

OPEN CALL

NORDIC
MUSIC
DAYS

Nordic Music Days 2024 invites all composers and artists associated with Scotland and the Nordic countries to submit one work or proposal on the theme of **Word of Mouth** to one of the festival's six open call categories. The festival will take place in Glasgow from 30 October to 3 November 2024.

This pack sets out the details for the open call in eight sections:

- [1. About Nordic Music Days 2024](#)
- [2. Who can submit a work or proposal](#)
- [3. The open call categories in brief](#)
- [4. How to apply](#)
- [5. Support for submitting your work or proposal](#)
- [6. The curator team and selection criteria](#)
- [7. The criteria for the six categories](#)
- [8. Submission checklist](#)

THE DEADLINE FOR SUBMISSIONS, VIA OUR DIGITAL SUBMISSION PLATFORM, IS BY THE END OF THE DAY ON FRIDAY 23 JUNE 2023. ALL APPLICANTS CAN EXPECT TO HEAR BY FRIDAY 8 SEPTEMBER 2023.

For information, help and advice on the open call, please contact either:

Rachel Faulkner (she/her)
rachel@nordicmusicdays.org
(Nordics)

Andy Saunders (he/him)
andy@nordicmusicdays.org
(Scotland)

On behalf of the Curator Team, we hope you are inspired by the theme and the calls for Nordic Music Days 2024 and look forward to receiving your submission!



1 ABOUT NORDIC MUSIC DAYS 2024

Nordic Music Days is a festival presenting Nordic contemporary music and sound. The next edition of Nordic Music Days 2024 takes place in Glasgow from 30 October to 3 November 2024.

Established by the [Nordic Composers Council \(NKR\)](#) in 1888, the festival is unique in that it is organised by the composers themselves. Historically, each of the member associations of the NKR has taken it in turn to host and programme the festival. The 2024 edition is a new way of working, being a collaboration between Scotland and the Nordics, with the ambition to build long-lasting, sustainable partnerships between musical organisations, communities and creative individuals.

Nordic Music Days 2024 is managed by the Danish Composers Society in collaboration with the Royal Scottish National Orchestra on behalf of NKR.

The experience

This will be a bold and brave festival that allows audiences, artists, and delegates to take risks, make new discoveries and connections, and to share their own thoughts and experiences. Creating accessible and challenging experiences for a range of participants through a variety of formats including conventional concerts as well as installation works, short performances, unusual spaces, relaxed presentations, digital platforms, and mixed media works.

2024 Theme: Word of Mouth

Word of Mouth invokes personal, informal and close contact; the passing on, movement and spreading of ideas, stories, knowledge and traditions. Through telling stories, facilitating conversations and moving people Nordic Music Days wants to explore past, present and future societal, cultural and linguistic connections between Scotland and the Nordic region; with attention to:

- Language and dialogue: for example, from speech patterns and sounds, common words, local language and dialect through to the number of common descriptions that we all have for a rainy day. Visit the [Scots Language Centre](#), [Nordregio](#) and [Spikkin Scandinavian](#) for inspiration about Scottish and Nordic languages and the links between them
- Journey and translocation: how stories, traditions, music and people travel from one place to another, including oral traditions



2 WHO CAN SUBMIT A WORK OR PROPOSAL

We welcome one submission on the theme of Word of Mouth from all composers and artists from, living in, or with a strong association to Scotland, the Faroe Islands, Greenland, Iceland, Åland, Sweden, Norway, Finland or Denmark. We aim to curate a programme with balanced representation from across the nine countries.

You may be working with contemporary music which includes classical, cinematic, folk, jazz, sound art or cross-genre. The Curator Team is looking for original approaches that push genres forward and move the audience in new ways.

We encourage co-created/collaborative submissions, submissions from collectives and from composers and artists who identify as neurodiverse, disabled, women, non-binary, LGBTQIA+, indigenous, global majority, emergent and creatively ageing.

Please see [section 5](#) for available support to enable equitable access to this opportunity. If we can help in other ways that are not listed, please ask us.

Submission requirements:

- You are welcome to submit one work or proposal to a maximum of one of the six call categories
- Existing works must be from 30th October 2017 or later
- Your submission must fit with the theme of the festival and the criteria for the category to which your work or proposal relates
- Submissions should be in English

Special action for Category 4: Facilitated composing. If you are not used to working with conventional notation or if you would like support for the orchestration process then there is an option to work alongside an arranger or orchestrator.

