

LOCAL RULES & REGULATIONS

GENERAL

1. The Festival is under the management of the Calgary Performing Arts Festival committee. All matters not dealt with in these rules will be referred through the Executive Director.
2. It is the responsibility of every competitor to be familiar with the Rules Governing Local Festivals, the Rules Governing the Provincial Festival, meanings of the terms in the Glossary (Appendix I).
3. All classes are open to amateurs only (**see Glossary** for definition of amateur).
4. To be eligible to compete and receive awards a performer must:
 - a. live or study music/speech in/within an 80 km radius of Calgary for at least SIX consecutive months immediately preceding the Festival. ****NEW IN 2020**** This covers lessons via Skype and/or other electronic means.
 - b. study at a recognized post-secondary institution outside Calgary and receive financial support from parents living in the Calgary area for at least SIX months immediately preceding the Festival.
 - c. Performers from outside the Calgary area may enter classes and will receive adjudication only and will not be eligible for awards or scholarships.
5. The date of birth for each soloist and member of a duet, trio or ensemble must be provided on the online entry form at the time of registration.
6. Any complaint or protest must be made in writing directly to the Festival within three days of the close of the Festival and at no time may anyone other than a festival official, discuss the matter with the adjudicator.
7. The Calgary Performing Arts Festival reserves the right to refuse any entry.
8. The age of a performer is determined by how old they are as of December 31st preceding the Festival year.

REPertoire / SELECTIONS / CLASSES

9. In classes using Grades or Levels, any recognized Syllabus must be used for choosing the selections and the syllabus provided by the performer when requested. **NOTE:** If choosing

- selections from a syllabus, the Local Calgary Performing Arts Festival will only recognize grades listed in any recognized syllabi published from 1994 onward.
10. It is the responsibility of the teachers, performers and parents to ensure that the correct information is supplied on the online registration form by **Wednesday, January 15th 2020**. Entries with errors or missing information will be considered as incomplete and will not be scheduled.
 11. A selection is defined as:
 - A stand-alone piece of music.
 - One, and only one, portion of a song cycle (**Exception:** Alberta Excellence Vocal Solo class).
 - One, and only one, piece from a collection of pieces, or as prescribed as a requirement in any published recognized Syllabus.
 - One or more movements of a multi-movement composition: e.g. sonata, concerto, or concerted work.
 - Piano Plan I – one or more movement(s) of a multi-movement piano selection may be used as **ONE** selection as long as they keep within the allotted time limit.
 - Piano Plan II – one or more movement(s) of a multi-movement piano selection may be used as **ONE** selection, but must keep to the grade standards as put forth by any of the recognized Conservatory Syllabi published from 1994 onwards and be within the allotted time.
 12. In classes with 'Own Choice' selections, the suitability to the class will be considered by the adjudicator.
 13. In piano classes, concerti may be played only in the concerto classes. **Exception:** Alberta Excellence classes.
 14. Accompaniments must be played as written. **Exception:** Folk Song, School Musical Theatre classes, and Pop Vocal classes.
 15. Transpositions are allowed except in the Vocal Solo – Bach Aria. Opera and Oratorio classes.
 16. As a general rule, no repeats are permitted except in Baroque music.
 17. Taped accompaniments are not allowed for competitive classes. **Exception:** Choral School,

School Musical Theatre classes, and Pop Vocal classes.

18. ****NEW IN 2020**** The Festival movement is for acoustic performances only (no electronic amplification), unless indicated in the score (i.e.: singing with a recording of whale song, electric string quartet, etc.). It shall be the responsibility of the competitor to supply all required materials for the performance.
19. During a Festival, a participant may perform a selection **only once** using the same solo instrument.
20. For all classes, a performer may not perform the same selection in the same festival for the following two years.
21. A competitor may enter **only once** in a group of classes (see glossary for definition). **Exception:** Chamber classes.
22. A change of repertoire cannot be made or announced at the time of the performance. If this is done, the performer will receive adjudication only.
23. A member of a duet or ensemble may enter more than once in a class provided they perform a different part or play a different solo instrument.
24. The winner of a solo class may not enter a **lower** age class in the same discipline in any subsequent year.
25. A performer may enter a total of up to 6 classes in each Festival year.

PHOTOCOPIES / SCORES

26. One (1) complete licensed score, **including solo and accompaniment** music, not a copy, except as provided by Rule 27, must be on site in the performance space. Works classified as "Public Domain" by the **Copyright Act (R.S.C., 1985, c. C-42)** are acceptable as copies. It is the participants' responsibility to ensure and provide proof of their claim to the selection's public domain classification.
 27. Music Selections:
 - a. In every class other than Music Composition, a copy may be used **ONLY** if the publisher's written approval has been given.
 - b. In every Music Composition class, a copy or computer printout must be provided for the adjudicator.
- Speech Selections:

- a. A licensed edition must be available for the adjudicator. Works classified as "Public Domain" by the **Copyright Act (R.S.C., 1985, c. C-42)** are acceptable as copies. It is the participants' responsibility to ensure and provide proof of their claim to the selection's public domain classification.

