

# IV. WASBE INTERNATIONAL COMPOSITION CONTEST

The World Association for Symphonic Bands Ensembles (WASBE) announces its IV. WASBE International Composition Contest in association with the WASBE Latin American Regional Conference to be held in Lençois Paulista, São Paulo, Brazil, July 6-8, 2023. The contest is open to composers from around the world, and compositions selected as finalists will be performed during the conference. Finalist compositions will be temporarily published and promoted by WASBE.

**SUBMISSION DEADLINE: May 15, 2023**

## CONTEST RULES:

- Submitted pieces must be original and unpublished. Works that are self published and/or available directly from the composer may be submitted assuming that the composer is willing to adhere to all contest requirements.
- If submitted pieces are chosen as finalists, the work must remain unpublished for one additional year (or must not be "available from composer" for the space of one year).
- Composers are free to write any type of composition in accordance with the current competition categories.
- Submitted compositions may have participated in other contests but may not have received first prize.
- Compositions may be multi-movement as long as the complete work does not exceed length requirements listed in each category below.
- All scores MUST be submitted with only the title of the composition for the jury. Scores with the composer's name or other distinguishing labels or remarks, will be disqualified.
- A recording or high-quality digital realization must be submitted and is required.
- One (1) digital copy of a full score (NOT a condensed score) in PDF format must be submitted for each composition. Physical manuscripts will not be accepted.
- Because of the nature of Category III (see below), composers will need to choose which category they prefer to enter for consideration, but may not submit the same work into multiple categories. However, the Organizing Committee reserves the right to move a piece to a different category if it is deemed more appropriate due to difficulty, instrumentation, etc. Composers will be notified if this should occur.
- For one year following the contest (until September 1, 2024), WASBE will retain the exclusive distribution rights for all finalist compositions and will make available and distribute to WASBE members for USD \$30.00. For each composition "sold" during the first year, WASBE will retain USD \$15.00 and pay USD \$15.00 to the composer (payable at the end of the exclusionary period).

*Composers are encouraged to review the "Guidelines for Works of Serious Artistic Merit" by Acton Ostling, Jr. (found in the "Application Resources" below).*

## APPLICATION PROCEDURE:

- SUBMISSION DEADLINE IS MAY 15, 2023.
- Applications must be submitted through the online Submission Portal.
- A non-refundable USD \$20.00 fee is required for each submitted composition. There is no limit to the number of composition submissions by any composer.
- Composers that are current WASBE members may submit up to two (2) compositions for consideration at no charge.

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## ABOUT THE CONTEST:

- All pieces will be reviewed and confirmed within their category before being sent forward for adjudication.
- The competition has two rounds:
  - Round one will be adjudicated by a jury organized by the WASBE Composition Contest Committee under the guidance of the WASBE President.
  - Round two will occur live during the WASBE Latin American Regional Conference on July 7, 2023 and will be adjudicated by a live jury organized by the WASBE Composition Contest Committee under the guidance of the WASBE President.
  - All jury decisions are final and unappealable.
  - There will be no ties in the final's competition.
  - The jury reserves the right to not select a winner should they decide that there are no pieces within the category that meet the levels of high artistic merit.
- Compositions selected as finalists must prepare and submit all performance materials in PDF Format to Darrell Brown via email to [treasurer@wasbe.org](mailto:treasurer@wasbe.org) by June 15, 2023.
- Compositions selected as finalists will need to provide WASBE with a copy of the original notation/engraving file of the composition (Finale, Sibelius, Dorico, etc.) so that house styles may be applied for future distribution.
- The contest is not responsible for any mistakes or misprints of the score and/or parts of the submitted compositions.

## PRIZES:

- Finalist compositions will be performed by a professional ensemble as part of the WASBE Regional Conference in Lençóis Paulista, São Paulo, Brazil, on July 7, 2023.
- Winning and finalist compositions will be temporarily distributed exclusively by WASBE through the [WASBE Store](#) and made available to WASBE members at a special discount until September 1, 2024.
- Finalist pieces will be promoted through specially designated performances by WASBE member ensembles.
- The composers of the winning compositions will be interviewed for inclusion on the WASBE YouTube channel.
- WASBE will work to find publishers interested in promoting and publishing new repertoire within the WASBE Competition Series and work to get all finalist pieces included and published. (Individual composers may choose to have their compositions published elsewhere.)
- For each finalist composition, the composer will receive a Certificate of Participation with the composer's name and the composition's title.

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## CATEGORIES

### CATEGORY I. WIND BAND GRADES 1-2

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Grade 1 (Length: 1-4 minutes) | Grade 2 (Length: 2-5 minutes)

Flute	Trumpet in Bb
<i>Oboe (optional/cross cued)</i>	Horn in F
Clarinet in Bb	Trombone
Alto Saxophone	Baritone/Euphonium (TC and BC)
<i>Bass Clarinet (optional/cross cued)</i>	Tuba
<i>Bassoon (optional/cross cued)</i>	
<i>Tenor Saxophone (optional/cross cued)</i>	
<i>Baritone Saxophone (optional/cross cued)</i>	
Percussion –	
Timpani (up to 2 drums)	
Pitched: Bells	
Non-pitched: Snare/Bass Drum, Cymbals, Auxiliary Instruments, etc.	

