



THIRD INTERNATIONAL COMPOSITION COMPETITION

EL COR CANTA

FOR CHOIR AND SYMPHONIC BAND

PRESENTATION

1. The [Association El Cor Canta](#) in collaboration with the [Banda Municipal de Barcelona](#) (Municipal Symphonic Band) convene the third edition of the **International Composition Competition El Cor Canta, for Choir and Symphonic Band**, with a level of requirement suitable for amateur choirs and intended to promote the creation of symphonic-choral music.
2. **El Cor Canta** is an amateur choir currently composed by over 140 singers of different ages, backgrounds and levels of musical knowledge.
3. The competition proposes the composition of **original musical works on a text that is determined in each edition** and, specifically for this edition, for a symphonic ensemble formed by **symphonic band, choir and soprano soloist**.
4. The winning works will be announced **from November 30, 2022**.
5. It is projected that the winning works will be premiered during the spring of 2024. The Association El Cor Canta and the Barcelona Municipal Band will be the interpreters and will also decide the exact date of the premiere.

RULES

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1. Contestants

There are 2 categories for the compositions' registration, both free of fees.

1.1 The International Composition Competition for Choir and Symphonic Band El Cor Canta is completely open, without any restrictions of participants' age or origin. There are no registration fees.

1.2 Categories:

- **Professionals**
Participants born before 01/01/1988.
- **Young Composers**
Participants born after 31/12/1987.

1.3 The contestants in the Young Composers category, may also opt for the Professionals category prizes; in this case, they should specify in the registration form in which category the work presented is to be registered.

1.4 The winners from the Second International Composition Competition El Cor Canta cannot participate in this edition.

2. The Compositions

A composition may be presented **in only 1 of the 2 categories** and must be based on **copyright-free texts**.

2.1 The musical works submitted in both categories must be compositions of symphonic-choral music following the basic characteristics detailed below, which will be further explained in section "[4. The Performers](#)":

1. The Composition has to be written for
 - a. The professional symphonic band proposed in section "[4. The Performers](#)"
 - b. A professional soprano soloist; and
 - c. An amateur mixed choir which must be the **main protagonist of the musical work**.
2. Maximum estimated duration of the composition:
 - a. **Professional Category**: 15 minutes (+/- 2 minutes)
 - b. **Young Composers Category**: 10 minutes (+/- 2 minutes)
3. More than one musical work may be submitted.
4. **A composition can be submitted in only one of the two categories.**

2.2 The submitted works must be original compositions, not previously premiered nor been awarded in any other competition. Adaptations or versions of existing works by the same composers that have already been premiered or published will not be accepted.

2.3 Musical style is discretionary.

3. Characteristics of the text

The text of the composition will be based on the poetic work of a Catalan, Valencian, or Balearic woman poet. It will be copyright-free. It must be written originally in Catalan or in any of its variants or dialects. Translated texts will not be admitted. It can be based on a single poem or a collection of them of the chosen woman poet, as the composer wishes.

3.1 If the text used is not copyright-free, it must be specified on the registration form and, in addition, [Annex C](#) must be attached (the copyright assignment document found at the end of this document).

If, on the contrary, the text is a copyrighted poetic work, the rights will be assumed and will be borne by the competing composer, El Cor Canta assuming no liability.

3.2 Current regulations: *“The copyrights in Spain shall be in force during the life of the author plus 80 years after his or her death or declaration of death for authors who die before 8th December 1987 and up to 70 years for those who die after this date.”*

Catalan National Library [online] [date of consultation: 7 November 2020]

Available at: <https://www.bnc.cat/Professionals/Propietat-intel-lectual>

For more information about the current legislation about copyrights, please see:

- [Biblioteca de Catalunya](https://www.bnc.cat/Professionals/Propietat-intel-lectual) <<https://www.bnc.cat/Professionals/Propietat-intel-lectual>>

3.3 Proposal of women poets: This edition **proposes a set of women poets** with whom or with whose heirs we have spoken, and who have accepted that their work can be set to music. The following **list is for guidance only** and is offered to facilitate the choosing of a work of poetry:

- Joana Raspall i Juanola (1913-2013)
- Montserrat Abelló i Soler (1918-2014)
- Marta Pessarrodona i Artigues (1941)
- Maria-Mercè Marçal i Serra (1952-1988)

Choosing or not a text from any of the poetic works from the above-listed women poets **will not influence the evaluation of the jury**.

