

2010 SPEECH

PRINCIPAL SPEECH SCHOLARSHIP

The **DOROTHY W. GREGORY SPEECH ARTS SCHOLARSHIP** of \$1,000 will be awarded to the speech competitor receiving the highest aggregate mark (minimum 360) in speech classes; one of which must include:

- *Classical Scene,*
- *Shakespeare Scene,*
- *English Romantic Poetry*
- *Victorian Poetry Solo*

ROBERT BURNS CLASS

In honour of the famous Scottish bard, Robbie Burns, we are offering special Robert Burns classes in the speech arts category. The Calgary Burns Club has made funds available for scholarships. To be eligible please enter the appropriate 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.
- All solo selections must be memorized in order to qualify for placement.
- Competitors may enter a maximum of six solo classes in this discipline plus a Duologue class.
- Unless otherwise noted, the time limit in each class is 20 minutes.

SELECTIONS

- The three AMFA Speech syllabi are no longer in use. If a selection is used from one of these syllabi an original of the selection is required.
- The anthology or book in which the submitted selections are found needs to be handed in to the adjudicator's assistant at the time of the competition. No copies of selections A to D will be provided by the Festival Office.

USE OF UNPUBLISHED WORK

- A copy of any unpublished work must be submitted at the time of entry.
- A committee will determine the suitability of the selection and will inform the competitor or teacher.
- The decision of the committee is final.

NON-COMPETITIVE CLASSES

The following classes are non-competitive. All participants will receive a blue certificate in recognition of their accomplishment.

- 5 years and under
- 6 years and under
- 7 years and under
- 8 years and under

PROVINCIAL NOTES

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

- 801 Speech Solo – 12 years and under**
- 802 Speech Solo – 16 years and under**
- 803 Speech Solo – Senior**

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

NARRATIVE/DRAMATIC POETRY SOLO

8000 5 YEARS AND UNDER - NON-COMPETITIVE \$18
ONE of:

- A. **TAKING OFF** - Mary McB. Green
20th Century Poetry
- B. **A MOUSE IN HER ROOM** – Anonymous
Big Book of Poetry
- C. **MISSING** – A.A. Milne
Winnie the Pooh
- D. **I DID NOT EAT YOUR ICE CREAM** - Jack Prelutsky
Something Big Has Been Here
- E. **Own choice**

8001 6 YEARS AND UNDER - NON-COMPETITIVE \$18
ONE of:

- A. **MY TOOTH ITH LOOTH** - George Ulrich
20th Century Poetry
- B. **MAD SONG** - Myra Cohn Livingston
20th Century Poetry
- C. **HEY, BUG!** – Lilian Moore
Random House Anthology
- D. **LINES AND SQUARES** – A.A. Milne
Winnie the Pooh
- E. **Own choice.**

8002 7 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **THE CROCODILE** - Michael Flanders
20th Century Poetry
- B. **OH, TO BE...** - Richard Edwards
20th Century Poetry
- C. **THE FLATTERED FLYING FISH** – E.V. Rieu
Random House Anthology
- D. **THE PEOPLE UPSTAIRS** – Ogden Nash
Random House Anthology
- E. **Own choice**

8003 8 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **THE GIRL WHO MAKES THE CYMBALS RING** - - -
- X.J. Kennedy
20th Century Poetry
- B. **FRIZZING** - John Ciardi
20th Century Poetry
- C. **LADIES FIRST** – Shel Silverstein
Light in the Attic
- D. **JONATHAN BING** – Beatrice Curtis Brown
Random House Anthology
- E. **Own choice**

8004 9 YEARS AND UNDER \$20

ONE of:

- A. **GENIUS** - Nikki Grimes
20th Century Poetry
- B. **THE OLD DOG'S SONG** - Leslie Norris
20th Century Poetry
- C. **MESSY ROOM** – Shel Silverstein
Light in the Attic
- D. **BELINDA BLUE** – Jack Prelutsky
Something Big Has Been Here
- E. **Own choice**

8005 10 YEARS AND UNDER \$20

ONE of:

- A. **A SOCIAL MIXER** - X.J. Kennedy
Big Book of Poetry
- B. **PAINTING THE GATE** - May Swenson
Big Book of Poetry
- C. **SMART REMARK** – Jean Little
Hey World, Here I Am!
- D. **LITTLE RED RIDING HOOD AND THE WOLF** –
Roald Dahl
Hutchinson Treasury
- E. **Own choice**

8006 11 YEARS AND UNDER \$22

ONE of:

- A. **THE TWINS** - Henry S. Leigh
Random House
- B. **MATILDA, WHO TOLD LIES AND WAS BURNED TO DEATH** – Hillaire Belloc
Oxford Treasury; Classic Poems; Hutchinson Treasury
- C. **MEET-ON-THE-ROAD** – Anonymous
Oxford Story Poems
- D. **JIM, WHO RAN AWAY FROM HIS NURSE AND WAS EATEN BY A LION** – Hillaire Belloc
Oxford Treasury; Oxford Story Poems
- E. **Own choice**

8007 12 YEARS AND UNDER \$22

ONE of:

- A. **THE GALLOPING CAT** - Stevie Smith
Oxford Classic
- B. **THE COMPLACENT TORTOISE** – Brian Patten
Oxford Story Poems
- C. **AFTER EVER HAPPILY** – Ian Serraillier
Oxford Story Poems
- D. **THE TERRIBLE PATH** – Brian Patten
Oxford Treasury
- E. **Own choice**

8008 14 YEARS AND UNDER \$22

ONE of:

- A. **DULCE ET DECORUM EST** – Wilfred Owen
Norton Anthology; Broadview Anthology
- B. **JONAH AND THE WHALE** – Gareth Owen
Oxford Story Poems
- C. **TOO HOT TO SLEEP** – Sid Marty
Til All the Stars Have Fallen
- D. **LA BELLE DAME SANS MERCI** – John Keats
Norton Anthology; Oxford Story Poems; Classic Poems; Broadview Anthology
- E. **Own choice**

8009 16 YEARS AND UNDER \$26

ONE of:

- A. **ANY PRINCE TO ANY PRINCESS** - Adrian Henri
Good Poems for Hard Times
- B. **DAVID** – Earle Birney
(Approx. 60-75 lines, performer's choice)
The New Oxford Book of Canadian Verse
- C. **A SUBALTERN'S LOVE SONG** – John Betjeman
Norton Anthology
- D. **THE RIME OF THE ANCIENT MARINER** - Samuel
Taylor Coleridge
(Approx. 60 – 75 lines, performer's choice)
Norton Anthology; Oxford Story Poems
- E. **Own choice**

8010 18 YEARS AND UNDER \$26

ONE of:

- A. **SIR PATRICK SPENS** - anonymous
Norton
- B. **THE LOVE SONG OF J. ALFRED PRUFROCK** -
T.S. Eliot (Approx. 60-75 lines, performer's choice)
Norton Anthology; Broadview Anthology
- C. **THE TITANIC** - E. J. Pratt ("THE FINAL MOMENTS" or
approx. 60-75 lines, performer's choice)
*Penguin Book of Canadian Verse, The New Oxford
Book of Canadian Verse*
- D. **TOWARD THE LAST SPIKE** – E.J. Pratt
(Approx. 60-75 lines, performer's choice)
Anthology of Canadian Literature
- E. **Own choice.**

8011 19 YEARS AND OVER \$26

- A. **ONE** selection, own choice

LYRIC POETRY SOLO

8015 5 YEARS AND UNDER -NON-COMPETITIVE \$18

ONE of:

- A. **SLEEPING OUTDOORS** - Marchette Chute
Big Book of Poetry
- B. **KICK A LITTLE STONE** - Dorothy Aldis
Big Book of Poetry
- C. **THE LITTLE WHISTLER** – Frances Frost
Piping Down the Valleys Wild
- D. **HAMSTERS** – Marci Ridlon
Read-Along Rhymes for the Very Young
- E. **Own choice.**

8016 6 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **FIRST DAY OF SCHOOL** - Aileen Fisher
Big Book of Poetry
- B. **I HEARD A BIRD SING** - Oliver Herford
Big Book of Poetry
- C. **HERE COMES-** Shel Silverstein
A Light in the Attic
- D. **MICE** – Rose Fyleman
Random House Anthology; Read-Along Rhymes for the Very Young; Hutchinson Treasury
- E. **Own choice**

8017 7 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **GREEN GRASS AND DANDELIONS**
- Margaret Wise Brown
Big Book of Poetry
- B. **APRIL RAIN SONG** - Langston Hughes
Big Book of Poetry
- C. **THE SWALLOW** – Ogden Nash
Read-Aloud Rhymes for the Very Young
- D. **THE SPRING WIND** – Charlotte Zolotow
Read-Along Rhymes for the Very Young
- E. **Own choice**

8018 8 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **FOXES** - Mary Ann Hoberman
Big Book of Poetry
- B. **MARCH** - John Updike
20th Century Poetry
- C. **FORGOTTEN LANGUAGE** – Shel Silverstein
Where the Sidewalk Ends
- D. **SPRING MORNING** – A.A. Milne
Winnie the Pooh
- E. **Own choice**

8019 9 YEARS AND UNDER \$20

ONE of:

- A. **THE DARK** - Myra Cohn Livingston
Big Book of Poetry
- B. **WISE** - Aileen L. Fisher
Big Book of Poetry
- C. **EVERY TIME I CLIMB A TREE** – David McCord
Random House Anthology
- D. **THE WOLF** – Georgia Roberts Durston
Random House Anthology
- E. **Own choice**

8020 10 YEARS AND UNDER \$20

ONE of:

- A. **IN THE WOODS** - Margaret Wise Brown
Big Book of Poetry
- B. **CLIMBING** - Aileen L. Fisher
Big Book of Poetry
- C. **INTRODUCTION TO SONGS OF INNOCENCE**
“PIPING DOWN THE VALLEYS WILD” –
William Blake
*Random House Anthology, New Oxford Treasury,
Norton Anthology*
- D. **maggie and millie and molly and may** –
e.e. cummings *Random House Anthology;
Hutchinson Treasury; Oxford Treasury*
- E. **Own choice**

8021 11 YEARS AND UNDER \$22

ONE of:

- A. **SO MANY NIGHTS** - Margaret Wise Brown
Big Book of Poetry
- B. **THE WOLF** - Georgia Roberts Durston
Big Book of Poetry
- C. **HOW AND WHEN AND WHERE AND WHY** -
Phyllis Gotlieb
The New Wind Has Wings
- D. **ABOUT NOTEBOOKS** – Jean Little
Hey World, Here I Am!
- E. **Own choice**

8022 12 YEARS AND UNDER \$22

ONE of:

- A. **ONCE UPON A TIME** - Bill Martin Jr.
and Michael Sampson
Big Book of Poetry
- B. **WAVING AT TRAINS** - Roger McGough
Oxford Classic Poems
- C. **UPON WESTMINSTER BRIDGE**
– William Wordsworth
Norton Anthology; Classic Poems
- D. **THE ROAD NOT TAKEN** – Robert Frost
*Norton Anthology; Broadview Anthology; Oxford
Treasury*
- E. **Own choice**

