

## **9<sup>th</sup> "Silver Sounds" International Contest for Woodwinds, Brass and Percussion (solo performers)**

**March 27<sup>th</sup> - 31<sup>th</sup>, 2020**

### **Petrozavodsk, the Republic of Karelia**

**Founders:** Petrozavodsk State Glazunov Conservatoire, the Ministry of Culture of the Russian Federation, the Ministry of Culture of the Republic of Karelia, Petrozavodsk City Administration,

**Partners:** Petrozavodsk Music College named after Karl Rautio, Children's Music School # 1 named after Gelmer Sinisalo, the "Petrovsky Palace" Education and Creative Arts Centre,

**Organizer:** Petrozavodsk State Glazunov Conservatoire

### **The objectives of the Contest:**

- to contribute to the development and promotion of brass music;
- to strengthen relationship between the musicians from different countries;
- to detect the most talented young music performers.

### **Terms of the Contest**

Woodwinds, brass and percussion performers under 35 years old are invited to participate in the Contest.

The Contest is held in the following instrument categories – flute, recorder, oboe, clarinet, bassoon, saxophone, French horn, trumpet (alto, tenor, baritone), trombone, tuba, drums and percussions, and jazz instruments (saxophone, guitar, bass guitar, drums and percussion, jazz piano) in five age groups:

- Group I – up to 11 years old
- Group II – up to 13 years old
- Group III – up to 15 years old
- Group IV – up to and including 20 years old (including students of music colleges for who the maximum age is not limited)
- Group V – up to and including 35 years old.

Age category of a participant is defined by the number of full years as of March 27<sup>th</sup>, 2020.

### **Application requirements**

The application package must be sent before the 1st of February 2020 by e-mail or by post to Petrozavodsk State Glazunov Conservatoire. Registration is based on:

- [Application form](#)
- A copy of the birth certificate or passport (original documents should be presented upon arrival)
- A color photo of high quality in JPG. indicating applicant's full name
- A brief artistic CV

The registration fee (**2000 rubles** for groups I, II, III, IV and **3000 rubles** for the group V) should be paid upon arrival to the Contest.

Should an applicant refuse to participate in the Contest, no documents or the participation fee are returned or refunded.

Traveling, board and lodging expenses for contestants, accompanists, teachers and other escorting persons shall be borne by the contestants or delegating organizations.

### **Contact details**

Organizing Committee of the “Silver Sounds” Contest,  
Petrozavodsk State Glazunov Conservatoire  
185031, Leningradskaya str. 16, Petrozavodsk, Russia  
E-mail: [roman.vorobyev@glazunovcons.ru](mailto:roman.vorobyev@glazunovcons.ru) or [info@glazunovcons.ru](mailto:info@glazunovcons.ru)

The contest held in the age groups I, II, III and IV consists of two rounds. In the age group V the contest consists of three rounds.

**In the first round**, a scale and two etudes of diverse nature at the performer's discretion are played (with no accompaniment); it is permitted to perform a piece for a solo instrument instead of one etude. In the percussions category the etudes and pieces are performed on snare drum. In age group IV, the scale is selected by draw (major and minor scales, up to and including six dots), and etudes and pieces are the performer's discretion.

**In the second round**, contestants from age group I perform two compositions of diverse nature as selected by the contestant but not played in the first round. In age groups II, III and IV, any composition from the list of mandatory works and a composition (7 minutes maximum) selected by the contestant but not performed in the first round shall be played. In the percussions category, a work selected at the performer's discretion shall be played on snare drum.

**Every composition of the Contest program in every age group shall be performed from memory.**

The contestant's order of play is defined by the Organizing Committee.

In age groups I, II, III and IV the winners of the Contest shall be determined according to the results of the two rounds. In the age group V no more than 5 contestants (each instrument category) are admitted for participation in the third round.

The performance of the contestants shall be evaluated by the international jury. The winners of the Contest shall be awarded with laureate diplomas of Degree I, II and III.

