



NEMC Concerto Competition Procedures and Auditions Information

Student Concerto Procedures

Prior to camp, an invitation shall be issued to campers who may wish to compete for the opportunity to perform a solo work accompanied by the NEMC Faculty Orchestra. Any camper who elects to participate in the competition must signify such intent by notifying his/her studio teacher, the Music Director and submit a recording of themselves playing the complete movement/work and cadenza they intend to audition on. This recording will be submitted to the Music Director who will distribute it to the Preliminary Audition Committee for a majority vote of "Qualified to Compete" in order to participate in the Concerto Competition. (See "Recording Format" below)

Eligibility

A camper must have reached senior camper status (fifteenth birthday) AND have completed one (1) session by the concerto performance date in order to be eligible. A camper younger than 15 will be considered eligible if he or she is in his or her third calendar year at camp.

Recording Format

A) Piano accompaniment is required. (no orchestra accompaniment such as a recording from a “live” performance)

B) Candidates will record the entire movement with cadenza. Appropriate tutti cuts are allowed.

C) The recording shall be video with audio uploaded to Youtube. Here are some helpful hints:

1. There are several kinds of video and audio recording technologies that we have access to these days that allow us to easily create quality recordings. These technologies are not only user friendly but also cost effective. Semi-professional audio and video recording setups can easily cost at a minimum \$5,000.00, but that is not necessary for these purposes. Many smart phones, tablets, and laptop computers come standard with some form of video recording software with decent audio recording capabilities and can be used to record a musical performance. Other suggestions are to use a digital camcorder or, for a very specific recommendation, you can purchase a specific all-in-one recorder like the ZOOM Q8.

2. Once you have your desired recording device, selecting an appropriate space to record your performance is next. Options may be limited in this case and sometimes you just have to do the best you can based upon access and often the location of a piano. Churches or school band rooms are recommended for a few reasons: 1. They usually already have a piano. 2. Access to the space is probable. 3. They are already designed with sound in mind. A room in a home can certainly be acceptable if it has a piano as long as the following is kept in mind: Sound is like water, and like water it has infinite volume and can fill a room. Sometimes beyond the limits of the room. If you are using a recording device like a smartphone, tablet, or laptop computer, keep in mind that the speaker(s) on the device also act as the device's microphone. These microphones are also considered to be omni-directional and will try to pull in sound from all directions. Because the microphone is small it is possible to overload the microphone if the sound is too loud and this will distort the recording. This would be similar to pouring a gallon of water into a cup. Keeping this in mind, if you are recording in a small room your recording device should be far enough away from the performers as to not overload the device, and if you are recording in a big room your recording device should be close enough to the performers in order to get a clear recording. I advise you to experiment with device distances, rooms, as well as discovering the desired balance between the soloist and the accompanist.

3. There are many kinds of video formats e.g. mp4, AVI, mov, etc. Most video formats once they are on your computer can be downloaded easily to YouTube. If you have any questions about formats, policies, upload instructions, troubleshooting, etc. regarding YouTube, you can visit this page: [https:// www.youtube.com/upload](https://www.youtube.com/upload).

4. The privacy settings of your uploaded video are pretty straight forward and there are plenty of explanations on the internet to tell you what they mean, but in a nutshell Public means everyone can see the video, Unlisted means only someone with the URL link/address can see the video, and Private means only the account that uploaded the video can see the video. For the purposes of the concerto competition the Public or Unlisted settings are fine. Forward that email to bill.tortolano@snowpond.org.

5. Be sure to listen to and watch your video BEFORE you upload it. If the sound is garbled, distorted, or at an unacceptable volume, it is very difficult for the reviewing committee to render a true and fair evaluation. Also, be sure to include IN PRINT somewhere on the page the CAMPER'S name, and the title and composer of the piece being performed.

Time of Auditions

A competition will be held in each session of Camp. Provided that there are competitors, the audition procedure will begin with:

- A) Qualification Round. The recording must be received no later than May 15.
- B) Semi-final Round. List will be posted by day 1 of each session. Auditions will be in Alumni Hall for the Concerto Competition Committee members. Date TBD.
- C) Final Round. Finalists will perform before the entire music faculty in Alumni Hall. (Usually the day after Semi-finals)

Time of Performance

From the competition, one winner MAY be chosen. Performances accompanied by the Faculty Orchestra will take place according to the schedule disseminated at the opening faculty meeting.

Other Miscellaneous Information

1. The faculty reserves the right to declare "no winner" and/or "no performance."
2. The winner must perform the same work played in the audition.
3. If the orchestra parts are not available in the Camp Library, the winner shall share the responsibility with the Camp for providing them.
4. The piano faculty will provide accompaniments for all participants during auditions.
5. Any eligible camper may audition or re-audition with the permission of his/her studio teacher, but a camper can win ONLY ONCE.
6. Memorization is recommended.
7. Repertory restrictions. A work (or movement thereof) conceived as a concerto, aria or concert piece with original composer orchestration. A sample recording to demonstrate recording/performance quality is suggested.

Concerto Audition Procedure

1. When five or more students are “qualified to compete,” two rounds of auditions will be held: a Semi-Finals round and a Final round. If fewer than five students register, no Semi-final round shall take place.
2. Well before camp starts, a Concerto Competition Committee shall be appointed. The Committee shall consist of five people – one from each of the following areas: Woodwinds, Brass and Percussion, Voice, Strings/Guitar and the Symphony Orchestra Conductor. The Music Director shall chair the Committee. Committee members shall be rotated each session. Any studio teacher who has a student or family member involved in the competition shall be excluded from serving on the Committee, and shall be replaced by the another member of that department.
3. All competitors deemed “qualified” must attend a meeting after dinner on the first day of classes, bringing both their schedule and their accompaniment. The Music Director and the Piano Faculty Accompanying Coordinator shall also attend.
4. After the number of competitors has been determined, the Concerto Competition Committee shall meet to establish the length of each audition. Semi-final round auditions shall not exceed six minutes, but may be shortened contingent upon the number of candidates. The determined length shall then be announced to all teachers and competitors within 24 hours so that appropriate cuts can be made.

Semi-final Round

1. If required by number of competitors, the Semi-final Round shall take place in the afternoon (date TBD) of the session.
2. One member of the Concerto Competition Committee shall be appointed as timekeeper.
3. As determined by the length of the audition, cuts may be needed (with the teacher’s permission) in order to best represent his/her abilities. Should a competitor intend to play more than one movement at the public performance, that decision must be made known to the Audition Committee. The competitor **MUST** play portions of each movement during this phase of the audition process.
4. At the conclusion of the auditions, the Committee will vote for four finalists **IN ORDER OF FINISH**. First-place votes will be multiplied by a factor of four; second- place votes by a factor of three; third place votes by a factor of two; fourth place votes by a factor of one. Based upon these results, the Committee will, at their discretion, choose from two to four finalists to perform before the entire faculty.

Final Round

1. The final round of auditions shall take place after lunch (date TBD, but usually the day after Semi-finals) of each session before the regular faculty meeting.
2. In the final round, finalists **MUST** perform the entire movement, concerto, or competition work for the entire faculty. Each finalist will have a maximum of fifteen minutes to perform. Only *tutti* cuts will be permitted. Cadenzas **MUST** be played.