

# OFFICIAL SYLLABUS 2017 - 2018

**The 2018 Provincial Festival of PERFORMING ARTS BC**  
will be held in Victoria, May 29 – June 2, 2018

**The 2018 National Festival of Music**  
will be held in Sackville, NB, August 14 – 16, 2018

Performing Arts BC is proud to be affiliated with The Federation of Canadian Music Festivals and The National Music Festival.

**The Association is grateful to our many individual and corporate donors for their sponsorship.**

**Performing Arts B.C. Festivals Society (Performing Arts BC)** is an organization of thirty-three local Member-Festivals located throughout the Province of British Columbia. This Syllabus outlines the rules, regulations and requirements for performers who are recommended by adjudicators at the Local level to proceed to the Provincial level of competition, including those performers who seek further advancement to The National Music Festival.

## PROVINCIAL OFFICE

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**PERMISSION IS EXTENDED TO LOCAL FESTIVALS TO PHOTOCOPY THIS SYLLABUS  
IN WHOLE OR IN PART AS REQUIRED**

## **RESPONSIBILITIES OF LOCAL FESTIVALS: ENTRIES TO THE PROVINCIAL FESTIVAL**

It is the responsibility of each local Festival committee to ensure that all entry requirements are met prior to submitting entries. It is not possible for the Provincial Association to check entries, nor to be responsible for their accuracy and appropriateness; therefore, it is imperative that the local Festival be scrupulous in ensuring that all entries are correct and that they comply with the entry rules for that particular discipline and in accordance with the 2017-2018 Official Syllabus. Failure to do so may lead to disqualification of the competitor.

### **IT IS THE RESPONSIBILITY OF THE LOCAL FESTIVAL COMMITTEE TO ENSURE THAT EACH OF ITS RECOMMENDED COMPETITORS HAS READ AND FULLY UNDERSTANDS THE RULES & REGULATIONS CONTAINED HEREIN**

Unauthorized copies of copyrighted material are not permitted. Local Festivals must also ensure that their competitors will provide sufficient original scores/scripts for use at the Provincial Festival or have appropriate authorizations for copies.

## **GENERAL RULES FOR PROVINCIAL LEVEL COMPETITIONS (ALSO KNOWN AS THE "PROVINCIAL FESTIVAL")**

### **WORKING MANAGEMENT**

Competitions are produced under the general administration and management of the Performing Arts BC Board of Directors and coordinated by the Provincial Executive Director. Any questions not dealt with in these rules shall be referred to the PERFORMING ARTS BC Board of Directors in writing: the decision of the Board shall be final.

The decision of the Board of Directors on all matters pertaining to the interpretation of the rules and administrative procedures is final.

The PABC board will regularly review the syllabus and present possible changes to a General meeting of the society. Changes which clarify wording will come into effect when passed. Changes which impact member festivals syllabi will come into effect on June 30<sup>th</sup> of the current year.

### **ELIGIBILITY**

1. All competitions shall be open to non-professional performers who are (i) Canadian Citizens or (ii) living or studying in Canada and who are selected by adjudicators at festivals affiliated through PABC. This condition does not apply to those bona fide students of the performing arts who teach for the purpose of applying the money so earned for the furtherance of their education, and does not preclude occasional remuneration received for services rendered in the arts.
2. Only those competitors of solo music, dance and speech arts classes and instrumental chamber group and Open Duo Speech Arts classes receiving an adjudicator's recommendation at the local Festival level may enter the Provincial Level Competitions, and must compete in the category so recommended.
3. **Age of competitors is determined as of December 31<sup>st</sup> before the upcoming Provincial Festival.** No single competitor may be over the age of 28.
4. Immediately following the local Festival, a member-festival may submit one recommended competitor only for a provincial-level class upon adjudicator's recommendation. However, single-discipline (dance and speech arts only) member festivals have the option of sending two recommended competitors in each level. Multi-discipline festivals have the option of sending two recommended competitors in each level of a discipline if, in the previous year, they have reported and paid affiliation fees accordingly for the qualifying number of entries in that discipline. The number of qualifying entries shall be counted according to the following discipline groups:
  - 250 or more in Piano
  - 150 or more in

- Strings and Guitar
- Woodwinds and Brass
- Speech Arts
- Classical Voice
- Musical Theatre
- Any festival may send two qualified chamber groups to the Provincial Festival in each level of competition.

Local festivals that are able to send more competitors in the following year will be notified by the PABC office before the start of the festival year.

5. Local secretaries should check the Provincial Office registration site for an update on recommended competitors to date. As a courtesy, member festivals may advise neighbouring festivals of all competitors who have accepted a recommendation for the Provincial Festival. Once a competitor has accepted the Provincial recommendation, he/she is not eligible for Provincial recommendations at any other Festival (with the possible exception of chamber group competitors).
6. To avoid controversy, the selection of competitors must be the sole responsibility of the adjudicators.
7. In order to be considered for recommendation by the adjudicators, a competitor must have performed in at least two (2) solo classes in the same discipline at a local festival and have received 2 marks of 85 or over in those classes. A possible exception (to two solo classes) is in the Chamber Group section **and the Speech Arts Open Duo class.**
8. Where possible, competitors should represent local Festivals serving the geographic area where they live or study. However, if there is no recommended competitor from the geographic area, adjudicators may recommend from outside this area unless prohibited by local Festival rules.
9. Competitors who have won a PERFORMING ARTS BC Provincial class cannot again be recommended for Provincial level in the same class but may subsequently receive the adjudicator's recommendation to compete in a higher class. **The sequence of classes is Junior A - Junior B, where applicable – Intermediate -Senior - National.** Non-winners at the Provincial Finals may continue to enter the same class as long as all requirements are met. Non-Winners may not compete in a lower class regardless of their age. Provincial National class winners at the Provincial Festival, who represent BC at the National Festival but are not winners at that level, may continue to compete in the Provincial National class. Once a competitor has won their class at the National Festival they are no longer eligible to compete at the Provincial Festival in that discipline.
10. Other than the exceptions listed under the Music Division General Regulations and Guidelines, no competitor may be recommended/perform in more than one class at the Provincial Festival.

## ENTRIES

11. Immediately following each local Festival, the local Festival's Provincial Contact must collect the required information from each recommended competitor and enter this into the Provincial database within two (2) weeks of the final competition of that local festival. All deadlines, requirements and guidelines of the Provincial Association must be complied with.
12. It is the responsibility of each competitor to return the waiver that is attached to the registration confirmation to the Provincial Office, along with payment. This must be received by the Provincial Office within two (2) weeks of receiving the email. Where the local festival pays the Provincial Festival entry fees the performer must still return a signed waiver form. The local festival office is then responsible for assuring that payment reaches the Provincial Office as soon as possible after the completion of the local festival. Cheques must be made payable to PERFORMING ARTS BC. **Entry fees are non-refundable.**
13. Competitors must perform the selection(s) listed on their entry form. The order of performance is their own choice with the exception of Dance. One of the selections must be the qualifying performance from the local festival. Selection changes at the Provincial Festival will not be allowed.
14. In order to facilitate accurate programming, entry forms must indicate the exact length of performance time of each selection.

## PROGRAMME

15. A tentative schedule of classes will be established in early spring. **Check the web site frequently for revisions.** As there are many considerations in developing a schedule and the order of performance, special requests cannot normally be granted, although the office will attempt to be as reasonable as possible, especially concerning accompanists in the Music Division. Only the PABC Board of Directors and/or Executive Director may alter the order of performance during the Festival.
16. Music and speech arts competitors must be at the performance venue at least 15 minutes prior to class or performance commencement. **Dance has very specific check-in times that can be found on page 24.** Music and scripts must be handed in prior to the commencement of the class: competitors must be prepared to perform when so requested and shall not commence the performance until introduced. Competitors must be present for the remainder of the class as well as for adjudications and announcement sessions of their category. As a courtesy to fellow competitors, we encourage all competitors to be present for the entire session.

## COMPETITION AND ADJUDICATION PROCESS

17. All copyrights regarding music and printed text must be observed. Please see copyright requirements specific to each division.
18. Time limits: Selections must be accurately timed and stated on the entry form. Competitors exceeding the stated time limits for the class will be disqualified.
19. Competition venues (other than warm-up rooms) and pianos may not be used for rehearsal/practice/performance of any kind prior to competition.
21. **A competitor may not perform any selection he/she has previously won with in Provincial competition.**
22. Communication with the adjudicator on the part of competitors, teachers, coaches, or parents prior to competition and the presentation of awards is absolutely forbidden.
23. Concert etiquette is expected. NO videos, audio recordings or photographs may be taken during competition, adjudications, workshops, etc. Cell phones must be turned off within the performance venue. PERFORMING ARTS BC reserves the right to take official photographs at appropriate times for archival and publicity purposes.
24. There shall be only one winner per class in all Divisions.
25. Winners of classes finished by 4:00pm of the second day of the festival may be invited to perform at the Provincial Honours Concert. Winners of classes completed after that and all dance winners may be asked to perform at the Gala Concert.

