

## **Rules & Regulations**

Revised September 14<sup>th</sup>, 2016 , November 15<sup>th</sup>, 2016

### **PLEASE NOTE CHANGES TO RULES: 3.2A, 3.16, 8.4 GSB**

#### **1 MANAGEMENT**

1.1 The Competition shall be under the management of the Directors of the Peterborough Kiwanis Music Festival, which is hereafter called the Committee. Any question not dealt with in these rules shall be referred to the Committee, whose decision on such matters shall be final and binding.

#### **2 ELIGIBILITY DEFINITIONS**

2.1 For this Festival, an "Amateur" is defined as either (a) anyone whose principal means of livelihood is not and never was obtained from the performance or teaching of music in the musical discipline of the class entered or (b) a full time student in a University Music Faculty. Anyone holding a **full membership ACTRA, equity card or Musician's Union** are classed as professionals.

2.2 All competitions may be entered only by amateurs, except that non-amateurs may enter (a) where permitted by rules 2.4 and 2.5, or (b) where the competition description specifies the eligibility of professionals. Domicile or place of residence does not affect eligibility to perform; however, eligibility for prizes (scholarships etc.) will be restricted to competitors who have a residence address or attend school in the counties of Peterborough, Clarington, Northumberland, Haliburton and the City of Kawartha Lakes.

2.3 "Open" as used in the Festival Syllabus and Programme means that entry to that competition is not restricted by age, sex or grade level of contestant.

2.4 Competitors in choral societies, choirs, orchestras and bands must be bona fide members of their respective organization and may be either amateur or professional.

2.5 Conductors may be amateur or professional. Conductors may conduct any number of organizations in the same class, but must not sing with their choral societies or choirs, nor play with their orchestras or bands.

2.6 In all classes in which an age limit is set, a competitor must not have exceeded the prescribed age on January 1<sup>st</sup> of the Festival year.

2.7 No individual shall compete in more than one solo entry in any class.

2.8 In all classes in which a grade level is set in the syllabus, the competitors must not have passed a Conservatory Examination at that level or higher before the 1<sup>st</sup> of January in the year of competition.

Competitors may enter a class with a grade level higher than the one they are studying as of the 1<sup>st</sup> of January in the year of competition. For reasons of fairness no candidate may enter in more than one grade.

2.9 Current RCM/CC syllabi rules apply to all disciplines.

- a) **GRADED PIANO STUDIES ARE ONLY PERMITTED IN THE GRADED STUDY SECTION, AND THEREFORE CANNOT BE USED IN ANY OTHER CLASSES.**

**Use of Music is permitted in these classes.**

- b) NC denotes Non Competitive Classes, music maybe used by competitor without disqualification.

2.9A Entry forms must be completed with all information pertaining to selection of music completed and have the current RCM or CC syllabus page and grade level included. Failure to have this information complete will result in the application not being processed, the Festival will not take responsibility for selections not meeting the criteria.

#### **2.9B Repeats**

**No repeats are permitted unless music requires.**

#### **2.9C Age**

**In duet classes, the age of the eldest performer will be used to place the participants in the correct class.**

### **3 TEST PIECES**

3.1 Vocal music with the exception of Opera and Oratorio, may be transposed in any key. Unless otherwise specified, test pieces must be performed in the key of any standard edition of the prescribed music.

3.2 Where the specified edition of a test piece is indicated in the syllabus, a copy thereof will be furnished to the adjudicator and competitors must not use any other edition.

#### **3.2A Test pieces are not to be used in other piano classes.**

3.3 Choral and vocal numbers must be sung in the language specified in the test pieces.

3.4 In Non-Competitive classes music may be used during performances.

3.5 In **all solo competitive classes, selections MUST BE MEMORIZED**, use of music will result in adjudication only and no mark will be awarded.

EXCEPTION to this rule are WOODWIND, BRASS, and ORGAN CLASSES, STRING SONATAS.

Music for ALL PROVINCIAL CLASSES, MUST BE MEMORIZED.

