

INTERNATIONAL ROSTRUM OF COMPOSERS

RULES AND PROCEDURE

1. Purpose

The International Rostrum of Composers seeks to make known in all countries, through the intermediary of broadcasting organisations, outstanding works by contemporary composers.

2. Participation

Every country is invited to send a delegate representing a broadcasting organisation. For countries not covered geographically by one single organisation, as well as for countries with geographically overlapping organisations, the rights and obligations of participants should be shared according to common agreement, if necessary under the guidance of the International Music Council.

3. Procedure for presenting works

3.1. Each organisation participating in the International Rostrum of Composers will normally be represented by a delegate at the meeting of broadcasting organisations. However, countries which are unable to send a delegate may participate in absentia under the conditions expressed in 3.2.2.

3.2. *Number and duration of works*

3.2.1. Each country represented by a delegate may submit one or several works, with a maximum of **30 minutes** of music. Those countries having either several broadcasting organisations or a single broadcasting organisation subdivided into independent stations may not present a total exceeding this maximum.

It is of the utmost importance that this maximum duration of 30 minutes in all be scrupulously observed and it is requested that all delegates should personally verify beforehand the duration of the recordings they present, so as to ensure that there is no danger of overrunning the total time allowed each organisation.

In the interest of fairness, excessive duration will entail stopping the audition of the work concerned when an organisation's total time-limit of 30 minutes has been reached. This interruption will be strictly applied and may prevent voting on the work.

3.2.2. Countries without a delegate may submit one work only of a maximum duration of 20 minutes. However, such participation will only be accepted if the broadcasting organisation in question has already broadcast the works selected at the preceding Rostrum.

3.3. *Criteria*

3.3.1. Works by composers of any nationality may be presented.

3.3.2. Works of any aesthetic trend may be presented.

3.3.3. Excluded from presentation are:

- a) a composer whose work **has previously been selected** in the IRC general category;
- b) a work which has **already been awarded a prize** in an international contest in which several broadcasting organisations will have participated;
- c) **more than one work** by the same composer in any given year.

3.3.4. It is recommended **not to present**:

- a) works by composers who are **no longer living**;
- b) works by composers who have **already achieved international fame**;
- c) works composed **longer than five years** previous to the session;
- d) the same composer at the IRC **more than once** in a period of three years.
- e) recordings that were shortened in order to fit the time allocated per delegation.

Furthermore it is specially recommended that as many young composers as possible be presented.

3.4. *Documents to be presented*

Each work will be presented as follows:

3.4.1. the recording on compact disc for presentation during the listening session and 5 copies of the recording (for distribution to delegates upon request). The recordings shall comply with the average technical requirements according to EBU rules.

3.4.2. the recording shall also be uploaded to the Rostrum FTP server (EBU) before the Rostrum.

3.4.3. the recordings should include, if possible, a recording of the correct pronunciations of the titles of the works and the names of the composers and performing artists.

3.4.4. with a minimum of three (3) scores, if published, and two (2) if unpublished. For electroacoustic music, this condition is not compulsory. Additional copies of the scores may be presented;

3.4.5. analytical and biographical notes, in 40 copies in English. It is strongly recommended to also provide the notes in the language of origin. The notes should be sent in electronic format (word or pdf) to the IRC Secretariat before the Rostrum for publication in the IRC section of the IMC website.

Each work will be listened to. The works will be listened to in order of countries drawn by lot.

3.5. *Other information required*

3.5.1. For every work presented, it is necessary to indicate the exact address where a copy of the recording can be obtained and put at the disposal of the other participating organisations for at least one broadcast free of charge of each work, including, if possible, on-demand streaming on the Internet for 7 days.

3.5.2. If applicable, limitations regarding the period of availability for free-of-charge broadcasts are to be indicated for each work presented.

3.5.3. A formal guarantee must be given that the performance materials may be easily obtained; the address where the material can be obtained must be supplied.

3.5.4. Information about the works should include date of birth of the composer, year of composition, scoring, names of soloists, conductors and ensembles, exact duration of the recording, translation or explanation of title and texts, name of writer or librettist (if applicable), designation of movements, note of presentation, publisher's name.

