



# 2021 Festival Syllabus

Kiwanis Music Festival – National Capital Region  
April 05 – April 30, 2021

# RULES & REGULATIONS

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The rules and regulations of this Festival have been created and amended over many years by the Festival, with assistance and feedback from teachers, musicians, participants, parents and guardians, volunteers, adjudicators, and any other contributors, with the objective ensuring a positive, enriching, and fair environment for all participants.

In addition to these general rules, each musical discipline included in the Festival possess its own syllabus, containing rules and regulations specific to that discipline. Rules specific to a discipline or to one of the Festival's classes supersede any conflicting general rule in this section.

As such, please carefully review **all** general rules and regulations in this section, along with the rules and regulations specific to each discipline in which you or your students intend to participate.

## WHAT'S NEW FOR 2021

This section summarises major changes to the Festival Rules & Regulations for 2021. **Any changes from last year's Rules & Regulations are shown in red text.**

**2021 VIRTUAL FESTIVAL:** Due to ongoing public health measures in effect to control the spread of SARS-CoV2 (the virus responsible for COVID-19), the uncertainty regarding both the upcoming school year and the availability of venues in light of the ongoing pandemic, and in particular the amount of lead time normally required to make arrangements for the Festival, this year's Festival will once again be undertaken in a **virtual Festival format**, by means of video submission. The requirements for video submissions are described in the **Video Submission Requirements** document. **Any standard rules that only apply to live performance will not appear in this year's syllabus.**

## IMPORTANT DEFINITIONS

This section defines any terms used in these Rules & Regulations that the Festival feels require explicit definition.

- **DECLARED GRADE:** Your "declared grade" is current grade or level of study in, and **only** in, an Ontario Conservatory system (RCM or Conservatory Canada) as of **December 31, 2020**. Even if you are not taking Conservatory exams, you may still enter a declared grade, based on your teacher's estimate of your level of proficiency. Scholastic or academic grades and/or levels of study in any other Conservatory system (Conservatoire du Québec, etc.) **are not** declared grades for the purpose of this Festival.
- **FESTIVAL AGE:** Your "Festival" age is your age for the purpose of the Festival, which is your age as of **December 31, 2020**. Your Festival age is used to determine your eligibility for classes or awards that are sorted or categorised by age.
- **PARTICIPANT:** Any solo performer or ensemble registered in one or more of the Festival's classes is a **participant**.

## 1. GENERAL RULES

### FESTIVAL GOVERNANCE

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1. The Festival shall be known as the **Kiwanis Music Festival – National Capital Region**, as the **Kiwanis Music Festival – NCR**, or by its legal name, **The National Capital Region Music Festival (1945)**.
2. The Festival shall be conducted under a Management Committee of the Festival through its Executive Director, who is ultimately responsible for all aspects of the Festival.
3. The decisions of the Executive Director with respect to either the conduct of the Festival or to any matters arising from Festival operations are **final**.

### FESTIVAL COMMUNICATIONS

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#### GENERAL COMMUNICATIONS

4. Due to the number of participants in the Festival, the Festival will communicate almost exclusively via email with participants and ensembles, parents or guardians, and teachers and administrators. As such, all persons or organisations who intend to receive communications from the Festival **must** have a valid email address that they refer to on a regular basis.
5. The Festival will also make information available on its website and via social media accounts operated by the Festival.
6. By submitting an entry form, you agree to receive, from time to time, notices from the Festival via email. An “unsubscribe” option, allowing you to cease receiving any further notices, will be clearly visible on each such communication.
7. The Festival values the privacy of all registrants, their teachers, parents or guardians, and administrators. All contact information collected by the Festival is kept entirely confidential, and at no time will your contact information be rented, sold, shared or used for any purpose other than communicating with you.

#### COMMUNICATIONS REGARDING THE SYLLABUS

8. The Festival reserves the right to alter this syllabus at any time during the Festival year. Once revised, the most recent version of the syllabus will replace the previous version on the Festival website at the earliest opportunity. Changes will be recorded on a page of the Festival website set aside for that purpose. Only when deemed necessary will the Festival issue notices advising of revisions to the syllabus to participants.
9. Any questions regarding the rules and regulations set forth in this syllabus **must** be directed to the Executive Director or to the Director of Programming.

