

Rotary Music and Dance Festival

April 15-25, 2020

2020 REGULATIONS AND SYLLABUS

Sponsored by



Rotary Music and Dance Festival Committee

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WHAT'S NEW?

- 5.1.1. **Entry deadline has changed**
- 9.1 **Clarification on marking system**
- 9.4/5 **Updates to Strings, Voice and Piano Syllabi**

There have also been multiple wording changes for clarification regarding Classical and Jazz/Pop Categories. If you have any questions, please email rmfestival@yahoo.ca

1. WORKING MANAGEMENT

- 1.1. The main sponsor of the Rotary Music and Dance Festival is the Rotary Club of Whitehorse, which retains overall responsibility and accountability for the planning and conduct of the Festival.
- 1.2. All aspects of the Rotary Music and Dance Festival shall be under the working management of the Rotary Music and Dance Festival Committee, Whitehorse, Yukon. The Committee is comprised of volunteers including members of the Rotary Club of Whitehorse, representatives of associations of music teachers and music educators and community representatives. Any questions not dealt with in these regulations shall be referred to the Committee through the Festival Coordinator, and all decisions of the Committee shall be final.
- 1.3. This is the 6th year dance has been a part of the Festival and is now to be included on a permanent basis. The new name of the Festival is Rotary Music and Dance Festival (RMDF).

2. PHILOSOPHY OF THE FESTIVAL

- 2.1. The main objective of the Rotary Music and Dance Festival is to provide a venue for dance and music students to perform in a healthy, positive environment and to enhance their pride in their accomplishments. This is done by providing participants with an opportunity to perform before expert adjudicators, who are able to provide independent, objective opinions on the performers' ability, technique, style and progress. Such helpful advice and encouragement are often invaluable in furthering the artistic careers of both individuals and groups. The timing of the Festival in April of each year is designed to provide independent encouragement and advice for students preparing for examinations set by the Royal Conservatory of Music (RCM). The Rotary Music and Dance Festival is not a "competitive" Festival as this term is usually understood, although the Festival does offer a variety of awards sponsored by various Yukon firms, organizations and individuals.

MUSIC REGULATIONS

3. ELIGIBILITY

- 3.1. All classes are open to amateurs only. The term "amateur" means one whose principal income is not derived from musical or dance services. This condition does not apply to conductors of choirs or bands or to those legitimate students of the arts who teach for the purpose of applying the money so earned to the furtherance of their musical education.
- 3.2. All individual participants shall be sponsored by a legitimate music or dance teacher and must have received at least two (2) months instruction immediately prior to the Festival, except that qualified adult entrants may sponsor themselves for any class.
- 3.3. Participants in Bands, Choirs, Ensembles and Orchestras are required to have been members of the group for at least two (2) months prior to the opening date of the Festival.
- 3.4. The classes are open to eligible participants who reside within Yukon, Northwest Territories, northern British Columbia, Alaska, and any other communities which from time to time may wish to enter. Only students currently studying music or dance in Yukon at the time of entry are eligible for any awards.

- 3.5. In this syllabus the terms “grade” and level” have the same meaning and are used interchangeably. Participants may not enter more than one grade level on any instrument or voice. It is acceptable for a soloist to enter a piece 1 grade level higher, but it must be registered under the grade level they are playing for their other pieces (e.g. level 8 Invention played by a level 7 student would be registered as a Baroque level 7 piece). Participants may enter at different levels on different instruments (e.g. Level 7 Piano and Level 3 Flute). **Exceptions:** The Recital and Collaborative classes may include pieces and songs that are of different levels; see section 13 for details.
- 3.6. A participant may enter in the same level for two consecutive years up to and including Level 10, and for more than two years at the ARCT level. The participant may enter the same class but must play a different selection in each class in each year.
- 3.7. Adults of 20 years of age and over are welcome to participate in the Festival by entering in the Adult category (regardless of level). They will only receive an adjudication for artistic growth, but will not be competitive.
- 3.8. In piano duet classes where entrants are in two different levels (e.g. Levels 3 and 4), they must enter at the higher level.
- 3.9. No solo entrants may perform more than once in any class where a trophy is awarded except as provided under paragraphs 9.5.1. and 9.5.2. Duets play one selection per entry. A person may enter in more than one ensemble class (e.g. piano duet and piano trumpet duet). A person may enter in more than one duet, trio or quartet with different partners.

4. PROCEDURE FOR ONLINE REGISTRATION

- 4.1. All music participants will enter their selections in the ONLINE REGISTRATION SYSTEM at www.rmfestival.ca. Follow the instructions on the online registration system.
- 4.2. The online registration will not accept entries that are incomplete; all required data fields must be entered in order to complete the entry process. To make the registration process easier, make sure you have all the following information available before beginning registration:
 - a) Participant Information:
 - Name of Entrant
 - Telephone Number
 - City
 - E-mail Address
 - b) Entry Information:
 - Name of Teacher
 - Name of Accompanist(s) (if required)
 - Class Names
 - Grade/Level
 - Instruments (if required)
 - Title of Pieces
 - Composers/Arrangers
 - Performance Time (to the nearest minute)
 - Names of Additional Performers (if required)
 - c) Conflicts or Other Classes Entered:
 - Use *Comments* box in the *Competitor* tab.
- 4.3. **REGISTRATION CONFIRMATION AND PAYMENT:** After the entry information has been correctly completed and submitted, a confirmation page prompts you to pay with PayPal or by cheque; follow the instructions on the confirmation page. The registration is complete only when the payment is received in full.
- 4.4. The information you type into the registration form is what will be printed in the program, remember to spell all names and titles correctly and use capital letters where appropriate.

- 4.5. **VERY IMPORTANT:** Always refer to the regulations and syllabus document while completing the online registration. The system might allow a student to enter a class that is not available at the level entered.
- 4.6. When a Classical music soloist and accompanist both wish to be adjudicated they must enter the Collaborative Class. If there are more than 2 performers, they must enter as a Classical Combo.
- 4.7. **COLLABORATIVE CLASSES, DUETS, TRIOS AND QUARTETS:** one representative of the group includes each entrant's name on the entry form with all the information required as stated in 4.2. List the name, phone, e-mail address and instrument (if required) of the additional performer(s). It is important not to list the original entrant as an additional performer, so you aren't charged more or entered into the wrong class.
- 4.8. **GROUPS (FIVE OR MORE PERFORMERS):** one representative of the group or the teacher or director submits the entry with all the information required:
 - a) Include a list of all members of the group in the appropriate field (box) on the online registration.
 - b) Include the STAGE SET UP in the payment envelope or e-mail the STAGE SET UP to the Festival Coordinator at rmfestival@yahoo.ca.
 - c) **On the on-line registration page, groups will be asked to indicate whether the group will be available to perform in one of the final concerts**
- 4.9. All disciplines must be registered at the same time where possible, except for ensembles and groups.
- 4.10. All potential scheduling conflicts (including conflict between different disciplines if not all registered at the same time, groups or accompanist) must be indicated at the time of registration.
- 4.11. Where the class requires more than one selection, fill in the entry form with all titles and composers (except for groups).
- 4.12. The Committee reserves the right to refuse or cancel for cause any entry.

5. **ENTRIES**

5.1. **Entry Deadline**

5.1.1. NEW! The deadline for entries is January 30th, 2020 (with the payment).

5.1.2. No entries will be accepted after January 30th, 2020 for any reason whatsoever.

Music Entry Fees are as follows:

Soloists at all levels	\$12 for each class
Collaborative Class.....	\$24 (\$12 each performer)
Duets	\$24 (\$12 each performer)
Trios	\$36 (\$12 each performer)
Quartets	\$48 (\$12 each performer)
Ensembles, Bands, Choirs & Orchestras	\$60 (5 or more performers)
FOR SCHOOLS ONLY, two or more groups from the same school pay a flat rate of \$120	

5.2 **Payment Options:**

Option 1: Online payment through PayPal. Follow the instructions on the registration confirmation page. You do not have to mail or hand-deliver the registration confirmation form.

Option 2: Cash or Cheque The full entry fees for all classes entered on the form must accompany the registration confirmation form (entrant or music teacher must print a copy). Both registration confirmation form and fees must be placed together inside a sealed envelope. Payment by cheque made out to Rotary Music Festival may be mailed to:

Rotary Music Festival Committee
P.O. Box 31171 | Whitehorse | Yukon | Y1A 5P7

Please note ALL CHEQUES MUST BE MADE OUT TO **ROTARY MUSIC FESTIVAL**
Payment with exact cash or cheque made out to Rotary Music Festival may be hand delivered to
Mac's Fireweed Books

The drop off location will not give change and will not accept credit or debit cards. Do not staple anything to the entry forms. No entry fee will be refunded except in the case of serious illness, accident or bereavement. An application for a refund must be accompanied by a physician's certificate.

