

# Composing for and by All Berlin 2025

# CONDITIONS AND GUIDELINES 'OPEN SCORE' COMPOSITION COMPETITION

## April – July 2025



KNM  
campus  
ensemble

Dear composer,

We are very happy that you are considering taking part in the KNM campus ensemble Composition Competition. This contest has been set up to challenge you to submit works for flexible amateur ensemble. Next to important general information you will find the conditions for the contest as well as technical guidelines around 'open score' composing below. If you have any questions, please don't hesitate to contact us via [campus@kammerensemble.de](mailto:campus@kammerensemble.de). We wish you a creative and inspiring composing time.

## General information

### Open Score: what does it mean?

\*all information below is based on the Open Score Guidelines and Requirements as issued by CoMA UK of which KNM campus ensemble is a partner ensemble

#### Flexible scoring

CoMA ensembles vary in size, instrumentation and instrumental skills of the (mostly amateur) musicians. So we ask composers to submit **flexible scores** which are accessible for performance by different numbers and combinations of instruments. Even if the work has a preferred instrumentation, pieces must be playable using many different combinations of instruments. Besides that pieces must be playable by musicians of different levels (from relatively beginner up to advanced). Parts can be divided into different levels if you wish.

#### Options for and examples of flexible scoring

##### 1. *Four part score (with or without optional parts)*

Flexible scores should consist of four parts. Mostly a number of different instruments will play from each part.

You may also include parts for keyboard and percussion or provide them as 'optional' parts as not every ensemble has a pianist and/or percussionist at hand. Vocal parts may be added as well, preferably as 'optional' parts.

The following is a typical division of parts:

Part 1 upper range:

-- e.g., violin, flute, oboe, clarinet

Part 2 upper middle range:

-- e.g., violin, oboe, clarinet, viola, alto saxophone, trumpet

Part 3 lower middle range:

-- e.g., viola, tenor saxophone, French horn, tenor horn, bassoon, trombone, guitar

Part 4 lower range:

-- e.g., cello, double bass, bassoon, trombone, euphonium, tuba, bass guitar

keyboard (piano or electronic keyboard) – normally one player only

percussion – normally one player only

Examples:

Donnacha Dennehy – *A Fatal Optimist* <http://www.coma.org/catalogue/a-fatal-optimist/>

Gabriel Jackson – *Melancholy Procession* <http://www.coma.org/catalogue/melancholy-processional/>

Michael Nyman – *In C Interlude* <http://www.coma.org/catalogue/in-c-interlude/>  
Howard Skempton – *Sirens for Orchestra* <http://www.coma.org/catalogue/sirens-for-orchestra/>

Hildegardstrasse/Bundesalle by Joanna Bailie  
<https://www.coma.org/catalogue/hildegardstrasse-bundesalle/>

Departure by Atefeh Einali  
<https://www.coma.org/catalogue/departure/>

Glacier by Eleanor Alberga  
<https://www.coma.org/catalogue/glacier/>

## **2. *Playing from the score***

In this case there don't have to be any separate parts. All instruments can play from the score but if that goes over several pages, it is better to provide parts. It is up to the composer whether he/she wants instruments to play from a score in concert pitch C without transposing or whether transposed scores are needed. Some works give the players full freedom to play their own notes or a choice of notes.

Examples:

Paul Burnell – *4 Minutes, 4 Daydreams* <http://www.coma.org/catalogue/four-minutes-four-daydreams/>

Jonathan Harvey – *Climbing Frame* <http://www.coma.org/catalogue/climbing-frame/>

Philip Venables – *Dutch Courage* <http://www.coma.org/catalogue/dutch-courage/>

There are separate parts for the Venables.

## **3. *Graphic scores***

Graphic scores should be accompanied with clear instructions for the players, many of them not having (a lot of) experience in playing from graphic scores.

## **4. *Use of tapes and/or videos***

This is allowed as long as the necessary equipment needed is very simple, i.e. a laptop/smartphone connected with a simple speaker/beamer.

Example:

Joanna Bailie – *Hildegardstrasse/Bundesalle*  
<http://www.coma.org/catalogue/hildegardstrasse-bundesalle/>

**More scores of a large number of CoMA works (and some recordings) are available online at <http://www.coma.org/library>**

## Eligible participants:

All composers and composition students who can submit works suitable or flexible (amateur) ensemble.

