

## **SAMRO ENDOWMENT FOR THE NATIONAL ARTS**

### **OVERSEAS SCHOLARSHIPS 2008 FOR INSTRUMENTALISTS**

#### Introduction

The Southern African Music Rights Organisation (SAMRO) is South Africa's national Society of Composers, Lyricists and Music-Publishers for the performing, broadcasting and diffusion rights in copyright musical works and also administers recording rights. SAMRO's core business is to collect and distribute royalties which accrue from public performance and mechanical exploitation of the music both of its own members as well as those of its affiliates abroad.

Together with affiliated societies in more than a hundred countries throughout the world, SAMRO is a member of the International Confederation of Composers' and Authors' Societies (CISAC). In order to expand the opportunities for musical activity in SAMRO's territory of operation to the ultimate benefit of its members and affiliates, CISAC permits a proportion of available revenue to be devoted to the encouragement of the arts in South Africa — a scheme administered by the SAMRO Endowment for the National Arts.

It was in terms of this scheme, that — since 1962, the year of SAMRO's founding — SAMRO's Board of Directors established the SAMRO Overseas Scholarship to enable talented young South Africans to further their music studies abroad. These awards now rotate over a four-year cycle:

2008	Instrumentalists
2009	Keyboard Players
2010	Composers
2011	Singers

Two awards are available in each cycle, one for Jazz/Popular Music and one for Western Art Music.

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## REGULATIONS

- 1 It is extremely important that applicants fully comply with the requirements set out in these Regulations, to ensure that their applications qualify for acceptance
- 2 The SAMRO Overseas Scholarships for Instrumentalists, administered by the SAMRO Endowment for the National Arts (hereafter referred to as “the Endowment”) are awarded once every four years. The value of the main award in each genre is **R160 000**. The Endowment will also fund the purchase price of a return-airfare to the overseas country in which the main award-winner will study, up to a maximum of **R10 000**

The **main award-winners’ Scholarships** may be used only for post-graduate study or master classes abroad, focussing on the music-discipline for which they have been awarded.

**All funds which are awarded will be payable at the appropriate time to the relevant entity as approved by the Endowment for the account of the award-winner. Please note that funds will not be disbursed directly into award winners’ accounts**

- 3 All monetary awards must be used within **2 years** of being awarded, failing which they will expire. However, candidates who foresee that the deferral of the use of any funds awarded may become necessary, must submit their reason(s) for deferral in writing 3 months before the end of the 2-year period
- 4 The Scholarships are open to instrumentalists born after **30 April 1975** who are citizens of South Africa, Botswana, Lesotho or Swaziland, and who have already completed (or expect to complete) their studies in 2008 for a recognised undergraduate degree or equivalent qualification majoring in instrumental performance
- 5 A main award-winner in any of the four rotating Scholarship categories may not be a candidate in the category offered in the year immediately following
- 6 During the 3 years following the completion of studies funded by these Scholarships, main award-winners may be required to make themselves available for 2 possible public performances. These performances will not qualify for the payment of any fees to the main award-winners

## APPLICATION REQUIREMENTS

- 1 Apart from details given as part of the Application Form in this booklet, applicants must also complete and submit a brief CV with details as follows:
  - a) academic studies
  - b) qualifications
  - c) practical experience in instrumental performance
  - d) a point-form biographical summary of the candidate's musical achievements year by year since 2003
  
- 2 Applicants must include, on a separate sheet, a detailed outline of their plans for further study abroad, together with any supporting documents

These plans will form part of an interview to be held with candidates by the panel of adjudicators as part of the Scholarship competition

- 3 Applications must also be accompanied by
  - a) **Two** recent black & white passport photographs. [For purposes of publicity and marketing, applicants will be asked to e-mail **two (black & white)** high resolution jpegs – professional-quality photographs of the candidate (**head and shoulders only**), taken in the last 6 months]
  - b) A certified copy of the candidate's valid identity document as proof of age and citizenship
  - c) At least **2 current** testimonials regarding the candidate's instrumental abilities from the candidate's
    - i) most recent instrumental teacher
    - ii) any other competent and recognised musical authority to whom the candidate's instrumental abilities are known
  - d) The Application Form should also include, under the appropriate heading, details of any other study awards including their value, which the candidate may already have received or may expect to receive
  - e) Submission of 2 CDs as detailed under Qualifying (Recorded) Round on page 4

