



International Society for Contemporary Music
Société Internationale pour la Musique Contemporaine
Internationale Gesellschaft für Neue Musik

ISCM World Music Days 2019 – Estonia, (2nd – 10th May 2019) Call for works

Sound and Music/ISCM British Section Deadline:

Noon, Monday 27th August 2018

Summary

The call for composers to submit their works for consideration to be included in the programme of the ISCM World New Music Days 2019 in Estonia is [now published](#).

Sound and Music, as the official British member of the ISCM (International Society for Contemporary Music) is entitled to select and submit 6 works that meet the specified categories and criteria, for consideration by an international jury. One of these works is guaranteed a performance during the festival.

Sound and Music is now seeking submissions from composers and creative musicians of works that meet the stated criteria, from which six will be chosen to put forward as the official ISCM British Section submission.

Composers may also make individual submissions directly to the ISCM International Jury (information below) although there is no guarantee that any British works will be selected via this route. Composers must choose either to submit via Sound and Music, or directly as an international submission to the international jury; composers may not submit by both routes.

The ISCM World Music Days 2019 festival will take place in Estonia from 2nd – 10th May 2019, organised by Estonian Music Days (EMD), flagship festival of the Estonian Composers' Union that will mark its 40th anniversary in 2019. For more information, visit <https://worldmusicdays2019.ee/#>

The ISCM World Music Days festival is an annual international showcase of new music from around the world, attended by many international delegates as well as attending composers, producers and programmers. This year there are 14 categories for different ensembles with specified forces (see below). You can submit works by sending a PDF version of the score plus an audio or video recording of the work (if available), or audio/video documentation if the work does not have a written score. Please see below for further information on the 14 categories and what you need to include with your submission.

CATEGORIES for all submissions (whether individual or official)

1. **Orchestral works** (Max 4 flutes, 4 oboes, 3 bassoons, 4 clarinets, 4 Horns, 4 trumpets, 4 trombones, 1 tb, 5 percussion, 1 harp, Strings: 17, 14, 12, 10, 8). For further reference please see [here](#).
Duration: 10–15 minutes.

2. **String Orchestra**
 - 2a) String Orchestra: 55432 (players, not stands)
Duration: 10–15 minutes.
 - 2b) String Orchestra with mixed choir
Duration: 10 -15 minutes.

3. **Wind ensemble with conductor** (2 flutes, 1 oboe, 3 clarinets, 1 bassoon, 2 alt-sax, 1 ten-sax, 1 bar-sax, 3 Corni, 4 trombone, 3 trni, 2 euphonium, 2 tb, 1 Cb, 4 percussion, guitar)

The event takes place in open air. Traditional brass band genres such as marches etc. are welcome.

Duration: 3–10 minutes.

4. **Ensemble with conductor**
 - 4a) Large ensemble 6-8 players and mezzo soprano with conductor: (with optional electronics)
Flue, clarinet, 2 percussion, pf, violin, viola, cello and mezzo-soprano
Max duration: 15 minutes
 - 4b) Ensemble works with audio-visuals:
fl, cl, e-guitar, perc, vno, vla, vc, electronics
Max duration: 20 minutes

5. Chamber music 1-6 players

5a) Ensemble with optional live electronics:

Works will be staged in a theatrical context

Fl, Cl, Perc, Pf, Vno, Vc

Max duration: 15 minutes.

By submitting to this category, the composers confirm their agreement that their pieces will be performed in a theatrical context and setting.

All possible combinations of given instruments from solos to the full ensemble are welcome.

5b) Ensemble 1-5 players with electronics:

Fl, Cl, Harp, Pf, Vc

Max duration: 15 minutes.

All possible combinations of given instruments from solos to the full ensemble are welcome.

5c) Ensemble of 4 players:

ob, perc, vc, cb

Max duration: 20 minutes

All possible combinations of given instruments from solos to the full ensemble are welcome.

6. Chamber music 1-5 players

6a) Ensemble of 4 players with vocal soloist:

Concert will have literary addition (in the format of Poetry slam). Composers are encouraged to offer a poem or literary excerpt, which is to be read before or after the performance of the piece.

Fl, Kannel, Vc, alto

Max duration: 10 minutes

All possible combinations of given instruments from solos to the full ensemble are welcome.

Pieces for other similar instrument to [Kannel](#) (kantele, kokle, kankles, harp, guitar, koto, gayageum, qin etc) are welcome. If the other instrument does not correspond to the possibilities of Kannel, then the composer who is proposing a piece, is expected to make an arrangement to Kannel his/herself.

