

Entry Deadline is December 5th

Office/Mail - 6:00 pm

Online - midnight

# 2012 CHORAL SPEECH

## SCHEDULING

- The Choral Speech classes will be held during the first week of the festival at the Jubilee Auditorium located at 1415 – 15 Ave N.W.
- Are there days when you are not available? If so, please make a note on your entry form or email [sharon@calgarykiwanisfestival.ca](mailto:sharon@calgarykiwanisfestival.ca)**

## ENTRIES AND SELECTIONS

- You do not need to submit your selections at the time of entry. Deadline for submitting will be **January 15, 2012**.
- Please email your selections to [selections@calgarykiwanisfestival.ca](mailto:selections@calgarykiwanisfestival.ca)
- 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.
- A registration fee of \$5.00 is payable on all entries.
- Unless otherwise noted, the time limit in each class is 20 minutes.

## GESTURES & MOVEMENT

- The use of gestures and movement is allowed if it adds to the performance. (See definition of "Choral Speech" in Glossary, Information Page 6.)

## PROVINCIAL NOTES

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

- 851 Choral Speech Elementary – Grades 1 - 3  
852 Choral Speech Elementary – Grades 4 - 6

## 2011 PROVINCIAL FESTIVAL

Edmonton, AB

May 23 - 26

## 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.

## LIST OF CLASSES

**TWO** contrasting selections,  
**ONE** of which **MUST** be from A - D.

**86000 KINDERGARTEN/ECS \$80**

**TWO of:**

- A. Frog on a Log – Ilo Orleans**  
*Read-Aloud Rhymes for the Very Young*
- B. Fish – Mary Ann Hoberman**  
*Read-Aloud Rhymes for the Very Young*
- C. Good Morning – Muriel Sipe**  
*Read-Aloud Rhymes for the Very Young*
- D. Jump or Jiggle – Evelyn Beyer**  
*Read-Aloud Rhymes for the Very Young*
- E. Own choice**

**86010 GRADE 1 \$80**

**TWO of:**

- A. Squirrel In The Rain – Frances Frost**  
*Read-Aloud Rhymes for the Very Young*
- B. Cats – Eleanor Farjeon**  
*Random House Book of Poetry for Children*
- C. The Elf and the Dormouse - Oliver Herford**  
*Random House Book of Poetry for Children*
- D. Gold-Tinted Dragon – Karla Kuskin**  
*Read-Aloud Rhymes for the Very Young*
- E. Own choice**

**86020 GRADE 2 \$80**

**TWO of:**

- A. It Fell in the City – Eve Merriam**  
*Read-Aloud Rhymes for the Very Young*
- B. Ears Hear – Lucia and James Hymes Jr.**  
*Read-Aloud Rhymes for the Very Young*
- C. Brontosaurus – Gail Kredenser**  
*Random House Anthology*
- D. Yellow Butter – Mary Ann Hoberman**  
*Read-Aloud Rhymes for the Very Young*
- E. Own choice**

**86030 GRADE 3 \$80**

**TWO of:**

- A. My Brother Bert – Ted Hughes**  
*Random House Anthology*
- B. Jimmy Jet and His T.V. Set – Shel Silverstein**  
*Random House Anthology; Where the Sidewalk Ends*
- C. Creature In The Classroom – Jack Prelutsky**  
*Random House Anthology*
- D. Cat – Mary Britton Miller**  
*Random House Anthology*
- E. Own choice**

**86040 GRADE 4 \$80**

TWO of:

- A. **First Day At School - Roger McGough**  
*Classic Poems*
- B. **The Bogeyman – Jack Prelutsky**  
*Random House Anthology*
- C. **A Mosquito In The Cabin - Myra Stilborn**  
*'Til All the Stars Have Fallen*
- D. **Lone Dog – Irene McLeod**  
*Random House Anthology*
- E. **Own choice**

**86050 GRADE 5 \$80**

TWO of:

- A. **Augustus, Who Would Not Have Any Soup – Heinrich Hoffman**  
*Random House Anthology*
- B. **The Lion and The Echo – Brian Patten**  
*Classic Poems; Oxford Story Poems*
- C. **I Met A Rat of Culture – Jack Prelutsky**  
*Something Big Has Been Here*
- D. **Clarence – Shel Silverstein**  
*A Light in the Attic*
- E. **Own choice**

**86060 GRADE 6 \$80**

TWO of:

- A. **Foul Shot – Edwin A. Hoey**  
*Random House Anthology*
- B. **The Reformed Pirate – T. G. Roberts.**  
*The New Wind Has Wings*
- C. **Gluskap's Hound – T.G. Roberts**  
*The New Wind has Wings*
- D. **Colonel Fazackerley – Charles Causley**  
*Random House Anthology*
- E. **Own choice**

**86070 GRADE 7 \$80**

TWO of:

- A. **O Captain! My Captain! – Walt Whitman**  
*Classic Poems; Broadview Anthology*
- B. **If – Rudyard Kipling**  
*Classic Poems*
- C. **The Fisherman – Jay McPherson**  
*The New Oxford Book of Canadian Verse; Broadview Anthology*
- D. **The Song My Paddle Sings –**  
E. **Pauline Johnson**  
*Anthology of Canadian Literature*
- E. **Own choice**

**86080 GRADE 8 \$80**

TWO of:

- A. **Charge of the Light Brigade – Alfred, Lord Tennyson**  
*Classic Poems*
- B. **I Have a Dream –Martin Luther King**  
(Performer may use excerpt as printed, or choose a 40 line selection from the full text)  
*Classic Poems*
- C. **The Cremation of Sam McGee – Robert W. Service**  
(Approx. 40-50 lines)  
*The New Oxford Book of Canadian Verse*

- D. **All The World's A Stage – William Shakespeare**  
Jaques' Speech from "As You Like It"  
*Classic Poems*
- E. **Own choice**

**86090 GRADE 9 \$80**

TWO of:

- A. **The Passionate Shepherd to His Love and The Nymph's Reply – Christopher Marlowe and Sir Walter Raleigh**  
*Norton Anthology; Broadview Anthology*
- B. **The Night Mail – W. H. Auden**  
*Classic Poems; Oxford Treasury*
- C. **She Walks In Beauty – Lord Byron**  
*Norton Anthology; Classic Poems, Broadview Anthology*
- D. **Tarantella – Hilaire Belloc**  
*Classic Poems, Oxford Classic Treasury*
- E. **Own choice**

### CHORAL SPEECH - OWN CHOICE

TWO contrasting selections, own choice.

<b>86200 GRADES 1-3</b>	<b>\$80</b>
<b>86210 GRADES 4-6</b>	<b>\$80</b>
<b>86220 GRADES 7-9</b>	<b>\$80</b>
<b>86230 GRADES 10-12</b>	<b>\$80</b>
<b>86400 MULTI-AGE</b>	<b>\$80</b>

### CHORAL SPEECH – FRENCH

- English translations need to be submitted with the selections.

TWO contrasting selections, own choice.

<b>86300 GRADES 1-3</b>	<b>\$80</b>
<b>86310 GRADES 4-6</b>	<b>\$80</b>
<b>86320 GRADES 7-9</b>	<b>\$80</b>
<b>86330 GRADES 10-12</b>	<b>\$80</b>

### DICTION EN CHŒUR – FRANÇAIS

- Des traductions en anglais doivent être soumises avec les sélections.

DEUX selections contrastées, propre choix.

<b>86300 1<sup>ère</sup> - 3<sup>ème</sup> ANNÉES</b>	<b>80\$</b>
<b>86310 4<sup>ème</sup> - 6<sup>ème</sup> ANNÉES</b>	<b>80\$</b>
<b>86320 7<sup>ème</sup> - 9<sup>ème</sup> ANNÉES</b>	<b>80\$</b>
<b>86330 10<sup>ème</sup> - 12<sup>ème</sup> ANNÉES</b>	<b>80\$</b>

# 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. (20<sup>th</sup> 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.



# 2012 GROUP ENTRY FORM

## ENTRY DEADLINES

**PIANO – Monday, November 21st**

OFFICE: 6:00 PM

ONLINE: Midnight

**ALL OTHERS – Monday, December 5th**

OFFICE: 6:00 PM

ONLINE: Midnight

Suite 210, 4014 Macleod Trail S.  
Calgary, AB T2G 2R7  
Phone: (403) 283-6009  
E-mail: [info@calgarykiwanisfestival.ca](mailto:info@calgarykiwanisfestival.ca)  
[www.calgarykiwanisfestival.ca](http://www.calgarykiwanisfestival.ca)

FOR OFFICE USE

### FEE INFORMATION

This entry:     Cheque             VISA  
 \$                     Cash                 MC  
 Total paid:     Debit  
 \$

DATE REC'D:

### GENERAL GUIDELINES – please read!

<b>Special Requests:</b>	<b>In fairness to all participants, we cannot accommodate individual requests.</b>
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<b>Fees:</b>	Full payment must accompany entries. Fees will not be refunded unless a duplicate payment has been made.
<b>Entries:</b>	An administration fee of \$5.00 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 <a href="http://www.calgarykiwanisfestival.ca">www.calgarykiwanisfestival.ca</a>
<b>Mailing lists:</b>	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 <sup>ST</sup> CLASS fee	
2 <sup>ND</sup> CLASS fee	
3 <sup>RD</sup> CLASS fee	
4 <sup>th</sup> CLASS fee	
<b>Administration Fee</b>	<b>5.00</b>
<b>TOTAL FEE PAYABLE</b>	

