

# OFFICIAL SYLLABUS 2024 - 2025

The 2025 PROVINCIAL FESTIVAL of PERFORMING ARTS BC  
will be held in Victoria, June 1 - 5.

The 2025 CANADA WEST PERFORMING ARTS FESTIVAL  
will be held in Saskatoon, SK, July 24-26.

Performing Arts BC is proud to be affiliated with The Canada West Performing Arts Festival

**The Association is grateful to our many individual and corporate donors for their sponsorship.**

**Performing Arts B.C. Festivals Society (Performing Arts BC)** is an organization of thirty-four local Member-Festivals located throughout the Province of British Columbia. This Syllabus outlines the rules, regulations and requirements for performers who are recommended by adjudicators at the Local level to proceed to the Provincial level of competition.

## PROVINCIAL OFFICE

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**PERMISSION IS EXTENDED TO LOCAL FESTIVALS TO PHOTOCOPY THIS SYLLABUS  
IN WHOLE OR IN PART AS REQUIRED**

## **RESPONSIBILITIES OF LOCAL FESTIVALS: ENTRIES TO THE PROVINCIAL FESTIVAL**

It is the responsibility of each local Festival committee to ensure that all entry requirements are met prior to submitting entries. The Provincial Association will not be checking entries for accuracy and appropriateness. It is imperative that the local Festival be scrupulous in ensuring that all entries are correct and that they comply with the entry rules for that particular discipline and in accordance with the 2024-2025 Official Syllabus. Failure to do so may lead to disqualification of the competitor.

**IT IS THE RESPONSIBILITY OF THE LOCAL FESTIVAL COMMITTEE TO ENSURE THAT EACH OF ITS RECOMMENDED COMPETITORS HAS READ AND FULLY UNDERSTANDS THE RULES & REGULATIONS CONTAINED HEREIN.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL**

Unauthorized copies of copyrighted material are not permitted. Local Festivals must also ensure that their competitors will provide sufficient original scores/scripts for use at the Provincial Festival or have appropriate authorizations for copies.

## **GENERAL RULES FOR PROVINCIAL LEVEL COMPETITIONS (ALSO KNOWN AS THE "PROVINCIAL FESTIVAL")**

### **WORKING MANAGEMENT**

Competitions are produced under the general administration and management of the Performing Arts BC Board of Directors and coordinated by the Provincial Executive Director. Any questions not dealt with in these rules shall be referred to the PERFORMING ARTS BC Board of Directors in writing: the decision of the Board shall be final.

The decision of the Board of Directors on all matters pertaining to the interpretation of the rules and administrative procedures is final.

The PABC board will regularly review the syllabus and present possible changes to a General meeting of the society. Changes which clarify wording will come into effect when passed.

### **ELIGIBILITY**

1. All competitions shall be open to non-professional performers who are living or studying in BC and who are selected by adjudicators at festivals affiliated through PABC. This condition does not apply to those bona fide students of the performing arts who teach for the purpose of applying the money so earned for the furtherance of their education, and does not preclude occasional remuneration received for services rendered in the arts.
2. Only those competitors of solo music, dance, speech and dramatic arts, public speaking and storytelling, duet and instrumental chamber group receiving an adjudicator's recommendation at the local Festival level may enter the Provincial Level Competitions, and must compete in the category so recommended. Choirs and dance groups will compete virtually.
3. **Age of competitors is determined as of December 31<sup>st</sup> before the upcoming Provincial Festival.** No single competitor may be over the age of 22 in music and speech and 18 for dancers, except Provincial Excellence dance which is 20. This does not apply to choral classes.
4. Immediately following the local Festival, a member festival may submit one recommended competitor only for a provincial-level class upon adjudicator's recommendation. Member festivals may have the option of sending up to three recommended competitors in each level of a discipline if, in the previous year, they have reported and paid affiliation fees accordingly for the qualifying number of entries in that discipline. The number of qualifying entries shall be counted according to the discipline groups in Table I. PABC will notify each member festival eligible to send more than one competitor in any discipline, based on their reported entries.

**Table 1 - Minimum Number of Qualifying Entries per Discipline for Additional Competitors**

DISCIPLINE	Piano	Strings	Classical Voice	Musical Theatre	Guitar	Woodwinds	Brass	Chamber Music	Speech Arts	Ballet	Stage	Modern
Minimum for 2 Competitors in Each Level	200	100	75	75	5	5	5	5	100	100	200	100
Minimum for 3 Competitors in Each Level	400	300	200	200	15	15	15	15	150	200	300	200

**A festival may send any number of qualified competitors to a Provincial Excellence class upon an adjudicator's recommendation. See specific rules on page 7.**

5. Local secretaries should check the Provincial Office registration site for an update on recommended competitors to date. As a courtesy, member festivals may advise neighbouring festivals of all competitors who have accepted a recommendation for the Provincial Festival. Once a competitor has accepted a full Provincial recommendation, he/she is not eligible for Provincial recommendations at any other Festival (with the possible exception of chamber group competitors). Merited Participants and alternates may still accept a full Provincial recommendation from another festival.
6. To avoid controversy, the selection of competitors must be the sole responsibility of the adjudicators.
7. In order to be considered for recommendation by the adjudicators, a competitor must have performed in at least two (2) solo classes in the same discipline at a local festival and have received 2 marks of 85 or over in those classes. A possible exception (to two solo classes) is in the Chamber Group and Duet classes. Performers from local Festivals that have introduced a Provincial Excellence recital class which includes the performance of multiple works, will also be exempted from the two-class rule.
8. Where possible, competitors should represent local Festivals serving the geographic area where they live or study. However, if there is no recommended competitor from the geographic area, adjudicators may recommend from outside this area unless prohibited by local Festival rules.
9. Competitors who have won a PERFORMING ARTS BC Provincial class cannot again be recommended for Provincial level in the same class but may subsequently receive the adjudicator's recommendation to compete in a higher class. **The sequence of classes is Junior A - Junior B, where applicable – Intermediate - Senior – Provincial Excellence.** Non-winners at the Provincial Finals may continue to enter the same class as long as all requirements are met. Non-Winners may not compete in a lower class regardless of their age. If a competitor has won their discipline in the Provincial Excellence classes, they may continue to compete in this class as long as they are within the age limit as stated in rule #3.
10. Other than the exceptions listed under the Music Division and the Speech and Dramatic Arts General Regulations and Guidelines, no competitor may be recommended for performance in more than one class at the Provincial Festival. This rule does not apply to virtual group classes.

**ENTRIES**

11. Immediately following each local Festival, the local Festival's Provincial Contact should collect the required information from each recommended competitor and enter this into the Provincial database within two (2) weeks of the final competition of that local festival. All deadlines, requirements and guidelines of the Provincial Association must be complied with.
12. It is the responsibility of each competitor to return the waiver that is attached to the registration confirmation to the Provincial Office, along with payment. This must be received by the Provincial Office within two (2) weeks of receiving the email. Where the local festival pays the Provincial Festival entry fees the performer must still return a signed waiver form. The local festival office is then responsible for assuring that payment reaches the Provincial Office as soon as possible after the completion of the local festival. Cheques must be made payable to PERFORMING ARTS BC. **Entry fees are non-refundable.**

13. Competitors must perform the selection(s) listed on their entry form. The order of performance is their own choice with the exception of Dance. One of the selections must be the qualifying performance from the local festival. Selection changes at the Provincial Festival will not be allowed.
14. For all Virtual classes that require uploaded video or audio recordings, neither PABC nor its agents will assist with uploading material for competitors. All competitors are responsible for uploading the required material. The online system for collecting video and audio recordings will state the maximum size for recordings and will not accept files over the stated size.