It is the responsibility of the composer to request the express permission of the woman poet or her heirs and to negotiate with them the conditions of the assignment of the rights.

You can request the contact of the rights holder by writing to concurscomposicio@elcorcanta.cat and asking for the corresponding author.

4. The Performers

Works must be scored for:

- **Symphonic Band + Soprano Soloist + Choir (SATB)**

4.1 Performers of the Symphonic Band should include:

1. Woodwinds	2. Brass
<p>a. Flutes</p> <ul style="list-style-type: none"> i. flute 1 ii. flute 2 iii. flute 3/piccolo <p>b. Oboes</p> <ul style="list-style-type: none"> i. oboe 1 ii. oboe 2 iii. oboe 3/English horn <p>c. Clarinets</p> <ul style="list-style-type: none"> i. Eb clarinet ii. clarinet 1 iii. clarinet 2 iv. clarinet 3 v. alto clarinet vi. bass clarinet <p>d. Saxophones</p> <ul style="list-style-type: none"> i. alto saxophone 1 ii. alto saxophone 2 iii. tenor saxophone 1 iv. tenor saxophone 2 v. baritone saxophone <p>e. Bassoons</p> <ul style="list-style-type: none"> i. bassoon 1 ii. bassoon 2 	<p>a. Horns</p> <ul style="list-style-type: none"> i. horn 1 ii. horn 2 iii. horn 3 iv. horn 4 <p>b. Trumpets and/or fiscorns (bass flugelhorn in C)</p> <ul style="list-style-type: none"> i. trumpet 1 ii. trumpet 2 iii. trumpet 3 iv. fiscorn (bass flugelhorn) 1 v. fiscorn (bass flugelhorn) 2 <p>c. Trombones</p> <ul style="list-style-type: none"> i. trombone 1 ii. trombone 2 iii. trombone 3 iv. bass trombone- <p>d. Euphonium</p> <p>e. Tuba</p>
3. Double bass	
4. Percussion	
<ul style="list-style-type: none"> i. timpani ii. 4-5 percussionists 	
5. Optional Instruments	
<ul style="list-style-type: none"> i. contrabass clarinet ii. soprano saxophone iii. contrabassoon iv. harp 	

4.2 Soloist: Soprano**4.3 The choir's characteristics** are as follows:

1. It must be the principal protagonist of the work.
2. It must be made up of the traditional SATB configuration.
3. The choir that will premiere the winning work is currently made up of 140 non-professional singers divided into SATB, aged between 35 and 75 years, with choral experience.

4.4 It is essential that the works presented are appropriate to the **characteristics of vocal and technical training** listed below:1. *Tessitura*:

- a. Soprano: from **C3** to **A4**
- b. Alto: from **G2** to **E4**
- c. Tenor: from **C2** to **G3**
- d. Bass: from **F1** to **E3**

2. Divisi: There may be occasional divisi, up to two voices per section.

3. The musical treatment of the voices, voice leading, and reference points that will facilitate the successful rehearsal and execution of the submitted works will be greatly valued. It must be kept in mind that the work should be of an average difficulty. By way of reference, a few examples of the numbers interpreted by the choir in their previous concerts are attached in appendix D. An example of a work performed by the choir is attached in Annex D.

5. Presentation of the Compositions

Material to be submitted:

- **Registration form** ([annex A](#)) in **PDF format**
- **Curriculum** in **PDF format**
- **Score** in **PDF format**
- Audio recording in **MP3 format** (produced from MIDI files and sources)
- In addition, a reduced version for piano can be sent (it will be mandatory if the work is the winner of the competition)

