



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

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

Festival_Class Info:

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

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

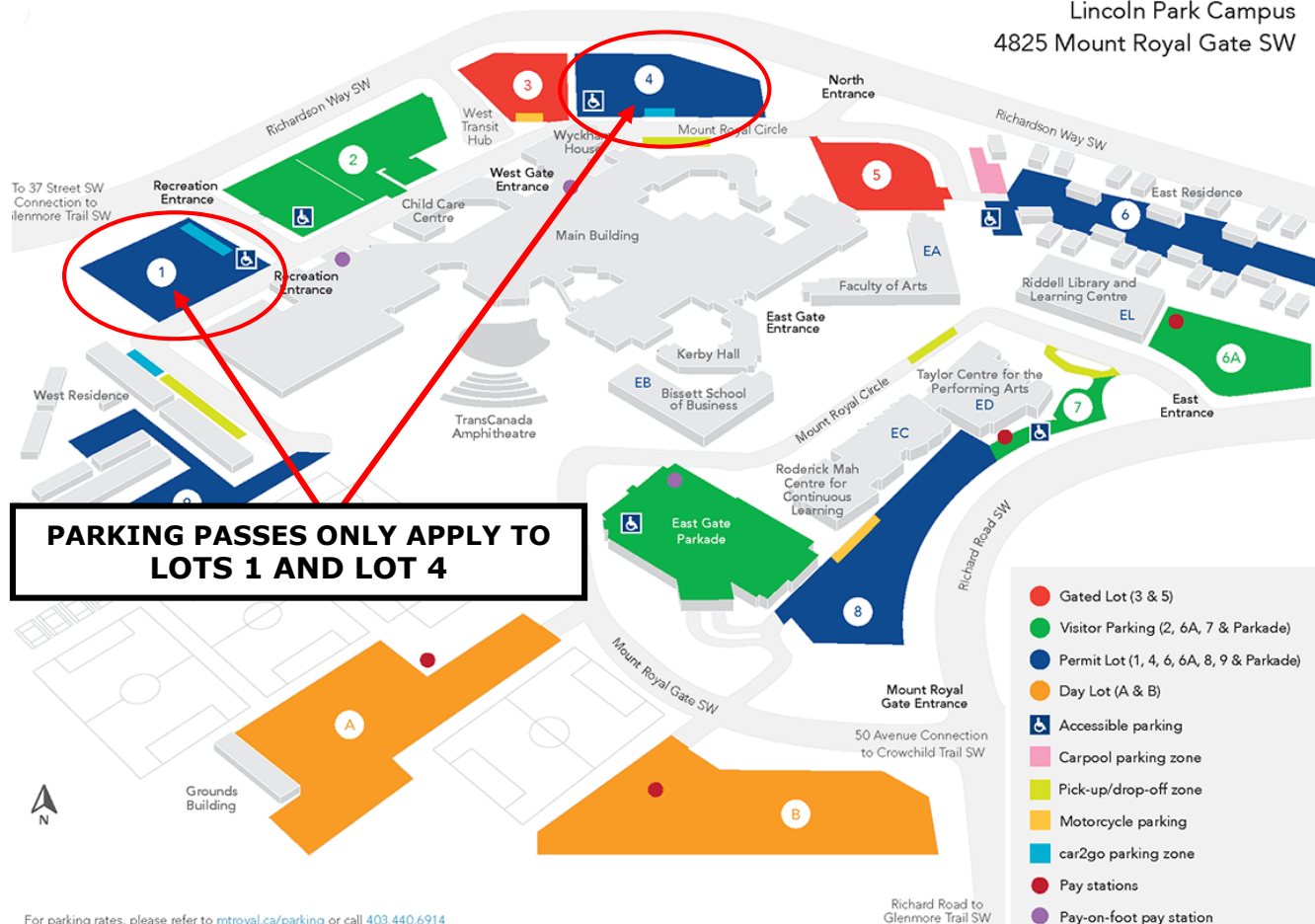
Date: TBA
Venue: Leacock Theatre, MRU
Time: TBA

Stars of the Festival (Final Concert)

Date: May 10th, 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 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.