### **PROGRAMME**

15. A tentative schedule of classes will be established in early spring. **Check the website frequently for updates.** As there are many considerations in developing a schedule and the order of performance, special requests cannot normally be granted, although the office will attempt to be as reasonable as possible, especially concerning accompanists in the Music Division. Only the PABC Board of Directors and/or Executive Director may alter the order of performance during the Festival.
16. Music and Speech Arts competitors must be at the performance venue at least 15 minutes prior to class or performance commencement. **Dance has very specific check-in times that can be found on page 29.** Music and scripts must be handed in prior to the commencement of the class: competitors must be prepared to perform when so requested and shall not commence the performance until asked to proceed to the stage. Competitors must be present for the remainder of the class as well as for adjudications and announcement sessions of their category. As a courtesy to fellow competitors, we encourage all competitors to be present for the entire session.

### **COMPETITION AND ADJUDICATION PROCESS**

17. All copyrights regarding music and printed text must be observed. Please see copyright requirements specific to each division.
18. **TIMES:** Selections must be accurately timed and stated on the entry form. Competitors exceeding the stated **TOTAL TIMES** for the class will be disqualified. Please read the description of total time, found on page 6 of the syllabus, very carefully.
19. Competition venues (other than warm-up rooms) and pianos may not be used for rehearsal/practice/performance of any kind prior to competition.
20. **A competitor may not perform any selection he/she has previously won with in Provincial competition.**
21. Communication with the adjudicator on the part of competitors, teachers, coaches, or parents prior to competition and the presentation of awards is absolutely forbidden.
22. Concert etiquette is expected. **NO** videos, audio recordings or photographs may be taken during competitions, adjudications, workshops, etc. Cell phones must be turned off within the performance venue. **PERFORMING ARTS BC** reserves the right to take official photographs at appropriate times for archival and publicity purposes.
23. There shall be only one winner per class in all Divisions.
24. Winners of classes finished by 4:00pm of the second day of the festival may be invited to perform at the Provincial Honours Concert that evening. Winners of classes completed after that may be asked to perform during the Dance Finals or Provincial Excellence concerts.
25. All participants must attend **all** sessions and workshops for their discipline level. The President and Executive Director may make exceptions in the case of scheduling conflicts within the festival or other extenuating circumstances.

### **PROVINCIAL EXCELLENCE CLASSES**

26. Provincial Excellence classes have replaced the Provincial-National classes and include all disciplines. See individual disciplines for Provincial Festival performance requirements.
27. Competitors in these classes will continue to be chosen by Adjudicators at local festivals and will be expected to be performing at a very high level, generally higher than that required for recommendation to Senior classes. In Dance, competitors are expected to be at the standard of apprentice level of a professional company.
28. Local festivals may set their own criteria for qualification for this class as long as the Provincial minimum standards are met. (Page 3, Rule 7)
29. There will be no limit to the number of qualified competitors that local festivals may send to these classes.

30. Provincial Excellence classes will include competitive classes and masterclasses with the adjudicators. Masterclass participation and performances will be considered by the adjudicators. At the conclusion of the masterclass sessions in music and performance sessions in Speech Arts and Dance, the winners will be announced at a special announcement session for all Provincial Excellence competitors. **Competitors should be prepared to spend an extra night at the festival in case they are chosen as a winner. Music competitors must ensure that their accompanist are able to stay for the final concert. PABC will not be responsible for finding accompanists for the Provincial Excellence concert.**
31. \$2,000 first place awards will be available to Provincial Excellence class winners at the discretion of the adjudicators.
32. All Winners of Provincial Excellence Classes must perform at the Gala Concert at which adjudicators will award the Grand Prize of \$5,000. Music and Speech Arts winners will have 12 minutes performance time during the concert and should choose their repertoire accordingly. Dancers will have 6 minutes and may choose two of their 3 prepared dances for this concert.
33. No Provincial Excellence competitor may be over age 22 for music and speech performers and 20 for dancers as of December 31<sup>st</sup> before the upcoming Festival.

### **PLACINGS AND AWARDS**

34. Adjudicators' decisions are final with respect to placings within a class. Cash prizes, tuition awards and gift certificates may be available, to be awarded at the discretion of the adjudicators, as outlined by scholarship donors. The adjudicator's decision in all matters of adjudication, including the choice of award recipients, is final.

### **COMPLAINTS AND PROTESTS**

35. Complaints and protests must be made in writing and directed to the PERFORMING ARTS BC Board of Directors together with a protest fee of \$50.00 immediately after the class or action. If the protest is upheld, the fee will be refunded. The decision of the Board with respect to complaints and/or protests is final.

### **GENERAL CONDUCT OF ALL PARTICIPANTS**

36. All competitors and their families are expected to comply with standard festival etiquette. No verbal or physical abuse of board members, adjudicators, volunteers and/or other competitors will be tolerated at the Festival and may result in the immediate disqualification of a competitor.

### **DISQUALIFICATION**

37. The Association does not wish to disqualify any performer and sincerely advises all local Festival officers, competitors, parents, teachers and coaches, to abide by the Regulations and class descriptions herein and to participate in the spirit of the Provincial Festival so that infractions do not occur. Disqualified competitors will still receive an adjudication and participation certificate but will not be eligible for awards or placings.

## MUSIC DIVISION GENERAL REGULATIONS AND GUIDELINES OFFICIAL 2024-2025 SYLLABUS

### REPERTOIRE

1. Canadian Syllabi published by the major National examination bodies, including the Royal Conservatory (Toronto) and Conservatory Canada, are suggested for Grade/Level guidance in entering local and provincial festivals in Music.
2. Concertos or movements from concertos are **not permitted** in any piano or guitar classes as the PABC cannot guarantee the provision of additional pianos.
3. **All competitors must introduce their pieces from the stage either before they begin or before each piece they perform.**
4. For the purpose of this Festival, in the Music Division, a Concerto or a Concerted Work is defined as any composition originally written for solo instrument with orchestral accompaniment.
5. For the purpose of this Festival, in the Music Division, two or more movements of a sonata, suite, etc. are permissible as one selection, provided another contrasting selection can be performed within the TOTAL TIME.
6. For the purpose of this Festival, in the Music Division, a contrasting selection generally means a work from a different musical period.
7. The performance of Canadian material is strongly encouraged. The Canadian Music Centre may be contacted for music and information.
8. Songs from contemporary musicals and motion picture musicals are permitted in Musical Theatre and Vocal Variety. Pop Songs are **not** permitted. Pop Songs are defined as any songs listed on the Billboard Magazine Pop Songs Top 40 chart within the 12-month period ending December 31 preceding the festival.

### TOTAL TIMES

9. The maximum time of a performance will be the **total time** on stage after the first tuning. Introductions, breaks between pieces, additional tuning, applause and any required costume additions will be included in this time. The clock will start when a performer starts to introduce their first piece and stop when they leave after their final piece. Please time your repertoire appropriately so that you do not go over the TOTAL TIME indicated for each level. If a competitor reaches the maximum time allowed, the secretary will ring the bell, at which time the performance must stop. Failure to stop performing within 10 seconds will result in disqualification.

### COPYRIGHT REQUIREMENTS

10. Each competitor must submit an original copy/score of the music selections to the adjudicator's secretary prior to the class in which he/she is to perform. **Competitors must number the first bar of each line in their score(s).**
11. All copyrights regarding music must be observed. Photocopies or manual copies of copyrighted material will not be accepted. The adjudicator must be given a complete original score of music under copyright for the duration of the performance. If original scores are not available, a letter is required from the publisher giving permission for copying. If the selection is generally considered to be in the public domain, a letter confirming this fact is required from the publisher along with permission to copy. The use of music downloaded from the Internet is permissible as long as it is accompanied by receipts for the number of copies downloaded. If membership in a site provides free use of the material downloaded, proof of membership must be provided. **Music downloaded from the free website [www.imslp.org](http://www.imslp.org) is permitted. Please write the full URL of the work being performed on the first page of all parts and copies being used.** Photocopies are permitted for the purposes of page turns, but the full score must still be

present at the performance venue, in addition to an original copy for the adjudicator. Competitors attempting to use unauthorized copies of copyrighted material will be disqualified.

