



ATOS YOUNG ORGANIST COMPETITION **2019 RULES AND GUIDELINES**

The American Theatre Organ Society (ATOS) is pleased to announce its Young Theatre Organist Competition for 2019. This competition began in 1985 and has helped launch the careers of many of the professional theatre organists who perform on the international circuit today. The great success of the Competition makes it one of the flagship programs that ATOS sponsors.

The competition is open to amateur young organists between the ages of 13 and 25. Successful competitors can win \$500 from ATOS, a trip to the 2019 Annual ATOS Convention in Rochester, New York and will perform live before the Annual ATOS Convention in the Young Theatre Organist Showcase. The overall winner of this competition will be awarded an additional \$500 plus \$1000 from GSTOS.. Many important changes to the competition have been introduced in the last four years, so **please read these rules and guidelines carefully.**

COMPETITION RULES

Competition Eligibility

1. The Young Theatre Organist Competition is open to young organists between the ages of 13 and 25 as of July 1, 2019. Previous winners of the ATOS competition are not eligible.
2. Entrants who are ATOS members and affiliated with an ATOS Chapter may be sponsored by their local Chapter. There is no limit to the number of entrants an ATOS Chapter may sponsor. Some ATOS Chapters have held local competitions as a way of bringing publicity to the Chapter's activities, but this is by no means a prerequisite to sponsoring an entrant in the Young Theatre Organist Competition. Each Chapter is encouraged to sponsor as many entrants as possible.
3. Entrants who are not members of ATOS, or who are ATOS members but unaffiliated with an ATOS Chapter may enter the competition as entrants "at large."
4. There is no limit to the number of years a finalist may compete in the YTOC competition. (Overall winners may not compete again.)
5. Candidates are requested to send a notice of intent to enter the YTOC as soon as they know they will enter.
6. Please send a letter of intent to enter the YTOC to Competition Chairperson Denise Andersen (dsa@theatreorgan.com) by March 1st.
7. All Competition materials must be sent to the Competition Chairperson and postmarked no later than **April 1, 2019**. It is the sole responsibility of the entrant to ensure and verify that all materials are received by the Competition Chairperson by the deadline.

COMPETITION ENTRY REQUIREMENTS

8. If the adjudicators determine that there will be fewer than three qualified entries, there will be no competition at the ATOS convention and no overall winner will be declared. Those finalists may be asked to perform as part of a live public performance at the ATOS convention. Since there would be no overall winner, only the \$500 finalist compensation would be awarded.

9. Audio recordings for the first stage of the Competition must be submitted on compact disc (CD) or thumb drive. Recordings that contain video images are not permitted. Submission of the entrant's recording on digital media is required. The entrant's name and recording date must be clearly written or printed on the face of the recording or on the recording label. Each selection must be placed in a separate track if using digital media.

10. The materials submitted to the Competition Committee must include the signed Young Theatre Organist Competition Application & Certification Form. In the case of an entrant sponsored by an ATOS Chapter, the recording must be certified by the Chapter President or other officer (*e.g.*, Vice-President, Secretary, Treasurer). In the case of an entrant "at large", the recording must be certified by an ATOS member at least 18 years of age who is not related to the entrant and who does not live in the same household as the entrant.

11. The following selections must be recorded by the entrant in the order given. **Two of the categories must include music from the second half of the Twentieth Century or later (1950-present).** In all cases, the titles and composers of the selections played must be provided. In addition, the arrangement source (*i.e.* the artist, another organist/musician, an instructor's arrangement or printed arrangement) must be indicated.

a. **UP-TEMPO** – an up-tempo number or rhythmic selection that could be used as an opening number in a program. These works are also often referred to as "console-risers." The up-tempo selection may not exceed five (5) minutes in length.

b. **BALLAD** – a lyric composition or ballad. This selection may not exceed seven (7) minutes in length.

c. **MEDLEY** – a medley containing at least three, but no more than five songs based on a common theme or musical thread such as music from a single (1) musical, (2) movie, (3) major musical work, or (4) composer. The medley may not be less than five (5) minutes and may not exceed ten (10) minutes in length.

d. **CLASSICAL WORK or TRANSCRIPTION** - a selection from classical organ literature or a transcription of an orchestral or classical piano work. The classical work or transcription may not exceed ten (10) minutes in length.

