



**TRINIDAD AND TOBAGO**

**MUSIC FESTIVAL**

**Founded 1947 by the  
Trinidad Music Association**

**OFFICIAL SYLLABUS**

**of the**

**33rd MUSIC FESTIVAL**

**Sunday, 1 March 2020 to Saturday, 28 March 2020**

**“The object is not to gain a prize or defeat a rival but to  
pace one another on the road to excellence”.**

**Sir Walford Davies**

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MUSIC FESTIVAL ASSOCIATION H.B.M  
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<b>Marketing and Communications Officer:</b>	Mr. Alan Cooper
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<b>Ordinary Members:</b>	Mrs. Wendy Jeremie
	Ms. Lorraine Granderson

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## **HONORARY MEMBERS**

The Honourable Mrs. Joan Yuille Williams

Mrs. Chloe Bailey

Mrs. Merle Albino de Coteau - B. Mus, Dip Ed., LTCL, ATCL, HBM

Mrs. Joslynne L. Sealey – B. Mus., Dip. Mus. Ed., HBM (Gold)

## **FESTIVAL FOUNDER MEMBERS**

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Mr. Andres Kappel Ovre

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## **ADMINISTRATIVE INFORMATION**

### **TRINIDAD AND TOBAGO MUSIC FESTIVAL:**

The Trinidad and Tobago Music Festival consists of Regional Preliminaries held in Port of Spain, San Fernando and Scarborough (Tobago) and National Championships held in Port of Spain and San Fernando.

Festival Information, Rules and Regulations, Test Pieces and Registration Forms can be obtained from the following offices:

1. The National office, Red Cross Building, 2 Ruth Avenue, Les Efforts West, San Fernando.
2. The Festival office (North), Girl Guides Headquarters, 8 Rust Street, Port-of-Spain. Contact: 620-4616 [12 noon. – 4 p.m.]
3. The Festival office (East), Exodus Panyard, Eastern Main Road, St. Augustine. [12:00 noon. – 4 p.m.], Wednesdays only.
4. The Festival office (South), Red Cross Building, 2 Ruth Avenue, Les Efforts West, San Fernando. Contact no: 333-0402 [10 a.m. – 2 p.m.]
5. In Tobago, contact the following numbers for information on registration and sale of music in Tobago: 639-2748, 771-1872, 495-6441, or 309-0750

Festival Information, Rules and Regulations and Registration Forms can also be obtained via email ([info@ttmusicfestival.org](mailto:info@ttmusicfestival.org)), or online ([www.ttmusicfestival.org](http://www.ttmusicfestival.org)). Participants in remote districts in Trinidad and Tobago and overseas may order Test Pieces from the above offices through the mail. A stamped self-addressed envelope must accompany the request.

**NOTE:** Supplies of Music by Mail are not guaranteed after December 13, 2019.

## **REGISTRATION**

All regular entries must be submitted during the period 9 September 2019 and 13 December 2019 and must be accompanied by the appropriate entry fee. Entries may be submitted online at [www.ttmusicfestival.org](http://www.ttmusicfestival.org), or as listed below:

Entries from competitors who reside North of Chaguanas including all entries on the East-West Corridor should be submitted to the Festival offices (North or East) at the addresses listed above.

Entries from competitors resident in Chaguanas and further South should be submitted to the Festival office (South) at the address listed above.

Entries from competitors resident in Tobago should be submitted to the Tobago Music Association office via the contact numbers listed above.

Entries will be welcomed from all CARICOM countries. Information can be obtained on the website, or from the National office (see above). Overseas competitors are asked to note the following:

1. The Association will not bear responsibility for either transportation, or accommodation for visiting competitors; and
2. Trophies cannot be taken out of Trinidad and Tobago. A commemorative plaque will be forwarded to the competitor.

The Association will accept the following as legal tender: Certified Cheques and Bank Drafts made to the order of:

1. The Trinidad and Tobago Music Festival Association (North); or
2. Southern Music Festival Committee; or
3. The Tobago Music Association.