## PERFORMANCE

12. Stage deportment will be considered by the adjudicator as part of the overall evaluation. Competitors are expected to dress in concert style.
13. The instrument of accompaniment in the Music Division shall be the piano, which will be provided.
14. All competitors are expected to attend their class adjudications and/or workshops for the announcement of winners, runners-up, honourable mentions and presentation of certificates and medallions.
15. **OPTIONAL, PARALLEL CANADIAN PIANO CLASSES** - These are optional classes for pianists (see page 8) and will be judged on this category's merits alone. Participants may not enter Canadian Classes only, but **MUST** first be recommended in Provincial Piano or Instrumental classes. Recommended competitors may choose to enter the Canadian Class at the same level. i.e., Canadian Class recommendation from the local adjudicator is not required. The Canadian selection in these optional classes need not have been performed in the local festival. Competitors may perform Canadian selections in their recommended class as well as in the optional Canadian Class; however, they may not perform the same selection in both classes. **Competitors who win this parallel class at a Provincial Festival must enter the next highest class in subsequent festivals. They may compete in two different class levels: one for their primary entry and one for the parallel class entry.**

**OPTIONAL, PARALLEL VOCAL VARIETY CLASSES** – These are optional classes for vocalists and will be judged on this category's merits alone. Participants may not enter Vocal Variety classes only, but **MUST** first be recommended by the local Festival's adjudicator either in Classical Voice or Musical Theatre; the student may then choose to enter the Vocal Variety Class at the same level as well. The selection in these optional classes need not have been performed in the local festival; however, care should be taken in the choice of selection for the Provincial Festival. No contemporary pop selections are permitted in these Variety classes. **Competitors who win this parallel class at a Provincial Festival must enter the next highest class in subsequent festivals. They may compete in two different class levels: one for their primary entry and one for the parallel class entry.**

## ELIGIBILITY

16. Other than the exceptions listed below, no competitor may be recommended/performed in more than one class at the Provincial Festival. Please note that there is a separate entry form and entry fee for these optional classes.

### Exceptions:

- a) The optional Canadian Music classes in the Piano division permit competitors who have been recommended to compete at the Provincial level in a junior, intermediate, senior or provincial excellence piano class to perform as well in the "parallel" Canadian Class.
- b) The optional Vocal Variety classes in the Voice division permit competitors who have been recommended to compete at the Provincial level in a junior, intermediate, senior or provincial excellence voice class to perform as well in the "parallel" Vocal Variety class.
- c) Individual members of a recommended Chamber Group who compete in their Chamber Group class at the Provincial level may also accept recommendation from the same or a different local Festival to perform as a soloist in no more than one solo music class (for exceptions, see (d) and (e)).
- d) A Chamber Group participant may also accept recommendation from the same or a different Festival to perform as a piano or instrumental soloist: the participant may then also choose to enter the parallel Canadian Piano or duet class. A Chamber Group participant may also accept recommendation from the same or a different local Festival to perform as a vocal soloist in either Classical Voice or Musical Theatre: the participant may then also choose to enter the parallel Vocal Variety class.

- e) As well, to encourage more participation in Chamber Group classes, particularly in festivals/ regions where fewer performers of the same age and capability may be found, individual chamber group members may become “double-entry” performers by competing in two chamber groups at the Provincial Festival, representing one or two local Festivals, **but only upon receiving permission through special application to the Executive Director of PABC. Application must be made in writing prior to submission of Provincial Entry Forms. TWO** performers in each group may be “double-entry” performers.
- f) Solo piano and instrumental performers may also enter the duet class with the appropriate nomination from a local festival adjudicator, representing the same or a different festival.

#### **CANADA WEST PERFORMING ARTS FESTIVAL**

- 17. Recommendation to this festival will be at the sole discretion of Adjudicators at the Provincial Festival and will include Junior, Intermediate and Senior/Provincial Excellence level competitors. Competitors will be chosen from the list of those who have indicated that they wish to be considered for the Canada West Festival. Willingness to be considered is indicated at the time of registration for the BC Provincial Festival.
- 18. It is the responsibility of each competitor who wishes to be considered for recommendation to the Canada West Festival to read and comply with the rules and regulations governing The Canada West Festival as set out in their Official Rules and Syllabus.



## **PIANO CLASSES OFFICIAL 2024-2025 SYLLABUS**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES  
GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines for  
further information.**

### **PIANO CLASSES: CLASS STRUCTURE**

**Junior Piano, A, Age: 14 years and under TOTAL TIME: 17 minutes**

Level: Grade/Level 6 to 9

Two contrasting selections, one of which has been performed at the local level. Concertos are not permitted in this class.

**Junior Piano, B, Age: 14 years and under TOTAL TIME: 18 minutes**

Level: Grade/Level 10 and above.

Two contrasting selections, one of which has been performed at the local level. Concertos are not permitted in this class.

**\*\*\*Festivals may send two competitors for Junior Piano, one each in level A and B, depending on their Grade/Level.**

**Junior Solo Piano, Canadian Music Age: 14 years and under TOTAL TIME: 7 minutes**

One selection of Canadian music of minimum Grade/Level 6 level. Concertos are not permitted in this class.

**Intermediate Solo Piano Age: 17 years and under TOTAL TIME: 22 minutes**

Recommended minimum Grade/Level 8 level: two contrasting selections, one of which has been performed at the local level. Concertos are not permitted in this class.

**Intermediate Solo Piano, Canadian Music Age: 17 years and under TOTAL TIME: 10 minutes**

One selection of Canadian music of minimum Grade/Level 8 level. Concertos are not permitted in this class.

**Senior Solo Piano Age: 22 years and under TOTAL TIME: 25 minutes**

Recommended minimum Grade/Level 9 level: two contrasting selections, one of which has been performed at the local level. Concertos are not permitted in this class.

**Senior Solo Piano, Canadian Music Age: 22 years and under TOTAL TIME: 12 minutes**

One selection of Canadian music of minimum Grade/Level 9 level. Concertos are not permitted in this class.

**Provincial Excellence Piano Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. Individual movements of multi movement works may be included. Concertos are not permitted.

**Memorization is mandatory for this class.**

**Provincial Excellence Piano, Canadian Music Age: 22 years and under TOTAL TIME: 15 minutes**

One selection of Canadian music of minimum Grade/Level 10 level: if a multi-movement work is selected, one or more movements may be performed providing the TOTAL TIME is observed. A concerted work is not permitted. This provides an opportunity for further performance for Provincial Excellence level participants but is not considered part of the Provincial Excellence competition.

## **VOICE CLASSES OFFICIAL 2024-2025 SYLLABUS**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES  
GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines for  
further information.**

### **CLASSICAL VOICE PROGRAM: CLASS STRUCTURE**

#### **Junior Voice: Classical Age: 14 years and under TOTAL TIME: 17 minutes**

Recommended Minimum Level - Grade/Level 4. THREE contrasting selections, one of which has been performed at the local level.

1. One selection must be an Art Song sung in the original language. 2. Own choice. 3. Own choice

Note: No Oratorio or Operatic Arias of the Post Baroque era are allowed.

Note: No selections from light opera, operetta, Gilbert and Sullivan and similar works are permitted in this class, nor are selections from Revues, Cabaret pieces, Musical Theatre or “encore” pieces; however, the participant may choose to perform one selection of this genre in the parallel Vocal Variety Class.

Note: No pop selections are allowed in this class.

Note: English translations are not permitted.

Note: No selections from major sacred works are permitted at the Junior level with the exception of those included in the Grade/Level Songbooks published by the Royal Conservatory, Conservatory Canada and other major institutions.

#### **Intermediate Voice: Classical Age: 17 years and under TOTAL TIME: 22 Minutes**

Recommended Minimum Level - Grade/Level 7. THREE contrasting selections, one of which has been performed at the local level.

