

# REGULATIONS

## DISTRICT AND PROVINCIAL FESTIVAL REGULATIONS

### GENERAL

1. It is the responsibility of all participants to read, understand, and adhere to the regulations. Any breach of regulations may result in disqualification from the competition.
2. At no time may a teacher, parent, or competitor engage the adjudicator in conversation prior to or during the competition.
3. Adjudicators' decisions regarding performances, marks, placings, and scholarships are final.
4. The District Festival President and one other committee member, along with the President of the Provincial Association, constitute a Grievance Committee to act at any festival, should the need arise. Unresolved protests may be submitted in writing to the Provincial Office c/o the SMFA President along with a \$50 fee.

### ENTRY REQUIREMENTS

1. The Saskatchewan Music Festival is open to any \*non-professional musician who:
  - i. lives or principally studies in the province of Saskatchewan, with the inclusion of Lloydminster, Alberta, OR
  - ii. studies outside of the province and has competed in a Saskatchewan Music Festival within the preceding 5 years OR
  - iii. lives within 100 km of any Saskatchewan border (District Festival entry only, not eligible for Provincial competitions)

*\*A non-professional musician is defined as a person whose principal means of livelihood is not obtained by the performance of music in the particular discipline in which he or she is competing.*

2. Eligible competitors may enter any District Festival. District Scholarship restrictions may apply. A competitor may represent only one province at the Canada West Performing Arts Festival.
3. A competitor may enter any class provided their age does not exceed the maximum age stated. The age of a competitor shall be considered as at December 31 of the year preceding the current festival year. In order to proceed to Provincial Finals, the age of competitor shall not exceed 28 years nor 24 years for Canada West Competition. Exceptions to this rule are Provincial Choral Classes.
4. Competing bands and choirs are allowed to use only bona fide members of at least two months consecutive standing up to the time of performing at any one festival, with the exception of Band Class 80201.
5. District Festivals reserve the right to refuse entries due to local conditions, facilities, or equipment limitations (e.g. Piano Concertos require two pianos). Please make your requests at least one month prior to the closing date of entries and preferably by December 31.
6. Entry forms and fees must be submitted by the closing date. Late entries may be subject to a late fee or rejected entirely. Refunds will not be considered after the closing date.
7. Once an entry has been accepted, no changes will be permitted after the entry close date without authorization of the District Festival committee. Changes are to be announced before the commencement of the class involved. Selections marked "TBA" (to be announced) will be rejected.

# REGULATIONS

## ENTRY FEES

1. Entry fees, as listed below are maximum fees that may be charged per class.

### District Festival Maximum Entry Fees:

Solo: \$50/entry

Small Ensemble (6 or less): \$75

Bands, Choirs, and Large Ensembles: \$150

*Note: Entry fees are determined by each District Festival and are published on the SMFA website ([www.smfa.ca](http://www.smfa.ca)).*

## SYLLABUS INFORMATION

The SMFA Syllabus is the official guide for competition in Saskatchewan Music Festivals as set out by the Provincial Board of Directors of SMFA. As the Syllabus is three-year document, users should be aware of all pertinent information (e.g. rules and regulations, syllabus changes and updates). The following can be found on the SMFA website at [www.smfa.ca](http://www.smfa.ca):

- General Competition and Scholarship Regulations
- Syllabus Revisions/Updates and Glossary of Terms
- Concerto, Wallis Opera & Musical Theatre Competition Information
- Provincial Finals Information
- Canada West Performing Arts Festival Information
- District Festival Information including: locations, contacts, festival dates, entry closing dates, entry forms, entry fees, scholarship restrictions, and regulations.

