



# Sound and Music

ISCM World Music Days 2023  
Johannesburg and Cape Town, South Africa  
November 24<sup>th</sup> – December 3<sup>rd</sup> 2023

## Call for works

**If you require this document in any other format please contact**  
**[grace.bailey@soundandmusic.org](mailto:grace.bailey@soundandmusic.org)**

**Sound and Music/ISCM British Section Deadline: [27<sup>th</sup> February 2023](#)**

### Summary

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 composers, producers and programmers.

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 will publicise the 6 successfully submitted composers and works via our website and communication channels, as well as the final selected work(s) in due course. Sound and Music will also work with the selected composer(s) with the aim of securing sufficient funding to attend the ISCM World Music Days in Johannesburg and Cape Town.

This year there are 16 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 categories and what you need to include with your submission.

By submitting works to this Call, composers are agreeing that if their work is selected for performance/presentation that they grant automatic permission for the ISCM performance/presentation of their work to be recorded, broadcast, and streamed from the website without additional financial liability to the ISCM or the Festival Organizers.

The ISCM Britain shortlisting and selection process is run in line with [Sound and Music's Fair Access Principles](#).

This call represents the latest information from the South African festival organisers but the situation may change. We will communicate all further information received and ask for your understanding.

## Work Categories

**Please note:** Priority will be given to works shorter than 10 minutes in duration and composed after 2013, with highest priority given to works composed after 2018. Only one work per composer may be submitted, either by Individual Submission (see below – Applying directly to the ISCM) or Official Submission via Sound and Music.

It is possible to submit works in any of the categories that include dance, either alongside the music or performed by the musicians and/or singers themselves. While this might reduce performance opportunities, the organizers will do their best to give such works equal consideration with those that do not include dance. Other interdisciplinary works (i.e. including theatre or visual arts) are also possible and should be submitted in the category corresponding to their musical/instrumental necessities.

### Category I: SYMPHONY ORCHESTRA (with or without soloist[s])

- Instrumentation: max. 3 fl. (of which 1 alto flute and 1 piccolo are possible), 3 ob. (of which 1 cor anglais is possible), 3 clar. (in Bb or A, with 1 bcl. possible), 3 bsn. (of which 1 contrabassoon is possible), 4 hrn., 3 tpt., 3 tbn. (of which 1 bass tbn. is possible), 1 tuba, 3 perc. (of whom 1 player can perform on timp.), 1 hrp., 1 pno. and/or electric kbd., string orchestra.

### Category II: CHAMBER ORCHESTRA

- Instrumentation: 13 musicians or more drawn from the following: 1 flute (incl. piccolo, alto flute), 1 oboe (incl. cor anglais), 1 clarinet (incl. bass clarinet), 1 bassoon (incl. contrabassoon), 1 horn, 1 trumpet, 1 trombone, 1 tuba, 2 pianos and/or keyboards, 1 harp, 2 violins, 1 viola, 1 cello, 1 contrabass, 2 percussion\* (see below), live electronics (mono or stereo only), voice(s) (up to 2, male or female).

### Category III: LARGE CHAMBER ENSEMBLES

- Instrumentation: 8-12 musicians drawn from the following: 1 flute (incl. piccolo, alto flute), 1 oboe (incl. cor anglais), 1 clarinet (incl. bass clarinet), 1 bassoon, 1 horn, 1 trumpet, 1 trombone, 1 tuba, 2 pianos and/or keyboards, 1 harp, 2 violins, 1 viola, 1 cello, 1 contrabass, 2 percussion\* (see below), live electronics (mono or stereo only), voice(s) (up to 2, male or female).

#### **Category IV: MEDIUM CHAMBER ENSEMBLES**

- Instrumentation: 5-7 musicians drawn from the following: 1 flute (incl. piccolo, alto flute), 1 oboe (incl. cor anglais), 1 clarinet (incl. bass clarinet), 1 bassoon, 1 horn, 1 trumpet, 1 trombone, 1 tuba, 2 pianos and/or keyboards, 1 harp, 2 violins, 1 viola, 1 cello, 1 contrabass, 2 percussion\* (see below), live electronics (mono or stereo only), voice(s) (up to 2, male or female).

#### **Category V: STRING QUARTET**

- Instrumentation: 2 violins, viola, cello.

