



## 2020 SYLLABUS

### ENTRY DEADLINE FOR ALL DISCIPLINES:

*Wednesday, January 15th, 2020*

*Online by **Midnight***

**April 20th – May 10th, 2020**

**Mount Royal University  
4825 Mount Royal Gate SW**

The Syllabus and online registration are located at  
[www.cpafestival.ca](http://www.cpafestival.ca)

Calgary Performing Arts Festival  
Suite 201, 7003 - 5<sup>th</sup> Street SE  
Calgary, AB T2H 2G2  
Phone: (403) 283-6009  
[info@cpafestival.ca](mailto:info@cpafestival.ca)

## Festival\_Class Info:

**Schedule available on our website:** Approximate 3 weeks prior to festival  
**Classes for all Disciplines:** Monday, April 20<sup>th</sup> - Friday, May 8<sup>th</sup>

## Handicapped Access:

At Mount Royal University all venues are easily accessible by wheelchair.

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## Musical Theatre Showcase

**Date:** TBA  
**Venue:** Wright Theatre, MRU  
**Time:** TBA

## Outstanding Speech Showcase

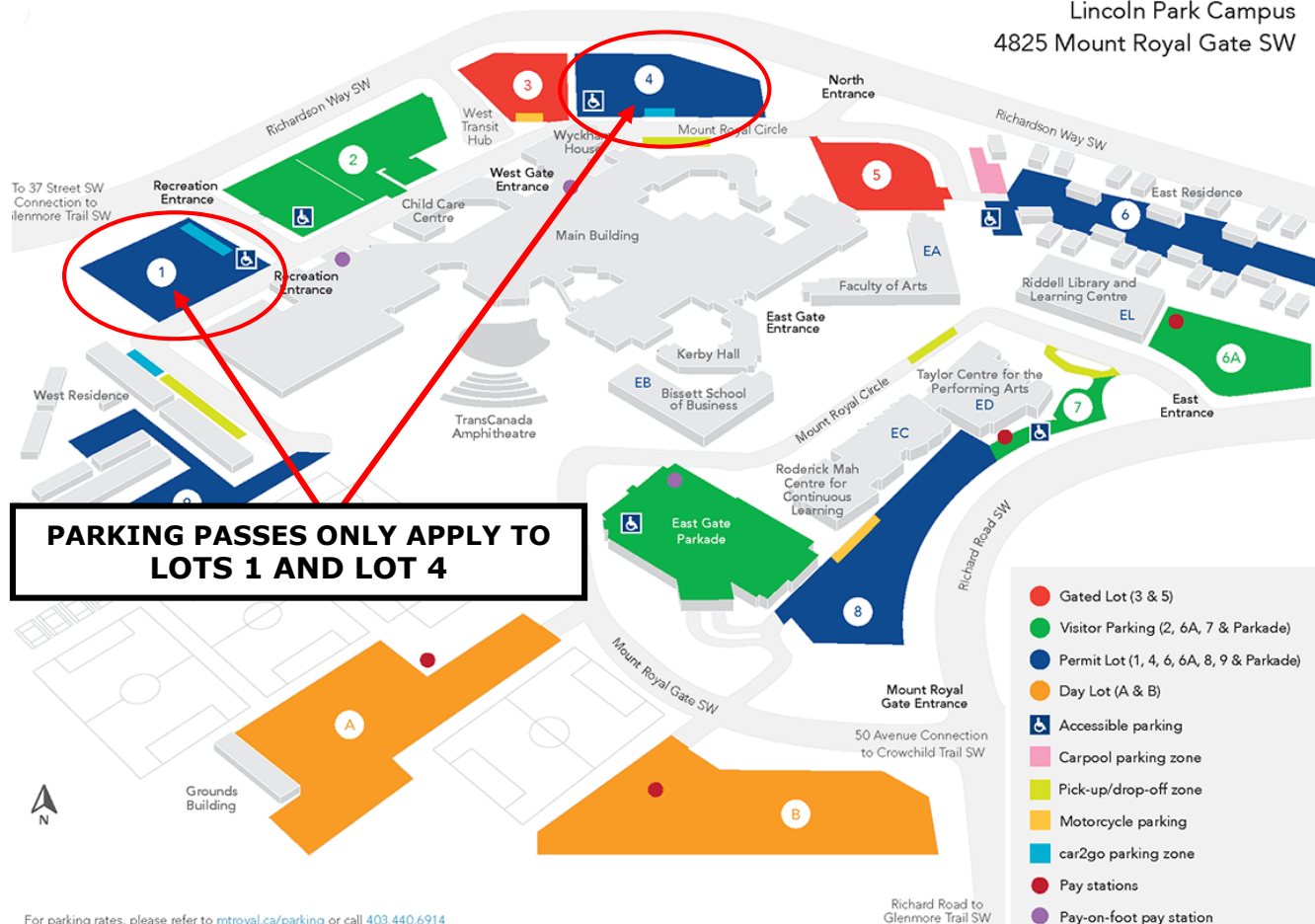
**Date:** TBA  
**Venue:** Leacock Theatre, MRU  
**Time:** TBA

