

RULES

of the II TEREM CROSSOVER International Music Competition

I. COMPETITION ORGANIZERS AND FOUNDERS

- The founder of the TEREM CROSSOVER International Music Competition is the Musical Society 'Friends of *Terem-Quartet*'. The Competition is founded with the support of the St. Petersburg Government's Culture Committee.

II. COMPETITION AIMS AND OBJECTIVES

- To assert the importance of the vibrant and dramatic aspects of performing music and their priority over technical components which are not the aim but rather the means through which music is expressed.
- To discover and support talented musical ensembles from all over the world who have proven their abilities.
- To expand and enhance the traditions of performing in ensembles.
- To encourage performers' creative attitude towards choosing a repertoire and creating an ensemble.
- To activate the search for original ideas in working with sources and in ways of adapting and transposing such sources.
- To create, within the context of the Competition, an experimental space for professional dialog between musicians and for them to exchange their creative experiences.

III. COMPETITION ORGANIZATION

❖ **Competition Organizing Committee**

The members of the Organizing Committee shall be approved by the participants of *Terem-Quartet*.

Organizing Committee address:

Musical Society "Friends of Terem-Quartet", Lit. A, 31, ul. Kirochnaya, St. Petersburg
191123, RUSSIA

Tel. (812) 400-22-59

Fax (812) 400-22-58

Email: terem.competition@gmail.com

Web-site: www.terem.cc

- The Organizing Committee:
 - sets the Competition rules,
 - approves the Competition budget,
 - makes preparations for the Competition events,
 - devises a program of conferences, master classes, presentations and other Competition events,
 - accepts applications from potential Competition entrants for consideration,
 - sets out Competition procedures,
 - participates in the development of original printed media materials and types of presentation materials for the Competition,
 - sends information and other documents on the Competition to state authorities and the media,
 - registers Competition entrants,
 - draws lots for the Competition,
 - prepares reporting documents for the Competition.

❖ Competition jury

- The Competition official jury shall be created by the Competition's Organizing Committee from amongst the most authoritative figures from the music world; the panel of jury shall consist of 9-11 members; the list of jury members shall be posted on the Competition's official website www.terem.cc.
- The Competition official jury shall include the musicians of Terem-Quartet with one vote shared between them.
- In addition to the official jury, the Organizing Committee shall be entitled to invite other experts to form an independent jury, which shall also comprise authoritative figures from the world of culture and the arts. The independent jury shall be created with the aim of attracting greater attention to the Competition and its participants from well-known musicians, producers and musical critics.

IV. DATES AND PLACES

- **Schedule:**

I Round (Qualifying)	December, 2011
Opening Ceremony	March, 26, 2012.
II Round	March, 27-29, 2012
III Round	March, 30, 2012
Master-classes, workshops	March, 31, 2012
Closing of Competition: awards ceremony and Gala Concert	April, 1, 2012

- **Location:**

- The opening ceremony and the Round II competition performances will be held at the Raikin Variety Theatre
- The Round III competition performances, the closing and awards ceremony, and the Gala Concert will be held at the Grand Hall of the St. Petersburg Shostakovich Philharmonic.

V. COMPETITION ENTRANCE CONDITIONS

- **The Competition is open to musicians of all nationalities.**
- **Music groups of 2 to 7 members comprising ANY acoustic musical instruments may enter the Competition.**
- **Vocal performances are allowed provided they are treated as musical instruments.**
- **Using of any electric instruments is not permitted.**
- No special equipment may be used during Competition performances to amplify and process sound (microphones, mixing consoles, amplifiers, etc.). If an ensemble is unable to perform without using such equipment, its use must be agreed separately, as an exception to the Rules, with the Competition Organizing Committee.
- There are no restrictions on the age of entrants.
- Groups awarded prizes in other competitions shall participate in the Competition on the same basis as other entrants.
- The procedure for Competition participants' rehearsals and Gala Concert performances shall be established and regulated by the Competition Organizing Committee.
- Ensembles, managers of groups and jury members shall participate, free of charge, in TV recordings, TV and radio interviews and press conferences to advertise the Competition and create a Competition archive.
- During Rounds II and III of the Competition, entrants shall not take part in any other creative or commercial events without the consent of the Competition Organizing Committee.