#### **Category VI: BRASS QUINTET (or Trio, or Quartet)**

- Drawn from the following instruments: horn, 2 trumpets, trombone, tuba.

#### **Category VII: TRIOS OR QUARTETS**

- Drawn from the following instruments (one of each): flute (incl. piccolo, alto flute), clarinet (incl. bass clarinet), alto saxophone, violin, viola, cello, contrabass, piano, accordion, percussion\*(see below), voice(s) (up to 2, male or female).

#### **Category VIII: DUOS**

- Drawn from the following instruments (one of each): voice (male or female), flute (incl. piccolo, alto flute), oboe (incl. cor anglais), clarinet (incl. bass clarinet), bassoon (incl. contrabassoon), alto saxophone, horn, trumpet, trombone, tuba, violin, viola, cello, contrabass, piano, accordion, guitar, percussion\*(see below), live electronics (up to 4 channels - no fixed media electronics as these should be proposed in Category XI)

#### **Category IX : SOLOS**

- Solos can be of the following instruments: voice (male or female), flute (incl. piccolo, alto flute), oboe (incl. cor anglais), clarinet (incl. bass clarinet), bassoon (incl. contrabassoon), alto saxophone, horn, trumpet, trombone, tuba, violin, viola, cello, contrabass, piano, organ, harpsichord, accordion, guitar, percussion\* (see below), live electronics (up to 4 channels – no fixed-media electronics as these should be proposed in category 11)

#### **Category X: CHOIR SATB**

- A cappella or with piano accompaniment
- The choir that is likely to perform most pieces consists of 22 singers; divisi possible (2 per voice); sub-groupings (such as female voices only, etc.) are possible.

### **Category XI: ELECTRONIC MUSIC WITH FIXED MEDIA**

- Acousmatic works, fixed media alone, or fixed media plus up to 2 performers of any instrument listed in categories 8 or 9, or supplied by composer.
- Up to 8 channels/speakers.

### **Category XII: COMPOSER-PERFORMER**

- Drawn from any instrument supplied or brought by the performer, or on an instrument provided by the venue (possibilities are piano, vibraphone, marimba).
- For electronic composer-performers, a p.a. system (up to 8 channels/speakers) will be provided.

### **Category XIII: JAZZ and/or IMPROVISING ENSEMBLE**

- Instrumentation should be drawn from the following list: voice (male or female), flute, oboe, clarinet (incl. bass clarinet), bassoon, horn, trumpet, trombone, tuba, violin, viola, cello, contrabass, piano, accordion, guitar, percussion\* (see below)
- Additional instruments include: saxophone (up to two players - soprano, alto, tenor, baritone possible), electric keyboards, electric guitar, electric bass guitar, various African or Latin percussion, steel pan, drum set, live electronics (up to 4 channels).

### **Category XIV: SOUND INSTALLATIONS**

- To be shown in gallery spaces or other environments, or outside.
- It should be possible to set up and tear down the installation within 20 minutes each. Installations with more complex setups will be accommodated where possible; the Festival Organizers can be contacted in case of questions.

### **Category XV: COLLABORATIONS WITH AFRICAN TRADITIONAL MUSICIANS**

- African musicians usually do not read scores; it is possible to develop music and learn it by rote, but also to develop new notation systems or in some cases use existing ones. Each such collaboration will require its
- own approach and strategy for development.
- Please submit a written project description. If you know (a) musician(s) you would like to collaborate with, let us know; if not, describe your ideas and we will try to match you with (a) collaborator(s).
- In order to rehearse and perform the music, it may be necessary to attend the festival in South Africa and to arrive several days prior to the festival's opening.
- Smaller numbers of musicians will make projects easier to realize - duos or trios are ideal.
- Possible African instruments can include, but are not limited to, lesiba, sekhandula/mamokhorong, Southern African musical bows (uhadi, umrhubhe, umqangala, xitende, etc.), guitar played using African techniques, timbila, Southern African marimba, balafon, amadinda, endongo, djembé, kora, mbira, kalimba, drums from various Southern African locations.

- Electronics and voice(s) can be included in these collaborations.

