



2024 Festival Syllabus

National Capital Region Music Festival
April 2 – April 27, 2024

National Capital Region Music Festival Syllabus

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 of ensuring a positive, enriching, and fair environment for all participants.

In addition to these general rules, each discipline included in the Festival possesses its own specific rules. Rules specific to a discipline or to one of the Festival's classes supersede any conflicting general rule in this document.

Please carefully review all pertinent rules in this document and in any discipline in which you intend to participate.

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WHAT'S NEW FOR 2024

This section summarises major changes to the Festival Rules & Regulations for 2023. **Any changes from last year's Rules & Regulations are shown in red text.**

- **The Festival Code of Conduct, which applies to all persons taking part in the Festival in any capacity, including performers, teachers, families, volunteers, staff, adjudicators, etc., is incorporated in these Rules & Regulations.**
- **Several classes in various disciplines have been amended to provide a smoother transition to Provincials classes.**
- **See each discipline for changes specific to that discipline.**

IMPORTANT DEFINITIONS

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

- **DECLARED GRADE:** Your “declared grade” is current grade or level of study in an Ontario Conservatory system (RCM or Conservatory Canada) as of **December 31, 2023**. If you aren't studying with an Ontario system, work with your teacher to estimate your declared grade.
- **FESTIVAL AGE:** Your “Festival” age is your age as of **December 31, 2023**. Your Festival age is used to determine your eligibility for classes or awards that are sorted or categorised by age.

FESTIVAL GOVERNANCE

1. This Festival shall be known by its legal name, **The National Capital Region Music Festival (1945)**; or alternately as the **Kiwanis Music Festival – National Capital Region** or **Kiwanis Music Festival – NCR**.
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. 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.
4. 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**. ***This rule supersedes all other rules in this syllabus.***

FESTIVAL COMMUNICATIONS

5. Due to the number of participants in the Festival, the Festival will communicate almost exclusively via email with persons taking part in the Festival (participants, teachers, families, etc.). All persons who intend to receive communications from the Festival **must** have a valid email address that they refer to on a regular basis.
6. The Festival will also make information available on its website and via social media operated by the Festival.
7. 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 such notices will be visible on each such communication.
8. 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. Your contact information is used only for communicating with you and will not be used for any other purpose without your consent.

COMMUNICATIONS REGARDING THE SYLLABUS

9. The Festival reserves the right to alter this syllabus at any time during the Festival year. Changes will be recorded on a page of the Festival website set aside for that purpose. The Festival will issue notices advising of revisions to the syllabus to participants only when deemed necessary.

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 (and **only** on the website) prior to the Festival’s commencement.
11. The Festival reserves the right to make changes to the Programme at any time after its initial publication. The Festival will advise specifically-affected participants of revisions to the Programme.
12. **In the event of any discrepancy between the Festival Programme and the schedule possessed by the Adjudicator, the Adjudicator’s schedule takes precedence.**

COMMUNICATING WITH THE FESTIVAL

13. Complaints or exceptional enquiries regarding the conduct of the Festival must be communicated to the Executive Director, in writing.
14. **Under no circumstances are you to approach adjudicators, adjudicator assistants, or Festival volunteers regarding questions or complaints about the conduct of the Festival or its rules.**

SCHEDULING

15. The Festival schedule will be available by means of the online management platform and by means of the Festival Programme.
16. **While the Festival will endeavour to accommodate conflicts and other scheduling commitments that are brought to our attention during the registration period, the Festival cannot guarantee such accommodations.**

SPLITTING CLASSES

17. The Festival may split a single class into two or more sections as warranted by the nature of that class, by the quantity of participants in that class, or by other pertinent considerations, such as duration of performances.