6. SELECTION OF MUSIC

- 6.1. A selection may only be used in one class in the Festival, e.g. the same selection may not be used in both 20th/21st Century and Canadian classes. Please check the syllabus carefully to determine in which category a selection belongs.
- 6.2. Entrants may not use the same selection two years in succession. Participating choirs or ensembles should not use the same selection(s) in the same class in the next two (2) years.
- 6.3. An original copy of the performer's music must be handed in to the secretary immediately prior to the start of the class. Copies of music are to be claimed immediately after the class has been adjudicated.
- 6.4. **MEMORY.** Performance from memory is at the discretion of the teacher and the student. If students do not play from memory, they must use original music. For piano and voice students an additional point will be awarded if the student plays from memory.
- 6.5. **PAGE TURNS.** The Rotary Music and Dance Festival has now deemed it permissible to use photocopies for page turns as long as the original copy is present at the performance. An original must be handed into the adjudicator and a second original must be present if music is being used by the performer, even if copies are utilized.
- 6.6. **ORIGINAL COPIES ONLY FOR ADJUDICATORS.** Use of unauthorized copies will result in disqualification. Adjudicators must have original published music or a properly authorized copy for the duration of the performance in order to provide a mark. 'Permission to Photocopy or Transcribe' letters and 'Authorized Music' copies or a copy of receipts for downloaded music must be brought to the Festival and given to the secretary with the music. Some styles of music are learned without written music (notes) such as pop, folk/traditional, fiddling, jazz and blues. In the case of students learning the piece by ear and creating their own arrangement and interpretation, a lead sheet made available by the student or teacher will be accepted. If unauthorized photocopies are used, the piece will get adjudication only on it and will not be eligible for awards.
- 6.7. **DOWNLOADS FROM THE INTERNET.** Sheet Music downloaded from the Internet may be used at the Festival; however, proof of payment must be included for each copy used. That is, if two (2) copies are required, one for the accompanist and one for the adjudicator, there must be proof of two (2) purchases.
- 6.8. **PERFORMANCE TIME LIMITS.** Performers (with their teacher's guidance) should choose pieces to perform which do not exceed the time allowed. For solo classes Beginner to Intermediate it is 6 minutes maximum. For Concerto classes (any level) and Senior classes only, the time limit is 10 minutes. Please observe these limits. Exceptions may be allowed, e.g. 1st Movement of a Sonata. It is imperative that entries contain an approximate timing of each piece to the nearest minute. Adjudication time, which includes performance time, will not exceed 15 minutes per performer, regardless of length of selection played.
- 6.9. **LEVELS.** The Royal Conservatory of Music (RCM) Syllabus is the benchmark for establishing the level of a piece of music. If a piece is listed in the RCM Syllabus, even though the piece appears in another book (e.g. Suzuki Method, Conservatory Canada, etc.), it must be entered at the level listed in the RCM Syllabus and must not be entered at any other level.

6.10. **IN PIANO ONLY:** “Beginner” is at the level of beginning method books. “Advanced beginner” is at the level of RCM Prep A and Prep B.

7. **PROGRAM**

- 7.1. Programs, with classes listed, will be available prior to the opening day of the Festival.
- 7.2. The Committee cannot guarantee to accommodate special requests for placement in the program on particular days or at particular times owing to conflicts with other activities. If students have indicated such conflicts on their registration forms the Committee will attempt to accommodate them on a best efforts basis.
- 7.3. Entrants will perform in the order specified in the program, and shall not commence performing before the signal is given by the adjudicator. An adjudicator may not start a class before the allotted time.
- 7.4. The Committee reserves the right to disqualify any entrant who fails to appear in program order or who is not ready to perform when called upon, unless an acceptable reason has been submitted to the Festival Coordinator in advance. The Coordinator and Committee make every effort to eliminate conflicts between classes. No entrant will be allowed to perform at a time other than the scheduled time for the class unless the Coordinator is notified of a conflict at least one day prior to the scheduled class time.
- 7.5. Entrants who withdraw from any class are requested to notify the Festival Coordinator in advance.

8. **ADJUDICATIONS**

- 8.1. Adjudications will be based on a set of descriptors (where available) and entrants will be marked accordingly.
- 8.2. All solo, duet, trio and quartet classes from Level 1 and higher, will be awarded a standing of gold, silver, bronze, or participant, unless adjudication only (AO) is checked on the entry form. Classes selected as adjudication only (AO) will not count towards awards. All Adult classes are adjudication only (AO) and will only receive comments.
- 8.3. **ADJUDICATION FORMS.** Adjudicators may use their discretion as to which adjudication sheets to use. These may be either sheets with checklists and with some comment space; or blank sheets for comments only.
- 8.4. **Awarding of Marks and Gold, Silver, Bronze and Participant Standings.** No marks will be publicly awarded. Standing will be indicated by Gold, Silver, Bronze, or Participant.
 - 8.4.1. The specified standing will be given to entrants who attain the following performance level in the adjudicator's private mark:
 - GOLD:** performance level of 88% or higher.
 - SILVER:** performance level of 83% to 87%.
 - BRONZE:** performance level of 78% to 82%.
 - PARTICIPANT:** performance level of 77% or below.
- 8.5. All Ensemble, Band, Choir and Orchestra classes will receive adjudication based on sets of descriptors as selected by the Rotary Music and Dance Festival Committee. Bands will also receive a standing based on Canadian Levels of Standing.
- 8.6. **CERTIFICATES:** All music entrants to the Festival receive a certificate showing piece information and level of class entered and their standing or adjudication only (AO).
- 8.7. **COMPLAINTS AND PROTESTS:** Any complaints or protests with respect to classes and adjudications must be made to the Chairperson in writing during the Festival. The Committee shall be the Rules Committee and its decision shall be final.

9. AWARDS

- 9.1. Students who wish to be eligible for awards must play in specified classes (see regulations 9.4 and 9.5).
- 9.2. It is the responsibility of the teachers and entrants to check eligibility of the students and the selections presented. Acceptance of an entry does not ensure eligibility. The Rotary Music and Dance Festival Committee and the Festival Coordinator are not responsible for incorrect entries that are admitted into the official program. Contact the Festival Coordinator for advice if needed.

9.3. Awards are based on the aggregate mark of the top applicable performances for each performer. In the Classical category, any Jazz/Pop marks will not be counted towards the Classical awards. In the Jazz/Pop category, no Classical marks will be counted towards the Jazz/Pop awards.

9.4. All awards will be presented during the final concert(s).

9.5. iTunes Gift Cards

iTunes gift cards may be awarded to Classical Students Levels 1 to 5, Jazz/Pop students Levels 1 to 5, and Intermediate Fiddle students, at the discretion of the adjudicators. To be eligible for an iTunes gift cards award a student must enter a minimum of three (3) classes, playing contrasting pieces, which represent a balance of styles, techniques and tempos as follows:

9.5.1. Piano Soloists

Three (3) contrasting pieces, each from a different list, one of which must be the Canadian Composer class.

- List A class - Renaissance/Baroque
- List B class - Classical or Sonata/Sonatina
- List C class - Romantic or Impressionistic
- List D class - 20th/21st Century or Folk/Trad. or Jazz or Pop
- List E class - Canadian
- List F class - Concerto

9.5.2. Flute, Woodwind & Other Solo Instruments Soloists

Three (3) contrasting pieces, each from a different list, one of which is strongly encouraged (where compositions are available), but not required, to be from the Canadian Composer class.

- List A class - Renaissance/Baroque
- List B class - Classical
- List C class - Romantic or Impressionistic
- List D class - 20th/21st Century or Folk/Trad. or Jazz or Pop
- List E class – Canadian

9.5.3. Guitar Soloists

Three (3) contrasting pieces, each from a different list, one of which is strongly encouraged, (where compositions are available) but not required, to be from the Canadian Composer class.

- List A class - Renaissance
- List B class - Baroque
- List C class - Classical
- List D class - Romantic or Impressionistic
- List E class - 20th/21st Century or Folk/Trad or Jazz or Pop
- List F class – Canadian

9.5.4. Strings Soloists, Level 1 and 2

Three (3) contrasting pieces, each from a different list.

List A class - Slow Tempo

List B class -Fast Tempo

List C class – Etudes

9.5.5. Strings Soloists, Level 3 - 5

Three (3) contrasting pieces, each from a different list. Students may enter both a Baroque and Classical class.

