



QUEEN ELISABETH COMPETITION

QUEEN ELISABETH INTERNATIONAL MUSIC COMPETITION OF BELGIUM

VIOLIN 2019: RULES

1. The Queen Elisabeth International Music Competition of Belgium is holding a competition from 29 April to 25 May 2019 for violinists. This competition is for violinists between 18 and 30 years of age (see Article 2) who have completed their training and who are ready to embark upon an international career.

PART ONE: THE CANDIDATES

I. ENTRY CONDITIONS

2. The competition is open to violinists of all nationalities, who are aged at least 18 and have not yet reached the age of 30 on 31 December 2018 (i.e. they must be born after 31 December 1988 and before 1 January 2001).
3. This competition is not open to laureates of a previous Queen Elisabeth Violin Competition. No candidate may take part more than twice in the public rounds of the Competition in the same discipline.

A. Applications

4. All applications must be made using the form available on the Queen Elisabeth Competition website (www.qeimc.be). No other method of submission will be accepted.
5. Application forms together with their appendices must be submitted and have been formally approved by 12 noon (GMT) on 5 December 2018 at the latest. This deadline cannot be extended under any circumstances.
6. Candidates will be sent an e-mail confirming the formal approval of their application. No incomplete application can be formally approved.
7. It is the candidate's responsibility to take all the necessary steps so that the application can be approved by the deadline and to keep a copy of the application. The Competition cannot be held responsible if an application is not received. In order to ensure that an application is formally approved on time, it is strongly recommended that it should be submitted 48 hours before the deadline for applications.
8. If a candidate encounters technical problems during his or her online application, the candidate must inform the secretariat of the Competition about the problem by sending an e-mail to application@qeimc.be no later than 48 hours before the applications deadline, in order to enable the application to be submitted and approved on time.
9. The application fee of EUR 100, payable via the same online form, will not be reimbursed under any circumstances.

B. Examination of applications

10. **Applications**
The applications will be examined by the Competition's organisers. The Competition reserves the right to require candidates to provide additional further information. The videos of those candidates whose applications are not in order or who have not met the documentation requirements by 15 January 2019 will not be viewed during the pre-selection process and those candidates, accordingly, cannot be admitted to the competition.
11. **Programme**
The programme will be examined by an Artistic Committee specially designated for this purpose. This committee will have the right to impose changes to the programme in order to ensure that it complies with the rules and artistic requirements of the Competition. Once the deadline for applications (5 December 2018 at 12 noon GMT) has passed, no change can be made to the programme, except where required by the Artistic Committee or requested by the Competition's organisers, as provided for in Article 23.

C. Acceptance

12. Once his or her application has been accepted by the organisers of the Competition and his or her programme has been accepted by the Artistic Committee, each candidate who has been selected in the preselection process will receive confirmation of his or her admission to the first round.
13. Candidates may not be rejected on any ideological, linguistic, political, religious, or racial grounds.

II. GENERAL CONDITIONS

14. By applying to take part in the Competition, candidates indicate their acceptance of these rules.
15. By entering the Competition, candidates agree to participate in all the rounds as well as in all ceremonies and concerts for which they will be selected by the jury or the organisers of the Competition.
16. Candidates shall not be required, in the framework of the Competition, to make any financial contribution other than the registration fee.
17. If it is established, at any time, that a candidate does not fulfil the conditions for application to the competition, that candidate will be immediately excluded from it by the Competition's organisers. Appeal against this decision could be formed by the candidate before the Legal Committee.

18. Travel expenses

The 24 candidates selected for the semi-final round will be reimbursed 50% of their travelling expenses (a return journey to Brussels, subject to a maximum of EUR 500) upon presentation of documentation of their expenses. The Competition cannot reimburse the travel expenses of candidates who are residents in Belgium or who travel by car.

19. Accommodation

A Welcoming Committee will arrange free accommodation for the candidates who request it, subject to availability, with families in and around Brussels. These families cannot also provide accommodation for relatives or friends of the candidate. Subject to these conditions and bearing in mind these restrictions, a maximum number of candidates will be accommodated during the first round. Thereafter, only those candidates who are admitted to the semi-final and to the final will be able to continue to benefit from this assistance.

20. Pianists to accompany the violinists

Pianists designated by the organisers of the competition are at the disposal of the candidates. Candidates may, nonetheless, have a personal accompanist, in which case the Competition will pay the accompanist EUR 150 for taking part in the first round and EUR 250 for taking part in the semi-final. These sums include all recording fees. The pianists may also be accommodated by a host family as long as the candidate in question is still involved, until the end of the semi-final at the latest. The Competition will also reimburse 50% of the accompanist's travel expenses (a return journey to Brussels, subject to a maximum of EUR 500) if the candidate reaches the semi-final. The Competition cannot reimburse the travel expenses of accompanists who are resident in Belgium or who travel by car.

