



# 98<sup>th</sup> Vancouver Kiwanis Music Festival

Solo and Small Ensemble Festival Dates: April 12-30, 2021  
Large Ensemble Dates: May 1-15, 2021

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## GENERAL RULES AND REGULATIONS

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### SOLO AND SMALL ENSEMBLE KEY DATES

Class Registration Deadline: February 15, 2021

Final URL/PDF Submission Deadline: March 15, 2021

Adjudication Dates: April 12-30, 2021

### LARGE ENSEMBLE KEY DATES

Class Registration Deadline: March 31, 2021

Final URL/PDF Submission Deadline: April 20, 2021

Adjudication Dates: May 1-15, 2021

Register at: <https://events.solarislive.com/VKMFLargeEnsemble>

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# GENERAL RULES

01. The Vancouver Kiwanis Music Festivals Society (VKMF) is governed by a Board of Directors and managed by an Executive Director. Questions arising from any of these rules must be made in writing and will be referred to the Board of Directors through its Festivals Chairman.
02. Entry is open to amateurs only and who reside in North America. "Amateur", being one whose principal income is not derived from the provision of musical services. This condition does not apply to bona fide students of music who teach or perform for the purpose of applying money earned to further their musical education.
03. Eligibility for scholarships and advancement to Provincial Festival\* competitions and MusicFest Canada nationals is open only to those entrants who are:
  - a. Canadian citizens or
  - b. residing in Canada with permanent residency status or
  - c. students of a recognized Canadian educational institution.
04. VKMF reserves the right to refuse any entry or cancel any class.
05. Entry fees are non-refundable and non-transferrable except in the case of class cancellation by VKMF.
06. Late entry application may be considered up to 7 days after the registration deadline if there is still room in the class. Requests must be made in writing. If accepted, there will be a \$40 late fee charge and the only form of acceptable payment will be by cheque. Payment must be received within 5 business days or the late registration will be cancelled. All entry requests after this time period will be rejected.
07. In case of financial hardship, limited financial support for entry fees may be available by applying in writing and approval decisions are at the discretion of VKMF.
08. Festival dates listed at the time of registration are subject to change.
09. It is the responsibility of the entrant or entrant's parent or legal guardian to ensure all registration information is correctly entered at the time of registration. Registration information can be corrected online until the registration close deadline. Read the Syllabi carefully. Entries in the wrong class are subject to disqualification from competition.
10. Performers ages are required at the time of registration for all Solo and Small Ensemble classes. The participants age will be as of December 31st of the previous year's Festival.
11. VKMF reserves the right to substitute adjudicators.

12. Specific rules applicable to each Instrument and Division must be observed.

## **COMPLAINTS AND PROTESTS**

13. Complaints and protests will only be reviewed when made in writing to the Executive Director and/or the Festivals Chairman. The aforementioned, along with other members of the Board of Directors will form the Protest Committee. The Protest Committee's decision will be final.

## **CLASSES AND REPERTOIRE**

14. VKMF reserves the right to combine or divide classes based on entry quota, and alter performance order if necessary.

15. Syllabi of the major Canadian examination bodies provide grade level guidance in making suitable repertoire choices. Repertoire not included in a Canadian syllabus must be at the appropriate grade level for the class. Selections entered at an inappropriate grade level or not in compliance with the specific class requirements, may be subject to being moved to an alternate class or disqualified from competition at the time of performance.

16. Participants in the Solo and Small Ensemble Festival classes, must enter a grade level higher than their last conservatory examination, except if the examination was completed in same year as the festival year.

17. Unless specific class requirements state otherwise, repertoire must be stated at the time of registration. Once entries have closed there will be no changes to repertoire.

18. Participants will not be allowed to alter repertoire selections at the time of performance.

19. No participant may perform in the same class more than once during the current festival.

20. Once repertoire has been performed, it cannot be performed again in a different class.

21. Unless otherwise stated in specific class requirements, all instrumental Concert Group class participants must perform two selections at the chosen grade level, but may choose the third selection at one grade level higher, if desired.

22. Repeats are optional, unless stated otherwise in specific class requirements. Performance time limits must be adhered to.

23. Memorization of performance material is expected in competitive classes. Participants who choose to perform their selections from music may lose marks. This does not apply to those instruments or festival divisions in which the use of music at performance is a standard norm, for example, Chamber ensembles, Concert Band & Orchestra.