12. The entrant's performance for the Competition shall be played on a theatre pipe organ, whether in a theatre or otherwise, or any digital or analog electronic organ having no less than two 61-note manuals and 32 pedal notes. The entrant shall indicate the number of manuals and the size of the instrument and make and model.

13. The entrant's recording may **not** (a) feature automatic rhythm units, such as those found on some electronic or pizza parlor organs; (b) make use of features such as overdubbing and/or multi-tracking; OR (c) be edited, spliced, or digitally enhanced or altered in any way.

14. A picture of each entrant (at least 3mb) and biographical information (not to exceed 300 words) must be submitted by the April 1st deadline. Submission in digital format is required. This material will be used to feature all entrants in a forthcoming article in the ATOS Theatre Organ Journal and will be published on the ATOS website, included on the ATOS Facebook page and printed in the 2019 convention program. Competition entry materials, including the CD, must be sent to the Competition Chairperson postmarked no later than April 1, 2019.

15. Submission of recordings, printed material, photographs, and any other material to ATOS in connection with the Competition constitutes an irrevocable worldwide license for ATOS to distribute, copy, and/or otherwise use that material in connection with the activities of ATOS.

Adjudication Criteria For Entries

16. Each entrant's recording will be duplicated and distributed to several judges knowledgeable in the art of theatre organ playing and performance. The judges will not know who submitted the recording or who the entrant is. The judges, however, will be notified of the size and/or make and model of the organ and the selections played. Recordings will also be identified by a unique anonymous number assigned by the Competition Committee.

17. Three anonymous judges will select up to three finalists from among all the entrants based on the criteria described in these rules. In the event that there are insufficient entries in the Competition to allow for a valid competition, the Competition Committee shall have the discretion to determine the number of finalists for that year's Competition or to declare that no competition will be held that year. The competition Committee reserves the right to determine if an entry is of a high enough standard to win the Competition in a given year.

18. The judges will review each of the entries and will evaluate the entrant's performance based on the following criteria:

- a. Accuracy and clarity – how cleanly and accurately the entrant plays each of the works
- b. Registrations – the appropriateness and variety the entrant achieves in his/her choice of registrations for each of the works
- c. Phrasing and dynamics – how well the entrant pays attention to the phrasing of each work, and how well the entrant utilizes the dynamic range of the instrument
- d. Use of Theatre Organ Styling and Resources – how well the entrant incorporates theatre organ stylings and utilizes the resources of the instrument. This category also includes the extent to which the entrant shows originality in his or her arrangements.
- e. Musicality – the overall musical sensitivity to each of the works the entrant performs.

19. The judges' decisions will be final. The identity of the judges of the competition will not be disclosed until after the Competition has ended.

Competition Prizes & Payment Of Convention Expenses

20. Each of the finalists will receive an honorarium of five hundred dollars (USD \$500). ATOS will also pay for the finalists to attend the 2019 Annual ATOS Convention where they will perform in the Young Theatre Organist Competition concert. Any finalist who is under the age of 18 as of the beginning date of the annual convention must be accompanied by an adult.

21. ATOS will cover the following expenses for any finalist brought to an ATOS convention:

- a. convention registration fee;
- b. banquet;
- c. jam session(s),
- d. hotel costs at convention rates for the nights the convention is in session;
- e. lowest economy round-trip airfare or equivalent from the entrant's residence to and from the convention.

ATOS does not cover expenses relating to pre-glow and afterglow activities (if any), meals, personal or incidental expenses, or expenses for an adult supervisor for candidates under the age of 18, or any other expense not specified above. An adult parent/guardian may, however, share the hotel room paid for by ATOS.

In addition, ATOS will pay the lowest economy round-trip airfare or other transportation from the first place winner's home city to Rochester plus three nights at a hotel.

