



PROVINCIAL

SYLLABUS

2022 • 2023 • 2024

PLEASE REFER TO WWW.SMFA.CA
FOR UPDATES

REGULATIONS ON PAGE 7

\$20



BRING ALL YOUR CRAZY IDEAS TO LIFE.

We're not afraid of new, forward-thinking ideas. In fact, we encourage them. That's why we support youth programs and organizations throughout the province.

Learn more at sasktel.com/csr.



SaskTel 
Today is the day

SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION

2022 – 2024 SYLLABUS

(v09.30.23)

TABLE OF CONTENTS

INTRODUCTION	1
History.....	2
Editor's Note	3
Acknowledgements.....	4
REGULATIONS	7
Copyright® Information	14
NON-COMPETITIVE CLASSES.....	15
World Music Classes	15
Recital Classes.....	15
Workshop/Masterclasses	21
PROVINCIAL CLASSES.....	27
CANADA WEST CLASSES	46
CHORAL CLASSES	51
Sacred Choir Classes	51
Open Choral Classes.....	52
Repertoire Classes.....	53
Community Choral Classes.....	54
Community Ensemble Classes	54
School Chorus Classes.....	55
Select School Chorus Classes	55
Classroom Chorus Classes	55
School Chorus Classes	55
Singing Games Classes	56
VOCAL CLASSES	57
Sacred Music Classes	57
Oratorio/Sacred Aria Classes	57
Opera/Operetta Classes.....	58
Art Song Classes	59
Concert Classes	60
Recital Classes	60
Folk Song and Folk Ballad Classes	61
Canadian Classes.....	62
Saskatchewan Classes	62
Conservatory Classes	63
Ensemble Classes	64
Lieder Classes.....	65
PIANO CLASSES.....	67
Baroque Classes	67
Sonata/Sonatina Classes	68
Special Repertoire Classes	69
Concert Classes	70
Own Composition Classes	71
Sacred Music Classes	71
Recital Classes.....	72
20 th or 21 st Century Music Classes	73
Canadian Classes.....	73
Saskatchewan Classes	74

TABLE OF CONTENTS

Conservatory Classes	75
First Year of Instruction Classes	76
Second Year of Instruction Classes	76
Music for Young Children Classes	76
National Anthem Classes	76
Accompanist Classes	77
Duet Classes	77
ORGAN CLASSES	79
Pipe Organ Classes	79
Repertoire Classes	79
Recital Classes	80
20 th or 21 st Century Classes	80
Canadian Classes	80
Sacred Classes	80
Electronic Organ Classes	81
Repertoire Classes	81
Recital Classes	82
20 th or 21 st Century Classes	82
Canadian Classes	82
National Anthem Classes	82
Sacred Classes	83
Duet Classes	83
STRING CLASSES	85
Concert Classes	85
Repertoire Classes	86
Baroque Sonata Classes	87
Bach Sonata Classes	88
Sonata Classes	88
Recital Classes	89
Canadian Classes	90
Conservatory Classes	91
First Year of Instruction Classes	91
Second Year of Instruction Classes	91
Fiddle/Folk Music Classes	92
Ensemble Classes	92
GUITAR CLASSES	93
Repertoire Classes	93
Sonata Classes	94
Recital Classes	94
Canadian Classes	94
Concert Classes	94
Conservatory Classes	95
Ensemble Classes	96
Miscellaneous String Classes	96

TABLE OF CONTENTS

WOODWIND CLASSES.....	97
Concert Classes	97
Recital Classes	97
Canadian Classes	99
Conservatory Classes	100
Ensemble Classes	101
Recorder Classes	101
Native American Flute Classes	102
Miscellaneous Wind Classes	102
BRASS CLASSES.....	103
Concert Classes	103
Recital Classes	103
Canadian Classes	104
Conservatory Classes	105
Ensemble Classes	106
PERCUSSION CLASSES.....	107
Sonata Classes.....	107
Concert Classes	107
Recital Classes	107
Canadian Classes	108
Conservatory Classes	109
Ensemble Classes	109
First Nations Drum/Song Classes	110
Handbell Classes	110
Rhythm Ensemble Classes.....	110
BAND/ENSEMBLE CLASSES	111
Orchestra Classes	111
School Band Classes	112
Concert Band Classes	113
Jazz Ensemble Classes	114
Community Band Classes	114
Brass Band Classes	114
National Anthem Classes	114
Ensemble Classes	115
Family Music Classes.....	115
Mixed Ensemble Classes	115
MUSICAL THEATRE CLASSES	117
Ballad Classes	117
Up-Tempo Classes.....	119
Sondheim Classes.....	120
Musical Movie Classes	120
Ensemble Classes	120