*PLEASE NOTE: Competitors and the parents/guardians of minor children will be added to our Mailing list and will receive our newsletter and other mailings.*

### PLEASE LIST ALL COMPETITORS if the group you are entering is not a Choir, Band, Orchestra etc.

First Name	Last Name	Home or Cell Ph#	Home Address (with City & Post Code)	In Festival Before?		Date of Birth (mm/dd/yy)
		( ) - -		Yes	No	
		( ) - -		Yes	No	
		( ) - -		Yes	No	
		( ) - -		Yes	No	
		( ) - -		Yes	No	

**NAME OF GROUP OR SCHOOL**– this is the full name that will be printed on the certificate. Please complete so that your name in the program and on the certificate will be correct.

Name of Contact

### 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)

**Note: TEACHER ID# IS NEW THIS YEAR – ask your teacher for the number**

Teacher ID #	First Name	Last Name	
Business Phone ( ) - -	Home Phone ( ) - -		

*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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Group Name

1<sup>st</sup> CLASS

**CLASSES, SELECTIONS, COMPOSERS & TIMES**

REG ID # \_\_\_\_\_

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	NUMBER OF MEMBERS IN GROUP
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: _____			

2<sup>nd</sup> CLASS

REG ID # \_\_\_\_\_

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	NUMBER OF MEMBERS IN GROUP
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: _____			

3<sup>rd</sup> CLASS

REG ID # \_\_\_\_\_

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	NUMBER OF MEMBERS IN GROUP
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: _____			

**REMEMBER TO FILL IN  
THE NUMBER OF  
MEMBERS IN THE  
GROUP FOR EACH  
CLASS**

Group Name \_\_\_\_\_

4th CLASS

REG ID # \_\_\_\_\_

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	NUMBER OF MEMBERS IN GROUP
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: _____			

**DID YOU REMEMBER  
TO FILL IN THE  
NUMBER OF MEMBERS  
IN THE GROUP FOR  
EACH CLASS?**

**SPECIAL SCHEDULING REQUEST DETAILS:**

- Let us know if there are dates during the festival which are not good for you.
- 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).

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**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.)***



# 2012 SYLLABUS

**FESTIVAL DATES:**  
February 27<sup>th</sup> to March 17<sup>th</sup>, 2012

## **ENTRY DEADLINES**

### PIANO

**In person or by mail:**  
Monday, November 21<sup>st</sup> at 6:00 pm

**Online registration:**  
Monday, November 21<sup>st</sup> at Midnight

### ALL OTHER DISCIPLINES:

**In person or by mail:**  
Monday, December 5<sup>th</sup> at 6:00 pm

**Online registration:**  
Monday, December 5<sup>th</sup> at Midnight

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

201, 4014 Macleod Trail S  
Calgary AB T2G 2R7  
Phone: (403) 283-6009 Fax: (403) 283-2631  
info@calgarykiwanisfestival.ca  
www.calgarykiwanisfestival.ca



# 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?	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 \$5.00 will be charged on all entries.
Where is the office located?	Suite 201, 4014 Macleod Trail South
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?	Monday, November 21 <sup>st</sup> – In person or by mail by 6:00 pm Monday, November 21 <sup>st</sup> - Online @ midnight
What date do all other disciplines close?	Monday, December 5 <sup>th</sup> – In person or by mail by 6:00 pm Monday, December 5 <sup>th</sup> - Online @ midnight
What if my entries are late?	Late entries will be accepted until Dec 15 <sup>th</sup> at a fee of \$75.00.
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, Schumann and Grieg classes. On the 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 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 (403) 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 <b>\$20</b> 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 of this year.
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 enter the Provincial and National classes – 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.
Are there classes in French?	Yes there are. Speech and Choral Speech classes are in the respective syllabi.

## 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 students with the highest aggregate marks.*

*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

#### THE CALGARY FOUNDATION— ESTHER HONENS FUND

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 / THE CALGARY FOUNDATION—ESTHER HONENS FUND

Amount: \$1000

Winner of the Provincial National Chamber  
Class

### SPEECH ARTS

#### DOROTHY W. GREGORY SPEECH ARTS SCHOLARSHIP

Amount: \$1,000

One of Classical Scene, Shakespeare Scene,  
English Romantic Poetry or 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 **ONE or more** forms as needed. You may register for up to 6 classes on the Solo Entry Form and up to 2 classes on the Group form. 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. LATE ENTRIES WILL BE ACCEPTED UNTIL DEC 15<sup>TH</sup> AT A FEE OF \$75.00.**

## 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 3) 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 6-8) 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 6-8). 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. 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 Composition 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 Composition 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, 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.

**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, **if other than English**, 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** – (as used in Musical Theatre) - 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.

**Composition (formerly 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 18th 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 or drama 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** – (as used in Musical Theatre) - 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.