

# 2010 CHAMBER

## PRINCIPAL SCHOLARSHIP

The **CROWN TRIO/DAVID SCHONFIELD MEMORIAL SCHOLARSHIP** of \$500 will be awarded to the winner of the Provincial National Chamber Class.



## PLEASE NOTE

- Scheduling will be based on the performance time stated on the entry form.
- **NEW** – A registration fee of \$3.50 is payable on all entries. If changes to entries are required a fee of \$20 will be charged.
- Deadline for changes will be January 31, 2010
- In fairness to ALL participants, we cannot accommodate individual requests.
- Unless otherwise noted, the time limit in each class is 20 minutes.

## PROVINCIAL NOTES

The adjudicator at the Calgary festival may recommend competitors to the following Provincial level class:

- 170 Provincial National Chamber Group**
- 171 Chamber Group**

Age limit for Provincial classes is **28 years** as of December 31 prior to the Provincial Festival.

### 2010 PROVINCIAL FESTIVAL

Edmonton, AB

May 26 – 29

### 2010 NATIONAL MUSIC FESTIVAL

Montreal PQ

August 11 – 16

## 1700 PROVINCIAL NATIONAL CHAMBER \$75

- **TWO** contrasting own choice selections.
- Time limit: 60 minutes.
- At least two consecutive movements will be required at the Provincial Level.
- Minimum of 3 to a maximum of 6 performers.
- Combination of any recognized orchestral instruments including harp, guitar, recorder and/or percussion with or without piano and/or one voice.

See the National Music Festival Syllabus Class 7 – Chamber Group for complete details.

## CHAMBER GROUP

- Classes consist of string, woodwind, brass and/or voice.
- May be accompanied.
- Minimum of 3 and maximum of 6 performers

**TWO** contrasting selections, own choice.

**1708 9 YEARS AND UNDER \$40**  
Time Limit: 12 Minutes

**1709 10 YEARS AND UNDER \$40**  
Time Limit: 12 Minutes

**1710 12 YEARS AND UNDER \$40**  
Time Limit: 12 Minutes

**1711 14 YEARS AND UNDER \$50**  
Time Limit: 14 Minutes

**1712 16 YEARS AND UNDER \$50**  
Time Limit: 15 Minutes

**1713 18 YEARS AND UNDER \$60**  
Time Limit: 20 Minutes

**1714 19 YEARS AND OVER \$60**  
Time Limit: 25 Minutes

## CHAMBER GROUP - DUO

- This class does not satisfy eligibility requirements for recommendation to the Provincial Festival.

**TWO** contrasting selections, own choice

**1721 CHAMBER GROUP - DUO \$50**  
Time Limit: 15 Minutes

## NON-COMPETITIVE CHAMBER

- This class does not satisfy eligibility requirements for recommendation to the Provincial Festival.

**ONE** or **TWO** selections, own choice

**1720 NON-COMPETITIVE CHAMBER \$40**  
Time Limit: 12 Minutes







# 2010 SYLLABUS

**FESTIVAL DATES:**  
**March 1 – 20, 2010**

## **ENTRY DEADLINES**

### **PIANO**

**In person or by mail:**  
Friday, November 20 at 6:00 pm

**Online registration:**  
Sunday, November 22 at Midnight

### **ALL OTHER DISCIPLINES:**

**In person or by mail:**  
Friday, December 4 at 6:00 pm

**Online registration:**  
Sunday, December 6 at Midnight

Syllabus, entry forms and online registration are located at  
[www.calgarykiwanisfestival.ca](http://www.calgarykiwanisfestival.ca)

### **Calgary Kiwanis Music Festival**

450, 301 – 14 Street NW  
Calgary, Alberta T2N 2A1

Phone: (403) 283-6009

Fax: (403) 283-2631

[info@calgarykiwanisfestival.ca](mailto:info@calgarykiwanisfestival.ca)

[www.calgarykiwanisfestival.ca](http://www.calgarykiwanisfestival.ca)



March 1 – 20, 2010

JUBILEE AUDITORIUM  
SAIT POLYTECHNIC

**IMPORTANT DATES, THE TABLE OF CONTENTS & CLASSES**

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Friday, December 4 - 6:00 pm

**Online:**

Sunday, December 6 - Midnight

**2010 Festival Info**

Festival programs available      February 15  
(approximate)

Classes for All Disciplines:      March 1 - 18

**2010 Concerts**

Musical Theatre Showcase      Saturday, March 13

European Masters      Sunday, March 14

Outstanding Speech      Friday, March 19

Performers Showcase

Stars of the Festival Concert      Saturday, March 20

*General seating at all concerts.*

**Handicapped Access**

All venues are easily accessible by wheelchair except the Second Balcony and the Rehearsal Hall at the Jubilee Auditorium. If you or one of your guests needs assistance to access either of those rooms, please let the office know the day before so that arrangements can be made.

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**Looking for directions to the Jubilee Auditorium or SAIT Campus Centre?**

Download a map of the area from SAIT's website:  
[http://sait.ca/Campus\\_map.shtml](http://sait.ca/Campus_map.shtml)

*2010 Concerts*

**Musical Theatre Showcase  
Saturday, March 13**

The Festival's most outstanding musical theatre students perform selections from some of Broadway's best-known and most popular musicals. Students of all ages, in solo and group performances will thrill us with their enthusiasm and showmanship.

