

ISCM World New Music Days 2023

Johannesburg/Cape Town, South Africa

November 24 – December 3, 2023

CALL FOR WORKS

<https://www.newmusicsa.org.za/wnmd-call-for-works.html>

We are pleased to announce the official Call for Works for the International Society for Contemporary Music (ISCM) World New Music Days 2023. Members are invited to submit scores/projects for the festival, scheduled to take place in South Africa from 24 November – 3 December, 2023. For further information about the details of this Call for Works, contact the Festival Organizer by email via <wnmd2023sa@gmail.com>.

Submissions should be received via the relevant ISCM 2023 Submission Form no later than 11:59pm CET on 24 March, 2023. Late submissions will not be considered. The Submission Forms will be made available, and the links advertised on the ISCM website, from early February.

There are two ways for composers to submit scores for consideration:

1. If you are represented by a Member organization of the ISCM, your organization will issue a Call and you may submit your score to them for potential inclusion in the Official Submissions. Your Member organization will have their own deadline, prior to the deadline of this International Call.
2. You may make an Individual Submission to the ISCM on your own behalf – see details below.

OFFICIAL SUBMISSIONS

Submissions from ISCM Member organizations must be submitted by the organization via the ISCM 2023 Official Submission Form. Please note, we can only consider submissions from Members who are in good standing (Annual Report for the year of 2021 completed and annual membership fee for 2022 paid). An official submission may not include a work by any composer whose work was performed during the 2022 World New Music Days in New Zealand.

For Sections and Full Associate Members of the ISCM, the official submission will comprise six works across at least four of the different Categories detailed in this Call for Works. For an official submission from Member organizations to be eligible, each of the submitted works must be eligible, the durations specified for each work must be accurate, and the submitted works correctly aligned with the relevant category. Assuming the submission is eligible and the ISCM member is in good standing, at least one of the submitted works will be presented during the 2023 ISCM World New Music Days.

For Affiliated Associate Members, an official submission will comprise up to three works. While there is no guarantee that one of the works will be selected, the organizer will strive to include them where possible.

INDIVIDUAL SUBMISSIONS

Individual Submission must be submitted by an independent composer or a composer's authorized representative. Submissions should be submitted via the ISCM 2023 Individual Submission Form. An entry fee of €53.50 applies to Individual Submissions, payable at the time of submission by Paypal using the link provided on the ISCM website.

Individual submissions are not guaranteed a performance. Space in the festival for Individual Submissions is limited, but we will consider all submissions and perform those that can be included. Please promote this information via your networks.

IN GENERAL

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 or Official Submission.

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.

If you have questions about this Call, feel free to email the Festival Organizer via <wnmd2023sa@gmail.com>

By submitting works to this Call, composers are agreeing that if their work is selected for performance/presentation then 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.

INFORMATION REQUIRED

Information required for each Work to be submitted is:

1. The composer's personal and contact information: Given names; Family name; Name as it should appear in the programme; Date of birth; Gender; full Mailing address; Phone no.; email address; website (if applicable).
2. Work information: Title; Submission Category; Accurate duration; Year of composition; Statement of whether the work has been previously performed.
3. 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.)

4. Programme notes for the submitted work in English (maximum 100 words).
5. Technical rider specifying all equipment necessary to perform the work.
6. Short biography of the composer in English (maximum 100 words).
7. High-resolution digital photograph of the composer.

SUBMISSION CATEGORIES:

1. SYMPHONY ORCHESTRA (with or without soloist[s]) 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., 2 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

2. CHAMBER ORCHESTRA 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)

3. LARGE CHAMBER ENSEMBLES 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)

4. MEDIUM CHAMBER ENSEMBLES 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)

5. STRING QUARTET (2 violins, viola, cello)

6. BRASS QUINTET (or trio or quartet) drawn from the following instruments: horn, 2 trumpets, trombone, tuba

7. 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)

8. 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 11)

9. SOLOS 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)

10. 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.

11. 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).

12. COMPOSER-PERFORMER on 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.

13. 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).

14. 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.

15. 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, sekhankula/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.

16. MARIMBA ORCHESTRA: 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#.

ARTISTIC TEAM

Lukas Ligeti, Artistic Director

Ignacio Priego, Administrative Director

Diale Mabitsela, Chair, NewMusicSA

Camron Andrews, Staff Member, NewMusicSA

David Lephoto, Staff Member, NewMusicSA

Aviwe Matandela, Staff Member, NewMusicSA

Sinenhlanhla Mdiya, Staff Member, NewMusicSA

Adeyemi Oladiran, Board Member, NewMusicSA

Chesney Palmer, Board Member, NewMusicSA

Nonku Phiri, Board Member, NewMusicSA

Marvin Weavers, Staff Member, NewMusicSA