**Closing date for receipt of applications by the Music Education Officer of the Endowment (details on page 1) is 30 April 2008. Late or incomplete applications will not be considered. No documents, photographs or CDs will be returned**

## COMPETITION ROUNDS

1 The Scholarship competitions in both the Western Art Music and Jazz/Popular Music genres will take place over the following three rounds

- **Qualifying (Recorded) Round will be adjudicated under controlled conditions**
- **Intermediate (Recital) Round performed before a panel of adjudicators in public**
- **Final (Gala Evening) Round performed before the same panel of adjudicators in public**

2 The Live Rounds may be recorded for broadcast, and the broadcaster will have the sole right to transmit such performances without remuneration to any participant in the performances

3 Should any such participant be subject to an exclusive performance contract, a Letter of Agreement from the competent contractual party permitting the recording and broadcast(s) must be submitted

### **Qualifying (Recorded) Round**

1 For this Round, candidates must submit two copies of a professional-quality recording of a programme of musical works on CD (recorded at 16 bit stereo, 44.1 kHz) – compiled in terms of the Performance Requirements on page 7

2 Only solo keyboard accompaniment will be allowed

### Rules for Recordings

- a) The editing and / or splicing of recordings is expressly forbidden, i.e. the recording of each work must be a single performance (take) of that work in its entirety
- b) The use of technological enhancement, e.g., pitch correction, echo/reverb, backing tracks, etc. is also expressly forbidden

### Rules for Re-recording

Only **one** re-recording of any individual work in the candidate's programme may be made. Any such re-recording must also comply with the rules above

5 Should the Endowment consider that a recording does not conform to the above rules, it will have the incontestable right to disqualify the candidate in question

- 6 Recordings submitted must be accompanied by
- a) the track-listing of the titles of the works on the recording, in sequential order
  - b) the individual timings for each work
  - c) the order of the works on the recording should be the same as the order of the works on the repertoire lists
- 7 The two copies of the recordings should not carry the real names of the candidates
- 8 The recordings should be accompanied by a sworn affidavit from the candidate's instrumental teacher or other competent authority attesting to the authenticity of the recording and its conformity with the requirements as stated above
- 9 A maximum of **six** candidates in each genre may be chosen from the Qualifying Round to compete in the Intermediate Round

Candidates chosen to take part in the Intermediate Round will be advised by the Endowment no later than **1 July 2008**

#### **Intermediate (Recital) Round**

- 1 The Intermediate live Round will take place on Thursday 21 August 2008 in the Theatre of the University of Johannesburg's Arts Centre, Kingsway Campus, Johannesburg, Gauteng
- 2 Candidates will be required to attend an interview with the panel of adjudicators prior to this Round, so that their preparedness for study abroad can be assessed
- 3 Candidates will perform a recital, compiled in accordance with the Performance Requirements and Repertoire Guidelines below, before a panel of adjudicators and the public
- 4 A maximum of **two** candidates in each genre may be chosen from the Intermediate Round to compete in the Final Round

Intermediate Round candidates not chosen for the Final Round may still be taken into consideration for subsidiary awards

## Final (Gala Evening) Round

- 1 The Final live Round will take place on Saturday 23 August 2008 in the Theatre of the University of Johannesburg's Arts Centre, Kingsway Campus, Johannesburg, Gauteng
- 2 Candidates will perform a recital, compiled in accordance with the Performance Requirements and Repertoire Guidelines below, before a panel of adjudicators and the public
- 3 The unsuccessful finalists in each genre may be eligible for a Runner-Up Award with a value of up to **25%** of the main award

The names of all award-winners in both genres will be announced after the conclusion of the Final Round

