

The American Art Song Competition for Composers

2006 Competition Information and Application

The **2006 American Art Song Competition for Composers** and the *Phyllis C. Wattis Prize for Song Composition* are presented by the **San Francisco Song Festival**, in conjunction with the **Florestan Recital Project** (Boston, MA), and **Classical Vocal Reprints** (New York, NY). The competition is open to all residents and citizens of the North American continent. **Postmark deadline is October 15, 2006** for submissions of songs and song cycles from composers working and/or living on the North American continent.

ELIGIBILITY. For adjudication purposes, composers will be classified into three broad categories: **Student Composers, Emerging Artists, and Established Professionals.** The three categories are defined generally under the following criteria:

Student Composers: All composers under 23 years of age as of December 31, 2006, in addition to all currently enrolled undergraduate students of any age.

Emerging Artists: Composers over 23 years of age as of December 31, 2006, all currently enrolled graduate composition students, in addition to composers of all ages in the early stages of their professional development, with careers of limited national or international exposure, primarily self-published, with relatively few professional commissions.

Established Professionals: All composition faculty members of universities, conservatories, or music schools, in addition to career composers of national or international prominence. Composers in this category will generally have many works published and/or recorded, with many professional commissions to their credit.

Composers in the student category may submit single songs or short song cycles (less than 12 minutes in duration). Composers in the Emerging Artist and Established Professional categories may submit song cycles only (of any length).

It is understood that the distinction between these categories will not be clear in all cases; composers should select their general category using their best judgment on the basis of their age and career development.

AWARDS/PRIZES. **Cash prizes** will be awarded to the winning pieces in each composer category. Other outstanding works may receive non-cash **Finalist/Honorable Mention** recognition.

Cash prize amounts will be as follows:

- Student Category: \$250
- Emerging Artist Category: \$500
- Established Professional Category: \$1,000

Phyllis C. Wattis Prize for Song Composition: The composer who submits the piece that receives the highest marks in the adjudication process across all three composer categories will receive the *Phyllis C. Wattis Prize for Song Composition*. This prestigious award includes **an additional \$1,000 cash amount, a travel stipend of \$500 to attend the 2007 San Francisco Song Festival art song workshop** and showcase concert (see SFSF website for dates and details), and **travel expenses to Boston** for a recital featuring the winning composition on the 2007 season of the **Florestan Recital Project** (dates TBD). Additionally, the winner of the Phyllis C. Wattis Prize for Song Composition will have their winning piece published by **Classical Vocal Reprints** (www.classicalvocalrep.com), America's leading publisher of art song.

GUIDELINES. All songs **must have been composed on or after January 1, 1996.** Works may be published, self-published, or unpublished, and may or may not have received a premiere performance or have won other prizes. Winning pieces from previous years of the American Art Song Competition for Composers are not eligible.

Instrumentation. Only compositions for **solo voice and piano accompaniment** will be accepted, with an option of **one obbligato instrument** in addition to the piano. Piano reductions of orchestral or chamber works for solo voice will be accepted and judged on the merits of the piano reduction as accompaniment. No pieces with MIDI, computer, or tape accompaniment will be accepted in this year's competition.

Criteria. Compositions will be adjudicated on a comprehensive set of objective and subjective criteria, including sensitive idiomatic writing for the voice, selection and treatment of text, substance of musical ideas, formal coherence, harmonic control, idiomatic accompaniment, and notational clarity. Composers should pay close attention to the demands and subtleties of the vocal instrument. Although the competition criteria favor works that exhibit a strong, traditionally informed compositional technique, there are no stylistic preferences or biases. Avant garde or extended techniques are welcome; in these cases careful consideration should be given to notational clarity and performability. There are no set time limits, but extremes in either brevity or length should be avoided. Song cycles must contain at least two songs or three major sections in the case of an extended work (note: this stipulation does not apply to the Student Composer category). There are no language restrictions, however non-English works must provide an adequate translation for singers and adjudicators.

