



**NATIONAL  
YOUTH MUSIC  
COMPETITION**

*2015*

**13 – 17 OCTOBER 2015**

Hugo Lambrechts Music Centre  
Parow, Cape Town



PRESENTED BY:

**THE NATIONAL YOUTH  
MUSIC FOUNDATION**

# NATIONAL YOUTH MUSIC COMPETITION 2015

1. THE COMPETITION .....	2
2. DATES AND VENUE .....	2
3. CATEGORIES.....	2
4. PRIZES, MEDALS AND AWARDS.....	2
5. ENTRY .....	3
6. COMPETITION RULES .....	4
6.1. ELIGIBILITY.....	4
6.2. ADJUDICATION .....	4
6.3. ROUNDS .....	4
6.4. REPERTOIRE .....	5
6.4.1. General .....	5
6.4.2. Qualifying Audition Round (DVD) .....	5
6.4.3. First and Second Rounds .....	6
6.4.4. Third Round .....	6
6.4.5. Final Round.....	6
7. ACCOMPANISTS .....	7
8. STAGE BEHAVIOUR AND DRESS GUIDELINES.....	7
9. ACCOMMODATION, TRAVEL AND TRANSPORT .....	7
10. RECORDING OF PERFORMANCES.....	7





- The Competition winner will be invited by Overstrand Arts/Kunste (OAK) to perform in a concert in Hermanus at a date to be determined.
- The Competition winner will be invited to perform at The Darling Music Experience at a date to be determined.
- All recital commitments must be taken up within six months of the Competition or as determined by the concert organisers. Arrangements will be made directly between the concert organisers and the winner.

## 5. ENTRY

- 5.1 The closing date for entries is 25 May 2015.
- 5.2. A good quality, unedited DVD of the candidate's own playing (see 6.4.2) must be submitted with the entry form and entry fee. Orchestral instrumentalists must include works with piano accompaniment. **Each work must be recorded as a separate track.**
- 5.3 The entry form must be accompanied by the following:
- 5.3.1 A non-refundable entry fee of R200.
  - 5.3.2 A typewritten copy of the entrant's *curriculum vitae* of no more than 100 words.
  - 5.3.3 The DVD.
  - 5.3.4 A **head-and-shoulders photograph** of the entrant **in JPEG format** with a DPI of not less than 300 (which must be emailed to the Secretariat). No photocopies or other photograph formats will be accepted.
  - 5.3.5 Cheques must be made payable to National Youth Music Competition. Alternatively, the entry fee may be paid into the following bank account:  
**Account Name:** National Youth Music Competition  
**Bank:** Standard Bank  
**Branch:** Canal Walk  
**Branch Code:** 026509  
**Account Number:** 27-045-562-0  
 Proof of payment should be faxed or scanned and emailed to [abcomm@global.co.za](mailto:abcomm@global.co.za)
- 5.5 **Entry form, DVD and accompanying documents must be sent to:**  
 The Secretariat  
 National Youth Music Competition  
 PostNet Box 18  
 Private Bag X10  
 Panorama  
 7506  
 Tel: (021) 082 654 0630  
 Fax: 086 678 3276  
 E-mail: [abcomm@global.co.za](mailto:abcomm@global.co.za)

## **6. COMPETITION RULES**

By signing the entry form, the entrant accepts all the rules and regulations of the competition and the decisions of the jury. Failure to comply with these rules and regulations may lead to disqualification.

### **6.1 ELIGIBILITY**

- 6.1.1 The competition is open to pianists and orchestral instrumentalists.
- 6.1.2 Competitors may not enter for more than one instrument in the same year.
- 6.1.3 Competitors may not be younger than 14 years or older than 19 years on 17 October 2015.
- 6.1.4 A maximum of twenty-five (25) competitors will be admitted to the competitive rounds.

### **6.2 ADJUDICATION**

- 6.2.1 The competition is judged cumulatively over the four public rounds.
- 6.2.2 The decision of the jury is final and will be announced at the end of each round.
- 6.2.3 Feedback on competitor's performances will be given by the jury after the third round to those competitors who do not progress to the final round.
- 6.2.4 Medals will only be awarded to third-round competitors and finalists.
- 6.2.5 Only final-round competitors will be considered for the Leon Hartshorne Prize.
- 6.2.6 Prizes will not be awarded to competitors who do not adhere to all the rules.
- 6.2.7 The adjudicators are under no obligation to award prizes if performance standards do not warrant this.
- 6.2.8 No correspondence will be entered into regarding the decisions of the jury.

### **6.3 ROUNDS**

- 6.3.1 The competition will consist of a qualifying audition round per DVD and four (4) live competitive rounds that are open to the public.
- 6.3.2 Should related instruments need to be switched for the purpose of a performance, this must not interfere with the timing of the programme. The competitor must consider very carefully whether the switch will cause intonation problems because no allowance will be made for problems resulting from the change.
- 6.3.3 All competitors selected by the jury during the audition round will play in both the first and second rounds in the Hugo Lambrechts Music Centre Auditorium, Parow, Cape Town, after which the first elimination of competitors will take place.
- 6.3.4 A maximum of twelve (12) competitors will be chosen for the third round and a maximum of six (6) competitors will be chosen for the final round.
- 6.3.5 Competitors selected to participate in the four rounds of the competition in Cape Town are not allowed to accept other performance engagements during the period of the competition and must ensure that they are available for all scheduled competition sessions, including rehearsals with the orchestra, where applicable. Special arrangements to accommodate outside activities cannot be made for individual competitors.

