

Rules and Regulations

Please take the time to read the Rules and Regulations.

By submitting an entry it means that you have read and understood the rules and regulations.

We are very excited to be able to offer opportunities to **amateur** musicians/actors who qualify through their local festivals.

- a. We are offering competitive classes for instrumental levels from Grade 6 to ARCT (Chinese Instruments, Classical Brass, Classical Guitar, Classical Harp, Classical Lower Strings, Classical Piano, Classical Upper Strings, Classical Woodwinds - Flute, Classical Woodwinds - Reeds) as well as Piano, Brass and Woodwind Concerti classes.
- b. We are offering competitive classes for competitors ages 11 to 28 in Classical Voice, Contemporary Piano, Musical Theatre, Popular Instruments, Popular Voice, Popular Voice Self-Accompanied and Songs from the Screen and More.
- c. We are offering classes for all levels of Chamber, Classical Brass, Classical Guitar, Classical Harp, Percussion, Speech Arts, Brass Concerti, Piano Concerti, and Woodwind Concerti.
- d. We are offering classes for Amateur Adults 29 years and over in all disciplines.

MANAGEMENT

1. The Ontario Music Festivals Association (OMFA) is managed by the OMFA Board of Directors and the designated Provincial Administrator.
2. All decisions of the OMFA Executive Committee regarding any Provincial Finals matter within or outside the rules or syllabus shall be final and binding.
3. Requests for further clarification or interpretation of these rules may be made, in writing, to the OMFA Executive Committee.

ELIGIBILITY

4. Competitors must be 28 and under as of January 1, 2026. Amateur Adult competitors must be 29 and over. For the purposes of this competition, for age level classes, ages are based on the age of the competitor as of January 1, 2026.
5. Competitors must live or study in the Province of Ontario or in the Gatineau, Quebec area.
6. Competitors must play/sing/perform at least one of the selections they performed at the Local Festival for which they must have received a minimum mark of 85. The second (or third, if applicable) selections are the competitor's own choice but must be at the same grade/level.
7. All competitors must be amateurs. For the purpose of the OMFA Provincial Finals competition, an amateur shall be defined as any person whose principle means of livelihood is not obtained from the performance or teaching of music in the particular category in which they are competing, even though, from time to time, they may receive remuneration on an occasional basis (not full-time). Please click here for the full definition of Amateur vs Professional: omfa.ca/glossary
8. Competitors may only enter in one level of competition per discipline (i.e. only once in Classical Piano, only once in Popular Voice, etc.) at their correct instrumental grade or age level. Please note that Open entrants in piano who wish to play a concerto must enter in the appropriate Piano Concerto classes.

For the purposes of this competition:

- Classical Piano, Piano Concertos and Popular Piano are *three different disciplines*.

- Classical Voice, Musical Theatre, Songs from the Screen and More and Popular Voice BS Self-Accompanied Popular Voice are *five different disciplines*.

9. Open Level competitors must be performing at the ARCT/A.Mus. level or above but do not have to have attained their Associate degree.
10. If a competitor has completed the repertoire section and/or taken a partial Conservatory examination before December 31, 2025, they are not eligible to enter that graded level of the Provincial Finals.
11. Once a competitor has entered one level, they may not enter a lower level for the same instrument/discipline in future years.
12. If a competitor places first in an age or graded level, they may not enter the same level the following year for the same instrument/discipline except in Chinese Instruments, Musical Theatre, Songs from the Screen and More, Popular Classes, Speech Arts or Percussion.
13. Repertoire cannot be repeated from year to year or if entering two different classes.
14. For duets, trios and chamber groups with 3 members - The original group must attend. Substitutions are not permitted.
For chamber groups with 4 or 5 members - one member may be substituted.

FESTIVAL REGISTRATION INFORMATION

15. Registration will be available to competitors starting on the first day of their local festival and will continue for a period of 3 weeks (where possible) after the last day of the festival.
16. To register, click Sign Up in the top right corner of this page.
17. You may register at any point up to and including your registration date. Early registration is strongly encouraged.
18. You need to register and pay for your entry before your recommended festival's deadline. omfa.ca/entry-deadlines
19. OMFA reserves the right to reject any entry for any reason.
20. It is the responsibility of every Competitor and/or Parent/Guardian to ensure that they have read and fully understood all parts of this Syllabus.