8023 14 YEARS AND UNDER \$22

ONE of:

- A. **SNOW IN THE SUBURBS** - Thomas Hardy
Good Poems for Hard Times
- B. **CAGED BIRD** - Maya Angelou
Broadview
- C. **THE NAMING OF PARTS** – Henry Reed
Norton Anthology
- D. **BATS** – Randell Jarrell
Classic Poems
- E. **Own choice**

8024 16 YEARS AND UNDER \$26

ONE of:

- A. **THE TUFT OF FLOWERS** - Robert Frost
Big Book of Poetry
- B. **INVITATION** – Carl Dennis
Good Poems for Hard Times
- C. **THE UNKNOWN CITIZEN** – W.H. Auden
Broadview Anthology
- D. **ODE ON THE DEATH OF A FAVOURITE CAT,
DROWNED IN A TUB OF GOLDFISHES** –
Thomas Gray
Norton Anthology; Broadview Anthology
- E. **Own choice.**

8025 18 YEARS AND UNDER \$26

ONE of:

- A. **WHEN DEATH COMES** - Mary Oliver
Good Poems for Hard Times
- B. **THE FISH** – Elizabeth Bishop
Good Poems for Hard Times
- C. **LAMENT FOR THE DORSETS** – Al Purdy
Broadview Anthology
- D. **LETTERS AND OTHER WORLDS** – Michael Ondaatje
Broadview Anthology
- E. **Own choice**

8026 19 YEARS AND OVER \$26

- A. **ONE** selection, **own choice**

CANADIAN POETRY SOLO

8030 5 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **TOES IN MY NOSE** – Sheree Fitch
Toes in My Nose
- B. **THE DINOSAUR DINNER** – Dennis Lee
'Til All the Stars Have Fallen
- C. **BEING FIVE** – Dennis Lee
Garbage Delight
- D. **DIGGING A HOLE TO AUSTRALIA** – Dennis Lee
The Ice Cream Store
- E. **Own choice**

8031 6 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **ANXIOUS** – Miriam Waddington
'Til All the Stars Have Fallen
- B. **THE SWING** – Dennis Lee
Garbage Delight
- C. **GET LOST** – Jean Little
I Gave My Mom a Castle
- D. **CARTWHEELS** – Jean Little
Hey World, Here I Am!
- E. **Own choice**

8032 7 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **bye bye** – sean o huigan
The New Wind Has Wings
- B. **HALFWAY DRESSED** – Dennis Lee
Garbage Delight
- C. **SILVERLY** – Dennis Lee
'Til All the Stars Have Fallen
- D. **LICORICE** – Jean Paul Duggan
'Til All the Stars Have Fallen
- E. **Own choice**

8033 8 YEARS AND UNDER - NON-COMPETITIVE \$18

ONE of:

- A. **THE BROOK IN FEBRUARY** – Charles G.D. Roberts
The New Wind Has Wings
- B. **THE SECRET SONG** – Dennis Lee
Garbage Delight
- C. **STAND-IN** – Jean Little
I Gave My Mom a Castle
- D. **UNICORN** – Anne Corkett
'Til All the Stars Have Fallen
- E. **Own choice**

8034 9 YEARS AND UNDER \$20

ONE of:

- A. **THE SKY IS FALLING** – Diane Dawber
'Til All the Stars Have Fallen
- B. **I GET HIGH ON BUTTERFLIES** – Joe Rosenblatt
'Til All the Stars Have Fallen
- C. **THE STRANGERS** – A.A. Brown
The New Wind Has Wings
- D. **TODAY** – Jean Little
Hey World, Here I Am!
- E. **Own choice**

8035 10 YEARS AND UNDER \$20

ONE of:

- A. **NORTH WIND** – Joanne Lysyk
'Til All the Stars Have Fallen; New Oxford Treasury
- B. **SQUIRRELS IN MY NOTEBOOK** – Florence McNeil
'Til All the Stars Have Fallen
- C. **PATH TO THE MOON** – bp Nichol
'Til All the Stars Have Fallen, New Oxford Treasury
- D. **MAUDIE ALONE** – Jean Little
I Gave My Mom a Castle
- E. **Own choice**

8036 11 YEARS AND UNDER \$22

ONE of:

- A. **WHITE CAT** – Raymond Souster
The New Wind Has Wings
- B. **yawn** – sean o huigan
'Til All the Stars Have Fallen
- C. **NOAH** – Roy Daniells
The New Wind Has Wings, The Penguin Book of Canadian Verse, The New Oxford Book of Canadian Verse
- D. **THE DIVER** – W.W.E. Ross
The New Wind Has Wings, The Penguin Book of Canadian Verse, The New Oxford Book of Canadian Verse
- E. **Own choice**

8037 12 YEARS AND UNDER \$22

ONE of:

- A. **I, ICARUS** – Alden Nowlan
The New Wind Has Wings
- B. **THE SKATER** – Charles G.D. Roberts
The New Oxford Book of Canadian Verse; Broadview Anthology
- C. **THE BLUE HERON** – T.G. Roberts
The New Oxford Book of Canadian Verse
- D. **THE SHARK** – E.J. Pratt
Penguin Book of Canadian Verse; The New Oxford Book of Canadian Verse; Broadview Anthology
- E. **Own choice**

8038 14 YEARS AND UNDER \$22

ONE of:

- A. **THE LONELY LAND** – A.J.M. Smith
The New Oxford Book of Canadian Verse; Broadview Anthology
- B. **A KITE IS A VICTIM** – Leonard Cohen
The New Oxford Book of Canadian Verse; Anthology of Canadian Literature; Broadview Anthology
- C. **YOU BEGIN** – Margaret Atwood
The New Oxford Book of Canadian Verse
- D. **GREEN RAIN** – Dorothy Livesay
The New Oxford Book of Canadian Verse; Anthology of Canadian Literature
- E. **Own choice**