TABLE OF CONTENTS

SPOKEN WORD CLASSES.....	121
Solo Poetry Classes	121
Canadian Poetry Classes	122
Own Composition Classes	122
Saskatchewan Poetry Classes	122
Prose Classes.....	123
Story Telling Classes	123
Scene Classes	124
Public Speaking Classes.....	125
Sacred Reading Classes	125
Solo Concert Group Classes	126
Classroom Spoken Word Classes	126
Choral Speech Classes.....	126
Choral Concert Group Classes.....	127
Concours d'art Oratoire	127
Récitation d'un Poème en Solo	127
Vers Individuels.....	127
Classes de l'art traditionnel du récit	128
Récit du texte en prose	129
Choix de Récitation en Choeur.....	130

SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION



Established in 1908

Incorporated under the Non-Profit Corporations Act and
Canadian Registered Charity

SMFA programs and services reach lands covered by Treaties 2, 4, 5, 6, 8, and 10, the traditional lands of the Cree, Dakota, Dene, Lakota, Nakota and Saulteaux peoples, as well as homeland of the Métis.

HONORARY PATRONS

His Honour the Honourable Russ Mirasty, Lieutenant Governor of Saskatchewan
The Honourable Scott Moe, Premier of Saskatchewan

HONORARY PRESIDENTS

Dr. Jeff Keshen, University of Regina
Dr. Peter Stoicheff, University of Saskatchewan

REPRESENTATIVES BY APPOINTMENT

[Saskatchewan Band Association](#)
[Saskatchewan Choral Federation](#)
[Saskatchewan Music Educators Association](#)
[Saskatchewan Orchestral Association](#)
[Saskatchewan Registered Music Teachers' Association](#)

FUNDED BY

Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation

OPERA AND CONCERTO COMPETITION PATRONS

Gordon Wallis Trust
Regina and Saskatoon Symphony Orchestras

CORPORATE SPONSORS

SaskTel
SaskEnergy

SMFA PROVINCIAL OFFICE

PO Box 37005, Regina, SK S4S 7K3
Phone: (306) 757-1722
e-mail: sask.music.festival@sasktel.net
www.smfa.ca

SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION

HISTORY

The Association, envisaged and organized as a provincial body in 1908, was highly successful in achieving its objective: to unite musical societies, individual musicians or groups in Saskatchewan, into one organization for the purpose of holding annual music festivals. But the size of Saskatchewan (about that of Texas), along with its expanding population and transportation system, made District Festivals inevitable, with Unity being the first in 1926.

The SMFA is very proud of its place in history as one of the province's oldest cultural organizations. Its structures and programs have been followed throughout Canada. Inspired by Governor General Earl Grey's vision of a Dominion-wide festival, with support from Fred Chisholm and Frank Laubach, all Saskatchewan musical groups were invited to the first Provincial Festival in 1909, in Regina. The annual festival moved to Saskatoon, Prince Albert and Moose Jaw, and then continued the rotation. Excellent railway service allowed participants, including large ensembles, to come from all parts of the province. Expansion of District Festivals continued until there were fifty-one in 2002, including one fully bilingual event at Gravelbourg. Today, there are 47 affiliated District Festivals.

The Concerto Competition (1979) and the Gordon Wallis Opera Competition (2000), administered by the SMFA, are held in alternating years. In addition to cash prizes, the winners are featured as guest soloists with the Regina and Saskatoon Symphony Orchestras. With the increased popularity of Musical Theatre, SMFA established a biennial Competition in 2020, held in parallel with the Opera Competition.

In 2009, the SMFA celebrated the 100th Anniversary of the first Provincial Festival with a Centennial Re-enactment Concert held in Regina. In addition, special Centennial classes were heard at the SMFA Provincial Finals, and the Federation of Canadian Music Festivals AGM/Conference and National Music Festival Competitions were held in Saskatoon. SMFA also hosted the FCMF National Convention in 2019 at the University of Saskatchewan. It was a moment of great pride when Saskatchewan soprano, Emma Johnson, was chosen as the Grand Award winner.

At the annual Fall Conference in 2019, SMFA celebrated 110 years! Delegates at this conference were unaware of what was to come with the cancellation of most festivals in the 2020 season due to the threat of the COVID-19 Global Pandemic. The past 18 months (since March 2020) have been very challenging. The 2021 festival season is now history and we can proudly report that the organization worked together to deliver safe and successful District Festivals and a virtual Provincial Finals. We have survived, adapted and are stronger as a result of this challenge.

