



International Society for Contemporary Music
Société Internationale pour la Musique Contemporaine
Internationale Gesellschaft für Neue Music

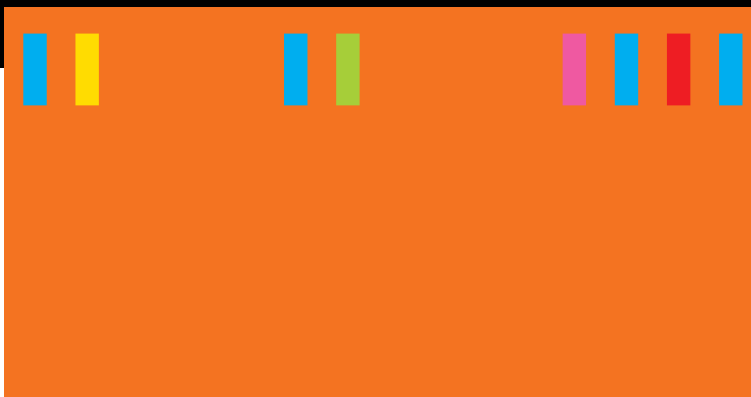
ISCM WORLD NEW MUSIC DAYS 2011

26th Music Biennale Zagreb 2011
International festival of contemporary music

A half-century anniversary - 50 years
of Music Biennale Zagreb

ZAGREB, CROATIA, 7 - 17 April 2011

The International Society for Contemporary Music (ISCM) is an important international network of members from around fifty countries, devoted to the promotion and presentation of contemporary music - the music of our time. ISCM has had a distinguished history. From its foundation in Salzburg in 1922, the Society's receptiveness to aesthetic and stylistic diversity has been their distinguishing characteristic. Today, more than ever with the incredible diversity which exists in contemporary musical expression around the world, this ideal is still strongly supported by ISCM members.



ISCM WORLD NEW MUSIC DAYS 2011

› THEME: MIRABILIA MEMORABILIA

With year 2011, New music enters into its ninth decade of slow, but sure "conquest" of new areas and new countries, and marks 90 years of gaining new friends and admirers. Although it "grew-up" and got considerably older in these 90 years, we still experience it as young and challenging, new and fresh, worthy of the effort we make in trying to make it an integral part of human activities, needs and life, worthy of the faith we have in it, all the time helping it to "grow" even more...

In 2011, we will also celebrate 50 years of the Music Biennale Zagreb, an International festival of contemporary music, one of the oldest festivals of this kind in Europe and the world...

We would like to invite our colleagues and friends of New music, members of ISCM and participants of MBZ, composers and musicians to join us in the celebration of these anniversaries and write new compositions to mark these occasions, for 2011 WMD...

We would like to invite composers to write compositions for somewhat odd ensembles and instruments, encompassing ancient, typical Croatian folk instruments, and newest technological possibilities...

We believe that this will open the way for integrating New music into the "ordinary" musical life of our social environment, and provide our Association with one of the best presents our profession can have: good music...

› INVITATION AND CALL FOR WORKS:

ISCM World New Music Days 2011 and 26th Music Biennale Zagreb 2011 encourage ISCM members as well as music publishers and individual artists to submit their works according to the detailed instructions and criteria described in the call for work.

Submitted works will be considered by the 2011 ISCM World New Music Days. The organizer of the 2011 WNMD will announce the international jury on the websites www.mbz.hr and www.hds.hr at least two months before the submission deadline.

Every ISCM Section and Associate member can submit up to 6 works (one work per composer). Sections (in their official selection), music publishers or individuals may not include any work by a composer whose piece(s) have been performed or programmed at the 2010 ISCM World Music Day. Works must be composed in, or after 2005.

An entry fee of 50 eur applies for each individual submission.