**European Masters  
Sunday, March 14**

Join us for the European Masters concert featuring works by three of the most prolific and influential composers of all time - Mozart, Chopin and Schumann. Selections written by these European grand masters will be highlighted and the scholarship winners announced at the end of the evening.

**Outstanding Speech Performers Showcase  
Friday, March 19**

The Registered Speech Teachers Association of Alberta join the Calgary Kiwanis Festival in hosting the Outstanding Speech Performers Showcase. Calgary's most promising young speech and drama performers bring a captivating program of the world's great classics and exciting new works to the stage. Join us for an evening of the best in Speech Arts.

**Stars of the Festival Concert  
Saturday, March 20**

What a wonderful way to round out a fabulous three weeks of performances. Highlighting the Calgary Kiwanis Festival's most outstanding performers, the Stars of the Festival is a final showcase of the talent and potential of the 11,000 students who competed. The winner(s) of the very prestigious Rose Bowl and Rose Bowl Scholarship(s) will be announced at the end of the concert.

## FAQ – FREQUENTLY ASKED QUESTIONS

Where can I find the Calgary rules and definitions of terms used in the syllabus?	Pages 4 – 8 in the Information section
How do I enter?	You can send your entry form by mail, drop it off at our office, or register online
Where do I enter online?	Go to <a href="http://www.calgarykiwanisfestival.ca">www.calgarykiwanisfestival.ca</a> and click on the Register Now link located in the lower right hand corner.
Is online registration easy to use?	In 2010 there have been significant changes made to the online registration procedure which will make it much easier to register for all classes at one time.
Is there an administration fee charged?	A fee of \$3.50 will be charged on all entries.
Where is the office located?	Suite 450, 301 – 14 Street NW Phone: 403-283-6009
Where will my classes be held?	Jubilee Auditorium – 1415 – 14 <sup>th</sup> Street NW SAIT Polytechnic – East of the intersection 14 <sup>th</sup> Avenue & 14 <sup>th</sup> Street NW. See map on previous page or go to <a href="http://www.sait.ca">www.sait.ca</a>
What is the PIANO closing date?	<b>Friday, November 20<sup>th</sup></b> - Office or in person @ 6:00 pm - <b>Sunday, November 22<sup>nd</sup></b> - Online @ midnight -
What date do all other disciplines close?	<b>Friday, December 4<sup>th</sup></b> - Office or in person @ 6:00 pm - <b>Sunday, December 6<sup>th</sup></b> - Online @ midnight -
What if my entries are late?	Unfortunately, late entries cannot be accepted
How many classes may I enter?	Competitors may enter a maximum of <b>six solo</b> classes in each discipline as well as the Provincial National, Mozart and Schumann classes. <b>NEW - on the new 2010 entry form (hard copy) you may enter up to 6 classes on one form.</b>
May I enter the same class as I did last year?	You may enter the same class only if you were not the Gold or First place winner. If you were the winner you must enter the next age or grade class.
What happens if I forget something on my entry form?	If you realize you have forgotten something email us at <a href="mailto:info@calgarykiwanisfestival.ca">info@calgarykiwanisfestival.ca</a> or call the office at 283-6009 If we are missing information we will call you. Your entry will not be processed until all information has been received.
Do I have to put my selections on the entry form ?	Selection information must be supplied at the time of entry unless you are entering Band, Choral, or School classes
How do I change my selection?	Requests for changes to entries (such as a change of repertoire or a class move) will cost \$20 per change. The fee must be received before the change will be made.
How do I decide which class to enter for my age?	The age of a competitor is determined by the age they will be on December 31 2009.
On a group entry is there extra information required?	The date of birth for each soloist and each member of a duet or trio must appear on the entry form. If you are entering a chamber ensemble, you must provide the names of the competitors and their instruments
Can I get a refund if I cancel a class?	We do not give refunds for cancellations.
What if I can't come on a certain day?	Scheduling requests are only available to Provincial National competitors, Bands, School groups, Orchestras and Choirs.
What do I do if the selection I want to perform has not yet been published?	You need to submit a copy of the work before you enter the class. A committee will then determine the suitability and we will let you know if it is appropriate for that class.
I cannot find the selection as it is "out of print" – what do I do?	A copy of out-of-print music may be used provided a letter is obtained from the publisher stating that the music is out of print and that they give permission for use of a copy.
May I perform the same music in this year's festival as last year?	For solo and duet classes, a competitor may not repeat the same selection in our festival for the next <b>two</b> festival years. Exception: Provincial National Class.
Should I announce the title of my selection before I perform?	Some people in the audience will not have programs, so it is a good idea to let them know what they are about to hear.
Can I play "pop" music in the Festival?	The music is expected to be of a serious "classical" nature in all classes except Musical Theatre and classes designated as pop or jazz.
Do I need to bring my music with me to my class	Yes - Make sure you put your name or your teacher's name on the music or speech selection(s).
I only have a photocopy – may I bring it to the class?	Photocopied music or speech selections cannot be used. Due to copyright laws, photocopies cannot be accepted. See Rule 30 on Page 5
I want to go to the Provincial Festival – how do I do that?	As you will need to enter the correct classes at the Calgary Festival, call the office at 403-283-6009 and ask for Sharon or Mary. Download the <b>Provincial/National Syllabus – Short Version</b> by going to our website <a href="http://www.calgarykiwanisfestival.ca">www.calgarykiwanisfestival.ca</a> and clicking on Festival Info/Calgary Festival/Registration.