### **Category XVI: MARIMBA ENSEMBLE**

- Compositions for youth or professional ensembles consisting of Southern African marimbas (n.b., this is not the Western concert marimba, but a single-row instrument usually with "white notes" plus the f#) of different sizes.
- Ensembles usually consist of 4 voices, soprano, tenor, baritone, bass, each played by multiple musicians.
- Please submit a score or get in touch with the Festival Organizers to discuss instrument details.

\*for works including percussion, it should be noted that, while instruments used in the standard symphonic repertoire are available (timpani, snare drums, tom toms, marimba, vibraphone, xylophone, glockenspiel, triangle, tubular bells, etc.), locating more unusual percussion instruments might be challenging. In some cases, it may be necessary for the composer to provide such instruments, either by sending them via courier or by attending the festival and bringing the instrument. NewMusicSA will liaise with the composer should there be problems locating necessary instruments. In addition to standard orchestral percussion, a wide variety of African traditional percussion instruments is available, as well as Southern African marimbas, which are neotraditional (not traditional!) instruments from Zimbabwe and South Africa that are usually diatonic with "white notes" plus the f#.

### **Guidelines for making an Official submission to the ISCM British Section**

- There is no fee to apply via this route.
- 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
- Our aim is to submit a balanced and representative shortlist of six high quality works to the ISCM. Therefore we particularly welcome submissions from composers from under-represented backgrounds, including composers who are women and minority gender, LGBTQI+ composers, composers who are from backgrounds that experience racism, disabled composers and composers from lower socio-economic backgrounds. We recognise the many barriers that can prevent composers from accessing opportunities and are working hard to address them
- Works must fall into one of the following 16 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 (except where specifically noted in a category description) and to pieces composed since 2013.
- Works submitted to the British Panel for the previous three years' ISCM World Music Days festivals (China, 2021; New Zealand, 2020; Estonia, 2019) 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](#)
- Composers from Scotland are eligible to apply to either the Scottish Associate Section or the British Section, bearing in mind the stipulation that composers may only submit one work in total. Anyone living and working in Scotland is encouraged to apply via the Scottish Associate section which is administered by the [Scottish Music Centre](#) and [New Music Scotland](#).

### 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 Sound and Music website [here](#)**.

#### Information required

##### Personal and contact information:

- Given names
- Family name
- Name as it should appear in the programme
- Date of birth
- Full Mailing address
- Gender you identify as
- Phone number
- Email address
- Website (if applicable).

##### Work information:

- Title
- Submission Category
- Accurate duration
- Year of composition
- Statement of whether the work has been previously performed.

- For categories 1-10, please submit a pdf of the score and a recording or MIDI realization.
- For categories 11-16, please submit a project proposal, score, or lead sheet, soundfiles, and/or other material that will allow the selection panel to gain a clear understanding of the musical, and technical aspects and requirements of the work. (Especially in category 11, it would be ideal to submit a recording of the finished work.)
- Programme notes for the submitted work in English (maximum 100 words).
- Technical rider specifying all equipment necessary to perform the work.
- Short biography of the composer in English (maximum 100 words).
- High-resolution digital photograph of the composer.

This data will only be used for the purposes of this submission, in accordance with [Sound and Music's Data Protection and Privacy Policy](#).

### Selection of works

Two members of the ISCM British Section will review submitted pieces and select six works for submission to the International Jury. Our submissions need to cover at least four of the listed 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 [here](#)

For any queries, please contact Grace Bailey at Sound and Music: [grace.bailey@soundandmusic.org](mailto:grace.bailey@soundandmusic.org)

### Deadline for applications

#### 27th February 2023

Late applications cannot be considered.

We will let you know no later than 20 March 2023 whether your work has been shortlisted for submission. Feedback will be offered to those not shortlisted.

### Other information

#### Applying directly to the ISCM

Composers (or publishers or agents working on their behalf) may apply directly to the ISCM international jury.

**More information on how to apply via this route can be found [here](#).**

### ISCM British Section

ISCM Britain, administered by Sound and Music, exists to promote the aims of the ISCM (International Society for Contemporary Music), both within Britain and in co-operation with other Sections.

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

The ISCM's published 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 New Music Days Festival.

### World New Music Days

The World New Music Days Festival is an annual meeting of the ISCM, organised and 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 New Music Days takes place over 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

**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, audience development, 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](http://www.soundandmusic.org)