24. All participants must provide an original copy/score for the adjudicator of the music to be performed. A participant who uses their music to perform from, must be performing from an original copy/score.
25. **Photocopied music will not be permitted.** Failure to comply with copyright rules will disqualify a participant from competition. Please note the following:
- a. Out of print music: Written notice of permission to copy from the publisher, must be provided at the time of performance.
  - b. Downloaded sheet music from internet sources will only be permissible when accompanied by a receipt indicating proof of purchase or proof of public domain status.
  - c. An accompanist must clearly display the original score on the piano if using a copy to facilitate page turns. Failure to do so will disqualify a participant from competition.
  - d. For virtual/remote adjudication, a PDF score including the front cover of the source material must be uploaded to the registration platform by the deadline date for use by the adjudicator.

## **SCHEDULES**

26. Once scheduling has been completed, participants may view their class schedule online through the account they created at the time of registration.
27. It is the responsibility of the participant to ensure they are aware of when they are to perform by viewing their online class schedule.
28. Proof of class registration may be requested at the time of performance.
29. Classes may occur on any day during the Festival event, and at any time of day when the Festival is in session. It is the participant's responsibility to ensure they are available to perform at the time of their scheduled class.
30. No competitor will be allowed to perform at an alternate time from their scheduled class.
31. Large Ensemble Festival entrants (Concert Band and Orchestra, Choral and Jazz) receive adjudication (bronze, silver or gold standing) and a clinic.
32. Participants who intend to withdraw from any class, are requested to notify the Festival in advance.

## **PERFORMANCE PROTOCOL**

33. Bar numbers at the beginning of each line of music should be indicated unless the score contains bar numbers.

34. Unless stated otherwise, rehearsal and warm-up facilities are not provided.
35. As both a courtesy to adjudicators and to fellow performers, participants should arrive at the beginning of their scheduled class.
36. Participants must be ready to perform when they have been called upon. No performer may alter performance order. Sole discretion of a change in order lies with the adjudicator or the Festival administration.
37. The adjudicator, has the discretion to stop any performance at any time.
38. Performers exceeding time limits will be disqualified from competition.
39. Questions must only be directed to members of the Festival administration. Adjudicators are not part of the Festival administration.
40. Adjudicators should not be approached for lesson requests during the entirety of the Festival event.
41. First, second and third place winners of competitive classes in the Solo and Small Ensemble Festival, will be announced.
42. Concert dress for performers is encouraged.

## **CERTIFICATES**

43. Performers in non-competitive classes receive adjudication and a participation certificate.
44. Any performance disqualified from competition, will receive adjudication and a certificate of participation.

## **ACCOMPANISTS**

45. Participants are responsible to supply their own accompanist.
46. Schedules will not be altered due to accompanist scheduling conflicts.
47. Accompaniment is to be performed on piano only, with the exception of guitar accompaniment allowed for vocal folk songs.
48. Recorded accompaniment is not permitted for in-person classes.

## **AWARD ELIGIBILITY**

49. Participants in the Solo and Small Ensemble Festival must achieve a minimum mark of 85% to be eligible for any award. Regardless of the fulfillment of this requirement, the final decision to award a scholarship rests with the adjudicator.

50. In subdivided classes, placements are awarded for first, second and third in each class. The overall winner of the class is the participant who has achieved the highest mark among the subdivided classes.
51. Participants who have achieved first place may not perform again in the same class the following year, except in “Open” classes.
52. Participants who have previously competed at a given level may not return the following year and compete at a lower level. i.e. Open to Senior, Senior to Intermediate or 14 years & under to 13 years & under.
53. To be eligible for nomination to the Provincial Festival, a competitor must have performed in two or more solo classes for their instrument at VKMF and have received a mark of 85% or higher in at least two classes at the same level. Small Ensemble (Chamber group) entrants are exempt from having to compete in two solo classes. Choral Festival participants are exempt from this requirement as well. All Provincial Festival nominations are at the sole discretion of the adjudicator.
54. To be eligible for nomination to the Provincial Festival to compete in the Provincial Excellence Class, a competitor must have performed in two solo classes AND the VKMF Provincial Excellence Class for their instrument and received a minimum mark of 85% in at least two classes. Small Ensemble (Chamber group) entrants are exempt from having to compete in two solo classes. All Provincial Excellence nominations are at the sole discretion of the adjudicator.
55. Large Ensemble Festival entrants (Concert Band and Orchestra, Jazz and Choral), whose performance is deemed to meet or exceed the criteria established by MusicFest Canada, may be selected to receive an “Official Invitation to Perform” at the MusicFest Canada nationals. This invitation will be valid for two consecutive years.
56. Award recipients will be notified by Festival administration after the close of all Festivals’ events.