Fees. The **application fee is \$35 for each song cycle submitted to the Emerging Artist and Established Professional categories.** Composers in the **Student Composer** category must submit **an application fee of \$20 for each song or song cycle submitted.** Composers may submit an unlimited number of works to be considered in the competition. Fees may be paid by personal check in U.S. funds, U.S. money orders, or international money orders in U.S. dollars.

Materials. Each submitted score must be accompanied by a **completed application form and a CD recording.** The composer's name must not appear anywhere on the score or the recording. The name may be whited out, taped over, or crossed out with a black ink pen. CDs must be clearly labeled with the name of the piece. Composers entering more than one piece must submit a separate application and a separate CD with each song cycle. In addition, composers must enclose one copy of a current C.V., resume, or bio for the purpose of program notes and to verify Artist Category. **Materials will not be returned.**

Scores. Because the winner of the **Phyllis C. Wattis Prize for Song Composition** will be published, all scores must be professional in appearance (i.e., camera-ready). For practical purposes, this means that scores should be carefully notated and printed by a computer using a high quality notation program, unless written with the skills of a professional music copyist. Submitted scores may be photocopies of originals, and may be bound or stapled for adjudication purposes. Though a professionally bound score is not necessary for adjudication purposes, submitted score pages should be double-sided. Composers of winning works will be contacted and asked to provide bound copies of their winning pieces for the performers and coaches, as well as single-sided camera-ready original pages for publication.

Recording. CD recordings may be of live performances or studio recordings. **Recordings with MIDI realizations of vocal parts will not be accepted** (recordings of MIDI realizations of the piano part, with a live singer, are acceptable). CDs are requested as an aid in adjudication and to settle any questions regarding notation, etc. **The quality of the recording, and/or the performance on the recording, will not affect the adjudication scoring process.** Recordings need only be of sufficient quality to generally reflect the compositional and expressive intent of the score.

MATERIALS CHECKLIST (Keep for your records)

- Current C.V., resumé or bio
- Personal check, money order, or international money order in U.S. dollars for total entry fee amount, payable to "San Francisco Song Festival"

For each entry:

- Score with composer's identity crossed out or deleted
- Application form completed and signed
- CD audio recording clearly labeled with name of piece

SEND APPLICATION PACKAGES TO:

**Bruce Rockwell, Director
San Francisco Song Festival
P.O. Box 640852
San Francisco, CA 94164-0852**

The American Art Song Competition for Composers

2006 Competition Application – fill out separately for each entry

Name of piece	
Voice type and instrumentation	Approximation length of piece

Contact information

Name of Composer	
Address	
City, State, and ZIP (country if outside U.S)	
Email address	Phone:

Artist category (check one): Student Composer Emerging Artist Established Professional

Name of the author of the text: _____

Check which applies: The text is in the public domain; year of death of author, if known: _____
 I am the author of the text.
 The text is not in the public domain and I have written, signed
 permission to set the text from the legal copyright owners

Note: Works on texts not in the public domain for which the composer has not secured proper written permission from the legal copyright holders will not be considered. Copyright permissions of all winning pieces will be verified before prizes are awarded.

RELEASE AND PERMISSIONS. I am hereby entering the above named composition ("The Work") in the 2006 American Art Song Competition for Composers ("Competition"), administered by the San Francisco Song Festival ("SFSF"). I certify that this work is original to me and does not infringe upon any known or previously held copyrights. The SFSF has my permission to rehearse, perform, broadcast, audiostream, or otherwise use all or part of The Work for purposes of presentation, marketing, publishing, or promoting the competition and all related events without further compensation to me. I give my permission for The Work to be performed with or without my presence, creative input or coaching. I have read the accompanying information sheet on competition rules and parameters and agree to be bound by them. I have enclosed all required materials and a personal check or money order for the sum total of applicable entry fees. I certify that all of the information provided on this application is true and correct to the best of my knowledge.

Signature _____ **Date** _____