

Association of Tchaikovsky Competition Stars
Directorate of the International Tchaikovsky Competition for Young Musicians

1st International D-competition



©

Moscow, 2020

INTRODUCTION

"D-competition" is an international competition established by the Association of Tchaikovsky Competition Stars and the Directorate of the International Tchaikovsky Competition for Young Musicians. The Competition is held using the innovative keyboard instrument Disklavier and is the only competition in the world that includes live broadcasts of performances. The Competition is held in the following **nominations**: "Composition" and "Performing Mastery (Piano)".

Disklavier (Germ. "Disk" + "Klavier") is a brand of innovative grand pianos produced by Yamaha that allows to record and acoustically reproduce (live sound) compositions, as well as to broadcast piano music in form of a concert or educational program (remote master classes) in the real-time mode using the Internet connection of two or more Disklaviers in combination with video broadcasting.

ORGANIZERS OF THE COMPETITION:

- **The Association of Tchaikovsky Competition Stars** is an authoritative non-profit creative organization, which, in collaboration with partners, has accumulated unique experience in using Disklavier to conduct distance learning programs, concerts (including concerts at large stages), auditions, and to create a library of recordings of both leading and young pianists from different countries. The Association is an exclusive partner of the Moscow State Conservatory and the Gnesins Russian Academy of Music on the project "Distant Music Education". The project of the Association "Disklavier is an Instrument of the 21st Century" was awarded by the Grant of the President of the Russian Federation to support creative projects of national importance in the field of culture and art.

- **Directorate of the International Tchaikovsky Competition for Young Musicians** is an organization that has extensive experience in conducting competitions, including the world-famous International Tchaikovsky Competition for Young Musicians, as well as the International Tchaikovsky Online Competition.

COMPETITION PARTNERS:

- **Yamaha** is a leader in using of innovative technologies in the music industry, the only manufacturer of Disklavier, that allows to record and perform an acoustic sound professionally.

- **The Moscow State Tchaikovsky Conservatory** and **the Gnesins Russian Academy of Music** are the leading music universities in Russia. Professors, who work at the Conservatory and at the Academy, have rich experience in conducting regular distant lessons.

- **Seoul Cyber University** is the largest university in the world specializing in distant education methods, including music educational disciplines; the main partner of the Association on the projects "Distant Music Education" and the International Tchaikovsky Online Competition.

- **The Perm State Institute of Culture** and **the Far Eastern State Institute of Arts** are the major Russian educational institutions, permanent partners of the Association on the project "Distant Music Education".

- **The Union of Composers of Russia** is an all-Russian public organization uniting professional composers and musicologists from 48 regions of the Russian Federation.

The aim of "D-competition" is to attract the attention of composers and pianists to innovative developments in the field of music and to their use in creative and educational processes.

Competition Objectives:

- to make a wide number of musicians acquainted with the innovative instrument Disklavier for its practical application,

- to create new unique compositions for Disklavier,

- to popularize using of Disklavier for distant competitive, concert and educational programs.

Regulations of "D-competition" in the nomination "Composition"

1. INTRODUCTION

1.1. Competition is open for musicians from any country of the following age categories:

- category A – for musicians up to 14 years old (inclusive),
- category B – for musicians from 15 to 19 years old (inclusive),
- category C – for musicians from 20 to 30 years old (inclusive).

1.2. The age of the participants in the nomination "Composition" is determined on March 14, 2020. The Directorate has the right to request a copy of the identification document certifying the age of the participant.

2. REPERTOIRE AND APPLICATION PROCESS

2.1. Participants should provide their own compositions for Disklavier, taking into account technical capacities of the instrument (see Annex 2).

2.2 Participants in category A should provide 1 composition lasting up to 3 minutes (the same composition will be used in the first and second rounds).

2.3 Participants in category B should provide 1 composition lasting up to 5 minutes (the same composition will be used in the first and second rounds).

2.4 Participants in category C should provide 1 or 2 compositions, their total length should be up to 8 minutes (in case if a participant provides 2 compositions, only one of them will be used in the second round).

2.5 Composers who are planning to participate in the Competition should send the following information to email disklavier@atcs.pro until February 26, 2020:

- application (word document, see Annex 1),
- 1 or 2 files with compositions (midi or cpr format, any genre),
- photo (jpeg format, size not less than 1000x1000 pixels),

3. REGULATIONS

3.1. The Competition has two rounds:

- The first round is held according to the schedule published on the Competition website www.d-competition.com. During the first round, jury members will be selecting the finalists by listening to the participants' compositions playing on the Disklavier.
- The second (final) round is held publicly on March 14, 2020, in the concert hall of the Gnesins Russian Academy of Music. In the final round, jury members will select the winners by listening the compositions sent by participants, that will be reproduced on the Disklavier. The presence of participants at the final audition is optional. The author may make oral comments on his composition (no more than 3 minutes) before listening to the composition.

