

Recent Amendments for 2024

Please Check Carefully

1. Band and Choral - All fees have been amended. The recorded adjudication for Choral has been removed and Choral Rule 4 has been removed.
 2. Elementary Music and Choral Speaking fees have been adjusted
 3. Guitar - A new set of Ukulele classes have been added. Electric Bass has been combined with Electric Guitar. Flamenco and Plectrum Guitar classes have been removed.
 4. Piano Conservatory Introductory Level has been split into Prep A and Prep B, as per the RCM Syllabus
 5. Original Composition rules have been amended.
 6. Speech Arts - Bible Reading has been changed to Sacred Reading.
 7. The three Multidisciplinary Awards have been temporarily suspended.
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Important Changes made last year in the 2023 Syllabus

1. ALL entries in ALL classes in ALL disciplines will now be done online using the Music Festival Suite program. See Rule 12 for details
 2. The Music Festival Suite program requires all entrants, teachers, and parents/guardians to complete a profile prior to registering an entry. Profiles made for last year's Festival are still valid and can be accessed and used by logging on with your username and password. To access the program go to the Festival webpage at www.pnmf.ca and click on the MFS "Register Here" button. If you need help the MFS page that comes up has a "Get Help Here" button.
 3. Except for Solos, all entries must be completed by a teacher, as their profile is linked to all their students. In most cases for any group of three or more, the software will require a "List of Participating Members" be completed as part of the entry registration, the age of each member must be included.
 4. A page with some notes about the selection of appropriate music for Dance has been added.
 5. An application form for the Terrace and District Arts Council Summer Scholarship has been added.
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Some Notes about Profiles.

- Every competitor must have a profile. It only needs to be completed once, as the same one will be used year after year, so don't forget your password.
- A competitors profile must be linked to a parent/guardians profile and a teacher's profile. The parent/guardian should complete theirs first and note the ID number (ENTxxxxx). The teacher should supply their number, both can then be entered in the Competitors profile. If the competitor is over 18 and does not have a teacher a checkbox for self-taught will appear beside the teachers box.
- As part of the privacy security system a confirmation is required before the profile becomes active, Once the completed profile is submitted a confirmation email will be sent from Music Festival Suite. Clicking on the confirmation box in that email will complete the process. If you do not see an email please check your Spam or Trash mailbox.
- Group entries must be made by the teacher, as they are the only one whose profile is linked to all the group members. During the registration process a screen to input a "List of Participating Members" will appear. Please include the ages of all members. Some groups such as Bands and Duets are exempt and will not see this list.

GENERAL RULES OF THE PACIFIC NORTHWEST MUSIC FESTIVAL

WORKING MANAGEMENT

The competitions shall be under the working management of the Pacific Northwest Music Festival. Any questions not dealt with in these rules shall be referred to the Advisory Committee through the Secretary and the decision of the Committee shall be final.