## ADJUDICATION PROCEDURE

### 1 General Provisions

- a) the adjudicators will have the right not to promote a candidate from one Round to the next, and/or to withhold any award for any appropriate reason, including failure to meet the required standard
- b) all decisions by the panel of adjudicators will be final and without recourse, and no discussion will be entered into
- c) a vote in favour of a candidate by an adjudicator who has a current familial connection, or teaching connection with that candidate within the previous **3** years, will not be taken into account unless at least **50%** of the other adjudicators have voted in favour of that candidate

### 2 Qualifying (Recorded) Round

- a) a panel of at least **5** adjudicators under a non-voting Chairman will adjudicate the recorded performances of candidates by closed ballot to select Intermediate Round candidates
- b) the panel of adjudicators will **not** know the identity of candidates, who will be adjudicated under alpha-numeric pseudonyms allocated by the Endowment following an independently audited system

### 3 Intermediate (Recital) & Final (Gala Evening) Rounds

- a) a panel of at least **7** adjudicators under a non-voting Chairman will adjudicate the live performances of candidates by closed ballot to select Finalists and subsidiary award-winner(s)
- b) adjudicators for the Qualifying Round may also serve on the panels for the Intermediate and Final Rounds

## PERFORMANCE REQUIREMENTS

1

### General Requirements

(for both Jazz/ Popular & Western Art Music genres)

- a) a candidate's choice of repertoire is one of the criteria taken into account by the adjudicators. The works selected should form a balanced and rounded recital-programme, for both the Intermediate and Final Rounds. These recitals may be broadcast
- b) works selected for the Qualifying Round may also be selected for the Intermediate Round. However, in the Final Round, not more than **one** of the works in Categories A to D may have been performed in the Qualifying Round or Intermediate Round (see Specific Performance Requirements on pages 10 and 11)
- c) for the Western Art Music genre, the excerpting of a section from a unitary work which is generally performed as a whole is not recommended
- d) for the Intermediate Round, candidates in both genres must perform at least **one** work which shows a grasp of fairly extended musical form, and candidates for the Western Art Music genre must preferably (but not necessarily) perform a work in Category B (see under Repertoire Guidelines on pages 12 and 13)
- e) **candidates who fail to abide by time-parameters in any Round will be disqualified** (see under Specific Performance Requirements on pages 10 and 11)
- f) performance from memory in the Final Round is obligatory for all works including the prescribed work in Category E. The only exception to this requirement is the Quick Study in the Jazz/Popular Music genre

2

### Repertoire Lists

- a) repertoire lists should **not** show the real names of candidates, nor be in their own handwriting; real names should appear only on the Application Form
- b) prior approval of a candidate's repertoire list for the Qualifying Round is not necessary, but will be required in respect of both Live Rounds
- c) the Endowment, as advised by its panel of adjudicators, may require changes to repertoire lists for the Live Rounds. Qualifying candidates will be advised by **1 July 2008** of the relevant changes
- d) once final approval of the repertoire lists for the Live Rounds has been given, no changes in content or order of performance will be permitted
- e) candidates must submit their repertoire lists for **each Round** on the reverse of the Application Form, and must include all required details

**INCOMPLETE APPLICATIONS WILL BE DISQUALIFIED**

## DETAILS REQUIRED FOR JAZZ/POPULAR MUSIC GENRE

- 1 the candidate's instrument
- 2 the surname and full first name(s) of each composer, lyric-writer (if any) and arranger/transcriber (if any) of each work
- 3 the full and correct original-language title of each work
- 4 the full name of each publisher concerned (state "in manuscript" where applicable for Category D)
- 5 the performing time of each work and /or section thereof (where applicable), together with the **total performing time for each Round – accuracy is essential**
- 6 the following provisions will apply to Category E in both Live Rounds
  - a) candidates will receive the Intermediate Round Quick-study lead-sheet **48 hours** prior to that Round
  - b) candidates will receive the Final Round Quick-study lead-sheet **24 hours** prior to that Round
  - c) the prescribed Quick-study in Category E must be performed as the final item in both Live Rounds
  - d) such prescribed material may be transposed into any suitable key for performance purposes
- 7 to ensure equal performance conditions, candidates may perform in the Intermediate and Final Rounds only with the official accompanists appointed by the Endowment
- 8 candidates wishing to perform their own original compositions for Category D in any Round must submit the score(s) of such composition(s) with their applications