The laureates of the Contests are obliged to perform in the gala performance free of charge.

The jury has the right, if agreed by all members, to not listen to contestant's program in full, to not award all the diplomas, to award diplomas to the most outstanding soloists and accompanists who have not taken prize-winning places.

Jury's decision is final and not subject to reconsideration.

### **Program requirements**

In all age groups scales shall be performed in **detache** and **legato** strokes.

**In age group I** scales and triad arpeggio are performed:

- *on recorder, oboe, bassoon* – eighth notes ( $1/4 = 80$  or higher tempo)
- *on saxophone, trumpet* – eighth notes ( $1/4 = 60$  or higher tempo)
- *on French horn, trombone, alto, tenor, baritone, tuba* – quarter notes ( $1/4 = 80$  or higher tempo)

Scales and triad arpeggio with inversion are performed *on flute, clarinet, xylophone* – at least two octaves, eighth notes ( $1/4 = 80$  or higher tempo)

**In age group II** scales, triad arpeggio with inversion and dominant seventh chord with inversion are performed:

- *on flute* – eighth notes, by using the lower range completely and the upper range up to sounds H3 – C4 ( $1/4 = 120$  or higher tempo)
- *on oboe* – eighth notes, by using the lower range completely and the upper range up to sounds C3 - D3 ( $1/4 = 100$  or higher tempo)
- *on clarinet* – eighth notes, by using the lower range completely and the upper range up to sounds F3 ( $1/4 = 120$  or higher tempo)
- *on bassoon* – eighth notes ( $1/4 = 100$  or higher tempo)
- *on saxophone* – eighth notes, by using the full range of the instrument, if possible ( $1/4 = 80$  or higher tempo)
- *on French horn, trumpet, tenor, baritone, trombone, tuba* – eighth notes ( $1/4 = 80$  or higher tempo)
- *on xylophone* – eighth notes, at least two octaves ( $1/4 = 120$  or higher tempo)

**In age group III** scales, triad arpeggio with inversion and dominant seventh chord with inversion are performed:

- *on flute* – sixteenth notes, by using the lower range completely and the upper range up to sounds H3 - C4 ( $1/4 = 100$  or higher tempo)
- *on oboe* – sixteenth notes, by using the lower and upper registers completely ( $1/4 = 100$  or higher tempo)
- *on clarinet* – sixteenth notes, by using the lower range completely and the upper range up to sounds F3 - G3 ( $1/4 = 100$  or higher tempo)
- *on bassoon* – sixteenth notes, at least two octaves ( $1/4 = 80$  or higher tempo)
- *on saxophone* – sixteenth notes, by using the full range of the instrument, if possible ( $1/4 = 60$  or higher tempo)
- *on trumpet* – sixteenth notes, at least two octaves ( $1/4 = 60$  or higher tempo)
- *on French horn, trumpet, tenor, baritone, trombone, tuba* – sixteenth notes, at least two octaves ( $1/4 = 80$  or higher tempo)
- *on xylophone* – sixteenth notes, at least two octaves ( $1/4 = 100$  or higher tempo)

**In age group IV** scales, triad arpeggio with inversion and dominant seventh chord with inversion – in major scales, or reduced leading note with inversion – in minor scales, are performed:

- *on flute* – sixteenth notes, by using the lower range completely and the upper range up to sounds H3 - C4 ( $1/4 = 120$  or higher tempo)
- *on oboe* – sixteenth notes, by using the lower and upper registers completely ( $1/4 = 100$  or higher tempo)

- *on clarinet* – sixteenth notes, by using the lower range completely and the upper range up to sounds G3 - A3 (1/4 = 120 or higher tempo)
- *on bassoon* –sixteenth notes, by using the lower and upper registers completely (1/4 = 100 or higher tempo)
- *on saxophone* – sixteenth notes, by using the lower and upper registers completely (1/4 = 80 or higher tempo)
- *on French horn, trumpet* – sixteenth notes, at least two octaves (1/4 = 80 or higher tempo)
- *on trombone, tuba* – sixteenth notes, at least two octaves (1/4 = 100 or higher tempo)
- *on xylophone* – sixteenth notes, at least two octaves (1/4 = 120 or higher tempo)

