



International Trumpet Guild®

to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching and literature associated with the trumpet

ITG Recording Awards Competition Guidelines

(Approved May 2024)

I. Purpose

The International Trumpet Guild (ITG) Outstanding Recording Awards recognize outstanding jazz/improvised music and classical trumpet recordings via blind review by juries of outstanding trumpet artists. Awards are given based on the artistic merit, technical achievement, innovation, potential for impact on the larger discipline, and the overall quality of the album.

II. Eligibility

1. The nominee must be a current ITG member at both the time of submission and award.
2. Recordings must be released within the dates listed in the call for submissions.
3. Re-releases, boxed sets, or compilation (i.e. “greatest hits”) albums are not eligible.
4. Recordings may only be submitted once for review by the jury
5. All submissions, regardless of instrumentation, must feature a specific trumpet performer(s) as the primary soloist(s) on a clear majority of the album.
 1. Chamber music selections may be part of a larger solo album.
 2. Submissions from chamber ensembles will not be accepted unless they feature a trumpet soloist(s) on a clear majority of the album.
 3. Jazz/Improvised music submissions must feature a trumpet player(s) as the group leader.
 4. Albums that feature multiple trumpet soloists are eligible for consideration as long as a clear majority of the album is devoted to solo trumpet repertoire and the requirements in I.1 are met.
6. Current members of the ITG Board and Staff, along with the members of the award jury, are not eligible to apply for or receive awards.
7. Definitions:
 1. Albums submitted in the “Classical” category will be evaluated by the jury primarily on the merits of a performance of a written score. The definition of “classical” in this context is broad and thus encompasses music for modern and historic trumpets (including cornetto), as well as contemporary/new repertoire, electro-acoustic works, etc.
 2. Albums submitted in the “Jazz/Improvised Music” may be evaluated on both strength of the performer's improvisation and/or their performance of a written score. The definition of “Jazz/Improvised Music” in this context is broad and encompasses a variety of music from the jazz/commercial tradition in addition to any music for which improvisation is central to performance.
 3. Albums that fit in either category may only be submitted once. The choice of which category is most appropriate is at the discretion of the performer.

III. Submissions

1. Online submission of materials will open on **July 1st**.
2. All submissions are due by **December 31st at 11:59pm EST**.
3. Submissions must have been released during the time period stated in the call for submissions.
4. All submissions must include links to audio files (mp3, etc.) to facilitate the blind review of the work in question. **Links to Youtube, Spotify, or physical copies of albums will not be accepted**
5. The entire album must be submitted for review by the jury.



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6. All submissions must include a document in PDF format detailing the date and place of recording, all performers, works performed, composers, and a list of all members of the production team (engineer, producer, etc.)
7. Incomplete submissions will not be considered by the jury.

IV. Jury

1. Separate juries will be established for jazz and classical submissions.
2. All jury members must be trumpet players with sufficient standing in the discipline to warrant their selection.
3. Both juries will be chaired by the head of the ITG Recordings Committee who will serve as a non-voting member.
4. Seven jurors will be selected for 2-year terms by the Recordings Committee chair in consultation with the ITG President and Board of Directors.
5. Members may serve no more than 2 consecutive terms at a time.
6. Terms should be staggered so approximately half of jurors' terms end each year.
7. Conflicts of Interest:
 1. Jury members may under no circumstances evaluate a recording to which they have contributed (performer, producer, commissioned composer/arranger, etc.).
 2. While personal relationships (teacher/student, etc.) do not necessarily constitute a conflict of interest, jurors should recuse themselves if their presence calls into question the integrity of the evaluation process.
 3. Jurors may not evaluate submissions by members of their family (partners, children, etc.)
 4. Members of the jury may recuse themselves or be recused by the committee chair in the case of conflicts of interest.
8. Juror Responsibilities
 1. All members of the jury must pledge to listen to and thoughtfully evaluate *all* the recordings under consideration.
 2. All members of the jury must pledge to keep all deliberations confidential.
 3. All members of the jury must pledge to disclose all conflicts of interest and recuse themselves as necessary.
9. Committee Chair Responsibilities
 1. Work to ensure that the jury is representative of the diversity of the ITG membership
 2. Ensure jurors have access to recordings in a fashion that will allow the blind review of all submissions. This should be at least **one month** in advance of any meeting.
 3. Provide guidance to the committee relative to the award guidelines, explain assessment criteria, and facilitate the voting process.
 1. All votes must be taken via a secret ballot.
 4. The chair serves as facilitator for committee meeting(s), this includes scheduling of all meetings.
 5. The committee chair is charged with ensuring a fair process and is empowered to recuse members of the jury in order to maintain the integrity of the review.
 6. The chair does not take an active role in the committee's deliberations.

V. Deliberation Process



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1. Recordings will be blindly evaluated by a diverse jury of outstanding trumpeters. The jury will receive a list of the repertoire performed. This list may be redacted when appropriate in order to maintain the anonymity of the nominee.
2. The jury will conduct a preliminary straw vote in advance of any synchronous discussion. This vote is facilitated by the chair and will be shared with the jury at least two weeks in advance of synchronous deliberations. This vote will be used to narrow the field to ~10-12 recordings that warrant further discussion.
3. The jury will award gold and silver medals:
 1. Gold Medal (0-2 per year)- Recordings representing the highest levels of artistic excellence. These recordings should not only stand out among trumpet recordings, but compare favorably to releases by other top artists, regardless of instrument.
 2. Silver Medal (0-4 per year)- Outstanding recordings that stand out but don't meet the threshold for a gold medal relative to other submissions or in absolute terms.
4. Jury members will vote "Gold", "Silver", "no award" or "abstain"
 1. Gold medal requires 5 of 7 votes, with a minimum of 4 votes out of 5 or 6 required in the case of abstentions.
 2. Silver medal requires 5 of 7 votes, with a minimum of 4 votes out of 5 or 6 required in the case of abstentions.
 3. If more than 2 committee members abstain from a vote, the committee chair will appoint additional committee members from the ITG board of directors to review individual recordings.
 4. All albums that meet the gold medal threshold will be ranked above those meeting the threshold for silver medal.
 5. Gold medal votes will count towards a silver medal if the gold medal vote threshold is not reached.
 6. The jury may elect to decline to award medals in all categories.
 7. If too many submissions meet the five vote threshold, the jury will revote on all selected albums to further narrow results.
 8. The jury may not increase the number of awards given.
5. Winners will be announced **by May 1st** and recognized at the ITG Conference.