

THE "GIROLAMO FANTINI" INTERNATIONAL TRUMPET COMPETITION

Competition Regulations 2019

I. GENERAL PROVISIONS

(1) The International "Girolamo Fantini" Trumpet Competition is held in Rome, Italy, in memory of Girolamo Fantini (1600 - 1675), the early trumpet virtuoso and composer whose performances with Girolamo Frescobaldi in Rome established the trumpet as a prominent and indispensable solo instrument in occidental art music.

(2) The Organizing Body of the International "Girolamo Fantini" Trumpet Competition (hereafter referred to as "the Competition") is AIMART - Accademia Internazionale per l'Alta Formazione nella Musica e nelle Arti Visive e dello Spettacolo / Corso Vittorio Emanuele II, 209 / 00186 Roma (RM) / Italy / www.aimart.it.

(3) The Organizing Committee of the Competition is appointed by the Organizing Body and consists of the Director of the AIMART Academy (president), the Artistic Director of the Competition (vice president), the Artistic and Organizational Secretary, the Head of Logistics and the Human Resources Manager.

The Organizing Committee appoints the Jury members, the Chairperson of the Competition Jury and the Supervisor of Legality (if appointed), the secretary of the jury, the administrative and organizational staff and those accompanying artists that have to be provided by the competition.

(4) Regulations

The competition is governed by the *Announcement of the Competition* on the one hand and by the *Competition Regulations* on the other. Both texts are edited by the Organizing Committee and published in Italian and English on the Competition website, concorsi.aimart.it, well ahead of the competition. The regulations shall be in accordance with the statutes and recommendations of the World Federation of International Music Competitions (FMCIM). No element of the regulations may be changed during a competition.

By taking part in the Competition in any role a person confirms that he/she has read and understood the Competition Announcement and Competition Regulations, will act in accordance with them and accept them as binding.

(5) Competition Announcement

The Competition Announcement forms an integral part of the Competition Regulations for a given edition of a competition. It is published on the competition website in the year preceding the competition and may be completed or modified by messages sent to the applicants before the competition. These messages form an integral part of the Competition Announcement. Applicants and all other persons enrolled in the competitions are requested to regularly check their mail and the competition website for updates.

Updated versions of both texts are handed out in print to the contestants as well as to the jury at the beginning of each competition. *In case of doubt or controversy, these latter versions (in their*

Italian wording) are binding.

(6) Recordings, transmissions and photographs

(a) *Recording performances and any other events in the competition, or parts thereof, in audio or video format without the consent of all performers and other persons involved, and without permission from both the Competition Committee and the Competition Jury are strictly forbidden, as is taking pictures during the actual musical performances. Offenders will be expelled from the competition venues immediately.*

(b) On the other hand, by taking part in the competition, contestants and their accompanists as well as Jury members tacitly agree to the following exceptions from the aforesaid provision: Their possible appearance *in the final concert and in the Award Ceremony* may be recorded and/or broadcast live in audio or video format, in whole or in part, without any remuneration and excluding any claims. Selected excerpts of these recordings may be broadcast at a later time and/or be used on the website of the competition for information and promotion purposes. They may not, however, be published commercially or on an internet platform without the express consent of the performers. Each performer appearing in the Final Concert may ask for a copy of the recording of her/his performance at that event.

(c) The Competition reserves the right to transmit the performances in the competition simultaneously and in real time by live video streaming on the website of the Competition only, without remuneration and excluding any claims on the part of the performers. These performances may *not*, however, be transmitted, broadcast, streamed, downloaded or published on supports or in the internet at a later time or by third parties without written consent of all performers involved. Contestants are not entitled to ask for copies of recordings of their performances during the competition.

II. THE CONTESTANTS

(1) Application and eligibility for admission

a) The "Girolamo Fantini" International Trumpet Competition is open to trumpet players with the potential to attain international status. Their age must not exceed 35 years by the 1st of January of the year in which the competition takes place, and they must not have gained a First Prize in a previous edition of the Fantini Competition. They must have fulfilled all requirements for admission specified in the Competition Announcement by the deadline for application mentioned therein.

(b) Applicants whose applications have been accepted, who have passed the preselection and take part in the actual competition are henceforth referred to as "Contestants".

(2) Presence and punctuality

(a) Any contestant who is admitted to the competition but prevented from taking part is urged to cancel with the Competition Body as early as possible. Unannounced "no-show" is a gross discourtesy in the music business.