**All duet, trio, quartet etc piano classes, the use of music is permitted. Memorization is encouraged. Photocopies are not permitted. Should an adjudicator receive a photocopy, the participant will receive adjudication only, no mark will be awarded.**

**Contemporary idioms music classes ( 1781 - 1788 ) must be memorized.**

3.6 To be eligible for a first, a second or a third placement memory is COMPULSORY, unless otherwise stated.

Those who use music will be given adjudication only and no awards/marks will be granted.

For exceptions see rule 3.5

To be eligible for Provincial Music Festival a minimum of two classes will be considered and marks above 85.

3.7 Pedalling in piano classes is optional in the case of very junior contestants.

3.8 In cases where a contestant is not able to span a chord on the piano or organ, the top or bottom note of the chord may be omitted.

3.9 A competitor who enters more than one class must play a different selection for each entry, except for run-off classes and Provincial classes.

3.10 Soloists in the String, Woodwind and Brass classes must have an accompanist unless the music specifies otherwise. The Secretary should be advised of the accompanist's name to facilitate scheduling.

3.11 Where the Syllabus (a) specifies a choice of two or more selections, or (b) specifies "Competitor's Own Choice", competitors must not perform a selection which they have performed in this year's Festival or in the past two years.

3.12 **Under** Copyright Law, NO ONE IS ALLOWED TO COPY WORK IN WHICH COPYRIGHT EXISTS WITHOUT FIRST OBTAINING WRITTEN PERMISSION FROM THE COPYRIGHT OWNER. Hence this Festival will NOT accept photocopied music or other printed works.

**A CONTESTANT WILL BE DISQUALIFIED UNLESS EITHER A LEGAL COPY (OR A LETTER OF PERMISSION) FOR EACH "OWN CHOICE" SELECTION is provided to the Hall Secretary at least ten minutes before the commencement of the class. This is for the use of the adjudicator.**

This copy should be claimed by the competitor immediately after the class has been adjudicated. The Festival Committee is not responsible for unclaimed copies.

3:12A – **ACCOMPANISTS MAY USE PHOTOCOPIES – as long as the originals are by the piano. THIS WILL RESULT IN COMPETITOR BEING DISQUALIFIED.**

3.13 **Bar numbers must be placed neatly at the beginning of each line on the copy to be given to the Hall Secretary for the Adjudicator.**

- 3.14 In classes in which the test piece has been set by the Committee, repeats are not to be observed unless specified in the syllabus, (da capa and del segno passages are not considered to be repeats and shall be played.)
- 3.15 In classes in which the music selection is the competitor's own choice, repeats may be observed as long as time limits are met.
- 3.16 Test pieces which have been set by the committee are not to be used in other classes .**

#### **4 ENTRIES (PLEASE READ CAREFULLY)**

4.1 Copies of the Official Syllabus and entry forms may be obtained from the Festival Office or from our web site at [www.kiwanismusicfestival.com](http://www.kiwanismusicfestival.com). Please photocopy blank forms as required.

4.2 The information requested on the entry form must be fully completed, properly signed by/or on behalf of the competitor, and mailed or delivered **with the entry fee** to the Secretary. In the case of "Own Choice" selection, the title, composer and the "PERFORMANCE DURATION" MUST BE SHOWN. As well the Grade level from which the selection has been chosen and the subsequent page number from the current RCM or CC Syllabi are required, failure to do so will result in the application not being processed. Choirs, Bands and other Groups, must show the NUMBER of members.

4.3 The Committee reserves the right to accept or refuse any entry for any reason.

4.4 Unless a class has been cancelled by the Committee, or an entry has been rejected by the Committee, **entry fees will not be refunded.**

#### **5 PROGRAMME PROCEDURE**

5.1 All contestants are forbidden from rehearsing in the halls used for competition at any time during the Festival. ANY INFRACTION OF THIS RULE WILL DISQUALIFY THE OFFENDER.

5.2 Shortly after the entry closing date, the Committee shall decide the order in which classes and competitors shall appear. Competitors **MUST** perform in the order as listed in the programme unless changed by the Secretary due to extenuating circumstances.

