

# III WASBE International Composition Contest

## Introduction

- The III Bi-Annual WASBE International Composition Contest is an open competition for composers around the world.
- The primary goal is to encourage composers to write original works of high artistic merit specifically for wind band instrumentation
- WASBE will promote, through its worldwide membership, compositions selected as finalists in all three categories listed below.
- The International Composition Contest is an opportunity for WASBE to help better connect composers, conductors, and performers throughout the world.

## Objectives

- Encourage composers to write new music for winds of high artistic merit;
- Create a closer connection between composers and conductors; and
- Promote a better understanding and appreciation for different cultures and traditions.

## Requirements

- Submitted pieces must be original and **unpublished**.
- If submitted piece is chosen as a finalist, it **must remain unpublished for one additional year**. During the additional year, WASBE will promote the work to its membership at a reduced price to encourage more performances throughout the world.
- The composer is free to write any type of composition, according to categories below.
- 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.
- Submissions must have a separate written note of a maximum of 30 lines where composer explains the musical material used, general ideas about the work, and **grade level/category**.
- All scores MUST be submitted with **only the title of the composition** for the jury. **Scores with composer's, name or other distinguishing labels or remarks, will be disqualified**.
- Composers must understand how to accurately submit pieces for the category and follow the guidelines for works of Serious Artistic Merit outlined below.

## Competition Procedure The contest will have two phases:

- **Preliminary:** Contest submission deadline **October 1, 2021**.
  - In this stage, a maximum of 3 pieces in each category will be selected for the finals.
- **Finals:** A list of the selected finalist compositions will be advertised on the WASBE website. It is the responsibility of the composer to follow the instructions listed on the website.
  - Selected Finalist compositions, where composers have followed the instructions for part distribution etc., will be performed live at the 2022 WASBE Conference.

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## Application Procedure

- Applications must be sent to Markus Mauderer, WASBE Executive Director – email [wasbeoffice@gmail.com](mailto:wasbeoffice@gmail.com)
- **SUBMISSION DEADLINE IS OCTOBER 1, 2021.**
- **Application Form with following Information:**
  - First and surname of composer
  - Date and place of birth
  - Nationality and passport
  - Address, telephone number, and email
  - Title and duration of composition
  - Category of submission
  - Brief summary of composition
  - Composer's CV and photo
  - Declaration that submitted work is original and has not been previously or currently published
  - Proof of submission payment (\$20.00 USD) to WASBE, per submission
- One (1) digital copy of the full score in PDF form. Manuscripts not accepted.
- PDF Copy of passport or related ID.
- A non-refundable \$20.00 USD fee for each submitted composition. There is no limit to the number of submissions by composer.
- A recording or high-quality digital representation MAY also be submitted, but is not required.

## Resolution

- Entering the competition means that each participant **agrees to all procedures and rules.**
- Scores not fulfilling requirements defined by these rules will not be accepted.
- Compositions selected as **finalists** must prepare and submit all performance materials in PDF Format to Markus Mauderer at the competition email address by January 30, 2022.
- The Organizing Committee reserves the right to make necessary changes in the course of the competition if unexpected circumstances or random incidents occur, or if it is impossible to continue the competition in the established course of action.
- The Organizing Committee reserves the right to process personal data of participants in connection with the organization of the competition.
- The contest is not responsible for any mistakes or misprints of the score and/or parts of the submitted compositions.

## Jury

- The Jury will consist of Members selected from of the WASBE Executive Board, former WASBE presidents, and a group of highly qualified professionals.
- The WASBE President and Executive Director will oversee the procedures and will help ensure the autonomy of the voting process.
- Additional Jury members will be added between the preliminary and finals rounds utilizing the original jurors from the preliminary and adding professional musicians, conductors, and/or conductors for the finals portion.
- All decisions of the Jury are final and unappealable.

