

RULES AND REGULATIONS

APPLICABLE TO ALL COMPETITORS

1. One **Professional Musician** only is allowed to take part in the following:

- (a) In Open Class Choirs as Singers;
- (b) As Conductors; and
- (c) As Accompanists;

2. **Age Limits for the Junior Classes**

(a) In all Junior Classes, where age limits are specified, the Date of Birth must be entered on the Entry Form, except in the case of Ensembles and Choirs, where the person who has signed the Entry Form is deemed to have certified as true that all members are of the designated age.

(b) All ages are to be calculated as on the first **OFFICIAL** day of the Festival.

(c) All junior competitors who qualify for the Championships of their Class may be required to produce proof of birth dates, if requested, in order to compete further.

3. Competitors in all sessions must perform in the order published in the official Programme, unless, in the judgment of the Festival Coordinator/Manager, a legitimate reason exists to require changes.

4. In the Duet classes substitution of performers may be made up to the first adjudication, after which **NO CHANGE IS PERMITTED**.

5. Competitors may enter only once in the same Duets class. However, in the case of a **genuine emergency**, ONE individual who has already performed may substitute in another performance at the Festival Coordinator's/Manager's discretion.

6. Competitors may enter in more than one class, provided that the entry fee for each class is paid.

7. Time Limits are specified in "Own Choice" classes and the Adjudicator's Secretary/Steward is responsible for timing the performances bringing any infractions to the attention of the Adjudicators. In the event that the performance falls outside of the specified time limit, the performance will be adjudicated but no mark will be awarded.

8. Competitors may provide their own accompanist in works requiring accompaniment. Official accompanists will be available for competitors who desire this service; the request for this service should be made on the Entry Form. However, a request for the services of the official accompanist will be entertained if submitted to the relevant Festival office by 17 January 2020. [In own choice classes competitors must arrange rehearsals at their expense with the particular official accompanist.]

9. Where the service of the official Accompanist is required, the Accompanist on duty at the time **must** be used.

10. Competitors in the Parang, Calypso Chorale, Folk, Operatic, Musical Theatre, Contemporary Religious and other own choice classes must provide their own accompaniment and accompanists.

11. Only **SECULAR** Folk songs are to be used in the Folk Song Classes.

12. In Classes with **OWN CHOICE** music, please note the following:

(a) Competitors must submit **TWO COPIES** of the written score of music to be played, along with any additional information required (as for Operatic, Musical Theatre and Folk Song Classes) **NO LATER THAN JANUARY 3, 2020**. If a Competitor fails to submit the copies by the deadline, they will be allowed to perform, but no mark will be awarded. Registration is **not confirmed** until Own Choice music is provided **and approved**. [Final approval date is January 17, 2020]

(b) Competitors in the Operatic and Musical Theatre Classes must submit the Title of their Selection, the name of the Opera or Show from which the selection is taken, and a **brief description of the story (no more than 100 words)**. Performers will be required to submit the name of the character that they are playing and a description of what is taking place in the story at the time that the song is taking place. All comments must be typed and submitted to the Festival Office **BY NO LATER THAN JANUARY 31, 2020**. Failure to submit this will affect performers' adjudication results.

(c) **Please note the following Copyright Issues for the performance of Musical Theatre songs:**

(i) Competitors must not make any changes to either music or lyrics and must use only the published or authorized musical arrangement of the song; and

(ii) No use can be made of any form of scenery, costume, choreography, staging, character representation or special lighting which gives a visual impression or other portrayal of the writer's original conception of the work from which the excerpt is taken.

(cf. *Performance Regulations – The Guide to Musical Theatre*. www.guidetomusicaltheatre.com)

The Association will not be liable for any breach of copyright arising out of a Competitor's performance.

(d) With the exception of Folk and Calypso Choirs, competitors in Own Choice Classes are not allowed to use "Human Props" as part of their performance presentation.

(e) Competitors are not permitted to repeat their "Own Choice" selections within three consecutive Festivals.

(f) The same "Own Choice" pieces may not be used by choirs from the same school/group entering: Primary and Secondary School Folk Song choirs (JR-C6 to JR-C8)

13. In the **COMPOSITION CLASS**, two copies of an **original composition** for solo or concerted instruments, must be submitted no later than 20 December, 2019. One of the copies will be retained by the Committee. Entrants must present documentation from an institution (signed by an

authorized representative) or trainer certifying that the work is entirely their own unaided and original composition. The adjudicator may require an interview with the composer.