ELIGIBILITY

1. Except where noted, all competitions are for amateurs only. An amateur shall be defined as a music student or as any person whose principal means of livelihood is not obtained from the practice of music or from solo performances in the particular category in which he or she is competing, even though from time to time such persons are in receipt of remuneration for musical services rendered.
2. Competitions are open to eligible competitors whether residents of B.C., southern Alaska or elsewhere. In the case of all entries, except Bands & Choirs, only B.C. residents residing within the boundaries of the Pacific Northwest Music Festival are eligible for awards sponsored by the Pacific Northwest Music Festival. These boundaries are defined as the region east to Burns Lake, south to Bella Coola and Ocean Falls, north to and including Southern Alaska and west to and including Haida Gwaii. Residence must be as of entry closing date.
3. All competitors in Vocal and Instrumental Ensembles (12 members or less) and Dance Groups are required to have been bona fide members thereof for at least two months prior to the opening date of the festival.
4. Amateur organizations may engage a conductor, either professional or amateur, who is not a member of the organization. It is recommended that groups entering the band, choir, chorus and choral speech classes use a conductor. However, small groups (12 or less) entering the ensemble classes are not permitted to use a conductor.
5. All classes - One selection unless otherwise indicated. Pieces may be chosen from any examination syllabus or other source. However, the PNMf committee will use the current Royal Conservatory of Music syllabi as a guideline to grading, and where a piece is graded at a different level by another syllabus, the current RCM grading will take precedence.
6. No person or group is allowed more than one entry in any class. Note that for the purposes of this rule a group is defined by membership, not by Stage Name. Two or more groups may use the same Stage Name in the same class if more than 75% of the members are different. Groups will be permitted one substitution, of an understudy or other class member, for each entry, however exceptions allowing more than one substitution may be granted by the Committee on a case-by-case basis. No piece may be entered in more than one class or category. Infractions may result in disqualification.
7. In all classes in which an age limit is set, the competitors must not be over the prescribed age on the 1st day of January of the Festival year.
8. Age level in Duet and Trio classes are determined by the age of the oldest competitor.
9. Age level in all Group classes **except Dance** is determined by the average age of the whole group, with 75% of them falling within the entered age level. (i.e. group of 12 performers have averaged age 12, with at least 9 of them being 12 years of age or under, on the 1st day of January of the Festival year).
For Dance classes, the age level is determined by the average age of the whole group, with 51% of them falling within the entered age level. (i.e. group of 12 performers have averaged age 12, with at least 7 of them being 12 years of age or under, on the 1st day of January of the Festival year).
10. **For Group Classes**, the registration form must be completed by the teacher. When completing the "List of Participating Members" for the group, the age of each member must be included. Note that for some groups e.g. Duets and Bands, a list will not appear as they are exempt. **Please give your group a stage name.**
11. The current Official Syllabus is usually updated and published in late October, and is then available for download at the PNMf Website www.pnmf.ca. If required, printed copies of the Syllabus will be available for purchase from the Secretary, P.O. Box 456, Terrace, B.C. V8G 4B5 upon request by mail.
12. **ALL entries in ALL classes in ALL disciplines will now be done online.** Access to the Online entry system will be available at pnmf.musicfestivalsuite.com. or on the PNMf Website www.pnmf.ca. The entry system will open Dec 1 and close Jan 15. There is no provision for late entries, however entry forms may be edited and music selections added or changed up to three weeks before the Festival start date. An entry or multiple entries can be made but will not be completed until payment of the applicable fees is made via Stripe, a payment system embedded in the software which replaces PayPal. Please review the tutorials and help pages included in the Online Entry system for more information on both the online entry system and the Stripe payment system. If difficulties with the online entry system cannot be resolved with the available online tutorials and help pages please contact the Program Coordinator Ken Juniper at kjuniper@telus.net or 250-635-9649.

13. The committee will try to avoid or minimize scheduling conflicts if possible. **However, there is no guarantee that conflicts will not occur.** Any conflicts noted by a competitor should be brought to the attention of the PNMF Committee as soon as possible so it may be examined for possible mitigation.
14. The entry fee includes a copy of the Adjudicator's comment form, which will be given to each competitor at the end of the class along with their selected composition.
15. Once an entry is accepted there will be no refund of entry fee.
16. First place winners in previous PNMF classes are ineligible to compete in the same class again. Exceptions: *Open and Diploma/Degree* competitions and winners of classes in which he or she was the only competitor.
17. Any winning composition may not be used by the same competitor in any class for a period of three years.
18. In all classes the title, opus, composer, arranger, and performance time are required data fields. If there is no opus number or arranger name enter "None" in the field. TBA, UNTITLED or UNKNOWN will not be accepted by the software. Exceptions: for Dance Musical Interpretation classes please enter "Music set by Adjudicator", for Storytelling, and Public Speaking please enter ""Title Will Be Announced At Time of Performance", for Band see the Performance and Presentation section of the Discipline Description
19. The Committee will attempt to correct any errors discovered on Entry Forms prior to printing of the Program. However, after that time, incorrect entries will be for Adjudication Only. **It is the responsibility of the competitor to ensure that Entry Forms are correct. Spelling counts! What you enter is what will be printed.**
20. Competitors are expected to perform the piece indicated on their entry form. No substitutions are allowed.
21. Repeats indicated by dots may be eliminated.
22. A copy of the music/literature as it is to be performed, with the competitor's number and name thereon, must be in the hands of the adjudicator's secretary before the commencement of the class and is to be claimed at the desk outside the performance hall. The publisher's copy (not a photocopy) must be given to the secretary unless it is an original manuscript. Please number bars for the convenience of the adjudicator. **Failure to provide a copy of the music/literature as it is to be performed will result in adjudication only.** Exception: Vocal selections may be transposed to a different key.
23. Competitors using music downloaded from the Internet must also present proof of purchase when the music is given to the adjudicator's secretary before the commencement of the class. The music must be presented in a binder or folder to keep the pages together and the pages must be numbered.
24. Photocopies will not be allowed at any festival venue. Competitors using photocopies will be disqualified. **Exceptions: Sacred Reading and Original Composition.**
25. Performers are expected to adhere to the class description. Failure to do so will result in adjudication only.
26. In all classes, the quality of the selection chosen shall influence the adjudicator's marks.
27. Memorization is desirable in all solo classes and will be a consideration by the adjudicator for scholarship selection.
28. No first place certificate or award will be given for a mark under 80% and no second place certificate will be given for a mark under 75%. See Concert Band section for the evaluation and award requirements in the Band and Jazz Band classes.
29. The adjudicator's decision in all matters of adjudication is final.
30. **Communication with the adjudicator on the part of competitors, teachers or parents, except through the committee, is absolutely forbidden.**
31. Competitors are expected to perform at or above their level of study. Failure to do so will result in adjudication only.
32. The PNMF Committee reserves the right to temporarily amend any rule when, after due consideration, it considers such an amendment to be in the best interest of the festival and the competitor(s) involved.
33. Rude, unruly or disruptive behaviour will not be tolerated and will result in the disqualification or denial of entry to the individual(s) concerned when in the opinion of the PNMF Committee such action is warranted. This sanction shall continue as long as the PNMF Committee deems it necessary.