(b) Contestants must be present at the venue of the competition by the time specified for the beginning of the competition and report to the competition staff for registration. They must show up no later than the time announced for the beginning of each round and report to competition staff.

(c) Contestants (and private accompanists) must be in the tuning room 10 minutes before their performance slot and at the entrance of the stage ready to perform by the time scheduled for their performance.

(d) Contestants should remain reachable by cell phone whenever possible.

(e) A contestant who fails to show up for a scheduled performance will be disqualified by the Organizing Committee at the joint request of the Chairperson and the Supervisor of Legality.

(f) If the non-appearance is due to *force majeure*, the Organizing Committee or the Jury may decide to re-schedule the contestant's performance, usually to the end of the round in question. Delays suffered in individual traffic or in the public transport systems of the City of Rome and the Region of Lazio are NOT regarded as *force majeure*.

(3) Accommodation Contestants are obliged to lodge within the boundaries of the city of Rome from the day preceding the start of the competition until the end of their involvement in the competition (which includes the Final Concert in the case of laureates and prize-winners). They must allow for sufficient time to arrive at the venue of the competition in time for their performance even in case of a mishap (cf. "Punctuality").

(4) Truthfulness Any contestant who knowingly falsifies documentation or gives false details for admittance to the competition will be barred from the competition and reported to the World Federation of International Music Competitions. [FMCIM regulation]

(5) Using photocopied or scanned music *For legal reasons contestants are not allowed to use photocopied or scanned music in performance unless the composition in question is commercially unavailable at the time of the competition. An offender's excuse that he/she "has the original at home" is not accepted.*

(6) Alternate instruments

(a) Music originally written for cornet may be performed on trumpet. (Example: Concertpieces by Vassily Brandt.)

(b) On the other hand, pieces expressly composed for trumpet may *not* be performed on an a different instrument (such as cornet or flügelhorn) unless alternate instruments are specified *by the composer*. (Examples: Cornet in Oskar Böhme's concerto or in Eugène Bozza's "Cornettina".)

(c) In compositions written for historical instruments (natural, baroque or keyed treble brass instruments) the original instruments may be used *but only in modern tuning (A=442 Hz), except in the 2nd round where A=415 Hz is allowed.*

(7) Laureates and prize-winners

By taking part in the competition, contestants undertake to abide by the following regulation: Only the winners of a main prize (First, Second or Third Prize) are entitled to refer to themselves as "laureates" of the Girolamo Fantini Competition. The winners of all other prizes, scholarships etc. must specify the distinction obtained ("Special Prize", "Prize of the Audience", "Honourable Mention" et sim.) in their biographical information. [FMCIM disposition]

(8) Award Ceremony and Final Concert

In principle, Laureates and prize-winners of the competition are obliged without exception to appear at the Award Ceremony and to perform in the final concert of the competition without additional remuneration and waiving any claims. A laureate or prize-winner refusing to do so will be denied his/her prize.

In practice, however, not all Laureates and prize-winners will be required to perform in the Final Concert. The final decision is up to the jury.

(9) Violation of regulations

(a) A contestant who has seriously violated the Competition Regulations will be disqualified by the Organizing Committee at the joint request of the Chairperson and the Supervisor of Legality.

(b) A contestant who has noticed a violation of the Competition Regulation on the part of the

Competition or of another contestant is requested to report to the Competition Staff *without delay*. The contacted person will forward the complaint to the Chairperson of the Jury, to the Supervisor of Legality and to the Organizing Committee.

III. THE JURY

(1) Juries

(a) Two Juries are involved in the competition: one for the preselection of the applicants (henceforth referred to as "Preselection Jury") and another Jury for the actual competition (henceforth referred to as "Competition Jury").

(b) The Preselection Jury consists of three members, none of whom must also be a member of the Competition Jury.

(c) The Competition Jury consists of at least seven members, henceforth referred to as "Jury members" or "adjudicators", among whom the citizens of the hosting country shall be in the minority. One of the Competition Jury members may additionally officiate as Supervisor of Legality, if applicable.

(d) Both juries consist of outstanding international artists and experts, the majority of whom shall be active in the field of trumpet playing and teaching.

(e) The juries abide by the competition regulations and evaluate the competitors' performances as well as their compliance with the repertoire and the regulations. The Competition Jury also awards the prizes and distinctions.