## AWARDS

26. Cash prizes, tuition awards and gift certificates may be available, to be awarded at the discretion of the adjudicators, as outlined by scholarship donors. Adjudicators' decisions are final with respect to the choice of award recipients. The adjudicator's decision in all matters of adjudication, including the choice of award recipients, is final.

## COMPLAINTS AND PROTESTS

27. Complaints and protests must be made in writing and directed to the PERFORMING ARTS BC Board of Directors together with a protest fee of \$25.00 immediately after the class or action. If the protest is upheld, the fee will be refunded. The decision of the Board with respect to complaints and/or protests is final.

## DISQUALIFICATION

28. **The Association does not wish to disqualify any performer and sincerely advises all local Festival officers, competitors, parents, teachers and coaches, to abide by the Regulations and class descriptions herein and to abide by the spirit of the Provincial Festival so that infractions do not occur.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

## **MUSIC DIVISION GENERAL REGULATIONS AND GUIDELINES OFFICIAL 2018 - 2018 SYLLABUS**

### **REPERTOIRE**

1. Canadian Syllabi published by the major National examination bodies, including the Royal Conservatory (Toronto) and Conservatory Canada, are suggested for grade level guidance in entering local and provincial festivals in Music.
2. Concertos or movements from concertos are **not permitted** in Junior or Intermediate Piano classes, nor in any Canadian Piano Classes as the Association cannot guarantee the provision of two pianos for these classes. Nor are they permitted in Junior, Intermediate or Senior Guitar classes. They are permitted in all other disciplines.
3. For the purpose of this Festival, in the Music Division, a Concerto or a Concerted Work is defined as any composition originally written for solo instrument with orchestral accompaniment.
4. For the purpose of this Festival, in the Music Division, two or more movements of a sonata, suite, etc. are permissible as one selection, provided another contrasting selection can be performed within the time limit.
5. For the purpose of this Festival, in the Music Division, a contrasting selection generally means a work from a different musical period.
6. The performance of Canadian material is strongly encouraged. The Canadian Music Centre may be contacted for music and information.

### **TIME LIMITS**

7. All selections must be accurately timed and stated on the entry form. Competitors exceeding the stated time limits for the class will be belled; failure to cease performing at the sound of the bell will result in disqualification. Timing shall "begin with the first note and extend to the final note", but shall not include any necessary tuning between selections, verbal introductions (see class descriptions for more information), nor applause. **Timing includes the accompanist's introduction.** Competitors are requested to take a minimum amount of time between selections, and to continue with the subsequent selections without waiting for the adjudicator's "nod" i.e. to perform in "concert style", unless otherwise advised.

### **COPYRIGHT REQUIREMENTS**

8. Each competitor must submit an original copy/score of the music selections to the adjudicator's secretary prior to the class in which he/she is to perform. **Competitors must number the first bar of each line in their score(s).**
9. All copyrights regarding music must be observed. Photocopies or manual copies of copyrighted material will not be accepted. The adjudicator must be given a complete original score of music under copyright for the duration of the performance. If original scores are not available, a letter is required from the publisher giving permission for copying. If the selection is generally considered to be in the public domain, a letter confirming this fact is required from the publisher along with permission to copy. The use of music downloaded from the Internet is permissible as long as it is accompanied by receipts for the number of copies downloaded. If membership in a site provides free use of the material downloaded, proof of membership must be provided. **Music downloaded from the free website [www.imsip.org](http://www.imsip.org) is permitted. Please write the full URL of the work being performed on the first page of all parts and copies being used.** The Federation of Canadian Music Festivals does allow photocopies for the purposes of page turns, but the full score must still be present at the performance venue, in addition to an original copy for the adjudicator. Competitors attempting to use unauthorized copies of copyrighted material will be disqualified.

## PERFORMANCE

10. Stage deportment will be considered by the adjudicator as part of the overall evaluation. Competitors are expected to dress in concert style.
11. The instrument of accompaniment in the Music Division shall be the piano, which will be provided.
12. All competitors are expected to attend their class adjudications and/or Workshops for the announcement of winners, runners-up, honourable mentions and presentation of certificates and medallions. Appropriate concert dress is required.
13. **OPTIONAL, PARALLEL CANADIAN CLASSES** - These are optional classes for pianists on their own (see page 8) and string, guitar, woodwind, brass, chamber groups **and voice** all together (see page 17), and will be judged on this category's merits alone. Participants may not enter Canadian classes only, but **MUST** first be recommended in Provincial Piano or Instrumental classes. Recommended competitors may choose to enter the Canadian class at the same level. i.e. Canadian class recommendation from the local adjudicator is not required. The Canadian selection in these optional classes need not have been performed in the local festival. Competitors may perform Canadian selections in their recommended class as well as in the optional Canadian class; however, they may not perform the same selection in both classes. **Competitors who win this parallel class at a Provincial Festival must enter the next highest class in subsequent festivals. They may compete in two different class levels: one for their primary entry and one for the parallel class entry.**

**OPTIONAL, PARALLEL VOCAL VARIETY CLASSES** – These are optional classes for vocalists and will be judged on this category's merits alone. Participants may not enter Vocal Variety classes only, but **MUST** first be recommended by the local Festival's adjudicator either in Classical Voice or Musical Theatre; the student may then choose to enter the Vocal Variety Class at the same level as well. Participants recommended in Classical Voice or Musical Theatre may choose to perform one selection from light opera, operetta, Gilbert and Sullivan production, Revue or Cabaret, Classical repertoire or Musical Theatre in the parallel (i.e. same level) Vocal Variety Class. The selection in these optional classes need not have been performed in the local festival; however, care should be taken in the choice of selection for the Provincial Festival. No contemporary pop selections are permitted in these Variety classes. **Competitors who win this parallel class at a Provincial Festival must enter the next highest class in subsequent festivals. They may compete in two different class levels: one for their primary entry and one for the parallel class entry.**

**A vocalist may only enter one parallel class: either Vocal Variety OR the Canadian Music Class.**

## ELIGIBILITY

14. Other than the exceptions listed below, no competitor may be recommended/perform in more than one class at the Provincial Festival. Please note that there is a separate entry form and entry fee for these optional classes.  
**Exceptions:**
  - a) The optional Canadian Music classes in the Piano and Instrumental divisions permit competitors who have been recommended to compete at the Provincial level in a junior, intermediate, senior or national piano or instrumental class to perform as well in the "parallel" Canadian class.
  - b) The optional Vocal Variety classes in the Voice division permit competitors who have been recommended to compete at the Provincial level in a junior, intermediate, senior or national Classical Voice or Musical Theatre Class to perform as well in the "parallel" Vocal Variety class.
  - c) Individual members of a recommended Chamber Group who compete in their Chamber Group class at the Provincial level may also accept recommendation from the same or a different local Festival to perform as a soloist in no more than one solo music class (for exceptions, see (d) and (e)).
  - d) A Chamber Group participant may also accept recommendation from the same or a different Festival to perform as a piano or instrumental soloist: the participant may then also choose to enter the parallel

Canadian Piano or Canadian Music class. A Chamber Group may also perform in the Canadian Instrumental class. (see page 17) A Chamber Group participant may also accept recommendation from the same or a different local Festival to perform as a vocal soloist in either Classical Voice or Musical Theatre: the participant may then also choose to enter the parallel Vocal Variety class.

- e) As well, to encourage more participation in Chamber Group classes, particularly in festivals/ regions where fewer performers of the same age and capability may be found, individual chamber group members may become “double-entry” performers by competing in two chamber groups at the Provincial Festival, representing one or two local Festivals, **but only upon receiving permission through special application to the Executive Director of PABC. Application must be made in writing prior to submission of Provincial Entry Forms. TWO** performers in each group may be “double-entry” performers.

## **NATIONAL CLASSES**

15. All Provincial National competitors must arrive at the festival with National Entry Forms completed and submitted to the Provincial Office before the National Classes are held. All personal information, full repertoire and anywhere a signature is required must be filled in. Travel and accommodation questions do not need to be completed before the Provincial Festival. Forms will be available on the PABC website. Completed entry forms must also include the full registration fee for the National Festival. This amount will also be posted on the PABC website. If a competitor does not proceed to the National Festival, this payment will be returned or destroyed.
16. All Winners of Provincial-level National Classes must perform at the National Winners Concert at the Provincial Festival in order to accept the nomination.
16. It is the responsibility of each competitor to read and comply with the rules and regulations governing The National Music Festival as set out in their Official Regulations and Syllabus. In case of discrepancy between National Class information contained in this Syllabus and in the Federation of Canadian Music Festivals' National Syllabus, the FCMF's National Music Festival Syllabus shall prevail, unless otherwise notified.
18. No National competitor may be over age 28 as of December 31<sup>st</sup> before the upcoming Festival.