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## Prizes

As a principal goal of this contest is to promote new repertoire of high artistic merit for the wind band, the following rewards will be given to finalists and winning composition:

- Finalist compositions will be performed by qualified ensembles at the WASBE Conference in Prague, July 2022.
- Promotion of finalist pieces through specially designated performances by WASBE member ensembles.
- Interviews with winning composers for inclusion on the WASBE YouTube channel.
- Winning and finalist compositions will be made available for WASBE members for one year following the 2022 WASBE Conference.
- 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 composer may choose to have their compositions published elsewhere.
- For one year, WASBE will retain the exclusive distribution rights for all finalist compositions and will make available and distribute to WASBE members for a symbolic fee of \$30.00 (USD). For each piece “sold” during the first year, WASBE will retain \$15.00 and will return \$15.00 to the composer.
- For each submitted composition, the composer will receive a Certificate of Participation with composer name and composition title.
- 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.

## **Grade Level and Serious Artistic Merit Guidelines**

- Established guidelines for Grade levels can be found through the attached document: “American Band College Music Grading Chart” by Dr. Cynthia Hutton
- Established guidelines for considering music of Serious Artistic Merit can be found through the attached document: Acton Ostling Jr. “Works of Serious Artistic Merit, 1978”. Several follow up studies to the Ostling study may also be researched.

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## Categories

### 1. Wind Band Grades 1-2:

**Instrumentation: Instruments listed are minimum requirements.  
Instruments listed as optional are not required but can be used.**

#### **Grade 1: (Length: 1-3 minutes)**

Flute	Trumpet 1
Oboe (optional/cross cued)	F Horn
Clarinet	Trombone
Bass Clarinet (optional/cross cued)	Baritone Treble (Same as Euphonium)
Bassoon (optional/cross cued)	Euphonium (Bass Clef)
Alto Saxophone	Tuba
Tenor Saxophone (optional/cross cued)	
Percussion – Pitched: Bells, Non-pitched: Snare/Bass Drum, Cymbals, Triangle, Tambourine, Woodblock	

#### **Grade 2: (Length: 2-5 minutes)**

Flute	Trumpet 1
Oboe	Trumpet 2
Clarinet 1	F Horn 1
Clarinet 2	F Horn 2
Bass Clarinet (optional/cross cued)	Trombone 1
Bassoon (optional/cross cued)	Trombone 2
Alto Saxophone	Baritone Treble (Same as Euphonium)
Tenor Saxophone	Euphonium (Bass Clef)
Baritone Saxophone (optional/cross cued)	Tuba
Percussion – Pitched: Bells, Chimes, Xylophone, Non-pitched: Snare/Bass Drum, Cymbals, Triangle, Tambourine, Woodblock, Special effects on Cymbals.	

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## 2. Wind Band Grades 3-4:

**Instrumentation: Instruments listed are minimum requirements.**

**Instruments listed as optional are not required but can be used.**

### Grade 3: (Length: 3-7 minutes)

Piccolo	Trumpet 1
Flute 1	Trumpet 2
Flute 2	Trumpet 3
Oboe 1	F Horn 1
Oboe 2 (optional)	F Horn 2
Eb Clarinet (optional)	F Horn 3 (optional)
Clarinet 1	F Horn 4 (optional)
Clarinet 2	Trombone 1
Clarinet 3	Trombone 2
Alto Clarinet (optional)	Trombone 3
Bass Clarinet	Baritone Treble (Same as Euphonium)
Bassoon 1	Euphonium (Bass Clef)
Bassoon 2 - optional	Tuba
Alto Saxophone 1	Double Bass (optional)
Alto Saxophone 2	Piano (optional)
Tenor Saxophone	
Baritone Saxophone	
Percussion – Snare/Bass Drum, Cymbals, Auxiliary Instruments, Timpani, Mallets (at composer's discretion)	