1. Following is the division of disciplines as used by SMFA:

Choral	String	Percussion
Vocal	Guitar	Ensembles/Band
Piano	Woodwind	Musical Theatre
Organ	Brass	Spoken Word

2. Provincial classes are identified with the letter **(P)** and can be found under the “Provincial” tab. Before entering, be sure to read the “Provincial Scholarship Regulations” on Page 11.
3. Canada West/Excellence Classes can be found starting on page 47. This is a three level competition (District, Provincial, and Canada West). Students wanting the opportunity to participate in this competition must first enter these classes at their District Festival. More information can be found on page 13 and pages 45-49.
4. District Festivals may add additional classes and will assign these classes a competition number, followed with the letter (D) for District Festival after the class title. The addendum must be published at least 30 days in advance of the entry close date and posted on the SMFA website. The intent of such classes is to supplement, not duplicate, those already found in the Syllabus.
5. Written requests for additional classes may be sent to the District Festival well in advance of festival dates. Such requests will be given consideration and the person making the request will be informed of the decision.
6. When an entry does not conform to the class entered in the Syllabus or District Festival addenda, it shall be marked with an “A” to signify ‘for adjudication only’ and no mark or scholarship will be awarded.
7. Syllabus suggestions for the upcoming year must be sent in writing to the SMFA Board of Directors, c/o Provincial Office, before May 31.

# REGULATIONS

## SELECTIONS AND PERFORMANCE

1. Competitors may not perform the same selection(s) for any festival performance/competition two years in a row, with the exception of the Piano and Violin Senior Performance Classes 20200 & 30090 and the Non-Competitive Workshop Classes.
2. The same selection may not be used in more than one class in the same festival, with the exception of the Canada West Performing Arts Festival Classes and the Non-Competitive Workshops Classes.
3. Unless otherwise stated in the Syllabus, the term “own choice, one selection” implies a work or portion(s) of a work, not exceeding the specified time limit. Where time limits are not indicated, the term indicates a composition written as a single movement, or one or more movements of a multi-movement composition. A song cycle is considered a multi-movement work. All long repeats (over sixteen measures) may be omitted. The repetition of very short sections may be observed to preserve the structure of the composition. All *da capos* and *dal segnos* should be observed.
4. Competitors may perform vocal selections in any suitable key while adhering to copyright regulations.
5. Solo competitors are not eligible to enter more than one class bearing the same title in any one District Festival. For example:
  - i. A competitor entering “Class 20053 - Piano Solo, Baroque (16 years & under)” cannot enter “Class 20054 - Piano Solo, Baroque (15 years & under)”, and
  - ii. A competitor entering “Class 10321 - Piano Solo, Recital Piece (12 years & under) (P)” cannot enter “Class 20307 - Piano Solo, Recital Piece (12 years & under)”.

The exception to this rule is lieder classes, where competitors may enter once as a pianist and once as vocalist.

6. Memory work is encouraged in District Festivals and is mandatory at the Provincial level, with the exception of the pianist in Lieder Class 10267. Memory work is mandatory in all levels of Canada West/Excellence competitions.
7. Visual or verbal prompting of competitors is not allowed except for Choral and Chamber Music.
8. The piano is the instrument to be used for accompaniment. Exceptions are listed in the rubric for each class. Use of a digital piano for accompanying is acceptable using the piano setting and transpose feature, if required. Copyright regulations apply.
9. Recorded digital audio, for percussion, is acceptable when published in the score.
10. No amplification equipment is to be used, except for digital audio in percussion classes or in specified local addenda classes.
11. An original or authorized copy of competitor’s music must be provided to the festival committee prior to the beginning of the class. Please number the first bar of each line. For band/ensembles, full scores are preferred; cued conductor or miniature scores are acceptable. Please number each fifth line in Spoken Word selections.
12. Only sanctioned audio/video recording, live streaming or photography may be allowed. SMFA strictly prohibits unsanctioned audio/video recording, live streaming or photography during competitive performance, in order to prevent distractions, respect privacy, and adhere to copyright laws.