List A class - Slow Tempo

List B class -Fast Tempo

List C class - Baroque/Classical

List D class - Sonatas/Sonatinas

List E class – Romantic

List F class – Concertos

List G class - Airs Varies/Fantasias

List H class - Contemporary

List I class - Concert repertoire

List J class – Unaccompanied Repertoire

List K class – Etudes

List L class – Orchestral Excerpts

List M class - Fiddling or Jazz or Pop

List N class – Canadian

9.5.6. Percussion Soloists

Three (3) contrasting pieces must be chosen as follows: Two (2) pieces, one each must be from List A and B; AND the additional piece shall be chosen from any list.

List A class - Snare Drum (pedal bass drum required)

List B class - Mallet Instruments

List C class - Drum Set

List D class – Timpani

9.5.7. Classical Voice Soloists; Levels 1-5

Three (3) contrasting pieces from any list, up to 2 can be from a single list.

List A class – Music composed before 1900 – RCM Syllabus list A

List B class – Music composed after 1900 – RCM Syllabus list B

List C class – Folk/Traditional - includes modern arrangements

List D class – Canadian Composer

List E class – Choose from Popular Voice syllabus Levels 1 – 5, any list

9.5.8. Popular Voice Soloists Levels 1- 5

Three (3) contrasting pieces from any list, up to 2 can be from a single list.

List A Class – Light Opera (music composed 1850-1930)

List B class – Golden Age Broadway (music composed 1930-1970)

List C class – Contemporary Broadway (music composed after 1970)

List D class – Pop (music composed before 2000)

List E class – Pop (music composed after 2000)

List F class – Jazz (music composed 1890-1940)

List G class – Jazz (music composed after 1940)

List H class - Choose from Classical Voice syllabus Levels 1 - 5, any list

List I class – Self-accompanied

9.5.9. Fiddle Soloists:

Three contrasting pieces, each from a different list (fiddle set counts as one piece).

List A class – Waltz

List B class – Jig

List C class - Reel or Hornpipe or Breakdown

List D class - Fiddle Set

List E class - Jazz or Pop or one piece from any category on the Classical Syllabus

9.5.10. Jazz/Pop Soloists – for all solo instruments

Three (3) contrasting selections, at least two (2) of which must be from Jazz/Pop classes. The third selection may also be a Jazz/Pop selection, or may be from any category on the Classical Syllabus. Refer to section 15 for class descriptions.

9.6. Medallions

Medallions may be awarded to Classical Students Level 6 to ARCT, Jazz/Pop students Level 6 and above and advanced fiddle students, at the discretion of the adjudicators. To be eligible for a medallion award, a student must enter a minimum of four (4) classes, which represent a balance of styles, techniques and tempos as follows:

9.7.1. Piano Soloists; Levels 6-9

Four (4) contrasting pieces must be chosen, as follows: A minimum of two (2) and a maximum of three (3) pieces, each from a different list; shall be chosen from lists A, B and C class; AND additional piece(s) shall be chosen from lists D, E, F, G, H, with the option of choosing two (2) contrasting pieces from list E class.

List A class - Baroque or Bach

List B class - Classical and/or Sonata

List C class - Romantic

List D class - Impressionistic

List E class - 20th/21st Century

List F class - Canadian

List G class - Jazz or Pop

List H class – Concerto

9.7.2. Piano soloists; Levels 10 - ARCT

Four (4) contrasting pieces must be chosen from List A through H, with no more than 2 contrasting pieces from any one list.

List A class - Baroque or Bach (complete as listed in the RCM Syllabus)

List B class - Classical or Sonata (one movement only)

List C class - Romantic

List D class – Impressionistic

List E class – 20th/21st Century

List F class – Canadian

List G class – Jazz or Pop

List H class – Concerto (one movement only)

9.7.3. Flute, Woodwind & Other Instruments Soloists

Four (4) contrasting pieces, each from a different list.

List A class - Renaissance/Baroque

List B class - Classical or Sonata

List C class - Romantic

List D class - Impressionistic or 20th/21st Century or Canadian

List E class - Concerto

List F class - Fiddling or Jazz or Pop

9.7.4. Guitar Soloists

Four (4) contrasting pieces, each from a different list.

- List A class - Renaissance
- List B class - Baroque
- List C class - Classical or Sonata
- List D class - Romantic
- List E class - Impressionistic or 20th/21st Century or Canadian
- List F class - Concerto
- List G class - Jazz or Pop

9.7.5. String Soloists (Level 6 and up)

Four (4) contrasting pieces, each from a different list:

- List A class-Baroque
- List B class-Classical
- List C class-Romantic
- List D class-Contemporary
- List E class-Concerto
- List F class-Fantasias/Air Varies
- List G class-Concert Repertoire
- List H class-Sonata/Sonatina
- List I class-Unaccompanied Repertoire
- List J class-Etudes
- List K class-Orchestral Excerpts
- List L class-Fiddling/Jazz/Pop
- List M class-Canadian Composer

9.7.6. Percussion Soloists

Four (4) contrasting pieces must be chosen as follows: Three (3) pieces each from a different list; shall be chosen from lists B, C and D; AND additional piece(s) shall be chosen from lists A and E.

- List A class - Snare Drum (pedal bass drum required)
- List B class - Mallet Instruments
- List C class - Drum Set
- List D class - Timpani
- List E class - Multiple Percussion Set-Ups

9.7.7. Classical Voice Soloists, Levels 6 - ARCT

Four (4) contrasting pieces, from any list, up to 2 can be from a single list.

- List A class – Music composed before 1830 – RCM Syllabus list A
- List B class – Music composed after 1830-1900– RCM Syllabus list B
- List C class – Music composed after 1900 – RCM Syllabus list C
- List D class – Folk/Traditional – including modern arrangements
- List E class – Choose from Popular Voice Syllabus levels 6 - ARCT, any list

9.7.8. Popular Voice Soloists, Levels 6 – ARCT

Four (4) contrasting pieces from any list, up to 2 can be from a single list.

- List A class - Light opera (music composed 1850-1930)
- List B class - Golden Age Broadway (music composed 1930-1970)
- List C class - Contemporary Broadway (music composed after 1970)
- List D class – Pop (music composed before 2000)
- List E class – Pop (music composed after 2000)
- List F class – Jazz (music composed 1890-1940)
- List G class – Jazz (music composed after 1940)
- List H class - Choose from Classical Voice syllabus Levels –6 - ARCT, any list
- List I class – Self-accompanied

9.7.9. Fiddle Soloists:

Four (4) contrasting pieces, each from a different list (fiddle set counts as one piece).

- List A class - Waltz

- List B class – Jig
- List C class - Reel or Hornpipe or Breakdown
- List D class - Fiddle Set
- List E class - Jazz or Pop or one piece from any category on the Classical Syllabus

9.7.10. Jazz/Pop Soloists – for all solo instruments
 Four (4) contrasting pieces, each from a different list.

- List A class - Ragtime
- List B class - Blues L
- List C class - Standards L
- List D class - Latin
- List E class – Pop or one piece from any category on the Classical Syllabus

9.7 Trophies

9.7.1. All trophies are the property of the Rotary Club of Whitehorse. They may be awarded annually and are in the care of the winners until one month prior to the next Festival. "Keeper" trophies are kept by the winners permanently.

9.7.2. In order for a student to win a trophy, Level 3 to 5 students must be winner of an iTunes card and Levels 6 and up students must be winner of a medallion.

9.7.3. Each trophy will be awarded on the basis of the best overall aggregate of all top eligible performances in each category. All awards are in the Classical category unless labeled Jazz/Pop. Trophies will only be awarded if the majority of the performances are at the Gold level and the adjudicator feels the student merits the trophy. The Committee reserves the right not to award a trophy if the adjudicator does not feel that any of the participants qualify.

9.7.4. The following trophies may be awarded:

Piano

- **Senior Piano: Everett C. Ball Trophy** top solo classical piano performer levels 9, 10, ARCT
- **Intermediate Piano Trophy** top solo classical piano performer levels 6, 7, 8
- **Junior Piano Trophy** top solo classical piano performer levels 3, 4, 5

Piano Duet

- **Senior Piano Duet Trophy** top piano duet performers levels 6 & up
- **Junior Piano Duet Trophy** top piano duet performers levels 1 - 5

Jazz/Pop

- **Senior Jazz/Pop: Herb Bouwman Trophy** top solo jazz/pop instrumental performer levels 6 - 10
- **Junior Jazz/Pop Trophy** top solo jazz/pop instrumental performer levels 1 - 5

Multi Instrument

- **Multi Instrument Versatility Award** Recognizes students learning to play many instruments. All students playing or singing in the Festival are

eligible.