- Music groups awarded the I, II and III prizes in the Competition and groups awarded diplomas or other prizes shall take part in the Gala Concert free of charge.
- During rehearsals and performances, Competition entrants shall comply strictly with the internal regulations set by the administration of rehearsal and concert halls.

VI. APPLICATION PROCEDURE FOR COMPETITION ENTRANTS

In order to take part in the II TEREM CROSSOVER International Music Competition, entrants must complete an application form at www.terem.cc, attaching several photographs of their ensemble, and providing links to video recordings containing the program for Round I (Qualifying) posted on the Internet (preferably on YouTube).

If for any reason you are unable to publish your video on the Internet, you can record it onto a CD/DVD in one of the following formats: .vob; .wmv; .avi; .mov. – and mail it to the Organizing Committee. The same applies to the photographs of your ensemble.

- Address for correspondence: Musical Society “Friends of Terem-Quartet”, Lit. A, 31, ul. Kirochnaya, St. Petersburg 191123, RUSSIA
- The date of the start of acceptance of applications is January, 1, 2011.
- **Deadline for application – October, 30, 2011** (postmarked, if sending correspondence by post)
- Applications submitted after the specified deadline shall not be accepted for participation in the Competition.
- Video recordings and photographs sent to the Organizing Committee shall not be returned.
- The submission of an application to the Competition shall signify acceptance of the conditions of these Rules by all members of the applying ensemble.

VII. COMPETITION PROCEDURES

- All candidates who have submitted applications in accordance with the requirements of these Rules shall be permitted to take part in Round I (Qualifying).
Video recordings shall be viewed and participants of Round II of the Competition shall be selected by the musicians of Terem-Quartet. The main criteria for assessing participants’ performances, both in the Qualifying and subsequent rounds, shall be:
 - the ensemble’s ability to articulate its musical thoughts to the listener and to capture the listener’s attention with its musical imagery;
 - the general cohesiveness of the ensemble’s performance and the technical competence of its members;
 - professionalism and originality in interpreting musical material, the quality of the transcriptions and arrangements presented.
- The Organizing Committee shall inform applicants of the results of the consideration of their Applications by e-mail, as well as on the website at www.terem.cc no later than December 30, 2011.
- Ensembles admitted to Round II (following the results of Qualifying Round), shall have to pay a registration fee in the sum of EUR 140. The fee must be paid **on or before February, 30, 2012**, by transferring money to the following bank account:

Receiver: Musical Society ‘Friends of the *Terem-Quartet*’
 Acc. No 40703978107001003656 in JSC VTB Bank, St. Petersburg branch, 30 B.Morskaja Str., 190000, St. Petersburg, Russia, SWIFT: VTBRUM2SPE. Correspondent account No 11.00.0615140-900 VTB Bank (Austria) AG POB 1451, F-1011 Vienna, Austria, SWIFT: DOBA AT WW.
 Please indicate the purpose of payment: **Registration fee for participation in the II TEREM CROSSOVER International Music Competition**

- In the event that a candidate who has paid its registration fee is unable to or no longer wishes to take part in the Competition for any reason, the fee shall not be refunded.
- The order in which Competition entrants are to perform shall be established by drawing.
- No more than 32 ensembles shall be admitted to the Round II.
- In the event that changes have been made to an ensemble admitted to Round II as compared with the ensemble portrayed on the video recording (e.g., where a participant has been replaced), such ensemble shall not be permitted to participate in Round II. However, provided agreement has been reached with the Competition Organizing Committee, such changes may be made in exceptional cases.
- The full panel of judges shall start work as of Round II of the Competition.
- Rounds II and III are conducted publicly.
- The results of Round II shall be published after all participants have been heard and after the jury has voted on March 29, 2012. Lists shall be posted on the Competition's information stands and at www.terem.cc (information shall be posted on the website the following day).
- No more than 10 groups of the participants of Round II shall be admitted to the Round III.
- The Competition winners shall be determined after Round III as decided by the jury.
- The decisions of the jury shall be taken on the basis of both an assessment of the creative component of participants' performances and an assessment of the level to which these performances comply with the requirements of these Rules, including with the restrictions as regards the length of performances.
- Decisions of the Competition jury shall be drawn up in a protocol, shall be final, and shall not be subject to review.
- Lists of the final results shall be posted on the competition's information stands (on March 30, 2012) and at www.terem.cc (on March 31, 2012).

