

**THE
ALBERTA
MUSIC
FESTIVAL
ASSOCIATION**

**2019
Syllabus**



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CHANGES TO 2019 SYLLABUS

Watch for ****NEW IN 2019**** and/or **HIGHLIGHTING** throughout the syllabus.

Area of Change:	Details:
AMFA & FCMF (National Music Festival)	At the 2018 Annual General Meeting (AGM), member festivals voted for the Alberta Music Festival Association (AMFA) to withdraw its membership in the Federation of Canadian Music Festivals (FCMF). See Page 2 for a letter from AMFA President Beth Cook.
Local Rules	There have been a few updates to <i>Rules Governing the Local Festivals</i> . Changes are clearly noted and highlighted.
Local Classes – String	String Solo – Contemporary/Modern Composers has been split into two (2) groups: String Solo – 20th Century Composers 1900-1954 and String Solo – 20th/21st Century Composers 1955-Present with class numbers changed as required.
Local Classes – Percussion	A number of new Local Percussion Classes have been added and numbering adjusted to accommodate the new classes.
Local Classes – Piano	In both Piano Plan I and Piano Plan II , a caveat has been added to state that whichever plan you enter at the Local Level is the same plan you must be recommended to at the Provincial Level.
Local Classes – Piano	In both Piano Plan I and Piano Plan II , Piano Solo – Contemporary/Modern Composers has been changed to Piano Solo – 20th Century Composers 1900-1970 , and Piano Solo – Contemporary Idiom has been changed to Piano Solo – 20th/21st Century Composers 1971-Present .
Local Classes – Speech	Class 80000 Alberta Excellence Speech has been <i>added</i> and Twentieth/Twenty-First Century Poetry Solo has been <i>renamed</i> 20th/21st Century Poetry Solo .
Musical Theatre Props	This has been updated to hopefully provide more clarity.
Provincial Rules	A number of <i>Rules Governing the Provincial Festival</i> have been updated. Changes are clearly noted and highlighted.
Provincial Classes – Additions	There have been additions in Chamber, Speech, and Percussion.
Provincial Piano Class 710	The caveat previously stating “may be from Plan I or Plan II” has been removed, and competitors must have been in Plan II at the Local Level.
Provincial Classes – Name Changes	Classes that were previously called Provincial National are <i>now called</i> Alberta Excellence – including a new Alberta Excellence Speech Class .
Provincial Class Time Limits	There have been changes to the time limits of some of the String Solo classes.
Appendix IV – Alberta Excellence Classes	Appendix IV contains information regarding the requirements for the new Alberta Excellence Classes.
Appendix V – Guidance RE: Recording of Performances and Adjudications	Appendix V gives more detailed background on recording performers and adjudicators.

****NEW IN 2019****

**Please note this letter from the President, Executive, and Delegates to the
Alberta Music Festival Association (AMFA)**

October 22, 2018

Dear AMFA Members and Festival Participants,

It is with some sadness that I have to report that, at the 2018 AMFA Annual General Meeting (AGM), **Alberta voted to leave the Federation of Canadian Music Festivals (FCMF) immediately**. The vote was unanimous with one abstention. Each year, it costs our Festivals about \$40,000 to send participants and delegates to the National Festival. There are usually 6-10 participants and 4 delegates who attend.

As you recognize this is a lot of money; and, it is money from your Local Festivals and participants. Over the past two years, the FCMF has displayed a significant lack of fiscal responsibility, questionable governance, and has clearly shown a lack of transparency. We felt it best to leave. Although we have tried, we don't seem to be able to change things.

The week before our AGM, British Columbia voted to leave as well, and for the same reasons.

The result of this is that there are no longer any Provincial National Classes in Alberta. However, in their place for this year, we have instituted **ALBERTA EXCELLENCE CLASSES** in Voice, Piano, Guitar, Musical Theatre, Percussion, Strings, Brass, Woodwinds, Chamber Music, **AND** Speech. Speech was never a part of the FCMF, and we are very happy to add it. Each Alberta Festival can have one person in each class, and the prize for each **ALBERTA EXCELLENCE CLASS** is \$1,000.00. These competitions will take place at the Alberta Provincial Music Festival — the criteria for each class are outlined under **ALBERTA EXCELLENCE CLASSES** in the **PROVINCIAL SYLLABUS**.

Choirs will also have **ALBERTA EXCELLENCE CLASSES** that reflect the same classes that were in the National Syllabus (i.e. 19 & Under). The criteria for those classes remain the same as in the past. These will continue to be recorded competitions, at least for this year. The prize for each **ALBERTA EXCELLENCE CHOIR CLASS** is \$1,000.00.

Following this Festival, we hope to be able to join with BC and any other province who has chosen to leave FCMF and form either a Western Festival, or a new Canadian Festival.