3.2. The Directorate of the Competition ensures anonymity of the compositions sent by participants for jury members during the first round. On this purpose, participations should provide their compositions with the motto.

3.3 Participants will be informed about the results of the first round by e-mail. In addition, the list of the finalists will be published on the Competition official website www.d-competition.com.

3.4 Total number of the finalists from the categories A, B and C is no more than 14 persons.

3.5 In the final round the jury determines in each age category the winners of the 1st, 2nd and 3rd prizes.

3.6 Participants of the final round will be informed about the results of the final round by e-mail. In addition, the list of the winners will be published on the Competition official website www.d-competition.com.

4. JURY AND AWARDS

4.1. The jury includes authoritative composers and pianists.

4.2 The jury members will make their decisions according to the following criteria:

- Realization of the Disklavier technical capacity (technics available when composing music for the Disklavier, see Annex 2).
- Originality and creative value of the composition.

4.3 The decision of the jury is final and not subject to review and appeal.

- 4.4 The jury works according to the rules developed by the Competition Directorate.
- 4.5 Participants who did not qualify for the final receive a "Certificate of Participation".
- 4.6 All participants of the final receive a "Certificate of Competition Finalist."
- 4.7 All laureates of 1, 2 and 3 prizes receive a "Diploma of the Laureate of the Competition".
- 4.8 The jury can determine one Grand Prix holder who receives a special diploma and electronic piano produced by Yamaha.
- 4.9 The jury may:
- to award not all of the prizes,
 - to divide any of the prizes between two or more participants of the Competition.
- 4.10 The members of the jury, as well as the Yamaha company, may establish personal prizes in agreement with the Competition Directorate.

5. ADDITIONAL POSSIBILITIES FOR PARTICIPATION

- 5.1. When creating compositions, the contestant can use methodological recommendations (see Annex 2).
- 5.2. The participant has the opportunity to consult about the technical capacity of the Disklavier, the features of creating compositions for this instrument, as well as the procedure for the Competition by telephone and the Internet. For consultation, write to disklavier@atcs.pro.
- 5.3. You can work with the Disklavier independently at the following addresses:
- Association of Tchaikovsky Competition Stars
Address: office 246, 35, Arbat st., Moscow, Russia
Phone: +7 (499) 241-13-71, +7 (915) 196-40-70 (Aljona Anisimova)
E-mail: disklavier@atcs.pro
 - Gnesins Russian Academy of Music
Address: Povarskaya st., 30-36, Moscow, Russia
Phone: +7(925)565-78-16 (Andrey Mikita).
 - Yamaha Artist Services
Address: 11, Leontevsky lane, Moscow, Russia
Phone: +7 (495) 636-13-70
E-mail: yasm-rus@music.yamaha.com
 - Perm State Institute of Culture
Address: 18, Gazety Zvezda st., Perm, Russia
Phone: +7 (342) 212-76-00, +7 (963) 012-63-72 (Alexey Taran)
 - Far Eastern State Institute of Arts
Address: 3"A", Peter the Great st., Vladivostok, Russia
 - Kenel Children's Music School № 1
Address: 41, Lenin prosp., Abakan, Russia
Phone: +7 (3902) 20-22-80
E-mail: kenelschool@yandex.ru
 - Seoul Cyber University
Address: (01133) 60, Solmae-ro 49-gil, Gangbuk-gu, Seoul, Republic Korea
Phone: +82-2-944-5000

6. GENERAL PROVISIONS

- 6.1. Changes to the Competition Rules may be made solely by the decision of the Competition Directorate.
- 6.2. The compositions sent by participants of the Competition are included into the Library of Records of the Association of Tchaikovsky Competition Stars and the Yamaha Company.
- 6.3. The Competition Directorate has the right to all types of broadcasts and public performances of the compositions sent by participants of the Competition.
- 6.4. The Competition Directorate has exclusive rights on broadcasting, keeping, publishing and distribution of photo, audio and video materials made during the final round of the Competition in the nomination "Composition".
- 6.5. The Competition Directorate has the right to use the full name, facts of the creative biography, photos of the participant in any printed, audio and video materials about the Competition.