**List of pieces mandatory for playing in round II for age groups II, III, IV and in rounds I, II, III for the age group V**

Music pieces in different rounds should not be repeated. Any scores of Russian composers can be sent via email on request

**FLUTE**

**Group II**

J.B. Pergolezi. Concerto G-dur for Flute and Orchestra, part I

**Group III**

A. Vivaldi. Concerto for Flute and Orchestra “The Young Goldfinch”, part I.

**Group IV**

A. Vivaldi. Concerto g-moll for Flute and Orchestra “La notte”

**Group V**

**Round I**

J.S. Bach Sonata e-moll for Flute and Piano, parts I and II or parts III and IV

**Round II**

A work of a composer of the XX-XXI century at the performer's discretion, up to 10 minutes of duration.

**Round III**

W.A. Mozart. Concerto G-dur

**OBOE**

**Group II**

L.V. Beethoven. Contredans (scores to be discussed with the Organizing Committee)

**Group III**

G.P. Telemann Concerto e-moll for Oboe and Strings

**Group IV**

A. Vivaldi. Concerto a-moll for Oboe and Orchestra

**Group V**

**Round I**

A composition at the performer's discretion from the list below

1. J.S. Bach Sonata g-moll for Oboe and Piano, parts I and II or parts III and IV
2. A. Vivaldi. Concerto C-dur for Oboe and Orchestra, Fanna 31. No. 1

3. A. Vivaldi. Concerto g-moll for Oboe and Piano II Pastor Fido, parts III and IV

4. G.F. Handel Sonata g-moll for Oboe and Piano, parts III and IV

### **Round II**

A composition at the performer's discretion from the list below

1. G. Sinisalo. Melody and Concerto for oboe and piano

2. E. Patlaenko. Sonata for Oboe Solo from "Music for Evenings" (Эдуард Патлаенко. Соната для гобоя соло из цикла «Вечернее музицирование»)

3. E. Patlaenko. Prelude and Fugue for Oboe Solo from "Avletika" (Эдуард Патлаенко. Прелюдия и fuga для гобоя соло из цикла «Авлетика»)

### **Round III**

W. A. Mozart. Concerto C-dur for Oboe and Orchestra, part I - with cadence at choice.

## **CLARINET**

### **Group II**

F.A. Hoffmeister. Concerto F-dur for clarinet and orchestra, part I

### **Group III**

Karl Stamitz. Concerto No. 3 B-dur for Clarinet and orchestra, part I

### **Group IV**

Jan Stamic. Concerto B-dur for clarinet and orchestra, part I.

### **Group V**

#### **Round I**

1. A composition at the performer's discretion from the list below

a) F. Kramář. Concerto Es-dur for clarinet and orchestra, part I

b) L. Koželuh. Concerto Es-dur for clarinet and orchestra, parts I

c) J. Vanhal. Concerto Es-dur for clarinet and orchestra, parts I

d) Karl Stamitz. Concerto F-dur for clarinet and orchestra, parts I

e) A. Dimler. Concerto B-dur for clarinet and orchestra, parts I

2. E. Patlaenko. Sonata for Clarinet Solo from the "Music for Evenings" (Эдуард Патлаенко. Соната-беседа в шести афоризмах для кларнета соло из цикла «Вечернее музицирование»)

#### **Round II**

A composition at the performer's discretion from the list below

a) Sh. Davidov. Concerto for Clarinet and Chamber Orchestra

b) B. Tchaikovsky. Concerto for Clarinet and Chamber Orchestra

#### **Round III**

W. A. Mozart. Concerto A-dur for Clarinet and Orchestra, parts I -II

## **BASSOON**

### **Group II**

A. Grechaninov. "Veselchak"

### **Group III**

T. Konchakova. Suite "Karelian pictures" (any part)

### **Group IV**

B. Marcello. Sonata No. 2 in e-moll for Bassoon and Piano, Op.2

### **Group V.**

#### **Round I**

1. E. Cools. Konzertstück for Bassoon and Piano, Op. 80
2. A composition at the performer's discretion up to 10 minutes of duration.