6b) Ensemble of 1-3 players:

harp, kannel, harpsichord

Max duration: 15 minutes

All possible combinations of given instruments from solos to the full ensemble are welcome.

Pieces for other similar instrument to [Kannel](#) (kantele, kokle, kankles, harp, guitar, koto, gayageum, qin etc) are welcome. If the other instrument does not correspond to the possibilities of Kannel, then the composer who is proposing a piece, is expected to make an arrangement to Kannel his/herself.

7. String quartet

Max duration: 10 minutes.

8. 1-2 instruments

8a) 2 pianos + optional electronics:

2 pianos (solo or duo) + optional electronics (pre-recorded material)

Max duration: 10 minutes

8b) 2 Double bases:

Max duration: 5 minutes

8c) 2 percussionists:

(non pitched percussion instruments only)

Max duration: 5 minutes

8d) 2 clarinettists:

(available instruments 2 Cl in B, 1 Cl in basso and 1 Cl in Es)

Max duration: 5 minutes

8e) Koto and Estonian chromatic Kantele:

(solo or duo)

Max duration: 15 minutes

Pieces for other similar instrument to [Kannel](#) (kantele, kokle, kankles, harp, guitar, koto, gayageum, qin etc) are welcome. If the other instrument does not correspond to the possibilities of Kannel, then the composer who is proposing a piece, is expected to make an arrangement to Kannel his/herself.

8f) Flute and Soprano:

Max duration: 15 minutes

8g) Organ Solo:

(with optional electronics)

Max duration: 15 minutes

8h) Violin and electronics:

(live electronics or Buchla)

Max duration: 5 minutes

9. Mixed Choir

9a) a cappella:

Duration: 5 –15 minutes

9b) with electronics:

(electronics pre-recorded)

Duration: 5–15 minutes

9c) with solo instrument:

(Fl, Cl, Perc, Vno, Vc and C-b are possible) and optional electronics

Duration: 5–15 minutes

9d) with 1 tenor soloist:

Duration: 5-15 minutes.

10. Male Choir

10a) a cappella:

49 singers

Max duration: 10 minutes

10b) with 1-4 string instruments:

(2 Vno, Vla, Vc)

49 singers

Max Duration: 10 minutes

11. Female Choir

11a) a cappella:

16, 12, 15, 9

Max Duration: 10 minutes

11b) with early music instruments:

16, 12, 15, 9

Max duration: 10 minutes

- 1) descant and alto bombard (also recorders from soprano to bass)
- 2) recorders from sopranino to bass, dulcian, tenor bombard, rauschpfeiff
- 3) tenor and bass trombones
- 4) violin
- 5) g-violone (tuning from up c-g-d-a-e-b)
- 6) double bass
- 7) cembalo/organ
- 8) tenor voice, percussion*
- 9) baritone voice, percussion*
- 10) bass voice, percussion*

* renaissance drums, cymbals, tambourines etc.

12. Electronic pieces & Installations

12a) Electroacoustic pieces for tape only (pre-recorded file):

Max duration: 20 minutes

Estonian Electronic Music Society's Ensemble

live electronics (up to 6 players). Possible equipment: Max Msp, C-sound, DIY electronics, synthesizers (analog, digital, modular).

12b) Electroacoustic pieces for live electronics:

(up to 6 players. Max Msp, C-sound, DIY electronics)

Estonian Electronic Music Society's Ensemble

Live electronics (up to 6 players). Possible equipment: Max Msp, C-sound, DIY electronics, synthesizers (analogue, digital, modular).

12c) Installations:

Sound installations of smaller size, which will be placed in the context of the concert venues.

13. Jazz ensemble

Up to 6-7 players, chosen from: voice, saxophone, piano, guitar, bass, drums (additional instruments can be added). Different combinations are encouraged: 2 voices; 2 drums, etc.

Use of electronics and pre-recorded sounds is also welcome. Composers should submit stereo sound files along with their performance materials.

Priority given to works of 6 minutes or less.

In collaboration with [Estonian Jazz Union](#)

14. Free improvisation

Composers-improvisers

Max duration: up to ca 15–20 minutes

This category is open to composers-improvisers. It is possible to perform with the Improtest house band (1 keyboard player, 1 electric guitarist). The composers are requested to send some demo material.

Hosted by Improtest series

The listed instruments are standard instruments, but the use of non-standard instruments is possible (additional expenses will be covered by the composer). The Beijing festival organisers have said that more updated information on the categories may be found on the website later.