VIII. COMPETITION ENTRANTS' PERFORMANCE PROGRAM

I Round (Qualifying)

- Round I of the Competition shall involve the viewing of the video recordings sent to the Organizing Committee
- The Competition entrants shall select their own program for Round I at their discretion. The more vibrant compositions from the ensemble's repertoire, preferably in the ensemble's original arrangement, are encouraged.
- The total playing time of a video recording shall not exceed 15 minutes.
- Technical requirements for video recordings are described in Section VI of these Rules.

II Round

1. A composition from Round I program.
2. An original composition for the ensemble entering the Competition, based on any national musical theme (or several themes) from the participant's native country; or a work based on a folk theme (or several themes) from any country. The composition may be written in any form. The work may also be used for Round I.

❖ The total playing time shall not exceed **15 minutes**, including the interval between compositions.

III Round

1. Competition entrant's original composition written in any form, based on a theme (themes) from a **classical** work (repeating works from the Round II program is not permitted).
2. One of the several suggested compositions from Terem-Quartet's repertoire arranged for the Competition entrant (see original scores at www.terem.cc); or

Competition entrant's original composition written in any form, based on music from the ballets by P. Tchaikovsky: "Swan Lake", "The Nutcracker", and "Sleeping Beauty".

- ❖ The total playing time shall not exceed **15 minutes**, including the interval between compositions.

NOTE: See Annex No. 1 for comments on repertoire requirements.

IX. AWARDS

The Competition jury shall award first, second and third prizes and present diplomas to the Competition Laureates. The Grand Prix shall be awarded to the ensemble awarded both the first prize and the "Audience Favorite" prize.

- The Grand Prix is **600,000 rubles** (I Prize + 'Audience Favorite' prize);
- First prize is **500,000 rubles**;
- Second prize is **300,000 rubles**;
- Third prize is **150,000 rubles**.
- 'Audience Favorite' prize is **100,000 rubles**.
- Terem-Quartet shall award its own prize, reserving the exclusive right to name the ensemble to be awarded such prize. The **Terem-Quartet Prize** is a one-of-its kind, unique, specially made valuable gift. In addition to the gift, the winner of this prize will receive a certificate entitling it to perform a **joint concert with Terem-Quartet**.
- The Russian Union of Concert Organizations shall establish a special prize – a certificate for a series of concerts in Russia's main cities. The Union's representative shall be a member of the Competition jury and shall determine the winner of the prize.
- Diplomas shall be presented to Round III participants not awarded prizes.
- Round II participants who do not get through to Round III shall be awarded certificates.
- All cash prizes shall be paid in rubles.
- The jury shall be entitled not to hand out all the top prizes. The jury reserves the right to divide the prizes between performers (except for the First prize).
- The Competition Organizing Committee reserves the right to establish other special prizes and awards.
- Additional prizes and diplomas may be presented by non-governmental organizations and sponsors, as agreed with the Competition Organizing Committee.

X. TRAVEL AND ACCOMMODATION FOR COMPETITION ENTRANTS

- Competition entrants shall be responsible for paying their own costs of travel to the Competition.
- The accommodation costs of participants of Rounds II and III of the Competition from outside St. Petersburg shall be paid by the Competition Organizing Committee as follows:
 - Round III participants shall have their accommodation paid for from 26.03 to 1.04 inclusive;
 - participants that have not qualified for Round III shall have their accommodation paid for from 26.03 up to 29.03 inclusive.
- The conditions of participants' accommodation and board shall be determined by the Competition Organizing Committee.

