



45th Annual North Bay Kiwanis Festival of Music and Dance

Music and Dance: Artistry in the Making

Music Rules

PLEASE NOTE: TEACHERS ARE RESPONSIBLE TO MAKE ALL PARTICIPANTS, PARENTS & GUARDIANS AWARE OF THE FESTIVAL RULES AND REGULATIONS. EVERYONE MUST ABIDE BY THESE RULES.

MUSIC RULES

COPYRIGHT RULES

16. (Excerpt from the Frederick Harris Music Co. Ltd. newsletter)

What is copyright?

The term “copyright” refers to the property ownership rights of the creator of an intellectual work such as music. Although not always tangible, a creative work is still property. The Canadian Copyright Act protects the rights of creators to retain control over, and be compensated for, the use of their intellectual property.

Many people don’t realize that the reproduction of copyrighted material such as print music is in essence **theft of property**. As music educators, we all recognize the value of creativity. Music teachers can play an important role in encouraging their students to respect composers’ efforts by ensuring that students are made aware of the intent of the Canadian Copyright Act.

Misconception #1

A teacher may copy music for educational purposes.

False

Many teachers may be under the impression that photocopying for educational use is legal. Although teachers in institutions may have paid for a license to enjoy special copying privileges in some situations, print music is excluded from this arrangement. This means that teachers are not authorized to photocopy print music. A publisher is often the composer’s representative, and should be contacted directly to obtain permission to make copies for any purpose. In Canada, CanCopy is typically able to quickly handle request to photocopy.

Misconception #2

It’s OK to photocopy music in order to facilitate a page turn.

False

Permission must be granted by the holder of the copyright (the publisher) on the composer’s behalf in order for a copy to be made for any purpose, including the facilitation of page turns.

(With this public notice, The Frederick Harris Music Co., Limited is pleased to grant permission to festival, recital and examination participants to use one photocopy of one page of their publication of The Frederick Harris Music Co., Limited for the purpose of facilitating a page turn.)

Misconception #3

It’s legal to photocopy music from an out-of-print publication.

False

Copyright does not cease to exist just because a book is no longer for sale. It is only legal to make a copy of out-of-print music if permission is granted by the copyright holder. On occasion, a teacher may wish his or her student to study a particular piece of music which is no longer available from music retailers. Contact the publisher of the music for permission to make a copy.

Misconception #4

Permission isn't required to copy works of long-dead composer.

False

Copyright exists both in a musical composition and in the physical notation of a musical score. This

means that even if a composer's works are in the public domain (as Bach's are), a particular publisher's edition of those works is still protected property. So, if you wish to write out a particular Bach Invention by hand, then you may do so: however, you may not photocopy it from a music book without the publisher's permission.

(Note: The compositions of a living composer or a composer who has been dead for fewer than fifty years may not be copied without permission, either by hand or otherwise.)

17. Accompanists

Under the direction of the Canadian Copyright Act, all accompanists must:

a) ensure that an original is visibly placed on the piano when using a photocopy for accompanying purposes

or

b) contact the publisher well in advance of the Festival for written consent to use a one time photocopy and present the letter to the Festival Secretary prior to your student's performance. Make sure the publisher is aware that one book has already been purchased.

18. Under copyright obligations, all photocopies must be destroyed after usage for competition.

19. For more information and details you may contact:

- **Brava Music Studio or Music City.**
- **CanCopy** – 1-800-893-5777
- **Frederick Harris Music Co., Limited**
Telephone: 1-800-387-4013
Website: frederickharrismusic.com
E-mail: ddunn@frederickharrismusic.com
Fax: (905) 501-0929
- **Hal Leonard Publishing Corporation**
777 West Bluemound Rd., Milwaukee, WI 53213
Telephone: (414) 774-3630
www.halleonard.com/permissions/saveContact.do
(Requests must be in writing)

ELIGIBILITY

20. Performers studying with an adjudicator during the current Festival year (September 1 to June 30), are not eligible to participate in classes adjudicated by that adjudicator.

21. To qualify for a class in which a grade level is set, the participant must not perform below the grade he or she was studying as of December 31 preceding the Festival.

22. A participant may enter only once in each class, but may act as an accompanist for another entrant in the same class. (Duet "secondos" are not considered accompanists.)

23. A member of a duet, trio or ensemble may enter more than once in a class provided that he or she

plays a different instrument.

24. If a solo competitor is unable to perform, no one may take his or her place.
25. Conductors may be either amateur or professional and may conduct for any number of entries.
27. Groups may include professionals provided they are bona fide members. All ensembles, orchestras, choirs and bands should consist of only bona fide members (i.e., members who regularly rehearse and perform with the group).
28. In all classes where an age limit is set, participants must be under the prescribed age as of December 31 preceding the Festival. The honour system avoids the requirement for collecting birth certificates or other verification methods to determine a participant's eligibility. **Any participant or ensemble not complying with age, grade or substitution rules will be disqualified.**
29. Entrants must not use festival pianos and facilities before or between sessions during the Piano Events.
30. Substitutions of participants in group sessions cannot be made without the prior approval of the Festival Coordinator. Any substitution made must comply with the age and/or grade rules for that class.
31. The adjudicator's report will be given to each competitor at the close of each class. The adjudicator will announce the winners of the First, Second and Third awards. Marks will be announced only at the adjudicator's discretion.
32. **All Elementary, Secondary and Community** Bands and Choirs will be judged under the Gold, Silver and Bronze Standing. Marks will not be given for this standard of marking.
33. Performers entering in a "Non-Competitive" Class will be adjudicated but will not receive a mark or standing.

FESTIVAL PIECES

34. RCM refers to the current Royal Conservatory of Music listings, either New Piano Series or Celebration Series. ConCan refers to Conservatory Canada.
35. Repeats will be allowed for beginner pieces at the discretion of the teacher with the understanding that the time limit will not exceed one (1) minute.
36. Key transpositions are allowed in all voice classes to suit the participant's vocal range.
37. A participant may not perform the same piece in more than one class. Prescribed test pieces may

not be used as “Own Choice” pieces in other classes.

38. Titles and duration of all “*own choice*” pieces must be included on the entry forms to improve scheduling accuracy. These selections cannot be changed before the performance without the consent of the Festival Coordinator.
39. Where a piece is “own choice”, a three-year period must pass before the same piece may be performed again by the same participant.
40. For Quick Study pieces, the Festival Coordinator will make arrangements with the participant or teacher to give him/her a copy of the test pieces, provided by the adjudicator, 48 hours prior to competition.
41. When ordering music, please allow at least 6 to 8 weeks for delivery as music is frequently out of stock and may need to be specially ordered. It is unlawful to copy any portion of music or text without authorization from the copyright holder. To do so is a violation of the Canadian Copyright Act.
42. The time limit is seven minutes for all Grade 10 and ARCT classes unless otherwise indicated in the syllabus.

******* MUSIC FOR THE ADJUDICATOR *******

To avoid confusion on the part of the performer, chairperson, parents & adjudicator, you MUST supply original music for EACH participant in ALL classes. For classes with test pieces, the Festival Coordinator will provide the adjudicator with the appropriate music.

ENTRIES/FORMS

43. Entry forms must be received by **JANUARY 29, 2010 for ALL DISCIPLINES.**
44. **LATE ENTRIES WILL NOT be accepted after this date.**
45. Entry fees **WILL NOT** be refunded.
46. The entry forms have been revised for clarity, information accuracy and to minimize errors in scheduling. There are two (2) Music forms:
 1. **Solo**
 2. **Ensemble (Duets, Trios, Quartet, Small & Large Ensembles)**
47. **ANSWER ALL THE QUESTIONS APPLICABLE TO THE EVENT IN WHICH YOU ARE REGISTERING.**

48. Class number, description, piece title, composer and **duration of piece in minutes** must be indicated for all OWN CHOICE selections. Duration of pieces is **crucial** for scheduling.
49. a) Teachers and participants are entirely responsible for entering the correct classes on the registration forms.
b) Adjustments to the schedule will NOT be made after the closing date.
c) The Festival Coordinator will not be held responsible for entries made in the wrong class.
d) Participants who perform pieces that are not in the correct class will receive an adjudication only.
e) For pertinent repertoire refer to the RCM or ConCan syllabi listings.
f) If you require further information regarding piano repertoire, you may contact:
Joan Olmsted (497-8762) or June de Sousa (472-7282)
50. Confirmation of entries, times and location of classes will be sent directly to the participant's teacher unless special arrangements are made directly with the Festival Coordinator.
51. Participants must be prepared to perform any day or time during the Festival.
Performance restrictions must be indicated on each entry form filled out by the participant.

PROGRAM PROCEDURES

52. a) In the event of a large number of entrants in any class, and at the discretion of the Festival Coordinator, the class may be subdivided.
b) First, second and third standing certificates will be awarded for each subdivision.
53. a) The Festival Coordinator will determine the order in which classes are scheduled.
b) An **unofficial program** schedule will be mailed to each teacher with students participating in the Festival.
c) It is the teacher's responsibility to advise participants of the time, date and place of their classes.
d) It is also the teacher's responsibility to advise the Festival Coordinator of any errors.
54. a) Once the program is arranged, classes cannot be changed.
b) **Please note any conflicts you anticipate when submitting your entry forms (especially senior students who may have exams, university auditions or interviews) .**
c) Once the official program is published, the Festival Coordinator will try to accommodate any performers with **serious** unforeseen conflicts (i.e. death in the family etc.) The request must be made by contacting the Festival Coordinator either by telephone (705-752-3417) or send an e-mail to info@northbaykiwanisfestival.com. However, if the performance is **rescheduled**, it will be adjudicated and marked, but **will not be eligible for class awards**.

PERFORMANCE

55. Classes may start up to 20 minutes ahead of schedule. Teachers please advise all participants and their parents/guardians to arrive early.

56. All participants must provide their own accompanists.
57. The participants must provide all music stands and other equipment.
58. All participants must have an original, legible copy of their music available for the adjudicator. Photocopies are not permitted. This rule will be strictly enforced. If there is no music for the adjudicator, there will be no mark for that participant and adjudication will be at the discretion of the adjudicator. Please remember to reclaim your music from the chairperson at the conclusion of the class.

***** **MUSIC FOR ADJUDICATOR** *****

To avoid confusion on the part of the performer, chairperson, parent(s) & adjudicator, you **MUST** supply original music for **EACH** participant in **ALL** classes. For classes with test pieces, the Festival Coordinator will give the adjudicator the appropriate music.

59. Memorization may be compulsory or optional. Please **carefully** refer to the syllabus. If memorization is compulsory, no mark will be given if music is used.

***** **SOLO CLASSES** *****

Memorization is compulsory for all Solo Classes for ALL disciplines unless otherwise stated in the Syllabus.

60. The Committee reserves the right to disqualify any participant who is not ready to perform within five minutes of being called.
61. a) Communication with adjudicators on the part of competitors, teachers, or parents, except through the Festival Coordinator or the Committee is ***absolutely prohibited***.
CONTRADICTION OF THIS RULE WILL RESULT IN THE COMPETITOR'S DISQUALIFICATION.
b) **THE ADJUDICATOR'S DECISION IN ALL MATTERS OF ADJUDICATION IS FINAL & BINDING.**

TROPHIES, SCHOLARSHIPS & AWARDS

62. a) In order to preserve a high standard of performance in all classes the following marking standards will apply. Marks are given out of 100.
- i) **Regular Standings**
- | | | |
|-----------------------|---|---|
| 1 st Place | – | 80% and over |
| 2 nd Place | – | 75% to 79% |
| 3 rd Place | – | 70% to 74% |
| Participant ribbon | – | Given to performers who have not received an award certificate. |
- ii) **Gold, Silver and Bronze Standings**
- Used in all elementary, secondary and community bands & choirs events with the exception of small ensembles.
- | | | |
|--------------------|---|--|
| Gold Award | – | 85% + |
| Silver Award | – | 80 to 84% |
| Bronze Award | – | 75 to 79% |
| Participant Ribbon | – | Given to performers who have not placed. |
- b) Only **ONE** first place standing will be given for both types of standings
- c) Unless these marks are obtained, the awards will be withheld regardless of the number of entries.
- d) Participation ribbons will be presented **ONLY** to participants who have not received an award certificate.
- e) **“NEW”** – For all events the adjudicators will be allowed to use **decimal points** when marking a performance.

63. TROPHIES AND AWARDS ARE PRESENTED BASED SOLELY ON THE DECISIONS OF THE ADJUDICATORS. THOSE DECISIONS ARE FINAL AND BINDING.

64. a) The Award Guidelines for each discipline is shown in the Syllabus before each event.
- b) Special Awards re: IMC, Patrick Fortin, must be filled out on the appropriate application form.
- c) Special Awards can be filled out on the Festival Website.
- d) Applications for the Multi-Discipline Scholarship, the Tembec Award, are no longer necessary. This Award is calculated and reported through the Kiwanis Festival Computer Software Program.
- e) To be eligible for the **Multi-Discipline Scholarship** a participant must follow the following criteria:
1. She/He must participate/perform in more than one discipline event (i.e. dance and piano or piano and strings etc.).
 2. The participant must enter in at least 2 solos and 1 duet/trio/quartet for **each** discipline.

65. In order to follow North Bay and Nipissing Kiwanis Clubs' rules and guidelines, **“adult” performances cannot receive cash awards.** The award system has been revised to reflect this ruling.