RESCHEDULING CLASSES

18. Once the Festival's schedule is made public, **the Festival will be unable to adjust schedules to account for conflicts that were not brought to our attention during the registration period**, except as noted below.
19. The Festival is willing to consider rescheduling classes or individual performances due to circumstances such as academic or Conservatory exams, a death or serious illness in the family, a non-routine medical appointment, or a conflict with another Festival class or event.
20. The Festival reserves the right to reschedule individual performances or classes due to unforeseen circumstances, such as an adjudicator falling ill, a venue being obliged to cancel its availability at short notice, hazardous weather conditions, and so on. Should such circumstances arise, the Festival will endeavour to contact all parties affected by the rescheduling as soon as possible.
21. Any rescheduling undertaken by the Festival is subject to constraints such as the availability of venues, adjudicators, volunteers, etc.

DISCLAIMERS

22. Each person creating a profile in the Festival's online management platform will be asked to complete a photo release waiver, which will identify whether you agree to be photographed by Festival staff, volunteers, or contractors for the purpose of promoting the Festival.
23. Each person participating in the Festival agrees to waive, indemnify, and hold harmless the Festival and its directors, employees, volunteers, adjudicators, or other agents from any risk or liability pertaining to your live performance or video submission.
24. Each person performing in or attending a Festival class or event must obey any public health orders in effect in the City of Ottawa during the time of the Festival, along with any Festival-wide or venue-specific rules with respect to public health and public conduct.
25. **Each person participating in the Festival in any capacity agrees to abide by the Festival Code of Conduct, described at the end of this document.**

ELIGIBILITY FOR THE FESTIVAL

26. Only participants deemed to be **amateur** performers may participate on a competitive basis in this Festival. A participant deemed to be a **professional** may only participate in this Festival on a non-competitive basis.
27. 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. 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.
28. 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.
29. Final determination of a participant's amateur or professional status, with respect to the Festival as a whole or with respect to a single discipline, rests with the Executive Director.
30. Participants uncertain as to their amateur or professional status should contact the Festival for clarification **before** registering for classes.
31. Members of a participating ensemble who are performing in a competitive class 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.). Ensembles with professional performers may still participate on a non-competitive basis.
32. An ensemble's 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.
33. Unless otherwise specified, the accompanist of a solo performer or ensemble may be either an amateur or a professional.

FESTIVAL CLASSES

34. Each of the Festival's disciplines includes the classes in which participants may perform. Each class has a unique name and identifying class number (for example, 12400 Piano Open Baroque Repertoire).
35. Each Festival class is overseen by an **adjudicator** who assesses 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. The adjudicator provides a written adjudication to each participant, and a verbal adjudication in any class that is undertaken live. Each participant will also receive a certificate commemorating their participation in the Festival. Individual members of a small ensemble will each receive a certificate, while the teacher or director of a large ensemble will receive a single certificate awarded to the ensemble as a whole.
37. The decision of an adjudicator with respect to marks and standing within a class is **final**.

PERFORMANCE CLASSES

38. In a **performance** class, participants perform repertoire they have chosen and prepared.
39. Performance classes may be adjudicated on a competitive, non-competitive, or participation basis, which participants choose during registration. Some classes may not offer or may only offer competitive adjudication.
40. **Competitive adjudication:** The adjudicator provides 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 split class may have a single first place award and multiple second or third place awards. A class may go without the awarding of first, second, or third placement.
41. **Non-competitive adjudication:** The adjudicator provides certificates with gold, silver, or bronze standings. Standings are based on the technical and performance level expected for a class: a bronze standing is awarded for a performance that meets expectations, a silver standing is awarded for a performance that exceeds expectations, and a gold standing is awarded for a performance that greatly exceeds expectations. Each class may have any number of gold, silver, and/or bronze standings awarded, including none.
42. **Participation adjudication:** The adjudicator provides certificates of participation in the Festival.
43. 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 to recommend a participant for Provincials, or for the purpose of meeting the requirements of some other award.

