** Guidelines**

**Composition: Wales 2021**

**with the BBC National Orchestra of Wales**

**Monday 25 & Tuesday 26 January 2021**

**Wednesday 3 & Thursday 4 March 2021**

The scheme has been run by BBC NOW since 2010 in association with Ty Cerdd, Vale of Glamorgan Festival, Welsh Music Guild and Composers of Wales with the aim of showcasing the work and talent of Composers across Wales.

Composition: Wales might look a bit different this year, but BBC National Orchestra of Wales are looking forward to receiving applications. From all applications, six to eight participants will be selected to take part in the scheme.

**Who can apply?**

BBC National Orchestra of Wales welcomes submissions from composers who can meet the following criteria:

* Born or living in Wales
* Over 18
* Submitting unpublished work

Scores from composers previously selected for Composition will be accepted but may however be taken into consideration in the selection process to provide exposure for the widest selection of composers possible.

**What is the process this year?**

The project will be led by Conductor Ryan Bancroft, BBC NOWComposer in Association Gavin Higgins and Composer Affiliate Sarah Lianne Lewis who will select the Scores and mentor the Composers during the project.

* The selected participants will have an initial ‘live’ workshop session with the musicians. This is highly likely to be via Zoom due to current restrictions.
* The participants will undertake several professional development sessions in the lead up to a final concert or sharing in 2021 including sessions with members of BBC NOW, orchestra members, BBC NOW Composers in Association, and panel members. These sessions are highly likely to be conducted via Zoom.

**BBC NOW Ensemble size**

This year due to current restrictions, applicants can submit a composition for a maximum orchestration of: **1.[1/pic].1[1/ca].1[1/bcl].1[1/cbn] | 2.2.2[ten.btbn].1 / T / 2P / Hp / Str[6.6.4.4.3].**

*Only minor reductions to the ensemble will be possible due to health and safety regulations.*

**NB:** *1 woodwind player for each instrument that can double (the flute player can also play piccolo etc).* **NB** *Scores outside this orchestration or written for solo instrument and orchestra will not be considered for inclusion in BBC NOW Composition: Wales.*

**Percussion**

* Max 2 percussion players with following instruments (split to avoid handling of same instruments):
* **Player 1**
* Bass Drum
Tenor Drum
Snare Drum
4 temple blocks
Glockenspiel
1 suspended cymbal (any variety, we can swap between composers, and have duplicates)
Smaller handheld instruments are all fine. (Tambourine, claves, triangle, Guiro. maracas, etc) There are duplicates of these instruments for player 1 and 2 to use separately.
* **Player 2**
* 2 Toms
2 Bongos
1 suspended cymbal (any variety, we can swap between composers, and have duplicates)
2 gongs low pitch, middle pitch - indefinite pitch, character of instrument only.
Xylo or Vibes (as you decide for blending)
Tam Tam
Smaller handheld instruments are all fine. (Tambourine, claves, triangle, Guiro. maracas, etc)

**How to apply**

* ***Please send your Digital Entry Form, PDF Score (not hard copies) and an MP3 realisation of your work via Wetransfer, Dropbox or email to*** **Eugene.monteith@bbc.co.uk** **and** **osian.rowlands@bbc.co.uk**
* ***Please use the subject line: Composition: Wales 2021, Your Name, Title of Composition***

**Important Dates**

30 November 2020: Applications Close
7/8 December 2020: Shortlisting and participants selected
15 December 2020: Shortlisted applicants will be informed

December 2020: Informal Digital Meetings for Shortlisted applicants. **Date & details TBC shortly**

* **January**
* 4 January 2021: Resubmission of final scores and orchestral parts from shortlisted participants
25 Jan 2021: Workshop session one: BBC NOW with musicians
25/26 Jan 2021: Workshop with Mentors/BBC NOW musician representatives
* **March**
* Early March: Professional Development sessions hosted
3 March: Workshop session two with musicians
4 March: Final concert / Sharing of compositions

**Scores from composers previously selected for Composition will be accepted but may however be taken into consideration in the selection process in order to provide exposure for the widest selection of composers possible.**

**Guidelines for Composers**

1. The maximum accepted duration for all submissions for Composition: Wales 2021 is 8 minutes. Please note that scores of a shorter duration are very welcome. **Composers are requested to ensure that accurate durations are provided.** For works with multiple movements, composers should also indicate which movement they would prefer to be considered for the project.