#### COMMUNICATIONS REGARDING THE PROGRAMME

10. The scheduling of each class within the Festival, and the order of participants within each class, will be published in the official Festival Programme, which will be made available on the Festival website prior to the Festival’s commencement.
11. To reduce environmental impacts, and to avoid re-printing on each occasion of a revision, the Festival Programme will only be available online.
12. The Festival reserves the right to make changes to the Festival Programme at any time after its initial publication.
13. Only when deemed necessary will the Festival issue notices advising of revisions to the Programme.
14. **In the event of any disagreement between the Festival Programme and the schedule possessed by the Adjudicator, the Adjudicator’s schedule takes precedence.**

### FESTIVAL PROMOTION

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15. By submitting an entry form and agreeing to participate in the Festival, you and/or your parent(s) or guardian(s) understand and agree that videos you submit might from time to time might be used by the Festival solely for the purpose of promoting the Festival.

## COMMUNICATING WITH THE FESTIVAL

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16. **Under no circumstances are you to approach adjudicators, adjudicator assistants, or Festival volunteers regarding questions or complaints about the Festival or its rules.**
17. Questions and complaints during the Festival must be made in writing, either on paper or via email, and addressed directly to the Executive Director. Any questions or complaints arising from a circumstance occurring over the course of the Festival **must** be communicated to the Executive Director within **48 hours** of the incident.
18. Any matters or circumstances that are found not to be satisfactorily accounted for within the rules and regulations set forth in this syllabus shall be referred to the Executive Director.

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## 2. ELIGIBLE PARTICIPANTS

19. Only participants deemed to be **amateur** performers may register in competitive classes within this Festival.
20. For the purpose of this Festival, an amateur is a music student, or any person whose principal means of livelihood is not, and never has been, the performance or teaching of music. Such a person may, however, occasionally receive remuneration for musical services rendered.
21. A full-time student possessing student membership in a professional organisation or union for the purpose of participating in occasional performances with such an entity is also considered to be an amateur.
22. A participant deemed to be a **professional** may still participate in this Festival, but may only register in non-competitive or participation classes.
23. For the purpose of this Festival, a professional is any person with a demonstrable career in performance, teaching, or adjudication, with current or prior membership in a professional organisation, such as ORMTA, or with a current or former full membership in a professional union, such as ACTRA or Equity.
24. Final determination of a participant's amateur or professional status, considered as a whole or with respect to a single discipline, rests with the Executive Director.
25. Participants uncertain as to their amateur or professional status should contact the Executive Director for clarification **before** registering in the Festival.

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## ENSEMBLES AND ELIGIBILITY

26. All members of a participating ensemble who are performing at the Festival must be **amateur** performers as defined above. Each such member must be in good standing with the ensemble and/or with its host organisation or institution (such as a church, public school, music studio, etc.).
27. If an ensemble has a conductor, that conductor may be an amateur or professional as defined above, but may **not** perform with the ensemble in any fashion except in the capacity of conductor.
28. The Festival defines two categories of ensemble. A **small** (or **chamber**) **ensemble** is any ensemble with two, three, four, five, or six members, while a **large ensemble** is any ensemble with seven or more members.

### 3. FESTIVAL CLASSES

29. Within each musical discipline included in the Festival, the Festival defines one or more classes in which participants may perform.
30. Each class has a unique class number (for example, **P601**), and a distinct class name (for example, “Open Piano Baroque Repertoire”).
31. Each class also specifies its registration fee.
32. Each class also specifies any requirements with respect to repertoire. Most disciplines include general remarks regarding eligible repertoire to avoid duplicating information over multiple classes.
33. If applicable, each class also specifies a time limit for performance of repertoire.
34. When scheduling classes, the Festival reserves the right to split a single class into two or more sections, if warranted by the quantity or characteristics of registrants within that class.

