

ITEA COMPETITIONS 2025

COMPETITION RULES



ITEC 2025 will be held in VALENCIA, SPAIN in Summer 2025!
Learn more at iteaonline.org
COMPETITIONS: June 23-25
CONFERENCE: June 25-29

COMPETITION RULES

1. PLACE AND DATE OF THE COMPETITION

The competition will take place in Valencia (Spain), at the facilities of the “**Conservatorio Profesional de Música de Valencia**”, from **June 23 to 25, 2025**, as part of the activities that make up the **ITEC Spain 2025**, and is open to tuba players and euphonium players of all nationalities.

2. REGISTRATION

Participants will register online on the **website of the ITEA**.

The Competition is **exclusive for ITEA members**, so if you are not a member during 2025, **you must become a member** when registering for the Competition, following the instructions on the form.

The organization will confirm to the participants the acceptance of the registration to the competition as soon as possible, **via email**.

!!! IMPORTANT !!!

Will be admitted in strict order of registration, a maximum of:

- **30 applicants (after the preliminary round)** for the Solo Euphonium Artist Division, Solo Tuba Artist Division, Solo Euphonium Young Artist Division, Solo Tuba Young Artist Division, Arnold Jacobs Mock Orchestral Tuba Competition and Mock Wind Band and Orchestral Euphonium Competition.
- **30 applicants** for the Solo Euphonium Young Promises Division, Solo Tuba Young Promises Division, **15 applicants** for the Tuba/Euphonium Small Ensemble Competition, the Rich Matteson Jazz Competition and the New Avant-Garde Music Competition for Euphonium or Tuba.

2.1 Registration fees:

Each contestant must submit an **online application and an entrance fee of \$50.00 (USD)** for the individual competitions. The entrance fee for the **Tuba/Euphonium Small Ensemble Division** (whole group) is **\$100 (USD)**. Contestants who wish to enter more than one competition must submit a separate application fee. If any competition does not receive enough entries to be a viable competition, the competition will be canceled and all fees will be refunded.

3. DEADLINES:

Applications and preliminary recordings for all competitions must be received no later than **January 15, 2025 at 11:59 pm**. Contestants who pass the preliminary round, in case that their category has one, will be notified approximately February 15, 2025.

Any questions about the rules and repertoire should be directed to the performance competition organization: itec2025competitions@iteaonline.org

The winners of the previous editions of the Competition, will not be able to present themselves again in the category in which they were proclaimed winners.

4. DIVISIONS

The Competition will be organized into eleven divisions:

- 1) **Solo Euphonium Artist Division** (over 18 years of age as of 1/1/2025).
- 2) **Solo Tuba Artist Division** (over 18 years of age as of 1/1/2025).
- 3) **Solo Euphonium Young Artist Division** (under 18 years of age as of 1/1/2025).
- 4) **Solo Tuba Young Artist Division** (under 18 years old as of 1/1/2025).
- 5) **Solo Euphonium Young Promises Division** (under 14 years of age as of 1/1/2025).

- 6) **Solo Tuba Young Promises Division** (under 14 years old as of 1/1/2025).
- 7) **Arnold Jacobs Mock Orchestral Tuba Competition** (over 16 years of age as of 1/1/2025).
- 8) **Band Mock Wind And Orchestral Euphonium Competition** (over 16 years old as of 1/1/2025).
- 9) **Tuba/Euphonium Small Ensemble Competition** (over 16 years old as of 1/1/2025).

10) **Rich Matteson Jazz Competition** (over 18 years old as of 1/1/2025).

11) **New Avant-Garde Music Competition for Euphonium or Tuba** (over 16 years old as of 1/1/2025).

5. DEVELOPMENT AND PHASES OF THE COMPETITION

The organization of the competition will inform of the **specific dates of the rehearsals and rounds** sufficiently in advance.

Attendance as a **public** to the competition is open to all participants at the competition and at the congress.

The order of interpretation of the works will be that established in the repertoire section for Solo Divisions.

The order of interpretation of the excerpts for the “**Arnold Jacobs Mock Orchestral Tuba Category**” and for the “**Mock Wind Band and Orchestral Euphonium Competition**” will be decided by the jury at the time of each round.

The order of interpretation of the Works for the rest of categories will be chosen by the competitor.

Competitors will prove their identity by means of an **official document**.