Your work

We encourage you to experiment and challenge, whilst considering what makes an inclusive and sustainable festival in our current times. In addition to the Word of Mouth theme, your work or proposal may also explore:

- Interpretations of social, environmental, economic and cultural sustainability – artistically and/or in the production processes (The [Scottish Classical Sustainability Guide](#) is a good starting point)
- Format and the audience experience

3 THE OPEN CALL CATEGORIES IN BRIEF

There are six open call categories. Three are for existing works, three are for proposals for works to be realised during the festival. The categories are summarised here, with more details of the criteria related to each category in [section 7](#).

Categories for existing works:

- [Category 1](#): Orchestral works to be performed by the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra or the Scottish Chamber Orchestra
- [Category 2](#): Small scale or solo works for ensembles or small groups
- [Category 3](#): Installation pieces suitable for indoor spaces e.g., gallery, empty shop unit

Categories for proposals to be realised during the festival:

The proposals can be for music, sound or cross-disciplinary (including: written and spoken word, visual arts, film and media) installations or performances. These can be existing, or new.

- [Category 4](#): Proposals for young, mixed ability players
- [Category 5](#): Proposals that result in work that the audience can experience outdoors, in nature, in November
- [Category 6](#): Proposals that deal with creating work at a distance, inspired by locations in Glasgow, without having travelled to the locations

What we offer

- The selected works will be presented during the festival
- We will cover the fees for relevant rehearsal/ performance/installation set up and take down and travel and accommodation costs
- Selected proposals for works to be realised during the festival will receive a commission fee
- There will also be visibility and networking within the Nordic/Scottish music sector, and to an invited list of programmers and curators from across Europe



4 HOW TO APPLY

Submit through our digital platform at <http://nmdsubmission.org/>

- Create a user account (or login if you have previously registered)
- Enter (or edit) your profile information
- Create a new submission
- Choose which category you are submitting to
- Enter information on your work or proposal making sure you address the criteria: this can be written (maximum 150 words), audio/video (maximum 90 seconds long), slides (maximum 3 slides)
- Upload supporting documentation as requested in the call category: e.g. the score/installation drawings as a PDF file, sound / video excerpts

Live or studio recordings (audio/video) are preferred, but not required. Direct links can be included. If you propose a new idea not composed yet, please add a live recording or a released piece of your own music that can serve as an illustration.

Consent and conditions

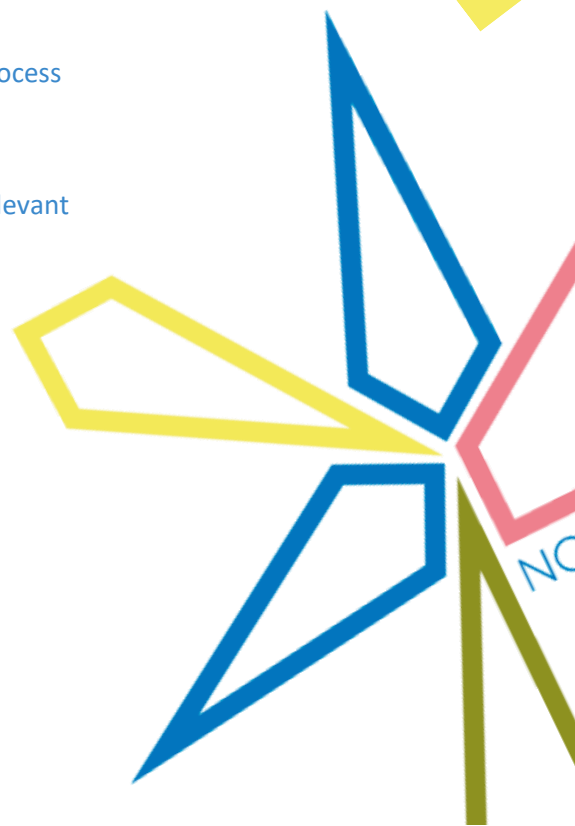
During the submissions process you will be asked for consent to:

- Share your submission with the 2024 curator team and use your information to contact you about your submission
- Allow submitted existing works to be found in a public search of the database
- Archive recording, broadcast/ streaming and sharing excerpts on social media if successful
- Provide monitoring information that helps us to improve the call process and understand if we are meeting our diversity and inclusion aims

It is an expectation that all selected works will be registered with the relevant collecting society by the creator.