2020 CHORAL GENERAL

Entry Deadline is Wednesday, January 15, 2020

Online - midnight

CLASSES 90020 – 90090 ALBERTA EXCELLENCE CHORAL CLASSES

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

PLEASE NOTE: by entering these classes your choir is eligible to be recommended to compete in the Choral (Community) classes at the **2020 Provincial Festival in Edmonton from May 28th to May 30th 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.
- **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.
- A list of suggested selections for each age has been provided at the end of the section.
- **NEW IN 2020**** Accompaniment is limited to THREE (3) instruments, which may or may not include a piano

Notes:

- 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.
- 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 15th, 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):

911	**NEW IN 2020** CHORAL - 12 YEARS AND UNDER *by recording only	15 min	\$150
912	CHORAL - 14 YEARS AND UNDER	20 min	\$150
913	CHORAL - 16 YEARS AND UNDER	25 min	\$150
914	CHORAL - 19 YEARS AND UNDER	30 min	\$150
916	CHORAL - SENIOR *by recording only	30 min	\$150

- Only **ONE** original complete copy of each music score is to be submitted (please note: any downloaded music **MUST** include the front cover of the music - no reference to the name of the choir, its conductor, or the festival from which it was recommended should be on the MP3, or the front cover of music submitted electronically).

- 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).

CHORUS - OWN CHOICE

- Composers whose works are considered to be "classical style" rather than popular music.
- 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.

ONE selection, own choice, in parts.

90200	10 YEARS AND UNDER in unison or parts.	\$105
90210	12 YEARS AND UNDER in unison or parts.	\$105
90220	14 YEARS AND UNDER	\$105
90230	16 YEARS AND UNDER.	\$105
90240	18 YEARS AND UNDER	\$105
90250	FEMALE OR MALE CHORUS	\$105
90260	MIXED CHORUS	\$105

CHORUS – CONTEMPORARY/MODERN

- Composers whose works are considered to be "classical style" rather than popular music.
- 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.

ONE selection, own choice, in parts.

90400	10 YEARS AND UNDER – Unison optional	\$105
90410	12 YEARS AND UNDER – Unison optional	\$105
90420	14 YEARS AND UNDER	\$105
90430	16 YEARS AND UNDER	\$105
90440	18 YEARS AND UNDER	\$105
90450	19 YEARS AND OVER	\$105

CHORUS - CONCERT

- 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 or folk song/traditional air/sea shanty/spiritual.
- Selections must NOT include Popular Vocal (see glossary).

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

90500	10 YEARS AND UNDER Selections may be in unison or parts Time limit: 6 minutes	\$105
90510	12 YEARS AND UNDER Selections may be in unison or parts Time limit: 8 minutes	\$105
90520	14 YEARS AND UNDER (in parts) Time limit: 8 minutes	\$105
90530	16 YEARS AND UNDER (in parts) Time limit: 10 minutes	\$105
90540	18 YEARS AND UNDER (in parts) Time limit: 12 minutes	\$105
90550	19 YEARS AND OVER (in parts) Time limit: 15 minutes	\$105

CHORUS - RECITAL

- The artistic arrangement and the quality of music chosen will be taken into consideration by the adjudicator.
- Any accompaniment may be used.
- Selections must not include popular vocal (see glossary).
- May be sacred or secular.
- Only **ONE** Folk, Traditional Air, Sea Shanty, or Spiritual may be sung.

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

90600	10 YEARS AND UNDER (in unison or parts) Time limit: 7 minutes	\$105
90610	12 YEARS AND UNDER (in unison or parts) Time limit: 7 minutes	\$105
90620	14 YEARS AND UNDER ONE of the selections may be in unison. Time limit: 9 minutes	\$105
90630	16 YEARS AND UNDER Time limit: 11 minutes	\$105
90640	18 YEARS AND UNDER Time limit: 13 minutes	\$105
90650	19 YEARS AND OVER Time limit: 16 minutes	\$105

CHORUS - TRADITIONAL FOLK SONG

- Folk song, traditional air or sea shanty.
- Any accompaniment may be used.
- The selection may not be a medley of songs.
- Partner songs are acceptable.
- If the language is not English, a translation **MUST** be provided with the music.

ONE selection, own choice, in parts.

90700	10 YEARS AND UNDER - Unison optional	\$105
90710	12 YEARS AND UNDER - Unison optional	\$105
90720	14 YEARS AND UNDER	\$105
90730	16 YEARS AND UNDER	\$105
90740	18 YEARS AND UNDER	\$105
90750	19 YEARS AND OVER	\$105

VOCAL ENSEMBLE

- **Eight to twelve voices.**
- May be conducted
- May be accompanied
- May include a madrigal
- Brief solo passages are allowed.

TWO contrasting selections, own choice.