Strings

- **Senior String Performer Trophy** top solo classical string performer Levels 6 & up
- **Junior String Trophy** top solo classical string performer Levels 3, 4, 5

Voice

- **Senior Vocal Performer Trophy** top solo classical vocal performer levels 6 & up
- **Junior Vocal Performer Trophy** top solo classical vocal performer levels 3, 4, 5

Woodwinds

- **Senior Woodwind: Al Wright Trophy** top solo classical woodwind performer Levels 6 & up

Percussion

- **Percussion Trophy** top solo percussion performer Levels 3 & up

Guitar

- **Senior Guitar Trophy** top solo classical guitar performer Levels 6 & up
- **Junior Guitar Trophy** top solo classical guitar performer Levels 3, 4, 5

9.8. Scholarships

- 9.8.1. Scholarships may be attached to specific solo trophies. These scholarships are donated by various Yukon businesses, organizations or individuals.
- 9.8.2. The William Thompson Memorial Prize is a \$150 scholarship that may be awarded to the student who places second in senior piano.

10. FINAL CONCERTS AND WORKSHOPS

- 10.1. There may be one or two final concerts, with times to be announced prior to the start of the Festival.
- 10.2. The Committee reserves the right to select performers for the final concerts. Solo and piano duet performers are recommended by the adjudicators from among award winners only. The Committee may select other solos, duets, trios, quartets, bands, choirs, ensembles, orchestras and other performers (such as guest performers) to perform at the final concerts in order to provide a balanced and enjoyable concert program.
- 10.3. The Rotary Music and Dance Festival may attempt to organize one or more group workshops if there is sufficient interest. Examples of such workshops are: a combined band at the secondary level (school grades 8 & up); a combined choir from all school grade levels; workshops open to all participants in a particular discipline (e.g. all string players). Such workshops will be rehearsed and directed by the respective adjudicators at an appropriate time. These workshop groups may be included in the final concert(s).

11. GENERAL PROVISIONS

- 11.1. Entrants from outside of Whitehorse are responsible for their own accommodation and transportation. All entrants are responsible for their own expenses. The Committee will not assume responsibility for any entrant's expenses.
- 11.2. Silence and remaining seated during any performance and adjudication is mandatory. Do not disturb the performer(s) or the adjudicator.
- 11.3. All personal materials and equipment must be removed from the facilities by the end of the day of the final concert(s).
- 11.4. Please make your own arrangements for accompaniment well in advance of the Festival. CD accompaniment is allowed but students must provide their own playing device and indicate "CD" in the online registration instead of the accompanist's name.

12. CLASS NAMES - HISTORICAL ERAS

The following are used as class names. The time periods for historical eras are approximate, and are issued for guidance in selecting pieces suitable for each class:

- **Renaissance:** 1450 - 1600 - Representative Composers: Dowland, Byrd, Palestrina, Monteverdi.
- **Baroque:** 1600 - 1750 - Representative Composers: J.S. Bach, G. Handel, Purcell, Scarlatti, Vivaldi.
- **Classical:** 1750 - 1825 - Representative Composers: F. Haydn, W.A. Mozart, Beethoven.
- **Romantic:** 1825 - 1900 - Representative Composers: Brahms, Chopin, Liszt, Mendelssohn, Schubert.
- **Impressionistic** (includes Neo-Classical and Neo-Romantic): 1890 - 1940 - Representative Composers: Debussy, Ravel, De Falla, Fauré, Ibert, Poulenc, Rachmaninoff, Scriabin.

- **20th/21st Century:** 1920 - present.

NOTE 1: Music entered in Era Classes up to the 20th/21st Century should be indicative of the style represented by the Era.

NOTE 2: Material written by Dr. Suzuki should be entered into the category of its style (e.g. Classical) and not 20th/21st Century.

13. CLASS NAMES - OTHER THAN HISTORICAL ERAS

The following are also used as class names:

- **Blues L** – Lead Sheets
- **Blues W** – Written Arrangements
- **Canadian** – Includes all compositions by Canadian composers of all eras
- **Collaborative Class** - for 2 students on 2 different instruments or 1 instrument and 1 voice performing classical repertoire, to be treated as a duet with both participants being adjudicated. When possible to be adjudicated by 2 adjudicators.
- **Concerto**
- **Contemporary Broadway** - music composed after 1970
- **Fiddling**
- **Folksong/Traditional** – Usually anonymous
- **Golden Age Broadway** - music composed 1930-1970
- **Jazz**
- **Light Opera** - music composed 1850-1930
- **Own Composition**
- **Pop** – Hit, Top 40 or similar pieces of the 20th/21st century, other than Jazz
- **Quick Study** – Improvisation for Jazz/Pop students only: in a Jazz Quick Study, a soloist is given a lead sheet and is expected to demonstrate that they can sight read the melody and then improvise on it. Pianists would also be expected to add chords.
- **Ragtime**
- **Recital Class:** a solo class, open to all disciplines - - a mini program of 3-5 pieces, maximum 15 minutes performance time; the pieces must be within two levels of the student's learning level; Recital entries will be marked (unless AO is indicated); Recital entries are not currently eligible for awards. Entries will be adjudicated on the basis of overall performance, as well as individual selection performances, stage presentation and program order (how the selections work together as a program). None of the individual selections may be used for entries in award classes.
- **Sight-reading**
- **Sonata/Sonatina** – Fast Movement Only
- **Standards** – Jazz Standards including Swing, Latin, Ballad and Funk style

14. DISCIPLINES

ENSEMBLE /GROUP ENTRIES

Bands

- Concert Band
- Jazz/Stage Band

Choirs

- Church Choirs
- Community Choirs
- Musical Theatre
- School Choirs

Instrumental

- Brass Ensemble
- Classical Ensemble
- Orff Ensemble
- Percussion Ensemble
- Wind Ensemble

Jazz/Pop

- Jazz/Pop Combo

• **Strings**

- Orchestras - Strings Only
- String Ensemble
- Orchestras - Symphony

Vocal

- Vocal Ensemble

Guitar

- Guitar Ensemble
 - Ukulele Ensemble
-

SOLO / DUET / TRIO / QUARTET ENTRIES

Fiddle

- Solo
- Duet

Guitar

- Solo
- Duet
- Trio
- Quartet

Instrumental

- Accordion
- Brass - Baritone Horn
- Brass - French Horn
- Brass - Trombone
- Brass - Trumpet
- Brass - Tuba
- Classical Combo (duet, trio, quart.)
- Percussion
- Woodwind - Bassoon
- Woodwind - Clarinet
- Woodwind - Flute & Piccolo
- Woodwind - Oboe
- Woodwind - Recorder
- Woodwind - Saxophone
- Duet
- Trio
- Quartet

Jazz/Pop and Composition

- Accordion
- Brass - Baritone Horn
- Brass - French Horn
- Brass - Trombone
- Brass - Trumpet
- Brass - Tuba
- Guitar
- Jazz/Pop Combo (duet, trio, quart.)
- Percussion
- Piano
- Strings - String Bass
- Strings - Viola
- Strings - Violin
- Strings - Cello
- Woodwind - Bassoon
- Woodwind - Clarinet
- Woodwind - Flute & Piccolo
- Woodwind - Oboe
- Woodwind - Recorder
- Woodwind - Saxophone
- Duet
- Trio
- Quartet

Piano

- Solo
- Piano Duet
- Two Piano Duet
- Piano Trio
- Two Piano Trio
- Two Piano Quartet
- Piano/Instrument Duet
- Piano/Instrument Trio
- Piano/Instrument Quartet

Percussion

- Solo
- Duet
- Trio
- Quartet

Strings

- Violin
- Viola
- Cello
- String Bass
- Harp
- Duet
- Trio
- Quartet

Voice

- Solo
- Duet
- Trio
- Quartet

15. JAZZ/POP CATEGORIES AND DEFINITIONS

15.1. The levels in these jazz/pop categories are equivalent to RCM levels. For example jazz/pop beginner is equivalent to RCM prep levels A & B; Jazz/pop levels 1,2,3 etc. are equivalent to RCM levels 1,2,3, etc.

JUNIOR JAZZ

15.2. Jazz and Pop –Beginner

This is a basic jazz class in which the student will read the arrangement. The adjudicator will mostly be listening for the appropriate rhythm or “feel” and any stylistic elements of the piece.

15.3. Jazz and Pop Levels 1, 2, 3

This is a jazz class in which the student will still read the arrangement. The adjudicator will mostly be listening for the appropriate rhythm or “feel” and any stylistic elements of the piece. The adjudicator will then begin the preliminary (in most cases the first) instructions and encouragement in modifying and changing the arrangement from its written form.