## Stars of the Festival (Final Concert)

**Date:** May 10<sup>th</sup>, 2020  
**Venue:** Bella Concert Hall, Taylor Centre  
Mount Royal University  
**Time:** TBA

## **Parking at Mount Royal University**

Lincoln Park Campus  
4825 Mount Royal Gate SW



**\*\* NEW IN 2019 \*\***

**Please note this letter from the President, Executive, and Delegates to the  
Alberta Music Festival Association (AMFA)**

October 22, 2018

Dear AMFA Members and Festival Participants,

It is with some sadness that I have to report that, at the 2018 AMFA Annual General Meeting (AGM), **Alberta voted to leave the Federation of Canadian Music Festivals (FCMF) immediately**. The vote was unanimous with one abstention. Each year, it costs our Festivals about \$40,000 to send participants and delegates to the National Festival. There are usually 6-10 participants and 4 delegates who attend.

As you recognize this is a lot of money; and, it is money from your Local Festivals and participants. Over the past two years, the FCMF has displayed a significant lack of fiscal responsibility, questionable governance, and has clearly shown a lack of transparency. We felt it best to leave. Although we have tried, we don't seem to be able to change things.

The week before our AGM, British Columbia voted to leave as well, and for the same reasons.

The result of this is that there are no longer any Provincial National Classes in Alberta. However, in their place for this year, we have instituted **ALBERTA EXCELLENCE CLASSES** in Voice, Piano, Guitar, Musical Theatre, Percussion, Strings, Brass, Woodwinds, Chamber Music, **AND** Speech. Speech was never a part of the FCMF, and we are very happy to add it. Each Alberta Festival can have one person in each class, and the prize for each **ALBERTA EXCELLENCE CLASS** is \$1,000.00. These competitions will take place at the Alberta Provincial Music Festival — the criteria for each class are outlined under **ALBERTA EXCELLENCE CLASSES** in the **PROVINCIAL SYLLABUS**.

Choirs will also have **ALBERTA EXCELLENCE CLASSES** that reflect the same classes that were in the National Syllabus (i.e. 19 & Under). The criteria for those classes remain the same as in the past. These will continue to be recorded competitions, at least for this year. The prize for each **ALBERTA EXCELLENCE CHOIR CLASS** is \$1,000.00.

Following this Festival, we hope to be able to join with BC and any other province who has chosen to leave FCMF and form either a Western Festival, or a new Canadian Festival.

This was a hard decision to make, but we felt that the money currently being sent to the FCMF could be better used to support our young artists and choirs in Alberta.

Most sincerely,

E. (Beth) Cook  
President AMFA

## **Guidance on Recording of Performers and Adjudications**

The Alberta Music Festival Association recognizes that participation in music festivals can help children grow in confidence, increase their self-esteem, and provide a basis on which to learn a range of new skills, as well as give some the chance to build a career in the creative sector. We want to make sure that children can take advantage of these opportunities wherever possible so that they can make the most of these benefits and enjoy the opportunity to perform in public.

Guidance provides a framework to ensure that the welfare of performing children is safeguarded effectively, that they receive proper care, and that their education and rights are protected. Promoting the welfare of our children must always be the driving principle when we consider arrangements, which enable them to participate in these activities.

Recording of children's performances and their adjudications falls under the Performers' Rights and Copyright Acts of Canada. These rights and acts which include covering matters as consent, exploitation, intent, harm, creative content, and moral implications, are constantly changing in our laws. It is very easy to find oneself violating a performer's rights or copyright acts should you choose to record them.

In the name of child safety, common decency and in respect for others, the Alberta Music Festival Association asks that you do not record the performances of any child except your own, and that you do not record any performer's adjudication — including your own child's adjudication.

Should you choose to ignore the Alberta Music Festival Association request, a common sense approach to keeping you and our children safe might be to:

1. Always obtain permission from those directly involved in the creation of a performance video. This includes the performer, the accompanist, and the adjudicator.
2. Never place on a public repository (e.g.: Facebook, Twitter, or YouTube) anything that includes a public performance of a child, unless explicit permission has been obtained. It makes no difference how small a piece it is

The Alberta Music Festival Association has a Freedom of Information and Privacy Waiver which, if signed and submitted, gives permission for the Official Photographer to take photos and/or recordings, and post them on behalf of the Alberta Music Festival Association on a public repository.