1. One selection must be an Art Song (including German lieder) sung in the original language.

2. Own choice 3. Own choice

Note: No Oratorio or Operatic Arias of the Post Baroque era are allowed.

Note: No selections from light opera, operetta, Gilbert and Sullivan and similar works are permitted in this class, nor are selections from Revues, Cabaret pieces, Musical Theatre or “encore” pieces; however, the participant may choose to perform one selection of this genre in the parallel Vocal Variety Class.

Note: No pop selections are allowed in this class.

Note: English translations are not permitted.

#### **Senior Voice: Classical Age: 22 years and under TOTAL TIME: 25 Minutes**

Recommended Minimum Level - Grade/Level 9. THREE contrasting selections, one of which was performed at the local level, consisting of the following:

1. One selection must be an Art Song (including German lieder) sung in the original language.

2. An Operatic Aria in the original language with recitative where applicable, or an aria from a Major Sacred Work (oratorio, cantata, mass) with recitative where applicable. Language is optional.

The performer is required to introduce the aria, i.e., to “set the scene”.

Costumes, staging and sets are not permitted for opera selections. However, one hand-held prop may be used if integral to the scene.

3. Own choice.

Note: No selections from light opera, operetta, Gilbert and Sullivan and similar works are permitted in this class, nor are selections from Revues, Cabaret pieces, Musical Theatre or “encore” pieces; however, the participant may choose to perform one selection of this genre in the parallel Vocal Variety Class.

Note: No pop selections are allowed in this class.

**Provincial Excellence Voice - Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. Individual movements of multi movement works may be included.

**Memorization is mandatory for this class.**

**All Classical Voice and Musical Theatre competitors may choose to enter the Parallel Vocal Variety class. The performance of Canadian Works is strongly encouraged in that class and an award for the Best Performance of a Canadian Song will be chosen by the adjudicator**

***VOCAL VARIETY PROGRAM: CLASS STRUCTURE***

**It is very strongly recommended that competitors perform a piece from a genre that is different from their qualifying category. Musical Theatre participants: Please note that this is not a class to enter a third Musical Theatre piece in Please see Page 6, Rule 8 of the Syllabus for clarification of 'pop songs.'**

**The performance of Canadian Works is encouraged and an award for the Best Performance of a Canadian Song will be chosen by the adjudicator**

**Junior Voice: Vocal Variety Age: 14 years and under TOTAL TIME: 7 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, Revue, Cabaret, classical repertoire or Musical Theatre. A small hand-held prop may be used if appropriate. Costumes are not necessary but may be used.

**Intermediate Voice: Vocal Variety Age: 17 years and under TOTAL TIME: 7 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, revue, cabaret, Classical repertoire or Musical Theatre. A small hand-held prop may be used if appropriate. Costumes are not necessary but may be used.

**Senior Voice: Vocal Variety Age: 22 years and under TOTAL TIME: 8 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, revue, cabaret, Classical repertoire or Musical Theatre. A small hand-held prop may be used if appropriate. Costumes are not necessary but may be used.

**Provincial Excellence Voice: Vocal Variety Age: 22 years and under TOTAL TIME: 8 minutes**

One selection chosen from a light opera, operetta, Gilbert and Sullivan production, revue, cabaret, Classical repertoire or Musical Theatre. A small hand-held prop may be used if appropriate. Costumes are not necessary but may be used. This provides an opportunity for further performance for Provincial Excellence level participants but is not considered part of the Provincial Excellence competition.

## **MUSICAL THEATRE PROGRAM OFFICIAL 2024-2025 SYLLABUS**

For the purpose of the Provincial Festival, a Musical Theatre work is defined as a musical stage-play/production or motion-picture musical. The “Broadway Musical” is representative of this genre.

Selections from revues, light opera, operetta, Gilbert and Sullivan, cabarets, ‘encore’ pieces and similar works are not permitted in this class. Pieces to be performed must be listed on the entry form as follows: name of song and name of show in which it is used. (i.e. Circle of Life from The Lion King). Please see Page 5, Rule 8 of the Syllabus for clarification of ‘pop songs’ from contemporary musicals or motion picture musicals

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines for further information.**

**The following rules apply to all Musical Theatre classes:**

- 1) Two selections will be performed ‘back-to-back’
- 2) Participants **are required** to provide a verbal introduction of their selections to “set the scene” as they begin their performance.
- 3) **A participant should use one basic costume for all selections. Simple accessories, such as a hat, scarf or sweater, may be added or removed between songs but the performer may not leave the stage once the performance has begun and the stage may not be used as a change room. All props and costume additions must be brought on stage at the beginning of the performance. Hand-held props, that are integral to the performance, are allowed (An 18”X18”X18” rehearsal block and a table for props will be provided). Further large props are not permitted.**
- 4) With the exception of appropriate musical and non-verbal communication during a performance, interaction between the performer and the accompanist or any other individual after the introduction of the selection is not permitted.
- 5) Memorization is mandatory in these classes.

### **MUSICAL THEATRE VOICE PROGRAM: CLASS STRUCTURE**

**Junior Musical Theatre Age: 14 years and under TOTAL TIME: 15 minutes**

Two Contrasting Selections in the Musical Theatre genre, one of which has been performed at the local level. Selections from animated musical productions are acceptable in this level.

**Intermediate Musical Theatre Age: 17 years and under TOTAL TIME: 17 Minutes**

Two Contrasting Selections in the Musical Theatre genre, one of which has been performed at the local level.

**Senior Musical Theatre Age: 22 years and under TOTAL TIME: 20 Min.**

Two Contrasting Selections in the Musical Theatre genre, one of which has been performed at the local level.

**Provincial Excellence Musical Theatre - Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. The spirit of this class is to create a seamless presentation from beginning to end with introductions and costume and set changes happening fluidly during the performance. General Musical Theatre rules apply to this class. **Memorization is mandatory for this class.**

**All Classical Voice and Musical Theatre competitors may choose to enter the Parallel Vocal Variety class. The performance of Canadian Works is strongly encouraged in that class and an award for the Best Performance of a Canadian Song may be chosen by the adjudicator**

## **STRING CLASSES OFFICIAL 2024-2025 SYLLABUS**

**Provincial String Classes include Violin, Viola, Cello and Double Bass only.  
Competitors are required to state on their entry form which instrument they will play.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES  
GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines  
for further information.**

### ***STRING CLASSES: CLASS STRUCTURE***

**Junior Strings, A, Age: 14 years and under TOTAL TIME: 20 minutes**

Level: Grade/Level 6 to 8

Two contrasting selections, one of which has been performed at the local level.

**Junior Strings, B, Age: 14 years and under TOTAL TIME: 22 minutes**

Level: Grade/Level 9 and above

Two contrasting selections, one of which has been performed at the local level.

**\*\*\*Festivals may send two competitors for Junior Strings: one each in level A and B, depending on  
their Grade/Level.**

**Intermediate Strings Age: 17 years and under TOTAL TIME: 25 minutes**

Recommended Level: Grade/Level 8 or above

Two contrasting selections, one of which has been performed at the local level.

**Senior Strings Age: 22 years and under TOTAL TIME: 30 minutes**

Recommended Level: Grade/Level 10 or above

One or more movements from a sonata, concerto or recognized concerted work and one contrasting selection.

At least one of the above selections must have been performed at the local level.

**Provincial Excellence Strings Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods.

Individual movements of multi movement works may be included. Concertos are not permitted.

**Memorization is mandatory for all works performed in this class including sonatas.**

## **CLASSICAL GUITAR CLASSES OFFICIAL 2024-2025 SYLLABUS**

**Classical Guitar classes will include guitar only.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES  
GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines  
for further information.**

### ***CLASSICAL GUITAR CLASSES: CLASS STRUCTURE***

**Junior Classical Guitar Age: 14 years and under TOTAL TIME: 17 minutes**

Recommended Minimum Level: Grade/Level 4 and above

Two contrasting unaccompanied selections, one of which has been performed at the local level.

