

Scottish Music Centre and New Music Scotland



ISCM World Music Days 2025, Portugal Call for Works

Scottish Music Centre and New Music Scotland/ISCM Scottish Section

Submissions open: Friday 8th March, 10AM

Deadline: Wednesday 3rd April, 12PM

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 attending composers, producers and programmers.

The Scottish Music Centre (SMC) and New Music Scotland (NMS), as Associate members of the ISCM (International Society for Contemporary Music) are 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. The SMC and NMS will publicise the 6 successfully submitted composers and works via our websites and communication channels, as well as the final selected work(s) in due course. The Scottish Section will also work with the selected composer(s) with the aim of securing funding to attend the ISCM World Music Days in Portugal.

Scottish Music Centre Executive Director Gill Maxwell said:

“Scotland’s membership of the ISCM came about after New Music Scotland and I held a series of meetings with ISCM executives at expo events in Rotterdam and Paris in 2019. We’re proud to partner with New Music Scotland to represent our sector internationally in this important development for Scotland’s contemporary music scene. Today we announce the Call for Entries for World New Music WNMD 2025 in Portugal, a brand new opportunity for our composers to step onto the global stage.”

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, 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 Organisers.

The ISCM, SMC and NMS shortlisting and selection process is run in line with Sound and Music’s Fair Access Principles, which NMS has committed to.

SUBMISSION CATEGORIES

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.

1. **ORCHESTRA** (with or without electronics **)
 - a) Concert 1 · [Lisbon Metropolitan Orchestra](#) (max: 2.2.2.2 – 2.2.0.0 – 2 perc – 7.6.5.4.2) *
 - b) Concert 2 · [Porto Symphony Orchestra Casa da Música](#) (max: 4.4.4.3 – 4.4.3.1 – timp + 3 perc – hp – 14.12.10.8.6) *
 - c) Concert 3 · [Gulbenkian Orchestra](#) (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 English Horn.
** The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system. For more details, please see the note below.

2. **LARGE ENSEMBLE** – 10-15 musicians (with or without electronics **)
 - a) [Remix Ensemble Casa da Música](#) (max: 1.1.1.1 – 1.1.1.0 – 2 perc – pf – 2.1.1.1) *
 - b) [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 English Horn.

** The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system. For more details, please see the note below.

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 English Horn · 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. For more details, please see the note below.

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.

** The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system. For more details, please see the note below.

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. For more details, please see the note below.

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. For more details, please see the note below.

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. For more details, please see the note below.

8. **DUOS** (with or without electronics **)

a) Komorebi Duo – Camila Mandillo and João Casimiro Almeida (sop, pf)

b) 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. For more details, please see the note below.

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. For more details, please see the note below.

10. **SOLO WORKS** (with or without electronics **)

a) [Camila Mandillo](#) (sop)

b) [Nuno Pinto](#) (cl *)

c) [Henrique Portovedo](#) (sax *)

d) Elsa Silva (pf)

e) [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. For more details, please see the note below.

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.

12. **SOLO PORTUGUESE GUITAR** (with or without electronics *)

· [Miguel Amaral](#) (Portuguese Guitar)

This category aims to encourage the creation of new works for this unique and virtuosic Portuguese instrument. Miguel Amaral provides a [Brief Portuguese Guitar Writing Manual](#), and interested composers are welcome to contact the soloist via the e-mail: wnm2025-portugal@misomusic.com.

* The works submitted in this category can include live or “tape” electronics for an up-to-four-channel loudspeaker system. For more details, please see the note below.

13. **ELECTROACOUSTIC MUSIC** (with or without video)

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

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 Scottish Section

- Applications via the official ISCM Scottish 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
- Only one work per composer may be submitted
- Our aim is to submit a balanced and representative shortlist of six high quality works to the ISCM. We particularly welcome submissions from composers from under-represented backgrounds, including composers who are women, LGBTQI+ composers, composers who are ethnically and culturally diverse, 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.

- In the selection process, 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.
- Composers of works selected for performance during the previous ISCM World Music Days Festival are not eligible to apply (except works selected but not performed)
- To submit a work to the ISCM Scottish Section (as opposed to directly to the ISCM International Jury) you must be a Scottish composer: that is a composer born in Scotland, or whose main residence has been Scotland for a minimum of 12 months at the time of application
- 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
- Works submitted to the British Panel for the previous three years’ ISCM World Music Days festivals are not eligible.

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

To apply, go to <https://www.scottishmusiccentre.com/iscm-2025> to access the application form. If you require the documents in another format, please let us know.

If you have access needs which would mean additional financial support is needed in order for you to undertake work as part of this award, please let us know in your application. If you require access support in order to fill out the application form, please get in touch at info@scottishmusiccentre.com with “ISCM application” in the subject box.

The application form requires the following information:

The information/ materials required for each submitted work, both in Official and Individual Submissions, are:

- **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 number; e-mail; website (if applicable).
- **Work information:** title; submission category; accurate duration; composition year; information about previous performances and/ or if the work has been premiered or not.
- **Programme notes in English** – maximum 150 words (possible file formats: odt, doc, docx).

- **Short biography of the composer in English** – maximum 150 words (possible file formats: odt, doc, docx).
- **High-resolution digital photo of the composer** (possible file formats: png or jpg).
- **Technical rider** specifying the accurate instrumental set, equipment and means necessary for the performance of the submitted work (possible file formats: odt, doc, docx).
- **For categories 1-12:** 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).

NOTE: Please ensure all the submitted documents and materials related to each work are labelled with the composer's name and work's title.

This data will only be used for the purposes of this submission, in accordance with SMC and NMS Privacy Policy.

Selection of works

Members of the ISCM Scottish 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 SMC and NMS meet these requirements, it is guaranteed that at least one work submitted by ISCM Scottish Section will be included in the World Music Days Festival. For more information about previous works selected for World Music Days Festival, see the British Section on Sound and Music's website [here](#)

Deadline for applications

Wednesday, 3rd April 2024 12PM

Late applications cannot be considered.

We will let you know no later than **19th April 2024** whether your work has been shortlisted for submission.

Other information

Applying as an individual

Composers (or publishers or agents working on their behalf) may apply directly to the ISCM international jury. Individual submissions must be submitted by an independent composer or a composer's authorised representative. Submissions will be accepted at www.iscm.org. An entry fee applies to Individual Submissions, payable at the time of submission by PayPal through the ISCM website.

Individual Submissions are not guaranteed a performance. Space for Individual Submissions is limited, but all submissions will be considered.

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

Notes to Editors

ISCM Scottish Section

The ISCM Scottish Section, administered by SMC and NMS, exists to promote the aims of the ISCM (International Society for Contemporary Music), both within Scotland 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.