This waiver does not apply to a member of the general public recording someone other than his/her own child/performer.

Please help us keep all our children safe and prospering in the creative arts!

Thank you.

*With thanks to the Lacombe Music Festival Committee for the legal research on this matter.*

# 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 31<sup>st</sup> 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 15<sup>th</sup> 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](mailto: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.

# 2020 CHORAL SCHOOL

Entry Deadline is Wednesday, January 15, 2020

Online - midnight

## CLASSES 90030 – 90090 ALBERTA EXCELLENCE CHORAL CLASSES

for more information on these classes please see the Alberta Excellence Syllabus on our website

**PLEASE NOTE:** by entering classes 91200-91870, 92200-92280 and 92700-92730, your choir is eligible to be recommended to compete in the Choral School classes at the **2020 Provincial Festival in Edmonton from May 28<sup>th</sup> to May 30<sup>th</sup> 2020 at McDougall United Church.**

### GENERAL INFORMATION

- A brief solo passage is allowed in only **ONE** of the selections and may not exceed **TEN** percent of the total length of the selection.
- When a school entry contains combined grades, the grade having the largest number of students determines which selection should be used.
- \*\*NEW IN 2020\*\*** There is to be no movement around the stage, but gestures and simple in-place movements may be used.
- Only published keys may be used.
- \*\*NEW IN 2020\*\*** Accompaniment is limited to THREE (3) instruments, which may or may not include a piano

#### Note:

- A collection of non-pitched percussion instruments (i.e.: ratchet, claves, rain stick, ocean drum, etc.) as specified in the score are considered one (1) instrument, and are allowed in addition to the three (3) accompanying instruments.
- A set of water glasses is also considered one (1) accompanying instrument.
- Please note:** microphones are not provided for any of the classes.
- Singers must be from a single school.
- A list of suggested selections for each age has been provided at the end of the section.
- Selection information is required at the time of registration. You will be able to login to your Festival account and change your selections at any time until midnight on **January 15<sup>th</sup>, 2020.**

### PROVINCIAL NOTES

The adjudicator at the Calgary Festival may recommend choirs to the following Provincial level classes (choirs must have performed at least **TWO** selections in the Local Festival):

971	ELEMENTARY SCHOOL CHOIR – GRADES 1 – 3 <b>*by recording only</b>	15 min	\$150
972	ELEMENTARY SCHOOL CHOIR – GRADES 4 – 6	15 min	\$150
973	JUNIOR HIGH/MIDDLE SCHOOL CHOIR	20 min	\$150
974	SENIOR HIGH SCHOOL CHOIR	15 min	\$150

- Classes 971 to 974 above are less competitive than the Provincial Classes 911 to 916 listed in the Choral General Syllabus.
- In classes with age limits, **TEN** percent of the choir membership may exceed a specified age limit by no more than two years. **EXCEPTION:** All Alberta Excellence Choral Classes (see Alberta Excellence Syllabus for age limitations in these classes).

### SCHOOL CHORUS - OWN CHOICE \$105

- Composers whose works are considered to be “classical” rather than popular in style.
- In addition to standard classical repertoire, works by Mary Lynn Lightfoot, Sally Albrecht, Nancy Telfer, etc. are acceptable. **Please note:** Movie, TV, musical theatre and pop music **cannot** be recommended to Provincial Festival.
- Grades 4 to 6 choirs are encouraged to sing at least **ONE** (1) song in parts.

**TWO** selections, own choice (please see 2020 Suggested Selections at the end of this syllabus. These are NOT required.)

91200	GRADES 1-3
91205	GRADES 3-4
91210	GRADES 4-6
91220	GRADES 4-6 BOYS
91230	GRADES 4-6 GIRLS
91240	GRADES 7-9 TWO PART
91250	GRADES 7-9 SAB
91260	GRADES 10-12 SAB
91270	GRADES 10-12 SSA
91280	GRADES 10-12 SATB

### SCHOOL VOCAL ENSEMBLE \$105

- Eight to twelve voices.**
- Any voice combination.
- May be conducted and may be accompanied.
- Madrigals may be performed in this class.

**TWO** contrasting selections, own choice.

92900	JUNIOR HIGH - <b>TWO</b> or more parts.
92910	SENIOR HIGH - <b>THREE</b> or more parts



## SCHOOL CHORUS - CONTEMPORARY/POPULAR \$105

- The selection **MUST NOT** be a medley of songs.
- **NO** movement or costumes are allowed.
- These classes are not eligible for recommendation to Provincials.