PROGRAM PROCEDURE

34. Immediately after the entry list is closed, the Committee shall arrange the order of the program. The Committee reserves the right to alter the order of competing or to subdivide the class should entries so warrant. The order of the program will not be altered to accommodate conflicts outside of Festival competition.

35. An email will be sent to each competitor and their teacher showing competitor number, and the place, date and time of competition for each class. All particulars with regard to the timing and order of competition will appear in the Official Program, which will be on sale prior to the opening of the Festival. Competitors should download and print their Competitor Card for each of their performances and present them at the venue with their music/literature. The Competitor Cards are available in the Registration portal. Competitors are requested to be in attendance 15 minutes prior to the time of the competition unless otherwise stated. The software will provide a receipt for fees paid.
36. Competitors shall not commence before requested to do.
37. The Committee reserves the right to disqualify any competitor who is not ready to compete when called upon, unless an acceptable reason has previously been given. Candidates who intend to withdraw from any class are requested, as a courtesy, to notify the Festival Secretary at pacificnorthwestfestival@gmail.com in advance.
38. No Official Accompanist will be provided. Recorded accompaniment will not be permitted with the exception of Dance classes. Dance recordings must be accompanied by appropriate copyright licensing permission.
39. Dance classes - **See below for guidelines regarding Music Selection. Music must be submitted electronically in MP3, MP4 or m4a format** to the link which will be provided to studios by the PNMF after the registration deadline of Jan 15. All pieces must be sorted into group, duo, and solo folders within each studio drop box. Each selection of music must be clearly labelled in this order: Class Number, Class Name, Name of Performer or group, Studio Stage Name, starts ON or OFF, Props Yes or No. **Deadline for Music Entries is February 15.** Changes in music cannot be submitted once the festival has begun. **Any reference to violence or derogatory sexual content or language will NOT be permitted.** Participants must use available equipment. No live accompaniment
Performers **must** bring a backup of their music in an MP3, MP4 or m4a format. **It must be on a USB drive.** The file must be clearly labeled with Class Number, Class Name, Name of Performer or Group, Studio Stage Name, starts ON or OFF, Props Yes or No. Backup files held on computers, CDs, phones, iPods, flash drives and the like will not be accepted.
40. During performances or adjudication, the public is requested to remain in their seats and refrain from talking. Fire and safety regulations require that everyone be seated in a chair. Sitting or lying in the aisle or in front of the stage is not permitted. No food, drinks, cameras or recording devices are permitted in the venues at any time. (Only performers will be permitted water [bottles only] in the venue) **No photographs or videos may be taken in the performing venues.**
41. No conductor, including student conductors, may perform with the choir or choral group.
42. If called upon by the Festival Committee, competitors are encouraged to participate in the Gala Performance. Competitors are expected to wear appropriate 'dress' attire for performances and all stage presentations, including Awards and Gala Night.
43. After a particular venue is chosen for use at the Festival, it will be considered an offence for any contestant to practice therein for the two weeks preceding the starting date of the **Festival**.
44. No objects of any description shall be thrown from the performance stage. For Dance and Music Theatre disciplines no matter of any kind may be left on stage at the conclusion of the performance. This is both a safety and custodial concern and is to prevent the stage from becoming sticky or slippery.
45. All performances should be age appropriate for the competitors involved, and all selections must have appropriate/acceptable language and content that is suitable for **ALL AGE LEVELS OF PARTICIPANTS AND AUDIENCES.**
46. A Prop is defined as: Any piece of apparel, ornament or item that is part of a costume, but is removed or used during a performance, is considered an additional prop, as are props that are made up of multiple parts (e.g.. a basket of laundry) unless these parts are attached and the parts are not used separately during the performance.
47. See Band section for equipment provided.