# Principal Scholarship Requirements

*The following scholarships are collectively referred to as the "Principal Scholarships."*

*Only entries in Associate Standard-level classes qualify.*

*Scholarships are awarded to the student with the highest aggregate mark.*

*See specific discipline in syllabus for applicable restrictions*

## FEMALE VOCAL

### HICKS MEMORIAL

Amount: \$1,000  
Opera, Oratorio or J.S. Bach Aria,  
Concert or Recital, Provincial National  
(Competitors may win the Hicks  
Memorial Scholarship only once)

## MALE VOCAL

### ALAN THOMSON MEMORIAL

Amount: \$1,000  
Opera, Oratorio or J.S. Bach Aria,  
Concert or Recital, Provincial National

## STRINGS

### CARR MEMORIAL

Amount: \$1,000  
Carr String Class, Provincial National

## PIANO

### CATHERINE M. GUNN MEMORIAL

Amount: \$1,000  
Concert or Recital, Bach, Sonata,  
Provincial National

## WOODWIND

### JOAN PERRY MEMORIAL

Amount: \$1,000  
Concert or Recital, Concerto, Sonata,  
Provincial National

## BRASS

### THE CALGARY FOUNDATION— ESTHER HONENS FUND

Amount: \$1,000  
Concert or Recital, Concerto, Sonata,  
Provincial National

## CHAMBER

### CROWN TRIO & DAVID SCHONFIELD MEMORIAL

Amount: \$500  
Winner of the Provincial National Chamber  
Class

## SPEECH ARTS

### DOROTHY W. GREGORY SPEECH ARTS SCHOLARSHIP

Amount: \$1,000  
Classical Scene, Shakespeare Scene,  
English Romantic Poetry, Victorian Poetry  
Solo

# CALGARY FESTIVAL RULES

## TO ALL COMPETITORS, CONDUCTORS AND/OR TEACHERS:

Except for classes which are otherwise designated, the selection of music is expected to be of a serious ("classical") nature.

- Read "Calgary Festival Rules" (pages 4 – 5).
- Be familiar with the meanings of terms contained in the Glossary (pages 6 - 8).
- For information regarding eligibility for the Provincial and National Music Festival consult the Festival Office at (403) 283-6009.
- Complete a separate entry form for each class entered. The form must be completed fully. Selection information must be supplied at the time of entry unless you are entering Band, Choral, or School classes.
- If changes are requested to the original application, such as class numbers or repertoire, there will be an additional fee charged of \$20 per change.
- The date of birth for each soloist and each member of a duet or trio must appear on the entry form.
- For classes with age limits, the age of a competitor is established as of December 31 preceding the festival year.
- Entry fees are listed beside each class. No entry will be accepted without the appropriate fee. Once an entry form has been processed, no fees will be refunded unless a duplicate payment has been made.
- The Calgary Kiwanis Music Festival reserves the right to refuse any entry.

## THE CLOSING DATES FOR ENTRIES MUST BE STRICTLY OBSERVED.

### MANAGEMENT

1. The local festival is managed by a committee. Questions concerning the festival should be directed to the Executive Director.
2. The local festival reserves the right to delete classes or to add classes upon request.
3. The order of performance is determined by the Festival office, and only the office may alter this order. No scheduling requests please. In fairness to ALL participants, we cannot accommodate individual requests.
4. Adjudicators' decisions are final. Please note: when recommending Provincial candidates, adjudicators consider a variety of factors.
5. At no time may a teacher or competitor engage the adjudicator in conversation prior to, during or after any performance. Doing so may result in the competitor's disqualification.
6. A protest cannot be considered unless it is made in writing directly to the Festival within three days of the close of the festival. At no time may anyone other than a festival official discuss the matter with the adjudicator.

### GRADING SYSTEM

7. Generally, grades are given as follows

90% or over	Superior
85-89%	Excellent
80-84%	Very Good
75-79%	Good
8. A grade of at least 85% must be achieved to receive a First Place or Gold Certificate. Grades are based on the competitor's total performance in the class.

### SCHOLARSHIPS

- (ii) In order to receive a scholarship, competitors must have won their class and received a minimum mark of 88%.

- (iii) The number of scholarships and funds awarded changes from year to year. Scholarships are announced in each year's official event program.
- (iv) Competitors who qualify to receive one of the \$1,000 Principal Scholarships (identified on Information page 2) will be required to sign an agreement showing their commitment to proceed to the Provincial Music Festival and subsequently to the National Music Festival, if so recommended by the adjudicators. These scholarships were established to support and give special recognition to the competitors representing Calgary at the Provincial and National level. In the event that the winner of a Provincial National class is unable to compete at the Provincial Music Festival and subsequently the National Music Festival, the scholarship will be awarded to the alternate.
- (v) The total amount of scholarship money awarded to any one competitor shall not exceed \$7,000.