A candidate's choice between accompaniment by a Competition pianist or by a personal pianist will be valid for all rounds of the competition. Candidates who opt for an official Competition pianist will be put in contact with the pianist in question when they arrive in Brussels. As far as possible, this pianist will accompany the candidate in all rounds. Nevertheless, for organisational reasons, a candidate may be allocated a different accompanist from one round to another. An official Competition accompanist may not accompany a candidate in a private capacity.

21. Broadcasting

The first round, semi-final, and final, as well as the laureates' concerts, are recorded. Except in exceptional circumstances, they are also broadcast live and/or in pre-recorded broadcasts on radio, television, and the Internet. These recordings may be released in various formats: CD, DVD, etc.

22. Cession of rights

By participating in the Competition, the candidates cede to the Competition the right to record, reproduce, arrange for the reproduction of, and distribute their performances in the Competition and at the concerts on record, CD, SACD, sound track, audio cassette, video cassette, video disc, CD-ROM/CDI, DVD, minidisc, or any other existing or future medium, including in digital format, as well as the right to communicate their performances to the public by any televised or radio broadcast means, including broadcasting via the Internet, cable networks, and terrestrial or other broadcasting, live or pre-recorded, linear or on-demand, whether involving free or paid downloading or not, in Belgium or abroad. This cession of rights applies to all performances during the Competition and to the laureates' concerts and is granted for the full duration of the protection of the rights in question, subject to the applicable laws in force at the time and in the future.

23. Scores

Candidates are expected to use the original scores of the works they perform. The Queen Elisabeth Competition cannot be held responsible for any fraud committed by a candidate in this regard (public use of illegal copies). Candidates must be able to supply copies of the scores of the works performed in their programme to the Competition organisers and to their official accompanist(s), if any. For the final, if it turns out that the orchestral material is not available in the time required for the smooth running of the competition, the Competition's organisers may ask the candidate to perform another work from his or her repertoire.

24. Laureates' concerts and recordings

The laureates are required to take part in concerts and recitals arranged by the organisation. The fee for these concerts is fixed by the Competition's management. Some of these concerts will be organised in cooperation with the organisers of the Competition; others are agreed in advance with Belgian and foreign organisations. A list of these concerts will be given to the candidates after they have registered.

For a period of four months, beginning on the day of the announcement of the results, no laureate may give paid public performances or agree to any recordings in Belgium without the authorisation of the Competition.

PART TWO: TIMETABLE, THE ROUNDS OF THE COMPETITION, AND PROGRAMMES

I. TIMETABLE

25. 5 December 2018 12 noon GMT	deadline for applications
25 April 2019	the candidates arrive
26 April 2019	drawing of lots
29 April > 4 May 2019	first round
6 > 11 May 2019	semi-final
20 > 25 May 2019	final
28 May 2019	awards ceremony
starting 29 May 2019	concerts given by laureates

II. ROUNDS AND PROGRAMMES

A. General provisions concerning the rounds of the competition

26. The public rounds of the Queen Elisabeth International Music Competition are preceded by a preselection round behind closed doors, based on the viewing of the videos submitted by the candidates. The public rounds are divided into three stages:
- The purpose of the first round is to choose the 24 candidates who will be admitted to the semi-final round.
 - The semi-final determines the 12 finalists.
 - The purpose of the final round is to rank the top six laureates.
27. In the different public rounds, the candidates will perform in the order established by the drawing of lots.
28. All the rounds, except the preselection process, are open to the public.
29. Each of the candidates selected for the final will be entitled to the same amount of rehearsal time with the orchestra.
30. Each candidate admitted to take part in the public rounds undertakes to participate in those rounds, unless prevented from doing so by illness or accident.
31. All rounds, including the preselection, take place under the supervision of the ministerial official (as defined in Article 136 and following).
32. General remarks concerning programmes:
- Candidates are expected to treat each performance as a recital and should therefore put together their programme with this in mind. The jury will look at each performance as a whole.
 - In each round all works must be performed from memory, with the exception of the sonatas for violin and piano and the compulsory unpublished works in the semi-final and the final.
 - A candidate may ask to perform some contemporary works using a score. The Artistic Committee has the authority to allow this. A request of this kind must be sent to application@qeimc.be by 15 March 2019 at the latest.
 - Unless otherwise specified in these rules, repeats are left to the discretion of the candidates, but candidates must take them into account when working out the timing of their programmes.

