Internationaler
Instrumentalwettbewerb
Markneukirchen

61st Markneukirchen International Instrumental Competition 2026 – Horn & Tuba
7 – 16 May 2026

Rules and Regulations

The Jury

§ 1
The president of the competition is the chairman of the whole jury as well.

§ 2
a) A specialist jury shall be set up for each instrument. For reasons of cooperation the chairman of such juries shall be appointed by the president of the competition one year in advance.
b) The jury consists of outstanding musicians and educators from Germany and abroad.
c) Each jury shall consist of seven judges.
d) For the pre-selection, an independent jury will be appointed for each of the two categories; its two members will not belong to the main jury.

§ 3
The task of the jury shall be to listen to all the participants in the competition and to judge and evaluate their performance.

§ 4
a) At the end of each round and after the final orchestra round the jury meets for discussions.
b) Each jury member is obliged to take part in all the examinations and discussions.
c) Each jury member is obliged to inform him- or herself in advance about the competition's rules and regulations and the criteria for evaluation.

§ 5
a) All meetings of the jury shall be closed to the public.
b) The organizing director of the competition, the secretaries of the jury, and necessary interpreters may take part in the meetings of the jury, but they shall not have the right to vote. The president of the competition shall take part and has the right to vote.

§ 6
Resolutions and decisions of a specialist jury relevant to the course of the whole competition may be passed only in the presence of the president of the competition and require his approval. 75% of the judges' votes are necessary for such resolutions. In the event of a tie, the president shall decide on the basis of § 28 of the competition rules and regulations.

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Markneukirchen

Competition procedure

§ 7
a) The competition consists of a pre-selection, three rounds, and a final orchestral round. All rounds, including the final one, shall be open to the public.
b) According to the rules of the World Federation of International Music Competitions (WFIMC), the following durations are planned for each round (including the times for entering and leaving the stage): 1st round 20 minutes, 2nd round 30-35 minutes, 3rd round with a maximum of 35-40 minutes.

§ 8
In the competition, the candidates will appear in alphabetical order (family names). Before the start of the competition, a draw will determine which candidate will start the competition. The resulting order will be binding for all three rounds. For the final round, the order of performance will be re-drawn.

§ 9
a) If the president approves, any candidate who is properly enrolled and accepted and whose arrival is delayed for excusable reasons may still be able to take part in the competition, provided he or she arrives during the course of the first round. In such a case this candidate shall be the last person to perform.
b) Participants arriving in Markneukirchen may not leave the town for as long as they are still active in the competition. Exceptions are not allowed.
c) Each candidate shall be obliged to inform him- or herself personally as to the time when he or she is to perform on stage.
d) Each candidate shall be obliged to be present at the given place of performance half an hour before the appointed time. This paragraph shall not be applicable if circumstances beyond the candidate's control prevent this.
e) Candidates no longer active in the competition may follow the competition at their own expense.

§ 10
a) The repertoire indicated by the candidates is obligatory. Later changes are not possible.
b) The editions indicated in the program are obligatory.
c) The candidates themselves may determine their order of performance in each round.
d) For copyright reasons it is forbidden to play from photocopied material.
e) If the indicated repertoire is not performed, or if a candidate stops before the end, the candidate will be disqualified.

§ 11
a) The judges shall not be allowed to advise or teach candidates during the competition.
b) The presence of judges or teachers is undesirable at rehearsals with piano or orchestra.

Internationaler
Instrumentalwettbewerb
Markneukirchen

Evaluation

§ 12
a) The aim of the competition is to discover talented artistic personalities and to award them prizes. Judging shall be based on standards that are expected from young soloists.
b) There are four main criteria for judging the performances:
- musical shaping (knowledge of style and authentic performance practice),
- sound quality and expressiveness,
- technical skill,
- artistic personality.

c) The judges shall not carry on discussions or otherwise express their opinions about candidates and their performances during performances or in public.

Pre-selection

§ 13
a) The first round is **not** replaced by the pre-selection.
b) All applicants send in a recording for pre-selection that they have recorded personally. With their application they confirm that they have recorded it personally and that it has not been processed technically. The secretary's office gives an identification number to each of them in order to make them anonymous and then forwards them to the pre-selection jury.
c) Independent jurors listen to the recordings and evaluate them. It is at the jurors' discretion to vote with YES for, or with NO against a given candidate's admission to the competition's first round. The sole basis for decision is whether or not the artistic performance meets the competition's requirements.
d) The pre-selection jurors note their opinion on the evaluation sheet next to the number of the recording and confirm them with their signature. The evaluation sheets are then forwarded to the secretary's office.
e) A recording without piano accompaniment does not automatically lead to disqualification.
f) In case the jurors for the pre-selection vote with one YES and one NO vote each, a third evaluation will be made by the president of the competition for wind instruments.
g) Applicants will be admitted or rejected on the basis of the abovementioned pre-selection process. They are informed by the secretary's office.

§ 14
The results of the pre-selection, i. e. the number of admissions and rejections, will be announced to the president and the heads of the juries. The candidates' names and identity numbers will not be disclosed.

First, second, third and final round

§ 15
a) The candidates' artistic performances during all rounds of the competition, including the final orchestral round, shall be judged according to a system with points ranging from 1 to 9. In the first and second round marking can be done only with whole points. For the criteria for judging, see § 12b. It is recommended to give meaning to the points: 1 to 3 = no, 4 to 6 = possibly, 7 to 9 = yes.