## PIANO CLASSES OFFICIAL 2017 - 2018 SYLLABUS

**It is the responsibility of each participant to read and comply with all rules governing the Provincial and National Festivals.**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and the National Syllabus for further information.**

### ***PIANO CLASSES: CLASS STRUCTURE***

**Junior Piano, A, Age: 14 years and under Time Limit: 15 minutes**

**Level: Grade 6 to 9**

Two contrasting selections, one of which has been performed at the local level. A concerted work is not permitted.

**Junior Piano, B, Age: 14 years and under Time Limit: 15 minutes**

**Level: Grade 10 and up.**

Two contrasting selections, one of which has been performed at the local level. A concerted work is not permitted.

**\*\*\*Festivals may send two competitors for Junior Piano, one each in level A and B, depending on their grade level.**

**Junior Solo Piano, Canadian Music Age: 14 years and under Time Limit: 7 minutes**

**One selection of Canadian music of minimum Grade 6 level.** A concerted work is not permitted.

**Intermediate Solo Piano Age: 17 years and under Time Limit: 20 minutes**

Recommended minimum Grade 8 level: two contrasting selections, one of which has been performed at the local level. A concerted work is not permitted.

**Intermediate Solo Piano, Canadian Music Age: 17 years and under Time Limit: 10 minutes**

One selection of Canadian music of minimum Grade 8 level. A concerted work is not permitted.

**Senior Solo Piano Age: 23 years and under Time Limit: 25 minutes**

Recommended minimum Grade 9 level: two contrasting selections, one of which has been performed at the local level. A concerted work is permitted.

**Senior Solo Piano, Canadian Music Age: 23 years and under Time Limit: 12 minutes**

One selection of Canadian music of minimum Grade 9 level. A concerted work is not permitted.

### **CLASS #2**

**National Piano Age: 28 years and under Time Limit: 40 minutes**

Two selections consisting of:

1. At least two consecutive movements of an advanced Sonata or Concerto or a complete Concerted work.
2. One own choice selection from advanced repertoire (but **not** another movement of the above).

**Memorization is mandatory in this National Class at both the Provincial and National Festivals.**

**National Solo Piano, Canadian Music Age: 28 years and under Time Limit: 15 minutes**

One selection of Canadian music of minimum Grade 10 level: if a multi-movement work is selected, one or more movements may be performed providing the time limit is observed. A concerted work is not permitted.

This Class pertains only to the Provincial Festival, providing an opportunity for further performance for National-level participants. It is not required of National candidates nor is the performance in this class considered for recommendation to advance to the National Festival.



## **VOICE CLASSES OFFICIAL 2017 - 2018 SYLLABUS**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and  
the National Syllabus for further information.**

### ***CLASSICAL VOICE PROGRAM: CLASS STRUCTURE***

#### **Junior Voice: Classical Age: 14 years and under Time Limit: 10 minutes**

Recommended Minimum Level - Grade 4. THREE contrasting selections, one of which has been performed at the local level.

1. One selection must be an Art Song sung in the original language. 2. Own choice. 3. Own choice

Note: No Oratorio or Operatic Arias of the Post Baroque era are allowed.

Note: No selections from light opera, operetta, Gilbert and Sullivan and similar works are permitted in this class, nor are selections from Revues, Cabaret pieces, Musical Theatre or “encore” pieces; however, the participant may choose to perform one selection of this genre in the parallel Vocal Variety Class.

Note: No pop selections are allowed in this class.

Note: English translations are not permitted.

Note: No selections from major sacred works are permitted at the Junior level with the exception of those included in the Graded Songbooks published by the Royal Conservatory, Conservatory Canada and other major institutions.

#### **Intermediate Voice: Classical Age: 18 years and under Time Limit: 15 Minutes**

Recommended Minimum Level - Grade 7. THREE contrasting selections, one of which has been performed at the local level.

1. One selection must be an Art Song (including German lieder) sung in the original language.

2. Own choice 3. Own choice

Note: No Oratorio or Operatic Arias of the Post Baroque era are allowed.

Note: No selections from light opera, operetta, Gilbert and Sullivan and similar works are permitted in this class, nor are selections from Revues, Cabaret pieces, Musical Theatre or “encore” pieces; however, the participant may choose to perform one selection of this genre in the parallel Vocal Variety Class.

Note: No pop selections are allowed in this class.

Note: English translations are not permitted.

#### **Senior Voice: Classical Age: 28 years and under Time Limit: 25 Minutes**

Recommended Minimum Level - Grade 9. THREE contrasting selections, one of which was performed at the local level, consisting of the following:

1. One selection must be an Art Song (including German lieder) sung in the original language.

2. An Operatic Aria in the original language with recitative where applicable, or an aria from a Major Sacred Work (oratorio, cantata, mass) with recitative where applicable. Language is optional.

The performer is required to introduce the aria, i.e. to “set the scene”. This introduction will not be included in the timing of the performance.

Costumes, staging and sets are not permitted for opera selections, however, one hand-held prop may be used if integral to the scene.

3. Own choice.

Note: No selections from light opera, operetta, Gilbert and Sullivan and similar works are permitted in this class, nor are selections from Revues, Cabaret pieces, Musical Theatre or “encore” pieces; however, the participant may choose to perform one selection of this genre in the parallel Vocal Variety Class.

Note: No pop selections are allowed in this class.

**CLASS #1**

**National Voice: Classical Age: 28 years and under Time Limit: 40 minutes**

Two or more languages to be used. The selection(s) which the competitor was recommended by the adjudicator at the local level must be performed at the Provincial level.

1. One selection from an Opera, with recitative where applicable, original key, original language.
2. One Aria from a major sacred work, with recitative where applicable.
3. Multi-movement / song cycle - at least three movements of the selection to be performed at the National Festival, or a complete song cycle if less than four movements.

**Memorization is mandatory in this National Class at both the Provincial and National Festivals.**

**All Classical Voice and Musical Theatre competitors may choose to enter the Parallel Canadian Music class on Page 17 of the syllabus if they wish. Competitors may enter Vocal Variety OR Canadian Music, but not both.**

**VOCAL VARIETY PROGRAM: CLASS STRUCTURE**

**Competitors are encouraged to perform a piece from a genre that is different from their qualifying category**

**Junior Voice: Vocal Variety Age: 14 years and under Time Limit: 7 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, Revue, Cabaret, classical repertoire or Musical Theatre. A small hand held prop may be used if appropriate. Costumes are not necessary but may be used.

No pop music is permitted

**Intermediate Voice: Vocal Variety Age: 18 years and under Time Limit: 7 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, revue, cabaret, Classical repertoire or Musical Theatre. A small hand held prop may be used if appropriate. Costumes are not necessary but may be used.

No pop music is permitted

**Senior Voice: Vocal Variety Age: 28 years and under Time Limit: 8 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, revue, cabaret, Classical repertoire or Musical Theatre. A small hand held prop may be used if appropriate. Costumes are not necessary but may be used.

No pop music is permitted

**National-Level Voice: Vocal Variety Age: 28 years and under Time Limit: 8 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, revue, cabaret, Classical repertoire or Musical Theatre. A small hand held prop may be used if appropriate. Costumes are not necessary but may be used.

No pop music is permitted

This Class pertains only to the Provincial Festival, providing an opportunity for further performance for National level participants. It is not required of National candidates nor is the performance in this class considered as part of the recommendation for advancement to the National Festival.

## MUSICAL THEATRE PROGRAM OFFICIAL 2017 - 2018 SYLLABUS

For the purpose of the Provincial Festival, a Musical Theatre work is defined as a musical stage-play/production or motion-picture musical having a plot developed by dialogue interspersed with songs and often containing dances. The “Broadway Musical” is representative of this genre.

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL**

Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines for further information.

The following rules apply to all Musical Theatre classes:

- 1) Simple costumes are permitted.
- 2) One prop only may be used (in addition to a single chair which will be provided) and must be set up and struck by the performer. NOTE: Any piece of apparel, ornament or item that is part of a costume, but is removed or used during a performance, is considered an additional prop, as are props that are made up of multiple parts (ie. A basket of laundry), unless these parts are attached and the parts are not used separately during the performance.
- 3) Staging is encouraged.
- 4) The 2 selections will be performed ‘back to back’.
- 5) The performer may take 2 minutes between selections, which will not be included in the timing, to change character.
- 6) Participants must provide a verbal introduction of their selections to “set the scene” as they begin their performance. These remarks will not be included in the timing of the selection.
- 7) With the exception of appropriate musical and non-verbal communication during a performance, any additional interaction between an accompanist or other individual or performer after the introduction of the selection is considered to be a duet.
- 8) Selections from light opera, operetta, Gilbert and Sullivan, revues, cabarets, “encore/revue” pieces and similar works are not permitted in this class.
- 9) Memorization is mandatory in these classes.

