

07/06/2025

Is it necessary to be both the composer and performer of the music, or can performers apply without composing their own material?

The call requires participants to be both the composers and performers of their music. However, applications from groups are welcome, provided the members collectively include both the composers and performers of the submitted work.

19/06/2025

Regarding the call for musicians and composers, I couldn't find any information about the expected duration of the performance. Is there a required time frame?

There is no set time limit for the proposed project. However, if selected, applicants should be prepared to adapt their work for a final performance lasting between 30 and 50 minutes.

23/06/2025

Is there a minimum or maximum duration for the proposed musical work(s)? I couldn't find any reference to time limits in the call, but I assume some may apply.

There are no time restrictions on the proposed project. However, if selected, applicants should be prepared to adapt their work for a final performance lasting between 30 and 50 minutes.

Is it in line with the application guidelines to submit a group of pieces (one for each artwork) rather than a single piece covering multiple works? If so, would the collection be assessed as a single project, or could one piece from the group be selected independently as the winning work?

Applicants may choose to submit either a single composition or a group of pieces forming a cohesive project. If multiple pieces are submitted together, they will be evaluated as a single body of work, with attention to overall quality, coherence, and the accompanying descriptive text.

04/07/2025

I would like to know the total duration required for the composition or group of compositions to be submitted. Also, do the composition(s) need to interpret all the artworks included in the call, or is it up to the applicant to choose one or more (two, three, etc.)?

No minimum or maximum duration is required for the submitted compositions. However, if selected, applicants should consider adapting their work for a final performance lasting between 30 and 50 minutes.

As for the choice of artworks to interpret, it is entirely up to the applicant. You may choose a single artwork or multiple artworks from those included in the call (e.g., two, three, etc.). It is essential, however, to indicate which artworks have been selected as the basis for the composition(s).

07/07/2025

We would need some clarification regarding the expected duration of the composition and the type of material to be submitted to the committee for evaluation.

The call does not specify a minimum or maximum duration for the composition. However, it is up to the participants to present a project that is sufficiently developed, clear, and coherent regarding the proposed concept. If selected, it is recommended to consider an adaptation suitable for a final performance lasting between 30 and 50 minutes.

Regarding the materials to be submitted, please refer to the “*How to participate*” section of the call, which is reproduced below for your convenience:

HOW TO PARTICIPATE

The following documents must be submitted by email to info@fondazionepotenzatamini.it no later than 12:00 PM on September 15, 2025:

- Completed registration form in full, and in the case of groups, completed by each member.
- A copy of a valid ID document. For groups, a document for each member.
- A brief curriculum vitae with discography: a PDF file outlining educational background (past and/or current) and any professional experience in music, including links to past performances, if available.
- Sheet music/compositional/performance project and accompanying audio/video material explaining the project (links to YouTube, WeTransfer, Dropbox, or similar).
- A brief text (maximum 1500 characters, spaces included) explaining the personal interpretation of Gianmaria Potenza's works, highlighting the visual and conceptual aspects that form the basis for the musical composition. The text should also provide an overview of the theme, and the musical approach selected to translate these visual elements into music. Finally, the text should specify whether the artistic project is based on interpreting a single work or a group of works, clearly indicating the selected piece or pieces.

Please also note that the full call for applications, including all attachments, as well as all responses to submitted questions, can be downloaded from the Fondazione Potenza Tamini website: <https://fondazionepotenzatamini.it/news/musicare-larte-di-gianmaria-potenza/>.

08/07/2025

Reading the call, one point is unclear to me: does participating as a composer also imply the obligation to perform one's own music? Would it not be possible, in the event of selection, to hire a performer at one's own expense?

The call requires that participants perform their music. However, it is possible to apply as a group that includes both composer(s) and performer(s).

10/07/2025

I would like to inquire whether there's a minimum duration required for the performance and whether it's necessary to specify a particular number of artworks.