5.1 The material to be submitted must comply with the following specifications:

- 1. Registration Form** attached at the end of these rules in [annex A](#). It must be submitted in **PDF format** with the author's pseudonym as the file name. It must be signed and filled in with all the information about the work and the personal data requested.
- 2. Curriculum in PDF format** describing the composer's professional trajectory and training.
- 3. Score in PDF format** with the following characteristics and contents:
 - a. Size:** from the documents received a copy will be made bound in DIN-A4 (vertical display).
 - b. Legibility:** the pages must be numbered, legible, clear, and free of ambiguities and amendments.
 - c. Cover Page:** must include the template which can be found at the end of this document in [annex B](#) with the pseudonym, the title of the work, the category in which it is presented, the date and the duration of the musical work.
 - d. 1st page:** the orchestration must be specified
 - e. 2nd page:** to be left blank
 - f. 3rd and 4th pages:** the text used in the composition. If two pages are not needed, the fourth page should be left blank.
 - g. 5th and following pages:** the score of the submitted composition. An example can be found at the end of this document in [annex D](#)
 - h.** No reference or clue may be included in the document which would allow the jury to guess the author of the musical work.
 - i.** Failure to comply with these specifications could cause the disqualification of the submission.
 - j.** The jury may, exceptionally, accept a musical work that does not comply with one of these specifications.
- 4. An MP3 audio file** of the score's contents. The jury will keep in mind that it is merely a reference, taking into consideration its limitations regarding sound and the interpretation of the composition.

6. Terms and place of presentation

6.1 The deadline for submission of works is 31st October 2022 at midnight CET.

6.2 **Only works submitted in digital format** (PDF and MP3 files) will be accepted, considering the following:

- It has to be sent to the following email address:
concurscomposicio@elcorcanta.cat
- In the subject field, please indicate the pseudonym of the composer. Anonymity before the jury will be guaranteed.
- Applications such as *Wetransfer* may be used if the volume of the files makes them too large to be sent via email. The sender accepts the responsibility for the proper delivery of the material via 3rd parties. El Cor Canta accepts no responsibility for the use made of the material, its privacy policies or the security offered by said 3rd parties.

7. The Jury

7.1 The jury of this Third Composition Competition will be composed by the following internationally prestigious conductors, composers, and performers:

- **President:**

[Antoni Ros Marbà](#), orchestra conductor and composer. He has a deciding vote in case a tie needs to be broken.

- **Members:**

[Salvador Brotons](#), orchestra conductor and composer

[Elisenda Carrasco I Ribot](#), orchestra and choir conductor. Current conductor of “El Cor Canta”

[Josep Vila i Casañas](#), choir conductor and composer

[José R. Pascual-Vilaplana](#), conductor of the Barcelona Municipal Band

Noé Cantú, bassoonist of the Barcelona Symphonic Orchestra (“Orquestra Simfònica de Barcelona i Nacional de Catalunya”) and tenor in “El Cor Canta” and “Coral Càrmina”.

- **Secretary¹:**

Miquel Borlan, production manager for the association “El Cor Canta”

¹ Without a voice or vote, custodian of the material and guarantees its anonymity.

8. The Winning Compositions

8.1 The jury will select a winning work from each category of the competition. It may also award an *honourable mention* to an unawarded work or **declare it void** if it considers that none of the works submitted meet the specified quality requirements.

9. The Verdict

9.1 The jury will issue the verdict in a private act in Barcelona.

9.2 It will then be communicated individually to the winners.

9.3 Subsequently, the verdict will be made public as of November 30, 2022.

9.4 Finally, it will be published in the media and in specialized magazines.

9.5 The jury's verdict **will be final**.

10. The Awards

10.1 The winning work in the Professional category will be acknowledged via:

- 1. An economic endowment of 3,000 euros**, subject to current taxation, which will be made effective in the manner detailed in point 10.3 of these rules.
- 2. The premiere of the Composition**, which will take place when the association El Cor Canta and the Barcelona Municipal Band decide, and which is expected to be in the spring of 2024 (if the circumstances allow it).
- 3. The editing and publishing of the score** will be carried out by the publishing house [Brotons & Mercadal](#).
- 4. The recording of one of the concerts** of the premiere.

10.2 The winning work in the Young Composers category will be acknowledged via:

- 1. An economic endowment of 2,000 euros**, subject to current taxation, which will be made effective in the manner detailed in point 10.3 of these rules.
- 2. The possible premiere of the Composition** will be subject to the criteria of the directors of El Cor Canta and the Barcelona Municipal Band.
- 3. The editing and publishing of the score**, if the work is premiered, will be carried out by the publishing house Brotons & Mercadal.

