



## 2018 SAMRO OVERSEAS SCHOLARSHIPS FOR COMPOSERS

### Introduction

The Southern African Music Rights Organisation (SAMRO) NPC is the leading regional copyright administration organisation, dealing primarily with the administration of performing rights of composers, music publishers and authors. It does so by licensing music users, collecting licence fees and distributing royalties to music creators.

SAMRO is a member of the International Confederation of Societies of Authors and Composers (CISAC) and is affiliated to many similar societies in over a hundred countries. In order to promote the opportunities for musical activity in SAMRO's territory of operations for the benefit of its members, CISAC permits a proportion of distributable performing rights revenue to its affiliated societies to be devoted to the encouragement of the arts. This allocation towards artistic support in South Africa is administered by the SAMRO Foundation. The SAMRO Foundation's three focus areas are: Music Education, Music Industry Support and the administration of the SAMRO Music Archive.

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

- 2018 Composers**
- 2019 Singers**
- 2020 Instrumentalists**
- 2021 Keyboard Players**

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

Contact:  
SAMRO Foundation  
PO Box 31609  
Braamfontein 2018  
E-mail: [samrofoundation@samro.org.za](mailto:samrofoundation@samro.org.za)  
Tel: (011) 712 8444

## REGULATIONS

1. It is very important that applicants comply **fully** with the requirements set out in these Regulations, to ensure that their applications qualify for acceptance. Failure to meet the requirements or aspects thereof will result in immediate disqualification.
2. The value of the main Award in each genre is **R200 000**. The main scholarship winners' awards should be used for master classes with internationally acclaimed composers, composition teachers or post-graduate study abroad, focussing on advancing their skills as composers.
3. To receive the awarded prizes, winners will be required to provide motivating letters outlining the proposed plans and budgets. Funds will be disbursed on approval of these request letters.
4. All monetary prizes must be used within **2 years** of being awarded, failing which the Award will be forfeited. Candidates who foresee that the deferral of the use of any funds awarded may become necessary, must submit their reasons for a deferral request in writing 3 months before the end of the 2-year period.
5. The age limit is **32 years**. For this year's competition, applicants must have been born on or after 31 May 1986.
6. The competition is open to composers who are citizens of **South Africa, Botswana, Lesotho or Swaziland**.
7. Applicants should have **already completed** (or expect to complete in 2018) their studies for a **recognised undergraduate or postgraduate music degree/diploma**. In exceptional cases, final acceptance of candidates without the necessary qualifications will be at the discretion of the SAMRO Foundation Board.
8. Previous winners of the main Scholarship Award in any of the SAMRO Overseas Scholarships competitions are not eligible to apply.

## APPLICATION REQUIREMENTS

1. The online [Application Form](#) will be on the SAMRO Foundation website by the beginning of December 2017
2. Before completing the online form, please be sure to have the following (also see the checklist on page 8):
  - a. A brief *Curriculum Vitae* including a list of your compositions as well as performances of your compositions (if any)
  - b. Most recent academic record or degree/diploma certificate
  - c. A brief biography of no more than 150 words, suitable for inclusion in the competition programme, publicity material and various relevant websites
  - d. A description of plans for further study or master classes abroad and envisaged career path (max 300 words)
  - e. Details of any other current study awards and bursaries
  - f. A recent high resolution (300dpi) colour digital profile photo (flattering and professional quality)
  - g. A certified copy of the candidate's valid Identity Document as proof of age and citizenship
  - h. **Two current testimonials** regarding the candidate's composition abilities from the candidate's –
    - i. most recent composition teacher
    - ii. any other competent and recognised musical authority to whom the candidate's compositional abilities are known
  - i. Submission of a portfolio accompanied by mp3s of the works as detailed under **Submission of Portfolios**. Please ensure that the volume levels of the recording are at a suitable volume
  - j. An affidavit from the candidate attesting to the fact that the compositions submitted are the candidate's own original works. Any evidence of plagiarism or copyright infringement will immediately disqualify a candidate

**Closing date: Thursday 31 May 2018**

***Disqualification criteria: Applications will not be considered if  
any section of the form is incomplete  
supporting documents are missing  
the application is submitted after the deadline of 31 May 2018***

**Any candidate who provides false or misleading information will be disqualified**

## ADJUDICATION AND FINAL EVENT

1. The Scholarships competition will have one adjudication round:
  - Your work will be assessed by a professional panel of adjudicators specialised in your category – Jazz or Western Art Music
  - During the Final Event, one work will be performed from each of the semi-finalists – two in Jazz and two in Western Art Music
  - The semi-finalists will have the opportunity to work with the musicians performing the chosen works during the week before the Final Event (13 – 17 August 2018)
  - The Final Event will take place on **Saturday, 18 August 2018** at the Linder Auditorium in Johannesburg
2. The Final Event may be recorded for broadcast (or be broadcast live), and the broadcaster will have the sole right to transmit such performances without remuneration to any participant in the performances