Please mark the measure numbers at the beginning of each line of music.

MEMORIZATION / TIMING

28. To qualify for placement in a class or for awards, participants must perform from memory. Those performing with music will receive adjudication only. **Exception:** String Sonatas registered in String and Keyboard classes, Woodwind and Brass Sonatas, Band, Choral, Composition, Ensembles, Chamber, and duets.
29. Performance time limits are strictly adhered to and enforced. Please see syllabus for time limits.
30. Performance times as submitted on the entry forms will be enforced.

CHANGES / SCHEDULING

31. ****NEW IN 2020**** All requests for changes **MUST** be submitted by email to info@cpafestival.ca. If there is nothing in written form, the change will not happen even if you have called and talked to someone. If changes are requested after our registration closes on **January 15, 2020**, there may be a fee of \$25 if the change can be made. If requests to change or edit come (**in writing**) after we have begun to schedule, or after the schedule is out, there will be a \$25 processing fee to make a change. Certain change requests that happen during the Festival will be charged a \$30 change fee.
32. Scheduling requests will be considered subject to receiving adequate notification, but are not guaranteed. Classes may take place **AT ANY TIME** during the Festival. Other festivals, music lessons, school and extracurricular activities will **NOT** be considered.
33. The performance order within classes is randomly generated by the registration software. The Festival reserves the right to alter the performance order if necessary, or to subdivide the class should entries warrant.

34. There are no refunds for withdrawal from the Festival.

COMPETITION / VENUE PROTOCOL

35. No warm-up or rehearsals will be allowed in the Festival performance venue at any time.
36. Audience members may not enter or leave while a performance is in progress.
37. The Canadian Copyright Act, the Privacy Act, and the Criminal Code of Canada dictate the use of recording devices at Local Festivals. Anyone wishing to record performances or Adjudications of performers is advised to consult these documents for advice. It is in the safety of the performer that all flash or lighted recording be prohibited (see **Appendix I** of this document).
38. Adjudicator decisions are final. **NOTE:** when recommending candidates for the Provincial festival, adjudicators consider a variety of factors.
39. The adjudicator shall have discretionary power to stop any performance at any time and/or to instruct the omission of repeats.
40. All performers must be present and ready to perform 15 minutes prior to the beginning of the scheduled class, and performers will not begin until they are called to do so.

GENERAL CHORAL CLASSES

41. Every choir member must be a bona fide member but a professional or amateur conductor may be engaged.
42. In Provincial classes 10% of the choir membership may exceed a specified age limit by no more than two years. **NOTE:** Professional vocalists and teachers of voice may sing in a choir of which they are bona fide members.

SCHOOL CHORAL CLASSES

43. A school choir must consist of at least 13 members unless the actual class size is less than 13. Choirs with fewer members should notify the local festival.
44. Choir members must be enrolled as students at the school they are representing.
45. When a school entry contains combined grades, the grade having the largest number of students determines the class to register for.
46. A choral, band or orchestra entry with members from two or more schools and trained as a unit, may compete as a school entry only if the

members have not been selected on the basis of performing ability. Otherwise, it must compete as a non-school general choir, or as a community band or orchestra.

RATINGS / PLACEMENT / SCHOLARSHIPS

47. Generally, ratings are given as follows:
- | | |
|-------------|-----------|
| 90% or over | Superior |
| 85-89% | Excellent |
| 80-84% | Very Good |
| 75-79% | Good |
48. ****NEW IN 2020**** Adjudicators reserve the right not to award a First Place Certificate in any class.
49. To receive a scholarship, performers must have won their class AND received a minimum mark of 88%.
50. The total amount of scholarship money awarded to any one performer must not exceed \$7000.00.
51. ****NEW IN 2020**** No Local Festival, or committee thereof, can change either the marks given by an adjudicator to a competitor nor can they change the adjudicator's recommended entrants to the Provincial Festival. If it is discovered that this has happened, the competitor not recommended by the adjudicator will be disqualified, and a \$500 fine will be levied on the offending Local Festival per offence.

PROVINCIALS

52. In order to be considered for recommendation to the Provincial Festival, a performer must have been adjudicated on at least **TWO (2)** selections at their Local Festival using the same instrument (**NOTE:** The singing voice and the speaking voice are different instruments).
- Exceptions:**
- Musical Composition (ONE solo class).
 - Musical Theatre (ONE solo class).
 - **NEW IN 2020**** Brass, Woodwind, and Percussion – Competitors may compete on two different instruments within the discipline. (i.e.: flute and piccolo, alto and tenor saxophone, trumpet and piccolo trumpet, trumpet and French horn, timpani and a mallet instrument, etc.)
53. The adjudicator is not required to recommend a candidate to a Provincial or Alberta Excellence class at the Provincial festival.