It should be paid in one of the following ways:

- Credit card, by using PayPal on the ISCM website www.iscm.org or
- Bank transfer to the account of the ISCM, by mentioning 'individual submission ISCM 2011', and your name:
ISCM - International Society for Contemporary Music,
ABN-AMRO Bank, Amsterdam, The Netherlands
IBAN: NL36ABNA0552532088
BIC: ABNANL2A

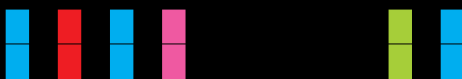


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Categories:

1. Symphony orchestra
2. String ensemble (4.4.2.2.1)
with or without electronics or video
3. Jazz orchestra (5.4.4.rhythm section)
4. Tamburitza orchestra
5. Croatian Army Wind Symphony Orchestra
(fl (2.2.picc). ob (2.2). es cl. cl (3.2.2). bas cl. soprano
sax. alt sax (1.1). tenor sax (1.1). bar sax. tenor
eufonium (1.1). bar eufonium (1.1). hn (1.1.1.1).
flugel hn (1.1.1). tpt (1.1.1.1). trbn (2.1.1). tuba. db.
timpani. 5 perc)
6. Percussion ensemble,
with or without male voice solo
7. Baroque ensemble
(1.1.1.1-1.2.0.0- timpani - harpsichord - 1.1.1.1.1)
8. Voice solo
(female/male, jazz/classical trained), with or without
electronics or video
9. Girls' choir
10. Saxophone quartet (1.1.1.1) / octet (2.2.2.2)
11. Tuba quartet, with or without organ
12. Electric guitar with or without string quartet
13. Electronic music
14. Sound sculptures / audio-video installations


* *Tamboura* (tamburitza) and tamburitza music are an integral part of Croatian music culture. Developed directly from the roots of folk music, *tamboura* is today an acknowledged orchestral instrument used for playing even the most contemporary music pieces, and is included in the curricula of all music schools and academies. *Tamboura* is a string instrument, and as such is similar to other string instruments belonging to the same family of instruments: their origin being a Persian instrument composed of a long neck and pear-shaped body, dating back 4000 years ago. It is a long-necked lute. Up until the half of the 19th century, *tamboura* was played as a solo instrument. Her sound and shape resembles most to that of a mandolin or balalaika. The usage of *tamboura* in various kinds of music is especially interesting (folk, popular, classic, jazz, contemporary music, film scores, and many other). As a string instrument played with a plectrum, *tamboura* is a recognizable instrument throughout the world, especially in the countries populated by larger groups of Croatian immigrants, (America, Canada, Australia, and many European countries). In the second half of the 19th century, the first literature dedicated to *tamboura* came to life. Numerous distinguished composers compose for *tamboura* orchestras. Various types of *tamboura* tuning systems are used in practice, the most common and widespread being the so called, Fourth E tuning system. The smallest *tamboura* is called *bisernica*. The basic four- part orchestration in *tamboura* orchestra is the first and second *bas-prim* or *brač*, *e-brač* and *tamboura čelo* (four-string *tamboura*). Bass line consists of *bugarija* and *berda*.




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The following materials and information are required:

- Two copies of the score or two copies of audio / video material of non-notated works and projects
- Notification of the category
- A recording of the submitted work if possible
- Programme notes of the submitted work in English (maximum 200 words in Word)
- The year of composition (please specify if the work has not been premiered)
- Estimate of the duration (the recommended duration is up to a maximum of 12 minutes)
- Technical rider, list of equipment, amplification etc.
- A short biography of the composer in English (maximum 200 words in Word)
- A recent photo of the composer
- Mailing and email address of the composer
- Website of the composer or the publisher if available
- Proof of payment of the entry fee (for individual submissions)



Postmark deadline for
ISCM sections and
individual submissions is
1st August 2010.



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THE ADDRESS FOR SUBMISSIONS:

HRVATSKO DRUŠTVO SKLADATELJA
CROATIAN COMPOSERS' SOCIETY
(ISCM - WNMD 2011)
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MBZ - WNMD 2011 EXECUTIVE COMMITTEE:

Berislav Šipuš, Artistic Director
berislav.sipus@mbz.hr

Krešimir Seletković, Artistic Adviser
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Nina Čalopek, Head Producer
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Organization and technical realization:











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CANTUS d.o.o.
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Mirjana Matic, General Manager
mirjana.matic@cantus.hr



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TAMBURICA ORCHESTRA

Name:	How to write it:	How it sound:
1st and 2nd BISERNICA	Transposition in C, one octave lower than it sounds. 	
1st and 2nd BRAČ		
1st and 2nd E-BRAČ		
ČELO		
BUGARIJA	^E 	
BERDE	Transposition in C, one octave lower than it sounds. 