Also, regarding the section "Score / compositional-performative project" mentioned in the call, is it necessary to submit material covering the entire performance, or is it acceptable to send a selection of the material?

No minimum or maximum duration is required for the proposed performance. However, it is up to each participant to present a project that is sufficiently developed to convey their artistic vision clearly and effectively. If selected, applicants should plan for a possible adaptation for a final performance lasting between 30 and 50 minutes.

As for the number of artworks to reference, this is entirely up to the participant: it is possible to choose a single artwork or multiple pieces from those included in the call. It is essential to indicate which work(s) the composition refers to.

Regarding the materials to submit, applicants may choose to send either the whole project or a representative selection. That said, the jury will assess the overall completeness, coherence, and alignment of the proposal with the requirements set out in the call.

I would also like to ask whether a piano will be available for the final performance and, if so, whether it is an upright or a grand piano. Additionally, regarding the performative aspect, is the call open exclusively to musicians, or also to other types of performers?

We confirm that the venue for the final performance is equipped with two grand pianos, which will be available to the selected participants.

As for the performative aspect, the call imposes no restrictions on the nature of the performers involved. It is therefore possible to include interpreters from fields beyond strictly

musical performance. However, we would like to emphasise that the focus of the call is particular: the main challenge lies in translating the visual grammar of Gianmaria Potenza's work into a musical grammar. The jury will evaluate proposals based on this ability to interpret and transpose between languages, as well as on the artistic quality and overall coherence of the project.

15/07/2025

I read that the call is aimed at musicians, composers, and performers of their music. However, I would like to know if, by composing original music for a small ensemble, it would still be possible to have these works performed.

We confirm that the call is open to musicians who perform their compositions, or to groups that include both composers and performers. It is therefore acceptable to submit a project for a small ensemble, provided that its performance is also foreseen.

We would also like to clarify that the call imposes no limitations regarding instrumentation or musical genre. Each participant is free to shape their project according to the poetics, style, and resources they consider most appropriate.

If you do not intend to perform your composition yourself, you may participate as part of a group with one or more performers, as indicated in the call. What matters is that the proposal is presented as a unified project, in which composition and performance are part of the same artistic vision.

28/07/2025

I'm writing to ask for clarification regarding the intended approach to Gianmaria Potenza's work for the competition: in our musical piece, can we refer solely and exclusively to the artworks included in the call, or can we draw more broadly from his overall body of work and artistic vision, even referencing other artworks not attached to the call but available online (e.g., "policombustioni", mosaics)?

We confirm that the works to be considered for the project are exclusively those included in the attachment to the call and currently on display at Palazzo Fini in Venice, where you can view them in person. The musical project must therefore be based on one or more of these specific works. It is not permitted to reference artworks outside the selected corpus, even if they are part of Gianmaria Potenza's larger body of work.

That said, a broader and deeper knowledge of the artist's work may indeed be beneficial in gaining a more complete understanding of the selected pieces and in developing a more informed interpretation of their visual language.

01/08/2025

I'm writing regarding the call for proposals focused on composing music for the works of Gianmaria Potenza. My question concerns the approach to the artworks: is it preferable to compose a single piece that generally represents all the works (in terms of message/style/technique...), or to present individual compositions specific to a selection of works? In the latter case, how many pieces would be required? Is there a minimum or maximum duration for these?

Regarding your first question: while participants are entirely free to choose whether to structure their proposal as a single piece or as multiple compositions, it is essential to note that the call explicitly requires a grammatical transposition between visual and musical languages. This means that the composition(s) must clearly and intelligibly demonstrate – even at the score level – the process of interpreting and translating the visual work into music. Formal coherence between the chosen artwork and the musical result will be one of the key elements evaluated by the jury. If you opt for multiple pieces, there is no minimum or maximum number: the overall quality and internal consistency of the project will be the primary criteria.