(2) Members and Chairpersons of the Competition Jury

(a) The members of the Competition Jury, its Chairperson and Vice Chairperson and the Supervisor of Legality (if applicable) are appointed by the Organizing Committee. If the Chairperson is a foreign national, the Vice Chairperson shall be a citizen of the hosting country, and vice versa.

The names of the jury members, the Chairperson and the Vice Chairperson shall be made public as early as possible. Changes shall be announced no later than at the beginning of the competition.

(b) The meetings of the Jury are presided over by the Chairperson or, in her/his absence, by the Vice Chairperson. The Chairperson determines the agenda of the jury meetings and the daily schedule of the competition in accordance with the Competition Regulations and in close cooperation with the Competition Committee.

(3) Unavailability and replacement of Jury Members

(a) If a jury member cancels, withdraws or becomes unavailable for other reasons before the beginning of the competition, causing the number of members to fall below seven, she/he is replaced by the Organizing Committee without delay.

(b) However, if a jury member becomes unavailable during the competition, he/she will not be replaced. The votes/ratings he/she made in the rounds or meetings he/she attended before leaving will remain valid.

(4) Keeping informed, updated and reachable

The members of the juries thoroughly familiarize themselves with the Competition Regulations, the Competition Announcement, the list of the contestants and the daily schedule of the competition, and act accordingly during the entire competition. They are urged to be on time and remain accessible by mobile phone at all times of the day except during performances and meetings.

(5) Secretary of the Jury

The Competition Jury is assisted by a Secretary (henceforth referred to as "Secretary of the Jury") who is appointed by the Competition Committee. The Secretary of the Jury is present at all meetings of the Jury, takes the minutes thereof and submits them to the Chairperson of the Jury for approval when asked to do so. She/he ensures the evaluation of the ratings and the publication of the results as well as the Jury's decisions. He/she may appoint assistants.

(6) Duties and rights of the Competition Jury

(a) *Continuous presence* All members of the Jury must attend all meetings and hear and rate the complete performances of all contestants in all rounds of the competition (except the preselection). They are requested to take part in the Award Ceremony and expected to attend the Final Concert.

(b) The Competition Jury judges and rates the performances of all contestants admitted to the competition, in accordance with the Competition Announcement and the Competition Regulations. The Competition Jury also awards the prizes and all other distinctions.

(c) The Jury reserves the right to make cuts or select parts of compositions to be played by the contestants in the various rounds of the competition. On the other hand, the Jury must not intervene in the course of individual competition performances unless the time limit stipulated by the competition regulations is exceeded. In that case, the Chairperson of the Jury may intervene to interrupt a performance.

(d) No decisions or deliberations may be made outside the officially constituted meetings of the Jury [FMCIM]. The procedures in rating and taking decisions may not be changed in the course of the competition. The Competition Jury acts and communicates with one voice as a collegial body. Deliberations, votes, decisions and discussions in Jury meetings are strictly confidential.

(e) *Correctness and etiquette* During performance sessions, jury members refrain from talking before having turned in their rating forms. Doubts or questions shall be addressed only to the Jury Chairperson or to staff members between sets of performances.

Jury members are requested to refrain from any action that might irritate or distract the contestants, the jury or the audience, such as vocalizations, noises, mimics and gestures.

During the competition, Jury members must not give contestants any information or advice whatsoever, let alone teach them, as long as the contestants are actively involved in the competition. Jury members are advised to avoid conversing privately with contestants during the competition. The meetings of the Jury are strictly confidential.

(7) Jury meetings

Jury meetings must be attended by the complete Competition Jury and take place

- before the beginning of the competition;
- following the evaluation of the ratings of each round and of each part of the final round;
- whenever convened by the Chairperson.

(8) Guests in Jury meetings

The meetings of the Jury are open to the following non-members: The President of the Organizing Committee, the Artistic Director of the Competition, the Legal Supervisor (Supervisor of Legality) and the Secretary of the Jury. While these attendants may make procedural suggestions, they do not have a right to vote, nor do they take part in discussions of the contestants' performances or influence these discussions in any way, unless they are at the same time members of the Jury.

IV. CARRYING OUT THE COMPETITION

(1) Rounds

(a) The competition consists of a preselection (preliminary round) and three actual rounds: the *first round*, the *second round* and the *final round*, the latter being accompanied by an orchestra and divided into a *first part* and a *second part*.

(b) Performances in the first and second round must last no longer than for 20 minutes. If this duration is exceeded, the performance will be stopped by the Jury.