This was a hard decision to make, but we felt that the money currently being sent to the FCMF could be better used to support our young artists and choirs in Alberta.

Most sincerely,

E. (Beth) Cook
President AMFA

Appendix I: Glossary of Terms

GLOSSARY OF TERMS

Accompaniment – A subordinate part for instruments, voices, or ensembles — usually piano; although, one or more instruments are allowed in some classes.

Action Song – A song having definite actions that all the children are expected to perform.

Adult – Of legal age in Alberta.

Amateur – A person whose principal means of livelihood is not obtained from the performance of music in the particular discipline in which he or she is competing. This stipulation does not, however, preclude such a person having occasionally received remuneration for musical services rendered, even in the area in which he or she is competing.

Aria – An elaborate, accompanied, vocal solo from an opera, operetta, or cantata.

Art Song – The Art Song was a creation of the late 18th and early 19th centuries, and continues into the 20th and 21st centuries. These songs were written for voice with piano accompaniment. Composers such as Mozart, Schumann, Brahms, Schubert, Britten, Quilter, Barber, Bernstein, Rorem, Coulthard, Fleming, etc. were inspired to write music to enhance existing poetry.

NOTE: The language of the song, if other than English, determines the class to be entered.

Associate Standard – Refers to a selection of advanced difficulty that must be of at least post-Grade/post-Level 10 or equivalent level/standard. Lists are available in the RCM and Conservatory Canada syllabi.

Bach String Solo – A composition written for unaccompanied solo string.

Ballad – (as used in Musical Theatre) – Music with a slower tempo, often of a serious nature. See *Up-Tempo*

Ballad/Traditional Air – A narrative poem, often of unknown origin and written in short stanzas. Was originally sung to a repeated tune.

Baroque Music – Music composed in or around the Baroque Period, circa 1600-1760.

Canadian Composer/Author – A person born in Canada, one who has resided in Canada for at least five years, or a naturalized citizen.

Canadian Poetry – Published poetry written by a Canadian author (including those works that are in books printed at direct cost to the author).

Chamber Music – A term that originally referred to music not intended for the church, the theatre, or public concert hall. It no longer implies a place of performance, but refers to music written for three, four, or more instruments played with one instrument to a “part”, all the parts having equal importance.

See *Ensemble*

Choir/Chorus – A group of 13 or more members performing as a single unit.

Choral Speech – Is the speaking of a piece of literature by a speech choir. It differs from Choric Drama in that the prime emphasis is on telling the story, rather than acting it out. The focus is on the language and the speaking of the text. There is no movement around the stage, but gestures and simple in-place movements may be used. Variety may be provided through the division of voices, use of solo voices, the physical arrangement of the choir, use of props, and the suggestion of a simple costume.

Choric Drama – Is distinguished from Choral Speech in that the choir enacts the story, as opposed to just telling the story through language. The choir may use theatrical elements such as dialogue, characterization and movement around the stage. Solo voices are featured and blocking (grouping) of individual speakers may be incorporated. Other theatrical elements such as scenery, costumes, and props may be used.

Class – Each discipline is divided into sub-categories by instrument, and/or by age, and/or by grade level. Each is identified by a five digit number. Each is labeled “a Class”. With few exceptions, students may enter only one class in a group of classes.

See *list of “List of Local Classes” for guidelines regarding groups of local classes*

Classical Guitar – A plucked stringed instrument originating in Spain.

Classical – Refers to music of a serious nature, **NOT** pop, move, TV, or musical theatre. Not limited to the “Classical period.”

Classical Period – Music composed approximately between 1750 and 1830.

Classroom Music – Music designed to portray the many facets of the elementary school program. Singing is the main emphasis, but some movement/creative dance, and limited use of simple instruments is required. Costumes and stage props may be used.

Community Band/Choir/Chorus – A group of instrumentalists or singers performing as a unit. The term also refers to a group whose members come from 2 or more schools and who have been selected on the basis of performing ability.

Concert Band – A group of musicians playing woodwind, brass, and percussion instruments under the direction of a conductor.

Concerted Work – Any composition originally written for solo instrument with orchestral accompaniment. In festivals, a piano provides the orchestral part.

Concerto – A composition written in several movements usually for solo instrument with orchestral accompaniment.

Contemporary/Modern – In music, a work written from 1900 to the present. In Speech Solo Scenes, works written after 1950.

Composition, Music – Music composed by the competitor.

Creative Story Telling – The story may be either an original work by the performer, or a traditional story, folk tale, family tale, legend, fable, or myth. Entrants submit a brief plot outline to the adjudicator. Appropriate sounds, props, or movement may be incorporated into the performance provided there is no disruption of the smooth delivery of the story. *The performance **MUST** be in the teller's own words.*

Discipline – AMFA defines six disciplines for administrative purposes: Band/Orchestra, Music Composition, Instrumental, Piano, Speech, and Voice.

