



WHISTLING GUIDELINES for Contestants and Judges

CONTESTANTS

To assist you in preparing for the whistling contest the following guidelines are presented by the International Whistlers Convention Board of Directors. Please also read “Suggestions for First-Time Whistlers.”

1. You may enter any or all of the three categories: (A) Classical, (B) Popular, and (C) Allied Arts. The Allied Arts category in the contest to allow whistler to add other arts to their whistling. This means you could combine whistling and singing, or use an instrument to accompany yourself, or to have another person serve as an accompanist/ensemble/band. You could also use drama, mime, dance or poetry to emphasize a combination of arts. First and second place awards, and some third place where first place is not awarded, are given for each category to men and women. If you plan to compete for international championships, you must enter both (A) and (B).
2. You may not accompany yourself on (A) Classical or (B) Popular categories because the judges need to know the purity of your whistling without competing actions such as playing a piano or guitar. Judges need to watch your facial expressions and particularly the use of your lips. Furthermore, a performer whose attention must be partially given to an instrument usually includes distracting physical movements. These actions may emphasize the instrumental talent over the vocal (whistling) talent. All background music should be instrumental without vocals. Please keep in mind that regardless of how you might arrange for others to provide stage support, you do not wish to have them take attention away from you. The objective of the IWC is to provide the judges with the purity of whistling as a musical art form.
3. In choosing your cassette or CD, please try to have the best quality and to have it free of vocal background or combinations. They should be supportive of your whistling, but not take the predominant sound waves. Your whistling should always have the higher decibels. Always set your timing on the recording for the technician to begin without a search for the song. Otherwise, you could be standing before the judges and the audience in a helpless manner while the technician is searching for the beginning of your musical background. Parents could help their children in having all the recordings ready for the technician. Sometimes performers prefer to have their songs re-recorded from one tape or disk to another for the purpose of the Contest only. This could include (A) Classical, (B) Popular, and (C) Allied Arts.
4. In choosing your (A) Classical music, be sure your selection has such definitions as serious, notated, or harmonically and melodiously complex. Such music is usually composed with sonatas (in contrasting forms and keys of three or four movements), or rondos (could be movement in a concerto or sonata) or prelude (from a symphony's introductory theme or a fugue or suite), or scherzo (a sprightly movement in quick time). Selections could be pieces from classical symphonies of long works. Composers to be considered are usually those of Europe and the United States. In Europe such as Mozart, Beethoven, Liszt, Rachmaninoff, and Debussy; in the US such as Copland, Bernstein, Alder, Diamond, Crumb, and Rorem. If Asian, African or South American compositions, a professional music authority must vouch for authenticity of your choice.

For your (B) Popular music, the choices are wide and varied from folk, blues, jazz, county, rock and roll, western, reggae, and many mixtures of music for the “masses.” Your selection could be from ancient ballads to the most current pop song. When in doubt about your choices, you may wish to use the [New Harvard Dictionary of Music](#) edited by Dan Randel, or discuss your selections with musicians who have graduate degrees in music.

5. Be prepared to whistle more than one song if you should tie with another contestant, or be in the finals. The judges will ask for another song. Songs cannot be repeated in contests until after a three-year period.
6. Please stay within the confines stated in your application form. This may mean the rearranging of some long songs, particularly in classical music. A medley of classical music is not acceptable.
7. If you are attending for the first time (particularly with children and teenagers), we may request that you attend the Points of Performing before the contest. You would be informed in advance of time and place.
8. On request, contestants may witness the count of judges' scores.



WHISTLING GUIDELINES FOR Contestants and Judges

JUDGES

To assist you in preparation for the contest, it is essential that you attend the advance meeting held on Thursday morning before the competition. You will be advised of the time and place. Some of the IWC policy guidelines listed below are to help clarify advance questions.

1. The chair of the judges should be certain all judges understand the procedure.
2. During the judging, make notes brief and concise. The IWC Board of Directors has requested each contestant to have each composition printed on the scoring sheets before you receive them. However, contestants may change their choices from advance notices on conditions that another whistler has whistled their choice.
3. Stay as strict as possible to classical and popular categories. (If contestant has made a mistake in choice of category, please indicate this on the notes and report it to the chair for contestant to choose another song.)
4. The chair of the judges should have an assistant or vice judge to help in the final submission of information to the IWC chair or project director.
5. If there is a tie, the two contestants must whistle a second and different song. Insert the second scores on the same score sheet and circle the new scores.
6. Please make an effort to have the scoring blocks accurate before it is handed in for calculations.
7. It is requested that the chair be responsible for all spellings within the notes within one week for the IWC Board to mail out a completed report to all whistlers in the contest.
8. It is requested that judges make a separate list of requests for changes, additions, or deletions for the IWC Board of Directors for future guidance. Also, complete an evaluation form.
9. Your scoring sheets are coded. Please use your code number or letter on all papers. This can be done before the contests.
10. On the commentary, all judges should be familiar with basic musical terminology.

The judges or the Board of Directors of the IWC may disqualify any contestant whose performance, language, or behavior is disruptive, offensive, unethical, or unprofessional to the public.