5.3 The Committee may withdraw any competition, subdivide any class, or combine classes, if it considers the number of entries requires such action.

5.4 Notice will be provided for each competitor setting forth the order, time and place of the class. This notice will serve as an admission form for the competitor and accompanist, and must be shown to the Hall Secretary and Officials on request.

5.5 The Committee reserves the right to **disqualify any competitor who is not ready to compete within five minutes** of being called. Competitors **should be in the Auditorium at least fifteen minutes** before the scheduled start time for the class. Classes will not start before the scheduled time.

5.6 The Committee reserves the right to disqualify any competitor who presents to the Festival Secretary photocopied music, where copyright exists, unless a letter of permission from the copyright holder is also presented.

5.7 **COMPETITORS MUST PROVIDE ACCOMPANISTS IF REQUIRED.** Adjudicators stress the importance of good accompaniment.

5.8 **COMPETITORS WHO FIND THEY CANNOT ATTEND THE COMPETITION SHALL NOTIFY THE SECRETARY PRIOR TO THE DAY OF THE COMPETITION, IF POSSIBLE.**

5.9 A chord may be given on the piano at the commencement of each piece of unaccompanied music.

5.10 Competitors in instrumental classes may have their instruments tuned by a teacher or other person. Tuning on stage must not exceed **five minutes**; **COMPETITORS EXCEEDING THIS LIMIT WILL BE DISQUALIFIED.**

5.11 **IN BAND CLASSES** the time limit for each entry is **30 minutes maximum**. This includes setting up, warming up, performing 2 selections, and removing equipment, instruments, etc., and adjudication. The Music Festival is not responsible for supplying music stands / percussion instruments. Please contact the host school music department. **A warm-up selection may only be 2 minutes long, examples would be a chorale or hymn tune. Full works are NOT to be performed as a warm-up. If this is not adhered to the group will be disqualified.**

5.12 **Adjudicator's Reports will be distributed at the close of each class.**

5.13 **The Title of an "Own Choice" test piece should be announced by the Competitor, Leader or Teacher.**

5.14 The movement of Band instruments by band members while another band is on stage is PROHIBITED as the resulting noise would disturb a performing band and the adjudicators. It is STRONGLY RECOMMENDED that bands have their percussion instruments etc., in place well before the commencement of the class in which they will perform.

## **6 ADMISSIONS OF COMPETITORS AND PUBLIC**

6.1 The admission of competitors and public to the halls in which competitions are held will be governed by regulations established by the Committee.

6.2 The competitions shall be open to the public. No admission fee will be charged but contributions will be welcome.

6.3 Competitors and the public must not move about or indulge in conversations during the progress of any performance or adjudication.

6.4 Rooms, space and facilities for musical practice or warm-ups will usually not be available in the buildings used for competitions.

6.5 The use, by members of the audience or performing groups, of cameras during competitions and adjudications is strictly prohibited.

6.6 While it is the policy of the Peterborough Kiwanis Music Festival that Festival performances and adjudications should not be recorded in any way, the realities of modern technology make it impossible to fully monitor and enforce this policy.

We ask the following from our spectators:

1. No recording of any kind is permitted of adjudications.
2. Guests should position themselves 15 feet behind the adjudicator for all recordings, minimizing distraction or disruption.
3. Determination of what constitutes "disruption" is at the sole discretion of the festival personnel at each event.

## **7 CERTIFICATES and AWARDS**

7.1 A "Certificate" is an Official Festival Document which identifies the class, the contestant, and the contestant's place in a class.

7.2 A "Award" is a monetary award, available to amateurs, and is for the use of a recipient in the advancement of his, her or their musical development.

**At a recent Board of Directors meeting the motion was passed that The Peterborough Kiwanis Music Festival will only award scholarships to those who participate in a minimum of 2 classes .**

7.3 An "Prize" consists of a plaque/medallion or any other non-monetary prize.

7.4 Contestants must receive a mark of 80 or over in a competitive class to receive a First Place Certificate, or to be eligible for consideration for an award.