**Round II**

Y. Livitin. Sonata for Bassoon and Piano, Op. 70

**Round III**

F. Danzi. Concerto in F-dur for Bassoon and Orchestra. P. 237

**SAXOPHONE**

**Group II**

A. Waignein. Little Concerto. Parts II and III

**Group III**

J. Ibert. "Histoires", one part at participant's choice

**Group IV**

A composition at the performer's discretion from the list below

1. J.B. Singelée. Fantaisie brillante for Alto Saxophone and Piano, Op.75
2. J.B. Singelée. Fantaisie brillante for Alto Saxophone and Piano, Op.86

**Group V.**

**Round I**

A work of a composer created before the XX century at the performer's discretion, up to 10 minutes of duration.

**Round II**

A composition at the performer's discretion from the list below up to 10 minutes of duration, any parts at choice. Sonata by J. Absil, Divertimento by R. Boutry, Sonata by Ph. Woods, Sonata by P. Creston, Sonata by W. Albright, Concerto-fantasia by J. Semler-Collery. Sonata by P.

Hindemith

**Round III**

H. Villa-Lobos. Fantasia for Saxophone and Chamber Orchestra

G. Kalinkovich. Concerto Capriccio on themes of Paganini

**FRENCH HORN**

**Group II**

F. Schubert. Serenade (Ständchen)

**Group III**

C. Saint-Saëns. Romance Op. 36

**Group IV**

W. A. Mozart. Concerto Rondo K. 371 with cadence at choice.

**Group V**

**Round I**

1. P. Dukas. Villanelle
2. V. Buyanovski. Russian Song

**Round II**

1. R. Schumann. Adagio and Allegro
2. R. Glière. Nocturne

**Round III**

J. Strauss. Concerto No. 1 for Horn and Orchestra

**TRUMPET****Group II**

A. Heldenberg Concertino No.1

**Group III**

G.P. Telemann. Concerto in F-dur for Trumpet and Orchestra

**Group IV**

J. Otterer. The Ocean Pearl (arranged by T. Goch)

**Group V****Round I**

S. Vasilenko. Concerto for Trumpet and Orchestra, Part I

**Round II**

1. P. Hindemith. Sonata for Trumpet and Piano, Part I
2. C. Saint-Saëns. The Carnival of the Animals. The Swan.

**Round III**

J. Haydn. Concerto Es-dur for Trumpet and Orchestra

**TENOR, BARITONE****Group II**

M. Glinka. The Northern Star

**Group III**

P. Tchaikovsky. Cantata "Moscow". Warrior's Arioso

**TROMBONE****Group II**

J.S. Bach. Minuet

**Group III**

J. Matej. Fugue

**Group IV**

Croce-Spinelli. Solo De Concours

**Group V.****Round I**

1. F. Grege. Concerto for Trombone and Orchestra
  2. A composition at the performer's discretion from the list below
- S. Rachmaninov. Prelude  
C.M. Weber. Romance for Trombone and Piano

**Round II**

1. N. Rimsky-Korsakov. Concerto for Trombone and Brass Orchestra
  2. A composition at the performer's discretion from the list below
- J.-M. Defaye. À la manière de Brahms for Trombone & Piano  
J.-M. Defaye. À la manière de Schumann for Trombone & Piano