Guidelines for making an Official submission to the ISCM British Section

- Applications via the official ISCM British Section's call must be made by the composer directly, as opposed to via their publisher/agent or another third party
- Composers of any age or point in their career may apply, whether or not they have a publisher or have had international performances previously
- Composers may submit to more than one category
- Works must fall into one of the following 14 category requirements above. The relevant category (and subcategory if applicable) for the work must be stipulated on the application for the application to be eligible.
- Preference is given by the International Jury to shorter compositions, and to pieces composed since 2012
- Works submitted to the British Panel for the previous three years' ISCM World Music Days festivals (Beijing, 2018; Vancouver, 2017; Tongyeong, 2016) are not eligible
- Composers of works selected for performance during the previous 5 ISCM World Music Days Festivals are not eligible to apply
- To submit a work to the Sound and Music/ISCM British Section (as opposed to directly to the ISCM International Jury) you must be a British Citizen or hold a British Passport.
- Composers from Northern Ireland are permitted to apply to either the Irish or the British Section, bearing in mind the stipulation that composers may only submit one work in total
- Composers from Wales are eligible to apply to either the Welsh Section or the British Section, bearing in mind the stipulation that composers may only submit one work in total. Anyone living and working in Wales is encouraged to apply via the Welsh Section which is administered by [Ty Cerdd](#)

How to make an official submission via the ISCM British Section:

If you wish to apply, please supply the following documents and information **via the online application form:** <https://soundandmusic.typeform.com/to/oCmJB9>

1. Your personal and contact information, including your website (if available)
2. Proof of nationality (copy of passport)
3. Short biography (maximum 150 words)
4. Selection of which of the 14 categories your submission falls into. Please ensure you have read all details about the available forces, and outline the specifics, including subcategory, in the technical rider upload box below, if necessary
5. Details of your composition including Title, Duration, Year of Composition
6. PDF of the score, or in the case of compositions without a written score – audio/video documentation
7. Wherever possible, an audio or video recording of the work
8. Details of any previous performances of the work
9. Programme notes for the submitted work (max 150 words)
10. Technical rider, if necessary, with the specification of all equipment that is necessary to perform the work
11. Digital photograph of yourself in high resolution.

Selection of works

Two members of the ISCM British Section will review submitted pieces and select six works for submission to the International Jury before 10th September 2018. Our submission needs to cover at least 4 of the above categories. Provided Sound and Music meets these requirements, it is guaranteed that at least one work submitted by ISCM Britain will be included in the World Music Days festival. For more information about previous works selected for World Music Days Festival, see Sound and Music's website: <http://www.soundandmusic.org/projects/iscm-british-section>

For any queries, please contact Grace Fearon at Sound and Music:
grace.fearon@soundandmusic.org

Deadline for applications

Noon, Monday 27th August 2018

Late applications cannot be considered.

You shall be informed no later than 10th September 2018, as to whether your work has been shortlisted for submission.

Other information

Applying as an individual

Composers (or their publishers working on their behalf) may apply directly to the ISCM international jury for a fee of €50. **For more information on how to apply via this route, visit <https://worldmusicdays2019.ee/#>**

ISCM British Section

ISCM Britain, administered by Sound and Music, exists to promote the aims of the ISCM, both within Britain and in co-operation with other National Sections.

The Society aims to promote contemporary music and raise its public profile, through effective global networking, communication and facilitation of multilateral activities between the members.

Its mission is to:

- Raise the profile of contemporary music through the collective strength of the Society's global network and membership makeup.
- Pursue exposure, research and performance of contemporary music through initiatives by its membership, as well as collaboration with affiliated bodies.
- Showcase the diversity of contemporary music worldwide through the World Music Days Festival.

World Music Days

The World Music Days Festival is an annual meeting of the ISCM, organised and solely funded by different sections each year, as a platform for musical exchange and a showcase of world contemporary music, without prejudice or bias on differences in musical expressions, styles, genres or media. It aims to be a meeting place for organisations, performers and composers around the world. World Music Days takes place in consecutive days in the host country and can be organised in any format which suits the artistic and practical preferences of the organiser in accordance with ISCM Statutes, reflecting the diversity of contemporary music. The festival strives to represent all legitimate members of the ISCM in one way or another through the activities of its programs, such as performances, seminars, exhibitions, etc.

Sound and Music's vision is to create a world where new music and sound prospers, transforming lives, challenging expectations and celebrating the work of its creators. Our work includes composer and artist support and development, partnerships with a range of organisations, live events and audience development, touring, information and advice, network building, and education. We champion new music and the work of British composers and artists, and seek to ensure that they are at the heart of cultural life and enjoyed by many. www.soundandmusic.org