- Candidates may not include in their programme works that they themselves have composed.
- Once the closing date for the submission of applications (5 December 2018 12 noon GMT) has passed, the programme may not be changed, except at the request of the Artistic Committee, as provided for in Article 11, or at the request of the competition organisers, as provided for and in the situation described in Article 23.

B. Preselection: viewing of the videos

33. The purpose of the viewing of the videos is to eliminate candidates who have not attained the level required to participate in the public rounds of the competition and to reduce the number of candidates taking part in the public rounds.
34. An international jury appointed by the organisers of the Competition will make this selection, based on the videos submitted by the candidates.
35. When it comes to viewing the videos, only those of candidates whose applications are in order or have met the documentation requirements by 15 January 2019 will be considered (see Article 10).
36. Candidates will be informed individually of the results of the selection process by 15 March 2019 at the latest.
37. There is no limit on the number of candidates accepted.
38. **Programme**
 - Candidates must upload, via the application form available on www.qeimc.be, good-quality video recordings (audio and video) of recent performances by themselves of:
 - a. A sonata for solo violin by J.S. Bach
 - b. A caprice by Paganini
 - c. A sonata (or sonatina) by Mozart, Beethoven, or Schubert (but not the Beethoven sonata that must be performed in the first round).
 - d. A work of the candidate's choice, with piano accompaniment. Solo works and works with orchestral accompaniment are not accepted; concertos performed with piano accompaniment are not accepted.

The works performed in the preselection video may be included in the programme for the public rounds of the Competition (but they may not include Beethoven's Sonata No. 8 in G major, Op. 30 No.3 – see Article 50 of these rules).
39. For each file, the candidate must provide information on the place and date of recording. The candidate must certify its authenticity, as well as being the violinist/soloist, and must confirm that it is not subject to copyright restrictions.
40. Each piece must be recorded in a single audio take (no editing). It is strongly recommended that the candidate's hands and face should be visible at all times and that the camera angle should be fixed. It is also strongly recommended that the sound should be recorded professionally. A video whose quality, visual and/or audio, does not allow the jury to evaluate the candidate's abilities will be rejected (see Article 90 and following).

C. Drawing of lots by the candidates

41. **Date:** 26 April 2019
Venue: Flagey (Studio 1) - Brussels
42. The purpose of the drawing of lots is to establish the order in which candidates will perform. Candidates admitted to the first round will be assigned an individual place in the order of appearance, which will apply to the three public rounds of the Competition.
43. The drawing of lots will take place in the presence of the ministerial official, who will ensure that everything is done according to the rules and will record the result. At the request of the Competition's organisers, the ministerial official will, first of all, ensure that a letter of the alphabet is drawn by lot, starting from which individual candidates will draw in turn, by alphabetical order, to establish their order of performance.
44. All candidates are required to attend the drawing of lots and will be duly summoned by email. If a candidate cannot attend the draw owing to circumstances beyond his/her control, he or she must justify the absence in time (at least 48 hours before the draw); at the candidate's express and written request, the ministerial official or a person designated by the candidate will draw lots on the candidate's behalf. Candidates are requested to find out immediately after the draw from the Competition secretariat the date and time at which they must present themselves for their performances (and, where relevant, for rehearsals) for the first round.
45. Except for the situation provided for in Article 46, the order of appearance as determined by the draw may only be changed due to exceptional and unforeseeable circumstances, for which the candidate will have to provide justification. The Competition's organisers will consider the reasons given and make a decision, which shall be final. Any alteration decided upon will only be valid for the round in question.

46. If a candidate wishes to obtain an exemption from the order decided on because of a professional engagement, he or she must make this request to the secretariat of the Competition and provide justification at least 48 hours before the drawing of lots. The Competition's organisers will consider the reasons given and make a decision, which shall be final. An exemption may only be obtained for the first round. The unavailability of a candidate's personal pianist accompanist may not be advanced as a reason for changing the order of performance.

D. Registration of the candidates

47. Candidates who are admitted to the first round will receive an individual registration document bearing the number obtained in the drawing of lots.
48. Each candidate must carry this document throughout the competition and present it whenever requested to do so by the Competition's administrative services. Subject to availability, on presenting this document, he or she will be given an entry ticket for the rounds of the competition.