**ONE** or **TWO** selections, own choice.

- 92700 GRADE 1
- 92710 GRADE 2
- 92720 GRADE 3
- 92730 GRADE 4
- 92740 GRADE 4 - 6
- 92750 GRADE 5 - 6

## SCHOOL CHORUS – CONCERT \$105

- The artistic arrangement and the quality of music chosen will be taken into consideration by the adjudicator.
- Any accompaniment may be used.
- May be sacred, secular, folk song, traditional air, sea shanty or spiritual.

A **GROUP** of selections, own choice, in parts, from **ONE** of the following styles: Medieval-Renaissance, Baroque, Classical, Romantic, Impressionism, Contemporary.

- 92200 GRADES 1 – 3  
Selections may be in unison OR unison with descant. May include an action song.
- 92205 GRADES 3 – 6  
**ONE** selection may be unison or unison with descant.
- 92210 GRADES 4 – 6  
**ONE** selection may be unison or unison with descant.
- 92220 GRADES 7 – 9  
in parts
- 92230 GRADES 10 – 12  
in parts.

## SCHOOL CHORUS – RECITAL \$105

- The artistic arrangement and the quality of music chosen will be taken into consideration by the adjudicator.
- Any accompaniment may be used.
- May be sacred or secular.

**THREE** selections, own choice, from any **THREE** of the following styles: Medieval-Renaissance, Baroque, Classical, Romantic, Impressionism, Contemporary.

- 92250 GRADES 1 – 3  
Selections may be in unison OR unison with descant. May include an action song.
- 92251 GRADES 3 – 6  
**ONE** selection may be unison or unison with descant.
- 92260 GRADES 4 – 6  
**ONE** selection may be unison or unison with descant.
- 92270 GRADES 7 – 9  
in parts
- 92280 GRADES 10 – 12  
in parts

## SCHOOL CLASSROOM MUSIC \$105

- These classes do not satisfy eligibility requirements for recommendation to the Provincial Festival.
- See definition of Classroom Music in the Glossary.
- **Time limit:** 10 minutes including set-up.

**ONE** or **TWO** selections, own choice.

- 92490 PRE-SCHOOL
- 92500 GRADE 1
- 92510 GRADE 2
- 92520 GRADE 3
- 92530 GRADE 4
- 92540 GRADE 5
- 92550 GRADE 6

## SCHOOL CHORUS - MOVIE/TV/POP \$105

- The selection **MUST NOT** be a medley of songs.
- **NO** movement or costumes are allowed.
- These classes do not satisfy eligibility requirements for recommendation to the Provincial Festival.

**ONE** selection, own choice.

- 92300 GRADE 1-3 unison
- 92310 GRADE 4-6 unison
- 92320 GRADE 4-6 unison with descant or SA
- 92330 GRADE 7-9 parts
- 92340 GRADE 7-9 unison
- 92350 GRADES 10-12 SSA or SSAA
- 92360 GRADES 10-12 SAB or SATB

## MULTI-AGE SCHOOL CHOIR \$105

- This class does not satisfy eligibility requirements for recommendation to the Provincial Festival.

**ONE** or **TWO** selections, own choice

- 92930 MULTI-AGE SCHOOL CHOIR

## SCHOOL VOCAL JAZZ ENSEMBLE \$105

- This class does not satisfy eligibility requirements for recommendation to the Provincial Festival.
- For these ensembles, the following instruments will be provided: Bass Amp, Guitar Amp, and Piano.

**TWO** selections, own choice

- 92950 JUNIOR HIGH
- 92960 SENIOR HIGH

# 2020 SUGGESTED SELECTIONS: CHORAL SCHOOL

## Grades 1 – 3

Dinosaurs – Gordon Fleming (Six Primary Songs) Leslie Music Supply Inc. No. 1119  
 Food – Clifford Crawley (Ev'ryday Things) Leslie Music Supply Inc. No. 1136  
 Eletelephony – Udo Kasemets RCM Grade 1, 3<sup>rd</sup> edition  
 My Shadow – Anita Davis (Patches of Verses) Hinshaw Music Hmo-1468  
 Bird Scarer's Song – Ronald Tremain (Five Traditional Nursery Rhymes Set 2) Leslie Music Supply No. 1200  
 Circus Clown – Burton Kurth Leslie Music Supply 1034  
 April's A Lovely Lady – Thomas Dunhill Leslie Music Supply No. 1101  
 Magic In The Raindrops – Henry Clark Leslie Music Supply No. HC 1008  
 A Load of Turnips – William H. Anderson Unison Leslie Music Supply No. 1016  
 Spider Hunter – William H. Anderson Unison Leslie Music Supply No 1007  
 Trolls – Clifford Crawley Unison Leslie Music Supply No. 1193  
 Shake the Papaya Down – arr. Ruth Dwyer and Judith Waller Colla Voce 21-20222  
 Jumpety, Bumpety – N. Telfer Leslie Music No. 1167  
 Cha, Cha, Cha – G. Fleming (Six Primary Songs) Leslie Music Supply Inc. No. 1119  
 Cars – Clifford Crawley (Ev'ryday Things) Leslie Music Supply Inc. No. 1136  
 Monkeys – W. H. Belyea (The Zoo) Leslie Music Supply Inc. No. 1133