**LATE ENTRIES, AT DOUBLE REGISTRATION FEE, WILL BE ACCOMMODATED, *ONLINE ONLY*, UP TO 21 DECEMBER 2019, BUT NOT THEREAFTER**

## **FESTIVAL DATES**

1. The 33<sup>rd</sup> Biennial Music Festival of the Trinidad and Tobago Music Festival Association will begin officially on Sunday, 1 March, 2020 with a Gala Opening Ceremony.
2. Preceding this, from Thursday, 27 February to Saturday, 29 February, 2020. Mini-preliminaries, adjudicated by qualified local musicians, will take place in certain classes at selected venues in North, East, South, and Tobago. These mini-preliminaries are for classes with large numbers of entries (over 75).
3. Adjudication of the Preliminaries, Semi-Finals and Finals will take place in the four regions (North, East, South, and Tobago) between Monday, 2 March, 2020 and Saturday, 21 March, 2020.
4. The National Championships will take place between Monday, 23 March, 2020 and Saturday, 28 March, 2020.
5. The Grand Finale for the Junior Classes will take place on Friday, 27 March 2020.
6. The Gala Closing Ceremony will take place on Saturday, 28 March, 2020.



## **DEADLINES DATES SUMMARY**

<b>ACTIVITY</b>	<b>DATE</b>
Registration for regular entries	13 December 2019
Consideration for Myers Shield	13 December 2019
Supply of music by mail	13 December 2019
Composition Class for Solo or Concerted Instruments: Submission of 2 Copies of original composition	20 December 2019
Registration of Late Entries [Online Only]	21 December 2019
Operatic, Musical Theatre, Folk Song, Parang, Contemporary Religious, Calypso Chorale and other own choice classes: Submission of 2 Copies of written score of music	3 January 2020
Approval of own choice music to competitors	17 January 2020
Request for services of official accompaniment	17 January 2020
Operatic, Musical Theatre Classes: Submission of title of selection, name of opera or show from which selection is taken, brief description of story, name of character, description of what is taking place in the story at the time of song	31 January 2020

## COMPETITION INFORMATION

### \*PLEASE PAY CAREFUL ATTENTION\*

**For the purpose of this syllabus, the following apply:**

#### **Eligibility**

1. The Trinidad and Tobago Music Festival is organized primarily for **Amateur Musicians**. Professional Musicians (as defined in 2 below) can take part only as stated in Rule 1. (See Pg. 10, Rules and Regulations). They should not take a solo role.
  
2. **Professional Musicians** are defined as follows:
  - (a) Those who hold a Bachelor's degree (or higher) in Music from a recognised tertiary institution
  
  - (b) Those who hold a Licentiate in Music or above from the ABRSM, Trinity College of London or the equivalent
  
  - (c) Potential participants who are active members of regional and international Guilds (e.g. Equity) may be considered as professionals. Persons should check with the committee to verify their 'amateur' status prior to the submission of entries.
  
  - (d) The TTMFA reserves the right to determine the classification of entrants.
  
3. **Junior Classes** are for those musicians who are 21 years and under. View the stipulation re: age in Rule 2 of Rules and Regulations There are specific qualifications for both the vocal/choral and instrumental classes. **Open Classes** have no upper age limit. A **Junior** competitor is eligible to perform in the appropriate Junior category and any Open category.
  
4. **Choral Voice Classifications**
  - (a) "Upper Voices" means Sopranos, Trebles, Contraltos and Countertenors;
  
  - (b) "Lower Voices" means Tenors, Baritones and Basses;
  
  - (c) "Mixed Voices" means Upper and Lower Voices combined.
  
5. **Limitation of Number**  
 Unless otherwise stated:
  - (a) All Choirs must consist of a minimum of 10 singers
  
  - (b) Choirs in Junior Classes are limited to a maximum of 40 singers
  
  - (c) Choirs in Open Classes are limited to a maximum of 60 singers.