SKILLS CLASSES

44. In a **skills** class, participants showcase their musical skills outside the context of a prepared performances. Skills classes are adjudicated competitively.
45. In a **sight reading class**, you receive the repertoire you are to perform shortly before you are to perform it.
46. In a **quick study class**, you receive the repertoire you are to perform **one (1) business day** before the class's scheduled date, except in the Voice discipline, in which you receive the repertoire **two (2) business days** in advance. The Festival will make such repertoire available by whatever means it deems appropriate.
47. **You may not receive any assistance from any outside source such as video recording found online, etc., when preparing repertoire for a skills class.**

REPERTOIRE SELECTIONS

48. The Festival defines several different types of repertoire selections: **Set Piece**, **Conservatory**, and **Own Choice**.

SET PIECE SELECTIONS

49. A **Set Piece** is a repertoire selection chosen by the Festival, or on its behalf, instead of by the participants.
50. If a class specifies a **Set Piece**, you or your ensemble must perform the piece as it is written unless the Festival rules or adjudicator direct you to do otherwise, including instrumentation, vocal or choral parts, score markings (*da capo* or *dal segno* markings, etc.). However, you are **not** to observe repeats unless directed otherwise.
51. If a **Set Piece** selection is a multi-movement work, perform all movements of the work unless the selection specifies only certain movements, in which case perform all those specified movements.
52. 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.
53. If a **Set Piece** selection is no longer in print, the Festival will make the selection available by alternate means.

CONSERVATORY SELECTIONS

54. A **Conservatory** selection is a repertoire selection that **must** be drawn from the examination syllabi of either of the two Ontario Conservatories ([Royal Conservatory of Music](#) and [Conservatory Canada](#)).
55. **Conservatory** selections **must** be drawn from the **most recent** examination syllabus from either Conservatory for your instrument. You may, however, use the previous examination syllabus if a Conservatory has updated its syllabus for your instrument in the same year as the current Festival year. **Note that both Conservatories provide their syllabi free of charge on their respective websites.**
56. If a class you are performing in specifies a **Conservatory** selection, you or your ensemble may choose a selection from the grade and repertoire list given in the class description. 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.
57. You or your ensemble must perform any such selection **exactly** as defined in the Conservatory syllabus from which it has been drawn, including which movements to perform (if any), what score markings to observe, what instrumentation or accompaniment to use, and so on.
58. 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.
59. Please note that “Teacher’s Choice” selections used in exams are **not Conservatory** selections.

OWN CHOICE SELECTIONS

60. 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.
61. 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.).
62. Although **Own Choice** selections need not be found on any Conservatory repertoire list, you may draw repertoire from Conservatory repertoire lists at your discretion.

AWARDS AND RECOMMENDATIONS

63. Courtesy of the generosity of our donors, the Festival offers two types of awards to performers: trophies and scholarships. The Festival is also eligible to recommend performers in select disciplines to participate in the OMFA Provincial Finals, also known in this syllabus as “Provincials”.
64. Unless specified otherwise, you or your ensemble **must** perform in one or more **competitive** classes and must earn a minimum mark, varying by discipline, in order to be eligible for awards and recommendations.
65. Any decisions made by the adjudicators or by the Executive Director with respect to the disposition of awards or recommendations are **final**.

TROPHIES

66. Trophies are physical awards handed to performers who win them according to the criteria set out for them.
67. **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.
68. 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.
69. The Festival defines four types of trophy: **Musicianship** trophies, **Performance** trophies, **Playoff** trophies, and **Invitational** trophies.

MUSICIANSHIP TROPHIES

70. A **Musicianship** trophy is awarded at the end of a discipline to a participant demonstrating the best overall musicianship skills as assessed by the adjudicator. This could be the final regularly-scheduled class or a trophy playoff. The trophy is awarded at the adjudicator’s discretion to any participant who has achieved the minimum mark in at least one class in their discipline and satisfies any other criteria of the trophy.

PERFORMANCE TROPHIES

71. A **Performance** trophy is awarded to the top-performing eligible participant (i.e. with the highest marks) at the end of the final regularly-scheduled class that qualifies for that trophy. If a qualifying class is split into multiple sections, only the participant who is best in class across all sections will qualify.