(2) **The preselection** is based on unedited video recordings submitted by the applicants. The video recordings are checked for conformity with the regulations (selection of repertoire, absence of editing) by the Competition Committee and anonymized. Only the audio track is played back to the jury of the preselection. The preselection is transmitted by live streaming on the competition website.

(3) Order of performance

(a) The order in which the contestants will perform is drawn by lot before the competition. The draw will be made public by video streaming on the competition website and/or on social media platforms. If necessary, the parts of the repertoire to be actually performed will be determined by the jury and announced to the contestants at the beginning of the competition.

(b) The order will be maintained throughout the first two rounds. For the sake of equity, the jury may decide to reverse the order of appearance or have it start in the middle of the list in the subsequent rounds. It may also decide that a new order of appearance be drawn by lot for the final rounds.

(c) The contestants perform in sets of three to five (usually four). Each set is followed by short break. Two to three sets form a performance session. Up to four sessions take place daily, separated by breaks for meals or snacks.

(d) The order in which the pieces are performed is left to the contestants' discretion. If the Second Round is divided into two sessions, the order might have to be determined by the Competition for organizational reasons.

(4) Publicness

(a) All rounds of the actual competition except the preselection are physically public and open to an audience. In the first round the jury may be seated behind a screen to facilitate focussing on the auditory elements of the performance. The subsequent rounds are open. A staff member announces each contestant to the jury and the audience by her/his number and - from the second round on - by her/his number and name.

(b) The Competition Committee may decide to transmit the performances of the competition by live streaming on the competition website (cf. § I.(6).)

V. RATING THE PERFORMANCES AND HOLDING VOTES

(1) **Rating procedure** The members of the jury shall judge the competition performances in an unbiased way, expressing their rating by a score in points. *The scores are available to all Jury members and contestants* but not to the audience. The names of the contestants admitted to a successive round will be arranged in the order of their average scores and posted on the competition billboard.

(2) Voting procedure

(a) Votes or polls may take place in Jury meetings in presence of the complete Jury and the Secretary of the Jury. The jury decides if the votes are carried out by hand raising, by acclamation or anonymously by ballot cards. The Chairperson asks for votes in favour, dissenting votes and abstentions. All decisions of the jury are adopted by a simple majority.

(b) If there is a draw (equal number of votes) and a tie (e.g. dividing a prize, moving all contestants in question to the following round et sim.) is excluded by the regulations, the Chairperson or (in his/her absence) the Vice Chairperson has the casting vote, taking into account whatever fact might justify his/her decision.

(c) All decisions of the jury are definitive [FMCIM provision]. A decision, vote or rating may be changed only during the jury meeting in which it was taken/given, and only if a simple majority of the jury members agrees to repeating the vote or changing the rating. *Exceptionally and with the agreement of the rest of the Jury, a Jury member may change his/her ratings for a given round, prompted by a discussion in the Jury meeting following the round in question, but not later on.*

(3) Transparency Although trusting the fairness and integrity of its adjudicators, the "Girolamo Fantini" Competition does make use of "void" or "drop ratings" (cancellation of the highest and the lowest ratings given for a contestant in each round). Furthermore, the contestants come to know the ratings given by each Jury member in each round (whereas discussions and the results of votings in Jury meetings remain strictly confidential).

(4) Rating scale

The performance of each contestant in each round, respectively in each part of the final round, is rated by each jury member in writing on a rating form handed out to her/him by the staff. The rating may range from 6 points (the lowest score) to 25 points (the highest score). Ratings below 6 are allowed in the preselection only, not in the actual competition. Extreme ratings should be given in a well-considered way. *Fractions of points are not allowed.*

(5) Equal standards throughout the competition

(a) Adjudicators should be aware that in the "Girolamo Fantini" competition there is no such thing as "eliminary rounds", and that the ratings given in all rounds of the actual competition will affect a contestant's overall score and thus the outcome of the competition. The eligibility for prizes is determined by a score calculated from the scores of all rounds and made up of 60% of the score in the finals and 40% of the scores in the preceding rounds. All rounds are to be regarded as equally demanding and important. Therefore, the same high standards must be applied at all stages of the competition. Indulgence is as inappropriate as petty perfectionism.

(b) In order to enable the jury to get an idea of the general level to be expected in the competition and "calibrate" their demands, the rating forms will be collected for the first time after about one quarter of the contestants have performed in the first round.