14. For Vocal/Choral classes where there is a language other than English, the original language is preferred. However, competitors will not be disadvantaged by the use of English in such cases.

15. Unless otherwise indicated, where Test Pieces have repeats, they are to be played or performed without the use of repeats.

16. All Test Pieces must be performed in the published key.

17. No extra marks will be given for performing from memory in most cases. However, Vocal/Choral works are expected to be performed from memory in all cases.

18. In the **LIEDER** Class both the Singer and the Pianist must be amateurs: they will be adjudicated separately and their marks totalled to determine the winners. See Glossary re: Lieder.

19. (a) No more than six accompanists will be permitted for each choir in the **Contemporary Sacred Music, Junior Parang** or **Folk Song** Classes. If the accompanists also participate as singers, they will be counted as members of the choir.

(b) In the *Open Parang Class*, the accompanists are considered part of the ensemble and will be counted as part of the final tally.

20. Competitors (including conductors) must be in the competitor's area 30 minutes before the time specified on the Entry Card. Failure to do so may lead to disqualification.

21. Teachers/Conductors must take personal responsibility for their competitor's behaviour and supervision.

22. Competitors may not communicate with the Light or Sound Technicians at any of the Festival Venues, in any attempt to obtain special lighting or sound effects for their performance.

23. Stage settings are not to be shifted without the permission of the Stage Manager. Failure to adhere to this rule will result in immediate disqualification.

24. Only officials of the Festival or their appointed agents may communicate with the Adjudicators during any competition session. Competitors may not, at any time, communicate with the Adjudicators. Queries and concerns are to be directed to the Regional Coordinator/Manager or, in the case of the Championships, to the Festival Manager.

25. Competitors who have qualified for the National Championships and find that they are unable to participate **MUST** inform the Regional Coordinator as early as possible so that the second-placed competitor may be allowed to substitute (provided that they had achieved the minimum of 85 marks).

The Regional Coordinator will be responsible for conveying this information to the second-placed competitor as well as to the Festival Manager.

26. Queries on any matters arising out of, or not especially provided for in these regulations, must be brought to the attention of the Regional Coordinator/Festival Manager before the end of the Session concerned, or at least within Fifteen Minutes of the end of the Session.

27. In all matters arising out of, or not especially provided for in these Regulations, **the decision of the Festival Committee/Management is Final.**

PERFORMANCE REGULATIONS

PLEASE PAY CAREFUL ATTENTION

Competitors are reminded of the rules pertaining to the use of the services of the Official Accompanist.

JUNIOR CLASSES

JR-A: Vocal Classes

1. Class JR-A9 Contemporary Religious Solo

Competitors may **either:**

- (a) Select their “Own Choice: and provide their own accompanist (the official Accompanist may be used provided that the request is made in accordance with Rule 8, Pg. 10). The selection may be a Spiritual, Gospel, Contemporary Religious or locally-composed Religious song; **or**
- (b) Select from the given list and may use the services of the official Accompanist.
- (c) **Only Piano accompaniment is permitted.**

2. Class JR-A11 Rapso

Competitors in this Class will perform One piece in Rapso style on a topic chosen from a selected list. One drummer may be used to accompany the piece. *See Glossary re: Rapso*

3. Class JR-A12: Musical Theatre Solo

- (a) **Only Piano accompaniment is permitted.**
- (b) Competitors must provide their own accompanist.

See Glossary re: Musical Theatre.

JR-C: Choral Classes

4. Classes JR-C6: Primary School Folk Song Choirs

- (a) One “Own Choice” song is to be performed (in unison or in more parts). The song must be West Indian in character, and may be from any region of the Caribbean; it must be sung in the language indigenous to that country.
- (b) Competitors are responsible for their own musical arrangements, and the performance may be with or without accompaniment. **The emphasis in judging will be on music rather than presentation.**

5. Classes JR-C7 to C8: Secondary School Folk Song Choirs

- (a) Two “Own Choice” songs are to be performed (one in unison and the other in two or more parts). One song **must** be West Indian in character, and one may be from any region of the World; it must be sung in the language indigenous to that country.
- (b) Competitors are responsible for their own musical arrangements, and the performance may be with or without accompaniment. **The emphasis in judging will be on music rather than presentation.**