**Candidates chosen as the Jazz and Western Art Music semi-finalists will be advised by  
Friday 29 June 2018**

## ADJUDICATION PROCEDURE

### 1. General Provisions

- a. All decisions by the panel of adjudicators will be final and without recourse, and no discussion or correspondence will be entered into
- b. The adjudicators will have the right to withhold any award for any appropriate reason, including failure to meet the required standard
- c. A vote in favour of a candidate by an adjudicator who has a familial 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
- d. The names of all award-winners will be announced at the end of the Final Event

## SUBMISSION OF PORTFOLIOS

### General Requirements for both Jazz & Western Art Music candidates

Candidates must submit a Portfolio comprising **3 (three) of their own original works, one in each of the** instrumental genres A, B and C, described below.

### REQUIREMENT DETAILS

The works must conform with the following requirements:-

- 1 The works submitted should demonstrate a candidate's creativity, originality and a well-grounded technique in music composition, orchestration and arranging.
- 2 The total performing time of the three works submitted must be between **20** and **25** minutes
- 3 Description / programme notes of the submitted works must be furnished in English ( $\pm 200$  words per work)
- 4 The full score of the composition must be submitted in pdf format. Once the semi-finalists have been announced, they will be asked to submit the score and all the instrumental parts of the composition in pdf (**no** lead sheets please)
- 5 The composer's estimate of the duration must be marked in each of the scores submitted mp3s of all three works must be submitted – these can be from the composition software used. The mp3s of works submitted must be accompanied by:
  - a. The titles of works
  - b. The instrumentation
  - c. The performance duration of each work
- 6 Please ensure that **your name does not appear** on any of the scores or the MP3s submitted as the panel of adjudicators should **not** know the identity of candidates during the adjudication round
- 7 Candidates' compositions will be assessed according to the following criteria:
  - a. Compositional flair
  - b. Technical and musical craftsmanship
  - c. Structure and design (macro and micro-construction factors in a 'logical' sequence)
  - d. The work indicates competency in the arrangement and voicings as well as in the use of vertical and horizontal layering
  - e. Skilful instrumental writing with contemporary extended instrumental techniques with the option of electronic backing tracks (or live electronics)
  - f. Innovative ideas and originality of style
  - g. For Jazz candidates - a skilled sense of facilitating sections for improvisation

NOTE: Style, genre and aesthetics are not prescriptive. In any of the categories below, if a composer chooses to submit music that combines with other media, like film music, (whether as small ensemble, orchestral or Big Band material) this is allowable as long as the score and audio are accompanied by the visuals (DVD) as well.

FOR JAZZ APPLICANTS

**Category A** A short work for jazz trio (piano, bass & drums), including suitable sections for improvisation

**Category B** A work for a standard 18-piece big band

**Category C** a. A work in the *clazz* category (outline on pg 7) OR  
b. A work incorporating Indigenous African Music (IAM) styles and instruments

FOR WESTERN ART MUSIC APPLICANTS

**Category A** A short work for a standard piano trio (violin or flute, piano & cello)

**Category B** A work for chamber orchestra - minimum 14 players - OR for standard orchestra

**Category C** a. A work in the *clazz* category (outline on pg 7) OR  
b. A work incorporating Indigenous African Music (IAM) styles and instruments

## Outline of the *clazz* category

This category was introduced during the 2014 Overseas Scholarships competition for the first time in honour of the late Surendran Reddy. The **Surendran Reddy *clazz* award** - with gratitude to his life-time partner, Heike Asmuss – will be awarded to the candidate who enters the best composition in this category. Criteria are as follows:

- A well-structured and textured composition incorporating principles of the *clazz* style
- A notated and detailed score, fully written out and if preferred, with some 'windows' for sections of improvisation.
- Instrumentation: There is no defined stipulation for instruments or the combination of instruments. However, the composer should demonstrate an understanding of conventional composition and instrumentation (the use of electronic instruments is optional)
- Duration ranging between 5 and 10 minutes.