6. PRELIMINARY ROUND

There is a **preliminary round** for the Solo Artist, Young Artist Division, Arnold Jacobs Mock Orchestral Tuba Competition and Mock Wind Band and

Orchestral Euphonium Competition that will be carried out online using the **Video/Audio format** as a means of judging this preselection.

There is no registration limit for the Preliminary Round.

Each competitor will send the recording of the preliminary round in a single file via “**wetransfer**” or **similar platforms** to the competition email: itec2025competitions@iteaonline.org

6.1 Technical requirements for video/audio recording:

All competitors must send a Video/Audio recording with the following requirements:

- a) Each work in the repertoire must be performed in its **entirety**.
- b) Participants must mention their **name, nationality, date of the interpretation and the title of the work to be performed** before beginning its interpretation. For example: I am (name) from (nationality), (day, time and place) and I am going to interpret (title of the work).
- c) The performance must be recorded with a **single fixed camera**, where the jury can see the interpreter's hands and face at all times.
- d) The competitor must be able to be viewed at all times.
- e) Each piece will be shipped in a **single shot without interruptions**. They cannot be carried out pauses of any kind in the recording, not cuts between movements if they had. **If any type of editing was detected, the competitor would be disqualified automatically from the competition.**
- f) **The name of the Audio/Video** file will be that of the candidate along with their last name and title of the work to be performed. For example: name/surname/title of the work.mp4
- g) **The video recordings** will be directed exclusively to the competition. His dissemination on platforms unrelated to it by the candidates or the detection by the organization of temporal inconsistencies will be grounds of disqualification.
- h) **Failure to comply** with any of these requirements will be grounds for direct disqualification by the competition organization

7. ACCOMPANYING PIANISTS AND REHEARSALS

The organization of the competition will provide an **accompanying pianist free** of charge at the request of the competitors in the registration form. However, each competitor may be accompanied by a pianist of their own choice, assuming the expenses derived from it.

Competitors who request an accompanying pianist may perform a rehearsal before the first test.

All competitors will have the same rehearsal time. **The rehearsal schedules** for each of the rounds will be distributed by the organization.

Young Promises Division, Arnold Jacobs Mock Orchestral Tuba Competition, Mock Wind Band and Orchestral Euphonium Competition, Tuba/Euphonium Small Ensemble Competition and Rich Matteson Jazz Competition and New Avant-Garde Music Competition will perform the repertoire without piano accompaniment.

8. LAUREATES CONCERT

A concert will be held with the winners of several of the Competition categories within the framework of **ITEC Spain 2025**. The winners of the Solo Division, Small Ensemble, Rich Matteson Jazz and New Avant-Garde Music Competition are obliged to play in the Concert of Laureates, **renouncing his prize** in case of not doing so.

9. SCORING SYSTEM

Each member of the jury will score, without prior deliberation, the performance of each candidate **from 0-100**. If in any case there is a difference of more than 25 points between the average score and that of any member of the jury, the individual score of the jury member will be eliminated and the average will be recalculated without the score of the latter.

Parallel to the qualification notes, in each round (**except in the final round**) the members of the jury will give each candidate a positive or negative assessment. In of equal points between two candidates, these ratings will be added in order to resolve the tie. If there is a second tie, it will be up to the **President of the Jury** to make the final decision.

Prizes may not be shared. The jury reserves the right to leave any of the prizes void.

For the **Preliminary Rounds**, the jury will be composed of **five specialists**. Each member of the jury will vote on whether or not they are eligible to move on to the next Round.

Contestants must have a minimum of **two eligible votes** to move on to the next round.

10. JURY

Each category will have a jury made up of renowned specialists. The jury may at any time during the rounds, **except in the final**, interrupt the participation of the competitors.

The jury will decide the awarding of the prizes, being able to declare void those that it deems appropriate. Likewise, the jury has the authority to resolve all questions that were not expressed in these rules.

The decisions of the jury will be secret and unappealable.

Participants accept these rules at the time of registration. For any query related to the competition, contact itec2025competitions@iteaonline.org

REPERTOIRE

The scores with which the participants compete must be **original**.

Applicants will freely choose the tuba or euphonium that they consider appropriate to interpret each of the pieces in the Competition, with the exception of the **Arnold Jacobs Mock Orchestral Tuba Competition**, which specifies which tuba should be used in each orchestral excerpt.