XI. COVERAGE OF THE COMPETITION IN THE MEDIA

- The Competition shall be covered in the mass media (newspapers, magazines, radio, TV, Internet).
- The Competition results shall be published in periodicals and posted on www.terem.cc
- The Competition founder and other parties, with the Competition founder's permission, shall be entitled to record all rehearsals, auditions and performances of Competition entrants. Competition entrants shall assign (grant) to the Competition Founder all exclusive rights to the performances they create as a result of rehearsals and auditions, as

defined in Article 1317 of the RF Civil Code (i.e., to use the performances and recordings of the performances using any means, including the following: reproduction, distribution, public display, lease of copies, on-air broadcasting, cable broadcasting, public notification), and permit the use of performed works of which they are the authors, in whole or in part, using any means provided by Article 1270 of the RF Civil Code (reproduction, distribution, public display, import of copies, lease of copies, on-air broadcasting, cable broadcasting, translation or other adaptation, public notification). The Competition entrants shall also permit the Competition Founder to use the video recordings they send to the Competition in whole or in part using any means provided by Articles 1270 and 1317 of the RF Civil Code. The Competition Founder shall be entitled to use the performances, works and video recordings described in this section for advertising and information purposes connected to the Competition and for other purposes, without time-based or territorial restrictions, and shall permit such use by third parties. The separate use of audio and video recordings of performances of Competition entrants shall be permitted. Rights to performances and permission to use works and video recordings shall be granted to the Competition Founder free of charge. Performances, works and video recordings may be amended (including in ways that distort perception), illustrated, supplemented with a foreword, epilogue, comments or explanations by the Competition Founder or third parties with the Competition Founder's permission. In the event that it is impossible or difficult to name the Competition entrants, the performances, works and video recordings may be used anonymously. The Competition Founder and third parties authorized by the Competition Founder may use the names, pictures and biographies of Competition entrants for any purposes connected to the Competition, including for advertising purposes.

Note: In the event of any disputes on the information written in these Rules, the Rules in the Russian language shall prevail. The Competition Rules shall be posted at the Competition's official website, www.terem.cc, and may also be obtained from Terem-Quartet, at Lit. A, 31, ul. Kirochnaya, St. Petersburg, Russia, tel.: +7 (812) 400-22-59; or by e-mailing terem.competition@gmail.com

COMMENTS ON REPERTOIRE REQUIREMENTS

I Round:

- *“The Competition entrants shall select their own program for Round I at their discretion. The more vibrant compositions from the ensemble’s repertoire, preferably in the ensemble’s original arrangement, are encouraged”*

Ensembles are invited to leave their own “calling card”. They can perform anything they like: from Ancient Indian ethnic music to Mozart quartets and works by Cage and Gubaidulina.

II Round:

1. *“A composition from Round I program”*

Here, once again, entrants may leave their “calling card”, performing what they consider to be the most characteristic work from the ensemble’s repertoire.

2. *“An original composition for the ensemble entering the Competition, based on any national musical theme (or several themes) from the participant’s native country; or a work based on a folk theme (or several themes) from any country. The composition may be written in any form. The work may also be used for Round I.”*

The word “national” in this context shall mean any musical theme originally from the country represented by the Competition participant. This means that participants can use not only folk music but any other musical genre, be it opera, a popular contemporary song or even a national hymn, provided that the theme(s) used have strong associations with the culture of the country in question. An alternative to this is the performance of a work on the basis of a folk theme (or several themes) of any country – not necessarily the country that the participant is representing.

The work may be written in any form.

Round III:

1. *Competition entrant’s original composition written in any form, based on a theme (themes) from a **classical** work (repeating works from the Round II program is not permitted).*

Here the ensemble must perform a work based on classical music. By “classical music” we mean the traditional definition of this term, including both classical music in the strict sense, and romanticism, but excluding such trends and techniques as abstractionism, serialism and other 20th century experimental forms of compositions.

2. *One of the several suggested compositions from Terem-Quartet’s repertoire arranged for the Competition entrant (see original scores at www.terem.cc); or Competition entrant’s original composition written in any form, based on music from the ballets by P. Tchaikovsky: “Swan Lake”, “The Nutcracker”, and “Sleeping Beauty”.*

Entrants are offered a choice of several works from Terem-Quartet’s repertoire, from which they must pick one and arrange it for their ensemble. The sheet music is available at the Competition website. As an alternative, participants are offered to perform their own composition created on the basis of music by P. Tchaikovsky, specifically the ballets: “Swan Lake”, “The Nutcracker”, and “Sleeping Beauty”. Here, participants may use one single theme (e.g. “Dance of the Little Swans”), as well as several themes, even from different ballets, combining them freely. The scope for creativeness is limitless.

NOTE: We DO NOT REQUIRE all transcriptions, adaptations and arrangements to be done directly by the ensemble, although this is encouraged.