



Regulations of competition of the Deutscher Harmonika-Verband (DHV)

Preliminary remark:

The term »participant« includes the group or person competing in the respective category. In solo categories this refers to the competing individual; in the categories duo, ensemble, chamber music, orchestra or similar it refers to the competing group. The term does not mean the individual player in a group at all.

§ 1 Performance Rules

- (1) Accordions in the sense of the competition regulations are exclusively portable hand-pulled instruments that produce sound using reeds.
- (2) The entire competition performance must be made “live” by the participant independently and uninfluenced during the audition. In particular, the use of sequencers (including so-called “drum computers”) and the playback of pre-made recordings of individual passages or voices (“play-a-long”) are generally not permitted. In case of a violation, the participant may be disqualified by the jury.

§2 Casts

(1) Accordion orchestra

An accordion orchestra consists of accordions with or without bass accordions in a predominantly choral line-up, which essentially determines the sound experience. Additional instruments must be determined in the score of the work being performed or must be added manually in the score. They are not allowed to function as soloists solely accompanied by the orchestra for significant parts of the performance. The sound character of the accordion orchestra must be preserved.

The accordion orchestra is led by a conductor who does not play in the orchestra.

Amplifiers and other aids for instruments with electronic sound generation must be placed entirely in the orchestra area on the stage and operated independently by the player of the respective instrument.

The set up and clear away of the entire orchestra on the stage must be organized by the participants as a part of the normal participant change or competition process and must not significantly delay or disrupt this.



(2) **Accordion play groups (accordion ensembles)**

Accordion playing groups, also known as accordion ensembles, consist of at least 3 accordions with or without bass accordions in a predominantly solo line-up, which essentially determines the sound experience.

Additional instruments must be determined in the score of the work being performed or must be added manually in the score. They may not act as soloists solely accompanied by the playing group for significant parts of the performance. The sound character of the accordion ensemble must be preserved.

Accordion playing groups are not permitted to be led by a conductor.

Amplifiers and other aids for instruments with electronic sound generation must be placed entirely in the orchestra area on the stage and operated independently by the player of the respective instrument.

(3) **Chamber music with accordion**

Groups of 2 or more participants, including at least 1 accordion and one or more other instruments, predominantly without doubling of voices.

(4) **Accordion duo**

Two accordions without electronic aids.

(5) **Accordion solo**

An accordion without electronic aids. No distinction according to Manual II (standard bass, M II) or Manual III (melody bass, M III), no distinction according to piano or button keyboard or other structural characteristics.

§3 Participation restrictions

- (1) Participants in the accordion solo and accordion duo categories with identical line-ups may only compete once per competition category.
- (2) Participants in the form of orchestras, playing groups and chamber music ensembles may only compete once per competition category with identical line-ups. Multiple appearances by individual players are possible if the number of multiple players within a group does not exceed 30% (excluding conductors).
- (3) The organizer makes the final decision on the admission of participants. The person registering must be informed immediately of non-admission.

§4 Distinction between amateurs and professional musicians

- (1) All persons who have worked as professional musicians or as instrumental teachers for the instrument being played or a related instrument within a period of 5 years before the start of the competition are considered professional within the meaning of these regulations.
- (2) Furthermore, all persons are considered professional who have received instrumental lessons on the instrument being played or a related instrument at a training center for music professions within a period of 5 years before the start of the competition.



- (3) Professional musicians or instrumental teachers who no longer practice their profession are again considered amateurs within the meaning of this announcement after 5 years.
- (4) In principle, only amateurs are eligible to take part in competitions that are not explicitly advertised for professional musicians. Amateurs are all musicians who are not considered professional within the meaning of these regulations.
- (5) Amateur status applies to casts as specified in §2 (1) – (3) if no more than 20% of the participants can be classified as professional. The conductors and ensemble leaders can be professional musicians and are not taken into account when calculating the non-amateur share.

§5 Difficulty levels and age groups

(1) Difficulty levels

As far as the rating is divided into difficulty levels, the following designations apply:

- Concert level
- Advanced level
- Intermediate level
- Elementary level

Relevant for the assignment is the classification of the works performed by the DHV Music Advisory Board. A list of classifications is regularly published (available via the DHV homepage www.dhv-ev.de). For works that have already been classified but are not yet included in the current classification list, the participant is responsible for providing proof.

For works for which there is not yet a classification existing or which are only partially performed, the participant must obtain a classification from the DHV Music Advisory Board before registering. If a participant plays several works of different classification, the difficulty level of the most difficult work applies.

(2) Age regulations for orchestras

There is an age limit of 16 for players in school orchestras and 21 in youth orchestras. In school orchestras and youth orchestras, bass accordion and additional voices may be played by adults.