*Grade 2 works may also include the following, optional instrumentation (not required):*

<i>2nd Clarinet in Bb</i>	<i>Double Bass</i>
<i>2nd Trumpet in Bb</i>	<i>Piano</i>
<i>2nd Horn in F</i>	<i>Percussion: Chimes, Xylophone</i>
<i>2nd Trombone</i>	

### CATEGORY II. WIND BAND GRADES 3-4

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Grade 3: (Length: 3-7 minutes)

Flute 1 & 2	Trumpet in Bb 1-2
Oboe	Horn in F 1 & 2
Clarinet in Bb 1-2	Trombone 1-2
Bass Clarinet	Baritone/Euphonium (TC and BC)
Bassoon	Tuba
Alto Saxophone 1 & 2	
Tenor Saxophone	
Baritone Saxophone	
Percussion –	
Timpani	
Pitched: Mallets (at the composer's discretion)	
Non-pitched: Snare/Bass Drum, Cymbals, Auxiliary Instruments, etc.	

*Grade 3 works may also include the following, optional instrumentation (not required):*

<i>Piccolo</i>	<i>3rd Trumpet in Bb</i>
<i>2nd Oboe</i>	<i>3rd &amp; 4th Horn in F</i>
<i>Clarinet in Eb</i>	<i>3rd/Bass Trombone</i>
<i>3rd Clarinet in Bb</i>	<i>Double Bass</i>
<i>Alto Clarinet</i>	<i>Piano</i>
<i>2nd Bassoon</i>	

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## CATEGORIES CONTINUED

### CATEGORY II. WIND BAND GRADES 3-4 CONTINUED

Grade 4: (Length: 4-10 minutes)

Flute 1 & 2	Trumpet/Cornet in Bb 1-3
Oboe	Horn in F 1-4
Clarinet in Bb 1-3	Trombone 1-2
Bass Clarinet	Trombone 3/Bass Trombone
Bassoon	Euphonium
Alto Saxophone 1 & 2	Tuba
Tenor Saxophone	
Baritone Saxophone	

Percussion –

Timpani

Pitched: Mallets (at the composer's discretion)

Non-pitched: Snare/Bass Drum, Cymbals, Auxiliary Instruments, etc.

Grade 4 works may also include the following, optional instrumentation (not required):

<i>Piccolo</i>	<i>4th Cornet/ Trumpet in Bb</i>
<i>2nd Oboe</i>	<i>3rd/Bass Trombone</i>
<i>English Horn</i>	<i>Double Bass</i>
<i>Clarinet in Eb</i>	<i>Piano</i>
<i>Alto Clarinet</i>	<i>Harp</i>
<i>Contralto (Eb) or Contrabass (BBb) Clarinet</i>	
<i>2nd Bassoon</i>	
<i>Soprano Saxophone</i>	

### CATEGORY III. WIND BAND WORKS BY EMERGING COMPOSERS

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*'Emerging composers' – as defined by WASBE for the purposes of this contest – are composers that are early in their careers, established composers that are new to writing music for the wind band, or composers that are unknown entities within the greater wind band community. Essentially new compositional voices to the wind band.*

Instrumentation: Any combination of woodwind, brass, and percussion instruments. Instrumentation may also include parts for cello, double bass, harp, and/or piano.

Difficulty (Grade): Any

Duration: Not to exceed 15-20 minutes

*NOTE: The objective of this category is to encourage composers of all types to consider writing music for the wind band – especially those that might not have considered it in the past – by supporting and/or developing and nurturing new and original compositional voices, and to grow the depth and breadth of the repertory for the medium. This category is not designed with a focus on grade 5 and 6 repertory, but rather as an opportunity for any composer to submit works of any grade level (possibly unknown by the composer) for consideration.*

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## APPLICATION RESOURCES

### RECOMMENDED FORMATTING GUIDELINES:

- Where possible, use notation software (Finale, Sibelius, Dorico, etc.). Files in this format will be required of finalist compositions.
  - The music font size in the score should not be smaller than 4.
  - Margins for the score and parts should be approximately 10-12 millimeters (please avoid margins wider than this).
  - The score and the parts should have header or footer text with the composition's title on every page.
  - Putting measure numbers on every measure is strongly recommended.
  - Adding numerous rehearsal marks is strongly recommended.
  - Text (expressions and technique markings) should be in one language (e.g. Italian, English, Spanish, French, etc.).
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### GUIDELINES FOR 'WORKS OF SERIOUS ARTISTIC MERIT'

*From "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit" by Acton Ostling, Jr., 1978:*

1. The composition has form—not 'a form' but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.