

KELOWNA KIWANIS FESTIVAL



2022 VIRTUAL SUBMISSION GUIDELINES

1. Competitors in Virtual disciplines (Piano, Strings, Classical Voice, Musical Theatre, Popular Voice, Winds/Reeds, Brass, and Speech Arts) will be required to submit a video recording of each selection entered, along with a PDF of an original/public domain score. The PDF of the score may be created by scanning original copies of music, through the use of a purchased PDF copy of the music, or through the use of a downloaded score that is in the public domain. Self-created digital scores made in notation programs etc. are **NOT** permissible.
2. Submission dates will vary based on discipline. Please note that the SUBMISSION deadline will follow the REGISTRATION deadline, these are two separate dates. This document will be updated with submission dates throughout the registration period.
3. Competitors are encouraged to use a USB microphone for general audio capture of recordings, such as a Yeti or Snowball etc., but this is not mandatory. Phone and tablet-based recordings using internal microphones are permitted. Taking the time to check and test settings will result in higher-quality outcomes.
4. Competitors **must** state their name, and introduce their repertoire/performance.
5. All submissions must be done in ONE take. No editing of any sort is permitted, other than trimming “dead air” at the beginning or end of performances. Any submissions in which editing can be detected visually or aurally will be immediately disqualified.
6. Competitors are encouraged to record accompanied entries with a live collaborative pianist whenever possible, but the Festival recognizes that this may not always be possible due to location, Covid-19 related protocols etc. As such, recorded accompaniment tracks may be used as long as they can be heard in an appropriate balance with the competitor’s performance.
7. Pianists should shoot video from a side perspective, as an adjudicator would view them in a live performance. All other disciplines should shoot video from a front perspective, as an adjudicator would view them in live performance. Standing competitors should be in the frame from head-to-toe as much as possible. Musical Theatre entries may wish to use a “Landscape” or horizontal camera orientation to

better capture movement/choreography. Either camera orientation is acceptable based on the realities of the space used to create recorded entries.