## Grades 4 – 6

When In Dreamland – Arr. by Linda Spavacek Heritage Music Press 15/1217H  
 Trolls – C. Crawley Leslie Music Supply Inc. 1994 No. 1193  
 One Wish – Dean and Jean Perry BriLee Music 1999 BL192  
 Song of the River – arr. Mark Patterson unison with optional descant Brilee Music Publishing BL48  
 Luriana, Luralee – Nancy Telfer Leslie Music Supply  
 The Mending Song – Daniel Kallman Mark Foster Music Company YS 203  
 Seasons – Michael Coghlan Leslie Music Supply No. 2082  
 The Pasture – Daniel Kallman Mark Foster Music Company HL 35016736  
 Purr-ima Donna – Randal Thompson Unison / 2 part Thorpe Music Publishing Company 392-03081  
 The Owl and the Pussycat – Nancy Telfer Unison Leslie Music Supply LEC 114  
 I am a Small Part of the World – S. Albrecht Alfred Publishing  
 Dragons – C. Crawley (Creatures Great and Small) Leslie Music Supply 1137  
 Rocking In Rhythm – M. and M. Coghlan Leslie Music Supply 1178  
 My World – R. Schram Bel Canto Series BriLee Music BL 189

## Grades 4 – 6 – Boys

Zum Gali, Gali – arr. Dan Schwartz 2 part Alfred Choral 16314  
 Like A Mighty Stream – Moses Hogan and John Jacobson Hal Leonard Corporation 08551658  
 Spirits – Douglas Beam Colla Voce Music Inc 24-96650  
 Donkey Riding – arr. Thomas Bell Two Part Oxford 9780193805248  
 One Legged Sam – I. Martin Willis Music Co 8946

## Grades 4 – 6 Girls

The Arrow And The Song – Mary Lynn Lightfoot (two part) Heritage Choral Series 15/116  
 Fairest Lady – Nick Page (Nursery Rhyme Cantata) Boosey and Hawkes M051471799  
 The Place Called Morning – Earl J. Reisdorff Santa Barbara Music Pub. Inc. SBMP 798  
 Antonio – Jay Broeker Two Parts Santa Barbara Music Publishing SBMP 873  
 Our Gift For You – J. Estes Alfred Publishing Co.11365

## Grades 7 – 9 Two Part

Shiru – Allan Naplan Boosey And Hawkes M051472017  
 The Lily And The Rose – Bob Chilcott Oxford University Press 780193433175  
 Snow – John Govedas Two Part – Leslie Music Supply No. 2086  
 Birdsong – Paul Read Boosey and Hawkes M-051-469512 / 48004700  
 Rattlesnake Skipping Song – D. Holman Boosey & Hawkes—M051467097

## Grades 7 – 9 SAB

Goodbye – Janet Kidd Oceanna Music Publication 2004  
 Autumn – Andy Beck Alfred Publishing Company 23039  
 The Road Not Taken – Andrea Klouse Hal Leonard 08704934  
 Welcome, Winter Winds – Cristi Cary Miller Three Part Mixed - Hal Leonard Corporation 08552171  
 An Invocation – T. Stokes B.C. Choral Federation/CMC

## Grades 10 – 12 SAB

Banks Of Doon – D.G. Schultz Boosey and Hawkes, Inc.1998 OC:B6995  
 Domine Fili a 3 – Giovanni Battista Martini Edited by Martin Banner Hinshaw Music Inc. HMC 1967  
 The Road Not Taken – Andrea Klouse Hal Leonard 08704934  
 It Sings in Me – Philip E. Silvey Santa Barbara Music Publishing Inc. SBMP 808  
 Your Face – Bob Chilcott OUP – 97801934432994

## Grades 10 – 12 SSA

Sanctus – Antonio Salieri – Edited Patrick Liebergen Hal Leonard  
 It Was A Lover And His Lass – David Willcocks Oxford U. Press 9780193870369B.  
 When I Think Of You – Laura Farnell Santa Barbara Music Pub. Inc. SBMP 743  
 Jabberwocky – John Govedas Three Part Treble Rhythmic Trident Music Publishing RTCA-017  
 Child With The Starry Crayon – Eleanor Daley Alliance Music Publications, Inc.—AMP 0563