### **Round III**

L.-E. Larsson. Concertino for Trombone and String orchestra

## **BASS TROMBONE**

### **Group V.**

#### **Round I**

1. J.S. Bach. Cello Suite No. 1 for Tuba Solo (arranged by R. King)

2. A composition at the performer's discretion from the list below

H. Tomasi. Monologue d'Hamlet for Bass Trombone and Piano

E. Bozza. New Orlean for Bass Trombone and Piano

#### **Round II**

1. F. Hidas. Rhapsody for Bass Trombone and Piano

2. A composition at the performer's discretion from the list below

A. Capuzzi. Andante and Rondo for Bass Trombone and Piano

S. Prokofiev. "Romeo and Juliet" Suite No.1. Two different style pieces for Bass Trombone and Piano

#### **Round III**

A. Lebedev Concerto No. 1 for Tuba and Orchestra

## **TUBA**

### **Group II**

M. Glinka. "Knight's Romance"

### **Group III**

N. Rimsky-Korsakov. "Sadko" Song of the Varangian Guest

### **Group IV**

V. Strukov. Fantasy on themes of Rimsky-Korsakov

### **Group V**

#### **Round I**

1. A composition at the performer's discretion from the list below

J.S. Bach. Sonata No. 2 Es-dur adapted for Tuba and Piano

A. Caporale Sonata d-moll adapted for Tuba and Piano

H. Eccles. Sonata g-moll adapted for Tuba and Piano

2. R. Schumann. Romance No. 3, Op. 94 adapted for Tuba and Piano

#### **Round II**

1. A composition at the performer's discretion from the list below

N. Rakov. Poem – Fantasy for Tuba and Piano

N. Friedman. Concerto – Fantasy for Tuba and Piano

2. S. Prokofiev. "Romeo and Juliet" Suite No.1 Op.64 for Tuba and Piano, No. 1, 4, 6

#### **Round III**

V. Kikta. Concerto for Tuba and Orchestra

## **PERCUSSIONS**

### **Group II**

I. Kataev. Humoresque of Xylophone and Piano.

### **Group III**

N. Chaykin. Concert piece on the themes of American folk songs for Xylophone and Piano.



#### **Group IV**

N. Minch. The Paraphrase on the themes of I. Dunaevsky's songs for Xylophone and Piano.

**Group V** (in group V participants performing pieces on snare drum are allowed to read music)

#### **Round I**

1. P. Sarasate. Introduction and Tarantella (adaptation for xylophone and piano by K. Kupinsky)
2. M. Markovich. "Stamina" for Snare Drum Solo.

#### **Round II**

1. C. Saint-Saëns. Introduction and rondo-capriccioso (to be performed according to the original)
2. V. Basler. "My friend Jospo" for Snare Drum Solo.

#### **Round III**

1. D. Shostakovich. Burlesque from the concert for violin with orchestra, to be performed according to the original
2. J. Collins. "Tabula Rasa"

### **JAZZ ORCHESTRA INSTRUMENTS**

#### **SAXOPHONE**

##### **Group I**

##### **Round 1**

A scale and triad arpeggio in detache and legato strokes are performed in eight notes ( $1/4 = 60$  or higher tempo). Two etudes of contrasting character. Scales and etudes at the performer's discretion

##### **Round II**

A jazz standard

##### **Group II**

##### **Round I**

A scale, triad arpeggio with inversion and dominant seventh chord with inversion in detache and legato strokes are performed in eighth notes ( $1/4 = 80$  or higher tempo). A scale is at the performer's discretion

A classic etude at choice.

A jazz etude - Lennie Niehaus. Basic Jazz Conception for Saxophone.

##### **Round II**

A swing jazz standard.

A jazz standard in any style at choice

##### **Group III**

##### **Round 1**

Scales, triads, arpeggios and dominant seventh chords etc. are performed in sixteen notes possibly using lower and upper registers ( $1/4 = 60$  or higher tempo) as per Zhanna Imer. Jazz Improvisation for Saxophone. A scale is at the performer's discretion.

A classic etude at choice.

A jazz etude - Lennie Niehaus. Intermediate Jazz Conception for Saxophone.

##### **Round II**

A swing jazz standard.

A jazz standard in any style at choice

## **Group IV**

### **Round I**

Scales, triads, arpeggios and seventh chords etc. are performed in sixteen notes using lower and upper registers (1/4 = 80 or higher tempo) as per Zhanna Ilmer. Jazz Improvisation for Saxophone. A scale is at the performer's discretion.