To summarize we will again look to the wise words of Ms. Hancock: *We give thanks for the vision and the effort of all of those who brought us this far in the service of music. We believe that the firm foundation on which the Association has been built will support the vision and effort of our present leaders and those of the future.*

**italicized text from Music for One Music for All by Mossie Hancock*



SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION

EDITOR'S NOTE



The mission statement of the Saskatchewan Music Festival Association is: *'Promoting excellence in music and speech through competitions, performance, and educational opportunities for all of the people of Saskatchewan'.*

We take this statement seriously. How can we ensure that this unique opportunity is available to all the people of Saskatchewan? The answer is simple and complex. Produce a syllabus that supports this mission. We know that the SMFA Syllabus is an important tool for delivery of our major programs (47 District Festivals, Provincial Finals and also the new Canada West Performing Arts Competition).

For the 2022-2024 Syllabus our committee has focused on the following:

- Regulations – Clear and concise rules that support a fair playing field for all participants.
- Inclusivity:
 - Gender specific titles have been replaced with musical and age-appropriate ones
 - Increased number of age categories in several class groupings
 - Added more Grade-level Classes
 - Re-vamped Choral Classes.
- Removal of test piece classes – Usage of test pieces had drastically dropped, and we could no longer justify the work involved in providing them. Previous SMFA Syllabi will be made available on the SMFA website as reference for teachers who may require guidance in choosing repertoire for their students.
- Removal of references to Senior, Intermediate, Junior, Elementary and Primary Divisions. References are now by specific age groups (Open, 28 & under, 17 & under, etc.).
- Addition of a “Non-Competitive” group of classes for students who prefer a performance opportunity only.
- Addition of Workshop Classes which are available for all students under the Non-Competitive tab.
- Addition of a “Provincial” tab – All Provincial classes are now listed in one location. District level Provincial classes are listed under the Provincial Scholarship Classes into which they feed.
- Addition of Spoken Word Classes for classroom students – to encourage participation in this discipline, particularly in school classrooms.

Countless hours have been devoted to making this document organized, comprehensive and easy to read. Thank you to the entire SMFA Board of Directors for your commitment to and passion for this project. Special thanks to our Executive Director, Carol Donhauser, for co-editing this project with me and to our Administrative Assistant, Nancy Toppings, for her expert proofreading.

Our hope is that you find this document has a welcoming tone and that it encourages more students to try the music festival experience. This syllabus will serve as a guide for the unique learning opportunity that builds a community of confident students, engages audiences and connects passionate volunteers. It also directs SMFA's role in the cultural landscape of our vast province, embracing the challenges before us as we endeavour to remain a vibrant and relevant organization.

Sherry Sproule, Co-editor & Syllabus Committee Chair

SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION

ACKNOWLEDGEMENTS

The Saskatchewan Music Festival Association (SMFA) acknowledges the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, which provides substantial funding to the Provincial Association in support of our many community and provincial programs.



SMFA is a recipient of funding through Business / Arts artsvest Saskatchewan.



The SMFA gratefully acknowledges the generous financial assistance provided annually by our sponsors, donors, and friends throughout the province.

We are thankful for the countless number of volunteers who so willingly donate their time and talents to make our festivals successful.

SPECIAL ACKNOWLEDGEMENTS

David Dick and Melissa Morgan (U of R), Dean McNeill and Jennifer Lang (U of S), Diana Woolrich, Jonathan Ward, Ron de Jager, Brett Mitchell, and Allied Printers

