



INTERNATIONAL COMPOSERS COMPETITION 2018

RULES AND ENTRY DETAILS

GENERAL

1. The Competition is open to any composer.
2. The Competition has no age restrictions.
3. Two cash prizes, each of £1000 will be awarded to the winner of both Categories (Adult Male Choir and Cambiata Choir), plus a runner-up and third prize of £500 and £250 for the Adult Classes only.
4. Other 'Certificates of Commendation' may be awarded. In the event of an entry being submitted by two or more people (e.g. lyricist and composer) the cash prize will be shared.
5. The composition must be completely original. Arrangements are not allowed. However, lyrics can be used which the composer can prove are out of copyright or for which the composer has written permission for their use. (Evidence must accompany the entry.)
6. The composition must not have previously been submitted for any form of publication (including self publishing on any internet site), any form of competition or previous performance.
7. The composition must be set for male choir (TTBB or Cambiata*). Scores not appropriately laid out for the selected ensemble will be rejected from the adjudication process.
** see Background on page 4.*
8. The composition should not exceed **three minutes** in length and may be accompanied or unaccompanied. The composition will be judged on its musical merit, appropriateness for the selected genre and the suitability of the text setting. The actual choice of lyrics / text will not be adjudicated.
9. If the composition is not of English text/lyrics, then a translation into English must also be provided on a separate sheet, if needed.
10. By entering this Competition, the composer gives permission for the Festival to copy and distribute any entry for four distinct purposes only:
 - a. For the winning entry to be sung by an ensemble at the Presentation Evening in the Autumn of 2018;
 - b. For any choir wishing to sing a Competition entry during the 2019 Festival and specifically for the winning entry to be officially premièred during the 2019 Festival;
 - c. For choir learning audio tracks to be produced to facilitate learning of the music.
 - d. For the winning entry to be available on our website and for use of participating choirs of the Festival , and at any point present or future (see note under 'Publication and Copyright')
11. In all cases, the decision of the Adjudicator is final. No correspondence will be entered into.

SUBMISSION DETAILS

12. Entries may be submitted on paper or electronically.
13. Electronic submission can be in any music scoring software format though Sibelius is preferred. Please discuss (by email or telephone) other formats with the Festival Director prior to submission
14. If using Sibelius, please also send a version in Sibelius Student, and a PDF.
15. Please be aware that all paper entries and those submitted as .pdf files will be electronically scanned into Sibelius for ease of adjudication and for purposes as described in 8 above.
16. Paper entries must be submitted **only** on white, A4 size manuscript paper, written in black ink. Such manuscript entries must be written on one side of the paper only. Please be aware that, while every effort will be made to ensure the accuracy of the finished electronic file following the entry being scanned, no guarantees are either given or implied that such scanning will result in a 100% accurate copy of any manually submitted original. The Festival cannot be held liable for any scanning errors and scanned files will not be returned to composers for proofing. If a handwritten score proves incapable of being scanned, the composer will be notified and offered advice for resubmission (as long as the competition closing deadline can still be met). Hand written scores along with their electronic equivalent will be submitted together for adjudication.
17. Composers submitting entries on paper are advised to keep copies in case their work becomes lost in the post. The Festival is unable to return any material submitted on paper.
18. Since all scores will be submitted to the adjudicator anonymously, entries (in any format) must only contain **the title of the piece** (which can be repeated as a footer on each page if desired). Entries **must NOT** be identifiable by containing either copyright information or the composer's name. Pages should be numbered sequentially. If composers feel insecure regarding copyright issues, the UK Copyright Service (<http://www.copyrightservice.co.uk/copyright/>) has further information on the matter.
19. The Festival accepts no responsibility for the non-arrival of any entries submitted by post.
20. The cost of entry is £20 per item submitted. You may submit more than one entry.

Entries, the application form and appropriate fee should be submitted either by post to:

Gareth Churcher- Festival Director, Cornwall International Male Choral Festival Ltd, c/o CMST, Truro School, Trennick Lane, Truro ,Cornwall, UNITED KINGDOM, TR1 1TH, or electronically to director@cimcf.uk

21. to arrive no later than **Saturday 31st March 2018**.
22. For internet bank payments, the details are:

Barclays, King Street Truro Branch	
Sort Code	20-87-94
Account Number	20851167
Account Name	Cornwall International Male Choral Festival Ltd (or CIMCF LTD)
Reference	<u>Your surname</u> preceded by the letters "CC"

N.B. if payments arrive to our account without the correct reference, your entry will not be valid.

23. Wherever possible, entries will be acknowledged by return.

PUBLICATION AND COPYRIGHT

24. The winning composition(s) will be put onto the Festival website, and then available as a PDF for any choir to download and use it/perform it without charge. This will give the composition maximum coverage and hopefully be sung by many more choirs than could be imagined otherwise, enabling the composer to become more widely known and thus leading to future commissions and projects.
25. From October 1st 2019, the winner shall have the option of continuing to allow the composition to be accessed via the website, as above, or having it withdrawn for the purposes of publication independently. If the latter is chosen, then this request must be made in writing to the Festival Director any time from 1st October 2019, allowing 4 weeks from the date of the notification for the removal from the website.