### COMPETITORS

9. Unless otherwise stated, competitions are open to "amateurs" only. See the Glossary (page 9) for definition.
10. If you are entering classes at the Calgary Kiwanis Music Festival and maintain an active teaching studio or receive remuneration for solo performances, please contact the office prior to registering.
11. To be eligible to compete and receive awards, a competitor must:
  - (i) Live or study music or speech in the Calgary area (Calgary area includes an 80 kilometer radius) for at least six consecutive months of the twelve months immediately preceding the Festival (some exceptions may apply).

### OR

- (ii) If studying at a recognized post-secondary institution outside the Calgary area, they must:
  - a) Be receiving financial support from parents who have resided in the Calgary area for at least six of the twelve months immediately preceding the Festival.

### AND

- b) Have performed in at least two Calgary Kiwanis Music Festivals.

12. Guest solo competitors from outside the Calgary area are welcome to enter; however, they will receive "adjudication only" and will not be eligible to receive awards.
13. A competitor may enter only one class in a given Group of Classes (see Glossary, page 9). Exception: Competitors may enter more than one class in a Group of Classes if they are playing a different instrument.
14. A member of a duet or ensemble may enter more than once in a class provided that he or she performs a different part or plays a different instrument.
15. If a solo competitor is unable to perform, no one may take his or her place.
16. The winner of a solo class may not enter the same class in any subsequent year unless he/she was the only entrant in the class, was in an Associate Standard class, or was in a Provincial National class. **\*\*NEW in 2010** Exception: 19 years and over classes
17. The winner of a solo class at the National Music Festival may compete in the Calgary Kiwanis Music Festival using the same instrument after sitting out **three** Festival years. The National Music Festival Grand Award winner may not compete in a subsequent local festival using the same instrument.
18. Competitors or accompanists may not use the performance room for warm-up or practice.

## SELECTIONS AND PERFORMANCE

19. The term "selection" in this Syllabus is defined as "a single movement composition or one or more movements of a multi movement composition". A song cycle is considered a multi movement work. In some cases, more than one movement is required to satisfy the grade level.
20. No one is permitted to replace any selection listed in the Syllabus without the approval of the Executive Director.
21. Names of publishers are included for guidance only. Any standard edition of a selection may be used.
22. The standard for all "18 years and under" and "19 years and over" solo classes is Grade 10.
23. In classes with "own choice" selections, the quality of material chosen and its suitability to the class will be considered by the adjudicator.
24. For solo and duet classes, a competitor may not perform the same selection in the same festival for the following **two** festival years. Exception: Provincial National Class.
25. In piano classes, concertos may be played only in concerto classes. Exception: Provincial National Class.
26. A competitor may perform a selection only once using the same solo instrument during a given festival.
27. In classes with "own choice" selections, the total performance must not exceed 20 minutes unless stated otherwise.  
Exception: Provincial National classes, where the time limit is 60 minutes.
28. A complete published score, including solo and accompaniment, not a photocopy must be provided for the adjudicator. Each selection should be clearly marked with the class and competitor number. The first bar of each line in music scores must be numbered. See Rule 31.
29. The adjudicator shall have discretionary power to stop any performance at any time and/or to instruct the omission of repeats. As a general rule no repeats are permitted except in Baroque music. Performance times as submitted on entry forms may be enforced.
30. Copies of Selections:  
Adjudicators will require an original score. Due to copyright laws photocopies will not be accepted except as noted below.  
Selections purchased online may be used provided the receipt or proof of purchase is attached.
  - A. Music
    - In every class other than Creative Music a photocopy may be used ONLY if the publisher's written approval has been given.
    - A photocopy of an accompaniment may be used to ease page turning provided the accompanist has, at the accompanying instrument, a *published* edition of the selection.
    - In every Creative Music class a photocopy or computer printout must be provided for the adjudicator.
  - B. Speech
    - The three AMFA Speech syllabi are no longer in use. If a selection is used from one of these syllabi, an original is required.
    - Selections cannot be photocopied from anthologies which are themselves under copyright, unless written approval has been given by the publisher or copyright holder.
    - Any "own choice" selection which is used and is published, regardless of the fact that the author has been dead for 50 years, may NOT be photocopied. A published copy must be available for the adjudicator.

31. A competitor must be present and ready to perform 15 minutes before a class is scheduled to begin. The Calgary Kiwanis Music Festival reserves the right to disqualify any competitor who is not ready to perform when called.
32. To qualify for placement in a class, or for scholarships and medals, competitors must perform from memory. Competitors performing with music will receive adjudication only. **Exceptions:** Band, Choral, Creative Music Composition, Ensembles, Chamber, Duets, Sonatas (String, Woodwind and Brass only). However, competitors other than chamber proceeding to the Provincial level in the National classes may not use their music at the Provincial or National level.
33. Accompaniments must be played as written. Exceptions: Folk Song classes, Musical Theatre classes
34. Taped accompaniments will not be allowed.
35. No person off-stage or in the audience may augment or coach a performance.
37. Any transposition is permitted except in the following classes:
  - Vocal Solo – Bach Aria – no transposition
  - Vocal Solo – Opera – no transposition
  - Vocal Solo – Oratorio – no transposition
38. The use of recording devices will be allowed to record your family member ONLY, provided the user remains stationary and unobtrusive. Adjudicators' comments may not be recorded. Please turn off flash. The Calgary Kiwanis Music Festival reserves the right to restrict the amount and type of recording equipment.