10.3 The economic endowments of the awards will be paid as follows:

PROFESSIONAL CATEGORY AWARD

To be determined by a mixed and flexible formula which consists of the following:

A part of the award, defined as a “service lease” and valued at 1,200 euros, will be paid 90 days after the start of rehearsals.

Another part of the award, defined as a “copyright advance” and valued at 900 euros, will be paid 30 days after the last concert of the project has been performed.

Finally, to the two aforementioned amounts will be added the copyright paid by the SGAE (*Sociedad General de Autores y Editores* or *the Spanish Society of Authors and Publishers*) for the performances of the winning composition.

- The award will be supplemented by El Cor Canta so that the total will be 3,000€ should the sum of the three aforementioned quantities total less than 3,000€.
- Should the sum of the copyright paid by the SGAE to the first two concepts exceed the amount of 3,000 euros, the surplus will be entirely for the winner, without any supplement.

YOUNG COMPOSERS' CATEGORY AWARD

In the event that the work will not be premiered at the concerts performed by the El Cor Canta Association:

The economic endowment of 2,000 euros will be paid in cash before 31/12/2024.

In the event that the work will be premiered at the concerts performed by the El Cor Canta Association:

To be determined by a mixed and flexible formula which consists of the following:

A part of the award, defined as a "service lease" and valued at 800 euros, will be paid 90 days after the start of rehearsals.

Another part of the award, defined as a "copyright advance" and valued at 600 euros, will be paid 30 days after the last concert of the project has been performed.

Finally, to the two aforementioned amounts will be added the copyright paid by the SGAE (Sociedad General de Autores y Editores or the Spanish Society of Authors and Publishers) for the performances of the winning composition.

- The award will be supplemented by El Cor Canta so that the total will be 2,000€ should the sum of the three aforementioned quantities total less than 2,000€.
- Should the sum of the copyright paid by the SGAE to the first two concepts exceed the amount of 2,000 euros, the surplus will be entirely for the winner, without any supplement.

11. Material

11.1 The winners must provide free of charge the material necessary for the performance of the musical work in the aforementioned premiere concerts.

12. Editing Rights

12.1 The El Cor Canta Association reserves the exclusive right to publish the winning works for a period of **three years from the date of issuance of the** verdict. This will not affect the intellectual property rights, which will belong to the author for all other purposes.

13. Acceptance and interpretation of the rules

13.1 Participation in the Third International Composition Competition El Cor Canta for Choir and Symphonic Band presupposes acceptance of these rules.

13.2 The interpretation and any aspect not anticipated in these rules will be resolved by the organization, after consulting the members of the jury, if necessary.

13.3 The original document in Catalan of these bases is the only one that prevails before any error that can be detected in the transcripts or translations that are published.

Information and Contact

El Cor Canta

Ateneu El Poblet

C. Nàpols, 268

08025 BARCELONA

Catalunya - Spain

www.elcorcanta.cat/concurs

concurscomposicio@elcorcanta.cat

ANNEX A – Registration Form

The following page is the registration form that must be completed and mailed with the material.



TERCER CONCURS INTERNACIONAL
DE COMPOSICIÓ
EL COR CANTA
PER A COR I BANDA SIMFÒNICA

BUTLLETA D'INSCRIPCIÓ / REGISTRATION FORM / FOLLETO DE INSCRIPCIÓN

Nom i cognoms / Name & Surname / Nombre:

Adreça / Address / Dirección:

Codi Postal / Postal Code / Código Postal:

Població / City / Población:

País / Country / País:

Tel. : @ :

5. **Participo** al Tercer Concurs Internacional de Composició El Cor Canta per a Cor i Banda Simfònica amb l'obra indicada a sota. **Certifico ser-ne l'autor i declaro conèixer i acceptar totalment les bases d'aquesta convocatòria.**
6. **I request to take part** in the 3rd International Symphonic Band and Choral Music Competition El Cor Canta. I submit the work listed below, **certify that I am the composer of said work and also that I accept the rules of this competition.**
7. **Participo** en el Tercer Concurso Internacional de Composición El Cor Canta para Coro y Banda Sinfónica con la obra relacionada. **Certifico ser su autor y declaro conocer y aceptar por completo las bases de la presente convocatoria.**

OBRA QUE PRESENTO / WORK SUBMITTED / OBRA QUE PRESENTO:

Escriuiu tanta informació com pugueu sobre l'obra

Write as much information as possible about the work / Indicar el máximo de datos de la obra.