### **MUSICAL THEATRE VOICE PROGRAM: CLASS STRUCTURE**

**Junior Musical Theatre Age: 14 years and under Time Limit: 10 minutes**

Two Contrasting Selections in the Musical Theatre genre, one of which has been performed at the local level. Selections from animated musical productions are acceptable in this level.

**Intermediate Musical Theatre Age: 18 years and under Time Limit: 12 Minutes**

Two Contrasting Selections in the Musical Theatre genre, one of which has been performed at the local level.

**Senior Musical Theatre Age: 28 years and under Time Limit: 15 Min.**

Two Contrasting Selections in the Musical Theatre genre, one of which has been performed at the local level.

### **CLASS #9**

**National Musical Theatre Age: 28 years and under Time Limit: 40 Min.**

The selection(s) which the competitor was recommended by the adjudicator for at the local level must be performed at the Provincial level.

1. One Ballad.
2. One Up-tempo, often comedy.
3. One own choice, from the Musical Theatre Standard Repertoire

**All Classical Voice and Musical Theatre competitors may choose to enter the Parallel Canadian Music class on Page 17 of the syllabus if they wish. Competitors may enter Vocal Variety OR Canadian Music, but not both.**

## STRING CLASSES OFFICIAL 2017 - 2018 SYLLABUS

Provincial String Classes include Violin, Viola, Cello and Double Bass only  
Competitors are required to state on their entry form which instrument they will play.

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and  
the National Syllabus for further information.

### **STRING CLASSES: CLASS STRUCTURE**

**Junior Strings, A, Age: 14 years and under Time Limit: 20 minutes**

Level: Grade 6 to 8

Two contrasting selections, one of which has been performed at the local level.

**Junior Strings, B, Age: 14 years and under Time Limit: 20 minutes**

Level: Grade 9 or above

Two contrasting selections, one of which has been performed at the local level.

**\*\*\*Festivals may send two competitors for Junior Strings, one each in level A and B, depending on  
their grade level.**

**Intermediate Strings Age: 17 years and under Time Limit: 25 minutes**

Recommended Level: Grade 8 level or above

Two contrasting selections, one of which has been performed at the local level.

**Senior Strings Age: 23 years and under Time Limit: 30 minutes**

Recommended Level: Grade 10 or above

One or more movements from a sonata or concerto or recognized concerted work and one contrasting  
selection. At least one of the above selections must have been performed at the local level.

### **CLASS #3**

**National Strings Age: 28 years and under Time Limit: 40 minutes**

Two Selections consisting of.

1. At least two consecutive movements of a Senior Concerto or a complete Concerted Work: and
2. One own choice selection (may **not** be another concerto or another movement of the above)

**NOTE: Memorization is mandatory for this National String Class at both the Provincial and National  
Festivals.**

All string competitors may enter the optional parallel **Canadian music class for strings, guitar, woodwinds,  
brass, chamber groups and voice** all together. Please see page 17 for details.

## **CLASSICAL GUITAR CLASSES OFFICIAL 2017 - 2018 SYLLABUS**

**Classical Guitar classes will include guitar only.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and  
the National Syllabus for further information.**

### ***CLASSICAL GUITAR CLASSES: CLASS STRUCTURE***

**Junior Classical Guitar Age: 14 years and under Time Limit: 15 minutes**

Recommended Minimum Level: Grade 4 and above

Two contrasting unaccompanied selections, one of which has been performed at the local level.

**Intermediate Classical Guitar Age: 17 years and under Time Limit: 20 minutes**

Recommended Minimum Level: Grade 6 and above

Two contrasting unaccompanied selections, one of which has been performed at the local level.

**Senior Classical Guitar Age: 23 years and under Time Limit: 25 minutes**

Recommended Minimum Level: Grade 8 and above

One or more movements from a major work and one contrasting selection. Both unaccompanied works. At least one of the above selections must have been performed at the local level.

#### **CLASS #4**

**National Classical Guitar Age: 28 years and under Time Limit: 40 minutes**

Two selections consisting of:

1. One own choice selection of a Senior or Advanced work that may be a multi-movement work or at least two consecutive movements of a concerto.
2. One own choice selection, (but **not** another movement of the above).

**NOTE: Memorization is mandatory for this National Guitar Class at both the Provincial and National Festivals.**

All guitar competitors may enter the optional parallel **Canadian music class for strings, guitar, woodwinds, brass, chamber groups and voice** all together. Please see page 17 for details.

## WOODWIND CLASSES OFFICIAL 2017 – 2018 SYLLABUS

Woodwind Classes may include Flute, Clarinet, Oboe, Bassoon, English Horn, Contra-Bassoon and Saxophone. Students are permitted to use two instruments of the same family e.g. Piccolo and Flute, or A and B flat clarinet, in the same competition. Competitors are required to state on the entry form which instrument(s) they will play.

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and the National Syllabus for further information.**

### **WOODWIND CLASSES: CLASS STRUCTURE**

**Junior Woodwind Age: 14 years and under Time Limit: 15 minutes**

Recommended level: Grade 6 and above

Two contrasting selections, one of which has been performed at the local level.

**Intermediate Woodwind Age: 17 years and under Time Limit: 20 minutes**

Recommended level: Grade 8 and above

Two contrasting selections, one of which has been performed at the local level.

**Senior Woodwind Age: 23 years and under Time Limit: 25 minutes**

Recommended level: Grade 10 and above

Two contrasting selections, one of which has been performed at the local level.

### **CLASS #5**

**National Woodwind Age: 28 years and under Time Limit: 40 minutes**

Two selections consisting of

1. At least two consecutive movements of a Senior Concerto, or a complete concerted work; and
2. One own choice selection (may **not** be another concerto or another movement of the above).

**NOTE: Memorization is mandatory for this National Woodwinds Class at both the Provincial and National Festivals.**

All woodwind competitors may enter the optional parallel **Canadian music class for strings, guitar, woodwinds, brass, chamber groups and voice** all together. Please see page 17 for details.

## **BRASS CLASSES OFFICIAL 2017 – 2018 SYLLABUS**

**Brass Classes will include the standard orchestral and band brass instruments. Competitors are required to state on their entry form which instrument(s) they will play. Students are permitted to use two instruments of the same family.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and the National Syllabus for further information.**

### ***BRASS CLASSES: CLASS STRUCTURE***

#### **Junior Brass Age: 14 years and under Time Limit: 15 minutes**

Recommended Level: Grade 5 and above

Two contrasting selections, one of which has been performed at the local level.

#### **Intermediate Brass Age: 17 years and under Time Limit: 20 minutes**

Recommended Level: Grade 8 and above

Two contrasting selections, one of which has been performed at the local level.

#### **Senior Brass Age: 23 years and under Time Limit: 25 minutes**

Recommended Level: Grade 9 and above

Two contrasting selections, one of which has been performed at the local level.

#### **CLASS #6**

#### **National Brass Age: 28 and under Time Limit: 40 minutes**

Two selections consisting of:

1. At least two consecutive movements of a Senior Concerto, or a complete Concerted Work: and
2. One own choice selection (may **not** be another concerto or another movement of the above).

**NOTE: Memorization is mandatory for this National Brass Class at both the Provincial and National Festivals.**

All brass competitors may enter the optional parallel **Canadian music class for strings, guitar, woodwinds, brass, chamber groups and voice** all together. Please see page 17 for details.

## CHAMBER GROUP CLASSES OFFICIAL 2017 – 2018 SYLLABUS

A combination of any recognized orchestral instruments including harp, guitar, recorder and/or percussion with or without piano and/or one voice. **In the Junior, Intermediate and Senior levels a group may have a minimum of 3 and a maximum of 9 performers each having their own part.** At the National level, the maximum number of performers remains at 6. When piano is included, the piano part must be original and not an orchestral reduction. There shall be no conductor. Instrumentation and amplification may be used but only as indicated in the original score. A complete score must be provided to the adjudicator, and may not be an unauthorized photocopy.

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines, and the National Syllabus for further information.**

### **CHAMBER GROUP CLASSES: CLASS STRUCTURE**

**Junior Chamber Group Average Age: 14 years and under, 3 – 9 performers Time limit: 20 minutes**

Two contrasting selections, one of which has been performed at the local level.

**Intermediate Chamber Group Average Age: 17 years and under, 3 – 9 performers Time limit: 25 minutes**

Two contrasting selections, one of which has been performed at the local level.