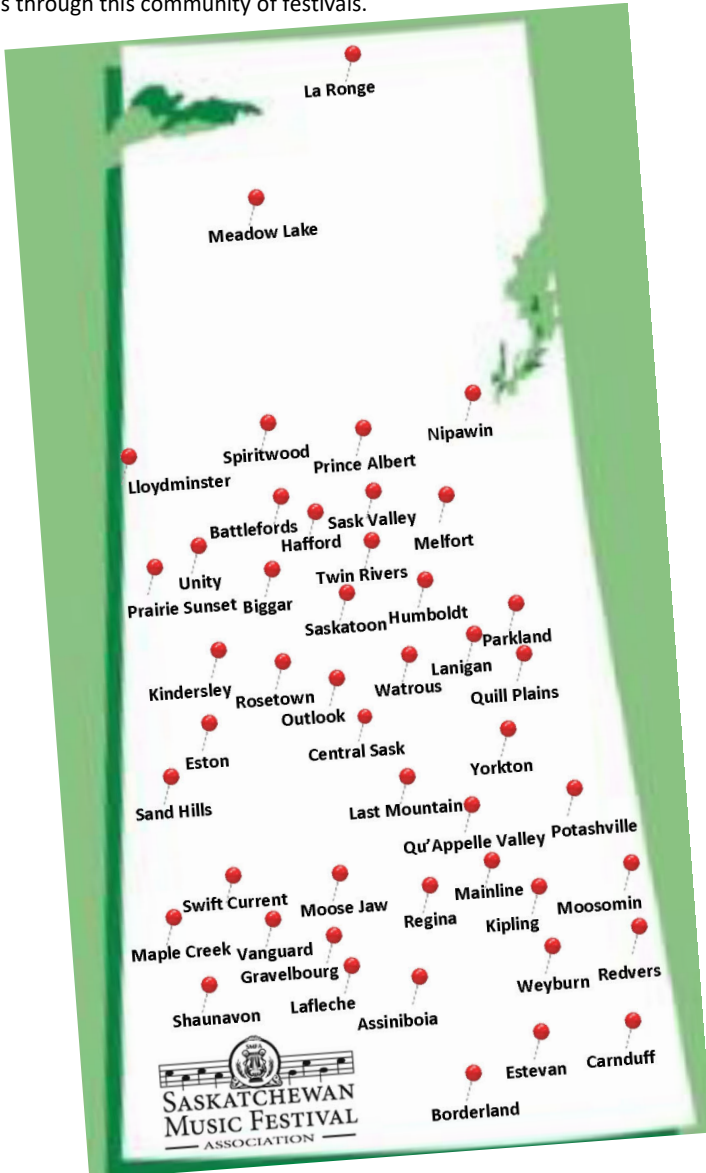
SYLLABUS COMMITTEE AND SMFA BOARD OF DIRECTORS

Sherry Sproule (Chair & Co-Editor), Tammy Villeneuve, President, Jeri Ryba, 1st Vice President, Dianne Gryba, 2nd Vice President, Directors: Krista Brost, Valentina May, Claire Seibold, Jeff Froehlich, Myra Schmidt, Carol Donhauser, Executive Director (Co-Editor), and Nancy Toppings, Administrative Assistant

SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION

AFFILIATED MEMBERS OF THE SASKATCHEWAN MUSIC FESTIVAL ASSOCIATION

Held annually in 47 communities, the SMFA affiliated District Festivals are organized by local volunteers and judged by qualified adjudicators, following the guidelines in the Provincial Syllabus. District Festivals often provide one of the first opportunities for a child to perform before an audience and be evaluated by a professional musician. These festivals play an important role supporting and supplementing the existing music education network in Saskatchewan. Over \$200,000 in award money is available for students through this community of festivals.





Event Press Release

Canada West Performing Arts Festival to Premier in Saskatchewan in the Summer of 2022

The provincial performing arts festival associations of Western Canada (BC, AB, and SK) have partnered to present the Canada West Performing Arts Festival (CWPAF)!

The CWPAF will be held in rotation with Saskatchewan hosting in 2022, Alberta hosting in 2023, and British Columbia hosting in 2024.

The CWPAF will feature the top amateur music and speech arts competitors from each partnering province's provincial performing arts festival. Competitors in three different age categories (12 & under, 17 & under, and 24 & under) will compete in a variety of solo disciplines, including Brass, Classical Vocal, Classical Guitar, Musical Theatre, Piano, Speech, Strings, and Woodwinds, as well as the group disciplines of Chamber and Choral (both Community and School Choral).

Participation at the Canada West Performing Arts Festivals, is gained through an affiliated local festival in a participating province (currently this includes BC, AB, and SK). Competitors who fulfill the eligibility requirements, as set forth by each province, may receive recommendation to their provincial festival. From the provincial level, competitors may be recommended to perform at the Canada West Performing Arts Festival.

To learn more about the Canada West Performing Arts Festival, please contact the administrator in your participating province. If you would like to volunteer or sponsor a scholarship at the CWPAF, please contact the hosting province for the coming year (contact information is below).

Provincial Festival Contact Information:

- BC: **Performing Arts BC** – www.bcprovincials.com
 - Provincial Administrator: Antonia Mahon – 250-493-7279; festival@bcprovincials.com
 - President: Margaret May
- AB: **Alberta Music Festival Association** – www.albertamusicfestival.org
 - Provincial Administrator: Wendy Durieux – 403-556-3038; info@albertamusicfestival.org
 - President: RJ Chambers
- SK: **Saskatchewan Music Festival Association** – www.smfa.ca
 - Provincial Administrator: Carol Donhauser – 306-757-1722; sask.music.festival@sasktel.net
 - President: Tammy Villeneuve



REGULATIONS

DISTRICT AND PROVINCIAL FESTIVAL REGULATIONS

GENERAL

1. It is the responsibility of all participants to read, understand, and adhere to the regulations. Any breach of regulations may result in disqualification from the competition.
2. At no time may a teacher, parent, or competitor engage the adjudicator in conversation prior to or during the competition.
3. Adjudicators' decisions regarding performances, marks, placings, and scholarships are final.
4. The District Festival President and one other committee member, along with the President of the Provincial Association, constitute a Grievance Committee to act at any festival, should the need arise. Unresolved protests may be submitted in writing to the Provincial Office c/o the SMFA President along with a \$50 fee.