### ADJUDICATION

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35. Each Festival class will be overseen by an **adjudicator**, a highly-regarded and qualified performer, clinician, and teacher who will assess each performance within the class. The adjudicators for each Festival year will be announced on the Festival website and in the Festival Programme. The Festival reserves the right to change adjudicators, or to nominate additional adjudicators, as required.
36. When registering for a class, you must indicate whether you wish to be in a competitive, non-competitive, or participation class. Your choice will determine the manner in which you are adjudicated for that class. Certain classes may not offer, or may only offer, competitive sections.
37. In every class in the Festival, the adjudicator will provide a written adjudication to each participant. Each participant will also receive a certificate. The teacher or director of an ensemble will receive a single certificate awarded to the ensemble as a whole.
38. In a **competitive** class, the adjudicator will provide certificates with marks and, if warranted, placement within the class (first, second, or third place). The adjudicator will announce the names of each participant that places first, second, or third. Each class, or section of a class whenever a class has been split, may have a single first place award and multiple second or third place awards. Competitive classes are identified by the suffix **C** after the class number – e.g. **P601C**.
39. In a **non-competitive** class, the adjudicator will provide certificates with gold, silver, or bronze standings. A gold standing is awarded for a performance at a level of technical and artistic proficiency that greatly exceeds expectations for the class’ specified skill level; a silver standing is awarded for a performance at a level of technical and artistic proficiency that exceeds expectations for the class’ specified skill level; and a bronze standing is awarded for a performance at a level of technical and artistic proficiency that satisfies and slightly exceeds expectations for the class’ specified skill level. Each class may have multiple gold, silver, and/or bronze standings awarded. Non-competitive classes are identified by the suffix **N** after the class number – e.g. **P601N**.
40. In a **participation** class, the adjudicator will provide certificates of participation in the Festival. Participation classes are identified by the suffix **P** after the class number – e.g. **P601P**.
41. In classes in which marks are not announced or indicated on participants’ certificates, they may be recorded by the adjudicator as required, such as for the purpose of meeting the requirements of some other award.
42. At the adjudicator’s discretion, a class may go without the awarding of first, second or third place, or of gold, silver, or bronze standings, should any or all of the performances in that class fail to achieve a satisfactory level of performance.
43. The decision of an adjudicator with respect to marks and standing within a class is **final**.

### SKILLS CLASSES

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44. *Skills classes have been suspended for the 2021 Festival Year due to the difficulty of undertaking them in a virtual Festival format.*

## 4. REPERTOIRE SELECTIONS

45. The Festival defines several different types of repertoire selections. The most common are **Set Piece**, **Conservatory**, and **Own Choice** repertoire selections.
46. Other types of repertoire selections that might be found in any individual discipline are defined in that discipline's syllabus.

### SET PIECE SELECTIONS

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47. A **Set Piece** is a repertoire selection chosen by the Festival, or on its behalf, instead of by the participants.
48. If a class specifies a **Set Piece**, you or your ensemble must perform the piece **as written**, unless directed otherwise by the adjudicator. This includes instrumentation, vocal or choral parts, markings such as da capo or dal segno markings, etc. **except** for repeats, which you are **not** to observe unless directed otherwise by the adjudicator.
49. If the syllabus specifies a particular published edition of the **Set Piece**, you or your ensemble **must** use the specified edition, and **may not** use any other edition.
50. If a **Set Piece** selection is no longer in print, the Festival will make the selection available by alternate means.

### CONSERVATORY SELECTIONS

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51. A **Conservatory** selection is a repertoire selection that **must** be drawn from the repertoire lists contained in the performer's examination syllabi of either of the two Ontario Conservatories ([Royal Conservatory of Music](#) and [Conservatory Canada](#)).
52. If a class specifies a **Conservatory** selection, if you are performing in that class, you or your ensemble **must** choose a selection from the grade/level and repertoire list given in the class description. However, you or your ensemble may freely choose **any** selection from that list. If the class does not specify a repertoire list in particular, you or your ensemble may freely choose any selection from any repertoire list at that grade/level.
53. You or your ensemble must perform any such selection **exactly** as defined in the Conservatory syllabus from which it has been drawn. If a Conservatory syllabus specifies particular movements must be performed, or some particular instrumentation or accompaniment, then that selection must be performed with those movements, or with that instrumentation or accompaniment, and so on, at this Festival. (For example, if you are performing W.A. Mozart's Concerto in A Major for violin from ARCT repertoire List A from the RCM Violin Syllabus, as the RCM syllabus specifies you must perform both the 1st and 2nd movements, you must perform both of those movements at this Festival.)
54. If the Conservatory syllabus specifies a particular published edition of the selection, you or your ensemble **must** use the specified edition, and **may not** use any other edition.