## Grades 10 – 12 SATB

Kyrie – Andrea Klouse Hal Leonard 08704233  
 Surely He Has Borne Our Grievs – Carl Heinrich Graun Ed. Walter S. Collins Hinshaw Music Inc. HMC 583  
 Joyful Be To God – Johan Helmich Roman Concordia Publishing House CPH 98-2291  
 Life's Mirror – Eleanor Daley SATB - Alliance Music Publications AMP-0725  
 Hear My Voice – Kathryn Chomick Alliance Music Publications, Inc—AMP 0670

# GLOSSARY OF TERMS

**Accompaniment** - A subordinate part for instruments, voices or orchestra.

**Amateur** – A person whose principal means of livelihood is not obtained from musical services in the particular discipline in which he or she is competing, even though he/she may from time to time accept remuneration for musical services rendered.

**Aria** – An elaborate, accompanied, vocal solo from an opera, operetta or cantata.

**Art Song** – The Art Song was a creation of the late 18th and early 19th centuries continuing into the 20th and 21st centuries. These songs were written for voice with piano accompaniment. Composers such as Mozart, Schumann, Brahms, Schubert, Britten, Quilter, Barber, Bernstein, Rorem, Coulthard, Fleming, etc. were inspired to write music to enhance existing poetry. The language of the song, if other than English, determines the class to be entered.

**Associate Standard** – Refers to a selection of advanced difficulty that must be of at least post grade 10 or equivalent level.

**Ballad** – (as used in Musical Theatre) - Music with a slower tempo, often of a serious nature.

**Ballad/Traditional Air** – A narrative poem of popular origin, written in short stanzas and originally sung to a repeated tune.

**Brass Instrument** – A wind instrument such as trumpet or trombone, consisting of a brass tube blown directly by means of a cup or funnel-shaped mouthpiece.

**Canadian Composer/Author** – A person born in Canada, one who has resided in Canada for at least five years, or a naturalized citizen.

**Chamber Music** – A term which originally referred to music not intended for the church, the theatre, or public concert hall. It no longer implies a place of performance, but refers to music written for three, four or more instruments played with one instrument to a “part”, all the parts having equal importance.

**Choir/Chorus** – A group of 13 or more members performing as a single unit.

**Choral Speech** - The speaking of a piece of literature by a speech choir. It differs from Choric Drama in that the prime emphasis is on telling the story, rather than acting it out. The focus is on the language and the speaking of the text. There is to be no movement around the stage, but gestures and simple in-place movements may be used. Variety may be provided through the division of voices, use of solo voices, the physical arrangement of

the choir, use of props and the suggestion of a simple costume.

**Classical Guitar** – A plucked stringed instrument originating in Spain.

**Classical Music** – Music of a serious nature, not pop.

**Classroom Music** – Music designed to portray the many facets of the elementary school program. Singing is the main emphasis, but some movement/creative dance and limited use of simple instruments is required. Costumes and stage props may be used.

**Composition (formerly Creative Music)** - A broad category that includes any work of art that presents sound in an organized fashion. The work can be generated using traditional instruments or the human voice.

**Community Band/Choir/Chorus** – A group of instrumentalists or singers performing as a unit. The term also refers to a group whose members come from two or more schools and are selected on the basis of performing ability.

**Concert Band** – A group of musicians playing woodwind, brass and percussion instruments under the direction of a conductor.

**Concerted Work** – Any composition originally written for solo instrument with orchestral accompaniment.

**Concerto** – A composition written in several movements usually for solo instrument with orchestral accompaniment.

**Creative Story Telling** - The story may be either an original work by the performer, or a traditional story, folk tale, family tale, legend, fable or myth. Entrants submit a brief plot outline to the adjudicator. Appropriate sounds, props or movement may be incorporated into the performance provided there is no disruption of the smooth delivery of the story. The performance **MUST** be in the teller's own words.

**Discipline** – AMFA defines five disciplines for administrative purposes: Band/Orchestra, Instrumental, Piano, Speech and Voice.

**Dramatic Poetry** – Poetry which represents a situation involving characters. Dramatic conflict and dialogue are normally present in this type of poetry.

**Duet** – Two individuals performing different parts as a unit.

**Duologue** – A speech selection for two individuals performing different parts.

**Ensemble** – A small group performing as a unit.

**Finger-style Guitar** – Describes a manner of playing in which the fingertips are used to pluck the strings.

**Folk Song** – Music which has entered into the heritage of the people and cannot be assigned to a composer, school or period. It has been fashioned and re-fashioned through many generations by countless individuals and is usually passed on orally.