ENTRY REQUIREMENTS

1. The Saskatchewan Music Festival is open to any *non-professional musician who:
 - i. lives or principally studies in the province of Saskatchewan, with the inclusion of Lloydminster, Alberta, OR
 - ii. studies outside of the province and has competed in a Saskatchewan Music Festival within the preceding 5 years OR
 - iii. lives within 100 km of any Saskatchewan border (District Festival entry only, not eligible for Provincial competitions)

**A non-professional musician is defined as a person whose principal means of livelihood is not obtained by the performance of music in the particular discipline in which he or she is competing.*

2. Eligible competitors may enter any District Festival. District Scholarship restrictions may apply. A competitor may represent only one province at the Canada West Performing Arts Festival.
3. A competitor may enter any class provided their age does not exceed the maximum age stated. The age of a competitor shall be considered as at December 31 of the year preceding the current festival year. In order to proceed to Provincial Finals, the age of competitor shall not exceed 28 years nor 22 years for Canada West Competition. Exception: Provincial Choral Classes.
4. Competing bands and choirs are allowed to use only bona fide members of at least two months consecutive standing up to the time of performing at any one festival, with the exception of Band Class 80201.
5. District Festivals reserve the right to refuse entries due to local conditions, facilities, or equipment limitations (e.g. Piano Concertos require two pianos). Please make your requests at least one month prior to the closing date of entries and preferably by December 31.
6. Entry forms and fees must be submitted by the closing date. Late entries may be subject to a late fee or rejected entirely. Refunds will not be considered after the closing date.
7. Once an entry has been accepted, no changes will be permitted after the entry close date without authorization of the District Festival committee. Changes are to be announced before the commencement of the class involved. Selections marked "TBA" (to be announced) will be rejected.

REGULATIONS

ENTRY FEES

1. Entry fees, as listed below are maximum fees that may be charged per class.

District Festival Maximum Entry Fees:

Solo: \$50/entry

Small Ensemble (6 or less): \$75

Bands, Choirs, and Large Ensembles: \$150

Note: Entry fees are determined by each District Festival and are published on the SMFA website (www.smfa.ca).

SYLLABUS INFORMATION

The SMFA Syllabus is the official guide for competition in Saskatchewan Music Festivals as set out by the Provincial Board of Directors of SMFA. As the Syllabus is three-year document, users should be aware of all pertinent information (e.g. rules and regulations, syllabus changes and updates). The following can be found on the SMFA website at www.smfa.ca:

- General Competition and Scholarship Regulations
- Syllabus Revisions/Updates and Glossary of Terms
- Concerto, Wallis Opera & Musical Theatre Competition Information
- Provincial Finals Information
- Canada West Performing Arts Festival Information
- District Festival Information including: locations, contacts, festival dates, entry closing dates, entry forms, entry fees, scholarship restrictions, and regulations.

1. Following is the division of disciplines as used by SMFA:

Choral	String	Percussion
Vocal	Guitar	Ensembles/Band
Piano	Woodwind	Musical Theatre
Organ	Brass	Spoken Word

2. Provincial classes are identified with the letter **(P)** and can be found under the “Provincial” tab. Before entering, be sure to read the “Provincial Scholarship Regulations” on Page 11.
3. Canada West/Excellence Classes can be found starting on page 46. This is a three level competition (District, Provincial, and Canada West). Students wanting the opportunity to participate in this competition must first enter these classes at their District Festival. More information can be found on page 13 and pages 46-48.
4. District Festivals may add additional classes and will assign these classes a competition number, followed with the letter (D) for District Festival after the class title. The addendum must be published at least 30 days in advance of the entry close date and posted on the SMFA website. The intent of such classes is to supplement, not duplicate, those already found in the Syllabus.
5. Written requests for additional classes may be sent to the District Festival well in advance of festival dates. Such requests will be given consideration and the person making the request will be informed of the decision.
6. When an entry does not conform to the class entered in the Syllabus or District Festival addenda, it shall be marked with an “A” to signify ‘for adjudication only’ and no mark or scholarship will be awarded.
7. Syllabus suggestions for the upcoming year must be sent in writing to the SMFA Board of Directors, c/o Provincial Office, before May 31.

