



## 2024 Rochester Music Guild Scholarship Competition PIANO

### —REQUIREMENTS FOR PERFORMANCE—

**Memorization:** *Required*

**Scores:** One piece of **original music** (no photocopies, except for accompanists) for each selection **must** be provided for the adjudicators at Preliminaries and Finals. Measures **must** be numbered.

RMG requires students, teachers, and other participants to affirm compliance with the US Copyright Policies, and to use only authorized reproductions of copyrighted works. Reproduction of a copyrighted work constitutes copyright infringement **unless**

- a) a license to reproduce such work has been obtained,
- b) the use is considered fair use,
- c) the work is in the public domain, **OR**
- d) a valid exception to copyright infringement exists.

Proof of authorization must be shown at the **Registration table in one of these forms:**

- 1) A release directly from the publisher
- 2) Ownership through an online proof of purchase receipt
- 3) A detailed verification of public domain. Two helpful links:

[https://imslp.org/wiki/IMSLP:Copyright\\_Made\\_Simple](https://imslp.org/wiki/IMSLP:Copyright_Made_Simple)

<https://www.mpa.org/quick-guide-to-copyright/>

**Performance time:** Ten minutes for Preliminaries and for Finals

#### **Performance Requirements:**

Competitors must perform two selections drawn from two different music period classifications listed below. These selections should also differ in style, tempo, and technique.

- 1) *Renaissance* . . . . . *Dowland, Palestrina, Byrd, Monteverde, etc*
- 2) *Baroque*. . . . . *Handel, Bach, Scarlatti, etc.*
- 3) *Classical*. . . . . *Haydn, Clementi, Mozart, Beethoven, etc.*
- 4) *Romantic*. . . . . *Schubert, Schumann, Chopin, Rachmaninov, etc.*
- 5) *Composers born after 1880*. . . . . *Bartók, Prokofiev, Shostakovich, Ginastera, Debussy, etc*

*Transcriptions are allowed. Repeats are optional. Cuts are not allowed.*

Concertos and arrangements are not admissible selections. You must always perform each piece starting at the beginning or at the start of the movement as indicated by the competitor on the application. If choosing a sonata, please include the opus number and key. Also indicate the specific movement that you are prepared to perform by numbers and tempo (e.g., Beethoven, Sonata in C major, op. 2, no. 3, mvt. 1, "allegro con brio"). **Note:** If specific movements are not selected it will be assumed that you are prepared to perform any part of the entire sonata.

#### **Options for dividing the performance time between your two selections:**

**A) You may decide the exact division of time.**

You may request the timer to stop you at a predetermined time during your first selection so you can begin your second piece - thus you decide the exact division of time. Keep in mind that you must demonstrate mastery of two different styles. This option allows you to include, for example, an important

climax or a specific technical passage in one piece while still allowing time to present a solid portion of the second selection.

**B) You may ask the timer to stop you at the halfway point—five minutes—so that you may begin your second piece.**

### **Performance Procedure and Atmosphere**

Students should check in at the Registration Desk and will be directed to a warm-up room and performance room. Competitors should go to the performance room at least 5 minutes prior to the scheduled performance time.

The competitor may briefly tune and test his/her instrument prior to performing. A volunteer is present to time each performance and critiquing period.

**No observers** are allowed in the performance room during the Preliminary Competition. The Finals Competition is open to the general public.

Based on Preliminary adjudicators' scores, approximately the top 1/3 of competitors will be invited back for the Finals Round. Finalists will be notified by email. At Finals, competitors will perform using the same procedure as for Preliminaries. The adjudicators will write critiques and select scholarship winners. Winners will be notified by email. Winners' names are posted on the Music Guild website. Shortly after the Preliminaries and Finals, competitors will receive the adjudicators' written critiques by mail or email.

*All winners are expected to perform* in the Winners' Recitals at 1pm on Sunday, April 14, 2024, at Christ United Methodist Church, 400 5th Avenue SW, Rochester. This is a special celebration for scholarship winners, their families, teachers, friends, and the public. A reception will follow the recital. Winners may be invited to perform at the Rochester Music Guild annual meeting.

**Online applications are available at [www.rochestermusicguild.org/scholarship-competition/](http://www.rochestermusicguild.org/scholarship-competition/)**

### **What is a Master Class?**

A **Master Class** is a music lesson with peers and a small audience (parents and teachers) led by a professional adjudicator.

A **Master Class** is an opportunity for a teacher ("Master") to discuss aspects of a student's performance. A student in the group may have performed a piece that has a challenging passage. The teacher may work on that passage with the student to show everyone how to practice and perform it. The fact that the teacher chose that passage in no way means the student did not perform well; it means it is a technical issue that every musician is likely to face.

Every **Master Class** varies depending on the personality and experience of the teacher. What is always the same is that the instruction is positive, encouraging, and non-competitive; it is of general interest to everyone. Usually, **Master Classes** are very interactive, but this depends largely on the teacher and time limits. Please consider participating in the classes this year.

**Master Classes** are *fun, inspiring, a bit social, and very valuable!*