AWARDS

48. The availability of awards is subject to change from year to year and from Syllabus to Festival time. Awards are based on standards of accomplishment and are determined by the markings from the Adjudicators, whose decision is final.
49. Residency eligibility for major adjudicator awards and scholarships will be as defined in Rule 5 of the Provincial Syllabus and General Rule 3 of the Pacific Northwest Music Festival.

50. Listed below are the three scholarship awards to be competed for at the close of the Festival. The performance must be **one or more selections that have been performed in this years festival, but must remain within the maximum time limits.** One or more movements of a sonata, suite etc. may be performed to show contrasting work. It is not mandatory to use the full time allowance but timing must be kept within the maximum limits. Performers who do not use the full time allowance will not be penalized. Performers should be aware that the complete performance, from on-stage to off-stage, will be graded and memorization will be a consideration (see Rule 27). Age and time restrictions are listed with each award, otherwise qualification criteria for selecting students to compete for these scholarships are as follows:

“The competitors for these scholarships will be those with the highest marks and among the top performers from each discipline. He/she will have competed in 3 or more solo classes within the discipline.”

Horizon Dental Senior Scholarship - Ages 16 to 20 years - Time Limit – max 9 minutes..... \$1,000.00

Woodd Family Intermediate Scholarship - Ages 13 to 15 years - Time Limit – max 7 minutes \$500.00

Munson Family Junior Scholarship - Ages 12 years and under - Time Limit – max 5 minutes \$250.00

51. The three **Multidisciplinary Awards** have been temporarily suspended.

52. Complaints and protests must be made to the Festival Secretary in writing before the close of the Festival, accompanied by a protest fee of \$25.00. Such fee to be refunded in full if the protest is upheld. The protest committee shall be composed of 5 members of the Festival Committee, appointed by the President and their decision shall be final.

OLDER BEGINNER CLASSES

53. These classes are intended for students who have begun their studies at a later than average age and have not yet reached the accepted grade level. Performers in older beginners classes are ineligible to compete in any class with an age and/or grade and/or level restriction.

CLASSES WITH OPEN or DIPLOMA/DEGREE LEVELS

54. Open and Diploma/Degree levels are intended for serious students continuing their studies at grades/levels or age groups above the maximum otherwise listed in this syllabus. Generally this is above a grade 10 or equivalent level. There are no age limits in these classes, however competitors 21 years and older will be classed as non-competitive.

MATURE STUDENT CLASSES

55. The Mature Classes arise from recognition that we have an obligation to encourage mature students who have continued their studies and wish to benefit from adjudication. Mature classes are non-competitive and thus not eligible for awards or scholarships. In dance classes only, Mature Classes will be restricted to group entries and solo competitors 21 years and over. Mature students may enter at any grade or level. For adjudication purposes, the grade/level should be indicated in the Notes area of the Registration form.

OUT OF PRINT

56. Federal law prohibits photocopied literature at any festival venue by competitor, accompanist or conductor. Photocopies are in defiance of the law and cannot be accepted unless written permission is obtained from the publisher or other authority.

To avoid controversy, it is necessary that the selection of award winners and scholarship participants be the sole responsibility of the adjudicators. They are briefed and knowledgeable of festival standards and requirements. They have the interests of the students in mind when they do not recommend participants to compete in a particular discipline in spite of the existence of qualifying marks.

The Pacific Northwest Music Festival is unable to supply music or literature to competitors. Because delays sometimes occur in ordering music or texts, please place your order as soon as possible after receiving this syllabus. Please note that photocopies of music or speech arts selections will not be allowed at any festival venues. Competitors using copied materials will be disqualified. Exceptions: Sacred Reading and Original Composition.

CLARIFYING COPYRIGHT

What is copyright?

The term "copyright" refers to the rights of the creator of an intellectual work such as music. Although it may not be easily tangible, a creative work is a valuable property. The Canadian Copyright Act protects the rights of creators to retain control over, and be compensated for, the use of their creations. Many people don't realize that the reproduction of copyrighted materials such as print music is in essence, theft. As music educators, we all recognize the value of creativity. Festival coordinators can play an important role in encouraging festival participants to respect composers' efforts by ensuring that participants are made aware of the intent of the Canadian Copyright Act.