Key dates

Tuesday 16 May: 60-minute, online question and answer meeting
Monday 12 June: 60-minute, online question and answer meeting
Friday 23 June: Submission deadline
Friday 8 September: All applicants contacted by this date



5 SUPPORT FOR SUBMITTING YOUR WORK

If you have any questions about Nordic Music Days 2024 or the call process, or if we can help you in any way to ensure you can access this opportunity please contact either:

- Rachel Faulkner: rachel@nordicmusicdays.org (Nordics), or
- Andy Saunders: andy@nordicmusicdays.org (Scotland)

For assistance with converting files or scanning scores, please contact the national composers' society based in the country you are either living in, from, or associated with.

There will be two, online question and answer sessions with Rachel, Andy and members of the Curator Team where you can find out more about the calls, ask questions and meet other composers and artists. The meetings will be in English and booking is required. The meetings take place on:

Tuesday 16th May at:

- 9 – 10.00 (West Greenland)
- 11 - 12.00 (Iceland/ East Greenland)
- 12 – 13.00 (Faroe Islands / Scotland)
- 13 – 14.00 (Norway /Denmark / Sweden)
- 14 – 15.00 (Åland / Finland)

With Lauri Supponen from the Curator Team. Book [here](#) by Sunday 14th May

Monday 12th June at:

- 15 – 16.00 (West Greenland)
- 17 - 18.00 (Iceland/ East Greenland)
- 18 – 19.00 (Faroe Islands / Scotland)
- 19 – 20.00 (Norway /Denmark / Sweden)
- 20 – 21.00 (Åland / Finland)

With Gillian Moore and Pippa Murphy from the Curator Team. Book [here](#) by Sunday 11th June

Contact details for the national composers' societies in Scotland and the Nordics

Denmark: Sine Tofte Hannibal, General Manager, The Danish Composers' Society, sth@komponistforeningen.dk

Faroe Islands: Sólva Svartafoss, General Secretary, The Association of Faroese Composers, solva@tutl.com

Finland: Vappu Verronen, Executive Director, The Society of Finnish Composers, vappu.verronen@composers.fi

Iceland: Gunnhildur Einarsdóttir, Executive Director, The Icelandic Society of Composers, tonskaldafelag@tonskaldafelag.is

Norway: Ida Habbestad, Executive Director, The Norwegian Society of Composers, ida@komponist.no

Scotland: Project Manager, New Music Scotland, projects@newmusicscotland.co.uk

Sweden: Daniel Carlberg, General Manager, The Swedish Composers' Society, daniel.carlberg@fst.se



6 THE CURATOR TEAM AND SELECTION

The curator team for Nordic Music Days 2024 are:

[Tróndur Bogason](#)
Faroe Islands



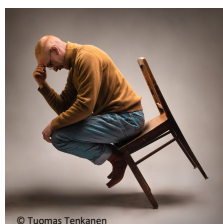
[Gillian Moore](#)
Scotland



[Pippa Murphy](#)
Scotland



[Lauri Supponen](#)
Finland



[Guoste Tamulynaite](#)
Norway



The team will review all submissions and select works and proposals based on:

- Fit with the theme and artistic intent for Nordic Music Days 2024 ([see section 1](#))
- Fit with the criteria for each of the six call categories ([see section 7](#))
- Creating a balanced diversity of featured composers and artists ([see section 3](#))



7 THE CRITERIA FOR THE SIX CATEGORIES

Category 1: Orchestral

Existing orchestral works to be performed by the [Royal Scottish National Orchestra](#), or the [BBC Scottish Symphony Orchestra](#) or the [Scottish Chamber Orchestra](#).

Criteria:

- Orchestration: symphony orchestra (maximum size 3.3.3.3 - 4.3.3.1 - 3 perc - Timps - hp - pn - strings) or chamber orchestra (maximum size 2.2.2.2 - 2.2.0.0 - Timps - strings) - in-family doubling is possible (ie bass clarinet, wagner tuba, cornet) and for chamber orchestra could use natural horns/trumpets - could also be with soloist
- The work should have been written after 30th October 2017
- Supporting documentation: PDF Score, sound/video excerpt
- A paragraph of programme notes, or audio/ video, or slide presentation (max 150 words/ 90 seconds/ 3 slides), explaining the relevance to the theme Word of Mouth