PLAYOFF TROPHIES

72. A **Playoff** trophy is awarded during a special playoff session following the final regularly-scheduled classes in a discipline. Performers who place first in qualifying classes are eligible to perform in the playoff. If a qualifying class is split into multiple sections, only the participant who is best in class across all sections is eligible to perform, except in Music Theatre, where the first-place participant in each section is eligible.

INVITATIONAL TROPHIES

73. An **Invitational** trophy is awarded during a special playoff session following the final regularly-scheduled classes in a discipline. Participants who have achieved the minimum marks for their discipline and who satisfy any other criteria of the trophy are invited at the adjudicator’s discretion to perform in the playoff.

CONDUCT OF A PLAYOFF TROPHY CLASS

74. If you or your ensemble qualify to perform at a trophy playoff, you must perform **one** repertoire selection, in whole or in part, from the performance or performances that earned you the place in the playoff. You perform once for each trophy for which you qualify. (For instance, if you are performing at a playoff and qualify for two trophies, you perform twice – once for each trophy.)
75. The adjudicator determines the winner of each trophy that is to be awarded at their discretion.

SCHOLARSHIPS

76. 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. The Festival awards scholarships based on these recommendations.
77. Scholarships of over \$100 in value may include additional criteria for eligibility in select disciplines, while scholarships of \$100 or less may be freely awarded.
78. Several scholarships have specific associated requirements or conditions which may supersede adjudicators' recommendations or other standard eligibility criteria. For instance, a scholarship may be attached to a trophy, and awarded exclusively to that trophy's winner.
79. 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 and/or other official Festival documentation.
80. 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.
81. 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 the ensemble's host organisation if there is one.
82. Several scholarships, known as **senior scholarships**, are available by means of a distinct application process, described on the Festival website.

PROVINCIALS RECOMMENDATIONS

83. Within certain disciplines, the adjudicator may be able to recommend one or more participants to participate at Provincials. Adjudicators recommend participants at their discretion, subject to the requirements set out in rule #63, any discipline-specific requirements, and any requirements set out by OMFA.
84. Participants interested in taking part in Provincials must carefully review the [Provincials syllabus](#) and plan their registrations in this Festival in order to be able to satisfy Provincials requirements.

FESTIVAL REGISTRATION

85. In order to participate in the Festival, you or your ensemble must register using the Festival's online registration system. Attempts to register by any other means will **not** be accepted.
86. 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.
87. 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.
88. In order to be accepted, registrations must be complete and must be submitted no later than 9:00 PM on the day of the specified due date for the type of participant. Incomplete or late registrations will not be accepted.
89. During and immediately following the registration period, if you have already completed your registration, you may freely make changes to your registration by contacting the Festival. Changes to registrations will not be accommodated after **February 15th** of the Festival year.
90. When registering for the Festival, participants must pay their registration fees. A solo performer must pay their fees online while completing their registration, using the methods made available by the Festival, while an ensemble may either pay the fees online or request an invoice be submitted by the Festival to the ensemble's associated organisation (school, church, community organisation, charity, etc.). Registration fees must be paid in order for a participant to be scheduled to perform.
91. **Once paid, registration fees are non-refundable.**

REGISTRATION PROCEDURES AND RESTRICTIONS

92. A participant may register in any number of different classes.
93. A solo performer may register **once** in a class on a competitive basis, but may register in that same class any number of times on a non-competitive or participation-only basis.
94. An ensemble may register only once in any class, regardless of its adjudication.
95. Any given performer may not be a member of two or more small ensembles registered in the same competitive class but may be a member of two or more large ensembles registered in the same competitive class.
96. Any person may be a teacher, director, or conductor of two or more ensembles of any size registered in the same competitive class.
97. If a class has an age requirement, unless otherwise specified:
 - a. Solo performers may only register in that class on a competitive basis if their **Festival age** satisfies that requirement;
 - b. Duets and trios may only register in that class on a competitive basis if the **oldest** performer in the ensemble satisfies that requirement;
 - c. Any other ensemble may only register in that class on a competitive basis if the majority of performers (at least half, preferably at least two-thirds) satisfy that requirement.