**Senior Chamber Group Average Age: 23 years and under, 3 – 9 performers Time limit: 30 minutes**

Two contrasting selections, one of which has been performed at the local level.

### **CLASS #8**

**National Chamber Group Average Age: 28 years and under, 3 – 6 performers Time limit: 40 minutes**

Two selections consisting of:

1. At least two consecutive movements of own choice selection performed at the local level, and
2. One own choice selection (but **not** another movement of the above).

**Memorization is not mandatory for the National Chamber Group Class at the Provincial Festival NOR at The National Festival.**

All chamber groups may enter the optional parallel **Canadian music class for strings, guitar, woodwinds, brass, chamber groups and voice** all together. Please see page 17 for details.



**OPTIONAL, PARALLEL CANADIAN MUSIC CLASSES  
FOR STRINGS, GUITAR, WOODWINDS, BRASS, CHAMBER GROUPS, CLASSICAL VOICE AND  
MUSICAL THEATRE  
OFFICIAL 2017 – 2018 SYLLABUS**

**This is a new class and is open to all performers in the above disciplines. All participants will perform in the same class which will be divided based on age only. Rule #13, page 6: Music Division, General Rules and Guidelines applies to this class.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL AND NATIONAL FESTIVALS**

***OPTIONAL PARALLEL CANADIAN MUSIC: CLASS STRUCTURE***

**Junior, Canadian Music Age: 14 years and under Time Limit: 8 minutes**

One selection of Canadian music of minimum Grade 6 level.

**Intermediate, Canadian Music Age: 17 years and under Time Limit: 10 minutes**

One selection of Canadian music of minimum Grade 8 level.

**Senior, Canadian Music Age: 23 years and under Time Limit: 12 minutes**

One selection of Canadian music of minimum Grade 9 level.

**National, Canadian Music Age: 28 years and under Time Limit: 15 minutes**

One selection of Canadian music of minimum Grade 10 level: if a multi-movement work is selected, one or more movements may be performed providing the time limit is observed. This Class pertains only to the Provincial Festival, providing an opportunity for further performance for National-level participants, but is not required of National candidates nor is the performance in this class considered for recommendation to advance to the National Festival

## CHORAL CLASSES OFFICIAL 2017 – 2018 SYLLABUS

### Local Festival

Adjudicators at the local festival may choose, in each of the ten Choral categories, one choir that is felt to be of National standard. The signed recommendation along with the recording of the performance and original music shall be sent to the Provincial Secretary.

### Provincial Festival

Adjudicators at the Provincial festival may choose, in each category submitted, one choir that is felt to be of National standard. Mp3 files forwarded by the local Festivals will be adjudicated immediately prior to the Provincial Festival, with winners announced during the Festival. Following the Provincial Festival, the winning recording in each National Choral class, along with the written recommendation/entry form, the music and entry fee shall be forwarded by the Provincial Executive Director to the Executive Director of The Federation of Canadian Music Festivals / The National Festival.

### National Festival

Mp3 files from all the provinces shall be heard by two appointed adjudicators and the winners of the ten Choral competitions will be notified by phone.

Note: Choirs submitting recordings to the Provincial level of competition must perform the same selections on which they were recommended by the adjudicator at the local level. Please note that the definition of the term 'selection' is "one piece of music by a composer and NOT two or more short pieces from a collection, cycle or larger work".

1. Participation is limited to amateur Canadian choirs, performing in the appropriate class(es) at affiliated festivals.
2. A choir may enter only one choral class at the National level.
3. A festival official must supervise and witness the recording of the performance of choirs recommended for Provincial/National competitions.
4. All choral entries **must** be submitted as mp3 files. These should be sent as attachments to emails to the Provincial office, with the choir name, festival and name of class in the subject line. Mp3 files must be clearly labelled with the name of the piece only and NOT the name of the choir. Please end the recording as soon as the performance is finished and do not include comments or announcements. Each piece of choral music must also be scanned, including the cover page, and sent as files with the sound files. As an aid to adjudicators, the first bar of each line in the score should be numbered and the performance key shall be indicated on the score. Please send scanned scores as PDFs and not jpegs. A pdf of the completed entry form should also be included; however the required entry fee must still be submitted by mail. In conclusion, each email should include 5 files: 2 sound files, 2 scores and 1 entry form.
5. Recordings may be done up until **May 1**, with the same choir, conductor, accompanist, and accompaniment as in the original performance. The recording must be the first take. No acoustic or electronic compensation, filtering, or other enhancement is to be used while (or post) recording. When making recordings, please stop the recording as soon as the choir finishes singing.
6. Recordings and music should contain no reference to the name of the choir or its conductor. Pieces are not to be announced
7. **Complete choral entries must be received at the Provincial Office by Friday, May 11.**

### CHORAL CLASSES

The National Music Festival provides opportunities for the following types of choral groups:

1. **Ensemble** – limited to 8 to 12 singers
2. **School Choirs** – must have a minimum of 13 singers all from the same school
3. **Community choirs** – must have a minimum of 13 singers and are not school choirs
4. **Male voice choirs** – may be school or community and may be unchanged or changed voices, or a combination of them.

**These rules apply to all classes:**

- a. Only selections performed, adjudicated and recommended from local festivals are acceptable.
- b. The competition is based on the performance of TWO CONTRASTING SELECTIONS only one of which may include brief solo or solo ensemble passages. **The total number of bars of a solo or solo ensemble passage may not exceed 10% of the total score.**
- c. In classes limited by an upper age, 5% of the members may exceed the age limit by not more than two (2) years.
- d. Ages are determined as of December 31 preceding the festival.

Each of the four types of choirs listed above may be limited by age, gender or other restrictions.

**ENSEMBLE**

**1. Richard W. Cooke Award (Class 104)**

- a. must be an ensemble (6-12 singers)
- b. at least one selection sung in three or more parts

**SCHOOL CHOIR**

Only one (1) folk song is permitted.

**1. Paul J. Bourret Award (Class 103)**

- a. singers must be 19 years of age and under
- b. at least one selection must be sung in three or more parts

**2. David Ouchterlony Award (Class 106)**

- a. singers must be 16 years of age and under
- b. at least one selection must be sung in two or more parts

**3. Florine Després Award (Class 108)**

- a. singers must be 12 years of age and under
- b. at least one selection must be sung in two or more parts

**COMMUNITY CHOIR**

Only one (1) folk song is permitted

**1. The Honourable Barbara A. Hagerman Award (Class 100)**

- a. the majority of members must be 19 years of age or over
- b. at least one selection must be sung in three or more parts

**2. George S. Mathieson Award (Class 102)**

- a. singers must be 19 years of age and under
- b. at least one selection must be sung in three or more parts

**3. Dr. & Mrs. J.F.K. English Award (Class 105)**

- a. singers must be 16 years of age and under
- b. at least one selection must be sung in three or more parts

**4. Margaret Wharton Memorial Award (Class 107)**

- a. singers must be 12 years of age and under
- b. at least one selection must be sung in two or more parts

**5. Barbara Clark Award (Class 109)**

- a. singers must be 25 years of age and under
- b. at least one selection must be sung in three or more parts

**MALE CHOIR**

**1. The City of Lincoln Award (Class 101)**

- a. restricted to male singers
- b. no age limitation
- c. at least one selection must be sung in three or more parts

## SPEECH AND DRAMATIC ARTS GENERAL REGULATIONS AND GUIDELINES OFFICIAL 2017 - 2018 SYLLABUS

### REPERTOIRE

1. The Syllabi published by the major examination bodies, including the Royal Conservatory (Toronto), Conservatory Canada, Trinity College, etc., are suggested for grade level guidance in entering local and provincial festivals in Speech Arts.
2. **OPTIONAL, PARALLEL SOLO SHAKESPEARE CLASSES** – These are optional classes for Speech and Dramatic Arts competitors and will be judged on this category's merits alone. Participants may not enter the optional solo Shakespeare classes only, but **MUST** first be recommended in Provincial Junior, Intermediate or Senior Speech Arts classes; such recommended competitors *may choose* to enter the Shakespeare class at the same level i.e. Shakespeare class recommendation from the local adjudicator is not required. The Shakespeare selection in these optional classes need not have been performed in the local festival. Competitors may perform Shakespeare selections in their recommended class as well as in the optional Shakespeare class; however, they may not perform the same selection in both classes. **Competitors who win this parallel class at a Provincial Festival must enter the next highest class in subsequent festivals. They may compete at two different class levels: one for their primary entry and one for the parallel class entry.**  
**This rule does not apply to the Open Duo Class, where competitors must have competed in a Duo class at their local festival and earned a minimum mark of 85%. Competitors in this class need not be competing in any other Speech Arts classes at the Provincial Festival, but may attend just for this class.**
3. One of the selections must have been performed at the local level.
4. In all levels, performers must verbally introduce the dramatic selection to “set the scene” – these remarks are not included in the timing of the selection.
5. Competitors must be of accepted ages as of December 31<sup>st</sup> before the upcoming Provincial Festival. Competitors may not be younger than 11 years of age.