E. First round

49. **Dates:** 29 April > 4 May 2019
Venue: Flagey (Studio 4) - Brussels
Number of participants: unlimited
Accompaniment: piano
Duration of the performance: maximum 20 minutes
50. Programme to be prepared:
- A sonata for solo violin by J.S. Bach, chosen by the candidate from the sonatas in G minor, A minor, and C major
 - Beethoven's Sonata No. 8 in G major, Op. 30 No.3
 - Three caprices by Paganini
51. Programme to be performed:
Each candidate will play the works or excerpts from works that the jury will choose from among the works proposed. The jury's choice will be communicated to the candidate one hour before the performance. The candidate will choose the order in which he or she will play the different works in his or her programme.
52. Number of candidates admitted to the next round: 24

F. Semi-final

53. **Dates:** 6 >11 May 2019
Venue: Flagey (Studio 4) - Brussels
Number of participants: 24
Accompaniment: piano – Orchestre Royal de Chambre de Wallonie
Duration of the performance:
A recital lasting about 40 minutes
A concerto lasting about 25 minutes
54. Programme to be prepared
- Recital**
- An unpublished work (lasting about 5 minutes) written specially for this year's competition. This work will be communicated to the candidates after the definitive acceptance of their applications. This work may not be performed in public in advance of the competition.
 - Eugène Ysaÿe's 3rd and 4th movements of the Sonata in G minor, Op. 27 No. 1
 - Two coherent recital programmes, each lasting between 20 and 25 minutes. Each of these programmes must contain one sonata for violin and piano.
- Concerto**
- A Mozart concerto, to be chosen from concertos K. 207 (No. 1 in B flat major), K. 218 (No. 4 in D major), and K. 219 (No. 5 in A major).

55. Programme to be performed
Each candidate will perform twice, over two days.

Recital

Each candidate will play the compulsory unpublished work and the work for solo violin by Ysaÿe, as well as one of the two recital programmes proposed. The choice of recital programme will be made by the jury and will be communicated to the candidate +/- 29 hours before the performance, that is to say, at 10 a.m. the day before for those candidates due to play in the session starting at 3 p.m. and at 3 p.m. the day before for those due to play in the session starting at 8 p.m. Each candidate will choose the order in which he or she will play the different works on his/her programme.

Concerto

Each candidate will perform the Mozart concerto chosen, accompanied by the Orchestre Royal de Chambre de Wallonie. Each candidate will be entitled to one rehearsal (the day before the performance) and to one balance rehearsal (just before the performance)

56. Number of candidates admitted to the final: 12

G. Preparation for the final

57. The 12 finalists move to the Queen Elisabeth Music Chapel in the order established by the drawing of lots, at the rate of two a day. The week spent at the Music Chapel is intended to allow the 12 finalists a peaceful environment in which to prepare for the final and, in particular, to make a personal study of the compulsory unpublished work, the score of which will be given to them once they arrive at the Music Chapel.
58. The final round will begin one week after the first finalists have entered the Music Chapel.
59. During this period the finalists must not communicate with anyone not involved in the Competition's administrative services. They must abide by the rules laid down by the organisers. They will attend the orchestral rehearsals on the days and at the times communicated to them, accompanied by a person designated by the organisers.
60. During their stay at the Music Chapel about two hours will be devoted to a visit by the press. A photo session is also planned.

H. Final

61. **Dates:** 20 > 25 May 2019
Venue: Brussels Centre for Fine Arts (Palais des Beaux-Arts)
Number of participants: 12
Accompaniment: Belgian National Orchestra, cond. Hugh Wolff
62. The final round will involve the performance of the following works:
- An unpublished work (about 10 minutes long), for violin and orchestra, written specially for this competition
 - A concerto chosen by the candidate.
63. If it turns out that orchestral material is not available in the time required for the smooth running of the competition, the Competition authorities may ask the candidate to perform another work from his or her repertoire.
64. **Rehearsals**
During the period leading up to the final, the candidates selected must take part in the meetings with the conductor and the rehearsals planned by the Competition's organisers. No exemptions will be granted, except in exceptional cases duly motivated by the candidates. Candidates who do not fulfil their obligations in this respect may be denied access to the final.