Misconception number 1: A teacher may copy music for educational purposes. **False:** Many teachers may be under the impression that photocopying for educational use is legal. Although public school boards, colleges, and universities may have negotiated licenses to enjoy special copying privileges in defined situations, print music is excluded from this arrangement. This means that teachers – including independent studio music teachers – are not authorized to photocopy print music. The publisher, often acting as the representative of the composer, should be contacted directly to obtain permission to make copies of print music for any purpose.

Misconception number 2: It's okay to photocopy music in order to facilitate a page turn. **Not true:** Permission must be granted by the holder of the copyright (the publisher) on the composer's behalf in order for a copy to be made for any purpose, including the facilitation of page turns.*

To understand the rationale underpinning this aspect of the Copyright Act, imagine that you wish to borrow your neighbour's shovel. Your neighbour will probably not say “no” or charge you a fee to use the shovel, but you would never borrow it without first seeking permission. As with your neighbour, a publisher's permission is required before you “borrow” an extra copy of print music on which the publisher holds the copyright.

Misconception number 3: It's legal to photocopy music from an out-of-print publication. **False:** A creator's right to be compensated for the use of their creation continues after a book is no longer for sale. Copying out-of-print music still requires the permission of the copyright holder in order to avoid violation of the Copyright Act. On occasion, a teacher may wish his or her student to study a particular piece of music that is no longer available from music retailers. Contact the publisher of the music for permission to make a copy

Misconception number 4: Permission isn't required to copy works of long dead composers. **Not true:** Copyright exists both in a musical composition and in the physical notation of a musical score. This means that even if a composer's works themselves are in the public domain (for example, as Bach's are), a particular publisher's edition of those works may not be in the public domain. So, if you wish to write out one of Bach's Invention's by hand, you may do so, but you may not photocopy it from a printed book without the publisher's permission. (Note: the compositions of living composers or of composers who have been dead for fewer than seventy years should not be copied, either by hand or otherwise, without permission.)

***With this public notice, The Frederick Harris Music Co., Limited is pleased to grant permission to festival, recital, and examination participants to use one photocopy of one page of their original score published by The Frederick Harris Music Co., Limited for the purpose of facilitating a page turn. This permission is granted for a one-time use only, with the understanding that the photocopy will be destroyed immediately following the performance.**

The above article comes from the March 1995 edition of Festival Features, a newsletter put out by Frederick Harris Music. Revised November 2004.

DANCE MUSIC GUIDELINES: A Note on Music Selection:

Each song choice sets the tone for the performance piece. It is integral that educators, choreographers and studio owners do their due diligence to understand the context of the music they've chosen for **EACH** piece. With the accessibility of information available, a simple Google search of a song's context and lyrics is strongly encouraged. Examples:

- 1. "Bangkok" from Chess
 - a. This song contains racial slurs and a fetishization and dehumanization of a racialized group. It also describes racist, misogynistic, and adult themes.
 - b. This song both causes harm and perpetuates harm to a racialized group.
 - c. This song would not be an appropriate music choice.

- 2. "Strange Fruit" by Billie Holiday (and/or recent covers/remixes)
 - a. This song graphically describes racially targeted lynchings (violent murders) in the Southern States.
 - b. Using this song would require a strong connection and full understanding of the historical accuracies depicted in the lyrics. It would also require a Content Warning, as the lyrics are triggering and could cause harm to viewers.

Awareness is key to maintaining a safe environment. Choreographers must look at the lyrics/phrasing of each song, not limiting "appropriateness" to singular words. Many songs may not contain inappropriate or "bad" words, yet the subject matter and phrasing is highly inappropriate, insensitive or offensive in nature. This applies to ALL dance genres..

Prohibition On The Use Of Recording Devices In Performance Venues

The Freedom of Information and Protection of Privacy laws require that a performer (or their parent or legal guardian) give written permission for the use of their image or voice in a public venue. Since we as an organization are unable to take responsibility for written permission from all performers, **the use of any recording equipment (audio, video or photographic) is prohibited** from all performance venues.

Competitors may be recorded outside of the actual performance venue prior to or after their competition providing it does not interfere with the rights of other individuals or groups in the area.

MISSION STATEMENT

The Pacific Northwest Music Festival will:

- Provide an opportunity for music and performing arts students to share their talents and skills with the community through performance and friendly competition and
 - Encourage them to strive for excellence through learning from their peers and adjudicators.
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