### COMPETITION AND ADJUDICATION PROCESS

6. Students are required to bring clean, typed copies of their selections. These should be labeled with name, class, and section (Joe Smith, Jr. Speech, poetry...) etc. They must also bring published copies – the books from which their selection is taken – or a receipt proving the purchase of an electronic version\*. These books will be prepared ahead or in the lobby of the venue as follows: a post-it note marking the page in the book, with the student's name and section clearly visible. The student will retain all their books and copies until their turn. They will then submit them to the adjudicator's secretary, **in the order in which they will perform their complete program.** Books will be returned at the conclusion of the class. Copies will be destroyed. \*Electronic versions should be available for perusal upon request.
7. **Junior, Intermediate and Senior Speech Arts students will perform all of their selections – poem, prose, drama and sonnet (if applicable) – consecutively, concert style and in any order with one minute between selections (see pg. 21, **Costumes and Props**). Selections of Poetry, Prose and Drama should be chosen to demonstrate versatility. Time limits remain the same. Titles and introductions are not included in the timing (see, pg.21, **Time Limits**) and should be kept brief.**
8. All selections must be memorized.

9. Students are expected to be present for all sessions of their class, both before and after their own performance.
10. Winners and Runners-up will be announced at the end of each class.

### TIME LIMITS

11. All selections must be accurately timed and stated on the entry form. Competitors exceeding the stated time limits will be belled; failure to cease performing at the sound of the bell will result in disqualification. In the Speech Arts Division, timing shall "begin with the first word and extend to the final word or stage movement", but shall not include announcement of the title/author, nor the verbal introduction (see class descriptions for more information), nor applause.

### COSTUMES AND PROPS

12. Any addition of minimal costume\* and/or props must be done without leaving the performance room, with set-up and/or costume changes limited to 1 minute between selections. Use of props is permissible only in the Drama and Shakespeare sections. Minimal props may be set on the stage at the beginning of each competitor's performance to smooth transitions and must be handled by the performer only. This time would also not be considered as part of the allotted time. Costume changes should be kept to an absolute minimum and could be as little as adding a scarf, or picking up a book. \*The 'no costume' rule for poetry is discontinued to allow for smoother transitions between selections.

Note: no live flame is permitted on stage.

### DEFINITIONS

The following definitions have been established as guidelines for competitors at the Provincial level:

**Prose:** A prose passage is a selection from a story, novel, essay or similar writing that forms a concise unit. Prose is non-metrical writing: thus stories written in verse are not appropriate. In prose, the speaker is the narrator. The focus should be on the voice. Vocal characterization is encouraged but the quality of prose must be maintained. The selection should include narration, description and dialogue. It should be spoken in the story-telling style, but should not be performed as a dramatic scene, i.e. there is to be no acting, with only very limited movement around the stage. Competitors may stand or be seated.

**Drama:** In drama the speaker is the character. The selection should be taken from a play written to be presented on the stage by an actor assuming language, movement and dress of the character portrayed. The selection should be the words of one character only with words of other characters omitted. Shakespeare selections must be taken from his plays rather than his non-dramatic poetry. Movement, character development and relationships are important in this section, thus 'stand-alone monologues' (not from longer plays) are poor choices at the provincial level.

**Poetry:** In poetry, the language is moulded into some kind of design; in prose it is not. Speakers may choose to perform any type of poetry: lyric, narrative, dramatic or slam – matching performance choices to author intention and style.

- **Lyric** - a short unified poem expressing the poet's own experience and emotion usually presented in a relaxed stance with no movement. The speaker interprets rather than identifies with it. (e.g. *Solitude* by Bliss Carman; *To Autumn* by Keats; *Sonnets of Shakespeare* and *Wordsworth*.)
- **Narrative** - a poem which tells a story and usually has dialogue: the telling of a story is the primary concern of the speaker (e.g. *The King's Breakfast* by A. A. Milne; *The Raven* by E. A. Poe; *The Cattle Thief* by Pauline Johnson).
- **Dramatic** – in a dramatic poem, a character distinct from the performer and poet speaks, revealing personality and attitudes. The primary concern of the poem is to reveal character, rather than tell a story (e.g. *My Last Duchess* by Robert Browning; *Patterns* by Amy Lowell)
- **Slam Poetry** - Idea or thematic connection poems with voice, humour, rhythm, exaggeration, wordplay, written for performance to an audience. Excerpts may be presented as these poems are often very long. Suggested resource books include: Word Warriors (Olsen), Take the Mic (Smith): Poetry Slam (Glazner).

- **Sonnet** – a sonnet is a fixed form lyric poem, traditionally consisting of 14 lines of iambic pentameter with a set rhyme scheme. In Senior Speech, modern sonnets with variations in rhyme scheme and stanzaic structure are permissible, as are caudated, curtal and double sonnets, provided their inclusion fits the overall time allowance. Sources: The Penguin Book of the Sonnet; Making of a Sonnet (Hirsch); The Art of the Sonnet (Burt).

## **SPEECH AND DRAMATIC ARTS: CLASS STRUCTURE**

### **Junior Speech and Dramatic Arts Age: 11 - 13 years Time Limit: 12 minutes**

Recommended Minimum Level: Grade 6

1. One selection of Poetry
2. One selection of Prose
3. One selection of Drama

### **Junior Shakespeare Age: 11 - 13 years Time Limit: 4 minutes**

Competitors must be recommended for the Junior Speech and Dramatic Arts category before entering this class.

1. Speech of one character from a play by William Shakespeare

### **Intermediate Speech and Dramatic Arts Age: 13 - 16 years Time Limit: 15 minutes**

Recommended Minimum Level: Grade 7

Competitors must be at least 13 years of age

1. One selection of Poetry
2. One selection of Prose
3. One selection of Drama

### **Intermediate Shakespeare Age: 13 - 16 years Time Limit: 5 minutes**

Competitors must be recommended for a Speech and Dramatic Arts category before entering this class.

1. Speech of one character from a play by William Shakespeare

### **Senior Speech and Dramatic Arts Age: 15 – 23 years Time Limit: 20 minutes**

Recommended Minimum Level: Grade 8

Competitors must be at least 15 years of age

1. One selection of Poetry
2. One selection of Prose
3. One Sonnet
4. One selection of Drama

### **Senior Shakespeare Age: Age: 15 - 23 years Time Limit: 5 minutes**

Competitors must be recommended for a Speech and Dramatic Arts category before entering this class.

1. Speech of one character from a play by William Shakespeare

### **Open Duo Age: 11 - 23 years Time Limit: 10 minutes**

**Both competitors must be at least 11 years of age. Competitors need not have been recommended for the regular Speech and Dramatic Arts category.**

1. Selections to be taken from a published classic or modern play, including the works of William Shakespeare, performed by two people. Performers may be different ages as long as both are within the ages specified in the Speech Arts Syllabus. Competitors must have performed a Duo in their local Festival and achieved a minimum mark of 85%.

## **DANCE**

### **GENERAL REGULATIONS AND GUIDELINES**

### **OFFICIAL 2017 - 2018 SYLLABUS**

**It is the responsibility of each participant to read and comply with all rules governing the Provincial Festival Please read the Provincial Syllabus General Rules for further information.**

#### **MEMBER FESTIVAL SELECTION GUIDELINES**

- If your festival is multi-disciplinary, you may submit one competitor in each Level of the Provincial Dance Disciplines.
- If your Festival is Dance discipline only, you may submit two competitors in each Level of the Provincial Dance Disciplines.
- The adjudicator determines final selection of the recommended candidate(s) at the local festival based on the following:
  1. Competitor must have exhibited exceptional ability and versatility in dance in the local festival performances
  2. **Competitor must have performed at least two solos at the LOCAL festival, both solos within the SAME Discipline of Ballet, Modern, or Stage.**

#### ***DANCE: CLASS STRUCTURE***

##### **BALLET, STAGE & MODERN**

Level I (Junior): Age 10 - 12 years

Level II (Intermediate): Age 15 years and under

Level III: (Senior) Age: 20 years and under

**ENTRY REQUIREMENTS** Two **contrasting** selections must be prepared; the first one performed must be the qualifying solo from the participating festival.

##### **Ballet Levels I, II, III**

The participant must perform **two contrasting solos** based on Ballet technique including but not limited to: Cecchetti, R.A.D., Vaganova, etc. Hand-held props only may be used if integral to the dance, except in Interpretive where no props are allowed. Ballet shoes must be worn. No lyrics **except in Contemporary Ballet**; vocalization is permitted in other ballet genres.