Category 2: Small Scale or solo works for ensembles and small groups

Existing small scale or solo works for ensembles and small groups. Nordic Music Days will liaise with an appropriate ensemble from Scotland or the Nordics. Participating ensembles *could* include (but are not limited to): [Red Note Ensemble](#), [Dunedin Consort](#), [Hebrides Ensemble](#), [Drake Music Scotland](#), [Maxwell Quartet](#)

Criteria:

- Maximum 6 musicians
- Orchestration to be taken from: string quartet, wind quintet, and percussion (1 player), performers who work with electronic instruments
- The work should not require a conductor
- Can include electronics and/ or video
- The work should have been written after 30th October 2017
- Supporting documentation: PDF Score, sound/video excerpt
- A paragraph of programme notes, or audio/ video, or slide presentation (max 150 words/ 90 seconds/ 3 slides), explaining the relevance to the theme Word of Mouth

Category 3: Installations

Existing pieces suitable for indoor spaces e.g., gallery or an empty shop unit. Nordic Music Days will select appropriate spaces in consultation with the creator(s) of the pieces. You are also welcome to suggest a location.

Criteria:

- The work should have been created after 30th October 2017
- Supporting documentation: PDF drawings/ images, sound/video excerpt, relevant technical requirements
- A paragraph of programme notes, or audio/ video, or slide presentation (max 150 words/ 90 seconds/ 3 slides) explaining the relevance to the theme Word of Mouth

CATEGORY CRITERIA CONTINUED

Proposal categories

The proposals can be for music, sound or cross-disciplinary (including: written and spoken word, visual arts, film and media) installations or performances.

Category 4: Young, mixed ability players

We want to encourage young players to experience and perform new types of music. This call is for proposals to be performed by children and young people with mixed ability. The proposal could just be for children and young people, or could also consider children and young people performing alongside adult amateur and professional players. The proposal should be for any ensemble/ instrument groups.

Criteria:

- The proposal should be for open instrumentation, in 8 parts
- There should be versions of each part for i) beginners, ii) good adult amateur and young players, and iii) advanced players
- Supporting documentation: PDF Score (if existing), sound/video excerpt (that serves as illustration)
- A paragraph of programme note, or audio/ video, or slide presentation (max 150 words/ 90 seconds/ 3 slides), explaining your approach and the relevance to the theme Word of Mouth

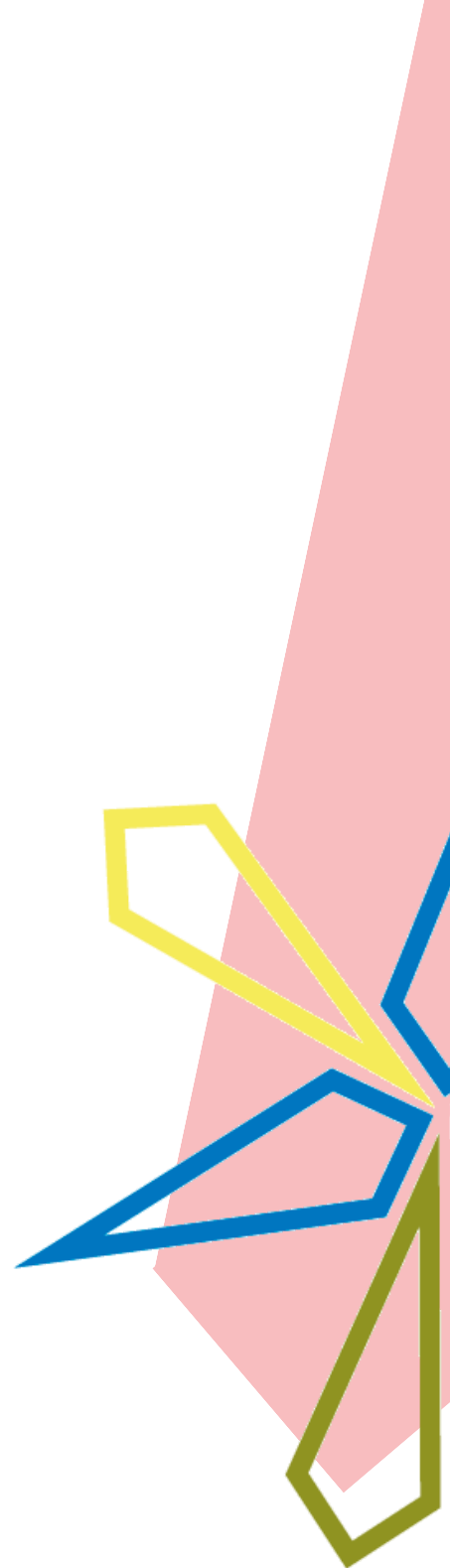
Please indicate in your submission if you would like to be considered for the special action on facilitated composing.