## GENERAL CHORAL CLASSES

39. Every choir member must be a *bona fide* member.  
In Provincial classes **TEN** percent of the choir membership may exceed a specified age limit by no more than two years. The National regulation stipulates **FIVE** percent.  
Note: Professional vocalists and teachers of singing may sing in a choir of which they are *bona fide* members.
40. Singers in classes for service clubs, fraternal or commercial organizations must be *bona fide* members of the organizations with which they sing, but a professional or amateur conductor may be engaged.

## SCHOOL CLASSES

41. A school choir must consist of at least 13 members unless the actual class size is less than 13. Choirs with fewer members should notify the local festival contact person.
42. Individuals in school classes must be students of the school from which the entry comes.
43. When a school entry contains combined grades, the grade having the largest number of students determines the class to be entered.
44. A choral, band or orchestra entry with members from two or more schools, and trained as a unit, may compete as a school entry only if the members have not been selected on the basis of performing ability. Otherwise, it must compete as a non-school general choir or as a community band or orchestra.

# GLOSSARY OF TERMS

**Accompaniment** - A subordinate part for instruments, voices or orchestra.

**Adult** - Of legal age in Alberta.

**Amateur** – A person whose principal means of livelihood is not obtained from musical services in the particular discipline in which he or she is competing.

**Anthem** – A choral composition in English with a religious text.

**Aria** – An elaborate, accompanied, vocal solo from an opera, operetta or cantata.

**Art Song** – The Art Song was a creation of the late 18th and early 19th centuries and continues into the 20th and 21st centuries. These songs were written for voice with piano accompaniment. Composers such as Mozart, Schumann, Brahms, Schubert, Britten, Quilter, Barber, Bernstein, Rorem, Coulthard, Fleming, etc. were inspired to write music to enhance existing poetry. The language of the song determines the class to be entered.

**Associate Standard** – Refers to a selection of advanced difficulty that must be of at least post grade 10 or equivalent level.

**Bach String Solo** – A composition written for unaccompanied solo string.

**Ballad** – Music with a slower tempo, often of a serious nature.

**Ballad/Traditional Air** – A narrative poem of popular origin, written in short stanzas and originally sung to a repeated tune.

**Baroque Music** – Music composed in or around the Baroque Period, circa 1600-1760.

**Brass Instrument** – A wind instrument such as trumpet or trombone, consisting of a brass tube blown directly by means of a cup or funnel-shaped mouthpiece.

**Canadian Composer/Author** – A person born in Canada, one who has resided in Canada for at least five years, or a naturalized citizen.

**Canadian Poetry** – Poetry written by a Canadian author.

**Chamber Music** – A term which originally referred to music not intended for the church, the theatre, or public concert hall. It no longer implies a place of performance, but refers to music written for three, four or more instruments played with one instrument to a "part", all the parts having equal importance.

**Changed Voice** – Usually refers to a male singer whose voice has "broken" - changed from an adolescent to an adult sound.

**Choir/Chorus** – A group of 13 or more members performing as a single unit.

**Choral Speech** - The speaking of a piece of literature by a speech choir. It differs from Choric Drama in that the prime emphasis is on telling the story, rather than acting it out. The focus is on the language and the speaking of the text. There is no movement around the stage, but gestures and simple in-place movements may be used. Variety may be provided through the division of voices, use of solo voices, the physical arrangement of the choir, use of props and the suggestion of a simple costume.

**Classical Guitar** – A plucked stringed instrument originating in Spain.

**Classical Music** – Music of a serious nature, not pop.

**Classical Period** – Music composed between 1750 and 1830.

**Classroom Music** – Music designed to portray the many facets of the elementary school program. Singing is the main emphasis, but some movement/creative dance and limited use of simple instruments is required. Costumes and stage props may be used.

**Creative Music** - A broad category that includes any work of art that presents sound in an organized fashion. The work can be generated using traditional instruments or the human voice.

**Community Band/Choir/Chorus** – A group of instrumentalists or singers performing as a unit. The term also refers to a group whose members come from two or more schools and are selected on the basis of performing ability.

**Concert Band** – A group of musicians playing woodwind, brass and percussion instruments under the direction of a conductor.

**Concerted Work** – Any composition originally written for solo instrument with orchestral accompaniment.

**Concerto** – A composition written in several movements usually for solo instrument with orchestral accompaniment.

**Contemporary/Modern** – A work written in the 20<sup>th</sup> or 21<sup>st</sup> century. (See the Speech Solo Scenes for dates specific to Speech.)

**Creative Story Telling** - The story may be either an original work by the performer, or a traditional story, folk tale, family tale, legend, fable or myth. Entrants submit a brief plot outline to the adjudicator. Appropriate sounds, props or movement may be incorporated into the performance provided there is no disruption of the smooth delivery of the story. The performance MUST be in the teller's own words.

**Discipline** – AMFA defines five disciplines for administrative purposes: Band/Orchestra, Instrumental, Piano, Speech and Voice.