**Intermediate Classical Guitar Age: 17 years and under TOTAL TIME: 22 minutes**

Recommended Minimum Level: Grade/Level 6 and above

Two contrasting unaccompanied selections, one of which has been performed at the local level.

**Senior Classical Guitar Age: 22 years and under TOTAL TIME: 25 minutes**

Recommended Minimum Level: Grade/Level 8 and above

Two contrasting unaccompanied selections, one of which has been performed at the local level

**Provincial Excellence Classical Guitar Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. Individual movements of multi movement works may be included. Concertos are not permitted.

**Memorization is mandatory for this class.**

## **WOODWIND CLASSES OFFICIAL 2024-2025 SYLLABUS**

**Woodwind Classes may include Flute, Clarinet, Oboe, Bassoon and Saxophone. Students are permitted to use two instruments of the same family in the competition eg. Piccolo and Flute or A and Bb clarinet.**

**Competitors are required to state on the entry form which instrument(s) they will play.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines for further information.**

### ***WOODWIND CLASSES: CLASS STRUCTURE***

**Junior Woodwinds Age: 14 years and under TOTAL TIME: 20 minutes**

Recommended level: Grade/Level 6 and above

Two contrasting selections, one of which has been performed at the local level.

**Intermediate Woodwinds Age: 17 years and under TOTAL TIME: 22 minutes**

Recommended level: Grade/Level 8 and above

Two contrasting selections, one of which has been performed at the local level.

**Senior Woodwinds Age: 22 years and under TOTAL TIME: 25 minutes**

Recommended level: Grade/Level 10 and above

Two contrasting selections, one of which has been performed at the local level.

**Provincial Excellence Woodwinds Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. Individual movements of multi movement works may be included. Concertos are not permitted.

**Memorization is mandatory for this class**

## **BRASS CLASSES OFFICIAL 2024-2025 SYLLABUS**

**Brass Classes will include the standard orchestral and band brass instruments. Competitors are required to state on their entry form which instrument(s) they will play. Students are permitted to use two instruments of the same family.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL. Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines for further information.**

### ***BRASS CLASSES: CLASS STRUCTURE***

**Junior Brass Age: 14 years and under TOTAL TIME: 20 minutes**

Recommended Level: Grade/Level 5 and above

Two contrasting selections, one of which has been performed at the local level.

**Intermediate Brass Age: 17 years and under TOTAL TIME: 22 minutes**

Recommended Level: Grade/Level 8 and above

Two contrasting selections, one of which has been performed at the local level.

**Senior Brass Age: 22 years and under TOTAL TIME: 25 minutes**

Recommended Level: Grade/Level 9 and above

Two contrasting selections, one of which has been performed at the local level.

**Provincial Excellence Brass Age: 22 years and under TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. Individual movements of multi movement works may be included. Concertos are not permitted.

**Memorization is mandatory for this class**



## **DUET CLASSES OFFICIAL 2024-2025 SYLLABUS**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL.**

**Any combination of two players from the piano, strings, woodwind, brass and guitar disciplines.**

**The following are not suitable for this class:**

**1) Duos for two pianos as there is no provision for a second piano and**

**2) Works for two instruments and piano as this would be considered a trio.**

**If there are any questions about repertoire, please contact the PABC office.**

**Both players will be adjudicated.**

**Competitors need not have been recommended for any other music category, but solo competitors may also enter this class.** Competitors must have performed a Duet in their local Festival and achieved a minimum mark of 85%.

**Competitors must register in the level of the oldest performer and no competitor may be over 22 years of age.**

**Provincial performance standards are expected.**

**There shall be no conductor.**

**Complete scores must be provided to the adjudicator. Unauthorized photocopies will not be accepted.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY  
WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL**

**Please read the Provincial Syllabus General Rules, Music Division: General Rules and Guidelines for further information.**

### ***DUET CLASSES: CLASS STRUCTURE***

**Junior Duet: 14 years and under, both performers will be adjudicated. TOTAL TIME: 20 minutes.**

Two contrasting selections, one of which has been performed at the local level.

**Memorization is not required for this class**

**Intermediate Duet: 17 years and under, both performers will be adjudicated. TOTAL TIME: 25 minutes**

Two contrasting selections, one of which has been performed at the local level.

**Memorization is not required for this class**

**Senior Duet: 22 years and under, both performers will be adjudicated. TOTAL TIME: 30 minutes**

Two contrasting selections, one of which has been performed at the local level.

**Memorization is not required for this class**

## **CHAMBER GROUP CLASSES OFFICIAL 2024-2025 SYLLABUS**

**A combination of any recognized orchestral instruments including harp, guitar, recorder and/or percussion with or without piano and/or one voice. In the Junior, Intermediate and Senior levels a group may have a minimum of 3 and a maximum of 9 performers each having their own part. At the Provincial Excellence level, the maximum number of performers remains at 6. When piano is included, the piano part must be original and not an orchestral reduction. There shall be no conductor. Instrumentation and amplification may be used but only as indicated in the original score. A complete score must be provided to the adjudicator, and may not be an unauthorized photocopy.**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL.**

**Please read the Provincial Syllabus General Rules and Music Division: General Rules and Guidelines for further information.**

### ***CHAMBER GROUP CLASSES: CLASS STRUCTURE***

**Junior Chamber Group Average Age: 14 years and under, 3 – 9 performers TOTAL TIME: 20 minutes**  
Two contrasting selections, one of which has been performed at the local level. **Memorization is not required.**

**Intermediate Chamber Group Average Age: 17 years and under, 3 – 9 performers TOTAL TIME: 25 minutes**  
Two contrasting selections, one of which has been performed at the local level. **Memorization is not required.**

**Senior Chamber Group Average Age: 22 years and under, 3 – 9 performers TOTAL TIME: 30 minutes**  
Two contrasting selections, one of which has been performed at the local level. **Memorization is not required.**

**Provincial Excellence Chamber Group Average Age: 22 years and under, 3 – 6 performers TOTAL TIME: 35 minutes**

A well-rounded program that comprises works by different composers representing various styles and periods. Individual movements of multi movement works may be included.  
**Memorization is not required.**

## VIRTUAL CHORAL CLASSES OFFICIAL 2024-2025 SYLLABUS

### Local Festival

Adjudicators at the local festival may choose, in each of the Choral categories, up to two choirs that are felt to be of an exceedingly high standard. The signed recommendations along with the recordings of the performance and original music shall be sent to the Provincial Office.

### Provincial Festival

Audio files forwarded by the local Festivals will be adjudicated prior to the Provincial competition, with winners announced during the Festival. Awards will be at the discretion of the adjudicator.

Note: Choirs submitting recordings to the Provincial level of competition must perform the same selections on which they were recommended by the adjudicator at the local level.

1. Participation is limited to amateur choirs, performing in the appropriate class(es) at affiliated festivals.
2. A choir may enter only one choral class at the Provincial level.
3. All choral entries **must** be submitted as audio files: mp4 or m4a only. .wav files will not be accepted.
4. Recordings may be completed up until **May 1**, with the same choir, conductor, accompanist, and accompaniment as in the original performance. The recording must be the first take. No acoustic or electronic compensation, filtering, or other enhancement is to be used during or after recording. When making recordings, please stop the recording as soon as the choir finishes singing.
5. Each piece of choral music must also be scanned, including the cover page, and uploaded as a PDF file/s at the same time as the sound files. As an aid to adjudicators, the first bar of each line in the score should be numbered.
6. **Complete choral entries must be entered online by the close of entries in May. Please see the PABC website for the exact date.**

### CHORAL CLASSES

The Provincial Music Festival provides opportunities for the following types of choral groups:

**School Choirs**

**Community Choirs**

**Other: including Male Choirs and Female Choirs**

### AWARDS

Choirs will be grouped in like-age groups for the purposes of awards and there will be one award in each level:

Junior: Classes 102, 103, 104 and 108

Intermediate: Classes 100, 101, 107 and 108

Senior: Classes 105, 109 and 110

### These rules apply to all classes:

- a. Only selections performed, adjudicated and recommended from local festivals are acceptable.
- b. The competition is based on the performance of TWO CONTRASTING SELECTIONS only one of which may include brief solo or solo ensemble passages. **The total number of bars of a solo or solo ensemble passage may not exceed 10% of the total score.**
- c. **One selection may be one or more movements of a multi movement work.**
- d. Ages are determined as of December 31 preceding the festival.
- e. TOTAL TIME: 15 minutes

**School Choirs** - The members of a school choir must all be from the same school. Split Grade classes should register in the higher-Grade category. Only one folk song is permitted.