6. Class JR-C9: Junior Parang

The Competitor’s selection must belong to that body of work sung in Spanish or its variants and traditionally associated with the Nativity or Christmas Serenading, **using acoustic instruments only.**

Please note that the performance of “Soca Parang” or any of its variations will lead to automatic disqualification. In this class the accompanists are automatically classified as part of the group. *See Glossary re: Parang.*

7. Class JR-C10: Junior Calypso Chorale

The competitor must make an ‘Own Choice’ selection of any calypso and perform with or without choreography. *See Glossary re: Calypso.*

OPEN CLASSES

OP-A: Vocal Classes

8. Class OP-A5 and OP-A6: Contemporary Religious Solo and OP-A7 and OP-A8: Spiritual Solo

- (a) **Only Piano accompaniment is permitted.**
- (b) Competitors must provide their own accompanist.

See Glossary re: Contemporary Religious Music/Spiritual

9. Class OP-12 and OP-A13: Musical Theatre Solo

- (a) **Only Piano accompaniment is permitted.**
- (b) Competitors must provide their own accompanist.

See Glossary re: Musical Theatre.

10. Classes OP-A3, A4, A10 and A11: Operatic and Oratorio Arias

The Competitor's Registration Form must state the title of the selection, the name and composer of the Opera/Oratorio from which it is taken; the selection must be sung in the original key and language. *See Glossary re: Opera and Oratorio.*

11. Class OP-A9: Vocal Recital

The Recital is to consist of *a varied and contrasting programme* of not fewer than three songs of Grade 8 Level or above, and in at least two languages. The Recital must not exceed 15 minutes in duration.

12. Classes OP-A14 and OP-A15 Folk Song Solo

The competitor must present one 'Own Choice' Folk Song which must be West Indian in character, and may be from any region of the Caribbean; it must be sung in the language indigenous to that country.

Class OP-C Choral Classes

Choral Ensembles entering "Own Choice" Classes MUST follow the instructions in No. 12 of Rules and Regulations (Pg. 11).

13. Classes OP-C2 Contemporary Sacred Music

One selection is required. The music may be a Spiritual, Gospel, Contemporary Religious or locally-composed Religious song. No longer than five minutes.

14. Classes OP-3: Folk Song Choirs

Two 'Own Choice' songs are to be performed (one **may** be in unison and the other **must** be in two or more parts). One song must be West Indian in character and may be from any region of the Caribbean; it must be sung in the language indigenous to that country. The other piece must be an authentic folk song originating outside of this region. Performance may be with or without accompaniment. Each work must not exceed four minutes. **The emphasis in judging will be on the music rather than presentation.**

In addition, see Nos. 11 & 12 of Rules and Regulations above and Glossary re: Folk Song.

15. Classes OP-C4: Calypso Chorale

Two contrasting calypso selections are to be performed. Both pieces must be choreographed in OP-C4. *See Glossary re: Calypso.*

16. Class OP-C5: Parang

The Competitor's selection must belong to that body of work sung in Spanish or its variants and traditionally associated with the Nativity or Christmas Serenading, and must use acoustic instruments only. **Please note that the performance of "Soca Parang" or any of its variations will lead to automatic disqualification.** In this class the accompanists are automatically classified as part of the group. *See Glossary re: Parang.*

Class OP-D Instrumental Solo Classes

17. Class OP-D2: Piano Recital

Candidates are to prepare a balanced and contrasting programme of piano music, no lower than Grade VIII Level, selected from the Baroque, Classical, Romantic, or Modern eras.

18. Class OP-D8: Improvisation on Steel Pan

Competitors will improvise on one selection drawn from a set list in a key that is to be determined by a separate draw. The key selected will be in a range of one tone higher or lower than the published key. Before beginning to improvise, competitors must play the original verse and chorus once. Competitors will have access to the set list three days before the performance. Performances must be unaccompanied.

