

Rotary Music and Dance Festival

April 14-24, 2021

2021 SYLLABUS

Sponsored by



Rotary Music and Dance Festival Committee

PO Box 31171, Whitehorse, YT Y1A 5P7

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- Bonnie Venton Ross - Chair
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- Member Volunteers

Associations & Community Members:

Yukon Registered Music Teachers' Association Rep

- Andrea McColeman

Yukon Music Educators' Association Rep

- Toby Moisey

Suzuki Strings Association Rep

- Katie Avery

Dance Rep

- Vacant

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IMPORTANT UPDATE TO THE ROTARY MUSIC AND DANCE FESTIVAL 2021

The Rotary Music and Dance Festival will be an online festival for the 2021 year. This means there will be no in-person performances or adjudications, all entries will be uploaded to YouTube. This decision was made for the safety of students, teachers, adjudicators and volunteers. Please read the syllabus carefully. Here is a list of some of the more impactful changes to this year:

- Registration will happen through rmfestival.ca from MARCH 1st, 2021 – APRIL 1st, 2021
- Students will need to upload a recording of their performance to a YouTube channel
- PDF copies of the original music must be attached to the registration
- Adjudications will occur during the festival time, April 14th – 24th, 2021
- There will be no iTunes cards, Medallions, Scholarships or Trophies awarded this year

Duets, Trios, Quartets, Ensembles and Large Groups have been listed in this year's syllabus. The Rotary Club of Whitehorse encourages all entering students to adhere to the restrictions and guidelines outlined by the Chief Medical Officer of Yukon. These classes remain in the syllabus for those students who are able to safely practice and record. This may require students to make their recording wearing a mask or playing instruments at a safe distance.

1. DISCIPLINES

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

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

2. GENERAL MUSIC REGULATIONS

- 2.1. 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.
- 2.2. **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 – NOT a Photocopy.
- 2.3. **PAGE TURNS.** The use of photocopies to avoid page turns is permissible as long as the original copy is present and visible at the performance.
- 2.4. **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 registrations contain the accurate time of the video entry.
- 2.5. **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.
- 2.6. **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.

3. 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.

4. CLASS NAMES - OTHER THAN HISTORICAL ERAS

The following are also used as class names:

- **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** – includes any Jazz Standards in styles such as swing, latin, funk, ballad, blues. W for Written and L for Lead Sheet
- **Light Opera** - music composed 1850-1930
- **Own Composition**
- **Pop** – Hit, Top 40 or similar pieces of the 20th/21st century, other than Jazz. W for Written and L for Lead Sheet
- **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**

5. JAZZ/POP CATEGORIES AND DEFINITIONS

5.1. 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.

5.2. Jazz and Pop – Beginner

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

5.3. Jazz and Pop Levels 1, 2, 3

This is a jazz class in which the student will still predominantly 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.

5.4. 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, altered R.H.)

SENIOR JAZZ

5.5. 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).

"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.

5.6. 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.

5.7. 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.

5.8. 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.

6. SUGGESTED JAZZ/POP PIECES

A list of suggestions for Pop and Jazz pieces arranged by level can be found by searching Popular Selection RCM 2017 online.

7. 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.