



# Sound and Music

## ISCM World New Music Days 2025

Lisbon and Porto, Portugal

30 May – 7 June 2025

### 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: 11 April 2024, 23.59 GMT**

#### Summary

The ISCM (International Society for Contemporary) World New 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 is the official British member of the ISCM. We select and submit six 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. We will publicise the six successfully submitted composers and works via our website and communication channels, as well as the final selected work(s) in due course. We will also work with the selected composer(s) with the aim of securing sufficient funding to attend the ISCM World New Music Days 2025 in Portugal.

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 categories and what you need to include with your submission.

By submitting works to this Call, you agree that if your work is selected for performance/presentation that you grant automatic permission for the ISCM performance/presentation of your work to be recorded, broadcast, and streamed from the website without additional financial liability to the ISCM or the Festival Organisers.

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

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

## Festival Theme: Thirst for Change

From the festival organisers: In addition to the new music context, the ISCM World New Music Days 2025 in Portugal will have an environmental dimension emphasised through the theme “Thirst for Change”, joining ecological policy with artistic expression and evoking the significant dilemma our “blue planet” is facing – growth or life? Water is a crucial element in this equation, especially in Portugal, where its lack and evaporation increasingly threaten the population. How can humanity tackle this pressing issue?

The ISCM World New Music Days festival, with its rich history and global reach, can encourage this reflection, and the WNMD 2025 in Portugal is the perfect opportunity to dedicate space and time to the water issue and agenda. Music is not just sound and silence. It reflects the pulse of the societies, carrying our deepest concerns, fears, and aspirations. The climate crisis needs more than mere political changes or technological solutions. It requires a universal emotional understanding – a call to collective consciousness. Here, artistic and music creation can make a difference.

## Work Categories

**Please note:** The jury will give preference to pieces that are up to 10 minutes long, apart from the Youth Choir Category (no. 11), where the duration is no more than five minutes. Preference will also be given to works created after 2015 and works created after 2020 will receive the highest priority. Moreover, the jury will particularly favour compositions that resonate with or contribute to the ISCM WNMD 2025 theme, “Thirst for Change”. [Please follow the link for more information about the festival’s theme](#). 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.

**Category 1: ORCHESTRA (with or without electronics\*\*)**

- Concert 1 — [Lisbon Metropolitan Orchestra](#) (Instrumentation: max. 2.2.2.2 – 2.2.0.0 – 2 perc – 7.6.5.4.2)\*
- Concert 2 — [Porto Symphony Orchestra Casa da Música](#) (Instrumentation: max. 4.4.4.3 – 4.4.3.1 – timp + 3 perc – hp – 14.12.10.8.6)\*
- Concert 3 — [Gulbenkian Orchestra](#) (Instrumentation max: 3.3.3.3 – 4.3.3.1 – timp + 2 perc – hp – 10.8.6.5.4)\*

\*Flute – can double Piccolo and Alto Flute, Clarinet – can double Bb Bass Clarinet, Oboe – can double Cor Anglais.

\*\*The works submitted to this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

### **Category 2: LARGE ENSEMBLE — 10-15 musicians (with or without electronics\*\*)**

- [Remix Ensemble Casa da Música](#) (Instrumentation max: 1.1.1.1 – 1.1.1.0 – 2 perc – pf – 2.1.1.1) \*
- [Ensemble MPMP](#) (max: 1.1.1.1 – 1.1.1.0 – 2 perc – pf – 2.1.1.1) \*

\*Flute – can double Piccolo and Alto Flute, Clarinet – can double Bb Bass Clarinet, Oboe – can double Cor Anglais.

\*\*The works submitted to this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

### **Category 3: MEDIUM ENSEMBLE – 8-13 musicians (with or without electronics \*\*)**

- [Concrète \[Lab\] Ensemble](#) (fl, ob, cl, sax, hn, tbn, perc, pf, egtr, vn, va, vc, db) \*

\* Flute – can double Piccolo and Alto Flute, Clarinet – can double Bb Bass Clarinet, Oboe – can double Cor Anglais, Saxophone – can double Soprano, Alto, Tenor, and Baritone Saxophones.

\*\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

### **Category 4: SMALL ENSEMBLE – 5-8 musicians (with or without electronics \*\*)**

- [Sond’Ar-te Electric Ensemble](#) (sop, fl, cl, perc, pf, vn, va, vc)\*

\* Flute – can double Piccolo and Alto Flute, Clarinet – can double Bb Bass Clarinet, Oboe – can double Cor Anglais, Saxophone – can double Soprano, Alto, Tenor, and Baritone Saxophones.

\*\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

### **Category 5: STRING ENSEMBLE – 10-13 musicians (with or without electronics\*)**

- Camerata Alma Mater (max: 4.3.3.2.1)

\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

#### **Category 6: STRING QUARTET (with or without electronics\*)**

- [Matosinhos String Quartet](#) (2 vn, va, vc)

\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

#### **Category 7: TRIO (with or without electronics\*)**

- [Sond’Ar-te Trio](#) (pf, vn, vc)

\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

#### **Category 8: DUOS (with or without electronics\*\*)**

- Komorebi Duo – Camila Mandillo and João Casimiro Almeida (sop, pf)
- Nuno Pinto and Elsa Silva (cl \*, pf)

\*Clarinet – can double Bb Bass Clarinet.