The organization of the competition **will provide** the material for the Arnold Jacobs Mock Orchestral Tuba Competition and for the Mock Wind Band and Orchestral Euphonium Competition through the links in each established section.

SOLO EUPHONIUM ARTIST DIVISION

- **Preliminary Round by Vidéo/Audio:**

- a) Tonoï IX by Nickitas Demos (Unaccompanied Euphonium) , **Euphonium.com Publications.**

- **1st Round:**

- b) Déjà Vu (Euphonium and Piano) by Arturo Márquez, **Peer Music Classical.**

- **2nd Round:**

- c) Fantasy (Euphonium and Piano) by Johann Nepomuk Hummel, **Winwood Music.**

d) Capriccio (Unaccompanied Euphonium) by Óscar Abella,
www.oscarabella.com

- **3rd Round:**

e) Vintage by David Gillingham (Euphonium and Piano), **C. Alan Publications.**

SOLO TUBA ARTIST DIVISION

- **Preliminary Round by Vídeo/Audio:**

a) La mirada del Dragón (Unaccompanied Tuba) by Eduardo Nogueroles, **Potenza Music.**

- **1st Round:**

b) Adagio & Rondó: (Tuba and Piano) by Albert Guinovart, **Sb Edicions.**

- **2nd Round:**

c) Incantation for Tuba and Piano by Anna Segal, **Cimarron.**

d) Alarum (Unaccompanied Tuba) by Edward Gregson, **Gramercy.**

- **3rd Round:**

e) Concerto (Tuba and Piano) by Barbara York, **Cimarron.**

SOLO EUPHONIUM YOUNG ARTIST DIVISION

- **Preliminary Round by Vídeo/Audio:**

a) Mazurka (Unaccompanied Euphonium) by Nicholas D. Falcone,
Cimarron.

- **1st Round:**

- b) Sonata (Euphonium and Piano) by Eriz Ewazen, **Theodor Presser. Company.**

- **2nd Round:**

- c) La Flor del Cerezo (Euphonium and Piano) by Jordi Peiró, **Sb Edicions.**

SOLO TUBA YOUNG ARTIST DIVISION

- **Preliminary Round by Vídeo/Audio:**

- a) Suite for Unaccompanied Tuba by Walter Hartley, **Theodor Presser.**

- **1st Round:**

- b) Three Moods (Tuba and Piano) by Sy Brandon, **Cimarron.**

- **2nd Round:**

- c) Foundations (Tuba and Piano) by Amparo Edo, **Canyamel Music.**

SOLO EUPHONIUM YOUNG PROMISES DIVISION

- **1ST AND ONLY ROUND:**

- a) Interpretation of a piece of free choice that the competitor will perform without piano accompaniment (even if the piece requires it). The participant must send a copy of the score of the selected piece to the competition email.

SOLO TUBA YOUNG PROMISES DIVISION

- **1ST AND ONLY ROUND:**

- a) Interpretation of a piece of free choice that the competitor will perform without piano accompaniment (even if the piece requires it).

The participant must send a copy of the score of the selected piece to the competition email.

ARNOLD JACOBS MOCK ORCHESTRAL TUBA COMPETITION

Preliminary Round by Video/Audio

Excerpts may be recorded separately, but may not be edited. Submit the excerpts in this order, in a single Video/Audio file:

a) Contrabass Tuba (C or Bb) :

- 15 Advanced Studies for Tuba (based on Orchestral excerpts), Andrew Duncan, **Duncan Music Press**
 - The Enigma Machine

b) Bass Tuba (F or Eb) :

- **Till Eulenspiegel's Merry Pranks, R. Strauss:**
 - From 7 after 18 to 5 before 20.
 - From 25 to 6 after 25.
 - From 7 after 36 to 3 before 38.

c) Contrabass Tuba (C or Bb) :

● **Ein Heldenleben, R. Strauss:**

- From 8 to 9, from 62 to 66.
- From 5 before 74 to 2 after 75.

● **Symphony No. 4, 4th mov., P. Tchaikovsky.**

- From 9 after D to 15 before Tempo I.

Download the scores in PDF: [Preliminary Round](#)

1st round:

a) Bass Tuba (F or Eb)

● **Sensemaya, S. Revueltas:**

- From measure 2 to 11.

● **Homenaje a García Lorca, S. Revueltas:**

- Two measures before number 3 until number 15.
- From number 16 until 6 measures after number 31.