8039 16 YEARS AND UNDER \$26

ONE of:

- A. **CANOE TRIP** – Douglas le Pan
The Penguin Book of Canadian Verse
- B. **HOW ONE WINTER CAME TO THE LAKE REGION** –
Wilfred Campbell
*The Penguin Book of Canadian Verse; The New Oxford
Book of Canadian Verse*
- C. **LOOKING FOR STRAWBERRIES IN JUNE** –
Miriam Waddington
Anthology of Canadian Literature
- D. **THOUGHTS FROM UNDERGROUND** –
Margaret Atwood
Anthology of Canadian Literature; Broadview Anthology
- E. **Own choice**

8040 18 YEARS AND UNDER \$26

ONE of:

- A. **VANCOUVER LIGHTS** – Earle Birney
*Anthology of Canadian Literature; Broadview
Anthology*
- B. **SILENCES** – E.J. Pratt
The New Oxford Book of Canadian Verse
- C. **ICARUS** – Gwendolyn MacEwan
Anthology of Canadian Literature
- D. **THE EBB BEGINS FROM DREAM** – Earle Birney
Anthology of Canadian Literature
- E. **Own choice**

8041 19 YEARS AND OVER \$26

- A. **ONE selection, own choice.**

ENGLISH ROMANTIC POETRY SOLO

- Poetry from the period 1798-1837.
- Romantic poets include Wordsworth, Coleridge, Shelley, Byron, Keats, Southey, Scott, Hunt, Hood and their contemporaries.

ONE selection, own choice.

8045	12 YEARS AND UNDER	\$22
8046	14 YEARS AND UNDER	\$22
8047	16 YEARS AND UNDER	\$26
8048	18 YEARS AND UNDER	\$26
8049	19 YEARS AND OVER	\$26

VICTORIAN POETRY SOLO

- Poetry from the period 1837-1900.
- Victorian poets include Arnold, Tennyson, Browning, Rossetti, Carroll and their contemporaries.

ONE selection, own choice.

8050	12 YEARS AND UNDER	\$22
8051	14 YEARS AND UNDER	\$22
8052	16 YEARS AND UNDER	\$26
8053	18 YEARS AND UNDER	\$26
8054	19 YEARS AND OVER	\$26

TWENTIETH and TWENTY-FIRST CENTURY POETRY SOLO

- Poetry written in English from 1901 onwards.

ONE selection, own choice.

8055	12 YEARS AND UNDER	\$22
8056	14 YEARS AND UNDER	\$22
8057	16 YEARS AND UNDER	\$26
8058	18 YEARS AND UNDER	\$26
8059	19 YEARS AND OVER	\$26

ALBERTA POETRY SOLO

ONE selection, own choice.

8060	8 YEARS AND UNDER - NON-COMPETITIVE	\$18
8061	10 YEARS AND UNDER	\$20
8062	12 YEARS AND UNDER	\$22
8063	14 YEARS AND UNDER	\$22
8064	16 YEARS AND UNDER	\$26
8065	18 YEARS AND UNDER	\$26
8066	19 YEARS AND OVER	\$26

ROBERT BURNS SOLO

ONE selection, own choice.

8067	12 YEARS AND UNDER	\$22
8068	14 YEARS AND UNDER	\$22
8069	16 YEARS AND UNDER	\$26
8070	18 YEARS AND UNDER	\$26
8071	19 YEARS AND OVER	\$26

SONNET SEQUENCE SOLO

- Two sonnets with a similar theme, not necessarily by the same author.

TWO selections, own choice.

8115	12 YEARS AND UNDER	\$22
8116	14 YEARS AND UNDER	\$22
8117	16 YEARS AND UNDER	\$26
8118	18 YEARS AND UNDER	\$26
8119	19 YEARS AND OVER	\$26

PROSE SOLO

- A prose selection from fiction or nonfiction from an authored story, essay or novel.
- It must be performed from memory.
- The passage may be abridged and should form a unified whole.

ONE selection, own choice.

8120	7 YEARS AND UNDER- NON-COMPETITIVE	\$18
	Time limit: 4 minutes	
8121	8 YEARS AND UNDER- NON-COMPETITIVE	\$18
	Time limit: 4 minutes	
8122	9 YEARS AND UNDER	\$20
	Time limit: 4 minutes	
8123	10 YEARS AND UNDER	\$20
	Time limit: 5 minutes	
8124	11 YEARS AND UNDER	\$22
	Time limit: 5 minutes	
8125	12 YEARS AND UNDER	\$22
	Time limit: 6 minutes	
8126	13 YEARS AND UNDER	\$22
	Time limit: 6 minutes	
8127	14 YEARS AND UNDER	\$22
	Time limit: 7 minutes	
8128	15 YEARS AND UNDER	\$26
	Time limit: 7 minutes	
8129	16 YEARS AND UNDER	\$26
	Time limit: 8 minutes	
8130	18 YEARS AND UNDER	\$26
	Time limit: 8 minutes	
8131	19 YEARS AND OVER	\$26
	Time limit: 8 minutes	

PUBLIC SPEAKING SOLO

- Cards may be used for reference only.
- Outline must be given to the adjudicator.
- Visual aids are acceptable.

ONE selection, written by the competitor.

