



RECORDED COMPETITION
(BANDS, CHOIRS & ORCHESTRAS)
SYLLABUS & RULES
ENTRY DEADLINE: MAY 12, 2020

- By completing entry forms, competitors agree to comply with OMFA rules.
- Please note that this section is only for Bands, Choirs & Orchestras.
- For instructions for Piano Concerti and Percussion recorded entries, please see those specific syllabus sections.
- 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

Recorded Competition Coordinator

17 Pinemore Cres.

Toronto, ON M3A 1W5

Email: mail@omfa.ca

Website: www.omfa.ca

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AUDIO RECORDED COMPETITION RULES FOR BANDS, CHOIRS AND ORCHESTRAS

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 per recorded class to compete at the Provincial Competition.
5. Bands, Choirs and Orchestras must be based in the Province of Ontario (with the exception of the National Capital Region, who may be based 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 12, 2020. No exceptions will be made.**
14. All materials must be uploaded into a specifically designated Dropbox folder that is shared with the Recorded Competition Coordinator or emailed directly to the Recorded Competition Coordinator. 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.
 - c. Copy of entry form
15. Entry fees including Competitor's information and class name must be postmarked or received no later than May 12, 2019 to the following address:

OMFA Recorded Competition Coordinator
17 Pinemore Cres.
Toronto, ON M3A 1W5
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 (Digitally only) 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. The placements of the Recorded Competition will be announced before or during the Provincial Competition and will be made public on our facebook and other social media pages. If results are received soon enough the program booklet will also include the placements.
28. Audio Recorded Competition Winners who receive a monetary award must forward the required thank you letter to the OMFA Office.
29. Award cheques must be cashed no later than August 31st of the festival year entered. Award cheques not collected or cashed by August 31st will revert back to the OMFA Award Fund. Award cheques will not be issued after August 31st of the festival year entered.
30. Written adjudications of performing group will be sent to the conductor/director.
31. A compilation 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 Bands 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-movements 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 – Elementary School Band:** for the best performance by an **elementary school** concert band up to and including **Grade 8** students.
- B. **Class No. 2 – Secondary School Band Grade 10 & Under:** for the best performance by a **secondary school** concert band up to and including **Grade 10** students.
- C. **Class No. 3 – Secondary School Concert Band:** for the best performance by a **secondary school** concert band up to and including **Grade 12** students.
- D. **Class No. 4 – Community Concert Band:** for the best performance by a **community concert band**.

3. Jazz Band & Ensembles Classes of Competition:

- E. **Class No. 5 – Elementary School Jazz Band:** for the best performance by an **elementary school Jazz Band up to and including Grade 8**. Two pieces required.
- F. **Class No. 6 – Secondary School Jazz Band:** 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-movements 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. **School String Orchestras Classes of Competition:**
 - A. **Class No. 1 – Elementary School String Orchestra:** 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*
 - B. **Class No. 2 – Intermediate School String Orchestra:** for the best performance at the Intermediate level by a **School String Orchestra from Grade 9 and 10 students**. *This class is open only to school string orchestras.*
 - C. **Class No. 3 – Secondary School String Orchestra:** 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. *This class is open only to school string orchestras.*

3. **Community String Orchestras Classes of Competition:**
 - D. **Class No. 4 – Junior Community Orchestra:** for the best performance by a **Community String Orchestra up to and including Grade 8 students**. (80% of the performers must be non-professional).
 - E. **Class No. 5 – Senior Community Orchestra:** 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.

4. **School Symphony Orchestras Classes of Competition:**
 - F. **Class No. 6 – Elementary School String Orchestra:** for the best performance by a **School Symphony Orchestra up to and including Grade 8 students**. (80% of the performers must be non-professional). *This class is open only to school symphony orchestras. No soloists permitted.*
 - G. **Class No. 7 – Intermediate School Symphony Orchestra:** for the best performance at the Intermediate level by a **School Symphony Orchestra from Grade 9 and 10 students**. *This class is open only to school symphony orchestras. No soloists permitted.*
 - H. **Class No. 8 – Secondary School Symphony Orchestra:** 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. *This class is open only to school symphony orchestras. No soloists permitted.*

5. School and Community Symphony or String Orchestras Concerto Classes of Competition:

- I. **Class No. 9 – Concerto Competition:** for the best performance at the senior level by a **School or Community** Symphony Orchestra or String Orchestra that features a solo performer. One selection **must** feature a soloist. The second selection may also feature a soloist but could also be a standard repertoire piece.

6. Community Symphony Orchestras Classes of Competition:

- A. **Class No. 10 – Community Symphony Orchestra:** 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.

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.

1. School Choir Classes of Competition:

Minimum of 13 singers from the same school.

- A. **Class No. 1 – Choirs Grade 3 and Under – Mixed Voices**
 - Two selections, unison.
- B. **Class No. 2 – Choirs Grade 6 and Under – Mixed Voices**
 - Two selections, one of which must sung in two or more parts.
- C. **Class No. 3 – Choirs Grade 8 and Under – Mixed Voices**
 - Two selections, one of which must sung in two or more parts.
- D. **Class No. 4 – Choirs Grade 10 & Under – Mixed Voices**
 - Two selections, one of which must sung in two or more parts
- E. **Class No. 5 – Choirs Grade 12 & Under – Mixed Voices**
 - singers must be 16 years of age and under
 - Two selections, one of which must be sung in three or more parts.
- F. **Class No. 6 – Boy's Unchanged Voice Choirs**
 - Two selections, one of which must sung in two or more parts.
- G. **Class No. 7 – Male Choirs Grade 12 & Under**
 - Two selections, one of which must be sung in two or more parts.

2. Ensemble Class of Competition:

- F. **Class No. 8 – 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. 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.

- G. **Class No. 9 – Junior Community Choir**
 - singers must be 12 years of age and under
 - at least one selection must be sung in two or more parts.

- H. Class No. 10 – Boy’s Unchanged Voice Choir**
 - Two selections, one of which must be sung in two or more parts.
- I. Class No. 11 – Intermediate Community Choir**
 - singers must be 16 years of age and under
 - at least one selection must be sung in three or more parts.
- J. Class No. 12 – Senior Community Choir**
 - singers must be 19 years of age and under
 - at least one selection must be sung in three or more parts.
- K. Class No. 13 – Male Choirs**
 - Two selections, one of which must be sung in two or more parts.
- L. Class No. 14 – Young Adult Choirs**
 - singers must be 25 years of age and under
 - at least one selection must be sung in three or more parts.
- M. Class No. 15 – Adult Choirs**
 - the majority of members must be 19 years of age or over
 - at least one selection must be sung in three or more parts.