



---

RECORDED COMPETITION  
SYLLABUS & RULES  
ENTRY DEADLINE: MAY 9, 2019

- By completing entry forms, competitors agree to comply with OMFA rules.
- It is the responsibility of every local festival committee to ensure that each competitor has read, and fully understood, all parts of this Syllabus.
- You may photocopy the OMFA Provincial Rules and Syllabus as needed.

ONTARIO MUSIC FESTIVALS ASSOCIATION  
RECORDED COMPETITION

Darlene Ewing,  
Recorded Competition Coordinator  
1296 Hazeldean Avenue  
Peterborough, ON K9J 5Z4  
Email: [mail@omfa.ca](mailto:mail@omfa.ca)  
Website: [www.omfa.ca](http://www.omfa.ca)



@ONTMUSFEST



@OnMusicFest



# AUDIO RECORDED COMPETITION RULES

It is the responsibility of BOTH the local festivals AND the competitors to read these general rules and syllabus in its entirety prior to submitting an entry form for competition. By submitting an entry form, both the local festival and the competitor have agreed to have read, understood, and abide by the rules and regulations of the Ontario Music Festivals Association.

## MANAGEMENT

1. The Ontario Music Festivals Association (OMFA) is managed by the OMFA Executive Committee and the designated Provincial Administrator.
2. All decisions of the OMFA Executive Committee regarding any Provincial Competition 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. A local music festival may designate a maximum of two performance groups for per recorded class to compete at the Provincial Competition.
5. Competitors must live or study in the Province of Ontario (with the exception of the National Capital Region graded level entrants, who may live in the Gatineau, Quebec area).
6. All competitors must be amateurs.
  - a. For the purpose of these competitions an amateur shall be defined as: A music students, performers, or any persons whose principal means of livelihood is not obtained from performance in the particular discipline in which he/she is competing.
  - b. The competitor may from time to time receive remuneration for musical or acting services rendered, but not on a full-time basis.
7. Competitors must have received both a mark of at least 85% in at least one entry and the recommendation of the adjudicator from a local festival to attend the Provincial Competition.
  - a. Participants in non-competitive classes are eligible to proceed to the Provincial Competition provided that the Adjudicator assigns a mark of 85 or higher. The mark does not have to be communicated to the local participants, but it must be included on the entry form with the Adjudicator's signature.
8. Should a competitor be recommended to attend the Provincial Competition by more than one local festival, it is **strongly encouraged** that they accept the first offer given. OMFA will only accept the first correctly completed entry form for that competitor.

## SUBMISSIONS, ENTRY FORMS & FEES

9. Entries will only be accepted for the Provincial Competition from local music festivals who are members of OMFA in good standing. Affiliation fees and accurate statistic forms must be up-to-date and submitted before entries can be accepted. In addition, local festivals who utilized OMFA insurance must also have submitted full payment.
10. OMFA reserves the right to reject any entry for any reason.

11. The entry form must be signed by:
  - a. The local Festival Adjudicator and the local Festival Administrator confirming their recommendation of the competitor to the Provincial Competition. Alternatively, the local Festival Administrator may submit an official recommendation list of competitors signed by the local Festival Adjudicator(s).
  - b. The entry form must be signed by a representative of the performance group confirming that they have read, understood, and accepted the rules of the Provincial Competition and accepted the terms as outlined regarding the Privacy Act.
12. Entry forms must be complete to be accepted.
13. **Submissions and uploads must be received by the Recorded Competition Coordinator no later than 6:00pm on May 9, 2019. No exceptions will be made.**
14. All materials must be uploaded into a specifically designated Dropbox folder or emailed directly to the Recorded Competition Coordinator. Information regarding the designated Dropbox folder is available on the OMFA website under the "Administration" Tab. Materials to be submitted:
  - a. Clearly labeled MP3 audio files of recordings
  - b. Clearly labeled complete and clean scanned copies of the scores including the cover. Scores must be in the correct key for all voices or instruments used in the performance.
15. Entry fees including Competitor's information and class name must be postmarked or received no later than May 9, 2019 to the following address:

Mrs. Darlene Ewing  
c/o OMFA Recorded Competition Coordinator  
1296 Hazeldean Avenue  
Peterborough, ON K9J 5Z4
16. 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 \$50 processing fee.
17. A \$50 fee will be applied for a returned cheque for Non-sufficient Funds (NSF).