(6) Suggested criteria for adjudication (the order of enumeration does not reflect the importance):

- Musical interpretation, expressiveness, "feeling",
- mastery of the instrument,
- where applicable: solfeggio, intonation, rhythm, faithfulness to the musical text and sense of style,
- artistic personality, creativity and maturity,
- sound quality,
- versatility,
- potential for an international career in trumpet playing.

Non-musical aspects are no consideration in the adjudication process [FMCIM].

(7) Guidelines for rating

[1-5 poor (applicable in the preselection only)]

6-10 insufficient ("definitely unsatisfactory level or badly failed performance")

11-15 average ("O.K. but not up to the high standards of the competition")

16-20 good ("interesting, promising, would like to hear more from this player")

21-25 excellent, outstanding ("would travel and/or pay for hearing this player")

(8) Taking notes and accounting for ratings

(a) Jury members can be expected to give detailed and constructive critical feedback and to account for their ratings in a Jury meeting or if asked to do so by contestants at the end of the competition. They are therefore asked to take detailed notes during performances.

(b) If more than one piece is performed in a round, the performance of each piece or orchestral excerpt should be rated separately and the adjudicator should then calculate the arithmetic average of his ratings at the end of the performance, before turning in his/her ratings.

(c) If a round includes performances of disparate character, such as jazz and classical, or solo and orchestral, Jury members should give and turn in separate ratings.

(d) Listing positive, negative and merely descriptive aspects of a performance in three separate columns on one's private note pad will greatly facilitate assessing contestants and remembering them later on.

(9) Abstention from rating and voting

- (a) A Jury member must abstain from voting on, discussing and rating a contestant
- whose performance he/she heard only in part (this should be avoided anyway);
 - whom she/he is currently teaching *regularly or occasionally*;
 - whom he/she has *ever* taught on a regular basis in an institution of higher musical education offering graduation (conservatory, academy, college, university) in which she/he was contractually enrolled as a teacher and the contestant as a student, irrespective of whether the contestant ever graduated from the institution or not;
 - whom he/she has repeatedly taught privately or in an institution in the 3 years preceding the year in which the competition takes place;
 - whom she/he has taught privately or in a master class situation in the course of the year of the competition and the year preceding it;
 - to whom he/she is related by blood, by marriage or by cohabitation.

In case of doubt the jury member should contact the Chairperson of the Jury.

(b) *Before the start of the competition, Jury members carefully check the list of contestants for players they will abstain from voting on and rating.* They then list these contestants on a special form. The reason is that performances in a round might be anonymized by a screen. The Secretary of the Jury will then, after anonymized rounds, cancel the jury member's ratings for the contestants in question and mark them as abstentions. The abstention lists will be collected by the competition staff.

(c) If a jury member abstains from voting on or rating a contestant in one round or meeting because of possible bias, he must do so on all other occasions as well. *Feeling incompetent to judge a performance or undecided is a reason for abstention in the second round only.*

(d) Whenever the jury discusses a contestant for whom a jury member abstains from voting, the jury member in question is kindly requested to leave the room.

(e) A jury member who abstains from voting for or rating a given contestant replaces the vote

or rating by the words "ABSTENTION" or «ASTENSIONE», followed by the reason for her/his abstention: "MISSED" or «PERSO/A» if the judge missed a part of the performance, "BIASED?" or «PREVENUTO/A?» if there is reason to consider the judge biased with regard to a contestant.

(f) In votings by hand raising or by acclamation the Jury Chairperson will expressly ask for abstentions at the end of the vote.

(10) Corrections and invalid ratings Forms that are illegible, incomplete or incorrectly filled in will be treated as void and not taken into account. *Overwriting or erasing a vote or rating will invalidate it.* A judge who wishes to rectify his/her rating can do so before the form is picked up, by crossing out the incorrect rating and writing the correct one beside it. The corrected vote or rating has to be accompanied by the word "CORRECTION" or «CORREZIONE» and the jury member's signature.

(11) Handling of the rating forms

(a) Rating forms are delivered to jury members by the competition staff before each set of performances and collected immediately *after the set.* *In the first round, however, the rating forms will be collected for the first time after the Jury has heard about three sets or one quarter of the contestants* (the exact number will be determined by the Organizing Committee). This will enable the jury to get an idea of the general level to be expected in the competition and "calibrate" their ratings. Jury members are advised to take their private notes during this "testing period" but to fill in the rating forms only at its end, before the forms are picked up.