Failure to adhere to these, or the otherwise prescribed, numbers will result in disqualification. (Choirs **may** be allowed to perform, but will only receive comments from the Adjudicator, no marks will be awarded).

## 6. INSTRUMENT Classifications

- (a) Recorder Ensemble means an ensemble consisting solely of recorders;
- (b) Steelpan Ensemble means an ensemble consisting of members of the Steelpan family inclusive of one drum kit. The drum kit player must also be an amateur musician. In any class where there is a stipulation on the number of steelpans to be allowed, steelpan refers to a complete instrument; for example, a six-bass is considered as ONE instrument;
- (c) String Ensemble refers to Violins, Violas, ‘Cellos or Double Bass (Acoustic Guitars are not to be included in ensembles for this category);
- (d) Woodwind Ensemble refers to the Flute, Piccolo, Clarinet, Oboe, Bassoon, English Horn and Saxophone;
- (e) Brass Ensemble refers to Trumpet, French Horn, Trombone, Tuba and Euphonium.

## Adjudication and Related Matters

- 7. In each of the four Regions (North, East, South, and Tobago) all competitors will receive a mark sheet, but Certificates will only be awarded to competitors who place First, Second or Third in the Final (provided that a minimum mark of 80 has been attained). An Ensemble of three (or more) performers will be regarded as one Competitor and therefore will receive one Certificate.
- 8. The first-placed competitor from each Region will proceed to the National Championships, provided that a minimum mark of 85 has been attained. For each Championship class or set of Championship classes (as outlined) the Adjudicators shall determine which Competitor shall receive the designated trophy.
- 9. **The Adjudicators have the authority to stop competitors at any given point of their performance or to ask for a repeat of all or part of the performance.**
- 10. During, or at the end of a session, the Adjudicators may choose to conduct Mass Performances of the test pieces chosen for any class. All competitors, (or as many as may be selected), should be prepared to join in the mass performance.
- 11. **The decision of the Adjudicators shall be final in all matters relating to the performance of all classes. All other matters are to be referred to the Festival Manager on duty who may refer the matter to the standing committee on grievance.**

12. The Grade Standard for “Own Choice” music in Open Classes is that of Grade VIII (ABRSM, TCL or the equivalent) and above.
13. In the Junior Section, Classes with a large number of competitors will, at the Committee’s discretion, be adjudicated at the Preliminaries prior to the date of the official Opening of the Festival (see Festival Dates, Pg. 5).

### Technical Matters

14. Ramps will be set throughout the session for **ALL** choirs. Stage settings are not be shifted for any reason without the permission of the Stage Manager.
15. Accompanists in select “Own Choice” Classes *may* include **one electric guitar and one bass guitar** along with Acoustic Instruments in the following *ensemble* classes **ONLY**: Folk Song Parang, and Calypso Chorale. These instruments must be played “live”; no pre-programming of the instruments is allowed.
16. Amplification will be provided for all Guitar Classes.
17. The following classes: Parang, Calypso Chorale, Musical Theatre, Contemporary Religious Music, Spiritual, Operatic Aria, Lieder, and Oratorio are of a specific musical genre or musical era. Competitors are **strongly advised** to check the Glossary (Pg. 18) **before making their selections.**

Failure to adhere to the guidelines in the Glossary **will** result in disqualification (competitors *may* be allowed to perform, but *will* only receive comments from the Adjudicator, no marks will be awarded).

18. The Myers Shields (Junior and Open) are presented for exceptional **vocal** achievement. They are awarded to the competitors (Junior and Open, respectively) who have the highest average from ten Classes (provided that a **minimum** average of **85** has been attained. At least six of these Classes must be ‘Solo’ or small ‘Ensemble’ Classes (these include groups of ten, or fewer, members).

