012 then you are still eligible to compete in the Junior Class in 2012). In case these age limit rules differ from rules of the national indoor percussion association in one of the European countries, a corps in the IPE Junior Percussion Class has the option to follow the age limit rules that apply in its own country, instead of the IPE rules. Penalties will not be given.

Junior Marching Percussion Class:

Junior 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 more than 8 minutes (no minimum time). Here is where the beginning European marching ensembles explore new challenges through performance and realize a greater sense of achievement as each more complex skill is learned. In the Junior Marching Percussion Class the age limit is 16. (i.e. for the 2014 season you cannot have reached your 17th Birthday by 31st December 2013 – if you are 17 on or after 1st January 2014 then you are still eligible to compete in the Junior Class in 2014). In case these age limit rules differ from rules of the national indoor percussion association in one of the European countries, a corps in the IPE Junior Percussion Class has the option to follow the age limit rules that apply in its own country, instead of the IPE rules. Penalties will not be given.

Concert Percussion Class:

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.



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European Marching Percussion Class:

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.

International Marching Percussion Class:

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.

>> REGISTRATION

- There is no Registration fee to participate in IPE
- Registration is paperless. All applications and forms are solely on-line.
- Registration information will be posted on the IPE website with online registration available October 1st, 2013.
- Prelims schedule, by class, for IPE Championships will be determined by scores/ranking at IPE Regionals or completion date/time of activated online registrations.
- To activate your registration, full registration must be received by November 15, 2013.
- Registrations received after November 15, 2013 will be discussed individually.

IMPORTANT: All units who attend the IPE European Championships have to pay a fee of € 50,- to perform at the IPE European Championships. This fee can be paid in cash at the Helpdesk at Championships.



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>> PARTICIPANT CANCELLATIONS

Ensembles cancelling their participation for the IPE Regional or Championships less than 15 days prior to the event are subject to a penalty of **€ 100,00** to be paid prior to the ensemble competing in their next scheduled competition. Non-payment will result in the ensemble being ineligible for participation in subsequent Regionals/Championships. This fee applies to cancellations by any ensemble for any reason. This cancellation fee will be paid to IPE to compensate them for lost revenues. If an ensemble has paid the deposit for registration the deposit will be held as payment.

>> REGIONAL & CHAMPIONSHIPS TIMELINE / LINE UP

- Timeline for the IPE Regionals and Championships will be published on the website at least 14 days prior to the competition date.
- Ensembles will be scheduled by Class (Junior Percussion Class, Concert Class, European Marching Percussion Class and International Marching Percussion Class). Concert ensembles will perform first within their class, followed by marching ensembles. For judging purposes, at IPE events, ensembles will be scheduled by Class with concert groups scheduled in a concert block.
- As contest and championships schedules are developed, there will be a five minute interval scheduled between each marching ensemble, where time permits. Ensembles will not be allowed additional time for set-up/performance/exit.
- An IPE representative will be in the pre-staging area to enforce Article 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. 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." To comply with Article 4.8, all metal surfaces must be taped so that no metal surfaces will come in contact with the floor. This includes music stands, cart handles and pieces of equipment where the "rubber feet" are excessively worn or are missing. (IPE will conduct inspection at Regionals and the IPE Championships.)

>> CHECK-IN

An adult representative should check the group in upon arrival to an event. There is no need to bring all your performers to Check-In (see #7 below).

Do not arrive more than 2 hours before the start of the event. This will be strictly enforced. The host cannot be expected to man the parking lot any earlier. *This is especially important for early Sunday shows.*



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Check-in packets will include the following:

1. A map clearly showing the layout of the warm-up zones, silent zones, Hospitality, Tabulation, etc.
2. The floor layout document for the gymnasium (also available on our website).
3. Any promotional material from our award sponsors.
4. A show schedule.
5. Seven (7) "spectator/staff" wristbands for **International and European Class Ensembles** for admission. There will be no exceptions to this set amount.
6. Four (4) "spectator/staff" wristbands for **Concert and Junior Class Ensembles** for admission. There will be no exceptions to this set amount.
7. One (1) "Video Pass" (For designated seating only. **Not valid for admission**).
8. A predetermined amount of "performers" wristbands (determined by the declared amount of performers from your online application). In the event that an ensemble has not properly supplied IPE with its member totals, the instructor/director must return with all the performers to receive their wristbands.