### OWN CHOICE SELECTIONS

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55. An **Own Choice** selection is a repertoire selection that may be freely chosen by participants, subject to any restrictions, constraints, or specifications within each discipline or within an individual class.
56. You or your ensemble must perform any **Own Choice** selection as it is written in the score you have submitted to the adjudicator's assistant, observing all score markings (repeats, etc.).
57. Although **Own Choice** selections need not be found on any Conservatory repertoire list, you may draw repertoire from Conservatory repertoire lists at your discretion.

## 5. AWARDS AND RECOMMENDATIONS

58. The Festival offers two types of awards to performers: trophies and scholarships.
59. Unless a discipline specifies otherwise, you or your ensemble **must** perform in one or more **competitive** classes in order to be eligible for Festival awards.
60. Any decisions made by the adjudicators or by the Executive Director with respect to the disposition of awards or Provincials recommendations are **final**.

### TROPHIES

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61. Trophies are awarded to the performers who win them according to their criteria.
62. **All trophies are the property of the Festival**, and are loaned out to winners upon their award until such time as the Festival requests their return (i.e. for awarding during the subsequent year's Festival). Trophy winners are obliged to sign paperwork acknowledging their receipt of the trophy, and provide a means by which the Festival can contact them.
63. Should you or your ensemble win a trophy and fail to return it to the Festival upon request, you or your ensemble will be subject to disqualification in all classes any future Festival in which you participate so long as the trophy remains outstanding, or to additional penalties or action as deemed necessary by the Festival.
64. The Festival defines **four** types of trophy: **Musicianship** trophies, **Performance** trophies (formerly "Give-As-You-Go"/Sessional trophies), **Playoff** trophies (formerly "Trophy Class" trophies), and **Invitational** trophies.

### MUSICIANSHIP TROPHIES

65. A **Musicianship** trophy is awarded at the end of the final regularly scheduled class within a discipline to a participant demonstrating the best overall musicianship skills.
66. If a discipline has a playoff trophy class following its regular classes, this trophy will be awarded at the end of that class, although not necessarily to one of the performers in that class.
67. Unless otherwise specified, you or your ensemble must have earned a minimum mark of **85** in order to qualify for a **Musicianship** trophy. Otherwise, the trophy is awarded at the adjudicator's discretion.

### PERFORMANCE TROPHIES

68. A **Performance** trophy is awarded over the course of the Festival's regular classes upon the completion of the **final** scheduled qualifying class, or of the final scheduled section of a qualifying split class, to the participant with the highest marks.
69. Unless otherwise specified, you or your ensemble must have placed first in your class, including over all sections of that class if it has been split, **and** earned a minimum mark of **85**, in order to qualify for a **Performance** trophy.

### PLAYOFF TROPHIES

70. **For the 2021 virtual Festival, playoff trophies will be treated as equivalent to Performance trophies.**
71. Unless otherwise specified, you or your ensemble must have placed first in your class, including over all sections of that class if it has been split, **and** earned a minimum mark of **85**, in order to qualify for a **Playoff** trophy.

### INVITATIONAL TROPHIES

72. An **Invitational** trophy is a trophy awarded at the adjudicator's discretion to a performer who otherwise meets the trophy's criteria.
73. Unless otherwise specified, you or your ensemble must have earned a minimum mark of **85** in order to qualify for an **Invitational** trophy.

