



2025 ISB Double Bass Competition

To be held at the Florida State University College of Music
Tallahassee, Florida USA

Solo Division – Thierry Barbé, Chair

Monday, June 2 through Tuesday, June 3, 2025

Winners will be announced the evening of June 3, 2025 in a ceremony preceding the evening concert.

PRIZES

- The Gary Karr Prize is \$5,000
- Second place is \$2,500
- Third place is \$1,000

ELIGIBILITY

- The competition is open to bassists who are at least 19 years of age and have not yet reached the age of 31 on the first day of the competition (June 2, 2025).
- Applicants must be current ISB members at the time of online application. If you are not a current member you can join at <https://www.isbworldoffice.com/join.asp>. If you are unable to join with a credit card, contact office@isbworldoffice.com for instructions.
- Applicants must not have previously won first prize in the ISB Double Bass Competition Solo Division.
- Any tuning is acceptable.

DEADLINE

Must submit online application by 11:59 PM Central Time, Friday, January 17, 2025 for the Preliminary Round.

DRESS CODE

Formal attire is not required. Candidates should dress neatly (appropriate for a masterclass setting) and comfortably.

MEMORIZATION

We encourage memorized performances; however, ***music must be used onstage*** for:

- Chamber music, including sonatas (which should be performed with music out of respect to your collaborators).
- Very complex contemporary scores where memorization might be impractical.

ACCOMPANISTS

- Semi-finalists are encouraged to bring their own pianists. If this is not possible, the ISB will assign a staff pianist at the semi-finalist's expense (\$75 per hour for rehearsals and competition rounds, paid directly to the pianist).
- Semi-finalists expecting to use a staff pianist should plan to arrive in Tallahassee, Florida USA by the morning of Sunday, June 1, 2025 or earlier for rehearsal.

REPERTOIRE REQUIREMENTS

- At least one piece must include at least one other musician.
- At least one piece must be unaccompanied.
- Choose music from **at least three** of the following time periods:
 - Pre 1750
 - 1750 – 1827
 - 1827 – 1880
 - 1880 – 1945
 - 1945 – PresentCandidates have the option for this category to perform their own original composition for solo double bass.
- A variety of musical styles is welcome.
- Semi-Final and Final Round programs must include the **required piece** by Andrés Martín. This piece may not be used to fulfill any of the other Semi-Final and Final Round repertoire requirements. It will be 3 to 5 minutes in length and all semi-finalists will simultaneously receive a copy of the score when they are notified they have advanced from the preliminary round.

PRELIMINARY ROUND RULES

- Preliminary Round repertoire:
- Will include music from 3 different time periods, as defined in the Repertoire Requirements above.
- Will include at least one piece with at least one other musician.
- Will include at least one unaccompanied piece.
- Individual movements and excerpts of pieces are permitted in the **Preliminary Round**.
- Your **Preliminary** and **Semi-Final Round** repertoire do not have to be the same.
- No vocalization permitted in the **Preliminary Round**.

Applicants for the Solo Division are required to submit required preliminary round high-quality digital audio recordings using the Acceptd platform. Entry fee is \$60.

- A separate audio file (no video) for each preliminary round piece, identified by the name of the piece and not including the competitor's name.
- Record each individual audio file in a single take, with no edits or digital processing.
- MP3 files are preferred, MP4 or .WAV files accepted.
- Either "live" or "studio" recordings are acceptable. Please remove any time stamp.
- Record 30 minutes of music, maximum.
- Applicants must submit a list of their preliminary round repertoire, and a resume with the online application that includes a chronological list of all private teachers, education, honors and awards.

SEMI-FINAL ROUND RULES

- Applicants advancing to the in-person Semi-Final and Final Rounds will be notified **by February 17, 2025**.
- Semi-finalists must provide a list of the repertoire they plan to play for the Semi-Final and Final rounds to the ISB office immediately after being notified of advancing to the semi-final round. Semi-finalists using an assigned pianist must also provide piano parts in the correct tuning.
- Semi-finalist programming one or more of their own compositions must provide the score(s) to the ISB office immediately after being notified of advancing to the semi-final round.
- Semi-finalists will be offered a discounted registration rate to attend the 2025 ISB convention that follows the competition, June 2-7, 2025 at Florida State University, Tallahassee, Florida, USA.
- The performance order for semi-finalists will be determined randomly. **Contestants will be notified of their performance order by May 2, 2025.**

Semi-Final Round Repertoire:

- Will include at least 3 different time periods as defined below in the Repertoire Requirements section above.
- Will include at least one piece with at least one other musician.
- Will include at least one unaccompanied piece.
- Individual movements and excerpts of pieces are permitted in the **Semi-Final Round**
- The new work by Andrés Martín is **required** and may not be used to fulfill any of the other requirements.
- **Preliminary** and **Semi-Final Round** repertoire do not necessarily have to be the same.
- No vocalization permitted in the **Semi-Final Rounds**.

Semi-Finalists will be scheduled for a 30-minute performance time slot, timed from walk on to walk off. Performances will be live and BEHIND A SCREEN. Your 30-minute time slot will be honored, but judges may stop pieces in progress in the interest of time.

FINAL ROUND RULES

- Performance order for finalists will be drawn when finalists are announced.
- The **Final Round** will be scheduled in 60-minute time slots. The **Final Round** will be a 50-minute recital performance with live audience response and no screen.
- Attire should be consistent with your artistic vision and musical aesthetic.

Final Round Repertoire:

- Will include at least 3 different time periods as defined in the Repertoire Requirements section.
- Will include at least one piece with at least one other musician.
- Will include at least one unaccompanied piece.
- A variety of musical styles is welcome.
- Pieces meant to be performed as a set should be performed in their entirety (e.g. concerti, sonatas, suites, etc.)
- The new work by Andrés Martín is **required** and may not be used to fulfill any of the other requirements.

Judges will consider artistic vision and overall effectiveness of musical communication.