22. For any finalist brought to an ATOS convention, ATOS will directly pay the convention registration fee, banquet fee, and jam session fee(s). Transportation and hotel expenses will be reimbursed by ATOS upon timely presentation of appropriate receipts.

23. Each finalist will have his/her name, picture, and/or résumé published on the ATOS website and in the *Theatre Organ Journal*. Digital copies of the finalists' recordings submitted for the competition may also be posted on the ATOS website.

24. If a finalist is not an ATOS member, ATOS will provide the finalist a complimentary one-year membership. If a finalist is an ATOS member, ATOS will provide the finalist a complimentary one-year extension of his/her membership.

Rehearsal Information

Transportation will be provided to and from the hotel to the theatre where the YTOC will be held. Finalists will have three (3) hours to get familiar with the organ, set pistons and rehearse. Finalists will not be allowed to have an instructor with them but the venue will provide someone familiar with the organ to assist them in setting combinations and general information. Finalists will have 30 minutes on the competition day for rehearsal.

Questions?

Please feel free to contact the Competition Committee Chairperson, Denise Andersen if you have any questions or need any additional information. The Chairperson, judges, and all involved in this program want this to be a truly enjoyable experience and will do everything reasonably possible to ensure that this goal is met!

Additional Suggestions

The following suggestions are not mandatory, but are offered in order to help each applicant get the most out of his/her competition experience:

1. Make sure performances are not overshadowed by noises and other distractions in the facility. These include talking, traffic or building construction noise. These should be minimized to ensure that the recording is of the highest quality achievable.

2. A high quality digital recorder, microphones, and media should be used for the recording if possible. The digital recorder should be set to record an uncompressed "WAV" file at 16 bit (or higher) resolution and 44.1 kHz sample rate (this is the CD standard and is usually the default setting). When making copies or burning to CD or DVD, it is NOT recommended to first convert the recording into MP3, MP4, AAC, WMA or other compressed formats as significant loss of quality will result. Disable any compression or similar function for all recorded tracks.

3. Recording level is extremely important. Automatic level adjusting settings should generally be avoided since they don't give the best representation of dynamic level changes. Levels for recording should be adjusted carefully. A good technique would be to set the maximum level of the recorder, which is the "0 dB" indication (usually also indicated by a red zone) corresponding to the loudest sound to be played on

the organ. At no time should the level on a digital recording exceed this value, otherwise severe distortion will result. Note this level and leave it constant throughout the program.

4. When the recording is stopped, do not abruptly stop the recording with the pause or stop button. Make sure that the sound being reverberated has ended, then decrease the recording volume to zero, let the recording continue for approximately 5-10 seconds, then stop the recorder.

5. Microphone placement is extremely important and is, of course, dependent upon the location of the organ in a theatre, auditorium, home, etc. As a general rule, microphones should be aimed toward the source of the sound, away from walls and as high off of the floor as possible. When using a digital recorder with built-in microphones, mount the recorder on a photo or video tripod as high as possible to capture a well-balance representation and avoid wall and floor reflections.

6. Make sure that the microphones are not placed near air-conditioning ducts or other noise producing things in the facility. This includes activity around the recording machine. People should not be near the microphones.

7. The submitted recording need not be the original master but should be a good copy. If the original is sent in, it would be a good idea to retain a copy in case the original is lost in the mail or otherwise damaged in transit.

8. The recording **MUST NOT** include announcements, talking, and/or applause. The recording should represent only the music of the entrant.

9. Use good packaging materials when submitting your recording. The CDs should be in the original plastic container. Padded mailing envelopes usually protect disks and thumb drives reasonably well.

10 Due to the unknown delivery time for "media mail", it is **highly recommended** that your entry be sent UPS, FedEx, Priority Mail, Express Mail, etc. Tracking of your entry is **highly recommended** for verification of delivery time.

DON'T FORGET: All materials must be sent to the Competition Chairperson
postmarked no later than **April 1, 2019!**

Please send all materials to: Denise Andersen, 7821 Summertree Lane, New Port Richey, FL 34653

d.andersen@atos.org