It is important to note the following reasons that will result in automatic disqualification:

For OMFA purposes "disqualification" means that the competitor is not eligible for placement or awards. The competitor will still receive a full adjudication and will also be able to participate fully in the workshop.

- Parents or Guardians must accompany minor competitors, who are under the age of 16, at all times.
- Putting TBD, TBC, or TBA in any field.
- Entry fee not paid by deadline.
- Competitors must pay particular attention to the time limits indicated for their class. Playing time refers to the actual length of the music being played. Minimum or maximum performance time limits must be adhered to.

Live Festival Only

- If a competitor arrives after their scheduled performance time, it will result in disqualification.
- Competitors must provide full original scores for adjudicator. Photocopies are not permitted.
- Needing to restart a performance selection.

- Adding spoken lines before or during a song that is not written in the original music presented (Musical Theatre and Songs from the Screen only).
- Competitors may not announce their pieces, where they are from, their local festival or who their teacher is.
- Photos, video and/or audio recording of competitors is strictly limited to family members. Anyone found recording a competitor without a direct connection to the competitor will be asked to delete the recording immediately. Refusal to comply will result in the disqualification of the competitor associated with the person recording. The same will hold true for anyone recording the adjudicator's workshop.
- Approaching the adjudicator without permission
- Coaching from the audience.
- Not attending the workshop.
- Not attending the playoffs if selected to advance.
- Use of illicit substances (i.e. alcohol or non-medicinal drugs).
- Harassing, bullying or abusive behaviour.

DEADLINE AND REGISTRATION PROCEDURES

21. Competitors **MUST** take the first recommendation they are given from a Local Festival. Once a recommendation for a particular grade/level has been accepted, it is not possible to be recommended for a higher grade/level at a later festival.
22. You must follow the repertoire requirements as listed in the specific OMFA syllabus for your instrument/voice/speech arts. omfa.ca/live-festival
23. Completed registration forms must be submitted electronically using the online registration form and payment must be completed by 11:59 pm on the date of your local festival's entry deadline. Please refer to the Local Festival Deadlines page (omfa.ca/entry-deadlines) for your local festival's deadline date.
24. You must register and pay for your entry by your Local Festival's deadline (omfa.ca/syllabus/entry-deadlines).

Early registration is strongly encouraged.

25. Final repertoire selection and payment must be completed by your festival's registration deadline.
26. The full entry fee for each competitor must be paid by e-transfer at the time of registration. **Please ensure that you include the invoice number in the message section of the E-transfer so that payments can be matched up with entries.**

Because of fixed costs for the Provincial Finals, the entry fee is not refundable for any reason, except under circumstances where the entry is refused by OMFA. In these cases, OMFA will withhold a \$25 processing fee. Refunds will not be given for failure to read and obey the rules and regulations.

27. Late applications will be accepted for a maximum of 3 days after your Local Festival's deadline. For festival's with a deadline of May 12, late entries will only be accepted for a maximum of 2 days. All entries and payments must be received before 11:59 pm. An entry or payment received after this time will be considered a day late and will incur a \$25 late fee charge per day.

Please refer to the Entry Deadlines page for your local festival's late entry deadline (omfa.ca/entry-deadlines).

There will be no exception to this rule.

28. If you wish to make changes to your repertoire after you have submitted and paid for your entry, you can

make a request to do so by contacting the OMFA office at mail@omfa.ca
Changes will not be accepted after May 12th, 2026.

If the office approves your change, there will be a charge of \$25 (per change) that must be paid by the competitor. The change will not be made until an e-transfer has been received (sent to mail@omfa.ca).