REGULATIONS

SELECTIONS AND PERFORMANCE

1. Competitors may not perform the same selection(s) for any festival performance/competition two years in a row, with the exception of the Piano and Violin Senior Performance Classes 20200 & 30090 and the Non-Competitive Workshop Classes.
2. The same selection may not be used in more than one class in the same festival, with the exception of the Canada West Performing Arts Festival Classes and the Non-Competitive Workshops Classes.
3. Unless otherwise stated in the Syllabus, the term “own choice, one selection” implies a work or portion(s) of a work, not exceeding the specified time limit. Where time limits are not indicated, the term indicates a composition written as a single movement, or one or more movements of a multi-movement composition. A song cycle is considered a multi-movement work. All long repeats (over sixteen measures) may be omitted. The repetition of very short sections may be observed to preserve the structure of the composition. All *da capos* and *dal segnos* should be observed.
4. Competitors may perform vocal selections in any suitable key while adhering to copyright regulations.
5. Solo competitors are not eligible to enter more than one class bearing the same title in any one District Festival. For example:
 - i. A competitor entering “Class 20053 - Piano Solo, Baroque (16 years & under)” cannot enter “Class 20054 - Piano Solo, Baroque (15 years & under)”
 - ii. A competitor **may** enter a Provincial class **and** a non-Provincial class with the same or similar class titles - “Class 10321 - Piano Solo, Recital Piece (12 years & under) (P) and Class 20307, Piano Solo, Recital Piece (12 years & under). The competitor may not enter the same repertoire in both classes.The exception to this rule is lieder classes, where competitors may enter once as a pianist and once as vocalist.
6. Memory work is encouraged in District Festivals and is mandatory at the Provincial level, with the exception of the pianist in Lieder Class 10267. Memory work is mandatory in all levels of Canada West/Excellence competitions, with the exception of Chamber and Choral classes.
7. Visual or verbal prompting of competitors is not allowed except for Choral and Chamber Music.
8. The piano is the instrument to be used for accompaniment. Exceptions are listed in the rubric for each class. Use of a digital piano for accompanying is acceptable using the piano setting and transpose feature, if required. Copyright regulations apply.
9. Recorded digital audio, for percussion, is acceptable when published in the score.
10. No amplification equipment is to be used, except for digital audio in percussion classes or in specified local addenda classes.
11. An original or authorized copy of competitor’s music must be provided to the festival committee prior to the beginning of the class. Music downloaded from www.imslp.org is permitted. Please write the full URL of the work being performed on the first page of all parts and copies being used. It is the responsibility of the user to ensure copyright laws are being followed. Please number the first bar of each line. For band/ensembles, full scores are preferred; cued conductor or miniature scores are acceptable. Please number each fifth line in Spoken Word selections.
12. Only sanctioned audio/video recording, live streaming or photography may be allowed. SMFA strictly prohibits unsanctioned audio/video recording, live streaming or photography during competitive performance, in order to prevent distractions, respect privacy, and adhere to copyright laws.

REGULATIONS

COPYRIGHT INFORMATION

1. Copyright infringement is a serious breach of the law. The Copyright Act provides that the owner of the copyright may pursue all civil remedies including damages and an accounting against an individual for infringement of copyright. The individual may also be subject to criminal prosecution and fines. It is also an offence to distribute infringing copies (those photocopied without permission) whether or not it is done for profit.
2. Copyright laws will be strictly observed. Anyone using unauthorized altered or photocopied copyright music will be disqualified; no adjudication, mark, or scholarship will be considered for the competitor. Music and literature downloaded from the internet must show authorization from the publisher or proof of purchase. See additional copyright Information on pages 14.

MARKING

1. The following table indicates the method of evaluation:

Rating	Mark	Performance Standard
A ⁺	or 90 & above	signifies superior performance
A	or 85 to 89	signifies distinction
A ⁻	or 80 to 84	signifies definite merit

Marks/ratings below 80/A⁻ (minus) will no longer be assigned.

2. The winner and runner-up of each class will receive numeric marks which may be announced. While marks may be used for administrative purposes, other performers will be given a letter rating on the adjudication sheets and public postings.
3. Two types of certificates will be issued. An 'Honour' certificate will be awarded to all winners receiving a mark of 80 or more. A 'Merit' certificate will be awarded to the runner-up in each class. In the case of a tie, a certificate will be presented to the both entrants.

DISTRICT FESTIVAL SCHOLARSHIP REGULATIONS

1. District Festivals are responsible for setting their own criteria for scholarships and awards.
2. SMFA recommends that, in order to qualify for a district festival scholarship or award, each individual named on the entry form will have entered and competed in at least two classes in the same discipline.
3. The District Festival's Scholarship/Award restrictions must be published, at least 30 days prior to the entry close date, on the festival page found on the SMFA website.
4. It is the responsibility of the adjudicator to choose District Festival scholarship winners.
5. Members of District Festival committees, whose family members or students are eligible for scholarships, must not attend the final scholarship meeting of the adjudicator and scholarship committee.