### **RECORDING**

18. Arrangements and any costs incurred for the recording sessions are the responsibility of the performing group.
19. It is highly recommended that the recording be done during the local Festival. However, if the recording is done at a later date, the recording must be supervised and approved by a local festival official.
  - a. Recordings must be done with the same performance group and its members as well as the same conductor and accompanist (if applicable) as the original performance at the local Festivals.
  - b. The recording must be the first complete take.
20. Audio recordings should be prepared on high quality media. Video recordings are not permitted.
21. No identifying comments, marks, or names are permitted on the recordings or scores submitted.

### **SCORES AND DOCUMENTATION**

22. Music submitted must be a complete original score in the correct key for all voices or instruments in the performance.
23. For choirs, the number of voices and types of voices used should be indicated.

24. For bands and orchestras, the instrumentation should be indicated if different from what appears in the score.
25. 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 (receipt). The OMFA reserves the right to disqualify any competitor presenting an unauthorized copy.
26. Music 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.

### **RESULTS OF THE COMPETITIONS**

27. No marks will be awarded for the Provincial Competitions. Adjudicators will award First, Second and Honourable Mention places. The Adjudicator is authorized not to award a winner if a satisfactory standard has not been reached. Second places are declared only if the quality is very close to that of the First Place winner.
28. The placements of the Recorded Competition will be announced during the Provincial Competition.
29. Audio Recorded Competition Winners who receive notification of winning a monetary award must forward the required thank you letter to the OMFA Office, after which a cheque will be issued.
30. Award cheques must be cashed no later than August 31<sup>st</sup> of the festival year entered. Award cheques not collected or cashed by August 31<sup>st</sup> will revert back to the OMFA Award Fund. Award cheques will not be issued after August 31<sup>st</sup> of the festival year entered.
31. Written adjudications of performing group will be sent to the competitor.
32. The materials provided by the first place winners in the Choral recording classes will be submitted to the National Music Festival competition to represent Ontario.
33. Orchestras and Band competitions are not currently offered at the National Music Festival Competition.
34. A compilation will be made of each section's entries (i.e. choirs, bands, orchestras) will be made available to all conductors via Dropbox.

# CONCERT AND JAZZ BANDS RECORDED COMPETITIONS

1. **All Band record and submit two (2) selections in MP3 format.**
  - a. One selection must have been performed at the originating local festival and have received the recommendation of the local Adjudicator.
  - b. The second selection is the competitor's choice, but must not be another movement from the first selection.
  - c. Multi-movement of one piece will be counted as one selection.
  - d. Selections must be musically contrasting. The Adjudicator will take choice of material into consideration.
  - e. Only one selection may have an instrumental solo passage.
  
2. **Concert Band Classes of Competition:**
  - A. **Class No. 1 – William C. Dawson Plaque & Award:** for the best performance by an **elementary school** concert band up to and including **Grade 8** students.
  - B. **Class No. 2 –Plaque & Award:** for the best performance by a **secondary school** concert band up to and including **Grade 10** students.
  - C. **Class No. 3 – Belle Air Music Plaque & Award:** for the best performance by a **secondary school** concert band up to and including **Grade 12** students.
  - D. **Class No. 4 – Plaque & Award:** for the best performance by a **community concert band**.
  
3. **Jazz Band & Ensembles Classes of Competition:**
  - E. **Class No. 5 – Plaque & Award** for the best performance by an **elementary school Jazz Band up to and including Grade 8**. Two pieces required.
  - F. **Class No. 6 – Plaque & Award** for the best performance by a **secondary school Jazz Band up to and including Grade 12 students**. *Vocalist optional.*

# **STRING/SYMPHONY ORCHESTRAS**

## **RECORDED COMPETITIONS**

### **1. All orchestras record and submit two (2) selections in MP3 format.**

- a. One selection must have been performed at the originating local festival and have received the recommendation of the local Adjudicator.
- b. The second selection is the competitor's choice, but must not be another movement from the first selection.
- c. Multi-movement of one piece will be counted as one selection.
- d. Selections must be musically contrasting. The Adjudicator will take choice of material into consideration.
- e. Senior groups wishing to feature a soloist must enter Class 9.

