

Announcement of the 1st International Competition of Original Music Composition for Wind Band
In memoriam of the Earthquakes of the Ionian of 1953



FILARMONIKI SCHOLI PALLIS
ATHENS ACADEMY AWARD
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Filarmonikí Scholí Pállis is the most antique music institution in Greece established in 1836, also being a significant operator of musical education and expression of the city of Lixouri as well as Pállis province of the island of Cephalonia, announces the *1st International Competition of Original Music Composition for Wind Band in memoriam of the Earthquakes of the Ionian of 1953* on the occasion of the 70th anniversary of the Earthquake that destroyed the island of Cephalonia, including the full city of Lixouri and caused severe damage and destruction also at the nearby islands of Ithaka and Zante.

The Competition aims apart from strengthening historical memory, the promotion of new works for concert band and their composers, the familiarization of musicians and the public with modern trends in musical composition, and well as to create new, unique educational and artistic experiences that will lead to further development of wind music in Greece.

The Contest is held under the auspices of the Hellenic Republic Ministry of Culture and Sports in accordance with the relevant decision from January 9th, 2023, posted on the *diávgeia* posting number ΑΔΑ: ΨΡΕΠ4653Π4-Ξ9Α, as well as the support of the Region of the Ionian Islands and the Municipality of Lixouri.

Terms and conditions of participation

1. The competition is open and international. Therefore, all composers may participate regardless their nationality and age by fully accepting the terms and conditions of participation.
2. Music works should be send by email at the email address lixouribandcompositioncontest@gmail.com until April 30th, 2023, 23:59 Greek time. Participants should attach:
 - Full score of their works saved as pdf and MusicXML files as well as instrumental parts saved as pdf files. The name of the creator should



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not be mentioned or referenced either as a nickname or any other element that may reveal the identity of the composer.

- Piano version of the work saved as pdf and MusicXML files.
- Digital audio extract of the full work in mp3 format.
- In a compressed folder (zip file) entitled as the deposited work of music, a scanned copy of the author's identity card or the first page of his/her passport certified by a public authority, a short CV of maximum 200 words as well as a self-declaration in which the composer should state that '...I am fully accepting the terms and conditions of the competition, the submitted work belongs to me in its entirety and has not been performed or recorded in whole or in part until the day of the presentation of the competition on August 12th, 2023.'
- Within the zip folder, candidates must enclose a receipt of payment of €20.00 [twenty euros] as *Participation fee in the 1st International Composition Competition*. The fee should have been paid to the bank account of the Filarmonikí Scholí Pállis (IBAN: GR6301406850685002002002718, Alpha Bank) no later than the submission deadline, April 30th.
- The first page of the full score may only appear the title of the work. Program notes should appear in the second page of the full score. In case of special notation, composer should create a table containing all necessary guidelines to the conductor for the proper performance of the music.



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3. All composers may arrange their music according to the following setting:

- Piccolo Flute
- 1st and 2nd Flutes
- Oboe (ad libitum)
- Bassoon (ad libitum)
- Eb Clarinet
- 1st – 2nd – 3rd Bb Clarinets
- Eb Alto Clarinet (ad libitum)
- Bb Bass Clarinet
- 1st – 2nd Eb Alto Saxophones
- Bb Tenor Saxophone
- Eb Baritone Saxophone (ad libitum)
- 1st – 2nd Bb Cornets (ad libitum)
- 1st – 2nd (3rd) Bb Trumpets
- 1st (2nd) Flugelhorn (ad libitum)
- 1st – 2nd Horns in F
- 1st – 2nd Trombones (B.C., no transposition)
- T.C. Baritone (Bb transposition) and B.C. Baritone (no transposition)
- Eb and BBb Tubas (B.C. no transposition)
- Cello (ad libitum)
- Double Bass (ad libitum)
- Timpani 29 in. – 26 in.
- Malltes (Glockenspiel – Xylophone)
- Percussion up to 4 performers