REGULATIONS

PROVINCIAL SCHOLARSHIP CLASS REGULATIONS

An annual Provincial Competition will be held for District Winners. Scholarship winners are selected by the adjudicator. If the standard attained is not of sufficient merit, the scholarship will not be given.

INFORMATION FOR DISTRICT FESTIVALS

1. Qualified District Winners will be notified within 24 hours following the scholarship meeting.
2. A list of District Winners, signed by the Adjudicator, must be sent to the Provincial Office immediately following each scholarship meeting.
3. An accurate record of all competitors entered in Provincial Classes, including name, contact information, and marks, must be maintained.

ELIGIBILITY FOR ENTRY TO PROVINCIAL FINALS

1. Competitors must:
 - i. fully comply with the regulations.
 - ii. enter and compete in at least two solo classes in the same discipline at their District Festival. Instrumentalists must compete on the same instrument, with the exception of percussion, where performers play more than one percussion instrument. This rule does not apply to the pianist in the lieder class. Musical Theatre and Voice are considered separate disciplines.
 - iii. obtain a mark of **87** or higher **and** place first or second in the class. **TWO (2)** qualified entries will be eligible to advance to Provincial Finals from each District Festival in every Provincial Scholarship Class. In classes where two selections are performed, the combined mark must average **87** or higher. A mark of **87** or higher is also required in the Canada West Excellence Classes to be eligible to advance to the Provincial level. Alternates with qualifying marks will be contacted by Provincial Office.
 - iv. not exceed 28 years of age (except for Adult Choral Classes) or 22 years of age in Canada West Excellence Classes.
 - v. provide their own piano accompanist, page-turner, and instrument (piano being the exception).
2. Competitors are:
 - i. eligible to be a District Winner from one or more District Festivals, providing they are not in the same Provincial scholarship class.
 - ii. required to represent the festival where they first became eligible for Provincial Finals. Competitors must disclose previous recommendations to the festival committee as soon as they are notified. The committee will not disclose this information, to the adjudicator, until the scholarship meeting.
 - iii. not eligible to compete in more than one age category in the same discipline nor in Grade A and Grade B Voice. Canada West Excellence Classes are exempt from this regulation.

PROVINCIAL PERFORMANCE REGULATIONS

1. Memory work is mandatory at the Provincial level with the exception of the pianist in Lieder Class 10267 and in the Canada West Excellence Chamber Classes 10980 & 10981.
2. Competitors and accompanists must provide an original score or authorized copy of their music before performing. Number the first bar of each line in the scores and each fifth line of the Spoken Word selections.
3. The maximum performance time is 30 minutes, and all movements must have been performed in the same Provincial Class at the District Festival. Some exceptions may apply (e.g. time limits in Canada West Excellence Classes on pages 46 to 48).

REGULATIONS

CHORAL CLASSES REGULATIONS

1. Choirs advancing to Provincial Final Competitions must submit an audio recording in MP3/MP4 format for adjudication. Recordings may be done during the District Festival performance or any time before the entry deadline. Recordings must be done with the same choir, conductor, and accompanist as in the original performance. The first take must be used. A festival official must supervise and witness the recording. Recordings must be checked for completeness before being forwarded to the Provincial Office. Arrangements and costs for the recording of these classes are the responsibility of the participating Choral Directors and must be made in consultation with the District Festival committee.
2. High quality recordings (two selections per class) must be submitted as per instructions on the entry form. No acoustic or electronic compensation, filtering or other enhancement is to be used while recording. Recordings and scores should contain no reference to the name of the choir, its conductor, or the festival from which they have been sent. In the event that a recording made during the scheduled performance is blank or seriously compromised, a substitute recording may be made under the conditions outlined above.
3. A complete original music score for each selection, containing choral parts and accompaniment, in the correct key, is required for the adjudicators. The first measure of each line in the score must be numbered. All copyrights must be observed.
4. Minimum number of singers constituting a choir is 8, except where specifically stated otherwise.
5. In classes limited by an upper age, the average age/grade must fall within the age/grade category entered.

REGULATIONS

PROVINCIAL LEVEL OF CANADA WEST PERFORMING ARTS FESTIVAL REGULATIONS

1. Competitors wishing to represent Saskatchewan at the Canada West Performing Arts Festival (CWPAF) must first enter these classes at the District level. First place and second place District Festival winners, receiving a mark of **87** or higher, are eligible to enter the Provincial level. Each District Festival is allowed two District Winners to the Provincial Finals for each of the Saskatchewan Canada West Excellence Classes. Alternates will be contacted by the Provincial Office. Team Saskatchewan, chosen by the adjudicators at the Provincial Final Competition, will have the opportunity to compete at the Canada West Performing Arts Festival.
2. The CWPAF Competition is a separate competition from Provincial Finals. Competitors may enter CWPAF Class without entering a Provincial Class. Repertoire performed in a Provincial Class may be repeated in CWPAF Classes.
3. Competition is open to *non-professional Saskatchewan musicians who are 22 years or younger as of December 31 preceding the festival.