Category 5: Nature in November

Proposals of existing, or new work, that provide the audience with an outdoor experience in nature. This could either be during the festival in and around Glasgow (within reach by public transport), or for festivals around Scotland throughout the year as lead-up activity. It could be experiences that promote spontaneous gatherings in nature, create time-limited collective experiences, or enable audiences to reflect on local diversity and sustainability. Nordic Music Days will select appropriate spaces in consultation with the creator(s) of the pieces. Proposals could be for works you perform yourself, digital works or works for the ensembles listed in [category two](#).

Criteria:

- This is an opportunity to propose a work for *any* space in Scotland's great outdoors. If you have a specific place in mind, or a concept of the type of place where it would work, please describe it as fully as possible. This could be a written paragraph, audio/ video, or slide presentation (max 150 words/ 90 seconds/ 3 slides), including relevance to the theme Word of Mouth
- Supporting documentation: PDF Score (if existing), drawings/images if appropriate, sound/video excerpt for illustration, an outline of technical and location requirements, proposed budget to realise the work



CATEGORY CRITERIA CONTINUED

Category 6: Distance, how not to travel

Proposals that deal with creating work at a distance; writing music inspired by locations in Glasgow having only seen them in pictures or having read stories about them, without having travelled to experience them personally. Proposals could be to create digital works or works for the ensembles listed in [category two](#). Whilst the proposals could focus on iconic buildings, places that are no longer accessible to the public, or on highlighting aspects of Glasgow's social or environmental history and heritage, since we cannot guarantee access to these sites, please take into account that the final works could be presented in selected festival venues, rather than at the site the work is about.

For inspiration see:

- [Hidden Glasgow](#)
- [Mapping diversity in street names](#)
- [Glasgow School of Art](#)
- [Abandoned swimming pools](#)
- [Glasgow Cycle Paths](#)

Criteria:

- A description, or audio/ video, or slide presentation (max 150 words/ 90 seconds/ 3 slides), explaining the idea, your approach, the sources that you intend to use (this does not need to be definitive) and relevance to the theme Word of Mouth
- Supporting documentation: drawings/images if appropriate, sound/video excerpt as illustration, an outline of technical and location requirements, proposed budget to realise the work



8 CHECKLIST

For all categories

- Living in, from or strongly associated with Scotland or one of the Nordic Countries
- Have submitted one work or proposal to a maximum of one of the call categories
- Fits Word of Mouth theme (could also explore sustainability, format, audience experience)
- Application is in written or spoken English (150 words, 90 seconds, 3 slides)
- Supporting documentation is included (as per the criteria for each category)
- Have given consent for recording, broadcast, streaming and sharing excerpts of works
- Have given consent or otherwise for works in the database to be publicly available
- Have provided monitoring information
- Have submitted by Friday 23 June 2023

Additional criteria for each category

Category 1: Orchestral works

- Meets orchestration requirements
- Written after 30th October 2017
- PDF Score
- Sound/video excerpt

Category 2: Small scale/ solo works

- Meets orchestration requirements
- Written after 30th October 2017
- PDF Score
- Sound/video excerpt
- Maximum 6 musicians
- Does not require conductor

Category 3: Installations

- Written after 30th October 2017
- PDF Drawings/ images
- Sound/video excerpt
- Technical requirements

Category 4: Young, mixed ability players

- Open instrumentation, 8 parts
- 3 versions: beginner, good, advanced
- PDF Score (if existing)
- Sound/video excerpt (for illustration)

Category 5: Nature in November

- Place description/ details
- Written after 30th October 2017 (if existing)
- PDF Score (if existing)
- Sound/video excerpt (for illustration)
- Drawings/ images (if appropriate)
- Technical/ location requirements
- Proposed budget

Category 6: Distance, how not to travel

- Explained idea, approach, sources
- Drawings/ images (if appropriate)
- Sound/video excerpt (for illustration)
- Technical/ location requirements
- Proposed budget