### **6.4. REPERTOIRE**

### 6.4.1 General

- All works are to be chosen by the competitor, subject to the requirements stipulated below.
- The chosen repertoire for the different rounds should consist of contrasting works from different style periods.
- Competitors may not perform their own compositions or own transcriptions. Transcriptions by recognised composers are allowed.
- Full details of every work must be included on the entry form (i.e. composer, full title, complete opus number, key, names and/or tempo indications of movements, style period, and exact duration).
- When selecting repertoire for solo rounds, competitors should bear in mind the following criteria:
  - ❖ Musicianship and virtuosity.
  - ❖ Musical expressiveness and interpretative ability.
  - ❖ Contrasts in tempo and character.
  - ❖ An understanding and portrayal of different musical style periods, i.e. Baroque, Classical, Romantic, Contemporary.
- Any repertoire changes must be submitted in writing and signed by both the competitor and the teacher. No changes to the repertoire will be allowed after 24 August 2015.
- Different movements from a work played will be considered collectively as one (1) work. However, different movements from a substantial sonata, played in different rounds, will be allowed as separate pieces.
- Works may not be repeated in the first three competitive rounds.
- The order in which pieces are to be performed in each round is at the discretion of the competitor.
- Repeats are not required, but *da capos* should be performed.
- Pianists are required to perform all works from memory.
- Concertos for all instruments in the third and final rounds must be played from memory.
- Pianists may perform only solo works in the audition round and in rounds 1 and 2 (i.e. no concerto movements or other works with second piano accompaniment). This applies also to the recital part of the third round.
- Should performances exceed the time limits (see below), the jury will request competitors to stop.
- Competitors who play less than the minimum time of 20 minutes or more than the maximum time of 25 minutes allocated for the recital in the third round, will be penalised by a percentage reduction from their allotted mark for each minute or part of a minute less than 20 minutes or more than 25 minutes. They may also be disqualified.
- Competitors may be requested to provide copies of scores.

### 6.4.2 Qualifying Audition Round (DVD)

- A programme not exceeding 10 minutes, consisting of two (2) contrasting works, must be played.
- These works must form part of the competitor's repertoire for the recitals in the first three rounds.

- One of these works should be from the Baroque (or pre-Baroque) or Classical period.

- Each work must be recorded as a separate track on the DVD.

#### 6.4.3 First and Second Rounds

- Five (5) works from at least three (3) different style periods, **of which one must be a South African work.**
- One (1) of the works performed must be a movement from a Classical or Romantic sonata. A sonata movement from a later style period is allowed for brass instruments, saxophone and percussion.
- Works must be presented as follows:
  - ❖ **First Round:** Two (2) contrasting works and (if selected for this round), the South African work: Maximum duration **10 minutes**
  - ❖ **Second Round:** Two (2) new contrasting works and (if selected for this round), the South African work: Maximum duration **15 minutes**

#### 6.4.4 Third Round

1. A recital with a minimum duration of 20 minutes and a maximum duration of 25 minutes, consisting of contrasting works, **as well as**
2. A movement from a concerto (1<sup>st</sup> or 3<sup>rd</sup> movement); or a single work for the chosen instrument and orchestra; or two movements from a concerto (slow and fast movements); or a complete concerto - all subject to a maximum duration of 20 minutes (to be performed with piano accompaniment). For further requirements regarding the concerto, see 'Final Round'.
3. Candidates will be allowed a 5 minute break between the recital and the playing of the concerto.

#### 6.4.5 Final Round

- Repeat performance of the concerto performed in the third round, accompanied by the Cape Town Philharmonic Orchestra.
- Competitors are required to choose their concerto for the final round from the Cape Town Philharmonic Orchestra Library concerti list, which can be requested from the competition organisers.
- In the event that the competitor cannot find an appropriate concerto on this list, an application to present another concerto, which must include the following information, needs to be submitted:
  - ❖ Full title of chosen work and composer.
  - ❖ Publisher of the work.
- **Should the orchestral parts of the chosen concerto not be available in South Africa and have to be sourced from abroad, the competitor may be held responsible for the cost incurred.**
- Approval of the concerto is subject to the suitability of the work within the context of the competition and availability of the necessary orchestral parts in South Africa. The decision of the competition organisers on this matter is final.

## 7. ACCOMPANISTS

Competitors must make their own arrangements for accompaniment. Careful consideration should be given to the choice of the accompanist, as the accompaniment is integral and crucial to the overall quality of the performance. Information on available accompanists in Cape Town can be obtained from the organisers.

#### **8. STAGE BEHAVIOUR AND DRESS GUIDELINES**

Stage behaviour and dress form an important and vital part of any performance. In this regard, competitors are referred to the *Stage Behaviour Guidelines: The Whys & Hows*, compiled by Ms Becky Steltzner of the University of Cape Town. The document can be requested from the competition organisers.

#### **9. ACCOMMODATION, TRAVEL AND TRANSPORT**

Qualifying competitors may apply for scholarships or part-scholarships for transport and accommodation in Cape Town when residing outside of Cape Town. Competitors residing within the Cape Town area may apply for a daily travel allowance.

#### **10. RECORDING OF PERFORMANCES**

The organisers reserve the right to record all performances during the competition, to be used at their discretion for radio and television broadcasts. By signing the entry form, each competitor renounces all rights, fees and claims relating to such recordings, films and broadcasts.