## DETAILS REQUIRED FOR WESTERN ART MUSIC GENRE

- 1 the candidate's instrument
- 2 the surname and full first name(s) of each composer, librettist and arranger/transcriber (if any) of each work
- 3 the full and correct original-language title of each work, together with the key and tempo-indications pertaining thereto
- 4 the opus-number and/or catalogue-number (e.g. BWV, K, etc.) of each work
- 5 the full name of each publisher concerned
- 6 the performing time of each individual work and /or section thereof (where applicable), together with the **total performing time for each Round – accuracy is essential**
- 7 to ensure equal performance conditions, candidates may perform in the Intermediate and Final Rounds only with the official accompanists appointed by the Endowment
- 8 in the case of instruments with a restricted repertoire of works in Categories B and C, additional work(s) in Categories A and/or D may be performed, depending on the instrument concerned. Care should be taken to ensure diversity in style

## SPECIFIC PERFORMANCE REQUIREMENTS

### JAZZ/POPULAR MUSIC GENRE

#### 1 Qualifying (Recorded) Round

candidates must perform a programme of **not less than 15 minutes** and **not more than 20 minutes** in duration, comprising not less than **two** works and not more than **three** works of their own choice, selected according to the Repertoire Categories on page 12, and grouped as follows

- a) work(s) in Categories A **or** B
- b) work(s) in Categories C **or** D

#### 2 Intermediate (Recital) Round

candidates must perform a programme of **not less than 25 minutes** and **not more than 30 minutes** in duration, comprising not less than **four** works and not more than **five** works of their own choice, selected according to the Repertoire Categories on page 12, and grouped as follows

- a) work(s) in Category A
- b) work(s) in Category B
- c) work(s) in Category C
- d) work(s) in Category D
- e) prescribed work in Category E

Candidates must perform works  
in at least **3** of these 4 categories

#### 3 Final (Gala Evening) Round

candidates must perform a programme of **not less than 15 minutes** and **not more than 20 minutes** in duration, comprising not less than **three** works and not more than **four** works of their own choice, selected according to the Repertoire Categories on page 12, and grouped as follows

- a) work(s) in Category A
- b) work(s) in Category B
- c) work(s) in Category C
- d) work(s) in Category D
- e) prescribed work in Category E

Candidates must perform works  
in at least **2** of these 4 categories

## WESTERN ART MUSIC GENRE

### 1 Qualifying (Recorded) Round

candidates must perform a programme of **not less than 15** and **not more than 20 minutes** in duration, comprising not less than **two** works and not more than **three** works of their own choice, selected according to the Repertoire Categories on page 13, and grouped as follows:

- a) work(s) in Categories A **or** B
- b) work(s) in Categories C **or** D

### 2 Intermediate (Recital) Round

candidates must perform a programme of **not less than 25** and **not more than 30 minutes** in duration, comprising not less than **four** works and not more than **five** works of their own choice, selected according to the Repertoire Categories on page 13, and grouped as follows

- a) work(s) in Category A
- b) work(s) in Category B
- c) work(s) in Category C
- d) work(s) in Category D
- e) prescribed work in Category E

Candidates must perform works  
in at least **3** of these 4 categories

### 3 Final (Gala Evening) Round

candidates must perform a programme of **not less than 15** and **not more than 20 minutes** in duration, comprising not less than **three** works and not more than **four** works of their own choice, selected according to the Repertoire Categories on pages 13, and grouped as follows

- a) work(s) in Category A
- b) work(s) in Category B
- c) work(s) in Category C
- d) work(s) in Category D
- e) prescribed work in Category E