**Domicile** – Family home.

**Dramatic Poetry** – Poetry which represents a situation involving characters. Dramatic conflict and dialogue are normally present in this type of poetry.

**Duet** – Two individuals performing different parts as a unit.

**Duologue** – A speech selection for two individuals performing different parts.

**Ensemble** – A small group performing as a unit.

**Finger-style Guitar** – Describes a manner of playing in which the fingertips are used to pluck the strings.

**Folk Song** – Music which has entered into the heritage of the people and cannot be assigned to a composer, school or period. It has been fashioned and re-fashioned through many generations by countless individuals and is usually passed on orally.

**Full Orchestra** – A large group of musicians performing as a unit using string, woodwind, brass and percussion instruments.

**General Choral** – Choirs whose singers are auditioned and become members of a select voice choir.

**Gesture** – Movement of the body, especially hands and arms, which clarifies the meaning and emotional content of a performance. In the presentation of poetry, gestures should be limited by taste and decorum.

**Group Competitor** – Two or more individuals performing as a unit.

**Group of Classes** – A competitor may enter only **one** class in a given Group of Classes. For example, Piano Solo-Romantic is the group. Grade 1, 2, 3, etc. are the classes within the group. In this case, a competitor may enter only one grade.

**Hand Prop** – An object which is carried on stage by the performer and which **MUST** be part of the performance.

**Handbell** – A musically tuned bell with a handle made of leather or plastic that allows it to be held in the hand.

**Hand/Tonechime** – A metal tube slotted and cut to produce a musical sound.

**Impressionism/Impressionist Idiom** – A style of music that emerged in the late 19<sup>th</sup> century, associated primarily with such composers as Debussy and Ravel.

**Instrumental** – Generally refers to the string, woodwind, brass and percussion families, but includes the singing voice and the speaking voice as separate instruments.

**Lieder** – A distinctive type of German vocal solo composition which was an outcome of the Romantic Movement of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. In lieder, the quality of the verse is very important. The piano part is more than an accompaniment and also demands artistic interpretation. (Lieder should be performed in German Art Song classes.)

**Light Opera** – A type of comic or lighthearted opera containing spoken dialogue.

**Lyric Poetry** – Is distinguished by its intense personal feeling and unified by the poet's consistent response to an incident or idea. Lyric poetry frequently exhibits a graceful, fluid rhythm and an evocative pattern of sound. It is reflective poetry, and although a lyric may relate an incident or episode, the story element is of secondary importance. Movement and gesture, if any, should be restrained and should never draw attention away from the language.

**Madrigal** – A composition for several voices, usually unaccompanied, the texts of which are usually secular. Madrigals may be Contemporary.

**Medieval-Renaissance Music** – Music of the 14<sup>th</sup> to the early 17<sup>th</sup> century.

**Mixed Choir/Chorus** – A group of female and male singers performing as a unit.

**Modern/Contemporary** – See Contemporary/Modern.

**Musical Theatre** – A story set to music, which employs the art of costume, singing, movement and props.

**Narrative Poetry** - Poetry that tells a story and stresses plot and action. It often contains dialogue, characterization and conflict. Although narrative/dramatic poetry may contain lyrical or descriptive passages, it usually minimizes or ignores the poet's expression of personal feelings. Movement and gestures should flow naturally from the text and the performer's interpretation.

**Obligato** – An accompaniment which has a distinct character and independence providing special or unusual effects and is an integral part of the composition.

**Opera** – A drama in which music is the essential factor, comprised of songs with orchestra.

**Operatic Solo** – See Aria.

**Oratorio** – An Oratorio is an extended musical setting of a sacred text made up of dramatic, narrative and contemplative elements.

**Original Composition** – A piece of music that was written or created by the entrant and represented on manuscript paper or by using some kind of notation system that would allow another musician to perform the work.

**Percussion Instrument** – An instrument whose sound arises from the striking of materials.

**Piano Sonatina** – A shorter version of the Sonata.

**Prescribed Selection** – A test piece that is listed in the current syllabus for a specific class.

**Production Number** – a selection in a musical that is sung and danced by featured actors and supported by the chorus.

**Professional** – A person whose principal means of livelihood is obtained from the practice of music in the particular category in which he or she is competing.

**Props** - Objects used to enhance a presentation usually in musical theatre, some solo speech classes, choral speech and choric drama. They may be hand-held (a purse, a glass, a mop) or stage props (a doorway, a stool, a table and chair).

**Prose Solo** – A prose selection (may be fiction, non fiction or sacred text) from an authored story, essay, novel or the like.

**Public Domain** – The author of a work has been deceased for a period of 50 years or more and the work is therefore out of copyright.

**Quartet** – Four individuals performing different parts as a unit.

**Quintet** – Five individuals performing different parts as a unit.

**Rococo Music** – A highly developed ornamental style of music developed in France in the 18<sup>th</sup> century.

**Romantic Music** – Music composed between 1830 and 1900.

**Sacred** – A selection using a religious theme or a religious text set to music. It should be “classical” in style but not an oratorio.