● **The Rite of Spring, I. Stravinsky:**

- From measure 33 to 37, 57 to 60 and 64 to 71.

● **Wozzeck, A. Berg:**

- From 1 measure before number 440 to 5 measures after number 555.

b) Contrabass Tuba (C or Bb)

- **5th Symphony, S. Prokofiev:**

- From number 3 to number 6.
- From 1 measure before number 14 to 3 measures after number 18.
- From 1 measure before number 19 to 4 measures after number 20.

- **Siegfried, R.Wagner:**

- Beginning of the second act to Poco Animato.
- Animato to Lento.

- **Symphonic Metamorphosis, Turandot, P. Hindemith:**

- From letter L to 2 measures after letter P
- From letter Q to letter T.

- **6th Symphony ,G.Mahler:**

- From measure 104 to measure 109.
- From measure 115 to measure 144.

Download the scores in PDF: [1st Round](#)

2nd round:

c) Bass Tuba (F or Eb)

- **Hungarian March, H. Berlioz:**

- From number 20 to the end of the 1st scene.

From the 1st scene to 2nd Act Fugue.

- **Romeo and Juliet, H. Berlioz**

- **Lohengrin, R. Wagner:**

3rd Act, from number 2 to 5 measures after number 6.

- **Symphonie Fantastique, H. Berlioz:**

From number 56 to 6 measures after number 57.

Allegro Assai.

From 2 measures after number 70 to 9 measures before number 76.

From 10 measures after number 84 to the end.

d) Contrabass Tuba (C or Bb)

- **Fountains of Rome, O. Respighi:**

From pick up of 11 to 6 measures after number 16.

- **Valkyrie, R. Wagner:**

Ride of the Valkyries.

End of the 1st Scene.

Beginning of the 2nd Scene.

- **2nd Symphony, G. Mahler:**

5th Movement from number 10 to number 14, from pick up of number 25 to Piu Mosso and from number 42 to number 43.

- **8 Symphony, A. Bruckner:**

- 4th Movement, from the beginning to number 40, from letter X to letter Z.

Download the scores in PDF: [2nd Round](#)

MOCK WIND BAND AND ORCHESTRAL EUPHONIUM COMPETITION

Preliminary Round by Video/Audio:

Excerpts may be recorded separately, but may not be edited. Submit the excerpts in this order, in a single Video/Audio file:

- Selected Studies for Baritone, H. Voxman, **Rubank Publications:**
 - Tempo di Polacca by Fedorow

Wind Band

- **Paganini Variations, P. Wilby.**
 - Excerpt 1: Figure A to bar 24.
 - Excerpt 2: Figure M to figure N.
- **Egmont, B. Appermont.**
 - Excerpt 1: From bar 160 to bar 172.

Orchestra

- **The Bolt - D. Shostakovich.**
 - Excerpt 1: Four bars before figure 81 to figure 84.
 - Excerpt 2: Figure 89 to figure 93.

Download the scores in PDF: [Preliminary Round](#)

1st Round

Wind band

- **Symphony No.2 - J. Barnes, J. Barnes.**
 - Excerpt 1: Bar 75 to 106.
 - Excerpt 2: Bar 123 to 130.
 - Excerpt 3: Bar 138 to 144.

- **Hannibal, M. Bürki.**
 - Excerpt 1: Bar 106 to 124.

- **Colonial Song, Percy Aldridge Grainger.**
 - Excerpt 1: Bar 21 to 25

- **The Year of the Dragon, P. Sparke.**
 - Excerpt 1: Figure M to 6 bars after M.
 - Excerpt 2: 1 bar before figure N to 10 bars before figure O.
 - Excerpt 3: 6 bars after figure O until the end.

- **Extreme Make Over, J. de Meij.**
 - Excerpt 1: From bar 439 to bar 463.
 - Excerpt 2: From bar 496 to bar 508.

Orchestra

- **Symphony 7, G. Mahler.**

- Excerpt 1: Beginning to two bars after figure 3.
 - Excerpt 2: Figure 4 to two bars before figure 5.
 - Excerpt 3: Figure 43 to figure 45.
- **Pini di Roma, O. Respighi.**
 - Excerpt 1: figure 21 until the last bar.
- **Ein Heldenleben – R. Strauss.**
 - Excerpt 1: Figure 8-9.
 - Excerpt 2: 2 bars before figure 11 to two bars after figure 12.
 - Excerpt 3: Three bars before figure 63 to figure 65.
 - Excerpt 4: Figure 70 to figure 75.
 - Excerpt 5: Two bars before figure 90 to three bars after figure 9.
- **L'age d'or - D. Shostakovich.**
 - Excerpt 1: Figure 39 until the end.