8139	8 YEARS AND UNDER	\$18
	Time limit: 4 minutes	
8140	10 YEARS AND UNDER	\$20
	Time limit: 4 minutes	
8141	12 YEARS AND UNDER	\$22
	Time limit: 4 minutes	
8142	14 YEARS AND UNDER	\$22
	Time limit: 5 minutes	
8143	16 YEARS AND UNDER	\$26
	Time limit: 6 minutes	
8144	18 YEARS AND UNDER	\$26
	Time limit: 6 minutes	
8145	19 YEARS AND OVER	\$26
	Time limit: 6 minutes	

CREATIVE STORY TELLING SOLO

- An original story which is invented, written and performed by the competitor, OR a retelling of a traditional story or folk tale, in the competitor's own words.
- Sounds and/or movement may be used if appropriate to the material.
- Simple props, where appropriate, may be used.
- Outline must be given to the adjudicator.

ONE selection, own choice.

8150	6 YEARS AND UNDER- NON-COMPETITIVE	\$18
	Time limit: 3 minutes	
8151	7 YEARS AND UNDER - NON-COMPETITIVE	\$18
	Time limit: 3 minutes	
8152	8 YEARS AND UNDER - NON-COMPETITIVE	\$18
	Time limit: 4 minutes	
8153	9 YEARS AND UNDER	\$20
	Time limit: 4 minutes	
8154	10 YEARS AND UNDER	\$20
	Time limit: 5 minutes	
8155	11 YEARS AND UNDER	\$22
	Time limit: 5 minutes	
8156	12 YEARS AND UNDER	\$22
	Time limit: 6 minutes	
8157	14 YEARS AND UNDER	\$22
	Time limit: 7 minutes	
8158	16 YEARS AND UNDER	\$26
	Time limit: 8 minutes	
8159	18 YEARS AND UNDER	\$26
	Time limit: 8 minutes	
8160	19 YEARS AND OVER	\$26
	Time limit: 8 minutes	

SOLO SCENES

- Performers should ensure the scene is suitable for performance in a Festival environment.
- Stand-alone monologues are not acceptable in these classes.
- Scenes must be from a published play, or a dramatization from a story or novel. Scenes should be abridged so that the speeches of ONE character may be linked.

SOLO SCENE - CLASSICAL

- Any scene written before 1850 (excluding Shakespeare).
- Simple costumes and props may be used.

ONE selection, own choice.

8170	8 YEARS AND UNDER - NON-COMPETITIVE	\$20
	Time limit: 4 minutes	
8171	10 YEARS AND UNDER	\$22
	Time limit: 4 minutes	
8172	12 YEARS AND UNDER	\$24
	Time limit: 4 minutes	
8173	14 YEARS AND UNDER	\$27
	Time limit: 5 minutes	
8174	16 YEARS AND UNDER	\$28
	Time limit: 6 minutes	
8175	18 YEARS AND UNDER	\$30
	Time limit: 8 minutes	
8176	19 YEARS AND OVER	\$32
	Time limit: 10 minutes	

SOLO SCENE - SHAKESPEARE

- Scenes should be abridged so that the speeches of **ONE** character may be linked.

ONE selection, own choice.

8180	8 YEARS AND UNDER - NON-COMPETITIVE	\$20
	Time limit: 4 minutes	
8181	10 YEARS AND UNDER	\$22
	Time limit: 4 minutes	
8182	11 YEARS AND UNDER	\$22
	Time limit: 4 minutes	
8183	12 YEARS AND UNDER	\$24
	Time limit: 4 minutes	
8184	13 YEARS AND UNDER	\$24
	Time limit: 5 minutes	
8185	14 YEARS AND UNDER	\$27
	Time limit: 5 minutes	
8186	15 YEARS AND UNDER	\$27
	Time limit: 6 minutes	
8187	16 YEARS AND UNDER	\$28
	Time limit: 6 minutes	
8188	18 YEARS AND UNDER	\$30
	Time limit: 8 minutes	
8189	19 YEARS AND OVER	\$32
	Time limit: 10 minutes	

SOLO SCENE – MODERN

- Any scene written between 1850 and 1950.

ONE selection, own choice.

8190	8 YEARS AND UNDER - NON-COMPETITIVE	\$20
	Time limit: 4 minutes	
8191	10 YEARS AND UNDER	\$22
	Time limit: 4 minutes	
8192	12 YEARS AND UNDER	\$24
	Time limit: 4 minutes	
8193	14 YEARS AND UNDER	\$27
	Time limit: 5 minutes	
8194	16 YEARS AND UNDER	\$28
	Time limit: 6 minutes	
8195	18 YEARS AND UNDER	\$30
	Time limit: 8 minutes	
8196	19 YEARS AND OVER	\$32
	Time limit: 10 minutes	

SOLO SCENE - CONTEMPORARY

- Any scene written after 1950.

ONE selection, own choice.

8200	8 YEARS AND UNDER - NON-COMPETITIVE	\$20
	Time limit: 4 minutes	
8201	10 YEARS AND UNDER	\$22
	Time limit: 4 minutes	
8202	12 YEARS AND UNDER	\$24
	Time limit: 4 minutes	
8203	14 YEARS AND UNDER	\$27
	Time limit: 5 minutes	
8204	16 YEARS AND UNDER	\$28
	Time limit: 6 minutes	
8205	18 YEARS AND UNDER	\$30
	Time limit: 8 minutes	
8206	19 YEARS AND OVER	\$32
	Time limit: 10 minutes	

SPEECH SOLO – CONCERT

- The concert class allows the performer to build a continuous artistic program of **TWO** or **THREE** selections chosen from different styles and forms of literature (e.g. poetry, excerpts from stories, essays or scenes) all relating to a central idea or theme.
- Incorporating introductions and transitions to join the concert into a complete and unified whole is recommended.
- The artistic arrangement and the quality of the literature chosen will be taken into consideration by the adjudicator.