Class 100 – Grade 12 & Under

- At least one selection sung in three or more parts

Class 101 – Grade 10 & Under

- At least one selection sung in three or more parts

Class 102 – Grade 8 & Under

- At least one selection sung in two or more parts

Class 103 – Grade 6 & Under

- One selection sung in two parts is strongly encouraged

Class 104 – Grade 4 & Under

- Unison only

**Community Choirs** - Only one folk song is permitted.

Class 105 – 19 & Over

- The majority of members must be 19 years of age and over
- At least one selection sung in three or more parts

In Classes 106 – 108, no choir member may be over the age of 19

Class 106 – 19 & Under

- At least one selection sung in three or more parts

Class 107 – Average age: 16 & Under

- At least one selection sung in three or more parts

Class 108 – Average age: 12 & Under

- At least one selection sung in two or more parts

### **Other**

Class 109 – Male Voices only

- restricted to male singers [no age limitation]
- at least one selection sung in three or more parts

Class 110 – Female Voices only

- restricted to female singers [no age limitation]
- at least one selection sung in three or more parts

## **SPEECH AND DRAMATIC ARTS GENERAL REGULATIONS AND GUIDELINES OFFICIAL 2024-2025 SYLLABUS**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES  
GOVERNING THE PROVINCIAL FESTIVAL.**

### **REPERTOIRE**

1. The Syllabi published by the major examination bodies, including the Royal Conservatory (Toronto), Conservatory Canada, Trinity College, etc., are suggested for Grade/Level guidance in entering local and provincial festivals in Speech Arts.
2. Competitors will be recommended to either the Speech and Dramatic Arts classes or the Public Speaking and Storytelling Classes. They may not enter both.
3. One of the selections must have been performed at the local level. For the Provincial Public Speaking and Storytelling class, BOTH selections must have been performed at the local level.
4. No more than one selection in the Speech Arts classes may be an original work that has been written by the performer. This requirement does not apply to the Provincial Public Speaking and Storytelling class, where these selections MUST be the original work of the competitors or an adaptation in the case of the Storytelling selection.
5. In all levels, performers must introduce the dramatic selection to “set the scene” – **these remarks are included in the timing of the selection**. Any and all introductions made by performers on stage should be kept as brief as possible.
6. **OPTIONAL, PARALLEL SOLO SHAKESPEARE CLASSES** – These are optional classes for Speech and Dramatic Arts competitors and will be judged on this category's merits alone. Participants may not enter the optional solo Shakespeare classes only, but MUST first be recommended in Provincial Junior, Intermediate or Senior Speech Arts classes; such recommended competitors may choose to enter the Shakespeare class at the same level i.e., Shakespeare class recommendation from the local adjudicator is not required. Competitors recommended from the local festival only to the Provincial Public Speaking and Storytelling classes are not eligible to participate in the optional Shakespeare Parallel Class. The Shakespeare selection in these optional classes need not have been performed in the local festival. Competitors may perform Shakespeare selections in their recommended class as well as in the optional Shakespeare class; however, they may not perform the same selection in both classes. Competitors who win this parallel class at a Provincial Festival must enter the next highest class in subsequent festivals. They may compete at two different class levels: one for their primary entry and one for the parallel class entry.
7. Competitors must be of accepted ages as of December 31st before the upcoming Provincial Festival. Competitors may not be younger than 11 years of age.

### **8. COMPETITION AND ADJUDICATION PROCESS**

Competitors are required to bring clean, typed copies of their selections. These should be labeled with name, class, and section (Joe Smith, Jr. Speech, poetry...) etc. They must also bring published copies – the books from which their selection is taken – or a receipt proving the purchase of an electronic version\*. These books will be prepared ahead or in the lobby of the venue as follows: a post-it note marking the page in the book, with the student's name and section clearly visible. The student will retain all their books and copies until their turn. They will then submit them to the adjudicator's secretary, in the order in which they will perform their complete program. Books will be returned at the conclusion of the class. Copies will be destroyed. For the Provincial Public Speaking and Storytelling Classes prepared outlines must be submitted to the adjudicator's secretary, in the order in which they will be performed. Outlines should be labeled with the name, class and selection title.

\*Electronic versions should be available for perusal upon request.

The Public Speaking selection outline must include:

- Purpose
- Central Idea
- Intended Audience
- Introduction
- Body
- Conclusion

The Storytelling selection must include a very brief plot outline indicating the key events that comprised the story.

9. Junior, Intermediate and Senior Speech Arts students will perform all of their selections – poem, prose, drama and sonnet (if applicable) – consecutively, concert style and in any order. Selections of Poetry, Prose and Drama should be chosen to demonstrate versatility. Titles and introductions are included in the timing (see Rule 15, TOTAL TIMES) and should be kept brief. The Provincial Public Speaking and Storytelling class selections must be performed consecutively in either order.

10. All selections must be memorized. This requirement does not apply to the Provincial Public Speaking and Storytelling class, where these selections need not be memorized but be delivered in the competitor's own words.

11. Students are expected to be present for all sessions of their class, both before and after their own performance.

12. Winners and Runners-up will be announced at the end of each class

### **CANADA WEST PERFORMING ARTS FESTIVAL**

13. Recommendation to this festival will be at the sole discretion of Adjudicators at the Provincial Festival and will include Junior, Intermediate, Senior and Provincial Excellence level competitors. The Provincial Public Speaking and Storytelling class competitors will not be considered for recommendation to this festival.

14. It is the responsibility of each competitor who wishes to be considered for recommendation to the Canada West Festival to read and comply with the rules and regulations governing The Canada West Festival as set out in their Official Rules and Syllabus, which is available on the PABC website.

### **TOTAL TIMES**

15. All times are total times on stage and will start with the first word of the first introduction, time between works, time for applause, further introductions and any costume additions needed. In the Provincial Public Speaking and Storytelling classes all times are maximum times.

### **COSTUMES AND PROPS**

16. Any addition of minimal costume and/or props must be done without leaving the performance room. Use of props is permissible only in the Drama and Shakespeare sections. Minimal props may be set on the stage at the beginning of each competitor's performance to smooth transitions and must be handled by the performer only. Costume changes should be kept to an absolute minimum and could be as little as adding a scarf, or picking up a book. An 18"X18"X18" rehearsal block and a table for props will be provided. Note: no live flame is permitted on stage.

## DEFINITIONS

The following definitions have been established as guidelines for competitors at the Provincial level:

**Prose:** A prose passage is a selection from a story, novel, essay or similar writing that forms a concise unit. Prose is non-metrical writing: thus, stories written in verse are not appropriate. In prose, the speaker is the narrator. The focus should be on the voice. Vocal characterization is encouraged but the quality of prose must be maintained. The selection should include narration, description and dialogue. It should be spoken in the story-telling style, but should not be performed as a dramatic scene, i.e., there is to be no acting, with only very limited movement around the stage. Competitors may stand or be seated.