##### **Stage Levels I, II, III**

The participant must perform **two contrasting solos** in **two** of the following styles: Jazz **or** Lyrical Jazz, Variety, Song and Dance and Tap. Hip Hop/Street Dance may be used as a second solo only.

##### **Modern Levels I, II and III**

The participant must perform **two contrasting** modern or contemporary **solos**, the basis of which will be modern technique including but not limited to Graham, Limon, Cunningham, Humphrey and Horton.

**We have included a list of definitions that may be used to describe styles that are appropriate.**

#### **Definitions:**

##### **BALLET:**

**Demi-Pointe Classical:** Dance based on any method of classical ballet technique (e.g. Cecchetti, R.A.D., Vaganova, etc.)

**Pointe Classical:** Dance based on any method of classical ballet technique (e.g. Cecchetti, R.A.D., Vaganova, etc.)

**Neo Classical Ballet:** Dance based on any method of classical ballet technique in the style of the 20<sup>th</sup> and 21<sup>st</sup> Century. Original choreography should be plotless and musically driven without narrative or mime. Dancer's movements should be the main artistic medium.

**Contemporary Ballet:** Incorporates classical ballet techniques with greater range of movements which may not adhere to strict body lines for classical ballet. This style includes non-traditional movements, such as more relaxed steps, floor work and turned in legs, etc., to portray the concept of being more innovative, free and earth-bound. The physical interpretation of the theme that the choreographer envisioned allows for more expressive emotions and feelings.

**Interpretive Ballet:** Dancers must use ballet technique incorporating the body as the medium of expression and interpretation of the music in order to portray an intangible thought or mood, real or imaginary. This category should express an idea but not tell a story.

**Demi-Character:** Dancer portrays a story/idea/concept/impression while performing ballet technique from the waist down and character from the waist up.

**Character:** Ballet technique with stylized movement. The dancer must portray a specific character, real or fictitious for the duration of the entire solo, and must incorporate the whole body but not tell a story.

#### **STAGE:**

**Stage participants qualifying with either a Traditional Jazz or Lyrical Jazz solo MUST choose their second solo from one of the following categories: Tap, Song and Dance, Variety, or Hip-Hop/Street Dance. The second solo may NOT be another jazz solo.**

**Tap:** Arms are complementary and coordinated to the footwork. The rhythm of percussion is articulated through the feet and the entire body. The emphasis is on the clarity and shading of sounds, whether they are regular rhythm or syncopated. No dubbing of tap sounds permitted in accompaniment.

**Jazz:** Dance technique based on isolation of the body and/or contraction release

**Lyrical Jazz:** A dance that is generally performed to slower tempos and interprets the intent of that piece of music. This category MUST use soft jazz technique and style utilizing facial and body emotion to portray an idea, story, mood or feeling.

**Variety:** Dance suitable for a stage or musical production, cabaret, a review, live theatre, etc. Contents must be predominately dance, choreography should have a character base to it without straight line work; must be composed of a diversified vocabulary of steps and may utilize any dance genre. Live voice is not permitted; lip-synching is permitted.

**Song and Dance:** A routine suited to stage production. Equal effort in dancing, live singing and acting will be an integral part of the overall performance. No recorded vocals are permitted. Song and dance solos may be four (4) minutes in length.

**Hip Hop / Street Dance:** A constantly evolving form of dance that relies on individualism and personal style and emphasizes the expressive power of movement----should include but not be limited to choreography that incorporates a blend of contemporary funk and street style with jazz technique. May include moves such as gliding, popping, locking, waving, and utilize house, old school, and new school. May also include gymnastics/power moves or any series of tricks or stunts as long as music, costumes, and lyrics are age appropriate. **Hip Hop may be used as a 2<sup>nd</sup> solo only.**

#### **MODERN:**

**Modern:** A stylized dance form with its foundations on a technically based discipline such as Graham, Limon, Cunningham, Humphrey and Horton etc. Dance that rejects the limitations of classical ballet, was formulated from natural rhythms, and which favours movement derived from contraction and release, breath, suspension, fall and recovery, weightedness, and dynamism. Movement may or may not be related to the music.

**Interpretive Modern:** Dance that uses a recognized/codified modern technique to tell a story, express a feeling, interpret a character, behaviour, or emotional state. Movement should be related to the intent of the music.

**Contemporary:** Free movement of dance encompassing various dance disciplines with modern technique as



its underlying base, such as the choreography of William Forsythe, Wayne McGregor, Akram Khan, Ohad Narin (Gaga), Hofesh Shechter (Release Technique), etc. - a constantly evolving style of movement that gives physicality to human ideologies and concepts with emphasis on engaging the whole body.

**Interpretive Contemporary:** Dance that uses contemporary movement vocabulary from stylized to pedestrian (with modern technique as its basis) to tell a story, express a feeling, interpret a character, behaviour, or emotional state; eg. Pina Bausch (Tanztheater Wuppertal). Movement should be related to the intent of the music while the choreography must engage the whole body.

### **ADDITIONAL DANCE RULES**

#### **Failure to obey the following rules will result in disqualification**

#### **ATTENDANCE:**

1. Competitors must attend ALL technique and colleague classes, workshops and lectures that are scheduled for their Level and Discipline, and any other events pertaining to their Level that are either scheduled in advance or arranged during the Festival.
2. Competitors must be present for the entire performance of their level and discipline in which they are involved

#### **PERFORMANCE:**

3. Participants in all levels must prepare two solos within their chosen discipline. The first solo performed must be the qualifying solo from the participating festival. Both dances will be performed in the daily performances in the Provincial Festival.
4. Participants must perform only those dances listed on their Provincial Entry Form in the order listed. Selection changes at the Provincial Festival will not be allowed.

#### **TIME LIMITS:**

5. The time limit for each solo is three (3) minutes, with the exception of Song and Dance which may be four (4) minutes in length. Disqualification will occur if the three (3) minute or four (4) minute for Song and Dance, time limit is exceeded. All selections must be accurately timed and stated on the entry form. Timing shall begin with the first note of the accompaniment or the first dance movement and extend to the last note or dance movement.

#### **MUSIC:**

6. Any reference to violence or derogatory sexual content or language will NOT be permitted.
7. **Music for dances must be submitted electronically in MP3 format for the 2018 festival.** Further information regarding how to do this will be attached to the registration confirmation/waiver forms.
8. The performer is responsible for ensuring that copies of recorded music comply with all copyright restrictions that apply to the source material.

#### **ADDITIONAL REQUIREMENTS AND INFORMATION**

9. Approved props must be easily managed, and must be set up and removed by the performer without assistance. Sets are not permitted.
10. All performances must be in age-appropriate costumes.
11. Live flame is not permitted on-stage.
12. It is recommended that participants arrive at Class Venues 30 minutes prior to start time. Attendance will be taken. Please bring appropriate footwear for all classes.
13. Only the dancers, adjudicator(s) and official volunteer(s) such as the dance writer/secretary may attend the Technique and Colleague classes, or be backstage at the performances.
14. The schedule of classes, workshops, performances and other events will be made available to each participant at Registration at the Festival. ALL Level II & III Stage dancers will have 2 jazz classes and 2 tap classes during the week. Competitors will be divided equally between these classes by the festival office and will be adjudicated on their participation regardless of what type of dance they are performing on stage.

### 15. SELECTION OF WINNERS:

Three semi-finalists from each Level of each Discipline will be announced following the final performance session. The winners will be announced at the conclusion of the Dance Finals Concert. There shall be only one winner per Level in all Disciplines. The total impression created by the Technique classes and the Solo Performances shall determine the final placement. Those dancers chosen as semi-finalists (Top Three) may choose either one of their two dances to perform again in the Dance Finals Concert.

16. At least one "Colleague" Class in each discipline will be provided at the Provincial Festival. These are similar to the daily Technique classes and are instructed by a colleague adjudicator in order to offer more educational opportunities at the Provincial Festival.

Level I Ballet will take Level I Modern

Level I Stage will take a vocal technique class

Level 1 Modern will take will take Level I Ballet

Level II Ballet will take Level II Modern

Level III Ballet will take Level III Modern

Level II Modern will take Level II Ballet

Level III Modern will take Level III Ballet

Level II & III Stage will take a vocal technique class

### 17. CLOTHING AND GROOMING FOR ALL CLASSES:

Participant grooming is important and will be noted; please dress according to the guidelines set out below.

Belts, trims, jewelry, leg warmers, loose tops, etc. are not permitted.

**Ballet – Females:** Pink tights, dark, solid-coloured leotard, pink ballet slippers. Hair - classic bun.

**Ballet – Males:** Dark tights, solid-coloured shirt or solid-coloured leotard, ballet slippers. Hair neatly groomed.

**Stage – Females and Males:** May wear any of the following: bodysuit, tights, shorts, capris, jazz pants. Hair neatly groomed. Kneepads may be worn.