PART THREE: THE JURY

I. JURY

65. The Executive Committee of the Competition has the exclusive authority to appoint the members of the jury. The number of members is not limited. They are chosen for their international renown in the world of music, without regard to any racial, ideological, political, religious, or linguistic considerations. The composition of the jury may vary from one round to another.
66. Unless otherwise explicitly set out in these rules, the jury's sole mission is to rank the candidates according to the procedure established by these rules. The jury has no administrative function.
67. The jury is chaired by a member of the Executive Committee or by such other person as the Executive Committee may designate.
68. Members of the jury may not vote for a candidate with whom they have a close connection. In such cases, Article 113 of these rules applies. Having "a close connection" in this context means that a member of the jury and a candidate share a dwelling or are related (up to the fourth degree of kinship) or are spouses or are cohabiting.
69. Members of the jury may not vote for a candidate who is, or has been, one of their pupils. In such cases, Article 113 of these rules applies. By 'pupil' is meant any candidate who has taken more than five lessons (excl. master-classes) with the jury member in question. In case of doubt, those concerned will refer the matter to the organisers, whose decision shall be final.
70. Candidates are not entitled to object to a member of the jury, but they have the right to lodge a complaint with the Legal Committee, if they believe that Articles 68 and 69 have not been observed.
71. A list of the names of all candidates will be given to each member of the jury.
72. A list of the names of the members of the jury will be given to each candidate before the first public round.
73. Each member of the jury will furnish the secretariat of the Competition with the following declaration, duly signed:
I, the undersigned, member of the jury of the Queen Elisabeth International Music Competition of Belgium 2019, hereby declare that I have read the rules of this year's Competition. I acknowledge that, in the event of a dispute, only the French and Dutch texts of these rules are legally binding. I agree to abide by these rules and declare that
M..... is (has been) my pupil (see Article 69) or has a close connection with me (see Article 68 of these rules).
74. Before the public rounds of the Competition, each candidate will furnish the secretariat of the Competition with the following declaration, duly signed:
I, the undersigned, admitted to the Queen Elisabeth International Music Competition of Belgium 2019, declare that I have read the rules of the Competition. I acknowledge that, in the event of a dispute, only the French and Dutch texts of these rules are legally binding. I agree to abide by these rules and declare that
M..... is (has been) my teacher (see Article 69) or has a close connection with me (see Article 68 of these rules).
75. If the declarations in articles 73 and 74 are shown to be untrue, the signatory will be excluded from the jury or from the Competition.
76. Throughout the entire Competition, the members of the jury shall refrain from having any contact, direct or indirect, with any candidate.
77. Jury members shall also refrain from making any statements about the candidates, the activities of the jury, or the organisation of the competition.
78. The jury decides the programme to be performed by the candidates, in accordance with the provisions of these rules.
79. The decisions of the jury in each round will be recorded in minutes signed by the ministerial official.
80. The jury will vote by secret ballot. The members of the jury must not, under any circumstances, inform each other of the points they have awarded.
81. The Competition has made it a principle to rely on the personal, individual judgement of each member of the jury. Accordingly, the members shall refrain from any form of consultation.

82. Jury members can only judge those rounds for which they have been expressly appointed. If a member of the jury is unable to attend one or more sessions due to circumstances beyond his or her control, the Competition organisers will be authorised either to cancel the points awarded by that member for the whole of the round in question or to attribute to those candidates whom that member of the jury has been unable to judge the weighted average as defined by Article 113.
83. Only the President of the Executive Committee and/or his or her representative may be present at any of the operations pertaining to the various activities of the jury.

II. CHAIRPERSON OF THE JURY

84. The role of the Chairperson of the jury is to direct the operations of the competition. He or she is assisted in this task by a Secretary. Neither takes part in the voting.
85. In relation to the choice of works and parts of works to be performed, it is the responsibility of the Chairperson of the jury to ensure that the jury prescribes programmes of equivalent nature and importance for every candidate.
86. The Chairperson's remit includes overseeing the rounds. To this end it is incumbent on him or her to take all necessary steps to ensure that the jury's work is carried out correctly. If, in his or her opinion, a member of the jury has committed a serious breach of the rules, the Chairperson has the power to suspend that member immediately or to submit the matter for the urgent consideration of the Executive Committee, which may, where appropriate, start proceedings before the Legal Committee.
87. In the event of illness or absence due to unforeseen circumstances, the Chairperson of the jury will be replaced, for the entire Competition or for a part of it, preferably by a member of the Executive Committee designated by the President of that Committee or, by default, by an individual appointed by the Executive Committee of the Competition.
88. The Chairperson of the jury announces the results of the rounds, faithfully reflecting the decisions of the jury.
89. If the Legal Committee is called upon to pronounce judgement on a matter implicating a member of the jury, it is obliged to hear that member and the Chairperson of the jury.