## SCHOLARSHIPS

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74. Courtesy of the generosity of our donors, the Festival has funds available with which to award scholarships to deserving participants.
75. Within each discipline in which scholarships are available, the adjudicator recommends a number of participants to the Festival to be awarded scholarships. In general, such recommendations are made entirely at the discretion of the adjudicators, based upon their assessments of participants' potential.
76. Upon the conclusion of the Festival, the Festival reviews the scholarships available within each discipline and the recommendations made by the adjudicators, and awards scholarships based upon both the adjudicators' assessments and the needs of the recipients (for instance, to pay for tuition, lesson fees, Provincials fees and expenses, and so on).
77. Several scholarships have specific associated requirements or conditions. For instance, a scholarship may be attached to a trophy, and awarded exclusively to that trophy's winner, instead of according to the process outlined above. The Festival respects the wishes of donors in these matters and will award scholarships according to the specified requirements or conditions as required.
78. Scholarships of over \$100 in value may include additional criteria for eligibility, specified on a discipline-by-discipline basis. For example, in select disciplines, you must be registered in at least three competitive classes in order to be eligible for such scholarships. See each discipline for additional details.
79. Scholarships of \$100 or less may be freely awarded, subject to adjudicator recommendation and to any applicable requirements or conditions specific to each such scholarship.

## AWARDING SCHOLARSHIPS

80. Once the Festival has allocated available scholarships, it will contact intended recipients and notify them of the award. In addition, the Festival will announce awarded scholarships on the Festival website, in other official Festival documentation, and will present them at a Donor Appreciation Reception.
81. If you have been awarded a scholarship, in order to claim it you **must** submit a written thank-you note to the Festival office. The note must be addressed to the donor of the scholarship, and its content must be appropriate for the circumstances. Should you not submit such a note on or before the date of the Festival's year-end, **June 30**, you are considered to have **forfeited** the claim to the scholarship, and no funds will be disbursed.
82. Scholarship payments to individual performers will be issued in the name of each performer as it was entered on the registration form. Scholarship payments to ensembles will be issued to the ensemble, care of ensemble's host organisation, if there is one.

## SENIOR SCHOLARSHIPS

83. Several scholarships, known as **senior scholarships**, are available by means of a distinct application process.
84. Should you wish to be considered for such scholarships, you must submit the appropriate application on or before the deadline date specified in this syllabus (see **Section 6**, below) and on the Festival website.
85. Application forms and additional requirements are available on the Festival website.

## PROVINCIALS

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86. Within certain disciplines, the adjudicator may recommend participants to take part in the OMFA Provincial Festival, also known as Provincials.
87. Each discipline specifies what sort of classes qualify for Provincials in that discipline. A participant in any qualifying class must have earned a minimum mark of 85 to be considered for a Provincials recommendation.
88. Subject to the above minimum requirements, adjudicators recommend participants at their discretion.
89. Any performer wishing to be considered for Provincials should ensure that they meet any applicable Provincials requirements, found on the OMFA website ([www.omfa.ca](http://www.omfa.ca)).

## 6. FESTIVAL REGISTRATION

90. In order to participate in the Festival, you or your ensemble must register using the Festival’s online registration system, which can be found on the Festival website. Attempts to register by any other means will **not** be accepted.
91. The online registration system includes a registration form for solo performers, a registration form for ensembles.
92. The Festival has sample registration worksheets available for download from the Festival website, which you may wish to use to assist you in preparing for registration.
93. The Festival reserves the right to reject any submitted registration that the Festival concludes is incompatible with the aims or objectives of the Festival, that violates any of the Festival Rules & Regulations, or that contains repertoire the Festival deems unsuitable or inappropriate.
94. Registration opens at midnight on **Sunday, November 1, 2020**. All participants are **strongly** encouraged to register **early**.

## REGISTRATION AND OTHER DEADLINES

95. Any submissions to the Festival **must** be submitted on or before the specified deadlines. Deadlines expire at midnight at the end of the specified deadline date.
96. Any registration submitted **must** be **complete** as of its applicable registration deadline. Any registration that remains incomplete once its applicable deadline has passed will be **not** be accepted.
97. During the registration period, if you have already completed registration as a solo participant or ensemble, you may contact the Festival to make changes to your registration. After the registration deadline, you may only make changes to your registration with review and approval by the Festival.
98. Certain disciplines or classes require the submission of supplementary materials to the Festival, in the form of scores and/or recordings.
99. All deadlines are **final**.