Candidates must perform works  
in at least **2** of these 4 categories

## REPERTOIRE GUIDELINES

### Jazz/Popular Music Genre

Candidates must compile the repertoire for their programmes in all three Rounds according to the Repertoire Categories below:

a) **Category A**

JAZZ — standard jazz repertoire, or material in the jazz style (e.g. Jazz-Rock fusion), as part of which a short improvisatory section must be included;

b) **Category B**

POPULAR — standard “Western commercial” repertoire (e.g. Rock, Disco, Middle-of-the-Road, Country and Western, Reggae, etc.);

c) **Category C**

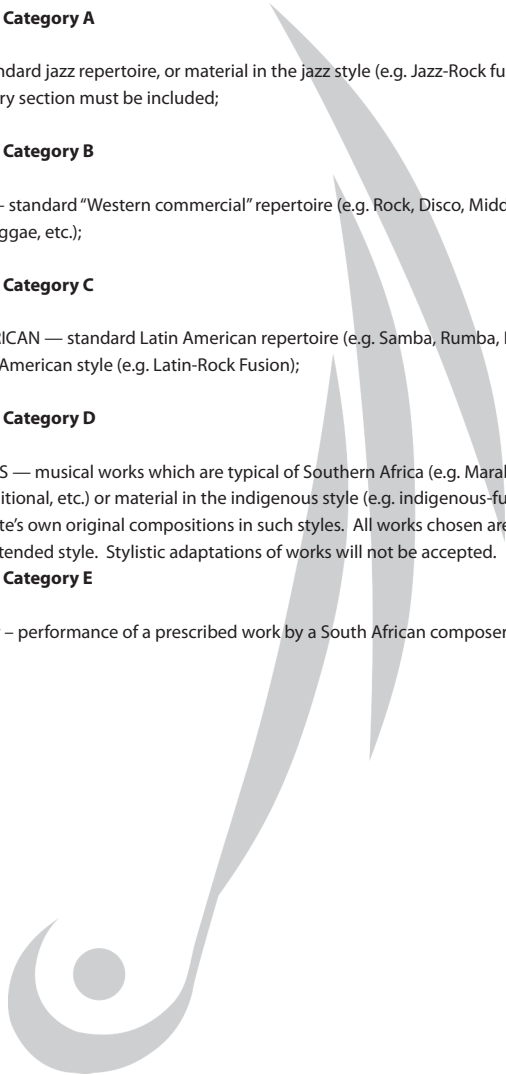
LATIN AMERICAN — standard Latin American repertoire (e.g. Samba, Rumba, Bossa Nova, etc.) or material in the Latin American style (e.g. Latin-Rock Fusion);

d) **Category D**

INDIGENOUS — musical works which are typical of Southern Africa (e.g. Marabi, Mbaqanga, Boeremusiek, Kwaito, Traditional, etc.) or material in the indigenous style (e.g. indigenous-fusion), which may also include the candidate's own original compositions in such styles. All works chosen are to be performed in their originally intended style. Stylistic adaptations of works will not be accepted.

e) **Category E**

Quick-study – performance of a prescribed work by a South African composer who is a member of SAMRO