Download the scores in PDF: [1st Round](#)

2nd Round

Wind Band

- **Festive Overture, D. Shostakovich.**
 - Excerpt 1: Figure 8 to 1 bar before figure 10.
 - Excerpt 2: 1 bar before figure 21 to figure 23.
- **The Jedi Steps and Final, John Williams (Paul Lavender).**
 - Excerpt 1: Bar 46 to 56.
 - Excerpt 2: Bar 78 to 83.

- **The Legend of King Arthur, P. Meechan.**
 - Excerpt 1: 1 bar after figure G to figure I.
 - Excerpt 2: Bar 132 to one bar before figure U.
 - Excerpt 3: Bar 189 to figure Z.
 - Excerpt 4: Figure HH to 4 bars before figure II.
 - Excerpt 5: Figure JJ to 3 bars before figure KK.

- **Divertimento, O. Waespie.**
 - Excerpt 1: Figure B to D.
 - Excerpt 2: Figure F to 3 bars after figure G.

Orchestra

- **Theme and variations, A. Schoenberg.**
 - Var. 5
- **The Planets, G. Holst.**
 - **I Mov.** Mars, the Bringer of War.
 - Excerpt 1: Bar 34 to 44.
 - Excerpt 2: Figure 4 to bar 92.
 - Excerpt 3: 2 bars after figure 8 to 2 bars before figure 9.
 - **IV. Mov.** Jupiter, the Bringer of Jollity.
 - Excerpt 4: Bar 16 to bar 27.
 - Excerpt 5: 3 bars after figure 11 to 4 bars before figure 12.
 - **VI. Mov.** Uranus, the Magician.
 - Excerpt 6: 22 bars after figure 2 to 1 bar after figure 3.
- **Bydlo, M. Mussorgsky.**

- Excerpt 1: Beginning to figure 39.
- Excerpt 2: Figure 43 to three bars before 45.

- **Don Quixote, R. Strauss.**

- Excerpt 1: Figure 3 to 7 bars before figure 4.
- Excerpt 2: 1 bar after figure 9 to 3 bars before figure 10.
- Excerpt 3: Figure 14 to 3 bars after figure 16.
- Excerpt 4: Figure 47 to 7 bars before figure 48.

Download the scores in PDF: [2nd Round](#)

TUBA/EUPHONIUM SMALL ENSEMBLE COMPETITION

The competition is open to small ensembles consisting of tubas and euphoniums. Each ensemble must have a **minimum of 2 members** and a **maximum of 6 members**. Ensembles **cannot include a conductor**. The permitted combinations are open as long as the maximum number of 6 members is not exceeded. Each member of the ensemble must play either the tuba or the euphonium.

- **Repertoire:**

Participants must carefully select their repertoire according to the following guidelines:

- Free Choice Repertoire:**

Ensembles have the freedom to choose their own pieces for the competition. Participants are encouraged to select repertoire that demonstrates their technical skill and musicality.

Competitors may choose **original music, arrangements or music composed for the occasion.**

□ **Diversity of Styles:**

Although the repertoire is free choice, **it is recommended to include pieces** that show a **variety of musical** styles to highlight the versatility of the ensemble.

● **1st Round:**

- 20 min of repertoire chosen by the ensemble

● **2nd Round:**

- 20 min of repertoire chosen by the ensemble and different from the 1st round

Ensembles must send copies of the scores of all the selected pieces to the competition email: itec2025competitions@iteaonline.org

RICH MATTESON JAZZ COMPETITION

The competition aims to **highlight the skill and creativity of jazz players** on the euphonium or tuba, promoting innovation within the genre.

Participants are **free to choose the repertoire** that best demonstrates their skills and style within the context of jazz. This may include jazz standards, original compositions, unique arrangements, or contemporary works.

To facilitate a complete performance experience, the competition organization will provide a rhythmic base composed of accompanying musicians (**piano, bass and drums**) for all participants.

Participants must use this provided rhythmic base during their individual performances with the tuba or euphonium.