Domicile – Refers to the family home.

Dramatic Improvisation – The unified presentation of an idea or theme through action and dialogue. It must be spontaneous, unscripted and have clarity and purpose.

Duet – Two individuals performing different parts as a unit.

Duologue – A speech selection for 2 individuals performing different parts.

Ensemble – A small group, the required size of which depends upon the class entered. In Choral: 6 – 12 singers; in Chamber: 3 – 6 performers.

Family Music – Music performed by a group all of whom, including the accompanist, are members of the same family.

Finger-style Guitar – Describes a manner of playing in which the fingertips are used to pluck the strings.

Flamenco Guitar – Describes accompaniments used in gypsy folk songs and dances of Spanish music.

Folk Guitar – Describes accompaniments of folk songs employing simple chords and arpeggios.

Folk Song – Music which has entered into the heritage of the people and which can usually be assigned to no composer, school, or period. It has been fashioned and refashioned through many generations by countless individuals and was usually passed on orally.

Full Orchestra – A large group of musicians performing as a unit and using string, woodwind, brass, and percussion instruments.

General Classes – Syllabus classes **NOT** identified as "school classes". General classes are intended for students receiving private lessons. In a choral context, non-school choral groups or school groups from 2 or more schools selected on the basis of ability.
See School Classes

Gesture – Movement of the hands and arms, that clarifies or emphasizes the meaning and emotional content of a performance.

Group Competitor – Two or more individuals performing as a unit.

Group of Classes – A competitor may enter only one class in a given Group of Classes. A Group of Classes consists of those classes listed beside each entry on the Local Festival Classes pages. *See Rule 8 in the "Rules Governing Local Festivals"*
See list of "List of Local Classes" for guidelines regarding groups of local classes

Group Study – A method of teaching a group collectively rather than teaching each person individually.

Handbell – A musically tuned bell with a handle made of leather or plastic that allows it to be held in the hand.

Handchime/Tonechime – A metal tube slotted and cut to produce a musical sound.

Impressionism/Impressionistic Idiom – The style of music composed at the time of Debussy and continued by his followers. It conveys moods and emotions aroused by the subject rather than portraying a detailed tone poem.

Instrumental – Generally refers to the string, woodwind, brass, and percussion families, but includes the singing voice and the speaking voice as separate instruments. It also has a more specialized meaning as one of the Disciplines.

Lieder – A distinctive type of German vocal solo composition that was an outcome of the Romantic Movement of the late 18th and early 19th centuries. In Lieder, the quality of the verse is very important. The piano part is more than an accompaniment and, as does the vocal part, demands artistic interpretation.

Light Opera/Operetta – A type of comic or light-hearted opera containing spoken dialogue.

Lyric Poetry – Is distinguished by its intense personal feeling and unified by the poet's consistent response to an incident or idea. Lyric poetry frequently exhibits a graceful, fluid rhythm and an evocative pattern of sound. It is reflective poetry, and although a lyric may relate an incident or episode, the story element is of secondary importance. Movement and gesture, if any, should be restrained and should never draw attention away from the language.
See Narrative/Dramatic Poetry

Madrigal – A composition for several voices, performed unaccompanied. The texts of a madrigal are usually secular.

Medley – A piece composed from parts of existing pieces, played one after another, sometimes overlapping.

Mime – Is a silent art form that uses body and face as instruments of communication. The art of mime is based on careful and sensitive observation, and the translation of that observation, along with thoughts and emotion into movement and expression so as to express a mood or present a scenario. The performer must communicate character, storyline, location and emotion clearly. Skills such as economy of movement, eye focus, the ability to position objects and maintain consistency of distance are vital. While classical mime skills may be incorporated into the mime work, the focus is on the piece as an artistic whole — as a scene driven by personal communication.

Mixed Choir/Chorus – A group of female and male singers performing as a unit.

Modern/Contemporary – *See Contemp./Modern*

Musical Theatre/Broadway Musical – A staged production, recognized revue, or movie musical that incorporates the elements of acting, song and movement.
See Revue

Narrative/Dramatic Poetry – Is poetry that tells a story and stresses plot and action. It often contains dialogue, characterization, and conflict. Although narrative/dramatic poetry may contain lyrical or descriptive passages, it usually minimizes or ignores the poet's expression of personal feelings. Movement and gestures should flow naturally from the text and the performer's interpretation.
See Lyric Poetry

Obbligato – An accompaniment that has a distinct character and independence providing special or unusual effects, and is an integral part of the composition.

Operatic Solo – *See Aria*

Oratorio – Drama which may be sacred or secular and set to music. It contains all the elements of an opera, but is seldom staged.

Partner Song – Two different songs that have a similar harmonic structure and length, so they may be sung together.

Piano Quick Study – A class in which a competitor performs a selection within 24 hours of receiving the music.