7.5 Certificates will be presented immediately following the class adjudication.

7.6 Awards are given at the discretion of the Adjudicators (except where otherwise stated) to competitors WHO SHOW THE GREATEST PROMISE OF FUTURE DEVELOPMENT, AND ARE NOT NECESSARILY GIVEN TO CLASS FIRST PLACE WINNERS.

7.7 Winners of awards will be determined and will be notified as soon as possible after the end of the Festival.

7.8 Except for 'KEEPERS', all trophies remain the property of the Festival. These may be held by the recipient until one month before the next Festival, when they must be returned to the Secretary. Recipients will be billed for the cost of repairs of any damages incurred while in their custody.

7.9 In run-off competitions, (such as the Cheatle competition), should a competitor place first in more than one of the qualifying classes, he or she will be eligible to compete only once in the run-off, and must choose which of the qualifying classes he or she represents, and perform the selection he or she used in that class.

7.10 Those wishing to donate monetary awards for competitions are warmly invited to contact the Festival Secretary. The Festival Committee is responsible for exact wording of the description of the award, and for ensuring that the value is appropriate in relation to other awards.

7.11 In the event that more than one competitor is eligible for a non-monetary prize, each competitor will receive one.

## 8 MARKING SYSTEM

8.1 The marking system used in Festivals is not the same as used in Conservatory examinations. The first reflects performance, the latter perfection.

8.2 Of the total 100 marks, 50 will be based on technique and 50 on interpretation.

8.3 For Classes other than Bands, a mark of 80 is awarded for an average performance, and 85 for a very good performance. A performance of distinction would receive 90 marks or over.

**8.4 For all Band Classes a standing of Gold, Silver or Bronze will be awarded. An adjudicator's mark of 88 or more will result in a Gold standing, a mark of 82 to 87 will result in a Silver standing and marks of 82 or less will result in a Bronze standing.**

The adjudicator's written remarks will include the mark assigned for the performance(s) and the resulting Gold, Silver or Bronze standing. All taped verbal remarks must be constructive and encouraging. Verbal remarks in public must also be constructive and encouraging, will include the assigned standing but must not include the mark(s) assigned.

**For selected piano Classes a standing of Gold, Silver or Bronze will be awarded. An adjudicator's mark of 88 or higher will result in a Gold standing, a mark of 85 to 88 will result in a Silver standing and marks of 84 or less will result in a Bronze standing.**

**8.5 Adjudicators have the right to refuse to award a mark and only give a critique for a poor performance.**

## 9 FINAL CONCERT

9.1 Any competitor may be invited to perform at the Final Concert, and should agree if at all possible. Winners in all classes cannot be asked to participate, because of programme length, and the final selection remains at the sole discretion of the Committee. The Committee cannot provide any remuneration or payment of incidental expenses.

## **10 GENERAL**

10.1 Complaints or protest must be made to the Secretary in writing during the Festival and must be accompanied by a fee equivalent to the entry fee of the class protested. If the protest is sustained by the Committee, the protest fee will be refunded. The Board may recommend that a copy of a letter of complaint be forwarded to one or more adjudicators.

**10.2 ADJUDICATORS MUST NOT BE APPROACHED OR CONTACTED REGARDING THEIR DECISIONS AND COMMENTS. ANY COMMUNICATION OR FRATERNIZATION WITH THE ADJUDICATOR BY COMPETITORS, TEACHERS OR PARENTS WILL DISQUALIFY THE COMPETITOR FROM THE FESTIVAL.**

10.3 All "Award" cheques are to be cashed before the end of the Festival's Fiscal year – June 30<sup>th</sup>.  
**Awards not claimed by that date will revert back to the Award Fund.**

## **11 CONTRAVENTION OF RULES**

11.1 Competitors who contravene the above rules may be disqualified as per Ontario Music Festivals Association (OMFA) rules.

**11.2** The Peterborough Kiwanis Music Festival, its staff and volunteers, assumes no responsibility for the actions or behaviour of any participant, teacher or supervisor participating in the events sponsored by the Festival, or those of any person attending such events.