**TABLE 1: DEADLINES**

Deadline	Deadline Date	Notes
Registration of solo performers.	<b>Tuesday, December 22, 2020</b>	<b>No</b> solo performer registration will be accepted following this deadline.
Registration of ensembles.	<b>Friday, January 21, 2021</b>	<b>No</b> ensemble registration will be accepted following this deadline.
Changes to a registration.	<b>Friday, February 12, 2021</b>	<b>No</b> changes to a registration will be considered or accepted following this deadline except under exceptional circumstances.
Senior scholarship applications.	<b>Saturday, February 13, 2021</b>	<b>No</b> application will be accepted following this deadline.
Submission of videos.	<b>Tuesday, March 16, 2021</b>	Failure to submit required videos on or before this deadline will result in a performance being <b>disqualified</b> .
Submission of supplementary materials.	<b>Friday, March 5, 2021</b>	Failure to submit required supplementary materials on or before this deadline will result in a performance being <b>disqualified</b> .

## REGISTRATION FEES

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100. Each class offered by the Festival has its own registration fee. When registering for the Festival, you or your ensemble must pay the registration fee for **each** class entered.
101. If you are a solo performer, you **must** pay your registration fees online in order to complete your registration, using the methods made available by the Festival.
102. If you are registering on behalf of an ensemble, you **may** pay the registration fees online upon completing your registration, using the methods made available by the Festival. If your ensemble is associated with an organisation, such as a school or church, you may instead arrange for an invoice to be submitted by the Festival to the organisation.
103. Once paid, registration fees are **non-refundable**, except under exceptional circumstances. The Festival must review and approve any petition for a refund.
104. Registration fees **must** be paid for a registration to be valid. You or your ensemble will **not** be scheduled to perform if your registration fees are unpaid.

## REGISTRATION PROCEDURES AND RESTRICTIONS

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105. You or your ensemble may register in any number of different classes.
106. If you are a solo performer, you may only enter each competitive class **once**, while you may enter the same non-competitive or participation class as many times as you wish.
107. If you are registering on behalf of an ensemble, your ensemble may only enter each class **once**, regardless of how that class is adjudicated.
108. You may be a member of two or more ensembles registered in the same competitive class.
109. You may be a teacher, director, or conductor of two or more ensembles of any size registered in the same competitive class.
110. You must enter all information requested on the form as accurately as possible.

## REPERTOIRE SELECTIONS

111. When registered in a **competitive** class, you or your ensemble **may not** perform repertoire selections that you have performed at this Festival in previous years.
112. When registered in a **competitive** class, you or your ensemble **may not** perform repertoire selections that you are performing in any other class in the Festival, not even non-competitive or participation classes.
113. If you are a member of two or more ensembles participating in the Festival, you are not subject to these restrictions individually: only the ensembles as a whole are.
114. Repertoire selections **must** meet any requirements specified by these Rules & Regulations, by particular instructions within each discipline, or within each class' description. Selections not in conformance with any such requirements will lead to a performance being **disqualified**. **You or your ensemble are solely responsible for ensuring repertoire selections are in conformance with class requirements.**

## AGE REQUIREMENTS

115. If a class for solo performers has an age requirement, you may only register in that class if your Festival age, defined above, satisfies that requirement. For instance, you may only register in a class for performers 13 to 14 years old if your Festival age is 13 or 14, and if so you would be ineligible to register in a class for performers 12 years of age or younger.
116. If a class for ensembles has an age requirement, your ensemble may only register in that class if all of your ensemble's performers satisfy that requirement. Certain disciplines may allow a limited number of performers who do not satisfy the age requirements of their classes.
117. Regardless of your age, unless otherwise specified you may freely register in **Open** classes.
118. If a Provincials class has one or more age requirements, you or your ensemble may only be recommended for that class if you or your ensemble's performers satisfy those requirements.