6.6. The rights indicated in p.p. 6.3., 6.4., 6.5. are transferred to the Competition Directorate by the participants and members of the Competition jury for free and indefinitely, for use for any purpose, including advertising, apply to all countries and can be transferred to third parties.

6.7. Participation in the Competition means consent to the processing of personal data of the participant by the Competition Directorate.

6.8. Participation in the Competition means the musician's full consent to the Competition Rules (if he/she is an underage, the consent of his/her parents or legal representatives).

6.9. The Competition Directorate obeys the copyright legislation of the Russian Federation.

6.10. Musicians pay all the expenses for participation in the Competition themselves.

7. CONTACT INFORMATION

7.1. Competition Directorate:

The Association of Tchaikovsky Competition Stars

Address: office 246, 35, Arbat st., Moscow, Russia

Tel.: +7 (499) 241-13-71

E-mail: disklavier@atcs.pro

**Application for participation in "D-competition"
in the nomination "Composition"
2020**

All fields are required.

Full name	
Motto	
Category to which the participant belongs (A, B or C)	
Date of Birth (dd/mm/yyyy)	
<p style="text-align: center;">Education:</p> <p>1) educational institution, class / course or year of graduation (in the case of self-study, completion is not required)</p> <p>2) Full name of teacher (optional)</p>	
Place of work (if exists, optional)	
Brief creative biography (not more than 600 symbols)	
Postal address with postal code	
Mobile phone	
E-mail	
Social networks, web-site	
1 or 2 compositions for the Competition (for each work – title and duration)	

Methodical recommendations for participants of the "D-competition" in the nomination "Composition"

In order to achieve good results in the "D-competition" in the nomination "Composition", it is important to take into consideration the following practical recommendations:

TECHNIQUES AVAILABLE WHEN COMPOSING MUSIC FOR DISKLAVIER

- Playback of the musical material in different tempos at the same time.
- Combination of the strokes and dynamic nuances difficult for a pianist to perform.
- Combination of the techniques which are difficult or even impossible for a pianist to realize during the live performance, such as very quiet sound during a very fast playing.
- The texture, pace, and pressure are limited only by the mechanical capabilities of the acoustic grand piano (the pressed key cannot be used simultaneously in another voice).
- Sound of lift-return of the keys.
- Taking into consideration the physical laws of timbre formation (fundamental tone + overtones), different experiments are available, such as strengthening individual formants by opening resonant strings, and accordingly, changing the timbre.

LIMITS WHEN COMPOSING MUSIC FOR DISKLAVIER

- Participants who created a composition without working with Disklavier are advised to listen to the final file on the Disklavier and, if necessary, to edit it. Composers who do not have access to the Disklavier also can take part in the Competition, however, when recording competitive compositions, it should be borne in mind that the sound of a midi score through synthetic tones can differ significantly in volume from the real sound of the Disklavier (as a rule, the Disklavier sounds much louder). In this regard, the recommended limit of sound power is velocity no more than 110.
- Disklavier models provided for the Competition do not support the functions of holding the chord taken on the keyboard for more than 30 seconds.
- Since Disklavier is an acoustic instrument, it must be taken into account that it takes time to operate the reverse key mechanism. The faster the pace, the bigger should be the gap between midi events on one note.

SEQUENCE OF STEPS WHEN RECORDING COMPOSITIONS FOR DISKLAVIER

Step 1. Creating a composition in sequencer (with using of the Disklavier or without it).

The composition is created using a sequencer program: Steinberg Cubase, Logic, Pro tools, Sonar, etc. Entering of the music information into the sequencer can be done in three ways:

- a. From a music editor program (in midi format).
- b. Directly in the sequencer program.
- c. From the Disklavier keyboard (in this case, you must first make Steps 2-4).

Special comments:

- For the convenience of working in the sequencer, it is recommended to separate the layers of musical tissue into separate tracks, while on all tracks you must assign an output to the first channel.
- When using the Disklavier keyboard to enter music information into a sequencer in order to avoid conflicts of the pedal recorded on different tracks, it is preferable to take the pedal part to a separate track.
- When using the Disklavier keyboard, it should also be borne in mind that most sequencers work with the standard midi (128 levels of velocity), and the Disklavier works with the extended midi (1024 levels of velocity). When rounding data with a sequencer program, minimal level adjustments are possible.

Step 2. Connecting of the Disklavier and computer.