# REGULATIONS

## COPYRIGHT INFORMATION

1. Copyright infringement is a serious breach of the law. The Copyright Act provides that the owner of the copyright may pursue all civil remedies including damages and an accounting against an individual for infringement of copyright. The individual may also be subject to criminal prosecution and fines. It is also an offence to distribute infringing copies (those photocopied without permission) whether or not it is done for profit.
2. Copyright laws will be strictly observed. Anyone using unauthorized altered or photocopied copyright music will be disqualified; no adjudication, mark, or scholarship will be considered for the competitor. Music and literature downloaded from the internet must show authorization from the publisher or proof of purchase. See additional copyright Information on pages 14.

## MARKING

1. The following table indicates the method of evaluation:

Rating	Mark	Performance Standard
A <sup>+</sup>	or 88 & above	signifies superior performance
A	or 85 to 87	signifies distinction
A <sup>-</sup>	or 80 to 84	signifies definite merit
B	or 75 to 79	signifies fair standard
C	or 74 & under	signifies less than adequate

2. The winner and runner-up of each class will receive numeric marks which may be announced. While marks may be used for administrative purposes, other performers will be given a letter rating on the adjudication sheets and public postings.
3. Two types of certificates will be issued. An 'Honour' certificate will be awarded to all winners receiving a mark of 80 or more. A 'Merit' certificate will be awarded to all winners obtaining a mark from 75 to 79 and to the runner-up of each class, providing a mark of 75 or more has been attained. In the case of a tie, a certificate will be presented to the both entrants.

## **DISTRICT FESTIVAL SCHOLARSHIP REGULATIONS**

1. District Festivals are responsible for setting their own criteria for scholarships and awards.
2. SMFA recommends that, in order to qualify for a district festival scholarship or award, each individual named on the entry form will have entered and competed in at least two classes in the same discipline.
3. The District Festival's Scholarship/Award restrictions must be published, at least 30 days prior to the entry close date, on the festival page found on the SMFA website.
4. It is the responsibility of the adjudicator to choose District Festival scholarship winners.
5. Members of District Festival committees, whose family members or students are eligible for scholarships, must not attend the final scholarship meeting of the adjudicator and scholarship committee.

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## PROVINCIAL SCHOLARSHIP CLASS REGULATIONS

An annual Provincial Competition will be held for District Winners. Scholarship winners are selected by the adjudicator. If the standard attained is not of sufficient merit, the scholarship will not be given.

### **INFORMATION FOR DISTRICT FESTIVALS**

1. Qualified District Winners will be notified within 24 hours following the scholarship meeting.
2. A list of District Winners, signed by the Adjudicator, must be sent to the Provincial Office immediately following each scholarship meeting.
3. An accurate record of all competitors entered in Provincial Classes, including name, contact information, and marks, must be maintained.

### **ELIGIBILITY FOR ENTRY TO PROVINCIAL FINALS**

1. Competitors must:
  - i. fully comply with the regulations.
  - ii. enter and compete in at least two solo classes in the same discipline at their District Festival. Instrumentalists must compete on the same instrument, with the exception of percussion, where performers play more than one percussion instrument. This rule does not apply to the pianist in the lieder class. Musical Theatre and Voice are considered separate disciplines.
  - iii. obtain a mark of 88 or higher and place first in the class. In classes where two selections are performed, the combined mark must average 88 or higher. A mark of 88 or higher is also required in the Canada West Excellence Classes to be eligible to advance to the Provincial level. Alternates with qualifying marks will be contacted by Provincial Office.
  - iv. not exceed 28 years of age (except for Adult Choral Classes) or 24 years of age in Canada West Excellence Classes
  - v. provide their own piano accompanist, page-turner, and instrument (piano being the exception).
2. Competitors are:
  - i. eligible to be a District Winner from one or more District Festivals, providing they are not in the same Provincial scholarship class.
  - ii. required to represent the festival where they first became eligible for Provincial Finals. Competitors must disclose previous recommendations to the festival committee as soon as they are notified. The committee will not disclose this information, to the adjudicator, until the scholarship meeting.
  - iii. not eligible to compete in more than one age category in the same discipline nor in Grade A and Grade B Voice. Canada West Excellence Classes are exempt from this regulation.