**Modern – Females:** May wear any of the following: bodysuit, unitard, capris, fitted pants or shorts, footless tights, fitted tops. Hair securely fastened and neatly groomed.

**Modern – Males:** Fitted pants or shorts, close fitted tops. Hair neatly groomed.

**OFFICIAL OBSERVERS  
ALL DIVISIONS  
OFFICIAL 2017 – 2018 SYLLABUS**

**GENERAL GUIDELINES**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL**

**Official Observers** are those students recommended from local Festivals to attend the Provincial Festival in an observer's role. These students are generally the runner-up in the local Festival. Festivals may, on an adjudicator's recommendation, name an observer as an alternate, in which case it is advisable to have the adjudicator sign a participant form for that person, labelled as alternate, as well as an observer's form. These names do not need to be forwarded to the festival office. These alternates may replace a designated participant registered for the Provincial festival **BUT** this change must be made through the Festival Office no later than the first day of registration and is subject to a \$25 change fee. Changes brought forward after this time will be respectfully declined. Any alternates may attend the festival as Observers.

**Music and Speech and Dramatic Arts Divisions:** Official Observers are invited to attend all Music and Speech and Dramatic Arts classes and adjudications at no additional fee, although they do not take an active part in these events. There may be an opportunity for them to participate in workshops if there is sufficient time. These Observers may also attend any of the "daily performances" in the Dance division, at no additional fee.

They may also perform one selection in a Future Stars Concert at the Provincial Festival. Observer pianists and string players are expected to attend their specific workshops.

**Dance Division:** Official Observers are invited to attend all "daily dance performances" at no additional fee, although they do not take an active part in these events. These Observers may also attend any Music and Speech and Dramatic Arts classes, workshops and adjudications at no additional fee.

They will also be expected to perform one selection in the Dance Future Stars Concert at the Provincial Festival and attend the four, dance observer specific classes.

**Member Festivals:**

Member Festivals are permitted any number of Observers for each provincial class.

**Local Festival committees** must determine that candidates eligible for adjudicator selection must display the following criteria:

- Participant would benefit from the Provincial Festival experience.
- The participant must have exhibited ability in local festival performances.
- The participant must have the enthusiasm to serve as an Observer.
- The participant should be ready to perform in an Observer Concert at the Provincial Festival.

**Final selection of the recommended candidate(s)** is determined by the adjudicator(s) at the local Festival, based on the above criteria.

Official Observers must submit an official Observer's Provincial Entry Form along with the entry fee in accordance with Provincial Festival regulations.

Official Observers must comply with the regulations of the Provincial Festival and must register as Observers on arrival at the Provincial Festival.

**CLASS LIST SUMMARY FOR 2017-2018 PROVINCIAL FESTIVAL**

<b>CLASS NAME</b>	<b>AGE</b>	<b>SELECTIONS</b>	<b>TIME LIMIT</b>	<b>ENTRY FEE</b>
National Voice	28 and under	3 at Provincial Fest. 5 at National Festival	40 min.	\$130.00
National Piano	28 and under	2	40 min.	\$130.00
National Strings	28 and under	2	40 min.	\$130.00
National Classical Guitar	28 and under	2 at Provincial Fest. 3 at National Festival	40 min.	\$130.00
National Woodwind	28 and under	2	40 min.	\$130.00
National Brass	28 and under	2	40 min.	\$130.00
National Chamber Group	28 and under	2	40 min.	\$155.00 per group
National Musical Theatre	28 and under	3 at Provincial Fest. 5 at National Festival	40 min.	\$130.00
Nat'l Choral: Hagerman	See Syllabus	2		\$75.00
Nat'l Choral: Lincoln	See Syllabus	2		\$75.00
Nat'l Choral: Mathieson	See Syllabus	2		\$75.00
Nat'l Choral: Bourret	See Syllabus	2		\$75.00
Nat'l Choral: Cooke	See Syllabus	2		\$75.00
Nat'l Choral: English	See Syllabus	2		\$75.00
Nat'l Choral: Ouchterlony	See Syllabus	2		\$75.00
Nat'l Choral: Wharton	See Syllabus	2		\$75.00
Nat'l Choral: Despres	See Syllabus	2		\$75.00
Nat'l Choral: Clark	See Syllabus	2		\$75.00
Junior Piano	14 and under	2	15 min.	\$130.00
Junior Piano – Canadian	14 and under	1	7 min.	\$45.00
Intermediate Piano	17 and under	2	20 min.	\$130.00
Interm. Piano – Canadian	17 and under	1	10 min.	\$45.00
Senior Piano	23 and under	2	25 min.	\$130.00
Senior Piano – Canadian	23 and under	1	12 min.	\$45.00
National Piano – Cdn.	28 and under	1	15 min.	\$45.00
Junior Classical Voice	14 and under	3	10 min.	\$130.00
Interm. Classical Voice	18 and under	3	15 min.	\$130.00
Senior Classical Voice	28 and under	3	25 min.	\$130.00
Junior Vocal Variety	14 and under	1	7 min.	\$45.00
Interm. Vocal Variety	18 and under	1	7 min.	\$45.00
Senior Vocal Variety	28 and under	1	8 min.	\$45.00
National Vocal Variety	28 and under	1	8 min.	\$45.00
Junior Musical Theatre	14 and under	2	10 min	\$130.00
Interm Musical Theatre	18 and under	2	12 min.	\$130.00
Senior Musical Theatre	28 and under	2	15 min.	\$130.00
Junior Strings	14 and under	2	20 min.	\$130.00
Intermediate. Strings	17 and under	2	25 min.	\$130.00
Senior Strings	23 and under	2	30 min.	\$130.00
Junior Classical Guitar	14 and under	2	15 min.	\$130.00
Interm. Classical Guitar	17 and under	2	20 min.	\$130.00
Senior Classical Guitar	23 and under	2	25 min.	\$130.00
Junior Woodwind	14 and under	2	15 min.	\$130.00
Intermediate Woodwind	17 and under	2	20 min.	\$130.00
Senior Woodwind	23 and under	2	25 min.	\$130.00
Junior Brass	14 and under	2	15 min.	\$130.00
Intermediate Brass	17 and under	2	20 min.	\$130.00
Senior Brass	23 and under	2	25 min.	\$130.00
Junior Chamber Group	Average age: 14 and under	2	20 min.	\$155.00 per group
Interm. Chamber Group	Average age: 17 and under	2	25 min.	\$155.00 per group

Senior Chamber Group	Average age: 23 and under	2	30 min.	\$155.00 per group
Instrumental Cdn Music – Jr.	14 and under	1	8 min.	\$45.00
Instrumental Cdn Music – Int.	17 and under	1	10 min.	\$45.00
Instrumental Cdn Music – Sr.	23 and under	1	12 min.	\$45.00
Instrumental Cdn Music – Nat.	28 and under	1	15 min.	\$45.00
Jr. Speech & Dramatic Arts	11 – 13 years	3	12 min.	\$130.00
Jr. Speech - Shakespeare	11 – 13 years	1	4 min.	\$45.00
Int. Speech & Dramatic Arts	13 – 16 years	3	15 min.	\$130.00
In. Speech - Shakespeare	13 – 16 years	1	5 min.	\$45.00
Sr. Speech & Dramatic Arts	15 - 23 years	4	20 min.	\$130.00
Sr. Speech - Shakespeare	15 – 23 years	1	6 min.	\$45.00
Open – Duo	11 – 23 years	1	10 min.	\$60.00
Ballet I	10 – 12 yrs.	2	3 min. each	\$155.00
Ballet II	15 and under	2	3 min. each	\$155.00
Ballet III	20 and under	2	3 min. each	\$155.00
Stage Dance I	10 – 12 yrs.	2	3 min. each Song & Dance 4 min	\$155.00
Stage Dance II	15 and under	2	3 min. each Song & Dance 4 min	\$155.00
Stage Dance III	20 and under	2	3 min. each Song & Dance 4 min	\$155.00
Modern Dance I	10 – 12 years	2	3 min. each	\$155.00
Modern Dance II	15 and under	2	3 min. each	\$155.00
Modern Dance III	20 and under	2	3 min. each	\$155.00
Official Observer Music and Speech Arts	As per class	As per class	As per class	\$45.00
Official Observer Dance	As per class	As per class	As per class	\$60.00

**National Entry fees for choirs proceeding to the National Festival will be paid by PABC and soloists and chamber groups will be given a travel and accommodation allowance.**

Please note that the minimum age for Speech Arts classes is 11 years old and for dance classes, 10 years old.

## PERFORMING ARTS BC