To record music from the Disklavier keyboard or to reproduce via the Disklavier a previously created file, it is needed to connect the computer (on which the sequencer program is installed) and the Disklavier using the usb-midi adapter:



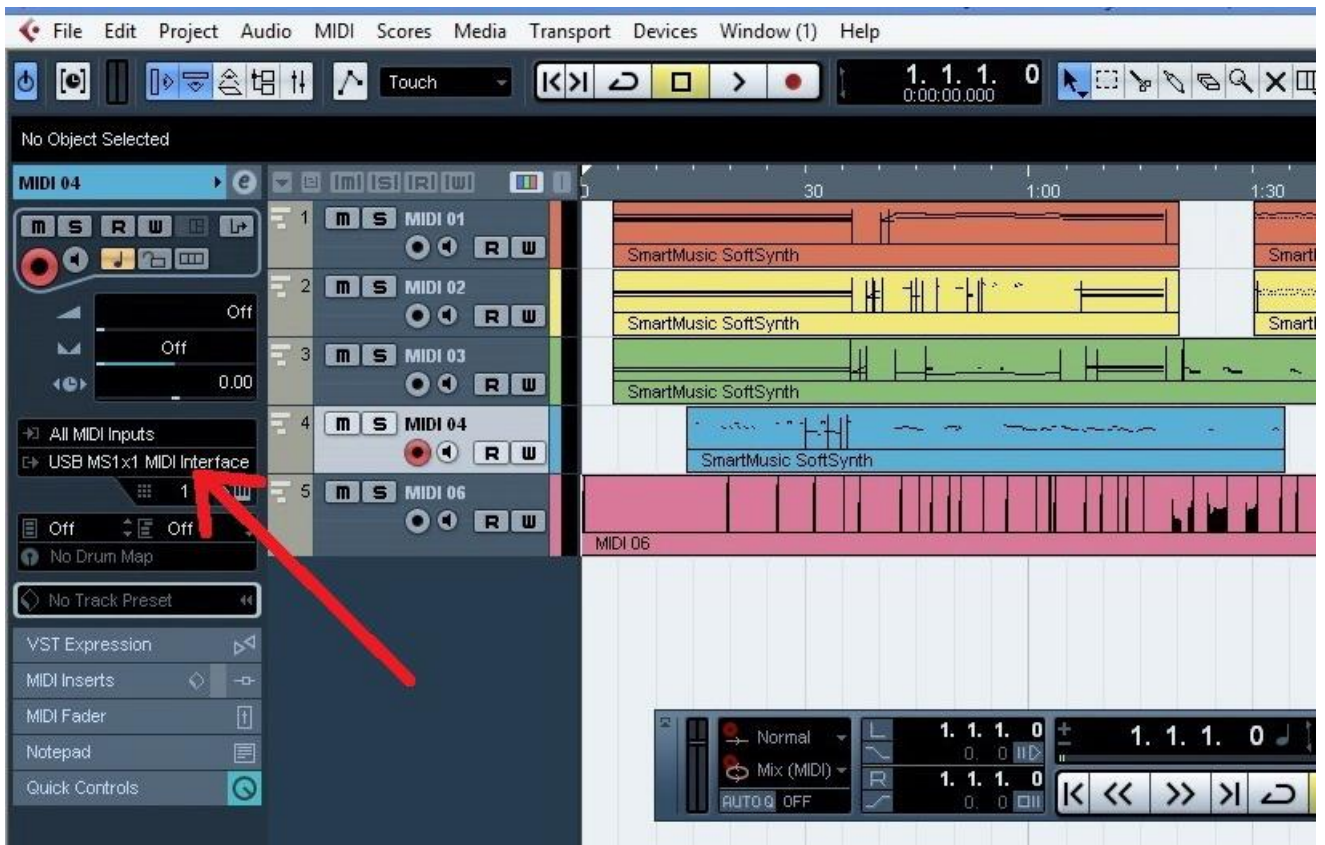
Midi-connectors are inserted into the corresponding sockets of the Disklavier, and the usb-connector is connected to the computer.

Step 3. Turning the Disklavier on.

Turning the Disklavier on is carried out with the help of technical personnel, since the sequence of actions depends on the model of the Disklavier and other factors.

Step 4. Starting of the sequencer.

The sequencer should only be open after connecting the computer to the Disklavier. After that, the name of the adapter that you need to select appears in the line of signal output devices. All tracks should have output to channel 1. In the signal source line, leave the default information - "all midi inputs". Here's what it looks like in Steinberg Cubase 5:



Step 5. Final file export.

When editing is complete, export the file to midi format (cpr format is also possible).