### **PROVINCIAL PERFORMANCE REGULATIONS**

1. Memory work is mandatory at the Provincial level with the exception of the pianist in Lieder Class 10267 and in the Canada West Excellence Chamber Classes 10980 & 10981.
2. Competitors and accompanists must provide an original score or authorized copy of their music before performing. Number the first bar of each line in the scores and each fifth line of the Spoken Word selections.
3. The maximum performance time is 30 minutes, and all movements must have been performed in the same Provincial Class at the District Festival. Some exceptions may apply (e.g. time limits in Canada West Excellence Classes on pages 47 to 49).

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## CHORAL CLASSES REGULATIONS

1. Choirs advancing to Provincial Final Competitions must submit an audio recording in MP3/MP4 format for adjudication. Recordings may be done during the District Festival performance or any time before the entry deadline. Recordings must be done with the same choir, conductor, and accompanist as in the original performance. The first take must be used. A festival official must supervise and witness the recording. Recordings must be checked for completeness before being forwarded to the Provincial Office. Arrangements and costs for the recording of these classes are the responsibility of the participating Choral Directors and must be made in consultation with the District Festival committee.
2. High quality recordings (two selections per class) must be submitted as per instructions on the entry form. No acoustic or electronic compensation, filtering or other enhancement is to be used while recording. Recordings and scores should contain no reference to the name of the choir, its conductor, or the festival from which they have been sent. In the event that a recording made during the scheduled performance is blank or seriously compromised, a substitute recording may be made under the conditions outlined above.
3. A complete original music score for each selection, containing choral parts and accompaniment, in the correct key, is required for the adjudicators. The first measure of each line in the score must be numbered. All copyrights must be observed.
4. Minimum number of singers constituting a choir is 8, except where specifically stated otherwise.
5. In classes limited by an upper age, the average age/grade must fall within the age/grade category entered.

## **PROVINCIAL GRAND AWARDS COMPETITION REGULATIONS**

1. At the conclusion of the Provincial Final sessions, the adjudicators will select the competitors to advance to each Provincial Grand Awards Competition.
2. Each adjudicator will spend a few moments with the competitor(s) they have chosen, to advise them concerning the selection(s) to be performed, as they will be competing for our most prestigious awards. Competitors must choose selection(s) that they have performed during Provincial Finals. There is a 10-minute time limit, which may necessitate an abridged version of their selection(s).
3. Immediately following this discussion, the competitors must report to the on-site festival office.
4. No music is required for the adjudicators at the Grand Awards Competition.
5. After the Grand Awards competition, the judges will deliberate and choose the winners.

# REGULATIONS

## PROVINCIAL LEVEL OF CANADA WEST PERFORMING ARTS FESTIVAL REGULATIONS

1. Competitors wishing to represent Saskatchewan at the Canada West Performing Arts Festival (CWPAF) must first enter these classes at the District level. First place and second place District Festival winners, receiving a mark of 88 or higher, are eligible to enter the Provincial level. Each District Festival is allowed two District Winners to the Provincial Finals for each of the Saskatchewan Canada West Excellence Classes. Alternates will be contacted by the Provincial Office. Team Saskatchewan, chosen by the adjudicators at the Provincial Final Competition, will have the opportunity to compete at the Canada West Performing Arts Festival.
2. Special selection of a performer, by the adjudicator, to Provincial level of Canada West may occur only when there are no entries in any one discipline/age grouping. Students must have performed the required repertoire by memory.
3. The CWPAF Competition is a separate competition from Provincial Finals. Competitors may enter CWPAF Class without entering a Provincial Class. Repertoire performed in a Provincial Class may be repeated in CWPAF Classes.
4. Competition is open to \*non-professional Saskatchewan musicians who are 24 years or younger as of December 31 preceding the festival.