**Full Orchestra** – A large group of musicians performing as a unit using string, woodwind, brass and percussion instruments.

**General Choral** – Choirs whose singers are auditioned and become members of a select voice choir.

**Gesture** – Movement of the body, especially hands and arms, which clarifies the meaning and emotional content of a performance. In the presentation of poetry, gestures should be limited by taste and decorum.

**Group Competitor** – Two or more individuals performing as a unit.

**Group of Classes** – A competitor may enter only one class in a given Group of Classes. For example, Piano Solo-Romantic is the group. Grade 1, 2, 3, etc. are the classes within the group. In this case, a competitor may enter only one grade.

**Hand Prop** – An object which is carried on stage by the performer and which **MUST** be part of the performance.

**Instrumental** – Generally refers to the string, woodwind, brass and percussion families, but includes the singing voice and the speaking voice as separate instruments.

**Lieder** – A distinctive type of German vocal solo composition which was an outcome of the Romantic Movement of the late 18th and early 19th centuries. In lieder, the quality of the verse is very important. The piano part is more than an accompaniment and also demands artistic interpretation. (Lieder should be performed in German Art Song classes.)

**Light Opera** – A type of comic or lighthearted opera containing spoken dialogue.

**Lyric Poetry** – Is distinguished by its intense personal feeling and unified by the poet's consistent response to an incident or idea. Lyric poetry frequently exhibits a graceful, fluid rhythm and an evocative pattern of sound. It is reflective poetry, and although a lyric may relate an incident or episode, the story element is of secondary importance. Movement and gesture, if any, should be restrained and should never draw attention away from the language.

**Madrigal** – A composition for several voices, usually unaccompanied, the texts of which are usually secular. Madrigals may be Contemporary.

**Mixed Choir/Chorus** – A group of female and male singers performing as a unit.

**Musical Theatre/Broadway Musical** – A staged production, recognized revue, or movie musical that incorporates the elements of acting, song and movement.

**Narrative Poetry** - Poetry that tells a story and stresses plot and action. It often contains dialogue, characterization and conflict. Although narrative/dramatic poetry may contain lyrical or descriptive passages, it usually minimizes or ignores the poet's expression of personal feelings. Movement and gestures should flow naturally from the text and the performer's interpretation.

**Opera** – A drama, in which music is the essential factor, comprised of songs with orchestra.

**Operatic Solo** – See Aria.

**Oratorio** – An Oratorio is an extended musical setting of a sacred text made up of dramatic, narrative and contemplative elements.

**Original Composition** – A piece of music that was written or created by the entrant and represented on manuscript paper or by using some kind of notation system that would allow another musician to perform the work.

**Percussion Instrument** – An instrument whose sound arises from the striking of materials.

**Piano Sonatina** – A shorter version of the Sonata.

**Prescribed Selection** – A test piece that is listed in the current syllabus for a specific class.

**Production Number** – a selection in a musical that is sung and danced by featured actors and supported by the chorus.

**Professional** – A person whose principal means of livelihood is obtained from the practice of music or drama in the particular category in which he or she is competing.

**Props** - Objects used to enhance a presentation usually in musical theatre, some solo speech classes, choral speech and choric drama. They may be hand-held (a purse, a glass, a mop) or stage props (a doorway, a stool, a table and chair). Stage props are set up before the performance begins. In all cases, props should be simple, limited in number and an integral part of the performance. Up to three stage props are allowed in a solo performance.

**Prose Solo** – A prose selection (may be fiction, non fiction or sacred text) from an authored story, essay, novel or the like.

**Public Domain** – The author of a work has been deceased for a period of 50 years or more and the work is therefore out of copyright.

**Quartet** – Four individuals performing different parts as a unit.

**Quintet** – Five individuals performing different parts as a unit.

**Revue** – A topical, satirical, theatrical entertainment consisting of a series of scenes having a central theme, but no plot.

**Sacred** – A selection using a religious theme or a religious text set to music. It should be “classical” in style but not an oratorio.

**School Band/Choir/Chorus** – A group of at least 13 performers, usually from one school, performing as a unit.

**Sea Shanty** – A song originally sung by sailors.

**Selected Voice Choir/Chorus** – A choir or chorus whose members are selected or “hand picked”. The standard of performance is higher than that which is expected of an unselected choir.

**Senior** – Usually refers to the level of achievement. In Provincial classes, senior refers to any class beyond 16 years and under.

**Sonata** – A composition usually written in four movements for solo instrument with or without piano accompaniment. The solo instrument and accompaniment are of equal importance, although generally only the soloist is adjudicated.

**Sonnet Sequence** – Two sonnets with a similar theme, not necessarily by the same author. For example, two sonnets on a nature theme.