29. Please ensure that you take the time to fill out the registration form completely, correctly and with ALL of the requested information. Putting "To Be Decided" in any field will not be accepted. Failure to provide all information required will result in disqualification.
30. **For instrumentalists:** names of composers, movements and opus numbers of works (if relevant) must be included on the registration form.
31. **For Musical Theatre, Songs from the Screen and Speech Arts:** name of piece, source (i.e. name of musical or name of anthology), author and/or composer and lyricist must be included on the registration form.
32. Time limits indicated within each discipline syllabus are "maximum" time limits. In most classes there is not a minimum time limit, however, in all Open Level classes the minimum performance time is 15 minutes. This means the actual PLAYING TIME must be 15 minutes. Playing for less time than this will result in disqualification.

If competitors need to do a costume change (i.e. in Musical Theatre, Songs from the Screen and Speech Arts), please add a maximum of 5 minutes change time into your total declared time.

33. Entry forms must be complete to be accepted. Please use proper punctuation and **do not use all caps**. Full and accurate information must be included in all fields, including: Complete titles of pieces to be performed with the composer's first and last name. **It is important to note that if the Festival office has to contact you because of incomplete information (i.e. missing movements, songs submitted at the wrong grade level or in the wrong category, etc.) a \$25 charge will be issued.** Failure to pay the charge will result in disqualification.
34. Entry fees cover the competitor's participation in the Provincial Finals only and DOES NOT include collaborative pianist (accompanist) fees.
35. Accompaniment may be acoustic piano only. The only exception to this rule is for accompaniment for Popular Voice which can also be by pre-recorded piano back-track without vocal backtracks. For the Popular Self-Accompanied class accompaniment may be on acoustic piano, keyboard, guitar or ukulele.
36. Original music for each selection must be presented at the welcome desk for use by the Adjudicator on the day of competition.

An original score of the music or purchased digital music with attached receipt showing title and price (not a cover page or subscription to a sharing website) are acceptable. The teacher's name must not be visible anywhere on the music or on the receipt.

Measure numbers should be clearly marked in the music for all instrumentalists. Measure numbers are not required for any voice classes.

JUDGING/ADJUDICATING

37. Judging/Adjudicating will be by a qualified adjudicator in each discipline and all decisions made will be final. Criteria for judging/adjudicating will be for overall artistry but other aspects that will be considered are musicianship, musicality and expression, choice of repertoire, communication, presentation, and proper attire. In Classical Voice, Musical Theatre, Songs from the Screen and More, and Speech Arts, voice quality, diction, characterization and acting will also be taken into consideration.

SCHEDULING OF LIVE PERFORMANCES

38. By submitting an entry form, the competitor agrees to perform at any time between the beginning and the end of the Provincial Finals.
39. OMFA reserves the right to reschedule from the published schedule without advance notice.
40. **Requests to change the scheduled date and time will not and cannot be considered.**
41. OMFA will endeavour to arrange the schedule so as to avoid conflicts in playing time of collaborative pianists (Accompanists). Your Collaborative Pianist's name **MUST** be provided on the entry form. If you do not have your Collaborative Pianist lined up at the time of your registration you will be permitted to submit this information no later than May 1st for festivals with deadlines before this date. All other festivals with deadlines after May 2nd will have until May 12th. It is the competitor's responsibility to ensure that this information is provided by the deadlines as noted above. Failure to list your Collaborative Pianist could result in scheduling conflicts that OMFA will not be able to fix.
42. The scheduled times of performances for the Live Festival will be posted on the OMFA website and will be forwarded with instructions to each competitor as soon as possible after the final entry deadline. Competitors will be reminded of all rules and advised of all known changes to the published schedule.