\*A non-professional musician is defined as a person whose principal means of livelihood is not obtained from the performance of music in the particular category in which he or she is competing.

5. Competition groups are as follows:

- 12 & under
- 17 & under
- 24 & under

*Age of competitors will be calculated as of December 31 of the previous year.*

Competitors must:

1. comply fully with CWPAF Regulations.
2. enter a CWPAF Class only in the province in which they live or principally study. If studying outside the province they must have competed in a Saskatchewan Music Festival within the preceding five years.
3. obtain a mark of 88 or higher
4. perform a well-rounded program, from memory, that comprises works by different composers/authors representing various styles and periods. Individual movements of multi-movement works may be included.
5. be prepared to introduce themselves, their repertoire and their accompanist (if applicable).
6. submit with entry form, simple program notes, for each selection (12 & under – maximum 100 words; 17 & under – maximum 200 words; 24 & under – maximum 300 words). Word count is per selection. Sample - (<https://runyanprogramnotes.com/>)
7. adhere to time limits, which include breaks between selections and any costume changes. The first tuning, before the program begins, is not included in the timing.

***Notwithstanding any other provision in these Regulations, the Saskatchewan Music Festival Association's Board of Directors shall be the final and binding decision-making authority on all matters pertaining to competitions administered by the SMFA.***



## COPYRIGHT® INFORMATION

Copyright is literally the right to copy. The composer usually owns the copyright for a specific piece and they in turn assign the right to a publisher to help engrave, promote and distribute the piece. The publisher pays the composer a royalty on each copy sold. So who has the right to photocopy or alter a composer's work? Only the composer!

Copying music by any means for the purpose of performance is expressly prohibited except under the fair use guidelines: "Emergency copying to replace purchased copies which for any

reason are not available for an imminent performance is allowed, provided purchased replacement copies shall be substituted in due course."

What does the statement above mean? Let's give some examples:

- 1) One of your sopranos is participating in a District Festival next week but the required music hasn't arrived yet. You make photocopies from your personal library. It is fair use – provided you don't cancel your order. The festival committee may request a sales slip from a music store to prove that the music has been ordered and paid for.
- 2) Your eighth grade clarinet player has misplaced the solo he was to perform. You make a photocopy from another student's music and order a new copy for the first student. Again, this is fair use but you must order the copy and provide proof of purchase.

There is no excuse for not having a second or third copy for the adjudicator or accompanist. Most major publishers will grant permission to make up to three copies (provided you have an original) for a small fee or no fee at all. BUT, you have to email them and ask for permission. They will then instruct you on how many copies you may make and what needs to be written on the bottom of each copy. This email permission must be provided to the festival.

Copying for a page turn is not allowed and is an infringement of the law. Photocopies for page turning purposes will only be allowed when written permission is supplied by the holder of the copyright material. The **Frederick Harris Music Co. Limited allows** festival participants to photocopy **one page per selection** from their publications in order to facilitate a page turn.

If you wish to transpose any existing publication or modify it in any way, you must seek permission. It is illegal to duplicate or alter music that has been copyrighted.

Music in the Public Domain should be researched before any selection is used for Festival purposes. Publications that are out of print or in the Public Domain may not be photocopied until you have cleared it with the rightful owner.

Although many websites claim to offer Free Public Domain music, competitors need to be aware that, in most cases, the music is not free and has been illegally scanned or copied from a publishing company. For instance, all of J.S. Bach's works are in the public domain; however, a publisher has gone to considerable expense to digitize or engrave their particular edition of the work. This involves hours of deciphering and deciding what the original manuscript noted, and making decisions based on experience. The publisher's edition is copyrighted and protected under the copyright law. It is therefore illegal to download a scanned or copied version that someone has posted on the internet. Avoid using these "free" websites for festival choices, unless you have actually paid a fee or have written permission from the author/composer for the piece and can provide proof of purchase to your District Festival.

*Submitted in 2016 by the late Darren Schwartz, Saskatoon*