A classic etude at choice.

A jazz etude - Lennie Niehaus. Advanced Jazz Conception for Saxophone.

### **Round II**

A Swing jazz standard as per improvisation of a famous jazz musician.

A jazz standard in any style at choice with a participant's own solo or a solo as per interpretation of any famous jazz musician.

## **Group V**

### **Round I**

A swing jazz standard with a participant's own solo or a solo as per interpretation of any famous jazz musician.

A Latin jazz standard with a participant's own solo or a solo as per interpretation of any famous jazz musician.

### **Round II**

A jazz standard in a "ballad" style with a participant's own solo or a solo as per interpretation of any famous jazz musician.

A Bebop jazz standard with a participant's own solo or a solo as per interpretation of any famous jazz musician.

### **Round III**

A jazz standard in a "waltz" style with a participant's own solo or a solo as per interpretation of any famous jazz musician.

A jazz fusion standard with a participant's own solo or a solo as per interpretation of any famous jazz musician.

## **GUITAR**

### **Group I**

#### **Round I**

D. Aguado. Two etudes of contrasting character at choice.

#### **Round II**

Two pieces of contrasting character at choice.

### **Group II**

#### **Round I**

D. Aguado. Two etudes of contrasting character at choice.

#### **Round II**

Two pieces of contrasting character at choice.

### **Group III**

#### **Round I**

D. Aguado. Two etudes of contrasting character at choice.

#### **Round II**

A classic piece at choice.  
A jazz standard at choice.

#### **Group IV**

##### **Round I**

Two etudes of contrasting character at choice.

##### **Round II**

A classic piece at choice.  
A swing jazz standard or a Latin jazz standard at choice.

#### **Group V**

##### **Round I**

A classic piece by a composer of the 19 – 20<sup>th</sup> centuries at choice.  
A swing jazz standard or a Latin jazz standard at choice.

##### **Round II**

Any two parts from a suite, a partita or a sonata by J.S. Bach, S.L. Weiss or other composer of the 17 – 18<sup>th</sup> centuries at choice.  
A swing jazz standard or a Latin jazz standard at choice.

##### **Round III**

J.S. Bach. Partita No 1 for Violin Solo. Bourrée and Double or J.S. Bach. Fugue for Lute in a-moll, BWV 1000 at the performer's discretion  
A. Lauro. Creole Waltz or J. Sagreras. El Colibri at the performer's discretion.  
D. Brubeck. In Your Own Sweet Way for Guitar Solo or V. Young. Stella by Starlight for Guitar Solo. Arrangements by H. Morgan

#### **BASS GUITAR**

#### **Group I**

##### **Round I**

A scale and a triad arpeggio with inversion at the performer's discretion are performed in two octaves, eighth notes (1/4 = 80 or higher tempo)  
Two etudes of contrasting character or one etude and one piece for bass guitar at choice.

##### **Round II**

Two pieces of contrasting character at choice.

#### **Group II**

##### **Round I**

A scale, a triad arpeggio with inversion and a dominant seventh chord at the performer's discretion are performed in at least two octaves, eighth notes (1/4 = 80 or higher tempo).  
Two etudes of contrasting character or one etude and one piece for bass guitar at choice.

##### **Round II**

G. Shlemyuller "Continuous movement". Transcribed for Bass and Piano.  
A piece at choice

#### **Group III**

##### **Round I**

A scale, a triad arpeggio with inversion and a dominant seventh chord at the performer's discretion are performed in at least two octaves, eighth notes (1/4 = 80 or higher tempo).  
Two etudes of contrasting character or one etude and one piece for bass guitar at choice.

## **Round II**

E. Grieg. Norwegian Dance No 2. or J. Raff. Tarantella.

A piece at choice

## **Group IV**

### **Round I**

A scale, a triad arpeggio with inversion and a dominant seventh chord with inversion in major scales or diminished seventh chord with inversion in minor scales are performed in at least two octaves, eighth notes ( $1/4 = 100$  or higher tempo). Scales to be determined by drawings of lots.