90900	18 YEARS AND UNDER – TWO or more parts, if not Madrigal	\$105
90910	19 YEARS AND OVER – THREE or more parts, if not Madrigal	\$105

CHORUS - CHURCH/SUNDAY SCHOOL

TWO sacred selections, own choice, in parts (**please note:** these classes are not eligible for recommendation to the Provincial Festival).

90300	10 YEARS AND UNDER Unison optional	\$105
90305	12 YEARS AND UNDER Unison optional	\$105
90310	14 YEARS AND UNDER	\$105
90320	16 YEARS AND UNDER	\$105
90330	18 YEARS AND UNDER	\$105
90340	19 YEARS AND OVER	\$105
90350	PLAINCHANT – GREGORIAN Latin or English	\$105

2020 SUGGESTED SELECTIONS: CHORAL GENERAL

10 AND UNDER

Hot Cross Buns – Cyril Jenkins, arr.
Leslie Music Supply No. 2023
Chatter with the Angels – B. Bertaux, arr.
Boosey & Hawkes 480109425
Circles – Mary Goetze
Boosey & Hawkes 9790051466344
Once More to the Sea – Robert I. Hugh
Hal Leonard Corporation 08751522
My Voice Shalt Thou Hear – Joseph Corfe
Novello – NOV 290196

12 AND UNDER

Domine Deus, Agnus Dei – Antonio Vivaldi
(from the Gloria), ed. Janet Galvan
Roger Dean Pub. 15/1857RB
Calico Pie – Timothy Strang
Santa Barbara Music Publishing SBMP 241
Et Exultavit – Antonio Vivaldi
Vivaldi for Treble Voices Selections from the Magnificat,
Edited by Janet Galvan
Roger Dean Publishing Company 15/1474R
Can You Hear Me – Bob Chilcott (2-Part)
Oxford University Press 9780193415324
Bringet her dem Herrn – Georg Philipp Telemann
(Singet dem Herrn ein neues Lied)
Alliance Music AMP 0634

14 AND UNDER

Like A Singing Bird – Bob Chilcott (SA)
Oxford University Press 9780193360082B
The Happy Wanderer – A. Ridge/Friedrich Moller
arr. John Leavitt Hal Leonard 08564107
In The Fall Of The Year – William H. Anderson
(Two-Part) Leslie Music Supply 2011
The Robin is the One – Neil Ginsberg (2-Part)
Hal Leonard Corporation 0875154

14 AND UNDER (BOYS)

O Purple Finch (Birdsong No.1) – Daniel Brewbaker
Boosey & Hawkes M-051-47607-7
The Lion and the Unicorn – Ed Harris
Hinshaw Music HMC – 584
hist whist – Jere Hutcheson (Two-Part)
Walton Music HL08501524
Follow the Drinking Gourd – Rollo Dilworth, arr.
(Two-Part) Hal Leonard 08748736
Cantate Domino – Nancy Hill Cobbe
Santa Barbara Music Publishers 282

16 AND UNDER (UNCHANGED VOICES)

Benigne Fac Domine – Johann Adolf Hasse, ed. by
Martin Banner *Roger Dean Publishing Company 15/1802R*
Good Night, Gently Sleep – J. Herrington, arr.
Pavane Publishing 1994 P1050
Barter – René Clausen
Santa Barbara Music Pub. Inc. SBMP 527
Lake Isle of Innisfree – Eleanor Daley (SSA)
Oxford University Press 9780193426528
Hotaru Koi – arr. Ro Ogura (Japanese folk song)
Theodore Presser Company—312414200

19 AND UNDER (GIRLS)

Sing Ye Righteous – Ludovico Viadana, Edited by Leland
Sateren *Concordia Publishing House 981527*
Savory, Sage, Rosemary and Thyme – D. Patriquin, arr.
From Six Songs of Early Canada Earthsongs
The Moon Is Distant From The Sea – David N. Childs
Santa Barbara Music Pub. Inc. SBMP 719
To Morning – Allan Bevan (SSA)
Cypress Choral Music CPC 1076
Wind Song – Richard Kidd
Boosey & Hawkes—MO51465392

19 AND UNDER (MIXED, CHANGED VOICES)

Adoramus Te – Quirino Gasparini
Walton Music HL08500714
Sing Ye Righteous – Ludovico Viadana
Concordia Publishing House 98-1527
My Spirit is Uncaged – Paul Rardin (SATB)
Santa Barbara Music Publishing Inc SBMP 771
Llega la Hora – Kristopher Fulton
Cypress Music—CP 1113

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) 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 15th, 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 15th, 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 15th, 2020**. Correction/change requests made after this date **MUST** be submitted by email to the 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) 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 under SYLLABUS.