**Competitors wishing to be considered for the Myers Shield must register on the prescribed Form by the closing date of entries for the festival.**

19. **All Challenge Trophies are the property of the Trinidad and Tobago Music Festival Association.** Champions are entitled to retain the Challenge trophies but **must return them to the Festival office upon request.** A commemorative **Plaque** will be given upon the return of the Challenge Trophy.
20. In the event that a competitor wins a particular trophy in three consecutive festivals, a suitably inscribed substitute trophy shall be awarded. **Under no circumstances** shall the winner of any trophy, **even in multiple successive Festivals**, be awarded the original trophy to keep permanently.

## 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](http://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 <sup>[jm1]</sup>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.*

## G L O S S A R Y

### 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 19<sup>th</sup> 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 18<sup>th</sup> and 19<sup>th</sup> 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.

## **LIST OF CLASSES**

**Competitors are advised to study the  
Rules and Regulations Carefully before  
completing Registration Forms**

# 1. JUNIOR CLASSES

## A. VOCAL SOLOS (12 CLASSES)

Class No.	Description of Category	Entry Fee
JR-A1	<b>Boy's Vocal Solo</b> (7 – 10 years) Test Piece: The Spanish Main – A. Baynon and E.V. Knox	\$40.00
JR-A2	<b>Boy's Vocal Solo</b> (11 – 12 years) Test Piece: Lurking In The Pond – C. Cowles and K. Cowles	\$40.00
JR-A3	<b>Boy's Vocal Solo</b> (13 – 15 years) Test Piece: Rocking In Rhythm – Mira and Michael Coghlan	\$40.00
JR-A4	<b>Boy's Vocal Solo</b> (16 – 21 years) Test Pieces: Either / Or High Voice: O Mistress Mine (F major) - Roger Quilter Low Voice: O Mistress Mine (D major) - Roger Quilter	\$40.00
JR-A5	<b>Girls' Vocal Solo</b> (7 – 10 years) Test Piece: Food <i>from Ev'ryday Things</i> – Clifford Crawley	\$40.00
JR-A6	<b>Girl's Vocal Solo</b> (11 – 12 years) Test Piece: Chocolate <i>from Just Desserts</i> – David Hamilton	\$40.00
JR-A7	<b>Girl's Vocal Solo</b> (13 – 15 years) Test Piece: On the Back of an Eagle – Nancy Telfer	\$40.00
JR-A8	<b>Girl's Vocal Solo</b> (16 – 21 years) Test Pieces: Either / Or High Voice: IV – Pie Jesu Low Voice: Mary Macrae's Prayer – Havelock Nelson	\$40.00
JR-A9	<b>Contemporary Religious Solo</b> – Boy or Girl – (13 - 21 years) Test Piece: Own Choice or from selected list Time Limit: 3 – 5 minutes <i>See Performance Regulations</i>	\$40.00
JR-A10	<b>Folk Song Solo</b> – Boy or Girl – 21 years and under Test Piece: Own Choice Time Limit: 3 – 5 minutes	\$40.00



JR-A11	<b>Rapso</b> – Boy or Girl – (13 – 21 years) Test Piece: Own Choice Time Limit: 3 – 5 minutes <i>See Performance Regulations</i>	\$40.00
JR-A12	<b>Musical Theatre Solo</b> – Boy or Girl – (13 – 21 years) Test Piece: Own Choice Time Limit: 3-5 minutes	\$40.00

#### B. VOCAL ENSEMBLES (5 CLASSES)

Class No.	Description of Category	Entry Fee
JR-B1	<b>Boys' Vocal Duet</b> – Treble (7 - 12 years) Test Piece: When Every Child – C.S. Stephens and G. Gilpin	\$60.00
JR-B2	<b>Boys' Vocal Duet</b> (13 - 21 years) Test Piece: The Gendarmes Duet – H.B. Farnie and J. Offenbach	\$60.00
JR-B3	<b>Girls' Vocal Duet</b> (7 - 12 years) Test Piece: Dites-Moi (Tell Me Why) / Happy Talk Oscar Hammerstein II and Richard Rodgers	\$60.00
JR-B4	<b>Girls' Vocal Duet</b> (13 - 15 years) Test Piece: The Duel – Eugene Fields and Cristi Cary Miller	\$60.00
JR-B5	<b>Girls' Vocal Duet</b> (16 - 21 years) Test Piece: Old MacDonald Had a Farm – <i>arr.</i> Phillis Tate	\$60.00