ADJUDICATION AND PRIZE PRESENTATION

26. Adjudication will take place during April and May 2018.
27. The Prize winners of each category and those receiving commendations will be notified during June 2018 and then subsequently announced on the Festival website and in a press release.
28. The prize and any commendation certificates will be awarded at the Presentation Evening to be held in Autumn 2018 (Date TBA) in Truro. All competition entrants will be invited.
29. The Festival is unable to pay any expenses towards entrants attending the Presentation Evening.
30. The winning items will be sung by an appropriate ensemble to an audience of sponsors, patrons, board and company members, and other invited guests.
31. During the Presentation Evening, the Adjudicator will make general remarks related to the quality of the compositions and important issues he feels need expanding upon. He will also comment briefly on selected individual entries. He will outline his reasons for selecting the winning entry and any selected for special commendation. Time will not permit a detailed adjudication on each entry during the evening. However, a short written critique of each entry will be provided to composers attending the Presentation Evening or in the post afterwards.
32. The Adjudicator will be available for short discussion with individual composers following announcements and the presentation.



Male Choirs traditionally perform a wide range of music from Welsh and English Hymnody, American spiritual and folk music through to classical opera choruses, modern pop song arrangements and some folk arrangements. The music is sung in four harmonising parts, usually (but not exclusively) accompanied by piano (sometimes organ) but rarely other instrumental formats. Choirs average 45 members.

The vocal range for male voice choir parts are: second bass, the octave and a half below middle C (but very occasionally up to the E above middle C); first bass (or baritone), approximately a tenth below the E above middle C; second tenor, from the E below middle C to no higher than the F above middle C (and then only by exception); first tenor, the G below middle C to the A, or exceptionally, the B or C above middle C.

Unlike Barbershop where a clear "Lead" is surrounded by other harmonising parts, male choir scoring frequently enables "the tune" to be sung by any part with others (and any accompaniment) harmonising around above or below it.

Male voice scoring is in traditional polyphony format with little contrapuntal movement. The majority of singers cannot read music and learn mostly by rote. However, that does not prevent some quite stunning effects, sounds and dynamics. It just takes longer to learn! Length of learning time and complexity of format are critical in the assessment by musical directors as to whether items will be selected for performance by choirs.

Most male choirs keep items in repertoire for a considerable time (two or more years is not unusual) because of the learning involved. The winning piece in this competition needs to be able to stand the test of time and be used in a variety of performance venues throughout the singing year and for a variety of audiences. Most male choirs perform in churches though many also use concert halls and similar venues. Audience size averages 150 but many choirs perform to much larger audiences on occasion.

It should be remembered when composing for male voice choirs that a National Championship, very successful for many years into the 1980s, eventually floundered because the pieces being composed as "test pieces" became increasingly difficult to learn. Less and less choirs had the time, will and skill available and, no matter how stunning the piece, are now very rarely if ever performed.

Cambiata choirs are a relatively new concept. They cater for the changing voice that all boys experience. Many new Cambiata choirs are being established across the country. Composers are being encouraged to write for this new genre and publishers are anxious to make new items available. Professor Martin Ashley, the UK's most highly renowned specialist on the subject, has much more information on this fast-growing trend in boy/youth changing voice choirs on his website. (www.martin-ashley.com/ and <http://www.martin-ashley.com/teacher-pages/range>). The ranges of boys' voices as they change are quite different from those of a traditional male choir, an SA Men ensemble or SATB choir.

The last competition (held in 2016) attracted over 30 compositions from many different composers. Each successive competition (the first was held in 2004) has attracted more entries than the previous one. As a result, the requirements for entry have been further modified to streamline the administration of the competition and ensure that the Adjudicator has appropriate assistance for his work. And, in so doing, the Festival is also able to maintain (and slightly increase) the overall prize fund. Your co-operation with the new requirements will be greatly appreciated.

TIMELINE

Competition announced and entries welcomed from	August 1 st 2017
Deadline for receipt of entries	Saturday 31st March 2018
Adjudication	April / May 2018
Winning entry announced internally and winner notified	June 2018.
Formal Presentation Ceremony; performance of winning Entry	Autumn 2018 (Date TBA)
Winning Entry Festival International première	At the 9 th CIMCF Festival, 2 nd - 6 th May 2019

Renowned Composer, and our 2018 Adjudicator - Dr. Alan Bullard

Alan Bullard's music is widely performed in Great Britain and many other countries. It is widely broadcast on television and radio and appears on a number of CDs. The variety of commissions that he has undertaken gives some indication of the wide appeal of the music this most versatile composer produces. He has written for professional soloists and ensembles, amateur choral societies, male and children's choirs, a semi-professional chamber orchestra, wind band and for recorder festivals. His prolific output also includes work for a professional chamber choir, a festival for massed school choirs, a celebratory massed choir concert for the National Association of Choirs as well as the anniversary celebrations of a church and a school. He has also written for a television programme about the Suffolk landscape.



To many youngsters taking instrumental examinations, Alan's name will be familiar as he has written widely for the Associated Board of the Royal Schools of Music (ABRSM) exam syllabuses and educational albums and tutorials.

Alan Bullard was born in London in 1947 and studied with Herbert Howells at the Royal College of Music and Arnold Whittall at Nottingham University. For over 30 years he has lived in or near Colchester, Essex and for many years he was Head of Composition at Colchester Institute. He is now a full-time composer and an examiner for the Associated Board. In 2008 he was awarded an Honorary Doctorate from the University of Essex, and in 2010 two of his publications, *Joining the Dots* (ABRSM) and *The Oxford Book of Flexible Carols* received awards from the Music Industries Association. He is much in demand as a tutor and workshop leader but mostly for his incredible compositional skill.

The Festival are truly delighted that Dr. Bullard will again return to adjudicate the 2018 Competition.