Those candidates reaching the limit established at the beginning of a given round shall perform in the next one.
b) 50% of the candidates, but **not more than 20** of them, **may be** admitted to the second round. Those who reach an average of 6 to 9 points will be admitted. If the numbers of points are equal, departure from this rule shall be allowed. If the points reached by a candidate fall only very slightly below the established limit, his or her participation in the next round may be discussed. A simple majority of the judges' votes shall be the decisive factor.
c) Six candidates reaching the limit **may be** admitted to the third round. Those with an average of 7 to 9 points will be admitted. If the numbers of points are equal, departure from this rule shall be allowed. If the points reached by a candidate fall only very slightly below the established limit and he or she shows high artistic promise, his or her participation in the next round may be discussed. A simple majority of the judges' votes shall be the decisive factor.
d) In the third round, each candidate can be evaluated only with 6 or 6.5 or 7 or 7.5 or 8 or 8.5 or 9 points. Three candidates with the highest number of points in the third round will be admitted to the final orchestral round. If the numbers of points are equal, departure from this rule shall be allowed.
e) In the final orchestral round, each candidate can be evaluated only with 7 or 7.5 or 8 or 8.5 or 9 points.
f) If there are large differences in the number of points achieved by a given candidate, his or her results shall be discussed, and if necessary, there shall be a vote for or against his or her participation in the next round. In both cases a simple majority of the judges' votes shall be the decisive factor.
g) Judges should not be present during discussions about their own students and pupils.

§ 16
Each juror shall express his or her opinion by noting the figures on his or her form and confirming it by his or her signature. His or her reasons for the points given **may be** stated on the form's reverse side.
§ 17
The performances of each round shall be judged separately. The results of the individual performances shall not be added up.

§ 18
a) If a candidate is studying with one of the judges, or has done so within the last 18 months, this judge does not have the right to vote. Instead of points, this fact shall be stated on the form.
b) If a candidate has ever attended classes or seminars of one of the judges, it should be up to this judge whether to judge or to refrain from judging because of bias. Instead of points, the reason shall be stated on the form.
c) If a judge is related by marriage or otherwise to a candidate, this judge does not have the right to vote. Instead of points, the reason shall be stated on the form.

§ 19
a) After **eight** candidates have been heard, the forms of the first round shall be handed in to the secretary of the jury for the first time. After this, the forms must be handed in following each individual performance.
b) After **four** candidates have been heard, the forms concerning the second round shall be handed in to the secretary of the jury for the first time. After this, the forms must be handed in following each individual performance.

c) The forms of the third round shall be handed in to the secretary of the jury after the performance of all candidates.
d) The forms of the final orchestral round shall be handed in to the secretary of the jury after the performance of all candidates.

§ 20
The secretary of the jury shall copy the jurors' points onto a single form. When working out the number of points for each candidate, their points shall be added up and their sum divided by the number of judges who are entitled to vote (see § 18).

§ 21
At the end of each round the chairman of the whole jury shall inform the judges about the total number of points achieved by the various candidates.

§ 22
a) Following the jury discussions, the chairman of the whole jury shall announce to the public the names of those candidates passing to the next round. Announcement shall be made according to their order of performance. The numbers of points or places achieved shall not be disclosed.
b) After the jury discussion following the final orchestral round, the chairman of the whole jury shall announce the prize-winner's names to the public.

§ 23
If a non-qualifying candidate would like to receive advice on his or her performance, the chairman of the specialist jury and the judges should be at his or her disposal. During these talks no information on points may be divulged.

§ 24
Inspection of the forms and papers concerning the judging shall be restricted to the chairman of the respective jury and to the committee organizing the competition.

Prizes

§ 25
In the jury discussion following the final orchestral round, the members of the jury decide – without previously mentioning any name or points – by raising their hands if the artistic performances allow the awarding of a first prize. A **simple majority** of the judges' votes shall be the decisive factor. Afterwards the given points will be announced. Based on the given points the jury decides which prizes should be awarded.

§ 26
a) Prizes may be awarded, but need not be awarded. If the level of performances is not sufficient, the jury may decide to award no prizes at all.
b) The jury alone shall decide on the awarding of prizes.

§ 27
a) The first prize may be awarded only once.
b) If no first prize is awarded, then two second prizes and one third prize, or one second prize and two third prizes or three second prizes may be awarded.
c) If a first prize is awarded but no second one, two third prizes may be awarded.
d) If no first and no second prize are awarded, three third prizes may be awarded.

§ 28
If no majority can be achieved in voting, the president shall cast the deciding vote.

§ 29
Decisions of the jury shall be final. Appeals are not possible.

§ 30
According to an arrangement made with the organizers before the competition opens, in each category a special award may be offered for an especially impressive and convincing interpretation of a given piece. These prizes shall be awarded for an outstanding performance, whereby the places achieved by the candidates in the competition itself are of secondary importance. In its final meeting the jury decides about awarding such special prizes.

General regulations

§ 31
If a candidate approaches one of the judges with a complaint or any other request concerning the competition, he or she shall be referred to the chairman of the jury, who presents the matter to the organizer of the competition if necessary.

§ 32
a) Each jury member shall be obliged to maintain complete secrecy in all matters pertaining to discussions and evaluations.
b) Each jury secretary shall be obliged to maintain secrecy as well.
c) Any guests participating in jury meetings (according to section 5 of these rules) shall also be obliged to maintain secrecy regarding the results heard.

§ 33
Each juror obliges him- or herself by his or her signature to observe meticulously the present jury rules and regulations.

§ 34
In case of differences concerning the interpretation of these rules and regulations, the German text shall be binding.

Prof. Christian Lampert
President of the Markneukirchen International Instrumental Competition for Wind Instruments
Markneukirchen, January 2026