**C . C H O R A L (10 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
JR-C1	<b>Primary School Choirs</b> (Upper Voices – 15 years and under) Test Piece: Amazing Grace – <i>arr.</i> Roger Emerson	\$100.00
JR-C2	<b>Secondary School Choirs</b> (Upper Voices – 21 years and under) Test Piece: Noah - <i>arr.</i> Rollo Dilworth	\$100.00
JR-C3	<b>Secondary School Choirs</b> (Mixed Voices – 21 years and under) Test Piece: Saints Bound for Heaven – J. King and W. Walker. <i>arr.</i> Lloyd Larson	\$100.00
JR-C4	<b>Secondary School Choirs</b> (Lower Voices – 21 years and under) Test Pieces: When The Saints Go Marching In – Wayne Douglas	\$100.00
JR-C5	<b>Junior Choirs</b> (21 years and under) Test Pieces: As Long As I Have Music – D. Besig and N. Price SAB or SSA	\$100.00
JR-C6	<b>Primary School Folk Song Choirs</b> (15 years and under) Test Piece: Own Choice Time Limit: 4 minutes <i>See Performance Regulations</i>	\$100.00
JR-C7	<b>Secondary School Folk Song Choirs</b> (21 years and under) Test Pieces: Own Choice - Two Selections; (a) Unison and (b) Two or More Parts Time Limit: 4 minutes each. <i>See Performance Regulations</i>	\$100.00
JR-C8	<b>Junior Folk Song Choirs</b> (21 years and under) Test Pieces: Own Choice - Two Selections Time Limit: 4 minutes each. <i>See Performances Regulations</i>	\$100.00
JR-C9	<b>Junior Parang Ensemble</b> (21 years and under) Test Piece: Own Choice (Two or More Parts) Time Limit: 4 minutes. <i>See Performance Regulations</i>	\$100.00
JR-C10	<b>Junior Calypso Chorale</b> (21 years and under) Test Piece: Own Choice (Two or More Parts) Time Limit: 4 minutes. <i>See Performance Regulations.</i>	\$100.00

**D. INSTRUMENTAL SOLOS (13 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
JR-D1	<b>Piano Solo</b> (13 years and under) Test Piece: Sonatina in G major, 1 <sup>st</sup> Movement – L. van Beethoven	\$40.00
JR-D2	<b>Piano Solo</b> (17 years and under) Test Piece: Sonata in A Major – G. Handel	\$40.00
JR-D3	<b>Piano Solo</b> (21 years and under) Test Piece: Argentinian Dance No. 3 – A.Ginastera	\$40.00
JR-D4	<b>String Solos</b> (15 years and under) Test Pieces for <u>Violin, Viola &amp; Cello</u> : Allemanda, 2 <sup>nd</sup> Movement <i>from Sonata in F, Op. 5, No. 10</i> – Corelli	\$40.00
JR-D5	<b>String Solos</b> (21 years and under) Test Pieces: <u>Violin</u> : Spanish Dance No. 2 <i>from 5 Spanish Dances, Op. 12</i> – Moszkowski <i>trans.</i> Scharwenka <u>Viola</u> : Valse Triste <i>from 2 Pieces from Kuolema, Op. 44</i> – Sibelius <i>trans.</i> Hermann <u>Cello</u> : Fantasiestücke, Op. 73, No. 1: Zart und mit Ausdruck	\$40.00
JR-D6	<b>Acoustic Guitar Solo</b> (15 years and under) Test Piece: Op. 31, No.4. – Fernando Sor	\$40.00
JR-D7	<b>Acoustic Guitar Solo</b> (21 years and under) Test Piece: La Negra <i>from Triptico</i> – Antonio Lauro	\$40.00
JR-D8	<b>Recorder Solo</b> (15 years and under) Test Piece: Habanera – Royston Darlow	\$40.00
JR-D9	<b>Recorder Solo</b> (21 years and under) A Little Latin – Geoffry Russell-Smith	\$40.00