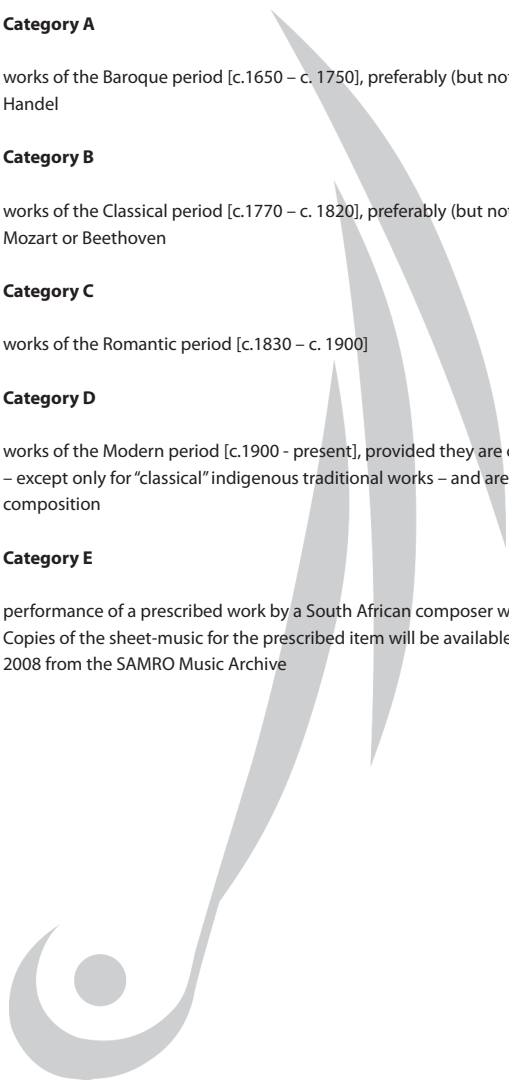


## REPERTOIRE GUIDELINES

### Western Art Music Genre

Candidates must compile the repertoire for their programmes in all three Rounds according to the following Categories:

- a) **Category A**  
works of the Baroque period [c.1650 – c. 1750], preferably (but not necessarily) by J S Bach or Handel
- b) **Category B**  
works of the Classical period [c.1770 – c. 1820], preferably (but not necessarily) by Haydn, Mozart or Beethoven
- c) **Category C**  
works of the Romantic period [c.1830 – c. 1900]
- d) **Category D**  
works of the Modern period [c.1900 - present], provided they are commercially published – except only for “classical” indigenous traditional works – and are not the candidate’s own composition
- e) **Category E**  
performance of a prescribed work by a South African composer who is a member of SAMRO. Copies of the sheet-music for the prescribed item will be available free of charge after 30 April 2008 from the SAMRO Music Archive



## ACCOMPANISTS for Jazz/Popular & Western Art Music

### 1 Qualifying Round

- a) candidates must engage their own accompanists for the Round (Inadequate accompaniment may be prejudicial to a candidate)
- b) the accompanist's services for this Round will be at the candidate's own expense

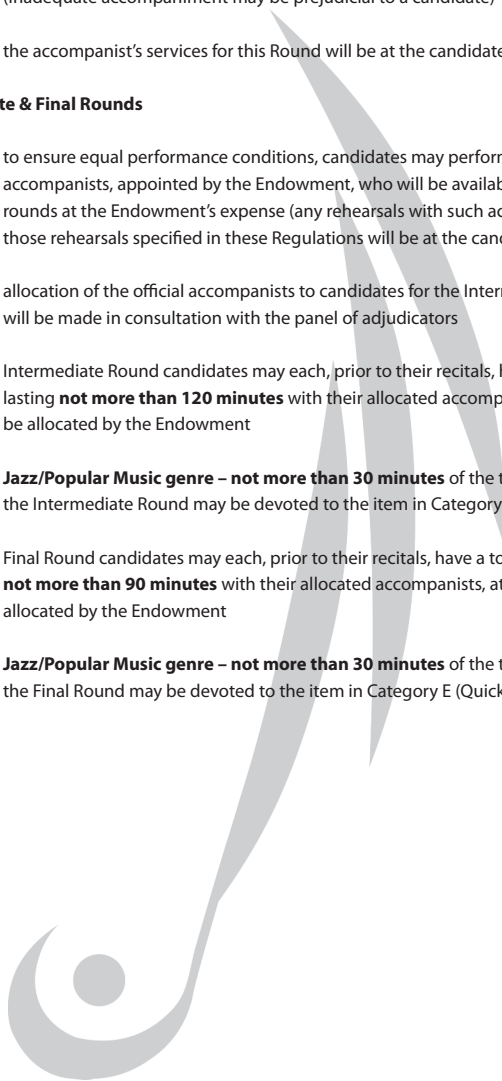
### 2 Intermediate & Final Rounds

- a) to ensure equal performance conditions, candidates may perform only with the official accompanists, appointed by the Endowment, who will be available in Johannesburg for these rounds at the Endowment's expense (any rehearsals with such accompanists additional to those rehearsals specified in these Regulations will be at the candidate's **own expense**)
- b) allocation of the official accompanists to candidates for the Intermediate and/or Final Rounds will be made in consultation with the panel of adjudicators
- c) Intermediate Round candidates may each, prior to their recitals, have a total rehearsal period lasting **not more than 120 minutes** with their allocated accompanists, at a time and venue to be allocated by the Endowment

