



# Sound and Music

ISCM World New Music Days 2024

Faroe Islands

22<sup>nd</sup> – 30<sup>th</sup> June 2024

## 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: 22<sup>nd</sup> September 2023, 23.59 GMT**

### Summary

The ISCM 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, 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 New Music Days in the Faroe Islands.

This year there are 18 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 Faroe Islands 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 2014, with highest priority given to works composed after 2019. 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 I: LARGE CHAMBER ENSEMBLE

- Instrumentation: 15–19 instruments 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 piano, 4 x 1st violins, 3 x 2nd violins, 3 viola, 2 cello, 1 contrabass. Live electronics is not an option for this category.

### Category II: CHAMBER ENSEMBLE

- Instrumentation: 11–14 instruments 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, piano, 2 violins, 1 viola, 1 cello, 1 contrabass, percussion (instruments as in category 6). Live electronics is not an option for this category.

### Category III: CHAMBER ENSEMBLE

- Instrumentation: 10–13 instruments drawn from the following: 1 flute (incl. piccolo, alto flute) 1 clarinet (incl. bass clarinet), 1 saxophone (incl. soprano, alto, tenor and baritone.), 1 bassoon, 1 horn, 2 trumpets, 2 violins, 1 viola, 1 cello, 1 piano, 1 guitar (acoustic or electric). Live electronics is not an option for this category.

### Category IV: STRING CHAMBER ENSEMBLE

- Instrumentation: 10–13 instruments drawn from the following: 4 x 1st violins, 3 x 2nd violins, 3 viola, 2 cello, 1 contrabass. Live electronics is not an option for this category.

### Category V: STRING QUARTET

- Instrumentation: 2 violins, viola, cello.

#### **Category VI: PERCUSSION ENSEMBLE**

- Up to 4 musicians. The following instruments are available: marimba 5 8ve (C), marimba 4.3 8ve (A), vibraphone, xylophone, glockenspiel, tubular bells, crotales, timpani (set of 5), suspended cymbals, clash cymbals, tamtam, thundersheet, snare drums (10), bass drums (2), skin tambourine (6), concert toms (8), octobans (8), rototoms (5), congas, bongos, triangles, castanets, waterphone. Live electronics is not an option for this category.

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

- drawn from the following instruments (one of each): voice (soprano), flute, clarinet (incl. bass clarinet), bassoon, horn, saxophone (soprano, alto, tenor or baritone), trumpet, trombone, violin, viola, cello, contrabass, piano, accordion, guitar, percussion (instruments: see category 6). Live electronics is not an option for this category.

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

- drawn from the following instruments (one of each): voice (soprano), flute, clarinet (incl. bass clarinet), bassoon, horn, saxophone (soprano, alto, tenor or baritone.), trumpet, trombone, violin, viola, cello, contrabass, piano, accordion, guitar, percussion (instruments: see category 6), live electronics (up to 4 channels). *N.B. no fixed-media electronics as these should be proposed in category 12.*

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

- Solos can be for one of the following instruments: voice (soprano), clarinet (incl. bass clarinet), bassoon, saxophone (soprano, alto, tenor or baritone), trumpet, trombone, violin, viola, cello, piano, accordion, guitar, live electronics (up to 4 channels). *N.B. no fixed-media electronics as these should be proposed in category 12.*

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

- SATB, SMzATBarB, SA, SMzA, TB, TBarB, a cappella. The choir consists of 12 singers; divisi possible (2 per voice); sub-groupings (such as female voices only, etc.) are possible.

#### **Category XI: ORGAN SOLO**

- Organ: Marcussen & Søn, 1989. 3 manuals, 27 stops. Mechanical action and mechanical stop action.

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

- Acousmatic works, fixed media alone, or fixed media plus up to 2 performers of any instrument listed in categories 7 or 8, or supplied by composer. Up to 10 channels (8 speakers and 2 subs).

#### **Category XIII: COMPOSER-PERFORMER**

- Works can be performed on any instrument supplied or brought by the performer, or on an instrument provided by the venue. For electronic composer-performers, a P.A. system with 10 channels (8 speakers and 2 subs) will be provided.

#### **Category XIV: JAZZ ENSEMBLE**

- 6–7 players, chosen from: voice, saxophone, piano, guitar, bass, drums (additional instruments can be added). Different combinations are encouraged: 2 voices; 2 drums, 2 basses etc. If selected composer is also a performer she/he is encouraged to participate in performing the composition as a part of the ensemble. In collaboration with Havnar Jazzfelag [www.jazz.fo](http://www.jazz.fo)

#### **Category XV: ECLECTIC MUSIC ENSEMBLE**

- Invitation to composers to provide material (anything from a single line to a four-part score – can include chord symbols) for performing musicians to complete with some elements of improvisation. The material can be based on, or inspired by, folk or art music from any culture or tradition, and/or inspired by historical musics/recordings.
- Instruments: clarinet/bass clarinet, accordion, double bass, drums/percussion.

#### **Category XVI: SOUND INSTALLATIONS**

- Works to be shown in gallery spaces or other environments, or outside. Up to 6 channels available.

#### **Category XVII: POETRY & MUSIC in SMALL LANGUAGES:**

- Our definition of small languages: a regional or minority language with less than 500,000 speakers. Works can be fully notated (for up to 4 instruments drawn from category 7), electroacoustic or with improvisational ideas. The works can be performed by a singer (soprano) and up to 4 instruments drawn from category 7, or with an audio recording of the text, spoken or sung. Before performance of each composition an actor will recite the text in Faroese and English (two actors will participate).
- Submission to this Category should include:
  - An English translation of the text, and
  - EITHER an audio recording of the text for reference to singer, if singer is included
  - OR an audio recording of the text to be integrated in musical performance as play back.

#### **Category XVIII: NATURE AND MUSIC**

- Solo or duo music to be played in nature. Ocean sounds will be audible at all times. Instruments can be drawn from this list: 2 trumpets, 1 trombone, 1 horn, 1 saxophone.

### **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 18 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 2014.
- Works submitted to the British Section may not include a work by any composer whose work was performed during the 2023 World New Music Days in South Africa
- 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 1-11, please submit a pdf of the score and a recording or MIDI realization.
- For categories 12-18, please submit a project proposal, score, or leadsheet, sound files, 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 12, 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 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

**22<sup>nd</sup> September 2023**

Late applications cannot be considered.

We will let you know no later than 10 October 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.

**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)