One classic etude at choice.

One jazz etude at choice.

### **Round II**

A. Arutiunian. Impromptu

A jazz piece at choice.

## **Group V**

### **Round I**

1. A. Vivaldi. Six Sonatas for Violoncello and Piano, any sonata at choice.

2. A jazz piece at choice.

### **Round II**

1. C. Saint-Saëns. Allegro Appassionato for Double Bass and Piano

2. A jazz piece at choice.

### **Round III**

J.S. Bach. Concerto for Viola and Orchestra, Part 1, adapted for Double Bass and Piano.

## **PERCUSSION INSTRUMENTS**

### **Group I**

#### **Round I**

A scale, a triad arpeggio with inversion at the performer's discretion are performed on xylophone in at least two octaves, eighth notes ( $1/4 = 80$  or higher tempo).

Two etudes of contrasting character for snare drum or one etude and one piece for snare drum solo at choice.

#### **Round II**

A piece for xylophone at choice.

A piece for snare drum at choice.

### **Group II**

#### **Round I**

A scale, a triad arpeggio with inversion and a dominant seventh chord with inversion at the performer's discretion are performed on xylophone in at least two octaves, eighth notes ( $1/4 = 100$  or higher tempo).

Two etudes of contrasting character for snare drum or one etude and one piece for snare drum solo at choice.

#### **Round II**

Ch. Wilcoxon. Rolling in Rhythm.

R. Latham. Solo #1

### **Group III**

#### **Round I**

A scale, a triad arpeggio with inversion and a dominant seventh chord with inversion at the performer's discretion are performed on xylophone in at least two octaves, eighth notes ( $1/4 = 120$  or higher tempo).

Two etudes of contrasting character for snare drum or one etude and one piece for snare drum solo at choice.

#### **Round II**

J. Tsegalsky. Etude #4

A piece for vibraphone at choice.

### **Group IV**

#### **Round I**

A scale, a triad arpeggio with inversion and a dominant seventh chord with inversion in major scales or diminished seventh chord with inversion in minor scales are performed on xylophone in at least two octaves, eighth notes ( $1/4 = 120$  or higher tempo). Scales to be determined by drawings of lots.

#### **Round II**

S. Gadd. The Drum Solo

G. Burton. Eni Hs

### **Group V**

#### **Round I**

S. Gadd. Crazy Army

A. Lipner. Nocturne

#### **Round II**

Ch. Wilcoxon. The New Down Fall

G. Burton. Catapult

#### **Round III**

R. Latham. Solo #8

A piece for vibraphone or xylophone at choice.

### **JAZZ PIANO**

#### **Group I**

##### **Round I**

An etude and a jazz piece at the performer's discretion

##### **Round II**

Two pieces of contrasting character including a jazz standard at the performer's discretion

#### **Group II**

##### **Round I**

An etude and a jazz piece at the performer's discretion

##### **Round II**

Two pieces of contrasting character including a jazz standard at the performer's discretion

**Group III****Round I**

An etude and two pieces of contrasting character including a jazz standard at the performer's discretion

**Round II**

O. Peterson. Laurentide Waltz

Two pieces of contrasting character at the performer's discretion

**Group IV****Round I**

D. Kramer. Six concert etudes. An etude at the performer's discretion

Two pieces of contrasting character including a jazz standard at the performer's discretion

**Round II**

D. Kramer. Gold Jazz Themes. A piece at the performer's discretion

Two pieces of contrasting character at the performer's discretion

**Group V****Round I**

D. Kramer. Six concert etudes or N. Kapustina. Eight concert etudes. An etude at the performer's discretion

**Round II**

H. Arien/ E.Y. Harburg - K. Jarett Over the Rainbow

Two pieces of contrasting character at the performer's discretion

**Round III**

G. Gershwin. Rhapsody in Blue