



# The National Association of Negro Musicians, Inc.

A Historic Organization since 1919

*Anne-Marie Hudley Simmons, President*

A Century of Excellence. A future Unlimited

Post Office Box 188

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## 2023 Scholarship Competition

### 1. Competition Procedures

- 1.1. Complete the online application available at <https://www.nanm.org/scholarship>.
- 1.2. Choose to perform on violin, viola, cello, double bass, or harp.
- 1.3. Select only one piece for each category. The only repertoire requirement is adherence to the categories listed. Commercially published, self-published, and manuscript music are equally permissible.
  - 1.3.1. Category 1 — Black Composers (of any time period)
  - 1.3.2. Category 2 — Any work from the classical genre and of any time period, including transcriptions.
- 1.4. Submit government-issued photo identification (e.g. driver's license, passport) and a non-refundable \$50 application fee.
- 1.5. The application, photo identification, and application fee are due by 11:59 pm Central Standard Time on the fourth Friday of January (January 27, 2023).
- 1.6. Incomplete applications are not accepted. Any missing element of 1.4 or 1.5 will disqualify an applicant.
- 1.7. Contestants are assigned to the branch closest to the address on the application unless an agreement has been made between a branch and the contestant.
- 1.8. The winner of the branch competition advances to the representative regional competition.
- 1.9. The winner of the regional competition advances to the national competition.

### 2. Contestant Rules

#### 2.1. Eligibility

- 2.1.1. The age limit is 18 to 30 years old between August 1, 2022 and July 31, 2023.
- 2.1.2. A first-place winner at the national level is ineligible to compete during the next competition for the same instrument category.
- 2.1.3. Full-time, public-school music teachers and college faculty as defined in academia (e.g. lecturers, adjunct, tenure-track, tenured professors) are ineligible to compete.

- 2.1.4. Contestants who, before the commencement of the competition or at any time during the competition, are under an exclusive contract with a management or recording agency are ineligible to compete.

## 2.2. **Competition**

- 2.2.1. Contestants must supply the Competition Chair with three legal copies of each work to be performed.
  - 2.2.1.1. This is to ensure there is no copyright infringement.
  - 2.2.1.2. If a photocopy is used, there must be written proof from the publisher/distributor/copyright holder granting permission to photocopy, including self-published and manuscript music.
  - 2.2.1.3. Copies should be clean (no markings), double-sided, and placed in separate binders or digital folders.
  - 2.2.1.4. There will be one set for each adjudicator.
  - 2.2.1.5. It is the responsibility of the contestant to ensure that all pages are present.
  - 2.2.1.6. Exceptions are made for the use of multiple original copies.
  - 2.2.1.7. Legal digital copies and folders are acceptable.
  - 2.2.1.8. Competition chairs determine the timeline for submitting these copies/folders. The timeline must be communicated to the contestant(s) at least one week in advance.
- 2.2.2. Contestants must be available for all future competitions in the cycle toward the national competition.
  - 2.2.2.1. If the first-place winner becomes unavailable to compete, they forfeit their prize and standing, and the second-place winner becomes the representing contestant.
  - 2.2.2.2. All remaining contestants increase in rank.
- 2.2.3. A contestant may change repertoire only for the branch competition by communicating with the competition chair at least two weeks before the branch competition.
  - 2.2.3.1. Repertoire may not be changed in preparation for the regional or national competitions.
- 2.2.4. Music for the strings competition does not need to be memorized.
- 2.2.5. A contestant's performance must not exceed 30 minutes, including transitions between pieces.
  - 2.2.5.1. Repeats may not be omitted.
- 2.2.6. Contestants must be in "concert dress" at the branch and regional levels. Appropriate concert dress consists of the following:
  - 2.2.6.1. Dress
    - 2.2.6.1.1. Sleeves are not required.
    - 2.2.6.1.2. The dress must have a hem at the knee or below.
  - 2.2.6.2. Suit
    - 2.2.6.2.1. Full pants or dress suit