JR-D10	<p><b>Woodwind Solos</b> (15 years and under)</p> <p>Test Pieces: <u>Flute</u>: Feelings – M. Albert and L. Gaste arr. R. Ramskill  <u>Clarinet</u>: Romantic Song from <i>Three Pastiches</i> – C. McDowall  <u>Alto Saxophone</u>: Scherzo from <i>String Quartet in E Flat</i> – F. J. Haydyn arr. A. Challinger  <u>Tenor Saxophone</u>: Scherzo from <i>String Quartet in E Flat</i> – F. J. Haydyn arr. A. Challinger</p>	\$40.00
JR-D11	<p><b>Woodwind Solos</b> (21 years and under)</p> <p>Test Pieces: <u>Flute</u>: Tambourin – F. J. Gossec  <u>Clarinet</u>: Prelude from <i>Five Bagatelles for Clarinet and Piano</i> – G. Finzi  <u>Alto Saxophone</u>: Summer Samba – A. Wilson  <u>Tenor Saxophone</u>: Summer Samba – A. Wilson</p>	\$40.00
JR-D12	<p><b>Brass Solos</b> (15 years and under)</p> <p>Test Pieces: <u>Trumpet</u>: Lucky To Be Me – L. Bernstein  <u>Trombone</u>: Lucky To Be Me – L. Bernstein  <u>French Horn</u>: Hunt the Horn – P. Harris  <u>Euphonium</u>: Tonight – L. Bernstein  <u>Tuba</u>: Menuett – J. P. Kirnberger</p>	\$40.00
JR-D13	<p><b>Brass Solos</b> (21 years and under)</p> <p>Test Pieces: <u>Trumpet</u>: A Simple Song Night and Day – L. Bernstein and C. Porter  <u>Trombone</u>: Two Spanish Dances 1-11 – L. Ostransky  <u>French Horn</u>: Scaramouche – T. Jackson  <u>Euphonium</u>: La jouissance and La paix – G. F. Handel  <u>Tuba</u>: Legend – P. Catelinet</p>	\$40.00

JR-D14	<p><b>Steel Pan Solo (Tenor or Double Seconds)</b> (13 years and under)  Test Piece: Vals Venzolano – Paquito D’Rivera  <i>Arr. Marco Rizo</i>  <i>Variation &amp; Adaption by: V.A. Headley</i></p>	\$40.00
JR-D15	<p><b>Steel Pan Solo (Tenor or Double Seconds)</b> (17 years and under)  Test Piece: Für Elise – A Jazzy Arrangement – L. van Beethoven  <i>Arr. Kate Agioritis</i>  <i>Adapted by: V.A. Headley</i></p>	\$40.00
JR-D16	<p><b>Steel Pan Solo (Tenor or Double Seconds)</b> (21 years and under)  Test Piece: Les Plaintes – F. Schubert  <i>Arr. PianoSheetNow</i>  <i>Adapted by: V.A. Headley</i></p>	\$40.00

**E . INSTRUMENTAL ENSEMBLES (8 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
JR-E1	<b>Piano Duet</b> (13 years and under) Test Piece: Gavotte <i>from French Suite, No. 5</i> – J. S. Bach	\$60.00
JR-E2	<b>Piano Duet</b> (17 years and under) Test Piece: Dolly No. 1 Berceuse – Gabriel Faure	\$60.00
JR-E3	<b>Piano Duet</b> (21 years and under) Test Piece: Polonaise, Op. 40, No. 1 – F. Chopin	\$60.00
JR-E4	<b>Primary School Instrumental Ensemble</b> (15 years and under, Any combination of instruments 5 – 16 players) Test Piece: Own Choice Time Limit: 5 minutes	\$100.00
JR-E5	<b>Junior Instrumental Ensemble</b> (21 years and under; 5 – 16 players) Any combination of instruments. [ <i>See regulations</i> ] Test Piece: Own Choice Time Limit: 5 minutes	\$100.00
JR-E6	<b>Junior Pan Ensemble</b> (21 years and under; 5 – 16 players) Only Steelpan instruments allowed. [ <i>See regulations</i> ] Test Piece: Own Choice Time Limit: 5 minutes	\$100.00
JR-E7	<b>World Music Instrumental Ensemble</b> (21 years and under; 5 – 16 players) Test Piece: Own Choice Time Limit: 5 minutes	\$100.00
JR-E8	<b>Drumming Ensemble</b> [ <i>See regulations</i> ] (21 years and under; 5 – 16 players) Test Piece: Own Choice Time Limit: 5 minutes	\$100.00