**School Band/Choir/Chorus** – A group of at least 13 performers, usually from one school, performing as a unit.

**Sea Shanty** – A song originally sung by sailors.

**Selected Voice Choir/Chorus** – A choir or chorus whose members are selected or “hand picked”. The standard of performance is higher than that which is expected of an unselected choir.

**Selection, own choice** – A single movement composition or one or more movements of a multi movement composition. A song cycle is considered a multi movement work. In some cases more than one movement is required to satisfy grade requirement. A single movement of a sonata or concerto may be repeated if the complete work is performed in a subsequent year. (This refers to National Classes only.)

**Senior** – Usually refers to the level of achievement. In Provincial classes, senior refers to any class beyond 16 years and under.

**Sonata** – A composition usually written in four movements for solo instrument with or without piano accompaniment. The solo instrument and accompaniment are of equal importance, although generally only the soloist is adjudicated.

**Sonnet Sequence** – Two sonnets with a similar theme, not necessarily by the same author. For example, two sonnets on a nature theme.

**String Orchestra** – A group of musicians using only string instruments and performing as a unit.

**Suite** – A composition in several movements. It may be written for solo instrument or voice, or for a group of instruments or voices.

**Traditional Air/Ballad** – See Ballad/Traditional Air.

**Transcription** – The arrangement of a composition originally written for one instrument but adapted for another.

**Trio** – Three individuals performing different parts as a unit.

**Unaccompanied** – A selection written for solo or group and performed without instrumental assistance.

**Unchanged Voice** – Refers to a singer, usually male, whose voice has not yet “broken” – changed from an adolescent to an adult sound.

**Up-tempo** – Music with a lively tempo, often comedy.

**Woodwind Instrument** – An instrument, originally made of wood, in which sound is produced by the vibration of air, including recorder, flute, clarinet, saxophone, oboe and bassoon.

# The Three Progressive Levels at a Glance

**PLEASE NOTE:** Competitors, teachers and parents are responsible for obtaining all pertinent local addendum and provincial and national syllabi and for familiarizing themselves with rules, regulations and requirements.

## **LEVEL 1 - YOUR LOCAL FESTIVAL**

FOR PARTICIPATION IN THE LOCAL FESTIVAL ONLY – enter any combination of AMFA Syllabus and Local Addendum classes. See Rule 507-2 under “Rules Governing the Provincial Festival” for local addendum classes that may be eligible.

IN ORDER TO BE ELIGIBLE TO COMPETE AT THE PROVINCIAL FESTIVAL - enter appropriate classes in the AMFA Syllabus or any approved Local Addendum classes to fulfill requirements for recommendation to the Provincial Festival. Study the “Rules Governing the Provincial Festival”. See Rule 507-2 for local addendum classes that may be eligible. The local contact person or the local entry secretary will be able to advise you on class selections that will help you qualify for recommendation to Provincial and National levels. You may proceed to the Provincial Festival **ONLY** upon recommendation by the Local Festival adjudicator.

## **LEVEL 2 – THE PROVINCIAL FESTIVAL**

**Choral Festival – May 6 - 8, 2010**

**Solo, Ensemble and Choral Speech Festival – May 26 - 29, 2010**

You will have been entered in the appropriate Provincial class by your local festival. (Please check with your local festival.) You must have the Provincial adjudicator’s recommendation in order to proceed to National competition. You must also be able to commit to the National Festival schedule.

## **LEVEL 3 - THE NATIONAL MUSIC FESTIVAL - August 13 – 15, 2010**

Be sure to read the National Syllabus for the specific guidelines and requirements. See [www.fcmf.org](http://www.fcmf.org) for the complete National syllabus.

### CLASS NUMBERS AT THE THREE LEVELS OF COMPETITION

Discipline	Local Level 1	Provincial Level 2	National Level 3
Chamber Group	1700	170	8
String	3000	300	3
Classical Guitar	3900	390	4
Woodwind	4000	400	5
Brass	5000	500	6
Piano	7000	700	2
Vocal	9300	920	1
Choir – 19 and over	9000	900	100 Honourable Barbara A. Hagerman
Choir – Male singers	9001	901	101 City of Lincoln
Choir – 19 and under	9002	902	102 George S. Mathieson
School Choir – 19 and under	9003	903	103 Paul J. Bourret
Choir - Ensemble	9004	904	104 Richard W. Cooke
Choir - 16 & Under	9005	905	105 Dr. & Mrs. J.F.K. English
School Choir – 16 and under	9006	906	106 David Ouchterlony
Choir - 12 and under	9007	907	107 Margaret Wharton Memorial
School Choir – 12 and under	9008	908	108 Florine Després
Choir – 25 and under	9009	909	109 Barbara Clark

# RULES GOVERNING THE LOCAL FESTIVALS

## As set out in the Provincial Syllabus

A local festival may publish an Addendum to accompany the Provincial and National Syllabi. The Addendum includes information that applies particularly to the local festival organization. Please check your local addendum for changes or modifications to classes, rules or regulations. See Rule 507-2 under "Rules Governing the Provincial Festival" for local addendum classes that **may** be eligible for provincial recommendation.

A festival may establish additional rules that shall apply only to that festival. Except for classes otherwise designated, selections of music are expected to be of a serious "classical" nature. (See the Glossary.)