Class OP-E: Instrumental Ensemble Classes

19. Class OP-E1 Lieder

The Competitors must present two contrasting 19th Century German Art Songs, in which German romantic poetry is set for voice and piano and which are regarded of equal importance. The songs are to be sung in the original key, with an approximate time of three and a half minutes each. *See Glossary re: Lieder.*

20. Class OP-E9: World Music Instrumental Ensemble

Competitors in this class must present an arrangement using any combination of Instruments used in World Music. *See Glossary World Music.*

GLOSSARY

Contemporary Religious Music:

A loosely defined genre of music that has developed over the last seventy years incorporating elements of popular music (e.g. Pop, Rock, R&B, Spirituals, Blues, Gospel, Jazz etc.) which is lyrically focused on matters concerned with the Christian faith and primarily intended for the performance as part of services of worship. **For the purposes of this Festival, *Gospel Music*** (a style of Christian music based on American folk music, marked sometimes by strong rhythms and elaborate refrains, incorporating the elements of spirituals, blues, and jazz and reflecting aspects of personal religious experience of the Protestant evangelical groups) is included as part of this genre.

Folk Song:

A Folk Song **must** be of unknown authorship and one that has been passed on, preserved and adapted (often in several versions) in an oral tradition before being later written down or recorded. To reiterate, **once the composer can be identified, the song is NOT considered a Folk Song.**

Folk Songs cover many musical styles and generally use traditional melodies to tell a narrative or speak on social, political or popular issues. **Modern songs composed in the style of traditional folk song are not authentic Folk Songs.**

Calypso:

Developed during the 19th century with roots in Trinidad's Carnival, it grew out of the various styles of Carnival music, including ribald songs, traditional drumming, social and political commentary and stick-fighting songs, which was originally sung in French Patois and by the turn of the century, sung in English. These tunes were originally sung by a "Chantuelle", a singer who performed in Carnival "Tents" and traditionally led carnival masquerade bands.

In the late 1920's calypso evolved into a more ballad like style of political and social commentary. By the late 1970's a completely new style, "Soca", (an offshoot of Calypso) was created by Lord Shorty, Shadow and others. These artistes added a range of rhythmic influences from Indian music to R&B. This music has evolved side by side with the calypso and is less lyrically oriented. Soca has become almost exclusively the Road March- which is essentially music for dancing in our "street Carnival".

Lieder

These are art songs where German romantic poetry of the late 18th and 19th century was used and which was set to music for voice and piano, the two being of equal importance in the presentation. Beethoven, Schubert, Schumann, Mendelssohn, Liszt, Brahms, Wagner, Wolf, Mahler and Strauss are considered the most prominent composers of Lieder.

Oratorio

An Oratorio is a large-scale musical composition for vocal soloists, choir and orchestra with a story based on a sacred theme performed with music and without costume, scenery or action. Oratorio Solo is one of the solo arias composed as part of the Oratorio. Commonly performed Oratorios are composed by Handel, Haydn, Bach and Mendelssohn.

Spiritual

Spirituals are a musical form indigenous and specific to the African-American religious experience in the United States mainly arising out of slavery. They are characterized by a vocal style that is full, rich and heavily accented and should generally be sung in dialect. Choral arrangements are typically performed "a cappella" though instrumental accompaniment, such as the piano, organ, electric guitar, drums and other percussion instruments, has been used in more recent times.

Parang

The body of Music (traditionally sung in Spanish) associated with the Nativity and the 'serenading' which takes place seasonally at Christmas. The music is specifically a Trinidadian representation of Hispanic music introduced by the Capuchin monks and characterized by Latin American rhythms and instruments. Traditional Parang includes a variety of song types. Only the following types may be performed at this Music Festival:

- (a) House to house serenades: **Aguinaldo or Serenal, Guarapo, Estribillio, Mazanares, Joropo and Despedida: or**
- (b) The Nativity: **Anunciacion, Nacimiento**

Any of the above is acceptable in the Parang class category.

Rapso:

Spoken/Sung poetry of a type originating in Trinidad and Tobago, frequently performed with a rhythmic or musical accompaniment incorporating elements of calypso. It has been described as "*de power of de word in the 'riddim' of de word*". Though often described as a fusion of native soca and calypso with American Hip Hop, Rapso is uniquely Trinidadian.

World Music:

A term popularized in the 1980's to describe non-Westernized folk and indigenous music. World music is inclusive, by nature, and has grown to include hybrid sub-genres, such as world fusion, ethnic fusion and worldbeat. Examples of popular forms of world music include: Japanese Koto; Indian Raga; Chinese Guzheng and the many forms of folk and tribal music of the Middle East, Africa; Asia; Oceania; Central and South America.