\*\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

#### **Category 9: PERCUSSION ENSEMBLE – 4-6 keyboard percussion instruments \* (with or without electronics\*\*)**

- Percussion Ensemble of the OCP (soloists of the [Portuguese Chamber Orchestra](#))
- Available instrumental set: 3 five-octave marimbas (C2 to C7), 1 five-and-half octave marimba (C2 to F7), 3 three-octave vibraphones (F3 to F6), 1 four-octave vibraphone (C3 to C6), 1 four-octave xylophone (C4 – C8).

\*\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

#### **Category 10: SOLO WORKS (with or without electronics\*\*)**

- [Camila Mandillo](#) (sop)
- [Nuno Pinto](#) (cl\*)
- [Henrique Portovedo](#) (sax\*)
- Elsa Silva (pf)
- [Filipe Quaresma](#) (vc)

\*Clarinet – can double Bb Bass Clarinet · Saxophone – can double Soprano, Alto, Tenor, and Baritone Saxophones.

\*\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

### Category 11: YOUTH CHOIR\*

- [Youth Choir of the Lisbon University](#)
- Four voices (SATB) with a divisi option for each voice (approximately 40 singers).
- A cappella or with piano accompaniment.
- Possible small percussion instruments and/ or body used as percussion.
- Duration: no more than 5 minutes.

\*This category does not provide the possibility of electronics.

### Category 12: OLO PORTUGUESE GUITAR (with or without electronics\*)

- [Miguel Amaral](#) (Portuguese Guitar)
- This category aims to encourage the creation of new works for this unique and virtuoso Portuguese instrument. Miguel Amaral provides a [Brief Portuguese Guitar Writing Manual](#), and interested composers are welcome to contact the soloist via the e-mail: [wnmdays2025-portugal@misomusic.com](mailto:wnmdays2025-portugal@misomusic.com).

\*The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system.†

### Category 13: ELECTROACOUSTIC MUSIC (with or without video)

- [Miso Music Portugal’s Loudspeaker Orchestra](#) (40-loudspeaker system)
- Electroacoustic Works (up to 16 channels)

### Category 14: SMALL-SIZE AUDIO/ VISUAL INSTALLATIONS

- In collaboration with the [MAAT – Museum of Art, Architecture and Technology](#) in Lisbon.
- Image file formats: png, jpg
- Video file formats: mp4 (normal quality), mov (Apple ProRes 422; high quality)
- Sound file formats: m4a, mp3, mp4, flac, wav, aiff
- Please provide a stereo version for multi-channel works (up to 6 channels).

†NOTE for works with electronics: The electronics of the submitted compositions for instruments and “tape”/ live electronics can use an up-to-four-channel loudspeaker system. The following DAWs are recommended: Digital Performer, Reaper, Ableton Live, and Max/ MSP or Supercollider for interactive applications. All above-mentioned software and any additional software or plug-ins must run on Mac OS (plug-ins should be freeware and/ or be supplied by the composer).

## 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 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 (except where specifically noted in a category description) and to pieces composed since 2020
- Works submitted to the British Section may not include a work by any composer whose work was performed during the 2024 World New Music Days in the Faroe Islands
- The submissions can include already premiered, performed, and yet-to-be-premiered works; the submitted pieces can be published or unpublished
- To submit a work to the Sound and Music/ISCM British Section (as opposed to directly to the ISCM International Jury) you must currently live in the UK and plan to remain in the UK for at least 1 year
- 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 1-12, please submit a PDF with the score and an audio file with a recording or a MIDI realisation (possible file formats: m4a, mp3, mp4, flac, wav, aiff). For recordings, please provide the date, venue, and names of performers.
- For category 13, please submit sound files with the finished work (possible file formats: m4a, mp3, mp4, flac, wav, aiff). Please provide a stereo version for multi-channel works (up to 16 channels).
- For category 14, please submit a project proposal/description, sound files, image/ video files, a clear technical outline, and/ or any other material allowing the jury to understand the work's artistic and technical aspects and requirements. Image file formats: png, jpg, Video file formats: mp4 (normal quality), mov (Apple ProRes 422; high quality), Sound file formats: m4a, mp3, mp4, flac, wav, aiff. Please provide a stereo version for multi-channel works (up to 6 channels).

- Programme notes for the submitted work in English (maximum 150 words).
- Technical rider specifying all equipment necessary to perform the work.
- Short biography of the composer in English (maximum 150 words).
- High-resolution digital photograph of the composer.

This data will only be used for the purposes of this submission, in accordance with [our 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 (for details of the members of the Jury, see the [General Remarks section on the Festival website](#)). Our submissions need to cover at least four of the listed categories, and this year's festival organiser has strongly encouraged Member Sections to submit at least one work in the 13th category: Electroacoustic music (with or without video). 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 New Music Days Festival. For more information about previous works selected for World New 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

**11 April 2024, 11.59pm (GMT)**

Due to time constraints around selection and subsequent submission to the ISCM Member Portal, late applications cannot be considered.

We will let you know no later than 25 April 2023 whether your work has been shortlisted for submission. Feedback will be offered by request 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. An entry fee of €55.00 applies to Individual Submissions, and composers may only apply via one route.

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 programmes, such as performances, seminars, exhibitions, etc.

## Sound and Music

**Sound and Music** is the national charity for new music. We support anyone who wants to make music and sound to shape the modern world. We enable individuals to challenge expectations and discover their potential, and act as a friendly guide for those who want to listen deeper. Our work sustains more careers, progresses creativity and achieves greater equity across music in the UK. [www.soundandmusic.org](http://www.soundandmusic.org)