8222	8 YEARS AND UNDER - NON-COMPETITIVE	\$25
	Time limit: 5 minutes	
8223	9 YEARS AND UNDER	\$25
	Time limit: 5 minutes	
8224	10 YEARS AND UNDER	\$28
	Time limit: 6 minutes	
8225	11 YEARS AND UNDER	\$28
	Time limit: 6 minutes	
8226	12 YEARS AND UNDER	\$30
	Time limit: 7 minutes	
8227	14 YEARS AND UNDER	\$30
	Time limit: 8 minutes	
8228	16 YEARS AND UNDER	\$35
	Time limit: 10 minutes	
8229	18 YEARS AND UNDER	\$35
	Time limit: 12 minutes	
8230	19 YEARS AND OVER	\$35
	Time limit: 12 minutes	

DUOLOGUE

- A scene from a play or other form of literature, acted by two individuals depicting two different characters.
- Simple costumes and props are allowed.

8500	8 YEARS AND UNDER – NON-COMPETITIVE	\$30
	Time limit: 7 minutes	
8501	10 YEARS AND UNDER	\$34
	Time limit: 8 minutes	
8502	12 YEARS AND UNDER	\$36
	Time limit: 9 minutes	
8503	14 YEARS AND UNDER	\$38
	Time limit: 9 minutes	
8504	16 YEARS AND UNDER	\$38
	Time limit: 10 minutes	
8505	18 YEARS AND UNDER	\$40
	Time limit: 10 minutes	
8506	19 YEARS AND OVER	\$40
	Time limit: 10 minutes	

SPEECH ENSEMBLE

- Selections, own choice, must fit within the 20 minute time limit.

8520	SPEECH ENSEMBLE	\$60
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SPEECH BIBLIOGRAPHY

- 15 Canadian Poets X 2 Ed. Gary Geddes. Don Mills: Oxford, 1990. 15 Canadian Poets x 2
- 20th Century Children's Poetry Treasury, The Ed, Jack Prelutsky. New York: Alfred A. Knopf, 1999. (20th Century Poetry Treasury)
- A Child's Garden of Verses Stevenson, Robert Louis. A Child's Garden of Verses. Wordsworth Editions, 1994
- A Light in the Attic Silverstein, Shel A Light in the Attic. New York: Harper Collins, 1981.
- An Anthology of Canadian Literature in English..... Ed. Russell Brown and Donna Bennett. Toronto: Oxford University Press, 1982, 1983 Anthology of Canadian Literature
- Big Book of Poetry, The Bill Martin Jr..... Ed. Bill Martin Jr. and Michael Sampson. Toronto: Simon & Schuster Books for Young Readers, 2008. (Big Book of Poetry)
- Broadview Anthology of Poetry, The Ed. Herbert Rosengarten and Amanda Goldrick-Jones. Peterborough: Broadview Books, 1993. Broadview Anthology
- Classic Poems to Read Aloud Ed. James Berry. New York: Kingfisher, 1995. Classic Poems
- Garbage Delight..... Lee, Dennis. Garbage Delight Toronto: Macmillan, 1977
- Good Poems for Hard Times Ed. Garrison Keeler. Toronto: Penguin Group, 2005. (Good Poems for Hard Times)
- Hey World, Here I Am!..... Little, Jean Hey World, Here I Am! Toronto: Harper and Row, 1986.
- Hutchinson Treasury, The..... Ed. Alison Sage. London: Random House, 1998. Hutchinson Treasury
- I Gave My Mom a Castle..... Little, Jean I Gave My Mom a Castle. Victoria: Orca, 2003.
- Ice Cream Store, The Lee, Dennis The Ice Cream Store. Toronto: Harper Collins, 1991.
- New Oxford Book of Canadian Verse, The Ed. Margaret Atwood. Toronto: Oxford University Press, 1983. The New Oxford Book of Canadian Verse
- New Oxford Treasury of Children's Poems, The..... Ed. Michael Harrison and Christopher Stuart-Clark. Toronto: Oxford University Press, 1998. New Oxford Treasury
- New Wind Has Wings, The..... Ed. Mary Alice Downie and Barbara Robertson. Toronto: Oxford University Press, 1984. The New Wind Has Wings
- Norton Anthology of Poetry
Fourth Edition, Shorter Ed. Margaret Ferguson. New York: W. W. Norton, 1997. Norton Anthology
- Oxford Book of Story Poems, The..... Ed. Michael Harrison and Christopher Stuart-Clark. Toronto: Oxford University Press, 1995. Oxford Story Poems
- Oxford Treasury of Classic Poems, The Ed. Michael Harrison and Christopher Stuart-Clark, Toronto: Oxford University Press, 1997. Oxford Classic Treasury
- Penguin Book of Canadian Verse, The Revised Edition. Ed. Ralph Gustafson. Middlesex, England: Penguin, 1969 The Penguin Book of Canadian Verse
- Piping Down The Valleys Wild..... Poetry for the Young of All Ages. Ed. Nancy Larrick. New York: Bantam Doubleday Dell, 1999. Piping Down the Valleys Wild
- Poetry Book, The Ed. Fiona Waters. London: Orion Children's Books, 1996. The Poetry Book
- Random House Book of Poetry for Children, The Ed. Jack Prelutsky New York: Random House, 1983 Random House Anthology
- Read-Aloud Rhymes for the Very Young Read-Aloud Rhymes for the Very Young. Ed. Jack Prelutsky. Toronto: Random House, 1996. Read-Aloud Rhymes
- Something Big Has Been Here..... Prelutsky, Jack Something Big Has Been Here. Harper Collins Canada, 1993.
- 'Til All the Stars Have Fallen:
Canadian Poems for Children..... Ed. David Booth. Toronto: Kids Can Press, 1990 'Til All the Stars Have Fallen
- Toes in My Nose and Other Poems..... Fitch, Sheree. Toes in My Nose and Other Poems. Toronto: Doubleday, 1987.
- Where the Sidewalk Ends Silverstein, Shel Where the Sidewalk Ends. New York: Harper Collins, 1974.
- Winnie-the-Pooh..... Milne, A. A. The Complete Poems of Winnie-the-Pooh. New York: Dutton, 1998.



