CALL FOR SCORES

Listening to Ladies and **Ctrl-Z** are excited to announce a call for scores, due **Thursday June 1st, 2017**.

Composers of any age and nationality who identify as women, nonbinary, or gender fluid are invited to submit scores for live performative electronics for a series of concerts to take place in California and New York in the Fall of 2017 (venues/dates to-be-determined). The program will showcase hugely important yet often overlooked contributions to the history of electronic music by women alongside new pieces written by non-cis-male composers working on the cutting edge of experimental electronic and electroacoustic music. The resulting program will be recorded and released by Ctrl-Z in late 2017/early 2018.

Ctrl-Z is a live electronics group that focuses on composed works for live electronics, either written explicitly for the medium or interpreted as such. Pieces are typically realized with a diverse array of electronic equipment, including computers (with custom Max/SuperCollider/PD patches as well as commercial software), modular synthesizers, homemade circuitry, test equipment, and video/projection equipment. Since the available catalog of compositions written for these types of ensembles is fairly small, there is not an extensive literature to reference when writing. However, previous works performed by Ctrl-Z have employed the following kinds of notation:

1) Text (instructions written on how to realize the work with the a timeframe/timeline)
2) Graphic notation (graphics with definitions and keys to realize sound)
3) Traditional notation (staff notation to realize timbre variations in classic pitch/rhythm structures). Please note if traditional notation is exclusively used, there should be reason as to why electronic instruments must be used as opposed to acoustic instruments.
4) Color (using colors to delineate timbre variations)
5) Video/Projection (using graphics or video to realize sonic ideas in a way that is fixed to the timescale of the video)

In many instances, works performed by Ctrl-Z have utilized combinations of the above notation techniques. To this in mind, we strongly encourage all submitters to not hold back on their creativity when exploring musical ideas for live electronics.

Ctrl-Z is currently made of three members, but we often bring on additional performers to augment the group. While we do not discourage pieces using acoustic instruments, we will not consider electroacoustic works with electronics are simply functioning as audio processing for acoustic instruments. We are seeking works for **live performative electronics**. If a submission includes a written instrumental part, in addition to parts written live performative electronics, we will surely consider it.

Interested composers can submit up to two pieces can be of any length. Works may have been previously performed, and there is no submission fee. We will accept 2-4 works, which will be programmed for our Fall concerts, and released on record. However, if we find more than the allotted number of chosen pieces to be of high quality, we will add them to our catalog to be potentially played/recorded at a later time.

HOW TO SUBMIT:
Email the following to listeningtoladies@gmail.com **by 23:59 EST, Thursday June 1st, 2017**:
1) PDF score(s)/photo(s) of the piece(s) (maximum is 2 pieces). Program notes are not required, but if they are included with the score, please remove your name and any other personal/identifying information that may appear in them (please keep/display the titles of the pieces though).
2) MP3 sound files for each piece submitted (if applicable).
3) A **separate PDF** containing: the title(s) of the piece(s), the name of the composer, and contact

information for the composer – email, phone number, and website address if available. You may also include a brief bio (no more than 150 words) on this document (optional).

Again, remember to ensure that <u>no information identifying you</u> is on the score or in the filenames (please keep/display the titles of the pieces though).

The number of compositions selected for inclusion is dependent on the pool of works received. The compositions will be selected by the Ctrl-Z performers with administrative help from Listening to Ladies staff. Selected composers will be notified by email by Friday June 16th, 2017. **Selected composers must be prepared to supply parts and other performance materials for their compositions by Saturday July 1st, 2017 in order to allow the performers enough time to rehearse them (if applicable).**

<u>THE COMPOSERS WILL RETAIN ALL OWNERSHIP, PUBLISHING, PERFORMANCE, AND DISTRIBUTION RIGHTS TO THEIR WORK.</u> We do not seek exclusivity or any rights to artistic works. We will perform, record, release, and promote the music, but the composer reserves all rights to do with the work what they see fit, forever. Details regarding the recorded release of works will be discussed in full with the top selected composers once the call is finished and they have been notified.

If you have questions, please email Elisabeth Blair at listeningtoladies@gmail.com.

ABOUT CTRL-Z
Ctrl-Z is a group dedicated to the performance of composed music for live electronics. Founded by Ryan Page, Daniel Steffey, and Nick Wang in 2015, the group often finds itself in collaboration with other musicians, who perform on both electronic and acoustic instruments, to realize these works. Using an array of modular synthesizers, computers, homemade circuitry, test equipment, and other machinery, they have commissioned new works for the medium, as well as realized classic pieces, or adapted open-ended instrumentation scores to fit their means of performance. Music in their repertoire includes works by John Cage, Pauline Oliveros, Luc Ferrari, Johanna Beyer, Lou Harrison, Ryan Ross Smith, Alvin Lucier, and those in the group, among others. They are always accepting new pieces submitted by living composers, as well as realizing more classic works by pioneers of the genre. For more information you can visit: http://ctrlzmusic.wordpress.com/

ABOUT LISTENING TO LADIES
Listening to Ladies showcases non-cis-male composers through online features, a concert series, and a podcast. Learn more at www.listeningtoladies.com.