



WORLD FEDERATION
OF INTERNATIONAL
MUSIC COMPETITIONS
FÉDÉRATION MONDIALE
DES CONCOURS
INTERNATIONAUX
DE MUSIQUE

RECOMMENDATIONS FOR AN INTERNATIONAL MUSIC COMPETITION

ADOPTED BY THE GENERAL ASSEMBLY
IN WARSAW, 2011



1- GENERAL

- 1.1** An international music competition is a celebration dedicated to a particular discipline or disciplines of music, held periodically to present aspiring young performers or composers from throughout the world. Usually held in preliminary, semi-final and final stages, an international music competition awards at its completion prizes to the most outstanding competitors chosen by a jury, gaining for the award-winners widespread recognition that helps further their careers.
- 1.2** In addition, a competition is a forum that brings together musicians, the general public, and the media to heighten the appreciation of the repertory, performance tradition, history, and culture of a particular discipline or disciplines of music.

2- COMPETITORS

- 2.1** Competitors shall be those musicians who are recognised as the most promising to attain international stature in the discipline of the competition.
- 2.2** Competitions may establish minimum and maximum age requirements for competitors. Although such limits are the responsibility of each member competition, the following guidelines are suggested:
- soloists – no older than 35 years;
 - ensembles / quartets – average age not to exceed 35 years;
 - lower age limit – 15 years;
 - composition competitions – no older than 40 years.
- 2.3** Any competitor who knowingly falsifies documentation for admittance to a competition will be barred from that competition and be reported to the Federation.
- 2.4** To avoid misuse of the term “laureate” each member competition should define which prizewinners may refer to themselves as “laureates” and make it a condition of entry to the competition that competitors will respect this usage in their biographical information.



3- APPLICATION

- 3.1** The application materials shall include eligibility requirements, application procedures, rules and procedures for the competition, including the repertory of each stage, prizes and the conditions of their award.
- 3.2** The application materials should be published in both French and English, the official languages of the WFIMC, in addition to any other language chosen by the competition.
- 3.3** The competition rules should be published and distributed as early as possible.

4- JURY

- 4.1** The jury shall be composed of musicians or persons in the music profession recognised internationally for their expertise, competence, integrity and fairness. The majority of jury members shall be recognised experts in the discipline of the competition held. A minority of jury members may be experts in related disciplines.
- 4.2** Jury members should be considered as professionals who must be remunerated for their work, in addition to their expenses.
- 4.3** A member competition should not invite on the jury of any edition of its competition more than two (2) directors or 'regular' jury chairmen (those who serve as chairman for two (2) or more consecutive editions of the same member competition) of other member competitions within the same discipline.
- 4.4** A juror may not be asked to adjudicate competitors' performances during continuous sessions exceeding a total of approximately seven (7) hours on any given day.



5- REPERTORY LIST

- 5.1** The repertory list may reflect the particular characteristics of the host competition though it should also celebrate the highest achievements of the competition's discipline.
- 5.2** The repertory list should also be broad enough to help reveal the artistic personality and the professional experience of the individuals competing.
- 5.3** The repertory list should, if possible, include a commissioned work, in order to enlarge the repertory of the competition's discipline.

6- LODGING AND TRANSPORTATION

- 6.1** The competition shall provide lodging for all competitors during the competition that reflects the highest standard of hospitality that the host city can offer.
- 6.2** Competitors shall be provided transportation within the host city to enable them to meet the competition schedule in a convenient and timely way.
- 6.3** Competitions should examine the possibility of defraying some or all of the competitors' travel expenses as well as their living expenses during their participation at a competition.

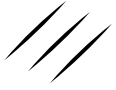


7- PERFORMANCE CONDITIONS

- 7.1** Competitions should plan sufficient rehearsal time if competitors are required to perform with collaborating musicians.
- 7.2** Except for the preliminary stage, which in some instances may be considered a pre-selection stage, all stages of performance shall be open to the public.
- 7.3** The first stage of live performance shall be not less than twenty (20) minutes, except in the case of competitions for voice and wind instruments in which the duration of the first stage may be shorter.
- 7.4** The jury may not interrupt a competitor's performance, except if he/she exceeds the allowed time.

8- ADJUDICATION

- 8.1** The adjudication process may not be changed during the duration of the competition.
- 8.2** A non-musical consideration may not be a part of the adjudication process.
- 8.3** All stages of a competition, except for the pre-selection stage, should be adjudicated by the same jury members.
- 8.4** Any jury member who is a relative or teacher of a competitor may not vote for nor discuss that competitor with other members of the jury.
- 8.5** All discussions by the jury must be strictly confidential.
- 8.6** Any decision of the jury must be final.



9- PRIZES

- 9.1** All prizes to be awarded by the competition shall be published prior to the competition.
- 9.2** All prizes shall be awarded to the winners unless a jury is allowed the discretion to withhold naming any prize, in which case that option shall be clearly stated in the application brochure of the competition.
- 9.3** In addition to cash prizes, professionally compensated concerts or recitals of artistic merit should be offered to the winner or winners.

10- EXTERNAL IMPACT

- 10.1** Each competition is encouraged to heighten the impact of its discipline or disciplines on the general public through related programs, such as seminars, symposia, or master classes.
- 10.2** Each competition shall establish positive relations with the media to help sustain a strong profile for the competitions, its winners, the WFIMC, and music in general.
- 10.3** Each competition should become an integral part of the cultural life of the community in which it takes place.
- 10.4** To avoid any confusion of identity, the name or title of each competition shall be distinct from that of any other competition (*).



11- RECOMMENDATIONS FOR COMPOSITION COMPETITIONS

11.1 Application procedure and general requirements:

- The competition must be made public in formal announcements;
- The composition category and duration must be defined (opera, orchestral work, chamber music, etc.);
- The instrumentation or other requirements must be defined;
- The works submitted to the competition must never have been publicly performed nor published prior to a date which each competition will stipulate individually.

11.2 Eligibility:

- Applicants should be no older than 40 years of age;
- The competition must be open to applicants of all nationalities.

11.3 The Jury should be composed of a minimum of five (5) jurors, the majority of whom are nationals of several countries other than that where the competition is held. It is recommended that each work be assessed by all jurors. Works that have reached the final stage must be evaluated by all jurors. It is recommended that the jurors meet for the final round.

11.4 The prize-winning work should receive public performance, adequately rehearsed, and, if possible, be recorded.

() According to requirements in the Statutes of the Federation.*