As for duration, the call does not impose minimum or maximum limits. However, it is up to the applicant to submit a project that is sufficiently developed and articulate to convey the proposed idea. Should your project be selected, it is recommended to consider a possible adaptation for a final performance with an overall duration between 30 and 50 minutes.

17/08/2025

I want to ask if I need to submit both audio and video of the compositional/performative project, or if audio alone is sufficient.

Submitting an audio file to accompany the score or compositional/performative project is sufficient. However, including a video is strongly recommended, as it helps to illustrate the performative dimension of the proposal better. In any case, supporting material (audio and/or video) is mandatory and must accompany the score. The central element remains the score itself, which must make the process of grammatical translation from a visual language into a musical language clear and comprehensible.

18/08/2025

I read your call for the Gianmaria Potenza competition and would like to know more about how the results will be communicated afterwards. Will the winner be announced publicly, or contacted privately? When will the results be available?

The results of the competition will be officially announced by October 17, 2025. They will be published on the Foundation's official website and our social media channels. At the same time, the winner will be contacted directly to coordinate the following steps and the organisation of the Venetian events, scheduled for December 8–10, in connection with the concert on December 9. Should the work of the jury be delayed for organisational reasons, a notice will be published on the Foundation's website.

20/08/2025

I would like to request clarification on the “score / compositional-performative project” that needs to be submitted. Is it strictly necessary to provide a score, or can the submission consist of a compositional/performative project in another form (graphic, video, discursive, etc.), in addition to the required supporting material? Also, is there a time limit for the composition/performance?

The call requires the submission of a score/compositional-performative project, which is the central element of the application. Participants are therefore free to choose the form that best makes the process of grammatical translation from a visual language to a musical one readable and understandable, as stated in the call. This material must be accompanied by supporting audio and/or video documentation of the project.

As for the duration of the composition/performance, there are no minimum or maximum limits. It is up to the applicant to present a sufficiently structured and comprehensive project that conveys the developed idea. In case of selection, it is advisable to plan for a possible adaptation for the final performance, with a duration between 30 and 50 minutes.

I have read the call for the Gianmaria Potenza competition, and I need clarification: will the winner also transfer the copyright of their music, which will then belong to Potenza's works? Or will the winning author retain the copyright of their music?

Participation in the competition does not entail the transfer of copyright: the author remains the sole holder of the rights to their music. The Foundation and the organisers acquire only the non-exclusive right to use the work for purposes related to the competition and its promotion (for example, live performance, dissemination through official channels, publication of the concert recording on the Foundation's platforms, and communication through its media outlets).

In no case will the music become part of Gianmaria Potenza's body of works: the project maintains its authorial autonomy. The winning author will consistently be recognised as the original creator. The only additional requirement established by the call is the obligation for selected participants to take part in the final concert.

21/08/2025

I am writing to ask for clarification regarding the participation requirements of the call. On page 3 of the call, under the participation guidelines, it is stated that the score must be accompanied by “audio/video material explanatory of the project.” Should this audio-video material consist of a recording of the performance of the score, or an explanation and analysis of it?

By “audio/video material explanatory of the project”, we mean the recording of the performance of the score or the compositional/performative project submitted.

28/08/2025

I have read the Potenza competition call and would like to request clarification regarding the 1,500-character text that describes our interpretation of Potenza’s works. Unfortunately, this character limit feels rather restrictive for explaining both our vision of the works and the technical and stylistic choices within our composition. Would it therefore be possible for the score to include, in its preface, a description of itself, separate from the 1,500 characters required for describing Potenza’s works in the call? Or would combining the two risk disqualification?

The 1,500-character limit applies only to the text describing your interpretation of Potenza’s works. The aim is to provide a clear and concise explanation of your vision and the chosen musical approach, without requiring a comprehensive analysis.

Separately, the call does not prohibit adding supplementary material to accompany the score, such as explanatory notes or a brief preface. This does not count toward the 1,500-character limit and does not present any risk of disqualification.