## CONSERVATORY GRADE REQUIREMENTS

119. If a **competitive** class for solo performers has a Conservatory grade requirement, you may only register in that class if your declared grade, defined above, matches the grade, or one of the grades, specified by that requirement.
120. If your declared grade is “Open”, you **may only** register in competitive **Open** classes. Otherwise, regardless, of your declared grade, unless otherwise specified you may freely register in **Open** classes.
121. As long as you have registered in **at least** one competitive class matching your declared grade, you may register in **up to one** competitive class at the next higher grade, **including** a class that allows performers from multiple grades. For instance, if your declared grade is 8, you could enter a grade 9 class **or** a grade 9 & 10 class.
122. You may register in any number of non-competitive or participation classes in lower grades.
123. If a class for ensembles has a Conservatory grade requirement, your ensemble may only register in that class if all of your ensemble’s performers satisfy that requirement.

## OTHER CLASS REQUIREMENTS

124. Certain classes may have distinct requirements, such as academic grade requirements or years of performance experience with an instrument. You or members of your ensemble must satisfy these requirements, in a manner similar to the preceding rules, in order to register in those classes.

## PROOFING

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125. When you complete your registration for the Festival, whether on your own behalf or on behalf of an ensemble or another performer, you will receive an email notice confirming the Festival’s receipt of your registration and reiterating your registration details. **This notice is your first and easiest opportunity to confirm your registration details are both complete and accurate – please be sure to carefully review the notice and contact the Festival if you identify any errors or omissions.**
126. During the interim period between the end of registration and the commencement of the Festival, the Festival will issue “proofing notices” to participants, reiterating your registration information. **Please carefully review this notice and contact the Festival if you identify any errors or omissions.**

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## 7. PERFORMANCE RULES AND REGULATIONS

The majority of rules and regulations specific to performing at the Festival are not applicable to the virtual Festival format and have been removed for this year.

127. If your repertoire requires additional accompaniment, you or your ensemble are responsible for retaining any accompanists required. These accompanists may be professionals or amateurs as defined above. The Festival maintains a list of accompanists for your convenience on the Festival website.
128. If you are the teacher, director, or conductor of an ensemble, you may conduct your ensemble’s performance if it is a large ensemble, though you are not obliged to. You **may not** conduct the performance of a small ensemble.
129. In this Festival, your or your ensemble’s performance(s) **need not** be from memory. Performing from memory is encouraged, particularly in disciplines such as Music Theatre, but is not, strictly speaking, required.
130. The adjudicator will **not** take memorisation, or lack thereof, into account when assessing performances and assigning marks and placements, unless no other means exists to distinguish between performances of identical quality, musicianship, etc.
131. Should circumstances arise such that you or your ensemble are no longer able to participate in the Festival, please advise the Festival as soon as possible.

## DISQUALIFICATION

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132. You or your ensemble may have your performance **disqualified** by the adjudicator or by the Festival should you violate Festival Rules & Regulations pertaining to your eligibility criteria or repertoire in competitive classes.
133. Any such disqualification will be undertaken as discreetly as possible, circumstances permitting.
134. If your performance is disqualified, the adjudicator will provide a written adjudication; however, you or your ensemble will be treated as if you had performed in a **non-competitive** class.
135. Should circumstances arise that your performance must be disqualified after the fact, the Festival will advise you, along with any other pertinent parties (teacher, parent or guardian. etc.), of the decision in writing.
136. If you or your ensemble is disqualified in a class, you or your ensemble **will not be** eligible for any of that class' awards. You or your ensemble will still be eligible for awards in any other classes in which you are participating, provided you or your ensemble remains in good standing in those classes.
137. The Festival reserves the right to apply further penalties, such as prohibition from participating in future Festivals, should any participant be found in violation of multiple Festival rules over more than one Festival year, or if any rules violation is particularly egregious.
138. Any decision made by an adjudicator or by the Festival regarding the disqualification of a participant is **final**.

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## 8. AUDIENCE RULES AND REGULATIONS

The rules and regulations specific to live audiences at the Festival are not applicable to the virtual Festival format and have been removed for this year.