It is the responsibility of every competitor to be familiar with the *Rules Governing Local Festivals*, the *Rules Governing the Provincial Festival*, meanings of the terms in the *Glossary*, and any rules or regulations established by the local festival in its Local Addendum.

A competitor who is interested in eligibility requirements for the National Festival should consult the festival contact person or the Assistant Provincial Administrator of AMFA.

**Local festivals reserve the right to refuse any entry.**

### MANAGEMENT

1. Each festival is managed by a committee. Questions concerning a festival should be directed to the local contact person. Decisions of the committee are final.
2. Each festival reserves the right to delete classes or to add classes upon request.
3. Adjudicators' decisions regarding performance are final.
4. At no time may a teacher or competitor engage the adjudicator in conversation prior to or during any performance for that adjudicator. Such an approach may result in the competitor's disqualification.
5. A protest can be considered only if it is made in accordance with regulations established by the festival.

### COMPETITORS

6. The age of a competitor is established as of December 31 preceding the festival.
7. The festival movement is intended for "amateurs". (See the Glossary.)

8. A competitor may enter only *once* in a Group of Classes. A Group of Classes consists of those classes listed beside each entry on the Local Festival Classes pages. See pages 15 - 19.  
*Exception:* Competitors may enter more than once in a Group of classes if they are playing a different instrument.
9. A member of a duet or ensemble may enter more than once in a class provided that he or she performs a different part, plays a different instrument, or is the conductor.
10. A competitor taking private vocal lessons may not enter a school vocal class. A solo competitor taking private speech lessons may not enter a solo class in Speech Plan II.
11. The winner of a solo class may not enter the same class in any subsequent year.  
*Exceptions:*
  - A class with only one competitor
  - An Associate Standard class
  - A Provincial National class
12. The winner of a solo class at the National Music Festival may compete in a local festival using the same instrument after sitting out three festival years. The National Festival Grand Award winner may not compete in any subsequent local festival using the same instrument.

### SELECTIONS AND PERFORMANCE

Festivals may use any grading system.

Suggested grading system:

- 90% or over Superior
- 85-89% Distinction
- 80-84% Honours
- Below 80% Merit

A grade of at least 80% must be achieved to receive a First Place Certificate.

The term "selection" means a single movement composition or one or more movements of a multi movement composition. A song cycle is considered a multi movement work.

13. A festival is not permitted to replace any selection listed in the Syllabus without the approval of the Provincial Administrator or Syllabus Coordinator.
14. Names of publishers are included for guidance only. Any standard edition of a selection may be used.
15. A solo competitor may not perform the same selection in the same festival in the following two festival years.

16. A competitor may perform a selection only once using the same solo instrument during a given festival.
17. In classes with "own choice" selections, the total performance must not exceed 20 minutes unless otherwise stated. See preamble before classes for details.  
*Exceptions:*  
 Complete Concerto classes for Strings (3435 - 3438)  
 Complete Concerto classes for Piano (7437, 7922)  
 Provincial National classes - 60 minutes.
18. A complete *published* score, including solo and accompaniment music, not a photocopy except as provided by Rule 19, must be provided for the adjudicator. The first bar of each line in music scores must be numbered. Each selection should be clearly marked with the class and competitor number.
19. Selections:
- A. Music
1. In every class other than Creative Music a photocopy may be used ONLY if the publisher's written approval has been given.
  2. A photocopy of an accompaniment may be used to ease page turning provided the accompanist has, at the accompanying instrument, a *published* edition of the selection.
  3. In every Creative Music class a photocopy or computer printout must be provided for the adjudicator.
- B. Speech
1. A *published* edition must be available for the adjudicator.
20. Each festival reserves the right to disqualify a competitor who is not ready to perform when called.
21. Each festival sets its own regulations regarding memorization.
22. Accompaniments must be played as written.  
**Exceptions:** Folk songs, Musical Theatre, pop

23. Each festival sets its own regulations regarding taped accompaniments.
24. No person on or off stage may augment or coach a performance.
25. Any transposition is permitted except in the following classes:  
 Vocal Solo - Bach Aria - no transposition  
 Vocal Solo - Opera - no transposition  
 Vocal Solo - Oratorio - no transposition
26. The use of tape or cassette recorders, video or other cameras may be permitted provided that the user remains stationary and unobtrusive, and records only his or her own competitor. The use of flash cameras is prohibited during a performance or adjudication. **Adjudications MUST NOT be recorded.**

### CHORAL, BAND, ORCHESTRA CLASSES

27. Every choir member must be a *bona fide* member. **TEN** percent of the choir membership may exceed a specified age limit by no more than two years.  
**Exception: All National Choral classes. See the website [www.fcmf.org](http://www.fcmf.org) for age limitations for all National Choral classes.**  
 Note: Professional vocalists and teachers of singing may sing in a choir of which they are *bona fide* members.
28. A choir must consist of at least 13 members. Choirs with fewer members should notify the local festival contact person or the Provincial Administrator of AMFA.
29. When a school entry contains combined grades, the grade having the largest number of students determines the class to be entered.
30. A choir, band or orchestra entry with members from two or more schools, and trained as a unit, may compete as a school entry only if the members have not been selected on the basis of performing ability. Otherwise, it must compete as a non-school choir or as a community band or orchestra.