**String Orchestra** – A group of musicians using only string instruments and performing as a unit.

**Suite** – A composition in several movements. It may be written for solo instrument or voice, or for a group of instruments or voices.

**Traditional Air/Ballad** – See Ballad/Traditional Air.

**Transcription** – The arrangement of a composition originally written for one instrument but adapted for another.

**Trio** – Three individuals performing different parts as a unit.

**Unaccompanied** – A selection written for solo or group and performed without instrumental assistance.

**Up-tempo** – (as used in Musical Theatre) - Music with a lively tempo, often comedy.

**Woodwind Instrument** – An instrument originally made of wood, in which sound is produced by the vibration of air, including recorder, flute, clarinet, saxophone, oboe and bassoon.

# FAQ'S

- 1) How do I register?  
You may register online only by going to our website ([www.cpafestival.ca](http://www.cpafestival.ca)) and click on the REGISTER NOW button.
- 2) Is there an administration fee charged?  
A admin fee of \$7.00 will be charged on all entries for each discipline entered online.
- 3) Where is the office located?  
Suite 201, 7003 5th Street SE. Hours of operation are from Monday to Friday 9:00 am to 4:00 pm.
- 4) Where will my classes be held?  
All classes will be held at various classrooms and theatres within Mount Royal University – 4825 Mount Royal Gate.
- 5) Closing date for all disciplines?  
**Wednesday, January 15<sup>th</sup>, 2020** by midnight.
- 6) What if my entries are late?  
Late entries will not be accepted.
- 7) How many classes may I enter?  
Performers may enter a maximum of six solo classes in each discipline in addition to the Alberta Excellence class.
- 8) May I enter the same class I did last year?  
YES, you may register in a class that you won last year but with different repertoire.
- 9) Do I have to put my selections on the entry form?  
Selection information **must** be supplied at the time of entry for all classes. All registrants will have until **January 15<sup>th</sup>, 2020** to make any changes to their selections.
- 10) What if I have to make a change on my online registration once it is submitted?  
The deadline to make changes is **Wednesday January 15<sup>th</sup>, 2020**. Correction/change requests made after this date **MUST** be submitted by email to the [info@cpafestival.ca](mailto:info@cpafestival.ca) and may be subject to a \$25 fee.
- 11) How do I decide which class to enter for my age?  
The age of a performer is determined by the age they will be on December 31 of the year prior to the Festival.
- 12) On a group entry is there extra information required?  
The name and date of birth for each soloist and/or member of a duet, trio or ensemble as well as a group name if in a group, must appear on the entry form online.
- 13) Can I get a refund if I cancel a class?  
We do not provide refunds.
- 14) What if I can't come on a certain day?  
Please Note: Classes may take place **AT ANY TIME** during the Festival including school hours. Other festivals, music lessons, school and extracurricular activities do not qualify as scheduling conflicts.
- 15) What do I do if the selection I want to perform has not yet been published?  
Please consult Rule 26 and 27 regarding copyright rules. Permission from the author/composer is required if the selection is not published.
- 16) I cannot find the selection as it is "out of print" – what do I do?  
Written permission from the publisher **must** be obtained before making copies of music that is out of print or difficult to acquire.
- 17) May I perform the same music in this year's festival as last year?  
For solo and ensemble classes, a performer **MAY NOT** repeat the same selection in our festival for the next two festival years. Exception: Alberta Excellence classes. Please note that a different movement is considered to be a different selection.
- 18) Do I need to bring my music with me to my class?  
Yes - Make sure you put your name or your teacher's name on the original music or speech selection(s) which you will hand in to the Adjudicator's Assistant at the class.
- 19) I only have a photocopy – may I bring it to the class?  
Photocopied music or speech selections cannot be used on their own. Due to copyright laws, photocopies cannot be accepted.
- 20) I want to be considered for recommendation to the Provincial Festival – how do I do that?  
As you will need to enter the correct classes at the Calgary Festival in order to be recommended to the Provincial Festival, please call the office at 403-283-6009 and ask for more information before registering.
- 21) Are there classes in French?  
Yes, there are. Choral Speech classes are listed in the respective syllabi.
- 22) When will the class schedule appear online on the website?  
We will post the schedule on our website ([www.cpafestival.ca](http://www.cpafestival.ca)) early April.
- 23) What if I don't know the grade level of the piece I wish to register?  
If you do not know the grade level of the selection you wish to register, you must contact your teacher or the Festival office prior to registering to ensure that you do not get disqualified.
- 24) What are the Alberta Excellence classes?  
For Alberta Excellence classes (formerly Provincial National) please consult the Alberta Excellence Syllabus on our website [www.cpafestival.ca](http://www.cpafestival.ca) under SYLLABUS.