4. Instrumental parts should only include one voice each apart from divisi parts during a short number of music bars.

5. Each composer may submit only one work of music.



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6. Each work should be composed and arranged by a single composer.
7. The duration of the music may range from a minimum duration of three (3) up to a maximum seven (7) minutes. Composers may submit a *Suite* if the total duration of its individual parts does not exceed the indicated time duration and belong to a single composer.
8. Each work of music may not be harder than the difficulty grade 3, according to the definitions of the graded table issued by the American Band College attached hereto.
9. Composers should consider the recruiting difficulties of amateur bands and include cues at their scores to avoid performance difficulties of rare band instruments such as oboes, bassoons, alto clarinet, french horns or any other musical elements that composers think that reinforcement is needed in case of open-air performance.
10. Composers are free to compose according to their preferred musical idiom within the limits described above.
11. Composers may add to their music a narrator or vocal and instrumental effects such as body percussion or other as soon as they may be performed solely by the musicians of the band without additions needed. Instrumental effects as well as all appearing at the full score should be limited up to the above-described level of difficulty.
12. Poetry setting is not allowed as well as additional singers or choir.
13. Composers are not allowed to use in their works keyboards, shelf constructed instruments as well as string instruments apart from cello and double bass as described in the instruments list above. Electroacoustic media are also prohibited.



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14. Filarmonikí Scholí Pállis will recruit the *World Judge Committee* to evaluate the works of music that will be submitted to the competition. The committee will judge the musical works according to objective elements such as the terms and conditions of the contest, the correctness of the techniques used by the respective composer as well as aesthetic elements such as the originality of the work, the use of musical instruments and the connection of the project to the competition theme. The names of the committee members will remain secret until the end of the evaluation process.
15. The Committee will choose five works and three of them will be awarded at the final phase of the contest. All five works will be performed during a special concert of the Filarmonikí Scholí Pállis Concert Band that will take place in Lixouri, Cephalonia at the Memorial Date on August 12th, 2023. During the concert the Committee will judge the works to pick the three award winners.
16. Three awards will be given to the winners:
 - Music Composition Golden Award 'Pétros I. Skarlátos'
 - Music Composition Silver Award 'Antíochos Evangelátos'
 - Music Composition Bronze Award of Filarmonikí Scholí Pállis
17. The Board of Directors of the Filarmonikí Scholí Pállis currently reserves the right to the amount of any monetary prizes that will accompany the three awards. A related clarification will be announced through a press release before the final phase of the competition.
18. All winners will be awarded with a commemorative diploma and an honorary plaque.
19. Certificate of Participation will be sent to all participants of the competition.
20. The decision of the Committee will be irrevocable.



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21. All submitted works to the competition will consist intellectual property of the Filarmonikí Scholí Pállis and maintain the right to perform, record and broadcast these works in their entirety or in part even after the end of the Competition. Filarmonikí Scholí Pállis should mention the name of the author and the rationale of the composition in the brochures of the issued concert programs.
22. Creators of the awarded works maintain their rights to rearrange, broadcast and record their submitted music after the final phase of the competition. Therefore, they are obliged to reference to the printed form of their works and inform the public that the music has been composed to participate at 1st International Competition.
23. Composers of the award-winning works should add as subtitle the work has awarded in the 1st international competition.
24. For any additional information about the contest, composers or anyone interested may call at the Filarmonikí Scholí Pállis headquarters (+302671092386) as well as by sending an email at the address lixouribandcompositioncontest@gmail.com. All information about the contest, clarifications and releases will be posted at the Blogspot lixouribandcompositioncontest@gmail.com.

On behalf of the Filarmonikí Scholí Pállis

Ilias Parisis
President

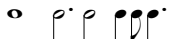















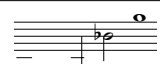




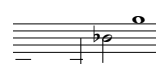




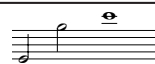









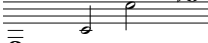

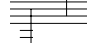


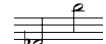




Gerasimos Milas
Secretary

Charalampos Makris MMus
Music Director



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American Band College Music Grading Chart

Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, C, C	2/4, 3/4, 4/4, C, C, 6/8 (easy compound)	2/4, 3/4, 4/4, C, C, 6/8, 9/8, easy changing/asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc, decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc, decresc.	<i>ppp</i> to <i>fff</i> , cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tpt, sax-tpt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute Whole notes indicate end-of-year, advanced range.					
Oboe					
Bassoon Whole notes indicate end-of-year, advanced range.					
Clarinet Whole notes indicate end-of-year, advanced range.					
Alto/Bass Clarinet Whole notes indicate end-of-year, advanced range.					
Saxophones Whole notes indicate end-of-year, advanced range.					
Trumpet Whole notes indicate end-of-year, advanced range.					
Horn Whole notes indicate end-of-year, advanced range.					
Trombone/Baritone					
Tuba	