## **PRE-RECORDED PERFORMANCES**

57. Pre-recorded performances on cellphones or tablets will provide sufficient quality for adjudication. Ensure adequate lighting so that the performer and instrument are clearly visible. The device must record the performance audio and video simultaneously.
58. A complete one-take pre-recorded performance must consist of an introduction and performance of the piece. During the introduction, the performer must introduce, verbally or visually, their full name, full title of the piece(s) to be performed, composer’s name, class ID number, class name, and date of performance on camera. The performance of the piece should immediately follow. From the beginning of the introduction and to the end of the performance must be performed in one take without stopping the recording.

59. In the case of classes with multiple pieces, the complete performance of all pieces should be performed consecutively and without stopping the recording between the pieces. Please be aware of class time limits.
60. Only one recording can be submitted for one class.
61. The camera frame must be in landscape format and clearly show the entire performer's body from head to toe and entire instrument. Landscape format is wider than it is high. Please also adhere to the following specific guidelines:
- a. Brass and Woodwind: record seated or standing from a slight side angle to see instrument, face, and hands clearly
  - b. Classical Guitar: record straight-on to the performer
  - c. Harp: record from a slight side angle to see instrument, face, and hands clearly
  - d. Piano: record from a side profile to see posture, both hands on keyboard and music desk
  - e. Violin/Viola: record seated or standing from a slight side angle to see face and hands clearly
  - f. Cello/Bass: record straight-on to the performer
  - g. Voice: record straight-on to the performer
62. For recordings with multiple performers (duet, trio, quartet, small ensemble), all performers must be audible and visible in the same recording. Physical distancing is expected for performers in different households—3m separation for singers, brass, woodwind; 2m separation for classical, guitar, harp, piano, strings.
63. For large ensemble recordings, record as many of the performers as possible with the widest frame.
64. Where needed, accompaniment must be included in the same recording. An audio recording of the accompaniment or backing tracks may be used where it is not possible to have an accompanist in the same performance space.
65. The camera angle must remain consistent and not move during the entirety of the introduction and performance. The use of a tripod is strongly recommended.
66. Editing, splicing, and post-production of the video footage is strictly prohibited. Only the beginning and ending can be trimmed shorter to delete footage from before the introduction or after the end of the performance.
67. If the performance is not memorized, the original score must be clearly displayed in the frame.



68. Pre-recorded performances are to be uploaded to YouTube as “unlisted videos” in order to remain as a private video. These unlisted videos will be screened by adjudicators. Links may be published (on the festival website or sent out in the newsletter) so that pre-recorded performances can be screened by other groups associated with the festival i.e. other class participants, parents, guardians, teachers, community members.
69. The YouTube URL for the pre-recorded performance must be uploaded to the registration platform by the deadline. Failure to upload by the deadline will result in forfeit of the class.

## **VIRTUAL STUDIO ROOM**

70. These classes will most resemble a traditional festival class. There will not be a live audience, but there may be a virtual audience.
71. Performers will wait to be called upon to enter the VKMF broadcast studio.
72. Masks are to be worn at all time when in the waiting area and walking to the stage in the studio. When the performer is in position on the stage, the mask can be taken off. When the adjudication concludes, the performer will be invited to put their mask back on and exit the studio. The mask must remain on until the performer exits the building. Health and Safety protocols may be revised or clarified based on updates to the Provincial Health Office orders or Venue requirements.
73. The adjudicator and performer will participate in a video conference call together. The adjudicator will adjudicate remotely. The performer will perform from the studio for the adjudicator.
74. A studio technician will be present to manage the technical elements of the video conference and disinfecting the performance area or piano between performers.

\*Effective August 2019, Performing Arts BC (the Provincial Festival) has withdrawn from National Festival classes. This means VKMF will be unable to send any performers to the National Festival through the Provincial Festival. Please refer to Performing Arts BC Provincial Festival Syllabus available on their websites for specific rules.