III. POINTS: PROCEDURES AND CALCULATION

A. Preselection: screening of the videos

90. A technician will check all the videos in advance and will be present during the viewing in order to avoid, as far as possible, any technical problems. The technician may, under the supervision of a member of the Executive Committee, give a ruling on the inadmissibility of a video because its poor technical quality makes it impossible to view.
91. In the event of its poor technical quality making it impossible to view a video, it is up to the Chairperson of the jury or, by default, another member of the Executive Committee together with the President of the Executive Committee to judge whether it is appropriate to request the candidate to submit a new copy of the file in question.
92. In the event that a video cannot be viewed because of a temporary technical problem, its viewing may be postponed to a later date.
93. The secretary of the jury, or a person mandated by the Executive Committee, will check beforehand that each video meets the requirements of Articles 38, 39 and 40 of these rules, in order to ensure that the recording is genuine and that it provides the information the jury needs to evaluate the candidate's ability. The secretary has the right, under the supervision of a member of the Executive Committee, to rule on the admissibility of a video.
94. For each video, each member of the jury will indicate to the Chairperson of the jury when he or she has received sufficient information to enable him or her to evaluate it. Once all the members of the jury have done so, they will move on to the next and so on for each candidate.
95. For this round, the members of the jury will receive a ballot paper on which appear the names of the candidates. For each candidate, each member of the jury will indicate whether he or she wishes to admit that candidate to the first round ('YES' or 'NO'). If in doubt, the jury member may qualify this judgement by attributing a 'yes, if necessary' or a 'no, if necessary'. The ballot papers, signed by the members of the jury, will be given to the ministerial official or the person mandated by him/her.
96. The ranking of the candidates will be determined by the number of 'YES' votes obtained, with a 'yes, if necessary' counted as a half 'YES' vote and a 'no, if necessary' counted as a quarter 'YES' vote. In the event of a tie, the number of 'YES' votes will be decisive.
97. Depending on the results, and without being aware of the names of the candidates in question, the Executive Committee will decide where to establish the cut-off point between the candidates admitted and those rejected, in such a way that a reasonably acceptable number of candidates is admitted to the first round.

B. First round

98. For the first round, the members of the jury will receive a ballot paper on which appear the names of the candidates. They will attribute to each candidate a mark of between 0 and 100 points in line with their evaluation of the performance. This mark expresses the evaluation by the jury member of each candidate's performance as a whole.
- In addition to awarding a mark, each jury member will indicate whether or not he or she wishes the candidate to proceed to the semi-final, by indicating 'YES' or 'NO' under the heading 'May proceed to the semi-final'. There is no limit to the number of 'YES' responses by each member of the jury.
- The ballot papers, signed by the members of the jury, will be given to the ministerial official (or a person mandated by that official).
99. The candidates will be ranked according to the total number of points awarded to each by the members of the jury.
100. Only the first 24 candidates will be admitted to take part in the semi-final. This number may in some cases be reduced by a decision of the Executive Committee. If the number of candidates in the first round is less than 24, the organisers may decide that only those candidates who have obtained at least 60% of the maximum number of points will be admitted to the semi-final.
101. If the difference between the points obtained by the candidate or candidates immediately following the candidate ranked 24th and the points obtained by the candidate ranked 24th is less than or equal to 3% of the total number of points obtained by the 24th candidate, all of these candidates will be considered to be tied (ranked equally).
- This system of equal ranking can also apply to candidates finishing higher than the candidate ranked 24th, but, in these cases, taking the lowest mark as the basis for the percentage (3%). In these cases of equal ranking, the candidates ranked equally will be separated according to the percentage of 'YES' votes they have obtained in relation to the number of jury members who have taken part in the vote.
- If the percentage of 'YES' votes is equal for several candidates who are ranked equally, the candidates in question will be ranked according to the number of points obtained. If the points obtained by the equally ranked candidates in question are equal, the organisers of the competition may decide that all or none of these candidates will, exceptionally, take part in the semi-final.

C. Semi-final

102. For the semi-final, the members of the jury will receive a ballot paper on which appear the names of the candidates. They will attribute to each candidate a mark of between 50 and 100 points. Any mark below the minimum (50) will not be taken into consideration. Article 112 will apply in this case.
- In addition to awarding a mark, each member of the jury will indicate whether or not he or she wishes the candidate to proceed to the final, by indicating 'YES' or 'NO' under the heading 'May proceed to the final'. There is no limit to the number of 'YES' responses by each member of the jury.
- The ballot papers, signed by the members of the jury, will be given to the ministerial official (or a person mandated by that official).
103. The candidates will be ranked according to the total number of points awarded to each by the members of the jury.
104. If the difference between the points obtained by the candidate or candidates immediately following the candidate ranked 12th and the points obtained by the candidate ranked 12th is less than or equal to 3% of the total number of points obtained by the 12th candidate, all of these candidates will be considered to be ranked equally.
- This system of equal ranking can also apply to candidates finishing higher than the candidate ranked 12th, but, in these cases, taking the lowest mark as the basis for the percentage (3%). In these cases of equal ranking, the candidates ranked equally will be separated according to the percentage of 'YES' votes they have obtained in relation to the number of jury members who have taken part in the vote.
- If the percentage of 'YES' votes is equal for several candidates who are ranked equally, the candidates in question will be ranked according to the number of points obtained in the semi-final round. If these candidates have obtained the same number of points, the candidates in question will be ranked by taking into account the points obtained in the first round.
105. Only the 12 candidates with the highest rankings in this round will be admitted to take part in the final round.