3.6. *Transmittal of material*

It is strongly recommended that **delegates bring all material with them, especially recordings**, to avoid loss or delays. If notes and scores are sent by post, they should be sent airmail a minimum of two weeks previous to the meetings to the address of the host as indicated in the letter of invitation, clearly labelled "**International Rostrum of Composers**".

3.7. *Secretariat*

The Secretariat of the International Rostrum of Composers will be provided by the International Music Council.

4. **Procedure for selection and recommendation**

4.1. After the listening sessions, delegates will vote for the whole list of works presented. The vote will lead to the selection of one work (with the possibility of one or several ties), and to the recommendation of 9 works (with the possibility of one or more ties)

in the last place). Each delegation will have the right to 20 marks with the possibility of allocating up to 5 marks to any given work.

4.2. In order to encourage the presentation of works by young composers, a second ballot paper will be distributed along with the general one. This vote will involve only the works of composers who will not be more than 30 years by the end of the year. It will lead to the selection of a work and to the recommendation of 2 other works. Here it is also possible that ties increase these numbers. Each delegation will be allocated 9 marks for this vote, with the right to allocate a maximum of 3 marks to a given work.

4.3. Ballots with the names of all composers eligible, in alphabetical order, will be distributed the day before the voting session.

4.4. Delegates may not vote for the works presented by their own countries.

4.5. Voting is by secret ballot. However, the ballots must be signed by the delegations, but only the President of the IRC or his/her delegate and the vote tellers will see these signatures during the counting of the ballots.

4.6. Each country has only one vote for each round even if it is represented by more than one delegate.

4.7. It is a requirement of a delegate's right to vote on the selection and recommendations that he or she will have attended all the listening sessions. Failure to attend all the sessions will exclude the delegate from voting.

In very exceptional circumstances the Chair may, at its discretion, allow participation in the vote by a delegate who has not attended all sessions, if arrangements can be made for the delegate to listen to the works he/she would not have heard during the regular sessions.

4.8. Works recommended as a result of the voting sessions will be listed alphabetically.

5. Concerts and broadcasts

5.1. Each participating broadcasting organisation represented by a delegate **undertakes to broadcast**, or to schedule for broadcasting or live performance, before the following Rostrum **at least 10 works** from other countries including the 2 selected works in particular.

5.2. Broadcasting organisations not represented by a delegate must **undertake to broadcast all the selected and recommended works** before the following Rostrum.

5.3.1. It is recommended to present IRC works in public concert, preferably works from the two preceding years.

5.3.2. If live performances or studio recordings cannot be arranged, recordings should be obtained from the organisation having presented the works at the Rostrum.

5.4. The procedure outlined above (see pt. 4 of the present Rules) will designate among the works heard which are most deserving of notice by broadcasting organisations, concert societies, the recording industry, publishers, etc.

5.5. The International Music Council will provide due publicity for the works chosen.

6. Fulfilment of the project

6.1. It is recommended that concerts mentioned in paragraph 5.3. be given for an audience of young people, with a commentary specially devised for them.

6.2. In the broadcast or concert presentation of IRC works, mention must be made that these were chosen at the International Rostrum of Composers, organised by the International Music Council in cooperation with partners as indicated in the press release..

6.3. Each broadcasting organisation must indicate in writing to the Secretariat, before the meeting of the following year, the works of its choice, as well as the date of concerts and broadcasts on which they will be, or have been presented.

7. Chairperson

7.1. Term of mandate

The chairperson shall be elected by the voting delegates for a 3-year term; this term may be renewed once.

7.2. Tasks

- ensure coordination with the IMC
- encourage participation in the IRC
- promote IRC visibility
- interpret IRC rules
- chair all sessions
- ensure that rules are observed

8. Amendments to the rules and procedures

Interim adjustments of the Rules and Procedures can be adopted by 2/3 majority among delegates before the first listening session or before the voting session.

Lasting amendments can be adopted by a majority of delegates during the final session.

In matters of principle or of a general nature, the International Music Council can be consulted. Such changes could be effective for the current session if adopted unanimously.

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