(b) In the final rounds, the rating forms are collected only after the Jury members have heard all contestants.

(c) The staff members collecting the rating forms skim over each page they pick up to check it for completeness and, if possible, correctness. Forms with obvious slips of the pen or omissions will be returned to jury members for rectification immediately. However, staff members cannot be held responsible for errors they may have overlooked.

(12) Evaluation of the rating forms

(a) At the end of performances in the first round, the second round, the first part and the second part of the final round, the Secretary of the Jury and her/his assistants will compile a list of all ratings for each contestant and calculate his/her average scores by adding up the ratings and dividing the sum by the number of jury members, taking care to subtract from the divisor the number of abstentions and invalid rating forms.

(b) As in other competitions, the highest and lowest rating given for each candidate are cancelled. In case of identical highest and/or lowest marks, only one of each will be cancelled. Furthermore, all votes and their authors can be seen by the jury members and the contestants.

(c) *Results are calculated to the third decimal place and commercially rounded to the second decimal place.*

(d) The evaluation of the rating forms is monitored by the Chairperson of the jury and (if applicable) by the Supervisor of Legality. Any other jury member wishing to be present at the evaluation is welcome.

VI. QUALIFYING FOR SUCCESSIVE ROUNDS

(1) Admission to the second round

In order to advance to the *second round*, a contestant must have attained a score of at least 16 points in the first round (henceforth called "score R1"). A maximum of 20 (or roughly 50% of the first round) contestants can be admitted to the second round. Exceptionally, if *fewer than one*

quarter of the initial contestants attain a score qualifying for the 2nd round, the jury may decide by discussion and subsequent voting how many of those contestants who follow next in the ranking will be admitted additionally. In that case, however, the total number of participants in the 2nd round may not exceed one quarter of those in the 1st round (fractions are rounded *down*). The list of the contestants admitted to the 2nd round is posted for the contestants, the jury and the audience to see.

(2) Admission to the finals

(a) For admission to the *first part of the finals*, the scores attained in the first round (R1) and second round (R2) count for 50% each. The arithmetic average of a contestant's scores in these two initial rounds must (should) amount to at least 18 points.

(b) A maximum of 8 contestants can be admitted to the first part of the final round. Exceptionally, if less than five contestants attain a score qualifying for this round, the jury may decide by discussion and subsequent voting how many of those contestants who follow next in the ranking will be admitted additionally. In that case, however, the total number of contestants in the first part of the final round may not exceed 5. The list of contestants admitted to the first part of the final round is posted for the contestants, the jury and the audience to see. The average ratings given for the performance in the first part of the finals are referred to as "F1" in the following.

(c) For admission to the *second part of the finals*, the arithmetic average of the scores attained *in all three preceding rounds* (the first round, the second round and the first part of the finals) is calculated in this way: $(R1 + R2 + F1) : 3 = X$. The result X must amount to at least 20 points. 3 to 5 contestants can be admitted to the second part of the final round. Exceptionally, if less than 3 contestants attain a score qualifying for this round, the jury may decide by discussion and subsequent vote how many of those contestants who follow next in the ranking will be admitted additionally. In that case, however, the total number of participants in the second part of the final round may not exceed 3. The list of contestants admitted to the second part of the final round is posted for the contestants, the jury and the audience to see.

(d) The score attained in part 2 of the final round is referred to as "F2". For the overall score of the finals, it counts twice as much as score F1. The overall score of the finals (called "score F" in the following) is therefore calculated in this way: $(F1+2F2) : 3 = F$.

(3) Calculating the overall scores of the competition

The overall and final score of the competition, referred to as "P" in the following, is calculated for every finalist from the scores attained in all rounds of the competition in this way: $P = 0.2R1 + 0.2R2 + 0.2F1 + 0.4F2$ ($0.2F1 + 0.4F2$ equalling F). It is calculated to the third decimal place and commercially rounded to the second decimal place.

In other terms, the scores of the various rounds contribute to the final score in the following way: Round I 20%, round II 20%, finals 1st part 20%, finals 2nd part 40%.

VII. AWARDING PRIZES AND DISTINCTIONS

(1) Eligibility for prizes

(a) In order to be eligible for a main prize, a contestant should attain an overall score (score P) of at least 20 points.

(b) A contestant's score P must amount to at least 22 points to make him eligible for a 1st prize.