### **2. String Orchestras Classes of Competition:**

- A. **Class No. 1 – Plaque & Award** for the best performance by a **Community** String Orchestra **up to and including Grade 8 students**. (80% of the performers must be non-professional).
- B. **Class No. 2 – Sister Marie Brebeuf Plaque & Award** for the best performance at the junior level by an **Elementary School String Orchestra up to and including Grade 8 students**. This class is open only to school string orchestras
- C. **Class No. 3 – Patrick Dunne Plaque & Award** for the best performance at the Intermediate level by a **School** String Orchestra from **Grade 8 to Grade 10 students**. This class is open only to school string orchestras.
- D. **Class No. 4 – Plaque & Award** for the best performance at the senior level by a **Community** String Orchestra (80% of the performers must be non-professional). Soloists are prohibited in this class.
- E. **Class No. 5 – Plaque & Award** for the best performance at the senior level by a **School** String Orchestra up to and including Grade 12 students. Soloists are prohibited in this class.

### **3. Symphony Orchestras Classes of Competition:**

- F. **Class No. 6 – Plaque & Award** for the best performance by a **Community or School** Symphony Orchestra up to and including Grade 8 students. (80% of the performers must be non-professional).
- G. **Class No. 7 – Plaque & Award** for the best performance at the senior level by a **Community** Symphony Orchestra (80% of the performers must be non-professional). Soloists are prohibited in this class.
- H. **Class No 8– Plaque & Award** for the best performance at the senior level by **School** Symphony Orchestra up to and including grade 12 students. This class is open only to school symphony orchestras. Soloists are prohibited in this class.
- I. **Class No 9 - Plaque & Award** for the best performance at the senior level by a **School or Community** Symphony Orchestra or String Orchestra that features a solo performer. A minimum of one piece must feature a soloist.

# CHOIRS

## RECORDED COMPETITIONS

1. **All Choirs record and submit two (2) selections in MP3 format.**
  - a. **All selections** must have been performed at the originating local festival and have received the recommendation of the local Adjudicator.
  - b. Only one selection may include a brief solo or solo ensemble passages.
  - c. The total number of bars of a solo or solo ensemble passage(s) may not exceed 10% of the total length of the selection.
  - d. Selections must be musically contrasting. The Adjudicator will take choice of material into consideration.
  - e. In classes that are limited by age:
    - i. No more than 5% of the members of any performance group may exceed the age limit by not more than two years.
    - ii. Ages are determined as of December 31 of the current academic year.
  - f. First place winners for choir classes will represent Ontario at the National Music Festival Competition. These choirs entry materials will be submitted on their behalf by the OMFA.
2. **Ensemble Class of Competition:**
  - A. **Class No. 104 – Richard W. Cooke Plaque and Award**
    - must be an ensemble (limited 6 to 12 singers)
    - one selection must be in three or more parts
    - triple trios are permitted in this class
3. **School Choir Classes of Competition:**

*Minimum of 13 singers from the same school. Only one folk song is permitted.*

  - B. **Class No. 103 – Paul J. Bourret Plaque and Award**
    - singers must be 19 years of age and under
    - at least one selection must be sung in three or more parts.
  - C. **Class No. 106 – Dr. David Ouchterlony Plaque and Award**
    - singers must be 16 years of age and under
    - at least one selection must be sung in two or more parts.
  - D. **Class No. 108 – Florine Després Plaque and Award**
    - singers must be 12 years of age and under
    - at least one selection must be sung in two or more parts.
4. **Community Choir Classes of Competition:**

*Minimum of 13 singers NOT from a school, however, homeschooled choirs must enter this category. Only one folk song is permitted.*

  - E. **Class No. 100 – Honourable Barbara A. Hagerman Plaque and Award**
    - the majority of members must be 19 years of age or over
    - at least one selection must be sung in three or more parts.
  - F. **Class No. 102 – George S. Mathieson Plaque and Award**
    - singers must be 19 years of age and under
    - at least one selection must be sung in three or more parts.

**G. Class No. 105 – Dr. & Mrs. J.F.K. English Plaque and Award**

- singers must be 16 years of age and under
- at least one selection must be sung in three or more parts.

**H. Class No. 107 – Margaret Wharton Memorial Plaque and Award**

- singers must be 12 years of age and under
- at least one selection must be sung in two or more parts.

**I. Class No. 109 – Barbara Clark Plaque and Award**

- singers must be 25 years of age and under
- at least one selection must be sung in three or more parts.

**5. Male Voice Choir Classes of Competition:**

May be from a school or community.

Changed, unchanged, and/or a combination of voices is allowed.

**J. Class No. 101 – City of Lincoln Plaque and Award**

- restricted to male singers (men and/or boys)
- changed, unchanged, and/or a combination of voices is allowed
- may be from a school or community
- no age limitation
- at least one selection must be sung in three or more parts.