**Drama:** In drama the speaker is the character. The selection should be taken from a play written to be presented on the stage by an actor assuming language, movement and dress of the character portrayed. The selection should be the words of one character only with words of other characters omitted. Shakespeare selections must be taken from his plays rather than his non-dramatic poetry. Movement, character development and relationships are important in this section, thus 'stand-alone monologues' (not from longer plays) often don't offer the opportunity to develop these important aspects at the provincial level.

**Poetry:** In poetry, the language is moulded into some kind of design; in prose it is not. Speakers may choose to perform any type of poetry including but not limited to: lyric, narrative, dramatic, slam or free verse – matching performance choices to author intention and style.

- **Lyric** - a short unified poem expressing the poet's own experience and emotion usually presented in a relaxed stance with no movement. The speaker interprets rather than identifies with it. (e.g., Solitude by Bliss Carman; To Autumn by Keats; Sonnets of Shakespeare and Wordsworth).
- **Narrative** - a poem which tells a story and usually has dialogue: the telling of a story is the primary concern of the speaker (e.g., The King's Breakfast by A. A. Milne; The Raven by E. A. Poe; The Cattle Thief by Pauline Johnson).
- **Dramatic** – in a dramatic poem, a character distinct from the performer and poet speaks, revealing personality and attitudes. The primary concern of the poem is to reveal character, rather than tell a story (e.g., My Last Duchess by Robert Browning; Patterns by Amy Lowell).
- **Slam Poetry** - Idea or thematic connection poems with voice, humour, rhythm, exaggeration, wordplay, written for performance to an audience. Excerpts may be presented as these poems are often very long. Suggested resource books or poems include: "We Are More" (Koyczan), Word Warriors (Olsen), Take the Mic (Smith): Poetry Slam (Glazner).
- **Free Verse** – poetry or 'a poem' without regular rhythm or rhyme, yet still providing artistic expression (e.g. Poems by Walt Whitman, Carl Sandburg or T.S. Eliot).
- **Sonnet** – a sonnet is a fixed form lyric poem, traditionally consisting of 14 lines of iambic pentameter with a set rhyme scheme. In Senior Speech, modern sonnets with variations in rhyme scheme and stanzaic structure are permissible, as are caudated, curtal and double sonnets, provided their inclusion fits the overall time allowance. Sources: The Penguin Book of the Sonnet; Making of a Sonnet (Hirsch); The Art of the Sonnet (Burt).

**Public Speaking:** Is the act or process of making speeches in public. The selection of Public Speaking must be an original extemporaneous speech and not memorized. Notes should be used but not read from. The speech can be persuasive, informational, or entertaining. The topic should be the speaker's choice. Research, organization, language and all aspects of delivery and audience appeal should be considered in the competitor's delivery. Presentation aids may be used but must be set up, utilized, and removed within the specified time noted under 'Competition and Adjudication Process'.

**Storytelling:** Is the interactive art of using words to reveal the elements and images of a story while encouraging the listener's imagination. The selection of storytelling can include an original story or the competitor's adaptation of a folktale, fairy tale, myth, legend or story. Stories must be told and must be in the competitor's own words without the use of notes. Appropriate sounds, props, or limited movement may be included. Such choices should be utilized without disruption in the delivery of the story.

## **SPEECH AND DRAMATIC ARTS: CLASS STRUCTURE**

### **Junior Speech and Dramatic Arts Age: 11 – 13 years - TOTAL TIME: 15 minutes**

Recommended Minimum Grade/Level: 6

1. One selection of Poetry
2. One selection of Prose
3. One selection of Drama

### **Junior Shakespeare Age: 11 - 13 years - Time: 4 minutes**

Competitors must be recommended for the Junior Speech and Dramatic Arts category before entering this class.

1. Speech of one character from a play by William Shakespeare

### **Intermediate Speech and Dramatic Arts Age: 17 years and under - TOTAL TIME: 17 minutes**

Recommended Minimum Grade/Level: 7

1. One selection of Poetry
2. One selection of Prose
3. One selection of Drama

### **Intermediate Shakespeare Age: 17 years and under - Time: 5 minutes**

Competitors must be recommended for a Speech and Dramatic Arts category before entering this class.

1. Speech of one character from a play by William Shakespeare

### **Senior Speech and Dramatic Arts Age: 22 years and under - TOTAL TIME: 20 minutes**

At this level all selections **must have a unifying theme**. Performers must introduce their theme to the audience at the beginning and then prior to the performance of each selection briefly explaining the selection's connection to the theme.

Recommended Minimum Grade/Level: 8

1. One selection of Poetry
2. One selection of Prose
3. One Sonnet
4. One selection of Drama

### **Senior Shakespeare Age: 22 years and under - Time: 5 minutes**

Competitors must be recommended for a Speech and Dramatic Arts category before entering this class.

1. Speech of one character from a play by William Shakespeare

### **Provincial Excellence Speech and Dramatic Arts Age: 22 years and under - TOTAL TIME: 35 minutes**

A well-rounded program that is comprised of selections by different authors representing a diversity of time periods. The program must include five to seven selections including one piece by a Canadian author and two contrasting dramatic scenes; one of the scenes must have been written prior to the year 1900. Classical scenes such as Greek, Shakespeare, Restoration or 18<sup>th</sup> Century dramatic selections may be considered to meet this requirement. All selections must have a unifying theme. Performers must introduce their theme to the audience at the beginning and then prior to the performance of each selection briefly explaining the selection's connection to the theme. General Speech and Dramatic Arts rules apply to this class.



## **SPEECH AND DRAMATIC ARTS ~ PUBLIC SPEAKING AND STORYTELLING OFFICIAL 2024-2025 SYLLABUS**

**IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES  
GOVERNING THE PROVINCIAL FESTIVAL.**

### ***SPEECH AND DRAMATIC ARTS: PUBLIC SPEAKING AND STORYTELLING CLASS STRUCTURE***

**Junior Public Speaking and Storytelling Age: 11-13 years - TOTAL TIME: 12 minutes**

1. One selection of original Public Speaking
2. And One selection of Storytelling

**Intermediate Public Speaking and Storytelling Age: 17 years and under – TOTAL TIME 14 minutes**

1. One selection of original Public Speaking
2. And One selection of Storytelling

**Senior Public Speaking and Storytelling Age: 22 years and under – TOTAL TIME 16 minutes**

1. One selection of original Public Speaking
2. And One selection of Storytelling

## **VIRTUAL CHORAL SPEAKING CLASSES OFFICIAL 2024-2025 SYLLABUS**

### **Local Festival**

Adjudicators at the local festival may choose, in each of the Choral Speaking Classes, up to two groups that are felt to be of exceedingly high standard. The signed recommendations must be sent to the Provincial Office.

### **Provincial Festival**

Video files will be adjudicated prior to the Provincial Festival, with winners announced during the Festival. Awards will be at the discretion of the adjudicators.

Note: Choral Speaking groups submitting recordings to the Provincial level of competition must perform the same selections on which they were recommended by the adjudicator at the local level.

1. Participation is limited to school choral speaking groups, performing at the appropriate class(es) at affiliated festivals.
2. A choral speaking group may enter only one choral speaking Grade category at the Provincial level.
3. Video recordings should be one take, from a single aspect. No filtering or other enhancement is to be used on the recording. Continuous recording of both selections may be used, taken in a school setting or during the recommending festival, provided they meet the requirements, a-c below. All videos must be submitted via the online registration system in mp3 or mp4 format .wav files will not be accepted. Please end the recording as soon as the performance is finished. Each piece of choral speaking text must also be scanned, including the cover page of the book from which it is excerpted, and uploaded, as one or two PDFs, with the recordings.
4. Recordings may be completed up until **May 1**, with the same choral speaking group and conductor as in the original performance. All performers must be from the same school.
5. **Complete choral speaking entries must be entered online by the close of entries in May. Please see the PABC website for the exact date.**

### **CHORAL SPEAKING CLASSES**

#### **These rules apply to all classes:**

- a) Only selections performed, adjudicated and recommended from local festivals are acceptable.
- b) The competition is based on the performance of TWO CONTRASTING SELECTIONS. Variety may be provided through the division of voices, the physical arrangement of choral speaking group, use of props and suggestion of simple costumes.
- c) Gestures and simple in-place movements may be used, but there is no movement around the stage.
- d) TOTAL TIME: 15 minutes

**School Choral Speaking Groups** - The members of a school choral speaking group must all be from the same school. Split grade classes should register in the higher-Grade category.

