

Melos

Choir & Period Instruments

BAROQUE IDOL – 2017

Please PRINT clearly in ink. Entries must be received by midnight, January 20th, 2017. An entry fee of \$25 must accompany the Entry Form. No entry will be processed until the fee is paid.

ENTRY FORM

Last name:	First Name:	Age:
Address:	City:	PC:
Phone:	Email:	
Teacher's Name:	Teacher's Phone:	

ROUND 1: RECORDED SUBMISSION

First Selection: Composer: Title:	Source (larger work):
Second Selection: Composer Title:	Source (larger work):
Recording format enclosed on USB stick <input type="checkbox"/>	Recording emailed to meloskingston@gmail.com <input type="checkbox"/>

ROUND 2: WORKSHOP WITH PAUL JENKINS

Saturday, January 28, 2017, from 9:30 - 5:00 pm, St. George's Cathedral Great Hall, 129 Wellington St.

If selected for the second and third rounds, I will sing: Composer:
Title: Source (larger work):

ROUND 3: JURIED LIVE PERFORMANCE

Sunday, February 5, 7:30 pm, St. George's Cathedral, 270 King Street East

Waiver and Acknowledgement: I have read the regulations and accept them. I also give my permission for information collected on this form, and possible video/audio recordings and photos taken during the competition, to be used for the following specific purposes without any monetary gain for me or my guardian if applicable: official Melos programs, the Melos website, corporate sponsors, newsletters, press releases and archival data base. All information collected otherwise will be kept private and confidential.
Signature of entrant (or guardian if entrant aged under 18): _____

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GENERAL REGULATIONS

1. Participants, unless otherwise indicated or agreed to, must be amateurs. An amateur is defined as a person whose whole or principal means of livelihood is obtained from non-musical work, even if he/she, from time to time, accepts remuneration for musical services rendered.
2. Completed Entry Forms, using the official form, and including the \$25 entry fee, must be sent to Melos at: 103 Seaforth Avenue, Kingston ON K7M 1E1. The entry fee is not refundable. Entries will not be judged if the entry fee is not included.
3. The competition will have three rounds.
 - a. **FIRST ROUND--RECORDED.** Recorded solo voice with piano/harpsichord only, submitted on a USB stick with the application, OR emailed to meloskingston@gmail.com . Two contrasting pieces from an oratorio or opera, from the period 1600 to 1750, must be presented on the submitted recording. Recitatives may be sung but only if attached to an aria, not as separate pieces. Pitch may be either A=440 or 415.
 - i. The title of the aria, the larger work from which it is taken, the composer, and timing must be specified on the entry form.
 - ii. Entries will be judged following the closing date of January 20th, 2017. Up to 6 young competitors and 4 “masters” (over age 40) will be selected for the Second Round. Successful competitors will be informed by telephone or email as soon as the selection process is complete. The decision of the panel is final.
 - b. **SECOND ROUND--WORKSHOP.** The second round will be a day of workshop with successful entrants and their accompanists, on harpsichord at Baroque pitch, A=415. Paul Jenkins, early music specialist, harpsichordist and tenor in the Toronto Consort, will coach Baroque Idol semi-finalists and continuo players in Baroque performance practice, on Saturday, January 28, 2017, from 9:30 to 5:00 pm. He will be assisted by Holly Gwynne-Timothy and other members of Melos’ professional core. This will give participants a chance to learn and assimilate Baroque performance practice skills, in preparation for the final contest.
 - i. Contestants should choose a single Baroque aria for the second round. It may be one of those submitted for the first round, or a different piece.
 - c. **THIRD ROUND--LIVE PERFORMANCE.** The third round, a live performance with harpsichord, will be judged before an audience and a panel of three judges. Judges will give verbal observations following each performance and may also at their discretion offer written advice or opinions.
 - i. Contestants should perform the piece they worked on at the coaching session the previous week.
 - ii. A score must be presented to the judges to be used for the adjudication. Much music for this period is available online but copyright may apply to modern printed editions. UNDER THE COPYRIGHT ACT, THE COPYING OF MUSIC UNDER COPYRIGHT PROTECTION IS PROHIBITED AND PERFORMERS ARE REMINDED THAT ILLEGAL COPIES MUST NOT BE PRESENTED AS ADJUDICATORS’ COPIES.

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