2. Composers may submit up to 2 works to be considered for the project. The deadline for scores to be submitted is **Friday 30 November 2020**

3. Scores previously performed by a professional orchestra will not be considered for **Composition: Wales 2021**.

4. Applicants are required to submit a PDF file of the score. **Please do not print your name on your scores as the shortlisting process takes place anonymously.**

5. Please note that musicians from the BBC National Orchestra of Wales should not be requested to vocalise or sing.

6. Full scores must be provided in double-sided format and portrait-layout. **Staves in full scores should be a minimum of 5mm in height***.*

N.B. Composers are strongly advised to read the additional document ‘*A Composer’s Guide to Percussion*’ by Chris Stock (Principal Percussionist, BBC National Orchestra of Wales) which is available in PDF format on request by emailing*now@bbc.co.uk*

7. Composers of selected scores will also be required to email the parts in A4 portrait layout in both PDF format and also as an electronic file in: Sibelius 7.5, Sibelius 6, Sibelius 5 or Sibelius 4 by Monday 4 January 2021, 5pm.

**NB**: *Please submit a separate PDF for your Final Full Score as well as individual PDF parts for each instrument in each section of the orchestra.*

8. Composers of selected scores will be required to attend all Composition: Wales 2021 workshops on Monday 25 and Tuesday 26 January 2021 and Wednesday 3 and Thursday 4 March 2021.

**Notes for Selected Applicants on Submitting Orchestral Parts**

1. *Composers should always consider legibility of parts from a player’s perspective, remembering that the music will be read from a reasonable distance. The most readable staff size for all instruments is 7.5 mm (measured from the bottom to the top of the staff). Although 7.0 mm may be readable for winds as they generally use their own stands, it is less so for strings because they share a stand. Anything smaller than 7.0 mm is unacceptable, and anything larger than 8.5 mm should be avoided*
2. C*omposers are asked to pay particular attention to allowing time for players to turn pages and (where necessary) to change instruments. The page layout should allow each player ample time to turn the page. Consider the tempo of the music and the playing technique of the instrument when determining how many bars of rest must be at the page-turn. It is preferable for a multi-measure rest to be at the end of a page. If this is not possible, be sure*

*that it is in a period of rest and/or an unexposed part of the music. Fold out pages should be avoided if at all possible.*

1. *Scores and parts should be fully legible and in particular there should be bar numbers at the start of each system and rehearsal marks (denoted as large bar numbers or letters) at frequent appropriate intervals.*
2. *Do not create wind parts with multiple instruments on a single staff; for instance, flutes 1 and 2 should be separate parts. Percussion parts may be in score form or individual instrumental parts; each has its advantages depending on the requirements of the music, so it is preferable to consult with an experienced orchestral percussionist. When in doubt, produce both options. String parts should be created with one part per section. Avoid dividing the music for the string section into multiple parts unless necessitated by multiple and continuous division of the voices. Complicated string divisions should be written on separate staves. The bar line should be continuous between these separate staves.*
3. *Particular attention should be paid to notation – any unusual notation should be clearly explained to save rehearsal time. Also, please avoid the use of unnecessary accidentals but, where necessary, include cautionary accidentals to avoid confusion.*
4. *Useful examples of best practice can be found in orchestral sets by Barenreiter, Breitkopf, Faber, Novello and Schott.*
5. *Please ensure that full scores and all parts are thoroughly and carefully proof read, checked and corrected before submission.*