2010 FESTIVAL
MARCH 1 – 20

50, 301 – 14 Street NW
Calgary, AB T2N 2A1
Phone: (403) 283-6009
E-mail: info@calgarykiwanisfestival.ca
www.calgarykiwanisfestival.ca

2010 SOLO ENTRY FORM

ENTRY DEADLINES FOR: PIANO

OFFICE: 6:00 PM on Friday, November 20, 2009
ONLINE: Midnight on Sunday, November 22, 2009

ALL OTHER DISCIPLINES

OFFICE: 6:00 PM on Friday, December 4, 2009
ONLINE: Midnight on Sunday, December 6, 2009

FOR OFFICE USE

Fee Info	Competitor# _____
This entry: \$	<input type="checkbox"/> Cheque <input type="checkbox"/> VISA
Total paid: \$	<input type="checkbox"/> Cash <input type="checkbox"/> MC
	<input type="checkbox"/> Debit
DATE REC'D: _____	

Reg ID # _____

PLEASE READ GENERAL GUIDELINES BEFORE FILLING IN THIS FORM.

Competitor Information

Last Name		First Name		Have you participated in the Calgary Festival in the past?		YES NO
Home Address			City	Postal Code	E-mail	
Home Phone () - -	Business Phone () - -	Cell Phone () - -		Fax Number () - -	Instrument	
Age on Dec. 31/09	Birthdate: (mm/dd/yy)	Music Grade or Level Completed		Competitors and the parents/guardians of minor children will be added to our mailing list and will receive our newsletter and other mailings.		
Parent/Guardian Name		Mailing Address (if not the same as competitor)			Emergency Phone	

Teacher Information

Last Name		First Name		Address (Residence)		Postal Code
Business Phone () - -	Home Phone () - -	Fax Phone () - -		Teacher's E-mail		

Teachers' contact information will be added to our mailing list and will receive our newsletter and other mailings.

Accompanist Information (if applicable)

Last Name	First Name	Phone Number () - -	Accompanist's E-mail
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CLASSES, SELECTIONS, COMPOSERS & TIMES

1st CLASS

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
	Selection Title(s) with COMPLETE title, key, opus number, and movements	Composer Name	Performance Time
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		

2nd CLASS

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
	Selection Title(s) with COMPLETE title, key, opus number, and movements	Composer Name	Performance Time
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		

3rd Class

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
	Selection Title(s) with COMPLETE title, key, opus number, and movements	Composer Name	Performance Time
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		

Please fill in your name

Last Name	First Name
-----------	------------

4th Class

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
Selection Title(s) with COMPLETE title, key, opus number, and movements		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

5th Class

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
Selection Title(s) with COMPLETE title, key, opus number, and movements		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

6th Class

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
Selection Title(s) with COMPLETE title, key, opus number, and movements		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

If you are entering another discipline please list all other classes entered (by class number)	
Are you also in a band, choir, ensemble, choral speech group or have other commitments during the festival – March 1 - 20? If yes, please give the name(s) of group(s) & dates that may conflict with the festival dates.	

1 ST CLASS fee	
2 ND CLASS fee	
3 RD CLASS fee	
4 TH CLASS fee	
5 TH CLASS fee	
6 TH CLASS fee	
Provincial National Class fee	
Mozart Class fee	
Schumann Class fee	
Carr Class fee	
Administration Fee	3.50
TOTAL FEE PAYABLE	

General Guidelines – please read!

Number of Classes:	Competitors may enter a maximum of six solo classes in each discipline as well as the Provincial National, Mozart and Schumann classes.
Special Requests:	In fairness to all participants, we cannot accommodate individual requests.
Fees:	Full payment must accompany entries. Fees will not be refunded unless a duplicate payment has been made.
Entries:	An administration fee of \$3.50 will apply to all entries. A fee of \$20 will be charged for changes to entries. You may enter the festival in person, by mail, or online at www.calgarykiwanisfestival.ca
NEW in 2010 – Piano Repertoire:	If you are entering Piano II in Grades 5 to 10, where the selection is to be chosen from The Royal Conservatory of Music, only selections listed in the 2001 and 2008 Piano Syllabi will be accepted.
Entering more than 6 classes?	Copy this page and remember to put your name at the top.

IMPORTANT INFORMATION FOR ENTRANTS, TEACHERS AND PARENTS

By submitting an entry in the Calgary Kiwanis Music Festival, it is understood that you have read the contents of the Calgary Kiwanis Music Festival Syllabus and the Local Festival rules. You also consent to and authorize the use of your name and/or photographs for performance information, promotion and recognition of achievements and awards.

(This consent and authorization is deemed to have been given by the parent or guardian of any entrant who is a minor.)