- 2.2.6.2.2. Business suit with shirt and tie
- 2.2.6.3. Skirt and blouse
  - 2.2.6.3.1. The skirt must have a hem at the knee or below.
  - 2.2.6.3.2. The blouse must have a business-appropriate neckline.
- 2.2.6.4. Sport coat and slacks with button-down shirt and tie
- 2.2.6.5. Shoes
  - 2.2.6.5.1. Closed or open-toe shoe with a dress
  - 2.2.6.5.2. Tie-up or slip-on shoe with a suit
  - 2.2.6.5.3. No sandals, sneakers, or sports attire shoe
- 2.2.7. Attire for the national competition is formal, either a formal gown or tuxedo with formal shoes.
- 2.2.8. Competition Chairs have discretion concerning the attire of a contestant and, in consultation with the Scholarship Chair, make decisions about the appropriate attire of a contestant.
  - 2.2.8.1. That decision can determine whether a contestant is eligible to perform.
  - 2.2.8.2. The decision cannot, however, cannot supersede 2.2.6 and/or 2.2.7.
  - 2.2.8.3. If the Competition Chair is the Scholarship Chair, the consultation will be between the Chair and the Branch President, Regional Director, National President, or Regional/National Scholarship Chair.
- 2.2.9. A contestant is disqualified if they do not adhere to the above rules.
  - 2.2.9.1. Should a discrepancy arise after the completion of a competition, and it is proven that a contestant did not adhere to any number of rules, any prize monies and standing associated with ranked winnings for the disqualified contestant are forfeited, and the remaining contestants increase in rank and associated prize monies.

### **3. Competition Procedures**

#### **3.1. Logistics**

- 3.1.1. The Competition Chair's responsibility is to secure the performance space and inform all contestants before the competition (preferably four weeks in advance) for a live, synchronous competition.
- 3.1.2. The Competition Chair must provide the same amount of practice time for each contestant before the competition, preferably in the same room as the competition, for a live, synchronous competition.
- 3.1.3. The Competition Chair is to meet with the adjudicators in one meeting prior to the competition and explain all procedures.
- 3.1.4. The Competition Chair is to meet with the contestants in a separate meeting before the competition and explain all procedures.
- 3.1.5. The Competition Chair is responsible for providing the adjudicators with copies of the music from each contestant.

- 3.1.5.1. The Competition Chair must check the binders/folders to ensure all pages are present before the competition.
- 3.1.5.2. If pages are missing, the Competition Chair should immediately contact the contestant.
- 3.1.5.3. It is the responsibility of the contestant to provide the missing pages before the competition.
- 3.1.6. The Competition Chair is responsible for disseminating adjudication forms to the adjudicators and collecting the forms at the end of the competition.
  - 3.1.6.1. It is strongly encouraged that the Competition Chair explains the process of completing the adjudication forms and saving them as often as possible.
  - 3.1.6.2. The Competition Chair, with at least one other person present, tallies the scores and confers with the adjudicators after the competition.
  - 3.1.6.3. The Competition Chair's role is to facilitate the discussion, not to cast a vote.
- 3.1.7. Contestant order is to be chosen at random.
  - 3.1.7.1. Contestants may choose the order of performance of their individual repertoire. The order must be communicated to the Competition Chair before the competition begins, not during the competition.
  - 3.1.7.2. If a contestant does not choose a preferred order of repertoire, then it shall be decided by the Competition Chair.
- 3.1.8. The biographies of contestants and adjudicators are not to be read aloud.
- 3.1.9. All contestants must be present for the full duration of the competition.
  - 3.1.9.1. Late contestants are ineligible to compete unless approval is obtained from the National Scholarship Chair.
- 3.1.10. Programs for the competition should state that the audience must hold applause until the end of the competition.
  - 3.1.10.1. There is no applause during a contestant's performance or at the end of each contestant's performance.
- 3.1.11. The Competition Chair announces the winners.
  - 3.1.11.1. Exceptions may be made by the Competition Chair.
- 3.1.12. The use of photography (flash or digital) is prohibited during the competition.
  - 3.1.12.1. All photography should occur after the competition.
- 3.1.13. If audio or visual recordings are produced, they should be assigned to one individual and copies made available to audience members at fair market price.
  - 3.1.13.1. It is the responsibility of the individual competition's scholarship committee to secure all mechanical and synchronization licenses for legal distribution.
  - 3.1.13.2. All recordings are subject to copyright laws especially as they relate to mechanical and synchronization licenses.

- 3.1.13.3. This does not apply to music in the public domain.
- 3.1.13.4. All music that is under copyright must have clearance from the publisher or copyright holder.

### **3.2. Hearing**

- 3.2.1. A hearing is when there is only one contestant for the branch and/or region.
- 3.2.2. All competition rules and guidelines still apply.
  - 3.2.2.1. Three adjudicators are required for a hearing.
- 3.2.3. If there is only one contestant for the region, the contestant will perform a hearing on the branch level.
  - 3.2.3.1. The successful contestant will automatically advance to the national level.
  - 3.2.3.2. If the contestant does not meet the performance standard of the adjudicators, there will be no representation from that specific branch and region.

### **3.3. Eligibility of Adjudicators**

- 3.3.1. Adjudicators are encouraged but not required to be members of NANM.
- 3.3.2. The teacher or faculty member in any contestant's department, school, or college is ineligible. Any conflict of interest must be made known by the adjudicator when the contestants have been selected.
- 3.3.3. Adjudicators who have worked with contestants in one- or two-day workshops or masterclasses are eligible.
- 3.3.4. Adjudicators should have expertise in the performance area of the competition.
- 3.3.5. It is strongly encouraged that adjudicators refrain from adjudicating multiple competitions, including different levels.