## Jury members

*Dr. Lorelei Dowling - Bassoonist Klangforum Wien, Ying Wang - composer, N.N.*

## Timeline

April-June 2025	Submission window for compositions
10th July 2025	Application deadline
End of July 2025	Jury confers
31st July 2025	Results of the competition
15th Nov 2025	Ensemble KNM Berlin and KNM campus ensemble will perform the 3 winning pieces at Klangwerkstatt Berlin - Festival für Neue Musik 2025

## Prizes

1<sup>st</sup> prize € 900, 2<sup>nd</sup> prize € 500, 3<sup>rd</sup> prize € 300

The three shortlisted compositions will be included in the online CoMA Music Catalogue. KNM campus ensemble will promote the three winning pieces to be played at public concerts in the near future.

## Conditions

- **30th June 2025** is the deadline to submit your score
- The **length** of your composition should be **5 to 8 minutes**
- The use of **tapes/videos** is allowed, but keep in mind that CoMA ensembles in general don't have sophisticated technical devices available
- The use of **separate Electronics** is **NOT** permitted, with a view to the playability of the work by amateurs
- **Compositions** should have never been published and/or performed in public before
- The score has to be delivered in **Pdf** format
- If applicable **add tape/video**
- As the judging of scores will take place anonymously **don't add your name** to the score
- You **don't** have to add separate parts
- **More specific information** about score (and part) preparation **below**

## **Rights**

KNM campus ensemble will be entitled to the performing rights of the premiers of the composition.

CoMA UK will be entitled to include the three shortlisted compositions in their library.

**Send your score to: Rebecca Lenton [campus@kammerensemble.de](mailto:campus@kammerensemble.de)**

Mention clearly your name (but not on the score!), town of residency, country, email address and mobile number please

# Guidelines for Open Score composing

## Score preparation

**For your information:** KNM campus ensemble currently has the following instruments:  
2 flutes, 1 clarinet, 1 viola, 1 cello, 1 double bass, 1 trombone, 1 pianist, percussion.

Please ensure that your score covers the following points:

- The score should have a title, and if appropriate a short descriptive programme note.
- The title of the piece should be written on each page!
- Any special performance instructions that apply to the whole piece should be clearly mentioned at the beginning of the score.
- For 'Open Score' pieces (flexible scoring), the score should show all parts 'in C', i.e., not transposed.
- Bar numbers must be shown in all pieces. In longer pieces, rehearsal letters should also be used.
- The initial tempo and all tempo changes must be clearly marked.
- Metronome marks should be used where possible.
- Order of staves (in case of more parts)
  - If there are any solo instruments, their parts should appear at the top of the score.
  - Then place the ensemble parts in order of tessitura – Parts 1,2,3,4, etc.
  - The Keyboard part(s), if any, should be placed below the ensemble parts.
  - The Percussion part(s), if any, should be placed at the bottom of the score.
- For keyboard, the part can be a stand-alone part or a supporting part, e.g. combining part 1 and 2 in the right hand and part 3 and 4 in the left hand.
- Percussion: note that in CoMA ensembles, percussion is usually played by a non-specialist. And often there is only one percussionist available.
- For percussion, list the instruments/timbres and the number of percussionists required on the score.
- The percussion instruments available vary between ensembles, so please suggest alternatives.
- For untuned percussion, specifying a generic timbre rather than a specific instrument is flexible and useful -- e.g., drum, wood or metal.
- Tuned percussion instruments (if available) may be assigned to one of the four basic ensemble parts.
- Ensure the score is printed large enough to be easily legible, e.g., if using Sibelius, use not less than staff size 6.6 in the score.
- Score should be made available in PDF format.

## Part preparation (only on request)

In case your composition has been elected for the final or selected for a workshop on the festival day, you should provide parts in all transpositions for the CoMA ensembles.

Please ensure that your part preparation covers the following points:

- Any special performance instructions that apply to the whole piece should appear in the parts if appropriate.
- Please try to avoid difficult page turns in the parts wherever possible.
- Bar numbers must be shown in all pieces. In longer pieces, rehearsal letters should also be used.
- The initial tempo and all tempo changes must be clearly marked.
- Metronome marks should be used where possible.
- Use only one staff per part unless the part contains complicated divisi passages.
- The parts should be clearly labelled with the title of the piece, part number, transposition and clef – e.g., 'Part 1 in C Treble'; 'Part 2 in Bb Treble'; etc. on each page.
- Some parts may need extra clarification. For example, if you provide two versions of Part 3, one for clarinet and one for tenor sax, the transpositions are different by an octave. The clarinet part should be 'Part 3 in Bb Treble (Clr)'; the sax part should be 'Part 3 in Bb Treble (Sax)'.
- Where the piece is for specific instrumentation, including transposing instruments, appropriate parts are required.
- Try to use clefs for each part which are appropriate to the tessitura of the music – e.g., alto clef may be used for part 3.
- For percussion, list the instruments/timbres and the number of percussionists required at the beginning of the part.
- For untuned percussion, specifying a generic timbre rather than a specific instrument is flexible and useful -- e.g., drum, wood or metal.
- Tuned percussion instruments (if available) may be assigned to one of the four basic ensemble parts.
- For percussion, lay out the part either in instrumental groupings (tuned and untuned), or on one continuous line, but do not use multiple separate parts. Show instrument changes clearly. Be consistent about the use of specific staff lines/space for specific sounds.
- Parts should be made available in PDF format.
- If you use Sibelius or other music notation software, it would be useful (but not essential) to have a copy of the source file available, so that CoMA can more easily generate any additional parts or transpositions that may be necessary.