Títol / Title / Título:

Pseudònim / Pseudonym / Seudónimo:

Categoria / Category / Categoría:

Altres dades / Other issues / Otros datos:

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

Ciutat / City / Ciudad: Signatura / Signature / Firma

Data / Date / Fecha:

ANNEX B – Cover Page

The following page is the cover page that should be used for the score.



TERCER CONCURS INTERNACIONAL
DE COMPOSICIÓ
EL COR CANTA
PER A COR I BANDA SIMFÒNICA

Pseudònim Pseudonym Seudónimo	
Títol Title Título	
Categoria Category Categoría	
Data Date Fecha	
Duració de l'obra Duration of the work Duración de la obra	

ANNEX C – Copyright Assignment Form

The next page contains the copyright assignment document that must be submitted **only if the text used in the work is not copyright free according to local regulations.**



THIRD INTERNATIONAL
COPOSITION COPETITION
EL COR CANTA
FOR CHOIR AND SYMPHONIC BAND

Assignment of copyright

The owner of the copyrights of the text _____ ,
Mr./Mrs./Miss _____ Passaport/NIF/NIE _____
and residing at _____ , cedes to the following composer
Mr./Mrs./Miss _____ Passaport/NIF/NIE _____
and residing at _____ , the copyright arising
from the exclusively use of the text indicated as the text of the musical composition titled

with which to enter the composition competition called by l'Associació El Cor Canta and
the Banda Municipal de Barcelona.

The composer exonerates El Cor Canta and the Banda Municipal de Barcelona of any
obligation derived from this assignment of copyright and also assumes all of the costs
associated with this assignment.

Place: _____ Date: _____

Signature

ANNEX D – Example of a DIN A4 format score

The following pages show how the score should be presented in DIN-A4 format.

GLORIA

ALBERT GUINOVART

Allegro

The score is for a Gloria in G major, Op. 10, by Albert Guinovart. It is in 4/4 time and marked **Allegro**. The instrumentation includes Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Timpani, Percussion, Harp, Organ, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. Dynamic markings are indicated throughout, including *f* (forte), *mp* (mezzo-piano), and *ff* (fortissimo). The Flute, Oboe, Clarinet in Bb, Bassoon, and Horn in F parts feature a melodic line that changes dynamics from *f* to *mp* and then to *ff*. The Organ part provides harmonic support, also following the dynamic progression. The Violin I, Violin II, Viola, and Violoncello parts play a rhythmic accompaniment, with dynamics ranging from *f* to *ff*. The Double Bass part is mostly silent, with a few notes in the later measures. The Harp part has a short, decorative flourish in measure 11. The Percussion part is mostly silent, with a *mf* marking at the end of the first system.

Gloria

2

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Perc.
TUBULAR BELL

Hp.

S.
Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

A.
Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

T.
Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

B.
Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

Gloria

rit.. A tempo

FL. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *mf* *f*

Bsn. *ff* *mf* *f*

Hn. *ff* *f*

Timp. *ff* *mp* *f* *p*

Perc. TAMBOURINE *f*

Hp. *ff* *mp* *gliss.*

S. *ff* *f*

A. *ff* *f*

T. *ff* *mf*

B. *ff* *mf*

Org. *ff*

a Glo-ri - a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri - a

a Glo-ri - a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri - a Glo-ri-a

Glo - ri - a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri - a

Glo - ri - a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri - a

rit.. A tempo

Vln. I *ff* *mf* *f* *mp* *pizz.*

Vln. II *ff* *mf* *f* *mp* *pizz.*

Vla. *ff* *mf* *f* *mp* *pizz.*

Vc. *ff* *mf* *f* *mp* *pizz.*

Db. *ff* *mf* *f* *mp* *pizz.*

mp *f* *mp* *pizz.*

mp *f* *mp* *pizz.*

mp *f* *mp* *pizz.*

mp *f* *mp* *pizz.*

mp *f* *mp* *pizz.*