### **3.4. Rules for Adjudicators and Competition Chairpersons**

- 3.4.1. Three adjudicators are required.
  - 3.4.1.1. A fourth adjudicator should be available in case of an emergency.
  - 3.4.1.2. Diversity in the adjudication panel is highly encouraged.
- 3.4.2. The Scholarship Chair, in consultation with the Scholarship Committee, will select adjudicators.
- 3.4.3. The maximum score for each category is 30 points.
  - 3.4.3.1. The raw data for each adjudicator are added together to determine the winner.
- 3.4.4. Adjudicators are to write comments about the performance on the adjudication forms for each contestant.
  - 3.4.4.1. Comments are designed to help the contestant and not be punitive.
- 3.4.5. Adjudicators must sign or type their name on their adjudication form.
- 3.4.6. Adjudicators will convene following the performance of the last contestant to review the scores and discuss the final results.
  - 3.4.6.1. In the case of a tie vote, the adjudicators must discuss then make the final decision.

3.4.7. Only the approved adjudication form may be used in its unaltered form.

### **3.5. Awards**

3.5.1. At each level, the winners are announced following the adjudicators' decision.

3.5.2. All contestants of the national competition must participate in the masterclass at the national convention. Prize money is awarded after the masterclass.

3.5.3. Appropriate attire for the masterclass is concert dress. For examples, see 2.2.6.

3.5.4. A contestant forfeits their prize money and competition rank if they are unavailable or unable to participate in the masterclass.

3.5.5. The national winner must perform at the Gateways Music Festival at Eastman School of Music in Rochester, New York.

3.5.5.1. Gateways will provide two nights of lodging and round-trip airfare which is subject to change.

## **4. Branch Responsibilities**

4.1. Branch assessments must have a postmark of **December 31, 2022**, to qualify to hold a competition.

4.2. All local branch competitions must occur between February 1, 2023, and March 31, 2023, for a contestant to qualify for regional competitions.

4.3. Competition results and adjudication forms must be uploaded to the appropriate digital folder within five (5) business days after the completion of the competition.

4.3.1. No results or adjudication forms are to be emailed to the Regional and/or National Scholarship Chair.

4.4. A copy of each adjudication form must be emailed to the contestant within ten (10) business days of the competition.

4.5. Communication about a branch competition should begin with the Branch Competition Chair(s).

4.5.1. The Regional Scholarship Chair is the next person with whom to communicate if a satisfactory decision is not reached.

4.5.2. Communication with the National Scholarship Chair should be a final resort.

## **5. Region Responsibilities**

5.1. All regional competitions must occur between April 1, 2023, and April 30, 2023, for a contestant to qualify for the national competition.

5.2. Competition results and adjudication forms must be uploaded to the appropriate digital folder within five (5) business days after the completion of the competition.

5.3. A copy of each adjudication form must be emailed to the contestant within ten (10) business days of the competition.

- 5.3.1. It is the responsibility of the Regional Scholarship Chair to ensure that all results and adjudication forms are uploaded for branch competitions.
- 5.3.2. No results or adjudication forms are to be emailed to the National Scholarship Chair.
- 5.4. Communication about a regional competition should begin with the Regional Scholarship Chair.
  - 5.4.1. Communication with the National Scholarship Chair should be a final resort.

## **6. Virtual Competition Guidelines**

- 6.1. If an in-person competition is neither feasible, healthy, or permissible for the contestant, they may participate in a virtual live competition format at the discretion of their Local Scholarship Chair.
- 6.2. A live competition is a synchronous competition.
  - 6.2.1. If the competition is shared via Livestream, the platform should have at least 40 minutes available for each contestant without interruption.
    - 6.2.1.1. The camera(s) should never show adjudicator reactions.
- 6.3. An asynchronous competition is not allowable at any level of the competition.
- 6.4. The preceding apply for all levels of the competition but all levels are not required to use the same format.
  - 6.4.1. The format for each competition is unique and has no bearing on how a competition at the next level will or must be held.
  - 6.4.2. These guidelines do not supersede any other guidelines for the competition such as attire, repertoire selection, deadlines, etc.
- 6.5. Virtual competitions cannot be archived on internet or digital platforms (e.g. YouTube, Facebook) unless synchronization and mechanical licenses have been acquired from all publishers and/or copyright holders for all pieces performed.
  - 6.5.1. This does not apply to music in the public domain.
  - 6.5.2. All music under copyright must have clearance from the publisher or copyright holder.