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98. If a class has a Conservatory grade requirement, unless otherwise specified:
 - a. Solo performers may only register in that class on a competitive basis if their **declared grade** satisfies that requirement;
 - b. Duets and trios may only register in that class on a competitive basis if the performer with the highest **declared grade** satisfies that requirement;
 - c. Any other ensemble may only register in that class on a competitive basis if the majority of performers (at least half, preferably at least two-thirds) satisfy that requirement.
99. A solo performer registered in **at least one** competitive class matching their declared grade may register in **up to one** competitive class of the next higher grade.
100. If a class as a scholastic or academic grade requirement, unless otherwise specified:
 - a. Solo performers may only register in that class on a competitive basis if they satisfy that requirement in the current school year.
 - b. Any ensemble may only register in that class on a competitive basis as long as all performers in the ensemble satisfy that requirement in the current school year.
101. If a class has some other entry requirement, solo performers may only register in that class on a competitive basis if they satisfy that requirement, and ensembles may only register in that class if each member of the ensemble satisfies that requirement.
102. Unless otherwise specified, any participant may register in an Open class in their discipline.
103. A participant may register in any class on a non-competitive or participation-only basis without concern for age or Conservatory grade requirements.

REPERTOIRE SELECTIONS

104. 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, nor may you or your ensemble perform selections that you are performing in any other class in the Festival (including non-competitive or participation classes). Participating ensembles in non-competitive classes in Bands, Choirs, and Orchestras are likewise restricted.
105. Repertoire selections must meet any requirements specified by these Rules & Regulations, by particular instructions within each discipline, or within each class's description.
106. **Canadian and First Nations classes:** When entering one of these classes, your repertoire must be composed by a person satisfying one of the following criteria:
 - The person is a Canadian citizen, a member of a First Nation, Inuit, or Métis.
 - The person has been a resident in Canada or on First Nation, Inuit, or Métis territory for at least 5 years and the repertoire was written, published, or otherwise completed while the person was resident in such a jurisdiction.
107. **Women, BIPOC, and LGBTQ+ classes:** When entering one of these classes, your repertoire must be composed by a person belonging to or identifying as one of the named categories.

LIVE PERFORMANCE PROTOCOLS

CHECK-IN AND SUBMITTING SCORES

108. Upon arrival at the performance venue, you or your ensemble must check in at a station operated by Festival staff or volunteers for that purpose. If space is available for warm-ups and/or storage, on-site Festival staff or volunteers will advise on the location of such space during check-in.
109. You or your ensemble must be ready to perform at least **fifteen (15) minutes** before the start of your class. Unless another class is underway at that time, you are expected to be in the performance space itself.
110. While checking in, you must submit scores **to the Festival agents processing your check-in**. You must submit **one (1)** score for each repertoire selection you are performing.
111. You are not required to submit a score of a **Set Piece**.
112. Each score you submit must be clearly legible.
113. You must clearly and neatly mark bar/measure numbers at the start of each line/system of music in any score in which such markings are not already present.

PHOTOCOPIES, DOWNLOADED SCORES, AND UNPUBLISHED SCORES

114. You or your ensemble **may not** submit a photocopied score unless you have written permission from the copyright holder, which you must submit along with the score.
115. You or your ensemble **may** use and submit scores purchased online for download and printing. If so, either the score must include information indicating it has been legitimately purchased, or you must submit a receipt or other proof of purchase along with the score. Otherwise, the score will be treated as a photocopy.
116. You or your ensemble **may** use and submit scores that are legitimately identified as being in the public domain. If so, either the score must include information identifying it as such, or you must submit supplementary documentation identifying it as such along with the score. Otherwise, the score will be treated as a photocopy.
117. You or your ensemble may perform unpublished repertoire selections. You must submit written permission from the composer to perform any unpublished work along with the score. Otherwise, the score will be treated as a photocopy.