Performer wristband MUST BE WORN in order to perform.

All performers must sit in the back stands (or designated area for performers if no back stands exist). Only those with a spectator/staff wristband are allowed on the spectators side. There will be no warnings and your ensemble may be penalized for each infraction.

Note: Due to room capacity, SEATING FOR PERFORMERS IS NOT GUARANTEED.

At a regular season show (REGIONAL) and PRELIMS, retreat will be leaders only, not to exceed 3 representatives per ensemble. Championships FINALS will be a full retreat, all members.

Unit check-in at the IPE Championships will be at the IPE Help Desk.

>> ADJUDICATION

An IPE adjudication panel will consist of four judges: Ensemble Music (EM), Ensemble Visual (EV), Music Effect (ME) and Timing & Penalties (T&P). Our adjudicators are some of the finest in Europe. We draw from the DCE pool of judges as well as respected instructors past and present from high profile programs throughout Europe and the United States. Having an adjudication panel of qualified individuals from all regions in Europe helps to alleviate regional inflation of scores as well as giving a sense of international relativity for those ensembles traveling to WGI World Championships.



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>> 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.



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>> 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.



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>> 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 assistance form. [Last page of this document]
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.



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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.

>> MP3 PLAYERS

Judges commentary is issued on mp3 players, which will be available in the Tabulation Room along with Critique Sign-Up. Critique will be held in the Tabulation Room or Hospitality, depending on the venue. Sheets and recaps will also be available here. All instructors are required to listen to their commentary before entering Critique.

NOTE: Your mp3 files will always be available on the DCE Document Manager. (www.drumcorpseurope.org) or will be send to you by mail.

There will be no Critique after Prelims or Finals at the IPE European Championships.

>> EVENT DAY POLICIES

Out of consideration for the units, we ask that you remain in your seats during every performance and keep the aisles clear until the breaks between each performance. All cell phones and 2-way radios should be turned off while inside the performance venue.

Safety is paramount to all our performers. Therefore, the use of flash photography is strictly prohibited. Sales and/or public display of any photos from IPE events are strictly prohibited. Without proper credentials issued by IPE, all forms of video and sound recording of any performance are strictly prohibited. This policy is at the units request and we ask that you please honor their wishes.



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>> RAIN PLAN

Ultimately, each ensemble is responsible for their own “rain plan”. The host will provide as much protection from the elements as possible, but there are no guarantees. However, every IPE show will provide a protected area in which to fold your floor following your performance (either covered or indoors). Below are a few items to always have on hand:

- Tarps
- Clamps
- Ponchos
- Towels
- EZ-Ups

It is always a good idea to pad your timing when creating call-sheets to compensate for any inclement weather.



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>> CRITIQUE ASSISTENCE FORM

PLEASE USE THIS FORM AS A ASSISTANCE FOR CRITIQUE

If you listen to the audio file these question should assist you in the start of dialogue with the judges.

NAME JUDGE:

REGIONAL:

DATE:

CAPTION:

FROM WHERE DID YOU OBSERVE YOUR CORPS?

1. WAS THE QUALITY OF THE JUDGE'S TAPE CLEAR AND UNDERSTANDABLE?

2. DID YOU UNDERSTAND THE MEANING OF THE JUDGE'S COMMENTARY RELATED TO THIS CAPTION?

3. HOW DO YOU THINK THIS AUDIO FILE WILL HELP THE GROWTH OF YOUR CORPS?

4. WHAT AREAS WOULD YOU LIKE FURTHER CLARIFIED AND DISCUSSED WITH THE JUDGE: