



CALGARY
PERFORMING
ARTS
FESTIVAL

FORMERLY:
KIWANIS FESTIVAL

April 18 – May 7, 2017

2017 SYLLABUS

ENTRY DEADLINES

PIANO

Monday, December 12th, 2016

In person/by mail: 6:00 pm

Online: Midnight

ALL OTHER DISCIPLINES

Monday, January 16th, 2017

In person/by mail: 6:00 pm

Online: Midnight

Syllabus, entry forms and online registration are located at
www.cpaFestival.ca

Calgary Performing Arts Festival – *Formerly: Kiwanis Festival*
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Calgary AB T2H 2G2
Phone: (403) 283-6009
Fax: (403) 283-2631
info@cpafestival.ca
www.cpaFestival.ca

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Monday, December 12th, 2016

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ALL OTHER DISCIPLINES

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Festival Class Info

Online Schedule available

April 3, 2017
(approximate date)

Classes for all Disciplines

Tuesday April 18th to
Friday May 7th 2017.

Handicapped Access

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

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NEW in 2017!

- Percussion Provincial National Class now offered.
- Schumann Classes will not be offered.
- Chinese Ethnic Instrument Classes will not be offered.
- Choral Speech and Choral General prescribed classes will no longer be offered.

2017 Concerts

Musical Theatre Showcase

Date: **Saturday April 29, 2017**

Venue: **Leacock Theatre**

Time: **7:00 pm**

The Festival's most outstanding musical theatre students perform selections from some of Broadway's best-known and most popular musicals. Students of all ages, in solo and group performances thrill audiences with their enthusiasm and showmanship.

European Masters Evening

Last week of the Festival

Join us for the European Masters evening featuring works by three of the most prolific and influential composers of all time - Mozart, Chopin and Grieg. Selections by these grand masters will be highlighted and the scholarship winners announced at the end of the concert.

Outstanding Speech Performers Showcase

Date: **Friday May 5, 2017**

Venue: **Wright Theatre**

Time: **7:00 pm**

The Registered Speech Teachers Association of Alberta joins the Calgary Festival in hosting the Outstanding Speech Performers Showcase. Calgary's most promising young speech arts performers bring a captivating program of the world's great classics and exciting new works to the stage. Join us for an evening of the best in Speech Arts.

Stars of the Festival

Date: **Sunday May 7, 2017**

Venue: **Webber Academy Performing Arts Centre**

Time: **7:00 pm**

What a wonderful way to round out three weeks of performances. Highlighting the Calgary Festival's most outstanding performers, the Stars of the Festival is a final showcase of the talent and potential of the approximately 10,000 participants who competed. The winner(s) of the very prestigious Rose Bowl and Rose Bowl Scholarship(s) will be announced at the end of the concert.

Parking at Mount Royal University Lincoln Park



For Parking Rates, please refer to mtroyal.ca/transportation or call 403.440.6914
* For more information visit car2go.com or call 1.855.454.1302

FAQ – FREQUENTLY ASKED QUESTIONS

Where can I find the Calgary rules and definitions of terms used in the syllabus?	Pages 5-10 in this Information section.
How do I enter?	You may register online, send your entry form by mail or drop it off at our office.
Where do I enter online?	Go to the home page at www.cpafestival.ca , click on 2016 Festival and then on Entry Forms and Syllabus OR click on the REGISTER NOW button located on the left hand side further down on the home page.
Is online registration easy to use?	There have been significant changes made over the last few years to the online registration procedure which will make it much easier to register for all classes at one time. Download the "How to Register Online" leaflet before you start.
Is there an administration fee charged?	A fee of \$7.00 will be charged on all entries for each discipline entered online, or per registration form for in-person or mailed entries..
Where is the office located?	Suite 201, 7003 5 th Street SE – just north of the Calgary Farmers Market. Monday to Friday 9:30 am to 5:00 (November 28, 2016 – April 14, 2017)
Where will my classes be held?	Mount Royal University – 4825 Mount Royal Gate SW or Bethany Chapel – 3333 Richardson Way SW – across from MRU
Closing date for Piano	Monday, December 12, 2016 – In person or by mail by 6:00 pm Online at midnight
Closing date for all other disciplines?	Monday, January 16, 2017 In person or by mail - 6:00 pm Online at midnight
What if my entries are late?	Late entries will be accepted for an additional fee of \$75.00 until 5:00 pm: January 4, 2017 for PIANO and January 23, 2017 for All Other Disciplines.
How many classes may I enter?	Performers may enter a maximum of six solo classes in each discipline as well as the Provincial National class.
May I enter the same class as I did last year?	You may enter the same class if you were not the Gold or First place winner. If you were the winner you must enter the next age or grade class. If you were the only person in the class you may enter the same class in the following year.
Do I have to put my selections on the entry form?	Selection information must be supplied at the time of entry. Exception: Band, Choral, or School classes.
What if I have to make a change on my entry form once it is submitted?	Corrections/changes required may be subject to a fee of \$25.00. See Registration page on the Festival website for Change Form. DEADLINE for changes: Friday March 17, 2017. All changes must be received in print by email or Canada Post.

How do I decide which class to enter for my age?	The age of a performer is determined by the age they will be on December 31 of this year.
On a group entry is there extra information required?	<ul style="list-style-type: none"> • The date of birth for each soloist and each member of a duet, trio or ensemble must appear on the entry form or be emailed to info@cpafestival.ca • If you are entering a chamber ensemble, you must provide the names of all performers and their instruments.
Can I get a refund if I cancel a class?	We do not provide refunds.
What if I can't come on a certain day?	Please NOTE : Classes may take place AT ANY TIME during the Festival – this includes school hours. Other festivals, music lessons, school and extracurricular activities do not qualify as scheduling conflicts. Scheduling requests are only available to Provincial National competitors, Bands, School groups, Orchestras and Choirs.
What do I do if the selection I want to perform has not yet been published?	<ul style="list-style-type: none"> • You will need to submit a copy of the work before you enter the class. • A committee will then determine the suitability and we will let you know if it is appropriate for that class.
I cannot find the selection as it is "out of print" – what do I do?	Written permission from the publisher must be obtained before making copies of music that is out of print or difficult to acquire.
May I perform the same music in this year's festival as last year?	For solo and ensemble classes, a competitor may not repeat the same selection in our festival for the next two festival years. Exception: Provincial National Class. See Rule 23 for the definition of a selection.
Should I announce the title of my selection before I perform?	Some people in the audience will not have programs, so it is helpful to let them know what they are about to hear.
Do I need to bring my music with me to my class?	Yes - Make sure you put your name or your teacher's name on the original music or speech selection(s) which you will hand in to the Adjudicator's Assistant at the class.
I only have a photocopy – may I bring it to the class?	Photocopied music or speech selections cannot be used. Due to copyright laws, photocopies cannot be accepted. See Rule 29.
I want to enter the Provincial and National classes – how do I do that?	As you will need to enter the correct classes at the Calgary Festival in order to be recommended to the Provincial Festival, please call the office at 403-283-6009 and ask for more information before registering.
Are there classes in French?	Yes there are. Choral Speech classes are listed in the respective syllabi.
When will the class schedule appear online on the website?	With all changes in by March 17 th , we will be able to begin posting the schedules by the first week of April.

CALGARY FESTIVAL RULES

TO ALL TEACHERS, PERFORMERS AND PARENTS:

1. The Festival is under the working Management of the Calgary Performing Arts Festival committee. Any question not dealt with in these rules will be referred to the Committee through the Executive Director and the decision of the Committee will be final.
2. If you are entering classes at the Calgary Festival and maintain an active teaching studio or receive remuneration for solo performances, please contact the office before registering.
3. All competitions, unless otherwise stated, will be open to amateurs only. See Glossary for a definition of "Amateur".
4. To be eligible to compete and receive awards, a performer must:
 - a) Live or study music or speech in the Calgary area (Calgary includes an 80 kilometer radius) for at least six consecutive months of the twelve months immediately preceding the Festival (some exceptions may apply).

OR

 - b) If studying at a recognized post-secondary institution outside the Calgary area, they must:
 - i. Be receiving financial support from parents who have resided in the Calgary area for at least six of the twelve months immediately preceding the Festival.

AND

 - ii. Have performed in at least **two** local Festivals (formerly known as Kiwanis Music Festival).
5. Guest solo performers from outside the Calgary area are welcome to enter however they will receive "adjudication only" and will not be eligible to receive awards.
6. The date of birth for each soloist and each member of a duet, trio or ensemble must appear on the entry form.
7. For classes with age limits, the age of a performer is established as of December 31 preceding the festival year.
8. Entry fees are listed beside each class. No entry form will be accepted without the appropriate fee. Once an entry form has been processed, no fees will be refunded unless a duplicate payment has been made.
9. The Calgary Festival reserves the right to refuse any entry.

COMPLAINTS / PROTESTS

10. A protest cannot be considered unless it is made in writing directly to the Festival within three days of the close of the Festival accompanied by a fee of \$25.00. At no time may anyone other than a festival official discuss the matter with the adjudicator. Telephone calls will not be considered.

RULES & REGULATIONS

CLASS / REPERTOIRE / SELECTION CHOICE

11. It is the responsibility of the teachers, performers and parents to ensure that the correct class number(s), repertoire and all other required information have been entered. Entries with errors may be returned, so please take your time as you complete the online or printed form and be as accurate as possible.
12. Performers choose which class / level / grade to enter by referring to the Calgary Performing Arts Festival syllabus for their discipline.
13. The Festival reserves the right to delete classes or to add classes as required.
14. No one is permitted to replace any selection listed in the Syllabus without the approval of the Registration Coordinator.
15. Names of publishers are included for guidance only. Any standard edition of a selection may be used.
16. In classes with "own choice" selections, the quality of material chosen and its suitability to the class will be considered by the adjudicator.
17. In piano classes, concerti may be played only in the concerto classes. Exception: Provincial National Class.
18. Accompaniments must be played as written. Exceptions: Folk Song and Musical Theatre classes.
19. Taped accompaniments will not be allowed. Exception: School Choral.
20. No person off-stage or in the audience may augment or coach a performance.
21. Any transposition is permitted **except** in the following classes:
 - Vocal Solo – Bach Aria, Opera and Oratorio
22. During a given Festival a participant may perform a selection only once using the same solo instrument.
23. Definition of selection:
 - A stand alone piece of music.
 - One, and only one, portion of a song cycle. NOTE: exception allowed in Provincial National Vocal class.
 - One, and only one, piece from a collection of pieces, or as prescribed as a requirement in either the Royal Conservatory of Music, Conservatory Canada, or other recognized syllabus. In some cases more than one movement is required to satisfy grade requirement.
 - One or more movements of a multi-movement composition: e.g. sonata, concerto, or concerted work. A single movement of a sonata or concerto may be repeated if the complete work is performed in a subsequent year.
 - Piano Plan I – one or more movement(s) of a multi-movement piano selection may be used as **ONE** selection as long as they keep within the allotted time limit.

- Piano Plan II – one or more movement(s) of a multi-movement piano selection may be used as **ONE** selection, but **MUST** keep to the grade standards as put forth by any of the recognized Conservatory Syllabi and be within the allotted time.

24. A member of a duet or ensemble may enter more than once in a class provided that he or she performs a different part or plays a different instrument.
25. If a solo performer is unable to perform, no one may take his or her place.
26. The winner of a solo class may not enter the same class in any subsequent year unless he or she was the only entrant in the class, was in an Associate Standard class, a 19 years and over class or was in a Provincial National class.
27. For solo and duet classes, a performer may not perform the same selection in the same festival for the following **two** years. Exception: Provincial National class.
28. A change of selection cannot be made or announced as a change on the stage at performance time. Performer will receive adjudication only. No marks will be awarded.
29. NO PHOTOCOPIES ARE PERMITTED.

MUSIC

- (a) In every class other than Composition a photocopy may be used **ONLY** if the publisher's written approval has been given.
- (b) A photocopy of an accompaniment may be used to ease page turning provided the accompanist has, at the accompanying instrument, a *published* edition of the selection.
- (c) In every Composition class a photocopy or computer printout must be provided for the adjudicator.

SPEECH

- (a) Selections cannot be photocopied from anthologies which are themselves under copyright, unless written approval has been given by the publisher or copyright holder.
- (b) Any "own choice" selection which is used and is published, regardless of the fact that the author has been dead for 50 years, may **NOT** be photocopied. A published copy must be available for the adjudicator.

GENERAL CHORAL CLASSES

30. Every choir member must be a *bona fide* member.
In Provincial classes TEN percent of the choir membership may exceed a specified age limit by no more than two years. The National regulation stipulates FIVE percent.
NOTE: Professional vocalists and teachers of singing may sing in a choir of which they are *bona fide* members.

31. Singers must be *bona fide* members of the choir but a professional or amateur conductor may be engaged.

SCHOOL CLASSES

32. A school choir must consist of at least 13 members unless the actual class size is less than 13. Choirs with fewer members should notify the local festival contact person.
33. Choir members must be enrolled as students at the school.
34. When a school entry contains combined grades, the grade having the largest number of students determines the class to be entered.
35. A choral, band or orchestra entry with members from two or more schools, and trained as a unit, may compete as a school entry only if the members have not been selected on the basis of performing ability. Otherwise, it must compete as a non-school general choir or as a community band or orchestra.

MEMORIZATION / TIMING

36. To qualify for placement in a class, or for awards, participants must perform from memory. Those performing with music will receive adjudication only. Exceptions: Sonatas (String, Woodwind and Brass only) Band, Choral, Composition, Ensembles, Chamber and duets.
37. Time limits will be strictly adhered to and enforced. In classes with "own choice" selections, the total performance must not exceed 20 minutes unless stated otherwise. Exception: Provincial National classes, where the time limit is 60 minutes.

CHANGE FEE

PLEASE NOTE: No changes to repertoire or classes will be accepted after Friday, March 17, 2017.

38. Changes will be subject to a change fee of \$25.00. See Registration page on the Festival website for a change form with instructions www.cpfestival.ca. Changes must be made in writing.

SCHEDULING

39. No scheduling requests please. In fairness to all participants, we cannot accommodate individual requests.
40. Classes may take place **at any time** during the Festival – this includes school hours. **Other festivals, music lessons, school and extracurricular activities do not qualify as scheduling conflicts.**

41. The order of performances is determined by the Festival and it reserves the right to alter the performance order, if necessary, or to subdivide the class should entries warrant.
42. Performers who intend to withdraw from any class are requested, as a courtesy, to notify the Festival office in advance.
43. There are NO REFUNDS for withdrawal from the Festival.

COMPETITION / VENUE PROTOCOL

44. Please mark bar numbers at the beginning of each line of music for the convenience of the adjudicator.
45. All performers must be present and ready to perform 15 minutes prior to the beginning of their scheduled class.
46. Performers will not commence before they are called to do so.
47. At no time may a teacher, performer or parent engage the adjudicator in conversation prior to, during or after any performance. Doing so may result in the performer's disqualification.
48. A complete published score, including solo and accompaniment (if applicable), must be provided for the adjudicator. Each selection should be clearly marked with the performer's name. EXCEPTION: Fiddle
49. The adjudicator shall have discretionary power to stop any performance at any time and/or to instruct the omission of repeats. As a general rule no repeats are permitted except in Baroque music.
50. Performance times as submitted on entry forms will be enforced.
51. No warm up or rehearsals will be allowed in any Festival venue at any time.
52. Audience members may not enter or leave while a performance is in progress.
53. You are able to record the person you came to support, provided you remain stationary and unobtrusive. Adjudicators' comments may not be recorded. The Festival reserves the right to restrict the amount and type of recording equipment.
54. Adjudicators' decisions are final. Please note: When recommending Provincial candidates, adjudicators consider a variety of factors.

RATING / PLACEMENT

55. Generally, ratings are given as follows

90% or over	Superior
85-89%	Excellent
80-84%	Very Good
75-79%	Good
56. A mark of at least 85% must be achieved to receive a Gold Certificate. Ratings are based on the participants' total performance in the class.

PROVINCIALS / NATIONALS

57. In order to be considered for recommendation to the Provincial Festival, a performer must have participated in at least two solo classes in the same discipline at the local Festival. Exceptions: Composition and Musical Theatre.
58. The adjudicator is not required to recommend a candidate to a Provincial or Provincial National class.
59. To be considered for nomination to the National Class at the Provincial Festival a performer must have performed in at least two solo classes AND the Provincial National Class for their discipline. Exception: Chamber.
60. The winner of a solo class at the National Music Festival may compete in the Calgary Performing Arts Festival using the same instrument after sitting out **three** Festival years. The National Music Festival Grand Award winner may not compete in a subsequent local festival using the same solo instrument.

SCHOLARSHIPS

61. To receive a scholarship, performers must have won their class and received a minimum mark of 88%.
62. Performers who qualify to receive one of the Principal Scholarships will be required to sign an agreement showing their commitment to proceed to the Provincial Music Festival and subsequently the National Music Festival. These scholarships were established to support and give special recognition to the performers representing Calgary at the Provincial and National level. In the event that the winner of a Provincial National class is unable to compete at the Provincial Music Festival and subsequently the National Music Festival, the scholarship will be awarded to the alternate.
63. The total amount of scholarship money awarded to any one performer shall not exceed \$7,000.

GLOSSARY OF TERMS

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

Adult - Of legal age in Alberta.

Amateur – A person whose principal means of livelihood is not obtained from musical services in the particular discipline in which he or she is competing.

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

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

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

Bach String Solo – A composition written for unaccompanied solo string.

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

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

Baroque Music – Music composed in or around the Baroque Period, circa 1600-1760.

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

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

Canadian Poetry – Poetry written by a Canadian author.

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

Changed Voice – Usually refers to a male singer whose voice has "broken" - changed from an adolescent to an adult sound.

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

Classical Guitar – A plucked stringed instrument originating in Spain.

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

Classical Period – Music composed between 1750 and 1830.

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

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

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

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

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

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

Contemporary/Modern – A work written in the 20th or 21st century. (See the Speech Solo Scenes for dates specific to Speech.)

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

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

Domicile – Family home.

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

Duet – Two individuals performing different parts as a unit.

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

Ensemble – A small group performing as a unit.

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

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

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

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

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

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

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

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

Handbell – A musically tuned bell with a handle made of leather or plastic that allows it to be held in the hand.

Hand/Tonechime – A metal tube slotted and cut to produce a musical sound.

Impressionism/Impressionist Idiom – A style of music that emerged in the late 19th century, associated primarily with such composers as Debussy and Ravel.

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

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

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

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

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

Medieval-Renaissance Music – Music of the 14th to the early 17th century.

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

Modern/Contemporary – See Contemporary/Modern.

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

See Revue

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

Obligato – An accompaniment which has a distinct character and independence providing special or unusual effects and is an integral part of the composition.

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

Operatic Solo – See Aria.

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

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

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

Piano Sonatina – A shorter version of the Sonata.

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

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

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

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

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

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

Quartet – Four individuals performing different parts as a unit.

Quintet – Five individuals performing different parts as a unit.

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

See Musical Theatre/Broadway Musical

Rococo Music – A highly developed ornamental style of music developed in France in the 18th century.

Romantic Music – Music composed between 1830 and 1900.

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

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

Sea Shanty – A song originally sung by sailors.

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

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

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

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

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

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

Traditional Air/Ballad – See Ballad/Traditional Air.

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

Trio – Three individuals performing different parts as a unit.

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

Unchanged Voice – Refers to a singer, usually male, whose voice has not yet “broken” – changed from an adolescent to an adult sound.

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

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

Entry Deadline is Monday, January 16, 2017

Office/Mail - 6:00 pm

Online – midnight

2017 CHORAL SPEECH

ENTRIES AND SELECTIONS

- You do not need to submit your selections at the time of entry. Deadline for repertoire submissions will be **January 30, 2017**.
- Please email your selections to info@cpafestival.ca.
- A registration fee of **\$7.00** is payable on all entries.
- If changes to entries are required a fee of **\$25.00** will be charged. Deadline for changes will be **March 17, 2017**

CHORAL SPEECH NOTES

- The three AMFA Speech syllabi are no longer in use. If a selection is used from one of these syllabi an **original** of the selection is required.
- The anthologies or books in which the submitted selections are found need to be handed in to the adjudicator's assistant at the time of the competition. No copies of selections A to D will be provided by the Festival Office.
- Unless otherwise noted, the time limit in each class is 20 minutes.

GESTURES & MOVEMENT

- The use of gestures and movement is allowed if it adds to the performance. See definition of "Choral Speech" in the Glossary.

PROVINCIAL NOTES

The adjudicator at the Calgary Festival may recommend competitors to the following Provincial classes:

- 851 Choral Speech Elementary – Grades 1 - 3
- 852 Choral Speech Elementary – Grades 4 - 6

2017 PROVINCIAL FESTIVAL

Edmonton, AB

May 28 – May 30, 2017

ROBERT BURNS CLASS

We are offering the famous Scottish bard, Robbie Burns, scholarships in the speech arts category. The Calgary Burns Club has made funds available for those scholarships. To be eligible please enter your Burns' selection in the grade-appropriate class.

CHORAL SPEECH - OWN CHOICE

TWO contrasting selections, own choice.

86200	GRADES 1-3	\$100
86210	GRADES 4-6	\$100
86220	GRADES 7-9	\$100
86230	GRADES 10-12	\$100
86240	MULTI-AGE	\$100

CHORAL SPEECH – FRENCH

- English translations need to be submitted with the selections.

TWO contrasting selections, own choice.

86300	GRADES 1-3	\$100
86310	GRADES 4-6	\$100
86320	GRADES 7-9	\$100
86330	GRADES 10-12	\$100

DICTION EN CHŒUR – FRANÇAIS

- Des traductions en anglais doivent être soumises avec les sélections.

DEUX sélections contrastées, propre choix.

86300	1 ^{ère} - 3 ^{ème} ANNÉES	100\$
86310	4 ^{ème} - 6 ^{ème} ANNÉES	100\$
86320	7 ^{ème} - 9 ^{ème} ANNÉES	100\$
86330	10 ^{ème} - 12 ^{ème} ANNÉES	100\$

SUGGESTED SELECTIONS LIST

You may choose one or more of your selections from the list below.
There are no longer prescribed, test, or mandatory selections.

KINDERGARTEN

Fish – Mary Ann Hoberman *Read-Aloud Rhymes for the Very Young*
Frog on a Log – Ilo Orleans *Read-Aloud Rhymes for the Very Young*
Good Morning – Muriel Sipe *Read-Aloud Rhymes for the Very Young*
Jump or Jiggle – Evelyn Beyer *Read-Aloud Rhymes for the Very Young*
The Snail and the Mouse – Laura E. Richards *Read-Aloud Rhymes for the Very Young*
The Squirrel – Anonymous *Read-Aloud Rhymes for the Very Young*

GRADE 1

Cats – Eleanor Farjeon *Random House Anthology*
Five Little Chickens – Anonymous *Read-Aloud Rhymes for the Very Young*
Gold-Tinted Dragon – Karla Kuskin *Read-Aloud Rhymes for the Very Young*
Knights and Ladies – A.A. Milne *Winnie-the-Pooh*
Squirrel In The Rain – Frances Frost *Read-Aloud Rhymes for the Very Young*
The Elf and the Dormouse – Oliver Herford *Random House Anthology*

GRADE 2

Brontosaurus – Gail Kredenser *Random House Anthology*
Ears Hear – Lucia and James Hymes, Jr. *Read-Aloud Rhymes for the Very Young*
Holes – Tim Wynne-Jones *'Til All the Stars Have Fallen*
It Fell in the City – Eve Merriam *Read-Aloud Rhymes for the Very Young*
The Farmer and the Queen – Shel Silverstein *Where the Sidewalk Ends; Classic Poems to Read Aloud*
Yellow Butter – Mary Ann Hoberman *Read-Aloud Rhymes for the Very Young*

GRADE 3

Cat – Mary Britton Miller *Random House Anthology*
Creature in the Classroom – Jack Prelutsky *Random House Anthology*
Jimmy Jet and His TV Set – Shel Silverstein *Random House Anthology; Where the Sidewalk Ends*
My Brother Bert – Ted Hughes *Random House Anthology*
Sea Cliff – A.J.M. Smith *'Til All the Stars Have Fallen*
Spring – Karla Kuskin *Random House Anthology*

GRADE 4

A Mosquito in the Cabin – Myra Stilborn *'Til All the Stars Have Fallen*
First Day at School – Roger McGough *Classic Poems to Read Aloud*
Lone Dog – Irene McLeod *Random House Anthology*
The Bogeyman – Jack Prelutsky *Random House Anthology*
The Camel's Complaint – Charles E. Carryl *Random House Anthology*
The Visitor – sean o huigan *'Til All the Stars Have Fallen*

GRADE 5

Augustus, Who Would Not Have Any Soup – Heinrich Hoffman *Random House Anthology*
Clarence – Shel Silverstein *A Light in the Attic*
I Met a Rat of Culture – Jack Prelutsky *Something Big Has Been Here*
Sing a Song of People – Lois Lenski *Random House Anthology*
The Lion and the Echo – Brian Patten *Classic Poems to Read Aloud; Oxford Story Poems*
The Old Wife and the Ghost – James Reeves *Piping Down the Valleys Wild*
(Note: contains an old-fashioned word for rooster)

GRADE 6

Colonel Fazackerley – Charles Causley *Random House Anthology*
Foul Shot – Edwin A. Hoey *Random House Anthology*
Gluskap's Hound – T.G. Roberts *The New Wind has Wings*
Rum Tum Tugger – T.S. Eliot *Piping Down the Valleys Wild*
The Ant at the Olympics – Richard Digance *Random House Anthology*
The Reformed Pirate – T. G. Roberts *The New Wind Has Wings*

GRADE 7

If – Rudyard Kipling *Classic Poems to Read Aloud*
Mushrooms – Sylvia Plath *Classic Poems to Read Aloud; Hutchinson Treasury*
O Captain! My Captain! – Walt Whitman *Classic Poems; Broadview Anthology*
The Fisherman – Jay McPherson *The New Oxford Book of Canadian Verse; Broadview Anthology*
The Song My Paddle Sings – E. Pauline Johnson *Anthology of Canadian Literature*
The Tyger – William Blake *Classic Poems to Read Aloud; Hutchinson Treasury*

GRADE 8

All The World's A Stage – William Shakespeare (Jacques' Speech from *As You Like It*) *Classic Poems to Read Aloud*
Charge of the Light Brigade – Alfred, Lord Tennyson *Classic Poems to Read Aloud*
Everyone Sang – Siegfried Sassoon *Classic Poems to Read Aloud*
I Have a Dream – Martin Luther King, Jr. (Performer may use excerpt as printed, or choose a 40 line selection from the full text) *Classic Poems to Read Aloud*
The Cremation of Sam McGee – Robert W. Service (approx. 40-50 lines) *The New Oxford Book of Canadian Verse*
Windigo Spirit – Ken Stange *'Til All the Stars Have Fallen*

GRADE 9

Chicago – Carl Sandburg *Norton Anthology*
She Walks In Beauty – Lord Byron *Norton Anthology; Classic Poems to Read Aloud; Broadview Anthology*
Tarantella – Hilaire Belloc *Classic Poems to Read Aloud, Oxford Classic Treasury*
The Night Mail – W.H. Auden *Classic Poems to Read Aloud; Oxford Classic Treasury*
The Passionate Shepherd to His Love **AND** The Nymph's Reply – Christopher Marlowe and Sir Walter Raleigh *Norton Anthology; Broadview Anthology*
The Woodpile – Robert Frost *Norton Anthology*

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- Oxford Treasury of Classic Poems, The** Ed. Michael Harrison and Christopher Stuart-Clark, Toronto: Oxford University Press, 1997. Oxford Classic Treasury
- Penguin Book of Canadian Verse, The** Revised Edition. Ed. Ralph Gustafson. Middlesex, England: Penguin, 1969 The Penguin Book of Canadian Verse
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- Poetry Book, The** Ed. Fiona Waters. London: Orion Children's Books, 1996. The Poetry Book
- Random House Book of Poetry for Children, The**. Ed. Jack Prelutsky New York: Random House, 1983 Random House Anthology
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Canadian Poems for Children Ed. David Booth. Toronto: Kids Can Press, 1990 'Til All the Stars Have Fallen
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- Where the Sidewalk Ends** Silverstein, Shel Where the Sidewalk Ends. New York: Harper Collins, 1974.
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Calgary Performing Arts Festival

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Calgary, AB T2H 2G2
Phone: (403) 283-6009
E-mail: info@cpafestival.ca
Website: www.cpafestival.ca

2017 GROUP ENTRY FORM

ENTRY DEADLINES

PIANO: Monday, December 12, 2016
ALL OTHERS: Monday, January 16, 2017
OFFICE: 6:00 pm
ONLINE: Midnight

FOR OFFICE USE

FEE INFORMATION		
This entry:	<input type="checkbox"/> Cheque	<input type="checkbox"/> VISA
\$	<input type="checkbox"/> Cash	<input type="checkbox"/> MC
Total paid:	<input type="checkbox"/> Debit	
\$		
DATE REC'D:		

IMPORTANT INFORMATION FOR TEACHERS, PERFORMERS AND PARENTS

By submitting an entry in the Calgary Performing Arts Festival, it is understood that you have read the contents of the Calgary Performing Arts Festival Syllabus and the Calgary Festival Rules and FAQ.