2010
FESTIVAL
DATES
March 1 -20

450, 301 – 14 Street NW
Calgary, AB T2N 2A1
Phone: (403) 283-6009
E-mail: info@calgarykiwanisfestival.ca
www.calgarykiwanisfestival.ca

2010 GROUP ENTRY FORM

ENTRY DEADLINES FOR:
PIANO

OFFICE: 6:00 PM on Friday, November 20, 2009
ONLINE: Midnight on Sunday, November 22, 2009

ALL OTHER DISCIPLINES

OFFICE: 6:00 PM on Friday, December 4, 2009
ONLINE: Midnight on Sunday, December 6, 2009

FOR OFFICE USE

Fee Info	Competitor# _____
This entry: \$	<input type="checkbox"/> Cheque <input type="checkbox"/> VISA
Total paid: \$	<input type="checkbox"/> Cash <input type="checkbox"/> MC
	<input type="checkbox"/> Debit
DATE REC'D: _____	

Reg ID # _____

PLEASE READ GENERAL GUIDELINES BEFORE FILLING IN THIS FORM.

PLEASE LIST ALL COMPETITORS if not School/Choir/Band etc. Competitors and the parents/guardians of minor children will be added to our mailing list and will receive our newsletter and other mailings.

Last Name	First Name	Home or Cell Phone #	Home Address (with City & Post Code)	In Festival Before?	Date of Birth (mm/dd/yy)	Other GROUP or ENSEMBLE classes entered.
		() -		Yes No		
		() -		Yes No		
		() -		Yes No		
		() -		Yes No		
		() -		Yes No		

Name of Group OR School (Name will be printed on the certificate) _____

Group/School Contact Information

Name of Contact			School Name (if applicable)		
Address		City	Postal Code	E-mail	
Home Phone () -	Business Phone () -	Cell Phone () -	Fax Number () -		

Teacher Information – if different than above

Last Name	First Name	Address (Residence)	Postal Code
Business Phone () -	Home Phone () -	Fax Phone () -	Teacher's E-mail

Teachers' contact information will be added to our mailing list and will receive our newsletter and other mailings.

Accompanist Information (if applicable)

Last Name	First Name	Phone Number () -	Accompanist's E-mail
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CLASSES, SELECTIONS, COMPOSERS & TIMES

1st CLASS

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
	Selection Title(s) with COMPLETE title, key, opus number, and movements if applicable	Composer Name	Performance Time
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		

2nd CLASS

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Please enter the performance time for EACH selection
	Selection Title(s) with COMPLETE title, key, opus number, and movements	Composer Name	Performance Time
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		
	Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____		

Please fill in applicant name

Name of applicant

GENERAL GUIDELINES – please read!

Number of Classes:	Competitors may enter a maximum of six solo classes in each discipline as well as the Provincial National, Mozart and Schumann classes.
Special Requests:	In fairness to all participants, we cannot accommodate individual requests.
Fees:	Full payment must accompany entries. Fees will not be refunded unless a duplicate payment has been made.
Entries:	An administration fee of \$3.50 will apply to all entries. A fee of \$20 will be charged for changes to entries. You may enter the festival in person, by mail, or online at www.calgarykiwanisfestival.ca
Mailing lists:	Competitors and the parents/guardians of minor children and Teachers' contact information will be added to our mailing list and will receive our newsletters and other mailings.

1 ST CLASS fee	
2 ND CLASS fee	
Administration Fee	3.50
TOTAL FEE PAYABLE	

SPECIAL SCHEDULING REQUEST DETAILS:

- Let us know the best dates and times for your group(s).
- If you are bringing multiple groups let us know whether you would like to bring them all at once or on separate days (dependent on the total number of entries).
- Every effort will be made to accommodate your requests by working around your school hours, bus schedules and availability.

IMPORTANT INFORMATION FOR ENTRANTS, TEACHERS AND PARENTS

By submitting an entry in the Calgary Kiwanis Music Festival, it is understood that you have read the contents of the Calgary Kiwanis Music Festival Syllabus and the Local Festival rules. You also consent to and authorize the use of your name and/or photographs for performance information, promotion and recognition of achievements and awards. (This consent and authorization is deemed to have been given by the parent or guardian of any entrant who is a minor.)



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

Calgary Kiwanis Music Festival

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

Phone: (403) 283-6009

Fax: (403) 283-2631

info@calgarykiwanisfestival.ca

www.calgarykiwanisfestival.ca



March 1 – 20, 2010

JUBILEE AUDITORIUM
SAIT POLYTECHNIC

IMPORTANT DATES, THE TABLE OF CONTENTS & CONCERTS

Entry Deadlines

PIANO:

In person/by mail:

Friday, November 20 - 6:00 pm

Online:

Sunday, November 22- Midnight

ALL OTHER DISCIPLINES:

In person/by mail:

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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CALGARY KIWANIS MUSIC FESTIVAL

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PROVINCIAL & NATIONAL FESTIVALS

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Rules Governing the Local Festivals.....	11

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

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 www.calgarykiwanisfestival.ca 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 th Street NW SAIT Polytechnic – East of the intersection 14 th Avenue & 14 th Street NW. See map on previous page or go to www.sait.ca
What is the PIANO closing date?	Friday, November 20th - Office or in person @ 6:00 pm - Sunday, November 22nd - Online @ midnight -
What date do all other disciplines close?	Friday, December 4th - Office or in person @ 6:00 pm - Sunday, December 6th - 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 six solo classes in each discipline as well as the Provincial National, Mozart and Schumann classes. NEW - on the new 2010 entry form (hard copy) you may enter up to 6 classes on one form.
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 info@calgarykiwanisfestival.ca 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 two 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 Provincial/National Syllabus – Short Version by going to our website www.calgarykiwanisfestival.ca 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.
 - b) Have performed in at least two Calgary Kiwanis Music Festivals.
- AND**
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 20th or 21st 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 19th 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 18th and early 19th 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 14th to the early 17th 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 18th 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 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 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.