PERFORMANCE AND PARTICIPATION

43. Competitors in instrumental classes must play the pieces as listed in the **CURRENT** Royal Conservatory of Music or Conservatory Canada syllabus, if relevant, (e.g. if two movements are required then two movements must be played or if it is complete, then all movements must be played, etc.).
44. Repertoire may not be used if the competitor has performed all, or parts, of a piece at any previous Provincial Finals. For Chamber Groups, repertoire may not be used if more than one member of the group has performed it at the Provincial Finals in previous years.
45. Competitors are advised to reflect a variety of styles and periods in their choice of selections.
46. The playing or singing of repeated sections in music is optional - but encouraged. **Accurate timing MUST be indicated on the entry form.** Adding or deleting repeated sections after an entry form is submitted is not permitted. Do not guess at the timings or make them up.
47. Music stands will not be provided.
48. Competitors must be on time for all scheduled events - being late could result in disqualification.
 - a) Competitors, with their scores, must check in at their competition venue **a minimum of one hour before** their scheduled performance time.
 - b) Competitors must be ready to perform at their competition venue at least 15 minutes prior to the start of their performance.
 - c) Warm-up space will be provided, whenever possible, at each competition venue. Times will be assigned when the competitor checks in and are based on fair use for all competitors. The warm-up room will be available for 10-15 minutes approximately 45 minutes before the competitor's performance time. Warm-up rooms are for competitors only and should not be used for rehearsals of any kind. (i.e. accompanists, teachers, parents are not allowed). No rehearsals are permitted in the halls used for the competitions.

If you require rehearsal facilities, OMFA will have information regarding the rental of rehearsal on the website as of May 2026. Competitors must book and pay for their own rehearsal space.
 - d) Workshops occur after the final performer. **Competitors must participate and be on time for their**

workshop. Competitors who do not participate in the workshop are not eligible for placement unless they have another workshop at the same time. Please inform the OMFA office of any conflict.

e) Competitors are encouraged to attend the entire day of competitions.

49. Competitors must provide original full scores, music or text for the Adjudicator. Full original scores or texts must be presented to the Welcome Desk at check-in.

a) All copyright laws must be observed. Photocopies or digital copies will not be accepted unless they show legal authorization from the publisher or copyright holder or proof of purchase (Front pages with competitors names are not receipts - please print receipts from your account showing title of selection and payment.)

b) OMFA reserves the right to disqualify any competitor presenting an unauthorized copy.

50. Instrumental competitors must neatly mark the bar numbers at the beginning of each line of music in the original score, if not already noted in the score.

51. Competitors requiring an accompanist must provide and pay for their own collaborative pianist.

a) A list of collaborative pianists who are available to accompany at the Provincial Finals is provided on the OMFA website: omfa.ca/collaborative-pianists-accompanists

b) Individual accompanists may only play for a maximum of EIGHT (8) performers per day between two disciplines and a maximum of SIX (6) performers per day if playing for three or more disciplines. It is important to note that voice, musical theatre, songs from the screen and popular voice are separate disciplines. To avoid competitor disappointment and scheduling problems, please ensure that the accompanist is in compliance with this regulation.

52. In a year when a new Royal Conservatory of Music (RCM) or Conservatory Canada (CC) syllabus is introduced, the previous syllabus may be used for one year only. For reference, all RCM and CC syllabi are available online.

53. Competitors must perform selections listed in their registration forms. Selections may be performed in any order.

54. No introductory remarks or comments are to be made by the competitor from the stage during music performances. In Speech Arts, competitors may introduce their repertoire, but may not state where they are from, what festival they represent, or any synopsis or set-up for the scene.

55. **Workshop and Playoffs** - There will be a workshop with the adjudicator at the end of each day. This is a wonderful opportunity to learn, have fun and meet your peers from across the Province. Many competitors find this to be a highlight experience of their time at the Provincial Finals. **Attendance is mandatory to be eligible for awards.** Placements and Honourable Mentions are announced after this workshop. Written comments are handed out at the conclusion of the workshop. This 1-2 hour workshop usually takes place sometime between 3 to 6 pm each day.

It is important to note that If your class has been divided into more than one part, there will be a **Playoff** where a few competitors are asked to perform one selection again to determine final placements. **This will take place after the workshop.**

56. The Performance Rules have been devised to ensure fairness to all competitors, and failure to comply with any/all of the regulations listed in the rules or syllabus could result in disqualification from Provincial Finals.