Participants must communicate their decision to use the provided rhythmic base or to bring their own training with sufficient advance notice for proper logistical coordination to the competition email:

itec2025competitions@iteaonline.org

All participants must send the material used during their performance to the email designated by the competition organization.

- **1st and only round:**

- 15 min of repertoire chosen by the individual interpreter, tuba or euphonium.

NEW AVANT-GARDE MUSIC COMPETITION FOR EUPHONIUM OR TUBA

The objective of the competition is to **promote the innovative and creative performance of new avant-garde** musical works for euphonium or tuba. The aim is to highlight the talent of the performers and their ability to address technical and stylistic challenges in the context of contemporary music.

Participants will be responsible for any musical accompanist required during the performances.

“A musical accompanist is defined as any person directly involved in the performance, whether as an instrumental accompanist or in any other relevant musical role”.

Any costs associated with the accompanist's participation musical, including fees, travel, accommodation or other related expenses, will be the sole responsibility of the participating performer.

The competition organization will provide the necessary technical support during the participants' performances. This includes the availability of sound equipment, audio technicians, adequate lighting, and any other essential technical resources to ensure a smooth execution. Participants must communicate their specific technical needs to the email designated by the competition organization itec2025competitions@iteaonline.org

Choice of Repertoire:

Competitors must perform works that highlight the technical and artistic capabilities of the tuba or euphonium in a context of contemporary avant-garde music.

Participants' ability to present interpretations that show innovation and originality in the use of the tuba or euphonium will be evaluated. The presentation of unique and distinctive ideas in the choice of repertoire, interpretive approaches, arrangements or original compositions will be valued.

Competitors can freely choose the repertoire that best demonstrates the capabilities of the tuba or euphonium as a solo or featured instrument within an ensemble. They can choose to perform one long work or several shorter ones, as long as the total duration does not exceed 20 minutes.

- **1st and only round:**
 - 20 min of repertoire chosen by the competitor.

AWARDS

In order to offer the Competitors the rules sufficiently in advance of their development, we have decided to publish them, pending a subsequent update, which will include all the prizes provided by our collaborators.

SOLO EUPHONIUM ARTIST DIVISION

1.- Prize: 2000 U.S. dollars + Diploma

2.- Prize: 750 U.S. dollars + Diploma

3.- Prize: 250 U.S. dollars + Diploma

SOLO TUBA ARTIST DIVISION

1.- Prize: 2000 U.S. dollars + Diploma

2.- Prize: 750 U.S. dollars + Diploma

3.- Prize: 250 dólares + Diploma

SOLO EUPHONIUM YOUNG ARTIST DIVISION

1.- Prize: 750 U.S. dollars + Diploma

2.- Prize: 350 U.S. dollars + Diploma

3.- Prize: 150 U.S. dollars + Diploma

SOLO TUBA YOUNG ARTIST DIVISION

1.- Prize: 750 U.S. dollars + Diploma

2.- Prize: 350 U.S. dollars + Diploma

3.- Prize: 150 U.S. dollars + Diploma

SOLO EUPHONIUM YOUNG PROMISES DIVISION

1.- Prize: special gift + Diploma

2.- Prize: special gift + Diploma

3.- Prize: special gift + Diploma

SOLO TUBA YOUNG PROMISES DIVISION

1.- Prize: special gift + Diploma

2.- Prize: special gift + Diploma

3.- Prize: special gift + Diploma

ARNOLD JACOBS MOCK ORCHESTRAL TUBA COMPETITION

1.- Prize: 1000 U.S. dollars + Diploma

2.- Prize: 500 U.S. dollars + Diploma

MOCK WIND BAND AND ORCHESTRAL EUPHONIUM COMPETITION

1.- Prize: 1000 U.S. dollars + Diploma

2.- Prize: 500 U.S. dollars + Diploma

TUBA/EUPHONIUM SMALL ENSEMBLE COMPETITION

1.- Prize: 2000 U.S. dollars + Diploma

2.- Prize: 1000 U.S. dollars + Diploma

RICH MATTESON JAZZ COMPETITION

1.- Prize: 1000 U.S. dollars + Diploma

2.- Prize: 500 U.S. dollars + Diploma

NEW AVANT-GARDE MUSIC COMPETITION

FOR EUPHONIUM OR TUBA

1.- Prize: 1000 U.S. dollars + Diploma

2.- Prize: 500 U.S. dollars + Diploma