*A non-professional musician is defined as a person whose principal means of livelihood is not obtained from the performance of music in the particular category in which he or she is competing.

4. Competition groups are as follows:
 - 13 & under
 - 17 & under
 - 22 & under

Age of competitors will be calculated as of December 31 of the previous year.

Competitors must:

1. read and comply fully with all CWPAF rules. Competitors are strongly encouraged to read the Canada West Performing Arts Festival Rules & Syllabus in its entirety. This document can be found at <https://www.canadawestfestival.ca/festival-details>.
2. enter a CWPAF Class only in the province in which they live or principally study. If studying outside the province they must have competed in a Saskatchewan Music Festival within the preceding five years.
3. obtain a mark of **87** or higher
4. perform a well-rounded program, from memory, that comprises works by different composers/authors representing various styles and periods. Individual movements of multi-movement works may be included. Competitors advancing from the District level to Provincial level, or Provincial level to the Canada West Performing Arts Festival will be permitted to make the following changes to their program:
 - add unlimited repertoire (time limits must be strictly observed)
 - replace ONE selection only
5. be prepared to introduce themselves, their repertoire and their accompanist (if applicable).
6. adhere to time limits, which include introductions, breaks between selections, applause, and any costume changes. The first tuning, before the program begins, is not included in the timing. Time limits are strictly enforced and going over time will result in disqualification.

Notwithstanding any other provision in these Regulations, the Saskatchewan Music Festival Association's Board of Directors shall be the final and binding decision-making authority on all matters pertaining to competitions administered by the SMFA.



COPYRIGHT® INFORMATION

Copyright is literally the right to copy. The composer usually owns the copyright for a specific piece and they in turn assign the right to a publisher to help engrave, promote and distribute the piece. The publisher pays the composer a royalty on each copy sold. So who has the right to photocopy **or** alter a composer's work? Only the composer!

Copying music by any means for the purpose of performance is expressly prohibited except under the fair use guidelines: "Emergency copying to replace purchased copies which for any

reason are not available for an imminent performance is allowed, provided purchased replacement copies shall be substituted in due course."

What does the statement above mean? Let's give some examples:

- 1) One of your sopranos is participating in a District Festival next week but the required music hasn't arrived yet. You make photocopies from your personal library. It is fair use – provided you don't cancel your order. The festival committee may request a sales slip from a music store to prove that the music has been ordered and paid for.
- 2) Your eighth grade clarinet player has misplaced the solo he was to perform. You make a photocopy from another student's music and order a new copy for the first student. Again, this is fair use but you must order the copy and provide proof of purchase.

There is no excuse for not having a second or third copy for the adjudicator or accompanist. Most major publishers will grant permission to make up to three copies (provided you have an original) for a small fee or no fee at all. BUT, you have to email them and ask for permission. They will then instruct you on how many copies you may make and what needs to be written on the bottom of each copy. This email permission must be provided to the festival.

Copying for a page turn is not allowed and is an infringement of the law. Photocopies for page turning purposes will only be allowed when written permission is supplied by the holder of the copyright material. The **Frederick Harris Music Co. Limited** allows festival participants to photocopy **one page per selection** from their publications in order to facilitate a page turn.

If you wish to transpose any existing publication or modify it in any way, you must seek permission. It is illegal to duplicate or alter music that has been copyrighted.

Music in the Public Domain should be researched before any selection is used for Festival purposes. Publications that are out of print or in the Public Domain may not be photocopied until you have cleared it with the rightful owner.

Although many websites claim to offer Free Public Domain music, competitors need to be aware that, in most cases, the music is not free and has been illegally scanned or copied from a publishing company. For instance, all of J.S. Bach's works are in the public domain; however, a publisher has gone to considerable expense to digitize or engrave their particular edition of the work. This involves hours of deciphering and deciding what the original manuscript noted, and making decisions based on experience. The publisher's edition is copyrighted and protected under the copyright law. It is therefore illegal to download a scanned or copied version that someone has posted on the internet. Avoid using these "free" websites for festival choices, unless you have actually paid a fee or have written permission from the author/composer for the piece and can provide proof of purchase to your District Festival.

Submitted in 2016 by the late Darren Schwartz, Saskatoon