### Notes and the principles on *clazz* – Surendran Reddy

#### **"Clazz" - "in between"**

*More than ten years ago I devised the term "clazz" - compounding the words "classical" and "jazz" - to describe my own special brand of fusion music, not entirely seriously, partly as a way of appeasing interviewers who would continuously ask me to describe my musical style, a somewhat irksome and almost futile task as in a way music is its own explanation and justification and extremely difficult or even impossible perhaps to transliterate into words.*

*The term stuck however and is after all perhaps a rather neat way of summing up my musical style. I have also come up with ten principles of *clazz* (see below), concepts that I put into direct effect within my compositions and also use as part of my teaching method in my composition seminars. If they sound overly axiomatic or even arrogant please bear in mind that they are presented with a liberal dose of humour, but have been proven useful in opening people's eyes and especially ears to other possibilities and also as a springboard for discussion.*

*One of the great advantages for a composer working in a 20th and indeed 21st century context is the availability of art and culture from every corner of the world and the possibility of being influenced by this, without the exigencies of having to think (like a 19th century composer) about this phenomenon in a nationalistic way. Indeed I find Leonard Meyer's concept of "stylistic plurality" (Music, the Arts and Ideas) most conducive to my musical philosophy and appropriate to the theme of the festival - "**in between**" - because by exploring in between cultures, people, arts, ideas and so on, one has the chance perhaps of bringing things together ... and achieving hopefully some kind of peace and harmony ... and hopefully beautiful music :-)*

#### **the 10 principles of *clazz*:**

*1. I devised the term "clazz" to describe my musical style, compounding the words classical and jazz, which formerly in music history denoted styles that were kept quite distinct from each other, but in*

*recent years have been moving closer together. in effect the term clazs encompasses for me a fusion of many different styles of music. my ears are open to all musics in the world.*

*2. surendran's law of harmony: every note can be harmonised by every other note.*

*3. surendran's law of rhythm: every note should be neither shorter nor longer than is necessary in its compositional context.*

*4. rather than a bar being of a predetermined length which is then filled with notes (in many cases either too few or too many) it should arise organically from the melodic, rhythmic, harmonic and aesthetic exigencies of the composition, does not have to remain constant and is therefore always of exactly the right length.*

*5. just as one can observe a landscape containing different elements from varying perspectives (above, below, right in the middle of it, etc.) and move around within this landscape, so can one conceptualise a musical composition, working not with images but with sound. in this way i conceive of compositions as soundscapes.*

*6. every compositional idea contains within it the potential for its own development. all that a composer has to do is realise this potential.*

*7. learn to cook!*

*8. start with perfection - and improve on it ...*

*9. surendran's "one man one note" law:*

*basically u have 3 possibilities (a trilogy in 4 parts - cf. douglas adams)*

*(i) finding the right time for the right note*

*(ii) finding the right time for the wrong note*

*(iii) finding the wrong time for the right note*

*(iv) ...*

*10. u can stand on the outside looking in to the music, or u can be on the inside looking out of it ...*

## EXPENSE ALLOWANCES

Expenses incurred in connection with the submission of the application will be for a candidate's own account.

Expenses of the 4 semi-finalists will be covered by the SAMRO Foundation as follows:

- a. For candidates not resident in Gauteng, the cost and booking of local economy-class return airfare to OR Tambo International Airport. International airfares for participation in the competition **will not** be covered



- b. Candidates in Gauteng or close-by provinces who will travel by road will be reimbursed for reasonable transport costs or tickets to and from Johannesburg
- c. The cost of accommodation and meals in Johannesburg at a venue to be determined by the SAMRO Foundation

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

**GUIDELINES FOR CANDIDATES**

The following are further suggestions to assist candidates in entering and participating in the Scholarships Competition:

1. Please read through the Regulations carefully
2. If, after thorough perusal of the Regulations, you are still unsure of what is required, please feel free to contact Anriette Chorn at 011 – 712 8444 or E-mail: anriette.chorn@samro.org.za
3. Please do not wait until the last minute to fulfil requirements
4. **All semi-finalists must avail themselves for the competition's rehearsals, events and media requirements during the week of the 13 – 18 August 2018**

**CHECKLIST**

Your online [Application Form](#) with the required documentation

a. A brief <i>Curriculum Vitae</i> including a list of your compositions as well as performances of your compositions (if any)	
b. A brief biography of no more than 150 words, suitable for inclusion in the competition programme or publicity material	
c. Most recent academic record or degree/diploma certificate	
d. A description of plans for further study or master classes abroad and envisaged career path (max 300 words)	
e. Details of any other current study awards and bursaries	
f. A recent high resolution colour digital photo (head and shoulders only)	
g. A certified copy of your identity document	
h. Two current testimonials	
i. Submission of a portfolio accompanied by mp3s of the works as detailed under <i>Submission of Portfolios</i>	

j. An affidavit from the candidate attesting to the fact that the compositions submitted are the candidate's own original works. Any evidence of plagiarism will immediately disqualify a candidate	
k. Programme notes ( $\pm$ 200 words) for each of the submitted works	

## AWARDS

**MAIN SCHOLARSHIP AWARDS - R200 000 each in Jazz and Western Art Music**

**RUNNER-UP AWARDS - R70 000 each in Jazz and Western Art Music**

**MERIT AWARDS - R10 000 each in Jazz and Western Art Music**

***clazz* Award – R10 000 for the winning composition in this category**

**IAM (Indigenous African Music) Award – R10 000 for the winning composition in this category**