PERFORMANCE PROTOCOLS

118. The Festival Programme establishes the order of performance of participants during each class. You or your ensemble must perform in the order specified in the Programme for your class.
119. The Programme also establishes the order in which participants will perform multiple selections. You may revise this order prior to the start of the class by advising the adjudicator's assistant when submitting your scores.
120. While you or your ensemble are not performing, so long as you are within the performance space you are expected to comport yourself as members of the audience.
121. Except in the Organ discipline, you or your ensemble may not rehearse or warm up in the performance space.
122. When your turn to perform arrives, you or your ensemble will proceed to the stage once called by the adjudicator's assistant.
123. You must wait to begin performing for a signal from the adjudicator or adjudicator's assistant.

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124. Unaccompanied vocal or choral performances may begin with a tone or chord given by a piano or other instrument to give the performer(s) their starting pitches.
125. You may not introduce yourself or your ensemble nor announce the repertoire you are performing except in select disciplines.
126. You must perform every selection you are scheduled to perform.
127. If you are the teacher, director, or conductor of an ensemble, you may conduct the performance of a large ensemble, but **not** the performance of a small ensemble.
128. Once you have completed your performance, unless directed otherwise, you or your ensemble leave the stage and remain in the performance space until the end of the class, once the adjudicator is handing out certificates.
129. Unless otherwise indicated, you or your ensemble must supply all instruments and other equipment required for your performance, such as foot stands or music stands, although the Festival will supply music stands for Bands or Orchestras classes. The Festival may be able to supply **up to one (1)** music stand for classes in other disciplines; however, the Festival makes no guarantee of such availability.
130. Your performance is expected to finish within the performance times specified in your registration. In any case, your performance must not exceed the time limit for the class, if there is one. The adjudicator may take the extent to which you have overrun the time limit or how much of your selection remains un-performed into account when assessing your performance.
131. At any time, the adjudicator may call for you to cease your performance, or the adjudicator's assistant may do so on the adjudicator's behalf.
132. The adjudicator may issue any additional direction with respect to the conduct of your or your ensemble's performance, the observing of certain score markings (repeats, etc.), and may direct you or your ensemble to re-perform one or more of your selections in whole or in part.
133. The adjudicator's decision regarding the conduct of any performance is **final**.

ACCOMPANIMENT

134. If your repertoire requires additional accompaniment, you or your ensemble are responsible for retaining any accompanists required. These accompanists may be professionals or amateurs. You are solely responsible for communicating with your accompanist(s) with respect to scheduling, etc.
135. In a live performance setting, all accompaniment must be **live** accompaniment unless otherwise specified.
136. While the Festival will endeavour to accommodate accompanists' non-Festival scheduling commitments where possible, no obligation rests upon the Festival to do so.

MEMORISATION

137. While performing from memory is encouraged, in this Festival you or your ensemble's performance(s) **need not** be from memory, and the adjudicator will not take memorisation or lack thereof into account when assessing performances, etc., save as a last-resort means of breaking a tie.

DISQUALIFICATION

138. Competitive participants may have their performances **disqualified** by the adjudicator or by the Festival if they are found to be in violation of any of the Festival Rules & Regulations, whether these general rules or any rules specific to a discipline or class. Participants may also be disqualified if they and/or audience members attending on their behalf are found to be in violation of audience protocols or the Festival Code of Conduct. Any such disqualification will be undertaken as discreetly as possible, circumstances permitting.
139. If a performance is disqualified during the class in which it is scheduled, the adjudicator will provide a full written and verbal adjudication; however, the disqualified participant will be given a non-competitive adjudication (rule #41).
140. Should circumstances arise that a performance must be disqualified after its scheduled class is completed, the Festival will advise the affected participants, along with any other pertinent parties (teacher, family, etc.), of the decision in writing. Disqualification after the fact is reserved for gross misconduct such as vandalism of the performance space, violent or aggressive behaviour, and the like.
141. If a performance disqualified in a class, the disqualified participant will not be eligible for awards or recommendations specific to that class. Such a participants will still be eligible for awards or recommendations in any of their other classes in which they remain in good standing.
142. 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.
143. Any decision made by an adjudicator or by the Festival regarding the disqualification of a participant is **final**. Note that if an adjudicator has not disqualified a performance, the Festival **will not** disqualify that performance except in cases of gross misconduct as described above.