**F. MUSICIANSHIP (1 CLASS)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
JR-F1	<b>Arrangement for Steel Quartet</b> Time Limit: 5 min Age limit of Arranger: 21 years and under	\$60.00

## 2. OPEN CLASSES

### A. VOCAL SOLOS (15 CLASSES)

Class No.	Description of Category	Entry Fee
OP-A1	<b>Ladies' Vocal Solo</b> Test Piece: Après un Rêve – G. Faure	\$50.00
OP-A2	<b>Gents' Vocal Solo</b> Fair House of Joy – Roger Quilter	\$50.00
OP-A3	<b>Oratorio Solo – Ladies</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations <u>and</u> Glossary</i>	\$50.00
OP-A4	<b>Oratorio Solo – Gents</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations <u>and</u> Glossary</i>	\$50.00
OP-A5	<b>Contemporary Religious Solo – Ladies</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations <u>and</u> Glossary</i>	\$50.00
OP-A6	<b>Contemporary Religious Solo – Gents</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations <u>and</u> Glossary</i>	\$50.00
OP-A7	<b>Spiritual Solo - Ladies</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Glossary</i>	\$50.00
OP-A8	<b>Spiritual Solo - Gents</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Glossary</i>	\$50.00



OP-A9	<b>Vocal Recital</b> Test Pieces: Own Choice (Time Limit: 15 minutes) <i>See Performance Regulations</i>	\$50.00
OP-A10	<b>Operatic Aria – Ladies</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$50.00
OP-A11	<b>Operatic Aria – Gents</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$50.00
OP-A12	<b>Musical Theatre Solo – Ladies</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$50.00
OP-A13	<b>Musical Theatre Solo – Gents</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$50.00
OP-A14	<b>Folk Song Solo – Ladies</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$50.00
OP-A15	<b>Folk Song Solo – Gents</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$50.00

**B. VOCAL ENSEMBLES (3 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
OP-B1	<b>Ladies Vocal Duet</b> Test Piece: I Would That My Love – Mendelssohn	\$100.00
OP-B2	<b>Mixed Vocal Duet</b> Test Piece: The Prayer – C. Bayer Sager and D. Foster	\$100.00
OP-B3	<b>Gents Vocal Duet</b> Test Piece: Lily's Eyes <i>from The Secret Garden</i> – L. Simon	\$100.00

*See Performance Regulations*

**C. CHORAL (5 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
OP-C1	<b>Open Choirs</b> Test Pieces: Own Choice – Two Selections Time Limit: 4 minutes each <i>See Performance Regulations</i>	\$150.00
OP-C2	<b>Contemporary Sacred Music</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$150.00
OP-C3	<b>Folk Song Choirs</b> Test Pieces: Own Choice – Two Selections Time Limit: 4 minutes each <i>See Performance Regulations</i>	\$150.00

OP-C4	<b>Calypso Chorale</b> Test Pieces: Own Choice – Two Selections Time Limit: 4 minutes each <i>See Performance Regulations</i>	\$150.00
OP-C5	<b>Parang Ensemble (7 – 15 performers)</b> Test Piece: Own Choice Time Limit: 5 minutes <i>See Performance Regulations</i>	\$150.00