D. Final

106. After they have heard all the finalists, the members of the jury will receive a ballot paper, on which will appear the names of the 12 finalists. Each member of the jury will attribute to each name a mark of between 60 and 100 points. Any mark below the minimum (60) will not be taken into consideration. Article 113 will apply in this case.

In addition to awarding a mark, each member of the jury will rank the 12 finalists in order of preference, starting with his or her first choice (no two candidates may be ranked equally). Members of the jury who have or have had one or more pupils (see Article 69) or a candidate with whom they have a close connection (as set out in Article 68) among the finalists will not rank their own pupil(s) or the candidate with whom they have a close connection. Each member of the jury will sign his or her ballot paper and give it to the ministerial official (or a person mandated by that official).

The ranking will be established on the basis of the totals obtained by adding up the points attributed to each candidate by all the members of the jury (see Article 113 and following articles).

107. If the difference between the points obtained by one of the finalists and the points obtained by the finalist ranked immediately above him or her is less than or equal to 3% of the total number of points obtained by the latter, these finalists will be considered to be ranked equally. This system of equal ranking can also apply to two or more finalists ranked more highly, but in such cases by taking the lowest mark as the basis for the percentage.
108. Candidates ranked equally will be compared and ranked in relation to each other on the basis of the preferential ranking attributed by the members of the jury. The preferential ranking attributed by those members of the jury who have one or more pupils (see Article 69) or a candidate with whom they have a close connection (as set out in Article 68) among the finalists will only be taken into account for the separation of those equally ranked finalists who have not been their pupils and with whom they do not have a close connection.
If there are several equal rankings, each equal ranking will be dealt with individually, starting with that involving the most highly ranked candidates.
If, after taking into account the result of the preferential ranking, two or more finalists are still ranked equally, candidates will be ranked according to the number of points obtained in the final round. If these candidates have obtained the same number of points, they will be ranked according to the number of points obtained in the semi-final. If these candidates obtained exactly the same number of points in both the final and the semi-final, they will be ranked according to the number of points obtained in the first round.
109. All finalists will receive the title of laureate. The six most highly ranked finalists will receive the title of laureate, winner of the 1st, 2nd, 3rd, 4th, 5th, or 6th prize.

E. Counting the votes

110. The members of the jury may not exchange comments about the candidates before the end of the proclamation of the results. Any discussion concerning the candidates during a sitting of the jury will lead to the suspension of the member who has caused it.
111. The President of the Executive Committee will be responsible for counting the ballot papers, given to the ministerial official by each member of the jury, and for tallying the points. The ministerial official will supervise this process with the assistance of the Secretary of the jury. Neither the Chairperson nor the members of the jury may enter the room where the ballot papers are being tallied.
112. Any correction on a ballot paper must be initialled by the jury member and by the ministerial official. If the reading of a ballot paper presents difficulties that could result in an error, the ministerial official, through the Secretary of the jury, may ask the jury member to complete a new ballot paper.
113. For any candidate for whom a jury member has not submitted points, there will be added to the total number of his or her points the average of the points awarded to the candidate in question by the other members of the jury, multiplied by the average of the points attributed by the jury member in question to all the candidates, divided by the average of the points attributed to all the candidates by all the other members of the jury.
114. If, during either the selection rounds or the final round, a jury member awards to one or more candidates a mark that is more than 20% higher or lower than the average of the marks awarded by the jury as a whole (including the jury member in question) – except when this jury member's mark has been voided for being below the minimum allowed for the round – his or her mark will automatically be replaced by the average mark plus or less 20%, as appropriate.
115. All voting and tallying operations are secret. The only results to be announced are: the designation, without indication of ranking, of the candidates admitted to the semi-final; the designation, without indication of ranking, of the candidates admitted to the final round; and the ranking of the first six laureates.
116. The ballot papers, signed by the members of the jury and later sealed by the ministerial official, will be kept in the Competition's archives. The seals may only be broken with the permission of the Legal Committee.