It *should* be at least 21 points for a Second Prize and at least 20 points for a Third Prize.

(2) Main Prizes

- (a) The Competition offers three main prizes and one scholarship:
- The First Prize, endowed with € 9.000,
 - a Second Prize, endowed with € 5.000,
 - a Third Prize, endowed with € 3.000.
 - a scholarship to study at AIMART, endowed with € 1.700
- (b) The First Prize may not be divided.
- (c) The other main prizes may not be divided by more than two contestants per prize.
- (d) The amount of money offered in the Competition Announcement for a given prize must not be changed, not even in order to allow for a prize to be divided.
- (e) The total credit for prize money must not be exceeded.
- (f) On the other hand, the Jury *should* strive - within reason and fairness - to use the credit up.
- (g) If the total credit for prize money cannot be used up for main prizes, the remaining amount must be used to endow one or two Honourable Mentions and/or Special Prizes.
- (h) If a contestant qualifies for the First Prize on the ground of both his/her score and his/her ranking, she/he *must* be awarded the First Prize. All other considerations are secondary.
- (i) On the other hand, no contestant whose overall score is below 22 points may be awarded a First Prize, regardless of his/her place in the ranking.
- (j) On this basis, the following constellations of main prizes are recommended:
- the First Prize, a Second Prize and a Third Prize (totalling € 16.000);
 - no First Prize, two Second Prizes and two Third Prizes (totalling € 16.000);
 - the First Prize and two Third Prizes (totalling € 14.000) plus one or two Honourable Mentions and/or Special Prizes endowed with the remaining credit.

(3) Awarding the main prizes

- (a) After the overall scores P have been calculated for all contestants in the second part of the final round, a ranking list is made and submitted to the Jury who then determines solely on the ground of the minimum scores required, the overall scores and the ranking
- if a contestant qualifies for the First Prize;
 - if one or more contestants qualify for a Second Prize;
 - if one or more contestants qualify for a Third Prize.
- (b) Subsequently, the Jury determines if the total credit for prize money and the provisions in articles V.(1) and V.(2) of the present Regulations allow for awarding each finalist the main prize he/she qualifies for. If this is the case, the main prizes are awarded accordingly, without further discussion.
- (c) If the above situation is not applicable, the Jury decides by vote following a discussion. While the requirements for awarding the First Prize are strict, some flexibility is possible in awarding Second and Third Prizes. Exceptionally, they may be given to contestants who have not attained the minimum scores required but follow next in the ranking list.
- (d) In the case of a perfect tie, the Jury decides by vote. If the vote is tied, too, the Chairperson of the Jury has the casting vote, taking into account whatever fact might justify his/her decision.

(4) Awarding other distinctions

- (a) Apart from the main prizes and if the financial resources allow for it, the Competition Jury in its final meeting, may award Honourable Mentions and/or Special Prizes, such as prizes for the best interpretation of a given piece, for the most original performance etc., as well as scholarships, concert engagements and a Prize of the Audience. These distinctions are offered depending on the financial resources available and on the outcome of the second part of the final round.

(b) Honourable Mentions are usually awarded to those contestants who follow immediately next to the laureates in the final ranking.

(d) For all other distinctions, Jury members may make suggestions that are discussed and voted on in the final meeting.

(e) Special prizes can be cumulated with Main Prizes.

(f) If a Prize of the Audience is available, it will be awarded by simple majority according to the result of a vote by the audience attending the final rounds. For this purpose, consecutively numbered and stamped ballots are handed out at the entrance of the hall to attendants of the first part of the finals. The same ballots are stamped again before the start of the second part of the finals and collected in a ballot-box at the end of the finals. If more than one ballot with the same serial number is found, all ballots bearing that number are eliminated, as are ballots with less than two stamps.

(5) Planning the Final Concert

(a) As soon as all prizes and distinctions have been awarded, the jury decides - still in the same meeting - which of the laureates and recipients of awards will perform in the final concert, and what they will play.

(b) The finalists are then immediately summoned and informed of the results of the competition and of the programme of the final concert.

(c) At the same time, laureates, award-winners and Jury members are reminded of their obligation to attend the Award Ceremony.

(d) This obligation of presence is to the final concert as well, but only for those laureates or winners of other awards whom the jury has asked to perform on this occasion. *Failure to comply with this requirement will result in canceling the award or distinction, as well as the payment of the relative prize-money.*