You also consent to and authorize the use of your group's name and/or photographs for performance information, promotion and recognition of achievements and awards.

It is also understood that by entering the Calgary Performing Arts Festival you agree to receive information from us.

(This consent and authorization is deemed to have been given by the parent or guardian of any entrant who is a minor.)

GENERAL GUIDELINES

- Fees:** Full payment must accompany entries. Fees will not be refunded unless a duplicate payment has been made.
- Entries:** An administration fee of \$7.00 will apply to all entries. You may enter the festival in person, by mail, or online at www.cpafestival.ca
- Requests:** Please **NOTE:** Classes may take place AT ANY TIME during the Festival-this includes the possibility of being scheduled during school hours. Music lessons, after school and extracurricular activities do not qualify as scheduling conflicts.

Enter your class fees here

1 ST CLASS fee	
2 ND CLASS fee	
3 RD CLASS fee	
4 TH CLASS fee	
Administration Fee	7.00
TOTAL FEE PAYABLE	\$

ENTER NAME OF GROUP OR SCHOOL-

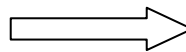
Please fill out the line below with the full name of your group or school as you want it to appear on your certificate and in the schedule.

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Information for Performers in Duets, Trios, Quartets or Chamber Groups

First Name	Last Name	Phone Number (best to reach you at - cell # preferred)	Home Address (with City & Postal Code)	In Festival Before?		Date of Birth (mm/dd/yy)
				Yes	No	
		() -		Yes	No	
		() -		Yes	No	
		() -		Yes	No	
		() -		Yes	No	
		() -		Yes	No	

PLEASE FILL IN YOUR GROUP NAME



Group Name

Group/School Contact Information

Name of Contact (if different from teacher)		School Name (if applicable)		
Address		City	Postal Code	E-mail
Phone (best to reach you at – cell phone preferred) (____) _____-____		Cell Phone (____) _____-____		

Teacher Information

Teacher ID #	First Name	Last Name	Email address
Phone (best to reach you at – cell phone preferred) (____) _____-____		Cell Phone (____) _____-____	
<i>Teachers' contact information will be added to our mailing list and they will receive our newsletter and other mailings.</i>			

Accompanist Information (if applicable)

First Name	Last Name	Phone (best to reach you at – cell phone preferred) (____) _____-____	Email address
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Please don't forget to fill in the number of members in the group for each class.

Our government funding depends on the accurate number of participants in the festival.

1st CLASS

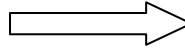
CLASSES, SELECTIONS, COMPOSERS & TIMES

		REG ID # _____	
Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Number of Members in group
Selection Title(s) with COMPLETE title, key, opus number, and movements if applicable		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

2nd CLASS

		REG ID # _____	
Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Number of Members in group
Selection Title(s) with COMPLETE title, key, opus number, and movements		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

PLEASE FILL IN YOUR GROUP NAME



Group Name

3rd CLASS

REG ID # _____

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Number of Members in group
Selection Title(s) with COMPLETE title, key, opus number, and movements		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

4th CLASS

REG ID # _____

Class #	Class Description from Syllabus with age/grade info	FEE (from Syllabus) \$ _____	Number of Members in group
Selection Title(s) with COMPLETE title, key, opus number, and movements		Composer Name	Performance Time
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			
Selection is Grade _____ from <input type="checkbox"/> RCM * <input type="checkbox"/> Conservatory Canada <input type="checkbox"/> Other: _____			

SPECIAL SCHEDULING REQUEST FOR BANDS, CHOIRS, CHORAL SPEECH AND HANDBELLS ONLY:

- If you are bringing multiple groups let us know whether you would like to bring them all at once or on separate days.