LIVE AUDIENCE PROTOCOLS

144. Participating performers, conductors, and accompanists are entitled to free admission in the performance spaces in which they will be performing during their class. All other audience members must pay an admission fee. Admission categories and Festival passes and their associated fees are described on the Festival website.
145. As an audience member, you are expected to conduct yourself in a way that is respectful of the performers, the adjudicator, and the venue, and you may be asked to leave the performance space if engaged in misconduct. Signage at each venue will offer reminders of appropriate conduct.
146. The adjudicator or Festival may allow one or more performers or audience members to disregard one or more of these protocols to account for medical requirements or in the event of an emergency.

RECORDINGS AND PHOTOGRAPHY

147. Out of consideration for the performances and respect for the privacy of all persons present, you may take photographs and audio or video recordings **only** of the participant on whose behalf you are attending a class. Any photography or recording must be undertaken as discreetly as possible so as not to cause any disruption to the proceedings.
148. Where possible, the Festival will designate an area within each venue for the purpose of recording performances, especially in those classes where a video recording is a Provincials submission requirement. If so, you are asked to only photograph or record performances while in this designated area.
149. The use of a flash feature on any camera or similar device is **strictly forbidden**.
150. Photography or any kind of audio or video recording of an adjudication is **strictly forbidden**.

VIDEO SUBMISSIONS

151. Whenever individual classes or select disciplines permit or require video submissions, you must submit your video submission and associated scores on or before the due date given on the Festival website.
152. Select video submissions may be put together into a Highlights Video or playlist featuring the most outstanding or entertaining performances. If your video submission is selected to appear in such a compilation, you may request that it not be included at that time.

VIDEOGRAPHY REQUIREMENTS

153. A professional recording is not required. Personal-use equipment and even cell phone cameras are capable of producing video at a satisfactory level of quality for the purpose of the Festival.
154. The video may be recorded in any location with suitable lighting. Please take care to ensure sensitive personal effects (medications, etc.) are not visible in the video.
155. The recording must offer a clear picture of each performer, showing face or profile and hands and instrument (keyboard only in the case of piano).
156. Professional accompanists need not be shown in the video.
157. The camera must remain stationary as much as possible. Video recordings may include limited stage movement or choreography to allow the camera to track performers while still offering a clear picture.
158. Please comport yourself as if undertaking a live performance or as if preparing a video audition.
159. At the start of the video, you must display the following information: the discipline and class, the name of the performer or ensemble, and the repertoire being performed. This information may be displayed by any means, such as a sign held up by the performer or an assistant, or added in a title card via editing.

INSTRUMENTATION AND ACCOMPANIMENT

160. When undertaking a video recording for an instrumental class, you must perform using a standard instrument for your discipline, except in the Piano discipline, where you may perform using any keyboard instrument capable of reproducing piano tones. For instance, a digital piano is permissible while a harpsichord is not.
161. If your performance is accompanied, you may include live accompaniment or pre-recorded accompaniment (such as a backtrack purchased for download). If technology permits, you may include live remote performance by your accompanist.

VIDEO EDITING

162. Each repertoire selection must be recorded as a single, continuous take. Any form of editing of a single performance is prohibited. Non-performance elements of the video may be freely edited.
163. You may edit together multiple selections into a single video. In addition, individual movements of a larger multi-movement work count as distinct selections for this purpose: while each such movement must be recorded as a single, continuous take, you may edit together the movements to form the entire work.
164. In the case of an ensemble, the performance of each individual ensemble member must be a single, continuous take; however, these performances may be edited into a single video. Some light editing of the audio is permitted to balance instruments against each other.
165. **Provincials:** If you are considering a video submission to Provincials, please note any differences between video submission requirements for this Festival and for [Provincials](#). (You may wish to re-record any video submission in order to take your adjudication in this Festival into account.)