### Grade 4: (Length: 8-14 minutes)

Piccolo	Tenor Saxophone
Flute 1	Baritone Saxophone
Flute 2	Trumpet/Cornet 1
Oboe 1	Trumpet/Cornet 2
Oboe 2	Trumpet/Cornet 3
English Horn (optional)	Trumpet/Cornet 4
Eb Clarinet (optional)	F Horn 1
Clarinet 1	F Horn 2
Clarinet 2	F Horn 3
Clarinet 3	F Horn 4
Alto Clarinet (optional)	Trombone 1
Bass Clarinet	Trombone 2
Contra Bass Clarinet (optional)	Trombone 3
Bassoon 1	Euphonium
Bassoon 2	Tuba
Soprano Saxophone - optional	Double Bass (optional)
Alto Saxophone 1	Piano (optional)
Alto Saxophone 2	
Percussion – Snare/Bass Drum, Cymbals, Auxiliary Instruments, Timpani, Mallets (at composer's discretion)	

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## 3. Wind Band Grades 5-6 Including Orchestral Winds:

**Instrumentation:** As listed below, instruments listed as optional are not required but can be used.

**Orchestral Winds** are not a separate category but is included to give composers the option of writing for a more flexible instrumentation.

### Grade 5-6: (Length: Maximum of 25 minutes)

Piccolo	Trumpet 1
Flute 1	Trumpet 2
Flute 2	Trumpet 3
Oboe 1	Trumpet 4
Oboe 2	Auxiliary Trumpets (Cornet, Fluegel – optional 6)
English Horn (optional 5, Required 6)	F Horn 1
Eb Clarinet (optional 5, Required 6)	F Horn 2
Clarinet 1	F Horn 3
Clarinet 2	F Horn 4
Clarinet 3	Trombone 1
Alto Clarinet (optional)	Trombone 2
Bass Clarinet	Trombone 3
Contra Bass Clarinet (optional)	Bass Trombone (optional 5, Required 6)
Bassoon 1	Euphonium I
Bassoon 2	Euphonium II (optional)
Contra Bassoon (optional for grade 6)	Tuba
Soprano Saxophone (optional)	Double Bass (optional)
Alto Saxophone 1	Piano (optional)
Alto Saxophone 2	Harp (optional for grade 6)
Tenor Saxophone	
Baritone Saxophone	
Percussion – 4-6 Players at Composers Discretion	

### Orchestral Winds: Professional Level, Grade 6 (Length: Maximum 25 Minutes)

**Instrumentation:** Chosen ONLY from below at *discretion of composer*.

**Only one (1) person on each instrument**

Piccolo	Trumpet 1
Flute 1	Trumpet 2
Flute 2	Trumpet 3
Oboe 1	Horn 1
Oboe 2	Horn 2
English Horn	Horn 3
Eb Clarinet	Horn 4
Clarinet 1	Trombone 1
Clarinet 2	Trombone 2
Bass Clarinet	Bass Trombone
Bassoon 1	Tuba
Bassoon 2	Piano
Contra Bassoon	Harp
Percussion (up to 6 players) Timpani plus additional percussion	

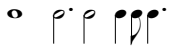























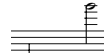

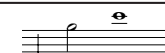

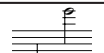


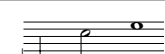
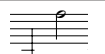
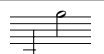



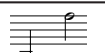
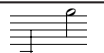
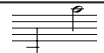
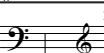
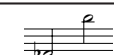
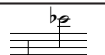

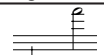

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## Guidelines for Works of Serious Artistic Merit as Established by Acton Ostling Jr. ,1978

An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit

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.

# American Band College Music Grading Chart

Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, c, e	2/4, 3/4, 4/4, e, e, 6/8 (easy compound)	2/4, 3/4, 4/4, e, e, 6/8, 9/8. easy changing/asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc, decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc, decresc.	<i>ppp</i> to <i>fff</i> , cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tpt, sax-tpt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute <small>Whole notes indicate end-of-year, advanced range.</small>					
Oboe					
Bassoon					
Clarinet					
Alto/Bass Clarinet					
Saxophones					
Trumpet					
Horn					
Trombone/Baritone					
Tuba	