

## **Soloist Competition Contest Rules**

*(Unanimously approved by general faculty meeting on 8/20/2008, revised on 11/28/2011)*

### **I. GENERAL CONDITIONS OF ELIGIBILITY**

- A. Contestants must be enrolled as full-time students at The University of Memphis. They must study with a member of the applied faculty or with a graduate assistant assigned to teach private lessons during the semester auditions and performances are scheduled. That study must be for the specific instrument/voice called for in the work that is chosen for the competition.
- B. Contestants must be available for all scheduled rehearsals, dress rehearsal, and the concert during the semester in which the competition concert is scheduled. Any student selected as a *winner* from the U of M Soloists Competition Audition will have this status withdrawn if they do not enroll as a full-time student at U of M in the semester in which the performance with orchestra/wind ensemble is scheduled. If the situation mentioned above has occurred, the Director or Conductor may move the finalist(s) up to become the *winner(s)* based on the ranking made by the Soloist Competition Adjudicators.
- C. Contestants must be enrolled in a School of Music ensemble, or have at least two music ensemble credits. Keyboard performers may fulfill their ensemble requirement by accompanying.
- D. The entry form for the competition must be filled out completely and must include the applied teacher's signature and accurate composition timing. The Application Form must be returned to the coordinator of the Soloists Competition by the deadline stated.
- E. Any contestants enrolled in a department other than the School of Music must have approval to enter the competition from his or her adviser and the applied teacher, or the Director of the School of Music and the applied teacher.
- F. Any entry will be disqualified at any point in the competition if the contestant has not complied with all of the conditions of the competition.

### **II. GENERAL COMPETITION GUIDELINES AND RULES**

- A. Contestants may enter the competition with any multi-movement work, any one-movement concerto, a single movement from a larger work, or any concert piece with orchestral/wind ensemble accompaniment. For vocalists, two or more contrasting lied or arias of a single composer with a minimum performance length of 8 minutes will be allowed. Multi-soloist works are also acceptable. Transcriptions that are currently performed professionally and approved by the area's faculty will be permitted.
- B. Total performance times for each contestant will be limited to 15 minutes or the first movement of a concerto. Any longer composition must have the approval of the conductor.
- C. All works entered in the competition must be performed without cuts or deletions except when time constraints apply (see above II. B).

- D. The selections must be available in the School of Music library, or readily accessible on a purchase or rental basis. Any performer who offers his or her own score and parts for the competition must first consult with the conductor regarding the difficulty of the ensemble parts. Eligibility of each work will also be based on availability or cost of the music and scores required. It is the contestant's responsibility to determine the availability and purchase or rental costs of the work he or she enters in the competition. All auditioned compositions must have the approval of the conductor.
- E. Contestants may enter only one solo work in each competition. Students who wish to participate in a multi-soloist work besides their solo entry will be permitted. However, a contestant may win and perform in only one work per competition.
- F. Any student who is selected as a winning solo entry may not compete again as a soloist in the subsequent year; they may, however, be eligible to compete in a multi-soloist work. Students who win as members of a multi-soloist work will be permitted to compete in the subsequent competitions, but only as a soloist. No one may win more than twice.
- G. Winners unable to appear with the orchestra/wind ensemble for any reason will not be able to reschedule their performance with the orchestra.

**III. AUDITION AND PERFORMANCE REQUIREMENTS**

- A. Although encouraged, memorization will be left to the discretion of the applicant's applied area.
- B. Keyboard accompaniment for both preliminary and final auditions is required. All performers are responsible for providing their own accompanists.

**IV. PRELIMINARY AUDITIONS**

- A. Details about the Preliminary Auditions will be determined by the applicant's applied area. For the purposes of this competition, there will be three designated applied areas:
  - 1) Keyboard and Voice
  - 2) Strings
  - 3) Winds and Percussion

Soloist groups with mixed applied area instrumentation will enter in the area they are being coached or if two coaches, the area of any instrument represented in the group.

Judging will be coordinated and held individually by each of the three designated applied areas defined above. The panel chairs and remaining panel members for the preliminary audition panel chairs is outlined below.

<b>Area</b>	<b>Panel Chair</b>	<b>Additional Panelists</b>
1) Keyboard and Voice	Director of Choral Studies	1 Keyboard Faculty, 1 Voice Faculty
2) Strings	Director of Orchestral Studies	String Faculty
3) Winds and Percussion	Director of Wind Studies	1 WW Faculty, 1 Brass Faculty, 1 Percussion Faculty

- B. Both of the Keyboard/Voice area and the Strings area may forward up to three soloists or soloist groups (or a combination of three soloists and soloist groups) to perform in the final auditions. The

Winds and Percussion area may forward up to four soloists or soloist groups (or a combination of four soloists and soloist groups) to perform in the final auditions. The highest quality audition is to be considered the most important factor in selecting winners in each area. The exact instrument or voice is not to be considered a factor in the decision.

## **V. FINAL AUDITIONS**

- A. The final auditions will include up to a total of ten soloists or soloist groups as defined above. The final audition will be a formal concert, open to the students and community.
- B. Three external adjudicators will be selected by a committee comprised of the Applied Division Head, the Director of Orchestral Studies, and the Director of Wind Studies. The committee will make every effort to select external adjudicators from possible candidates who do not have any association with faculty or students in the School of Music.
- C. The judges will select up to four winners from the finalists, one from each of Keyboard/Voice area and Strings area, and two from Winds and Percussion area. One of the winners from Winds and Percussion area may be accompanied by UM Winds Ensemble. The judges may also select one finalist from each area as the honorable mentioned finalist. However, if in the opinion of the judges there are no finalists in a particular area or areas who meet the performance standards of the competition, there may be no winner for that area or those areas that year. The decision of the judges will be final.
- D. When they deliver their comments and rank the students, the adjudicators will consider whether the student is graduate or an undergraduate.
- E. The results of both the preliminary and final auditions will be final. Any grievances should be directed, in writing, to the coordinator of the Soloist Competition
- F. The judges will rank the finalists' performance and give written comments to support the ranking.
- G. Except in exceptional circumstances, the Soloists Competition will be held before the end of the fall semester of each year and the winning performances will be scheduled in the following Spring semester.

(End)