PART FOUR: PRIZES, HONOURS, AND AWARDS

117. A number of prizes, honours, and awards will be shared out among the laureates and the semi-finalists.
118. There are six prizes:

FIRST PRIZE: QUEEN ELISABETH INTERNATIONAL GRAND PRIZE

Queen Mathilde Prize

EUR 25,000

SECOND PRIZE: Prize of the Belgian Federal Government

EUR 20,000

THIRD PRIZE: Count de Launoit Prize

EUR 17,000

FOURTH PRIZE: Prize of the Governments of the Belgian Communities

EUR 12,500

FIFTH PRIZE: Brussels-Capital Region Prize

EUR 10,000

SIXTH PRIZE: City of Brussels Prize

EUR 8,000

119. The six unranked laureates will each receive the sum of EUR 4,000 (donated by the National Lottery) and a recital. They will also receive the title of laureate of the Queen Elisabeth International Music Competition of Belgium, Violin 2019.
120. The prizes, awards, and certificates, signed by the Chairperson and the members of the jury, will be presented to the laureates at a formal ceremony, which they are required to attend.
121. A sum of EUR 1,000 will be given to each of the 12 candidates in the semi-final who have not been selected for the final round.
122. If possible, the semi-finalists and finalists will each receive recordings of their performances from the semi-final on. These recordings may not under any circumstances be broadcast in any way whatsoever without the agreement of the Competition. The candidate is responsible in relation to others with rights in the recording in the event of any unapproved use.
123. The Executive Committee of the Competition is empowered to accept gifts, grants, and concert offers on behalf of the candidates and laureates.

PART FIVE: THE COMPETITION AUTHORITIES

I. THE MANAGEMENT OF THE COMPETITION

124. The Queen Elisabeth Competition is a non-profit association (ASBL/VZW).
125. The Competition is managed by an Executive Committee. This committee is acquainted with all administrative aspects of the Competition and represents the board of directors in relation to third parties in legal and other matters, without prejudice to the exercise of those functions expressly reserved to other authorities by these rules.
126. The Executive Committee is responsible for overseeing the application of the rules. It may take any measures necessary to ensure their application and the smooth running of the competition. If breaches take place, it is authorised to bring these to light and to refer them to the Legal Committee.
127. For all matters pertaining to the administration of the Competition, the Executive Committee is authorised, under its own responsibility, to delegate particular powers or functions to persons not otherwise involved in the Competition.

II. THE LEGAL COMMITTEE

128. For each competition a Legal Committee is established, consisting of at least three members. This committee has the task of fairly resolving any administrative, civil, or disciplinary disputes that may arise between the candidates, the members of the jury, the Competition's organisers, or the Executive Committee. The Committee's judgement is final and is not subject to appeal.

129. The members of this Committee will be nominated by the management of the Competition, which will appoint one of them as its Chairperson.
130. The Chairperson of the Legal Committee will appoint a Secretary to assist the Committee in its work.
131. The jury and the candidates will be informed of the names and responsibilities of the members of the Legal Committee. By participating in the competition, the members of the jury and the candidates accept the exclusive jurisdiction of the Legal Committee and accept that any dispute arising within the framework of the competition will come under the exclusive jurisdiction of the Legal Committee. It is this Committee, moreover, that rules on appeals against decisions taken by others.
132. In the event of a dispute being submitted to the Legal Committee, the management of the Competition will designate three arbitrators from among the members of the Legal Committee to form an arbitration board.
133. Should one of the members be unable to serve as an arbitrator for the period for which he or she has been designated, a new arbitrator shall be appointed by the management, or, if this is not possible, by the other arbitrators.
134. Any complaints or requests for arbitration by the Legal Committee must be addressed to its Chairperson. The Competition's organisers must be notified.
135. In order to be considered, complaints must indicate the name of the person or persons against whom they have been lodged.

III. THE MINISTERIAL OFFICIAL

136. Chosen from among the bailiffs (*huissiers de justice/gerechtsdeurwaarders*) of the Brussels district, the Competition's ministerial official will be appointed by the management. He or she shall keep records of all operations he or she may be called upon to carry out and of any facts he or she may be asked to establish.
137. In addition to the tasks allocated to the official by these rules, the official will also, in complete independence, supervise any operations he or she believes it necessary to supervise.

IV. SANCTIONS

138. The authorities of the Queen Elisabeth International Music Competition of Belgium can impose the following sanctions on members of the jury and on candidates:
 - a. A reprimand
 - b. An official warning
 - c. Exclusion from the competition
 - d. A permanent ban.
139. A reprimand can be issued by the Executive Committee of the Competition. An official warning is issued by the Chairperson of the Legal Committee. The other sanctions can only be imposed by the Legal Committee, with the exception of cases under Article 17. The other administrative authorities of the Competition do not have any legal or disciplinary powers.
140. Quite apart from the disciplinary sanctions outlined above, the Legal Committee can also decide on all questions legitimately submitted to it and, in particular, can impose penalties requiring the payment of damages and interest to injured parties.
141. In the event of disputes, only the French and Dutch texts of these rules are legally binding and the Competition's Legal Committee has exclusive authority to make rulings.

These rules are protected by the provisions of Section 5, on copyright and related rights, of Book XI of the Belgian Code of Economic Law. They may not be reproduced in any form, in whole or in part, without the prior and express authorisation of the Competition.

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