BEHAVIOUR DURING THE LIVE PROVINCIAL FINALS

57. Competitors, teachers, accompanists, parents/guardians are prohibited from being in contact with any Provincial Adjudicator before or during the Provincial Finals week.
58. During a performance and while in attendance at the Workshop and/or Playoffs, competitors must wear clothing suitable for concert hall performance and promotional photographs. Informal clothing is discouraged.
59. Competitors will be disqualified and ejected from competition premises without refund if found to be possessing or if under the influence of drugs or alcohol. OMFA reserves the right to refuse future participation in the Provincial Finals.
60. A designated seat will be arranged in each competition venue for a parent/guardian/teacher to record or photograph their own competitor's performance. All other audio recording, video recording, or photographing of competitors and adjudicators during performances and workshops is prohibited and may result in the disqualification of the competitor.
61. Appropriate behaviour and consideration of other competitors is expected at all times and in all aspects of the Provincial Finals, rehearsals, and its areas. Competitors may be disqualified if their conduct is disruptive or in violation of OMFA Rules at the discretion of the OMFA Executive Committee.
62. **All competitors under the age of 16 must be accompanied by a parent or guardian at all times.**

RESULTS OF THE COMPETITIONS

Songs from the Screen and More

Click here for access to our SSAM Song List (omfa.ca/ssam-chart) for suggested repertoire or to make sure your selection fits the category.

Songs that were written for, or first appeared in,

- a movie or film
- songs from animated films
- anime
- television shows or series (please look at the chart below to confirm which shows are allowable)
- songs from film musicals
- songs from musicals that have only been workshopped
- songs from musicals that have only been staged in Disney Parks
- stand-alone songs in music theatre style.

One of the selections must have been performed at the Local Festival, received a minimum mark of 85 and the recommendation of the local Adjudicator. Additional selections, if applicable, are the competitor's choice but must follow the rules of this category.

It is recommended that selections be musically contrasting and from different composers. The Adjudicator will take the choice of repertoire into consideration.

Competitors are **allowed to transpose music higher or lower**, but the integrity of the composer's intention with respect to the character must be observed.

Lengthy instrumental sections can be cut for performance.

Two (2) simple handheld props (e.g. comb, basket or book); one (1) standard rehearsal theatre box, one table and one chair are allowed. No other props will be permitted.

Costumes are allowed, but will not be judged.

Stage movement is allowed.

Dance breaks are not allowed and cannot be added to the selection.

All live performances must be by live acoustic piano only. No recorded backtracks are allowed. If you do not have a collaborative pianist (accompanist), the people on this list (click here: <https://omfa.ca/collaborative-pianists-accompanists>) have indicated that they are willing to play for the live festival. It is the competitor's responsibility to contact the collaborative pianist directly and negotiate a fee for their service.

All virtual performances may use either live acoustic piano or recorded backtracks.

Selections Permitted - please refer to the SSAM Song List (omfa.ca/ssam-chart) for suggested repertoire. (Songs that do not appear on the SSAM list must be submitted to the OMFA for approval prior to registering.)

- **Songs that were written for, or first appeared in,** a movie or screen film (i.e. Titanic).
- Songs from animated films, anime, movies or television shows/series.
- Songs from film musicals - singers must use film version arrangement (i.e. Santa Fe; Newsies; Breaking Free; High School Musical; Somewhere Over the Rainbow)
- Songs from musicals that have only been workshopped (not fully staged); stand-alone songs in musical theatre style (i.e. Girl in 14G; Taylor the Latte Boy; Darryl is a Boy).
- Songs written for, but have been cut, from staged musicals (i.e. More to the Story from Shrek, Crossing a Bridge from Anastasia)
- Duets that can be performed as a solo (i.e. I See the Light; Tangled; Stepsister's Lament; Cinderella; Shallow; A Star is Born; A Whole New World from Aladdin)
- Spoken passages are only allowed if published in the score being used and cannot represent more than 10% of the selection.

Selections Not Permitted

- Songs listed in the RCM or CC classical syllabi (Lists A, B, C from Levels 7-10).
- Songs that were originally written for live fully staged musicals and that were later

made into movies (i.e. The Sound of Music; West Side Story; My Fair Lady; Hamilton; In the Heights; Dear Evan Hansen; Wicked).