Plectrum Guitar – Describes a manner of playing in which a small piece of plastic is used to strum the strings.

Popular Vocal – Is non-classical in style and includes: Movie/TV/Pop, vocal jazz, country and western, and contemporary gospel music. **Does NOT include Musical Theatre.**

Prescribed Selection – A test piece that is listed in the current syllabus for a specific class.

Private Lessons – Regular scheduled instruction on a continuing basis under the guidance of a recognized instructor receiving compensation for such instruction.

Production Number – A vocal presentation assisted by a background ensemble.

Professional – A person whose principal means of livelihood is obtained from the practice of music in the particular category in which he or she is competing.

Props – Objects used to enhance a presentation usually in musical theatre, some solo speech classes, choral speech, and choric drama. They may be hand-held (a purse, a glass, a mop) or be stage props (a doorway, a stool, a table and chair). Stage props are set up before the performance begins. In all cases, props should be simple, limited in number, and an integral part of the performance.

Prose Solo – A prose selection may be fiction or non-fiction from a published story, essay, novel, or the like.

Public Domain – Means the author has been dead for at least fifty years and therefore the work is out of copyright.

Quartet – Four individuals performing different parts as a unit.

Quintet – Five individuals performing different parts as a unit.

Readers Theatre – Is a form of group interpretation that can represent the staging of all kinds of literature. It is a presentational, non-realistic form of production that includes the audience's imaginative participation as a scripting and staging principle. It emphasizes the experience in the text and appeals to the audience's ability to imagine. The actors may be seated, movement is limited, and scripts may be used as props.

Revue – A topical, satirical theatrical entertainment consisting of a series of scenes having a central theme, but no plot. See *Musical Theatre/Broadway Musical*

Rhythm Band – A group of performers playing very simple instruments, usually percussive. A component of the elementary school program.

Romantic Music – Music composed between 1830 and 1900.

Sacred – A selection using a religious theme or a religious text set to music. It should be "classical" in style, but **NOT** an oratorio.

Sacred Reading – The oral communication, in English, of a passage taken from any faith's holy text.

School Band/Choir/Chorus – A group of at least 13 performers, usually from one school, performing as a unit.

See Rules 28-30 under "Rules Governing the Local Festivals" **AND** Rules 250 & 260 under "Rules Governing the Provincial Festival"

School Classes – Are so identified in the Syllabus.

They are intended for students receiving musical or speech instruction in a classroom setting. That does not preclude receiving extra coaching from their school teacher. Students receiving private lessons may not enter classes identified as "school classes" unless part of a group entry. See *Private Lessons*

Sea Shanty – A song originally sung by sailors. Similar in origins to a folk song.

Selected Voice Choir/Chorus – A choir or chorus whose members are selected or "hand-picked". The standard of performance is higher than that which is expected of an unselected choir.

Selection –

- A stand-alone piece of music.
- One, and only one, portion of a song cycle (**NOTE:** exception allowed in Alberta Excellence Vocal class)
- One, and only one, piece from a collection of pieces, or as prescribed as a requirement in either the Royal Conservatory of Music, Conservatory Canada, or other recognized syllabus.
- One or more movements of a multi-movement composition: e.g. sonata, concerto, or concerted work.
- Piano Plan I – 1 (one) or more movement(s) of a Multi-movement Piano Selection may be used as **ONE** selection as long as they keep within the allotted time limit.
- Piano Plan II – 1 (one) or more movement(s) of a Multi-movement Piano Selection may be used as **ONE** selection, but **MUST** keep to the grade/level standards as put forth by any of the recognized Conservatory Syllabi, and be within the allotted time limit.

Senior – Usually refers to the level of achievement. In Provincial classes, refers to those 17 years and over.

Sight Singing/Reading/Playing – The performance of a selection by a competitor who has had only a few minutes preparation.

Sonata – A composition usually written in three or four movements for solo instrument with or without piano accompaniment. The solo instrument and accompaniment are of equal importance; although, generally, only the soloist is adjudicated.

Sonnet Sequence – Two sonnets with a similar theme, not necessarily by the same author.

Special Study – Classes for competitors who are in the beginning stages of study.

Story Telling – *See Creative Story Telling*

String Orchestra – A group of musicians using only string instruments, and performing as a unit.

Traditional Air/Ballad –
See Ballad/Traditional Air

Transcription – The arrangement of a composition originally written for one instrument but adapted for another.

Trio – Three individuals performing different parts as a unit.

Unaccompanied – A selection written for solo or group, and performed without instrumental assistance.

Unchanged Voice – Refers to a singer, usually those who identify as male, whose voice has not yet “broken” — changed from an adolescent to an adult sound.

Up-Tempo – (as used in Musical Theatre) –
Music with a lively tempo, often comedy.
See Ballad