## Allocation of instruments to parts

The following table gives a rough guide to how the most common instruments may be assigned to different parts in the ensemble. In most cases, one part can serve for several instruments. E.g., **Part 1 in C Treble Clef** could be given to Flute, Oboe and Violin. **Part 4 in C Bass Clef** could be given to cello, bassoon, trombone and double bass, but bear in mind that in this case the double bass will sound an octave lower than written.

Part No.	Clef	Transposition	Instrument
<b>Part 1</b>			
1.1	Treble	Concert pitch	<ul style="list-style-type: none"> <li>• Flute</li> <li>• Oboe</li> <li>• Violin</li> <li>• Alto (treble) recorder</li> <li>• Tenor recorder</li> </ul>
1.2	Treble	Bb, tone higher than sounding	<ul style="list-style-type: none"> <li>• Clarinet in Bb</li> <li>• Soprano Saxophone</li> <li>• Trumpet</li> </ul>
1.3	Treble	Eb, minor 3rd lower than sounding	<ul style="list-style-type: none"> <li>• Eb Clarinet</li> <li>• (Cornet/trumpet in Eb)</li> </ul>
1.4	Treble	C, octave lower than sounding	<ul style="list-style-type: none"> <li>• Piccolo</li> <li>• Glockenspiel</li> <li>• Xylophone</li> <li>• Soprano (descant) recorder</li> </ul>
1.5	Treble	A, minor 3rd higher than sounding	<ul style="list-style-type: none"> <li>• Clarinet in A</li> </ul>
<b>Part 2</b>			
2.1	Treble	Concert pitch	<ul style="list-style-type: none"> <li>• Flute</li> <li>• Oboe</li> <li>• Violin</li> <li>• Alto (treble) recorder</li> <li>• Tenor recorder</li> <li>• Bass recorder</li> </ul>
2.2	Treble	Bb, tone higher than sounding	<ul style="list-style-type: none"> <li>• Clarinet in Bb</li> <li>• Soprano Saxophone</li> <li>• Trumpet</li> </ul>
2.3	Treble	Eb, major 6th higher than sounding	<ul style="list-style-type: none"> <li>• Alto Saxophone</li> <li>• Tenor Horn</li> <li>• Alto clarinet</li> </ul>
2.4	Alto	Concert pitch	<ul style="list-style-type: none"> <li>• Viola</li> </ul>
2.5	Treble	F, perfect 5th higher than sounding	<ul style="list-style-type: none"> <li>• Horn in F</li> <li>• Cor Anglais</li> </ul>
2.6	Treble	C, octave higher than sounding	<ul style="list-style-type: none"> <li>• Guitar</li> </ul>



Part No.	Clef	Transposition	Instrument
<b>Part 3</b>			
3.1	Alto	Concert pitch	• Viola
3.2	Bass/ Tenor	Concert pitch	• Bassoon • Trombone • Cello
3.3	Bass	Concert pitch	• Euphonium/baritone/trombone (bass clef)
3.4	Treble	Bb, major 9th higher than sounding	• Bass clarinet • Tenor Saxophone • Euphonium/baritone/trombone (treble clef)
3.5	Treble	Bb, tone higher than sounding	• Clarinet in Bb • Trumpet
3.6	Treble	F, perfect 5th higher than sounding	• Horn in F • Cor Anglais
3.7	Treble	C, octave higher than sounding	• Guitar
<b>Part 4</b>			
4.1	Bass/ tenor	Concert pitch	• Bassoon • Trombone • Cello
4.2	Bass	Concert pitch	• Euphonium/baritone/trombone (bass clef) • Tuba
4.3	Treble	Eb, major 13th higher than sounding	• Baritone Saxophone • Eb tuba (treble clef) • Contra alto clarinet
4.4	Treble	Bb, major 9th higher than sounding	• Bass clarinet • Tenor Saxophone • Euphonium/baritone/trombone (treble clef)
4.5	Treble	Bb, major 16th higher than sounding	• Contrabass clarinet • BBb tuba (treble clef) • Bass saxophone
4.6	Bass	C, octave higher than sounding	• Double Bass • Contrabassoon