15.4. Jazz and Pop Levels 4 and 5

Students will be interpreting the written arrangement. Some students may have basic skills in changing the written arrangement, however at this early stage they will be adjudicated on either approach in this class. The adjudicator will encourage the student to modify and change the arrangement from its written form. At this level students are ENCOURAGED to include some kind of improvised solo section within their arrangement i.e. improvise a melody over a basic ostinato inspired by the piece, or improvise a melody over a chord progression within the piece (play L.H. as written, make up R.H.)

SENIOR JAZZ

15.5. Jazz and Pop Level 6 through 10+

In these levels students will have a choice of two categories and will be adjudicated from a different perspective for each one. The categories are “W” (written copy) and “L” (lead sheet). Students wishing to be considered for medallions and trophies in jazz categories must enter the “L” classes in both Blues and Standards.

“W” will be for those students who want to venture into the Jazz and Pop idiom but are still tied to the written arrangement. This class will be adjudicated based on the student’s “feel” or “approach” of the material they play. This will basically be a rhythmic approach. The adjudicator will encourage these students and try to give the initial steps they need to develop toward the “L” category. The adjudicator will attempt to do this by playing examples, recommending books and materials available for them, and suggesting what type of additional instruction is required.

“L” will be for those students who have good skills in improvisation, and/or “re-arranging” their pieces. This means playing from a “Lead Sheet” where possible. Vocal students using a “Lead Sheet” can request a microphone if they wish to use one. The term “improvisation” needs to be clarified to teachers in that, when a person improvises in the ‘Jazz’ sense of the word, it means that each performance will result in a different rendition of the same piece. The standard format for improvising is as follows: The student will play the “head” or the melody of the song one entire time through with his or her own approach to that song. The second time through the song, the student will “improvise” or compose his or her own melody (instantaneously) over the chord structure and form of the song (more advanced students may play several “choruses” or times through the song, developing and embellishing on their own “spontaneous composition”). The final “chorus” of the song is the “extro” or a way to bring the song to an end. This is usually done by playing or restating the melody again.

15.6. Jazz and Pop Level 6 and 7

“L” level students should have a good idea of altering or changing the arrangement from its original form and should be able to develop their own arrangement of the song. This would include introductions, endings, cadenzas and other elements required to make the performance “complete”. Beginning at this level, students will be EXPECTED to include an improvised solo in their arrangement. Students should be using “lead sheets” and have a good understanding of initial jazz harmony, i.e. understanding basic chord progressions and performing various basic improvising ideas on those progressions. Students may be asked by the adjudicator to attempt an additional performance of the same piece which has a completely different approach.

15.7. Jazz and Pop Level 8 and 9

“L” level students should be performing from “lead sheets” which gives the adjudicator room to work with these students on an “even” communication level. It means the student has a good understanding of jazz theory and can easily work through complex improvisational ideas. Students are expected to include an improvised solo in their arrangement. Students should be well schooled in jazz harmony and be able to understand the harmonic and melodic elements of their piece.

15.8 Jazz and Pop Level 10 +

“L” level students in this grade should be well schooled in the form of jazz harmony and be able to understand melodic and harmonic elements in complicated compositions. Improvisation and transposition should be at the advanced stage and the student should be able to communicate his or her approach and concepts on the performance to the adjudicator in standard musical terms.

16. SUGGESTED JAZZ/POP PIECES

A new RCM Examinations Syllabus for Popular Music was issued in 2015 with an addendum in 2017, and has numerous suggestions for Pop and Jazz pieces, arranged by level. This list can be found by searching Popular Selection RCM 2017 online.

17. CANADIAN COMPOSERS

Selections for the Canadian Composers Class must be by composers who are recognized and published and be consistent with performer’s level.

For your reference a list of Canadian Composers is posted on the Canadian Music Centre website at www.musiccentre.ca.

This list is for reference only and may not be complete

18. PROGRAM COVER ART CONTEST

Every year a souvenir program is produced featuring an artwork that illustrates the Festival’s theme of classical and jazz music and dance. If you have created artwork that you would like to submit for the 2020 Rotary Music and Dance Festival program and are willing to donate the one-time use of this image, we would love to see it.

The program is very useful for finding all the information about the Festival, including the program sessions and the adjudicators’ biographies.

Submissions must be received no later than **January 30th, 2020**

Participants must be between the ages of 5 and 18 and reside in Yukon.

For the complete Rules and Guidelines visit www.rmfestival.ca or contact the Festival Coordinator

19. DANCE REGULATIONS

19.1 **Levels** Entries will be determined based on age and hours of training per week in each discipline of dance.

Dance Level	Age as of Dec. 31st, 2019	Training / Week
Novice	6 to 11 years old	1-3 hours
Intermediate	8 to 14 years old	2-5 hours
Teen	12 to 18 years old	1-3 hours
Senior	12 to 18 years old	5+ hours
Adult	18 years & up	1+ hours

19.1.1 The average hours of training per week is used for all performances of 2 or more individuals.

19.1.2 For timing purposes, categories may be further separated by age groupings.

19.1.3 The Teen category is for recreational dancers that are either a new participant or had previously been in the Novice category.

19.2 Dance Entry Fees are as follows:

Soloist	\$12 for each class
Duets	\$24 (\$12 each performer)
Trios	\$36 (\$12 each performer)
Quartets	\$48 (\$12 each performer)
Groups	\$60 (5 or more performers)

19.3 Maximum Time Limits

Solos	2.5 minutes
Duets, Trios and Quartets	3 minutes
Small groups	3.5 minutes
Medium/Large groups	4 minutes
Production	15 minutes (including set up)

19.4 Size of Groups

Small	5 to 8 dancers
Medium	9 to 14 dancers
Large	15+ dancers
Production	21 + dancers

19.5 **Number of Entries.** There is no limit to the amount of entries a dancer may enter.

19.6 **Accompaniment** Entrant's music will be played by the Dance Committee Coordinator on sound equipment provided by the Yukon Arts Centre. All music must be submitted on a USB clearly marked with the performer's name, song title and class to the Rotary Coordinator by March 1st, 2019.

19.7 **Marking of Stage** Stage will be marked for centre and quarter points. No other markings are permitted.

19.8 **Technical** The stage will be fully lit for all performances and curtains are fully open for all sessions.

19.9 **Choreography Re-Start.** Any dancer who leaves the stage during a performance shall be allowed one re-start but will incur a penalty. If the competitor is not at fault (i.e. music or technical issues) the repeat performance will be adjudicated and marked with no penalty. The adjudicator or dance director may stop any performance by ringing the bell.

20. [Disciplines](#)

20.1 CLASSICAL & CONTEMPORARY DANCE

Ballet Demi-Pointe: Classical technique. One hand-held prop may be used if integral to the dance. Soft ballet slippers must be worn.

Ballet Pointe: Classical technique, in Pointe shoes. One hand-held prop may be used if integral to the dance. Classical music with lyrics may be used. Classical variations are recommended only for dancers 13+ years.

Contemporary Ballet: Any combination of ballet or contemporary technique may be used. Soft slippers or pointe shoes permitted. Classical or Contemporary music with lyrics may be used.

Pas de Deux: Partnering by male and female dancers incorporating supported lifts and turns, using a classical based technique. Music with lyrics may be used.

Character: Ballet technique with stylized movement. The dancer must portray a specific character, real or fictitious, for the duration of the entire solo; must incorporate the whole body. Hand held props may be used providing they are an integral part of the dance. Music with lyrics may be used.

Modern: A stylized dance form with a foundation in technically-based disciplines such as Duncan, Graham, Ailey, Horton, etc. Dance that rejects the limitations of classical ballet and which favors movement derived from the expression of inner feeling, free dance, contraction and release, fall and recovery, and dynamism.

Contemporary: Free movement of dance encompassing various dance disciplines - with modern technique as its base. A constantly evolving style of movement that explores and gives physicality to human ideologies, behaviors, and emotions with emphasis on engaging the whole body. Neither ballet shoes (soft or pointe) nor jazz shoes are permitted in this category.

20.2 STAGE DANCE

Musical Theatre: A number with any dance style that must be adapted from Film or Musical Theatre productions. Lip-synching is allowed but no live voices. Music may contain words or be instrumental. Must be entertaining and diversified in movement. Must contain a minimum of 50% dancing.

Jazz: A physical embodiment of popular music of the time. Using Jazz style, technique and music, often including body isolations, high energy, and syncopation. Jazz styling from any era and may include ethnic influence. A maximum of ONE acro trick is permitted in this category (this includes, but not limited to: handstands, cartwheels, walkovers and all tumbling).

Tap: Shoes with taps. Rhythm through footwork, style and presentation. No singing by performers. Taps must be covered while in the auditorium.

Acro: Combination of classical dance technique with precision acrobatic elements. Solos, duets, trios, quartets and groups that utilize more than 1 acro movement as defined in 'Jazz' must enter this category.

Lyrical: A dance that is generally performed to music in slower tempos and interprets the lyrics or intent of that piece of music. This genre uses a soft jazz based technique with facial and body emotion to portray an idea, story, or mood.

Song & Dance: With live vocals. Routine is to be suitable for a modern stage production. No vocals allowed on music track. Performance should be evenly weighted 50/50 in dance and vocal display

Production: For groups of 21 or more dancers in which the routine focuses on audience entertainment. Encompasses more than one variety of dance, song and theatre styles. The stage curtain is not to be used.

20.3 STREET DANCE

Hip Hop/Street Styles: Routines choreographed to contemporary music, using dance styles like, hip hop, house, krump, popping, and free-style.

Street Jazz: Incorporates jazz and contemporary technique with funk, free-style or music video type dances.

Break Dancing: a style of acrobatic dancing characterized by intricate footwork, pantomime, spinning headstands, tumbling, and elaborate improvised virtuosic movements.

20.4 CULTURAL/SOCIAL DANCE (NEW) This category is intended for any social dance which portrays the traditional style of a specific culture or era. Some examples are, but not limited to:

- First Nation traditional dance / drumming
- Folk dancing
- Salsa
- Highland
- Swing / Social dance
- Any national dance style

This category will be Adjudication Only and will not be ranked competitively. Instrumental and vocal arrangements are permitted.

20.5 Student Choreography

The choreography may be in any discipline for any number of dancers, but must be clarified at registration. The choreographer may participate in the dance, but is not required to. All entries are required to have a teacher endorsement. Mentorship prior to festival is encouraged. All marking and adjudications will be based on the choreography itself. Participants may register for Adjudication Only (AO)

21. [Marking](#)

21.1 Adjudications will be based on a set of descriptors (where available) and entrants will be marked accordingly.

21.2 All solo, duet, trio, quartet and groups will be awarded a standing of Gold, Silver, Bronze or Participation, unless Adjudication Only (AO) is requested on the entry form. Classes selected as AO will not count towards awards.

21.3 Standings are as follows:

GOLD: performance level of 88% or higher.
SILVER: performance level of 83% to 87%.
BRONZE: performance level of 78% to 82%.
PARTICIPANT: performance level of 77% or below.

22. [Awards](#)

22.1 Certificate

Each participant in a solo, duet, and trio will receive a certificate with their Gold, Silver, Bronze or Participation standing. Entries of 4 or more participants will receive one certificate awarded to the group.

22.2 Medals

Awarded to each participant in Intermediate or higher within a solo, duet, or trio entry, that receives a Gold level mark. Only *soloists* who have received a medal in Intermediate or Senior, qualify for the overall trophy.

22.3 Group Award (pending sponsorship)

Awarded to each group with 4 or more participants, that receives a Gold level mark. Only groups who have received a group award, qualify for the overall trophy.

22.4 The Sportees Activewear Overall Dance Trophy

The trophy is the property of the Rotary Club of Whitehorse. It may be awarded annually and in the care of Sportees Activewear until one month prior to the next Festival. "Keeper" trophies are kept by the winners permanently. There will be 1 "Keeper" for the awarded soloist and 1 "Keeper" for the awarded group. Awarded to one group and one individual for top marks at the festival.

22.5 iTunes Gift Cards

Given as special awards, at the discretion of the adjudicator, for demonstration in exceptional performance and/or technique throughout the festival. Special awards can be presented to any entry the adjudicator chooses to recognize. Individuals recognized will receive their own gift card; in the case of groups or multiple performers, the gift card will be presented to the dance school on behalf of the winners.

23. [Website and Registration Updates](#)

In the event that online registration is not available, entries must be submitted by the Dance Representative from each studio to be delivered to either the Dance Coordinator, or the RMDF Coordinator

When registering a dance, we require fields for the following information:

- 1) Name of School/Studio
- 2) Name of Student(s)
- 3) Number of Students
- 4) Age of Students
- 5) Level
- 6) Category/Sub-category (Ex. Stage –Lyrical)
- 7) Competitive / Adjudication Only
- 8) Name of Song/Piece
- 9) Length of Dance

BANDS, CHOIRS & ORCHESTRAS SYLLABUS

NOTE 1: Total time on stage includes set up, performance, adjudication and move off.

NOTE 2: "Musical Theatre" is a form of theatre incorporating music, songs, spoken dialogue, costumes, and dance or stage blocking. The emotional content of the piece, e.g. humour, pathos, love, anger, as well as the story itself, are communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole.

Class Name		Number of Selections	Performance Time Limit (minutes)	Total Time on Stage (minutes) NOTE 1
Concert Bands	Level 1	3	20	40
Concert Bands	Level 2	3	20	40
Concert Bands	Level 3	3	20	40
Concert Bands	Level 4	3	20	40
Concert Bands	Level 5	3	20	40
Jazz/Stage Bands	Easy	3	20	40
Jazz/Stage Bands	Medium Easy	3	20	40
Jazz/Stage Bands	Medium	3	20	40
Jazz/Stage Bands	Medium Advanced	3	20	40
Jazz/Stage Bands	Advanced	3	20	40
School Choirs	Primary	2	10	20
School Choirs	Intermediate	2	10	20
School Choirs	Junior Secondary	2	10	20
School Choirs	Senior Secondary	2	10	30
Community Choirs	Youth	3	10	20
Community Choirs	Adult	3	20	40
Church Choirs	Youth or Adult	3	15	30
Musical Theatre NOTE 2	Youth or Adult	2	10	30
Orchestras	Strings Only	3	20	40
Orchestras	Symphony	3	20	40

ENSEMBLES SYLLABUS

- Ensembles are groups of five (5) or more performers (except groups that are choirs, bands or orchestras, which should use the syllabus on page 24).
- Ensembles may enter up to three (3) selections with a maximum performance time of 10 minutes in total.
- Total time on stage is 20 minutes and includes set up, performance, adjudication and move off.

NOTE 1: Classical Ensembles and Jazz/Pop Combos are groups of mixed instruments with or without voices.

	Brass	Strings	Winds	Singing/Vocal	Classical NOTE 1	Jazz/Pop Combos NOTE 1	Orff	Percussion
Beginner	•	•	•	•	•	•	•	•
Intermediate	•	•	•	•	•	•	•	•
Advanced	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•

DUETS, TRIOS & QUARTETS SYLLABUS - FOR VARIOUS VOCAL AND INSTRUMENTAL COMBINATIONS

- Duets will enter at the higher- level of the two students.
- Trios and Quartets must enter at the level of the most advanced performer.
- Piano duets, trios and quartets use the syllabus on page 33.
- Duets play one selection per entry. A person may enter in more than one duet class (e.g. piano duet and piano-trumpet duet).
- Trios and Quartets may play up to 3 selections with a maximum performance time of 10 minutes in total.

NOTE 1: Combo duets, trios and quartets are for mixed instruments/voices other than piano.

	Brass	Guitar	Percussion	Strings	Winds	Vocal	Classical Combos NOTE 1	Jazz/Pop Combos NOTE 1
Beginner	•	•	•	•	•	•	•	•
Grade/Level 2	•	•	•	•	•	•	•	•
Grade/Level 4	•	•	•	•	•	•	•	•
Grade/Level 6	•	•	•	•	•	•	•	•
Grade/Level 8	•	•	•	•	•	•	•	•
Grade/Level 10	•	•	•	•	•	•	•	•
ARCT	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•

FIDDLING SYLLABUS

- The definitions of Beginner, Advanced Beginner, Intermediate, and Advanced are as follows:

Beginner: plays simple tunes, has played one (1) year or less. (*not eligible for award*)

Advanced Beginner: plays tunes at a medium tempo with simple bowings. (*eligible for award*)

Intermediate: plays tunes at full tempo, with simple bowings.

Advanced: plays tunes at full tempo, with style-appropriate bowings and ornamentations.

NOTE 1: Use Other Style category for rags, foxtrots and specialty tunes.

	Waltz	Jig	Reel or Hornpipe or Breakdown	Fiddle Set (Waltz, Jig, Reel)	Other Style NOTE 1
Beginner	•	•	•	n/a	•
Advanced Beginner	•	•	•	n/a	•
Intermediate	•	•	•	•	•
Advanced	•	•	•	•	•
Adult	•	•	•	•	•

FLUTE, WOODWIND & OTHER SOLO INSTRUMENTS SYLLABUS

For Jazz & Pop discipline see Jazz & Pop Syllabus on page 30.

NOTE 1: All Canadian composers must be entered in the Canadian class, except a second Canadian piece by a 20th/21st Canadian composer, which may be entered in the 20th/21st Century class.

NOTE 2: For Grades 6 to Adult the Sonata/Sonatina class is for a fast movement only and the Concerto class is one movement or two movements where the composer intended both movements to be played continuously without a break (*attaca*).

NOTE 3: The “Any Era” column is only to be used for a second selection in one of the other classes (e.g. for a second Baroque piece). Selections made in this column will not be counted towards eligibility for an award.

	Sight-reading	Renaiss/ Baroque	Classical	Sonata NOTE2	Romantic	Impress.	20 th /21 st Century	Canadian NOTE 1	Folk/Trad.	Concerto NOTE 2	Any Era NOTE 3	Recital
Beginner	n/a	•	•	n/a	•	•	•	•	•	n/a	•	•
Grade 1	n/a	•	•	n/a	•	•	•	•	•	n/a	•	•
Grade 2	n/a	•	•	n/a	•	•	•	•	•	n/a	•	•
Grade 3	n/a	•	•	n/a	•	•	•	•	•	n/a	•	•
Grade 4	•	•	•	n/a	•	•	•	•	•	n/a	•	•
Grade 5	•	•	•	n/a	•	•	•	•	•	n/a	•	•
Grade 6	•	•	•	•	•	•	•	•	•	•	•	•
Grade 7	•	•	•	•	•	•	•	•	•	•	•	•
Grade 8	•	•	•	•	•	•	•	•	•	•	•	•
Grade 9	•	•	•	•	•	•	•	•	•	•	•	•
Grade 10	•	•	•	•	•	•	•	•	•	•	•	•
Grade ARCT	•	•	•	•	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•	•	•	•	•

GUITAR SYLLABUS

For Jazz & Pop discipline see Jazz & Pop Syllabus on page 30.

NOTE 1: All Canadian composers must be entered in the Canadian class, except a second Canadian piece by a 20th/21st Canadian composer, which may be entered in the 20th/21st Century class.

NOTE 2: For Grades 6 to Adult the Sonata/Sonatina class is for a fast movement only and the Concerto class is one movement or two movements where the composer intended both movements to be played continuously without a break (*attaca*).

NOTE 3: The “Any Era” column is only to be used for a second selection in one of the other classes (e.g. for a second Baroque piece). Selections made in this column will not be counted towards eligibility for an award.

Note 4: The “Self-accompanied” class is for singers who want to accompany themselves on guitar.

	Sight-reading	Renaiss.	Baroque	Classical	Sonata NOTE 2	Romantic	Impress.	20 th /21 st Century	Canadian NOTE 1	Folk/Trad.	Concerto NOTE 2	Any Era NOTE 3	Recital	Self- accomp- panied Note 4
Beginner	n/a	•	•	•	n/a	•	•	•	•	•	n/a	•	•	•
Grade 1	n/a	•	•	•	n/a	•	•	•	•	•	n/a	•	•	•
Grade 2	n/a	•	•	•	n/a	•	•	•	•	•	n/a	•	•	•
Grade 3	n/a	•	•	•	n/a	•	•	•	•	•	n/a	•	•	•
Grade 4	•	•	•	•	n/a	•	•	•	•	•	n/a	•	•	•
Grade 5	•	•	•	•	n/a	•	•	•	•	•	n/a	•	•	•
Grade 6	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 7	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 8	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 9	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 10	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade ARCT	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•	•	•	•	•	•	•

JAZZ & POP SYLLABUS - for all solo instruments - for voice see Popular Voice Syllabus on page 36

NOTE 1: Up to and including Level 5: Jazz 1 is for a first selection, Jazz 2 is for a second selection, and Jazz 3 for a third selection. Similarly, Pop 1 is for a first selection, Pop 2 is for a second selection, and Pop 3 is for a third selection.

NOTE 2: W = written charts; L = lead sheets.

NOTE 3: "Standards" include Swing, Latin, Ballad and Funk styles.

NOTE 4: For Levels 6 and up the "Any Style" is only to be used for a second selection in one of the other classes, e.g. for a second Ragtime piece. Selections made in this column will not be counted towards eligibility for awards.

NOTE 5: In a Jazz Quick Study, a soloist is given a lead sheet and is expected to demonstrate that they can sight read the melody and then improvise on it. Pianists would also be expected to add chords.

	Jazz 1 NOTE 1	Jazz 2 NOTE 1	Jazz 3 NOTE 1	Pop 1 NOTE 1	Pop 2 NOTE 1	Pop 3 NOTE 1	Quick Study NOTE 5
Beginner	•	•	•	•	•	•	n/a
Level 1	•	•	•	•	•	•	n/a
Level 2	•	•	•	•	•	•	n/a
Level 3	•	•	•	•	•	•	n/a
Level 4	•	•	•	•	•	•	•
Level 5	•	•	•	•	•	•	•

	Latin (Lead or written)	Pop	Classical Voice (List C)	Ragtime	Blues W NOTE 2	Blues L NOTE 2	Standards W NOTES 2 & 3	Standards L NOTES 2&3	Any Style NOTE 4	Quick Study NOTE 5
Level 6	•	•	•	•	•	•	•	•	•	•
Level 7	•	•	•	•	•	•	•	•	•	•
Level 8	•	•	•	•	•	•	•	•	•	•
Level 9	•	•	•	•	•	•	•	•	•	•
Level 10+	•	•	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•	•	•

PERCUSSION SYLLABUS

- The student or music teacher must arrange for their own set-ups.

NOTE 1: The “Other Percussion” column is only to be used for a second selection in one of the other classes (e.g. for a second Timpani piece). Selection made in this column will not be counted towards eligibility for awards.

	Sight-reading	Snare Drum	Mallet Instruments	Drum Set	Timpani	Multiple Percussion Set-Ups	Other Percussion NOTE 1	Recital
Beginner	n/a	•	•	•	•	n/a	•	•
Grade 1	n/a	•	•	•	•	n/a	•	•
Grade 2	n/a	•	•	•	•	n/a	•	•
Grade 3	n/a	•	•	•	•	n/a	•	•
Grade 4	•	•	•	•	•	n/a	•	•
Grade 5	•	•	•	•	•	n/a	•	•
Grade 6	•	•	•	•	•	•	•	•
Grade 7	•	•	•	•	•	•	•	•
Grade 8	•	•	•	•	•	•	•	•
Grade 9	•	•	•	•	•	•	•	•
Grade 10	•	•	•	•	•	•	•	•
ARCT	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•

PIANO SYLLABUS

For Jazz & Pop discipline see Jazz & Pop Syllabus on page 30.

NOTE 1: In piano only: “Beginner” is at the level of beginning method books. “Advanced beginner” is at the level of RCM introductory album.

NOTE 2: For levels 3 to Adult the Sonata/Sonatina class is for a fast movement only.

NOTE 3: All Canadian composers must be entered in the Canadian class, except a second Canadian piece by a 20th/21st Canadian composer, which may be entered in the 20th/21st Century class.

NOTE 4: The Concerto class is one, two, three, or all movements. The performance time limit for the Concerto class is 10 minutes. Refer to regulation 6.8.

NOTE 5: The “Any Era” column is only to be used for a second selection in one of the other classes (e.g. for a second Baroque piece). Selections made in this column will not be counted towards eligibility for awards.

	Sight-reading	Renaiss/ Baroque	JS Bach	Classical	Sonata/ Sonatina NOTE 2	Romantic	Impress	20 th /21 st Century	Folk/ Trad.	Canadian NOTE 3	Concerto NOTE 4	Any Era NOTE 5	Recital
Beginner NOTE 1	n/a	•	n/a	•	n/a	•	n/a	•	•	•	•	•	•
Advanced beginner NOTE 1	n/a	•	n/a	•	n/a	•	n/a	•	•	•	•	•	•
Level 1	n/a	•	n/a	•	n/a	•	n/a	•	•	•	•	•	•
Level 2	n/a	•	n/a	•	n/a	•	n/a	•	•	•	•	•	•
Level 3	n/a	•	n/a	•	•	•	n/a	•	•	•	•	•	•
Level 4	•	•	n/a	•	•	•	n/a	•	•	•	•	•	•
Level 5	•	•	n/a	•	•	•	n/a	•	•	•	•	•	•
Level 6	•	•	n/a	•	•	•	•	•	•	•	•	•	•
Level 7	•	•	n/a	•	•	•	•	•	•	•	•	•	•
Level 8	•	•	•	•	•	•	•	•	•	•	•	•	•
Level 9	•	•	•	•	•	•	•	•	•	•	•	•	•
Level 10	•	•	•	•	•	•	•	•	•	•	•	•	•
ARCT	•	•	•	•	•	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•	•	•	•	•	•

PIANO DUETS, TRIOS & QUARTETS SYLLABUS

- Piano duet entrants in levels 1 to ARCT who are at two different levels and who wish to be considered for one of the piano duet trophies must enter at the level of the more advanced entrant.
- Piano duets entrants where a student is playing a duet with a teacher or a parent should indicate “AO”.
- Piano duets, trios and quartets may play one selection per entry.
- A person may enter in more than one duet, trio or quartet with different partners.

	Piano Duets (4 hands, 1 piano)	Piano Duo (4 hands, 2 pianos)	Piano Trios (6 hands, 1 piano)	Two Piano Trios (6 hands, 2 pianos)	Piano Quartets (8 hands, 2 pianos)
Beginner	•	n/a	•	n/a	•
Level 1	•	n/a	•	n/a	•
Level 2	•	n/a	•	n/a	•
Level 3	•	n/a	•	n/a	•
Level 4	•	n/a	•	n/a	•
Level 5	•	n/a	•	n/a	•
Level 6	•	•	•	•	•
Level 7	•	•	•	•	•
Level 8	•	•	•	•	•
Level 9	•	•	•	•	•
Level 10	•	•	•	•	•
ARCT	•	•	•	•	•
Adult	•	•	•	•	•

STRINGS SYLLABUS

NOTE 1: All Canadian composers must be entered in the Canadian class, except a second Canadian piece which may be entered in the "Any Era" class

NOTE 2: The "Any Era" column is only to be used for a second selection in one of the other classes (e.g. for a second Baroque piece). Selections made in this column will not be counted towards eligibility for an award.

	Slow	Fast	Baroque	Classical	Romantic	Contemporary	Concerto	Fantasias / Airs / Varies	Concert Rep	Etudes	Sonata / Sonatina	Orchestral Excerptps	Unaccomp Rep.	Fiddling Jazz Pop	Canadian Note 1	Any Era Note 2	Recital
Beginner	•	•	n/a	n/a	n/a	n/a	n/a	n/a	n/a	•	n/a	n/a	n/a	•	•	•	•
Grade 1	•	•	n/a	n/a	n/a	n/a	n/a	n/a	n/a	•	n/a	n/a	n/a	•	•	•	•
Grade 2	•	•	n/a	n/a	n/a	n/a	n/a	n/a	n/a	•	n/a	n/a	n/a	•	•	•	•
Grade 3	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 4	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 5	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 6	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 7	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 8	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 9	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Grade 10	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
ARCT	n/a	n/a	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

CLASSICAL VOICE SYLLABUS

NOTE 1: The “Any Era” column is only to be used for a second selection in one of the other classes (e.g. for a second Canadian piece). Selections made in this column will not be counted towards eligibility for awards.

	Sight-reading	Renaissance/ Baroque	Classical	Romantic/ Impress.	Composed before 1900 (RCM List A)	Composed after 1900 (RCMListB)	Folk/Trad. including modern arrangements	Canadian	Any Era NOTE 1	Recital
Beginner	n/a	•	•	•	•	•	•	•	•	
Level 1	n/a	•	•	•	•	•	•	•	•	
Level 2	n/a	•	•	•	•	•	•	•	•	
Level 3	n/a	•	•	•	•	•	•	•	•	
Level 4	•	•	•	•	•	•	•	•	•	
Level 5	•	•	•	•	•	•	•	•	•	

	Sight- reading	Renaissance/ Baroque	Classical	Romantic	Composed before 1830 (RCM List A)	Composed 1830-1900 (RCMListB)	Composed after 1900 (RCM List C)	Folk/Trad. including modern arrangements	Canadian	Any Era NOTE 1	Recital
Level 6	•	•	•	•	•	•	•	•	•	•	
Level 7	•	•	•	•	•	•	•	•	•	•	
Level 8	•	•	•	•	•	•	•	•	•	•	
Level 9	•	•	•	•	•	•	•	•	•	•	
Level 10	•	•	•	•	•	•	•	•	•	•	
ARCT	•	•	•	•	•	•	•	•	•	•	
Adult	•	•	•	•	•	•	•	•	•	•	

POPULAR VOICE SYLLABUS

NOTE 1: The “Any Era” column is only to be used for a second selection in one of the other classes (e.g. for a second Canadian piece). Selections made in this column will not be counted towards eligibility for awards.

NOTE 2: The “Self-accompanied” class is for singers that accompany themselves on another instrument.

	Sight-reading	Light Opera- (Composed 1850-1930)	Golden Age Broadway (Composed 1930-1970)	Contemporary Broadway (Composed after 1970)	Pop (Composed before 2000)	Pop (Composed after 2000)	Jazz (Composed 1890-1940)	Jazz (Composed after 1940)	Canadian	Any Era Note 1	Self Accompanied Note 2
Beginner	•	•	•	•	•	•	•	•	•	•	•
Level 1	•	•	•	•	•	•	•	•	•	•	•
Level 2	•	•	•	•	•	•	•	•	•	•	•
Level 3	•	•	•	•	•	•	•	•	•	•	•
Level 4	•	•	•	•	•	•	•	•	•	•	•
Level 5	•	•	•	•	•	•	•	•	•	•	•
Level 6	•	•	•	•	•	•	•	•	•	•	•
Level 7	•	•	•	•	•	•	•	•	•	•	•
Level 8	•	•	•	•	•	•	•	•	•	•	•
Level 9	•	•	•	•	•	•	•	•	•	•	•
Level 10	•	•	•	•	•	•	•	•	•	•	•
ARCT	•	•	•	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•	•	•	•

OWN COMPOSITION - FOR SOLO WORKS ONLY

- The primary objective is to give opportunity for students to showcase their own compositions. These compositions may be in any style or at any playing level. There maybe an opportunity to workshop these pieces with adjudicators depending upon numbers of entries and availability of adjudicators. Lead sheets are acceptable for Jazz and Pop selections.
- The following information is required – please write on a separate piece of paper and submit to the Festival Coordinator on or before the first day of the Festival:
 1. Who is performing the composition;
 2. Level of difficulty (approximate);
 3. Any story line, background information or description to go along with the composition;
 4. A copy of the written composition (lead sheets) is acceptable.

Age of Composer	Own Composition
8 and under	•
9 - 13	•
14 - 18	•
Adult (19+)	•

COLLABORATIVE CLASS SYLLABUS

Note: Collaborative Class: (currently includes only Sonatas and Lieder): for 2 student participants on 2 different instruments. It is a two adjudicator class (when possible), non-graded and non-competitive. This will include one student on piano collaborating with one student on strings (Sonatas) or one student on voice (Lieder). Other collaborative combinations may be possible in future Festivals. Students enter at the level of the more advanced student.

	Baroque	Sonatas	Lieder	Classical	Romantic	Contemporary
Beginner	•	•	•	•	•	•
Level 1	•	•	•	•	•	•
Level 2	•	•	•	•	•	•
Level 3	•	•	•	•	•	•
Level 4	•	•	•	•	•	•
Level 5	•	•	•	•	•	•
Level 6	•	•	•	•	•	•
Level 7	•	•	•	•	•	•
Level 8	•	•	•	•	•	•
Level 9	•	•	•	•	•	•
Level 10	•	•	•	•	•	•
ARCT	•	•	•	•	•	•
Adult	•	•	•	•	•	•

CLASSICAL & CONTEMPORARY DANCE SYLLABUS

	Ballet demi- Pointe	Ballet Pointe	Contemporary Ballet	Pas de Deux	Character	Modern	Contemporary	Student Choreography
Novice	•	•	•	•	•	•	•	•
Intermediate	•	•	•	•	•	•	•	•
Teen	•	•	•	•	•	•	•	•
Senior	•	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•	•

STAGE DANCE SYLLABUS

	Musical Theatre	Jazz	Tap	Acro	Lyrical	Song & Dance	Production
Novice	•	•	•	•	•	•	•
Intermediate	•	•	•	•	•	•	•
Teen	•	•	•	•	•	•	•
Senior	•	•	•	•	•	•	•
Adult	•	•	•	•	•	•	•

STREET DANCE / CULTURAL / SOCIAL DANCE SYLLABUS

	Hip Hop / Street Styles	Street Jazz	Break Dancing	Cultural Dance	Social Dance
Novice	•	•	•	•	•
Intermediate	•	•	•	•	•
Teen	•	•	•	•	•
Senior	•	•	•	•	•
Adult	•	•	•	•	•