**D. INSTRUMENTAL SOLOS (8 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
OP-D1	<b>Piano Solo</b> Test Pieces: Romanian Folk Dance No. 1 – B. Bartok Doctor Gradus Ad Parnassum – C. Debussy	\$50.00
OP-D2	<b>Piano Recital</b> Test Pieces: Own Choice Time Limit: 15 minutes <i>See Performance Regulations</i>	\$50.00
OP-D3	<b>String Solo (non-fretted instruments)</b> Test Piece: Own Choice Time Limit: 5 minutes	\$50.00
OP-D4	<b>Acoustic Guitar Solo</b> Test Piece: Own Choice Time Limit: 5 minutes	\$50.00
OP-D5	<b>Woodwind Solo</b> Test Pieces: Own Choice Time Limit: 5 minutes	\$50.00
OP-D6	<b>Brass Solo</b> Test Pieces: Own Choice Time Limit: 5 minutes	\$50.00
OP-D7	<b>Steelpan Solo (Tenor or Double Seconds)</b> Test Piece: Tuscaloosa Tango – Daniel Leo Simpson <i>Adapted by: Vanessa A. Headley</i>	\$50.00
OP-D8	<b>Improvisation on Steelpan</b> Test Piece: <i>To be drawn from a list of selected pieces three days prior to date of class. Key to be determined by a separate draw.</i>	\$50.00

**E. INSTRUMENTAL ENSEMBLES (9 CLASSES)**

<b>Class No.</b>	<b>Description of Category</b>	<b>Entry Fee</b>
OP-E1	<p><b>Lieder</b>            Test Piece: Own Choice            Time Limit: 5 minutes  <i>See Performance Regulations <u>and</u> Glossary</i></p>	\$100.00
OP-E2	<p><b>Mixed Instrumental Duet or Trio (no vocal)</b>            Test Piece: Own Choice            Time Limit: 5 – 8 minutes  <i>See Performance Regulations</i></p>	\$100.00
OP-E3	<p><b>Mixed Instrumental Ensemble (no vocal) (4 – 9 players)</b>            Test Piece: Own Choice            Time Limit: 5 – 8 minutes  <i>See Performance Regulations</i></p>	\$150.00
OP-E4	<p><b>Steelpan Ensemble (pans only, no percussion) (4 – 16 players)</b>            Test Piece: Own Choice            Time Limit: 5 – 8 minutes  <i>See Performance Regulations</i></p>	\$150.00
OP-E5	<p><b>Orchestral String Ensemble (4 – 16 players)</b>            Test Piece: Own Choice            Time Limit: 5 – 8 minutes  <i>See Performance Regulations</i></p>	\$150.00
OP-E6	<p><b>Acoustic Guitar Ensemble (4 – 16 players)</b>            Test Piece: Own Choice            Time Limit: 3 – 8 minutes)  <i>See Performance Regulations</i></p>	\$150.00
OP-E7	<p><b>Orchestral Brass Ensemble (4 – 16 players)</b>            Test Piece: Own Choice            Time Limit: 5 – 8 minutes  <i>See Performance Regulations</i></p>	\$150.00

OP-E8	<b>Orchestral Woodwind Ensemble</b> (4 – 16 players) Test Piece: Own Choice Time Limit: 5 – 8 minutes <i>See Performance Regulations</i>	\$150.00
OP-E9	<b>World Music Instrumental Ensemble</b> (5 – 16 players) Test Piece: Own Choice Time Limit: 3 – 8 minutes	\$150.00

*See Performance Regulations*

#### F. MUSICIANSHIP (2 CLASSES)

Class No.	Description of Category	Entry Fee
OP-F1	<b>Composition for Solo/Duet Steel Instruments</b>	\$100.00
OP-F2	<b>Composition for Steel Ensemble</b>	\$100.00

*See Rules and Guidelines No. 13*

Time Limit: 5 minutes

**Note: The adjudicators may require an interview with any individual competitor to discuss his/her composition. (See Rule 13.)**