- Operetta/light opera selections (Gilbert & Sullivan, Romberg, Lehar, Johann Strauss).
- Selections that are primarily spoken patter (eg. You've Got Trouble from the Music Man, Aaron Burr, Sir from Hamilton).
- Songs that were originally released as a commercial pop song and are later used in a jukebox musical should be entered in Popular Voice (Moulin Rouge, Beautiful)
- Selections from Junior show versions of musicals that have been cut or simplified.
- Vocal cuts, except for repeated choruses.

Pro credit (Musicnotes):

Competitors must provide a proper receipt (not the cover page). A receipt must show the name of the song, the form of payment used and the amount paid.

Not allowed:

- cover page (not a receipt)
- subscription to a sharing website eg. Scribd, Everand, Musescore)
- Teacher's names on scores, books or digital music must be covered

Songs for the Screen and More - Small Ensembles

Class	Live	Virtual
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Songs for the Screen and More - Small Ensembles (continued)

Class	Live	Virtual
20301 - Small Ensembles - Ages 10 & Under Small Ensembles are for groups with 4 to 15 members with the majority of members 10 years of age or under. Competitors may only perform one (1) classical selection that was performed at the Local Festival. <i>The selection may have a brief solo or solo ensemble passage. The total number of bars of a solo or solo ensemble passage(s) may not exceed 20% of the total length of the selection.</i> <i>Memorization is required.</i> Time Limit: Twenty (20) minutes	n/a	\$160.00
20302 - Small Ensembles - Ages 12 & Under Small Ensembles are for groups with 4 to 15 members with the majority of members 12 years of age or under. Competitors may only perform one (1) classical selection that was performed at the Local Festival. <i>The selection may have a brief solo or solo ensemble passage. The total number of bars of a solo or solo ensemble passage(s) may not exceed 20% of the total length of the selection.</i> <i>Memorization is required.</i> Time Limit: Twenty (20) minutes	n/a	\$160.00

Songs for the Screen and More - Small Ensembles (continued)

Class	Live	Virtual
20303 - Small Ensembles - Ages 14 & Under Small Ensembles are for groups with 4 to 15 members with the majority of members 14 years of age or under. Competitors may only perform one (1) classical selection that was performed at the Local Festival. <i>The selection may have a brief solo or solo ensemble passage. The total number of bars of a solo or solo ensemble passage(s) may not exceed 20% of the total length of the selection.</i> <i>Memorization is required.</i> Time Limit: Twenty (20) minutes	n/a	\$160.00
20304 - Small Ensembles - Ages 16 & Under Small Ensembles are for groups with 4 to 15 members with the majority of members 16 years of age or under. Competitors may only perform one (1) classical selection that was performed at the Local Festival. <i>The selection may have a brief solo or solo ensemble passage. The total number of bars of a solo or solo ensemble passage(s) may not exceed 20% of the total length of the selection.</i> <i>Memorization is required.</i> Time Limit: Twenty (20) minutes	n/a	\$160.00

Songs for the Screen and More - Small Ensembles (continued)

Class	Live	Virtual
20305 - Small Ensembles - Ages 18 & Under Small Ensembles are for groups with 4 to 15 members with the majority of members 18 years of age or under. Competitors may only perform one (1) classical selection that was performed at the Local Festival. <i>The selection may have a brief solo or solo ensemble passage. The total number of bars of a solo or solo ensemble passage(s) may not exceed 20% of the total length of the selection.</i> <i>Memorization is required.</i> Time Limit: Twenty (20) minutes	n/a	\$160.00
20306 - Small Ensembles - Ages 19 & Over Small Ensembles are for groups with 4 to 15 members with the majority of members 19 years of age or over. Competitors may only perform one (1) classical selection that was performed at the Local Festival. <i>The selection may have a brief solo or solo ensemble passage. The total number of bars of a solo or solo ensemble passage(s) may not exceed 20% of the total length of the selection.</i> <i>Memorization is required.</i> Time Limit: Twenty (20) minutes	n/a	\$160.00