SUBMISSION REQUIREMENTS

166. You **must** submit **one (1)** video for each class requiring or permitting a video submission.
167. A video submission must be submitted according to the requirements of the method made available by the Festival for this purpose.
168. If you are performing an unpublished repertoire selection, a selection of your own composition, or a selection that you or your teacher deems to be reasonably obscure or little-known, you must also submit a score for that selection. You must also submit a score upon request by the Festival.
169. Scores must be submitted in PDF format, with one file per selection, by uploading them to a cloud storage service (Google Drive, Dropbox, One Drive, etc.). Links to the score or folder must be provided to the Festival as directed by the Festival.
170. **You must ensure the Festival does not require additional permissions or accounts to access any files.**

CODE OF CONDUCT

This Code of Conduct applies to the National Capital Region Music Festival (1945) operating as the Kiwanis Music Festival – NCR (hereinafter the “Festival”).

This Code of Conduct provides the rights and responsibilities of the Festival and its stakeholders in upholding its mission and fundamental principles.

The term “stakeholders” encompasses all participants in the Festival, including students, parents, accompanists, adjudicators, staff, board members, and volunteers.

This Code of Conduct shall be read together with the Festival Rules and Regulations, including any revisions and amendments thereto.

The mission of the Festival is to encourage and promote the enjoyment and study of music in young people through an annual competitive music festival.

The principles of respect, dignity, and fairness are fundamental to achieving the Festival’s mission. These principles are also fundamental to the relationship between the Festival and its stakeholders.

STAKEHOLDER RIGHTS

In order to achieve the mission of the Festival and uphold the fundamental principles of respect, dignity, and fairness, all stakeholders will be provided with:

- An environment that encourages transparent communication and promotes mutual respect between stakeholders;
- An experience free from abusive or inappropriate behaviour of any kind. Abusive or inappropriate behaviour may include, but is not limited to:
 - **Harassment:** Any unwanted verbal, written, or physical behaviour that is offensive and/or humiliating. This behaviour may include, but is not limited to, yelling, cursing, insulting, or intimidating a person in public or in private.
 - **Discrimination:** Any action or inaction that treats a person or a group badly for reasons such as their race, age, disability, gender, gender identity, or sexual orientation.
 - **Bullying:** Any use of force, coercion, threat, or intimidation directed towards a person or persons. This behaviour may include, but is not limited to, the ongoing misuse of power through physical, social, or verbal abuse.
 - **Violence:** The intentional use of force, threatened or actual, that is intended to cause psychological or physical harm.

FESTIVAL RESPONSIBILITIES

To achieve the foregoing, the Festival commits to enacting policies and procedures that maintain a zero-tolerance policy for abuse or inappropriate behaviour. The said policies and procedures include:

- Ensuring that this Code of Conduct is applied to any person who interacts with the Festival; including, students, parents, accompanists, adjudicators, staff, board members, and volunteers
- Ensuring that this Code of Conduct applies in any environment where the Festival operates; including the Festival office(s), partnering venues, and online.
- Ensuring stakeholders can report abusive or inappropriate behaviour to the Festival.
- Ensuring all stakeholders comply with the Festival Rules and Regulations including but not limited to the prohibition against communication with adjudicators.

In order to achieve its mission and uphold its fundamental principles, the Festival undertakes to investigate any reports of abusive or inappropriate behaviour. Any person who is found to have violated this Code of Conduct may be sanctioned as follows:

- Immediate removal from the premises and forfeiture of any fees paid.
- A warning letter outlining past inappropriate conduct and consequences of future inappropriate conduct.
- Temporary or permanent suspension from participation in the Festival. In the case of an offending teacher, the suspension may include the teacher and their students. In the case of an offending parent, the suspension may include their children.

The appropriate sanctions shall be determined at the sole discretion of the Board of Directors of the Festival and not subject to review of any kind. Sanctions are exclusive of any outside investigation, remedy, or other measures.