(3) Age groups

The age classification is based on the year of birth of the players. For duos, the commercially rounded average of the birth years applies. The following age groups are suggested:

AG I	up to 7 years
AG II	8-9 years
AG III	10-11 years
AG IV	12-13 years
AG V	14-15 years
AG VI	from 16 years



§6 Judgement

The jurors evaluate a presentation by specifying a score between 1 and 50. The rating results from the average of the individual judgments according to the following table:

from 1 point	with recognition
from 11 points	good
from 21 points	very good
from 31 points	excellent
from 41 points	outstanding

§7 Certificates, prizes and titles

Each participant receives a certificate for the award they have achieved. The awarding of prize winner titles is tied to the rating »outstanding«.

§8 Obligations of the participant

- (1) The participant must fit into the overall process and avoid any unnecessary disruption to the competition, especially the presentations of other participants. Deviations from the audition date require the approval of the jury and the organizer. Proof of timely payment of the entry fee is the participant's responsibility.
- (2) If information on the registration is essential for the classification (e.g. year of birth), the participant must ensure that it is correct and, upon request, immediately provide the organizer with corresponding proof (e.g. by presenting their identity card).
- (3) If a participant could be classified as professional within the meaning of §4, the participant must inform the organizer of this when registering and include sufficient information in the registration for the proper assessment of this matter.
- (4) Before the performance, the participant must provide the jury with a copy of the music sheet for their entire performance (for orchestras and performance groups in the form of scores). They should collect this from the jury after the presentation.
- (5) Each participant presents their program independently, completely in accordance with the registration. In particular, there must be no influence from supervisors (e.g. "co-directing" by the teacher).
- (6) The participant has no claims to a refund of paid entry fees in the event of disqualification or withdrawal on the day of the event.

§9 Tasks and rights of the organizer

- (1) The organizer ensures, within the scope of its possibilities, an undisturbed environment and fair competition conditions. It regulates the allocation of performance times, performance rooms and rehearsal rooms.
- (2) The jury is named by the organizer. If jurors are absent at short notice, the organizer will decide whether to order a replacement. If possible, no teachers of the participants should be assigned as jurors.



- (3) If the (big) number of participants hinders an organizationally manageable, sensible and fair competition, the organizer can divide them into several groups, which are evaluated independently and equally.
- (4) The organizer decides before the start of the competition based on the criteria stated in §4 and based on the information presented in accordance with §8 (3) whether a participant may take part in the competition as an amateur. The decision cannot be transferred to other competitions. If participation as an amateur is not accepted, the participant must be informed immediately.
- (5) The organizer can disqualify participants at any time if they violate the obligations stated in §8 or if there is reasonable suspicion of other legal violations in connection with the event.
- (6) In the event of disqualification, the organizer will immediately inform the jury and the participant concerned. If it appears necessary for an orderly course of the competition, a disqualified participant can be expelled from the event with immediate effect.

§10 Tasks and rights of the jury

- (1) During the competition, the jury ensures compliance with the regulations and ensuring fair competition conditions, as far as these are within their sphere of influence.
- (2) The jury awards each regular performance with a grade in accordance with §6. The decision cannot be appealed and legal action is excluded. Details from the jury's judgements are strictly confidential.
- (3) The jury can disqualify irregular presentations of participants or evaluate the presentation out of competition.
- (4) The jury can evaluate regular presentations outside of the competition if their evaluation does not appear to be technically sensible or justifiable.
- (5) If the excess length of a performance is already foreseeable, the jury can make a binding movement selection beforehand. If a participant exceeds the maximum audition time, the jury can cancel the presentation, deduct points or issue a disqualification. If a performance endangers the fair and orderly course of the competition, the jury must cancel it.
- (6) If a performance is disrupted, the jury will decide whether the performance can be restarted or repeated at a later date. The participant can waive the right at own discretion.
- (7) The jury can expel people who disrupt the competition from the room.
- (8) The jury can disqualify participants if they disrupt the course of the competition.
- (9) If the jury issues a reprimand, disqualifies a participant or makes an out-of-competition rating, it must immediately report this to the organizer with reasons. Affected participants must be informed immediately, if possible before the award ceremony, together with the organizer and to the exclusion of the public, about the measure and the reasons for it.



§ 11 Concluding remarks

- (1) The regulations of competition of the Deutscher Harmonika-Verband should be used as the basis for all accordion competitions of the association.
- (2) It becomes binding
 - a) between the participant and the organizer based on being named in the announcement recognized with the registration. For this purpose, the invitation letter must contain a corresponding reference to the regulations of competition in the current version at the time of the announcement.
 - b) between the juror and the organizer based on the agreement concluded (orally if necessary) between these parties. Even if the regulations of competition are not explicitly agreed upon, their application at DHV events can be assumed at reasonable discretion if the juror is or must be aware of the regulations of competition and nothing else has been agreed. However, in case of doubt, it is recommended to make written agreements here too.
- (3) The general freedom of contract and competition allows regulations that deviate from the competition regulations to be made in the respective announcement.

This change to the regulations of competition will come into force on May 15th, 2024.

For the Presidium and the Advisory Board for Music in the Deutscher Harmonika-Verband e. V.

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