**Jazz/Popular Music genre – not more than 30 minutes** of the total rehearsal-period for the Intermediate Round may be devoted to the item in Category E (Quick-Study)

- d) Final Round candidates may each, prior to their recitals, have a total rehearsal-period lasting **not more than 90 minutes** with their allocated accompanists, at a time and venue to be allocated by the Endowment

**Jazz/Popular Music genre – not more than 30 minutes** of the total rehearsal-period for the Final Round may be devoted to the item in Category E (Quick-Study)



## EXPENSE ALLOWANCE

- 1 Expenses incurred in connection with the submission of the application will be for the candidate's own account. Expenses of candidates chosen for the Live Rounds will be covered by the Endowment as follows:
  - a) the cost and booking of economy-class return airfare to Johannesburg for candidates not resident in Gauteng
  - b) the cost of accommodation and meals in Johannesburg at a venue to be determined by the Endowment

**Medical fees or other personal expenses incurred by the candidate are for the candidate's own account**

## GUIDELINES FOR CANDIDATES

Further suggestions to assist candidates in entering, and participating in, the Scholarships competition

- 1 Please read through the Regulations carefully
- 2 If, after a thorough perusal of the Regulations, you are still unsure of what is required, then please feel free to contact the Music Education Officer of the Endowment for clarification: telephone (011) 489-5000/5164
- 3 Try not to leave the fulfilment of requirements until the last moment

## BEQUESTS AND AWARDS

### SAMRO/GETTLESON STRING STUDY AWARDS

R50 000

#### Western Art Music Genre

These awards, funded by a magnanimous bequest from the late Eve Gettleson, were offered for the first time in 2000, and will continue to be available every fourth year as ancillary study grants in the Western Art Music genre of the quadrennially rotating SAMRO Overseas Scholarships for Instrumentalists. They are specifically intended for talented young Southern African string-players.

Eve Gettleson, born in London in 1913, studied the violin in her native city under Max Rostal and others. She made her solo debut at the age of 17 under the baton of Sir John Barbirolli in Lalo's *Symphonie Espagnole* at the Queen's Hall, at that time London's leading concert venue. Ms Gettleson subsequently became a founder-member of the famous Philharmonia Orchestra, in which she worked under such noted conductors as Richard Strauss, Otto Klemperer and Herbert von Karajan. In 1956 she joined the SABC Symphony Orchestra and remained a member of its violin section, and that of its successors, for a period of almost four decades, until only shortly before her death aged 82 in 1995.

The awards are open to any violinist, violist, cellist or contrabassist qualifying for the SAMRO Overseas Scholarships for Instrumentalists who reaches at least the Intermediate Round of the competition. The funds will be made available in terms of the current Scholarships Regulations, and may be used for post-graduate or other approved advanced-level practical music study either in South Africa or abroad.

### SAMRO/BONHAMS INSTRUMENTAL MUSIC STUDY AWARDS

R3 000

#### Jazz/Popular Music & Western Art Music

Bonhams, established in 1793, are one of the oldest-established London auction houses, and have one of the world's foremost musical instrument departments. A fine 18th-century violin, part of the Gettleson bequest, was sold by Bonhams, who have since held several series of Valuation days in South Africa. They have generously made a proportion of their South African sales-commission available to help fund these two study awards – one for Western Art Music, and one for Jazz/Popular Music – each currently worth R3 000.



### SAMRO/DE WAAL STUDY AWARD

R7 000

#### Jazz/Popular Music

This award is funded by a bequest made by the song-writer, Anton de Waal (1917–1974), a member of SAMRO who also served on its Board of Directors. Together with Nico Carstens, his frequent collaborator, Anton de Waal wrote a number of favourite South African hits, including the evergreen *Zambesi*.



**Both the SAMRO/Bonhams and the SAMRO/De Waal Awards will be available on the same general terms as the SAMRO/GETTLESON award described above, and may, in addition, be used for the purchase of sheet-music, music text-books or related study material.**