Class 600 – Grade 4 & Under

Class 601 – Grade 6 & Under

Class 602 – Grade 8 & Under

Class 603 – Grade 10 & Under

Class 604 – Grade 12 & Under

## **DANCE**

### **GENERAL REGULATIONS AND GUIDELINES**

### **OFFICIAL 2024-2025 SYLLABUS**

**It is the responsibility of each participant to read and comply with all rules governing the Provincial Festival. Please read the Provincial Syllabus General Rules for further information.**

#### **MEMBER FESTIVAL SELECTION GUIDELINES**

- All festivals may send one competitor in each discipline/level to the Provincial Festival.
- However, member festivals also have the option of sending up to three recommended competitors in each level of a discipline if, in the previous year, they have reported and paid affiliation fees accordingly for the qualifying number of entries in that discipline.
- In Dance these number are:
  - Ballet: 2 competitors, 100, 3 competitors, 200;
  - Stage, 2 competitors 200, 3 competitors, 300;
  - Modern: 2 competitors, 100, 3 competitors, 200.Please see Table 1 on page 3.
- The adjudicator determines final selection of the recommended candidate(s) at the local festival based on the following:
  - Competitor must have exhibited exceptional ability and versatility in Dance in the local festival performances
  - **Competitor must have performed at least two solos at the LOCAL festival, both solos within the SAME Discipline of Ballet, Modern, or Stage and have received a mark of at least 85 in both.**

#### ***DANCE: CLASS STRUCTURE***

##### **BALLET, STAGE & MODERN**

Level I (Junior): Age 10 - 12 years

Level II (Intermediate): Age 15 years and under

Level III: (Senior) Age: 18 years and under

Provincial Excellence: Age: 20 years and under

**ENTRY REQUIREMENTS** Two **contrasting** selections must be prepared; the first one performed must be the qualifying solo from the participating festival.

##### **Ballet Levels I, II, III**

The participant must perform **two contrasting solos** based on Ballet technique including but not limited to: Cecchetti, R.A.D., Vaganova, etc. Hand-held props only may be used if integral to the Dance, except in Interpretive where no props are allowed. Ballet shoes must be worn. No lyrics except in Contemporary Ballet; vocalization is permitted in other ballet genres.

##### **Stage Levels I, II, III**

The participant must perform **two contrasting solos** in **two** of the following styles: Jazz **or** Lyrical Jazz, Theatrical Dance, Song and Dance, Tap, Hip Hop/Street Dance and Acrobatic Dance.

##### **Modern Levels I, II and III**

The participant must perform **two contrasting solos**, the basis of which will be modern technique including but not limited to Graham, Limon, Cunningham, Forsythe, McGregor, Shechter or Bausch. (see page 28)

##### **Provincial Excellence – All disciplines**

Provincial Excellence class participants will attend the BC Provincial Festival on the final day only. Classes, which will be held on the last day of provincial festival competition, starting around 10:15, will require the performance of an Improvised Solo of 1.5 minutes (90 seconds) duration to be performed to music selected by the adjudicator and will be considered part of the adjudicators' assessment when selecting the winner of each

genre. Participants will additionally perform three (3) solos, one of which will be chosen by the adjudicator from current existing repertoire in their respective genre. The remaining two (2) solos should be selected from the categories listed for that specific genre and should demonstrate a well-rounded programme of artistic styles and versatility. Adjudicators will select the repertoire solos and information as to which solos are to be performed in any given year, and this information will be posted on the PABC website well before registration opens. Detailed information as to which solo/variation, which ballet, musical etc. the solos are taken from and which specific company version is to be used will be included, as well as information as to accessing the solos and music. Repertoire chosen will be readily accessible online. No exceptions to this rule will be permitted.

**We have included a list of definitions that may be used to describe styles that are appropriate.**

### **Definitions:**

#### **BALLET:**

**Demi-Pointe Classical:** Dance based on any method of classical ballet technique (e.g., Cecchetti, R.A.D., Vaganova, etc.)

**Pointe Classical:** Dance based on any method of classical ballet technique (e.g., Cecchetti, R.A.D., Vaganova, etc.)

**Neo Classical Ballet:** Dance based on any method of classical ballet technique in the style of the 20<sup>th</sup> and 21<sup>st</sup> Century. Original choreography should be plotless and musically driven without narrative or mime. Dancer's movements should be the main artistic medium.

**Contemporary Ballet:** Incorporates classical ballet techniques with greater range of movements which may not adhere to strict body lines for classical ballet. This style includes non-traditional movements, such as more relaxed steps, floor work and turned in legs, etc., to portray the concept of being more innovative, free and earth-bound. The physical interpretation of the theme that the choreographer envisioned allows for more expressive emotions and feelings.

**Interpretive Ballet:** Dancers must use ballet technique incorporating the body as the medium of expression and interpretation of the music in order to portray an intangible thought or mood, real or imaginary. This category should express an idea but not tell a story.

**Demi-Character:** Dancer portrays a story/idea/concept/impression while performing ballet technique from the waist down and character from the waist up.

**Character:** Ballet technique with stylized movement. The Dancer must portray a specific character, real or fictitious for the duration of the entire solo, and must incorporate the whole body but not tell a story.

#### **STAGE:**

**Stage participants qualifying with either a Traditional Jazz or Lyrical Jazz solo MUST choose their second solo from one of the following categories: Tap, Song and Dance, Theatrical Dance, Acrobatic Dance or Hip-Hop/Street Dance. The second solo may NOT be another jazz solo.**

**Jazz:** Dance technique based on isolation of the body and/or contraction release

**Lyrical Jazz:** A Dance that is generally performed to slower tempos and interprets the intent of that piece of music. This category MUST use soft jazz technique and style utilizing facial and body emotion to portray an idea, story, mood or feeling.

**Tap:** Arms are complementary and coordinated to the footwork. The rhythm of percussion is articulated through the feet and the entire body. The emphasis is on the clarity and shading of sounds, whether they are regular rhythm or syncopated. No dubbing of tap sounds permitted in accompaniment.

**Theatrical Dance:** Dance suitable for a stage or musical production, cabaret, a review, live theatre, etc. Contents must be predominately Dance, choreography should have a character base to it without straight line work; must be composed of a diversified vocabulary of steps and may utilize any Dance genre. Live voice is not permitted; lip-synching is permitted.

**Song and Dance:** A routine suited to stage production. Equal effort in dancing, live singing and acting will be an integral part of the overall performance. No recorded vocals are permitted. Song and Dance solos may be four (4) minutes in length.

**Hip Hop / Street Dance:** A constantly evolving form of Dance that relies on individualism and personal style and emphasizes the expressive power of movement---should include but not be limited to choreography that incorporates a blend of contemporary funk and street style with jazz technique. May include moves such as gliding, popping, locking, waving, and utilize house, old school, and new school. May also include gymnastics/power moves or any series of tricks or stunts as long as music, costumes, and lyrics are age appropriate.

**Acrobatic Dance:** combines Dance technique with acrobatic elements to seamlessly blend the two mediums. Must be 50% Dance and 50% acrobatic movements. A simple prop may be used if integral to the Dance. Mats may not be used and will not be provided.

#### **MODERN:**

**Modern:** A stylized Dance form with its foundations on a technically based discipline such as Graham, Limon, Cunningham, Humphrey and Horton etc. Dance that rejects the limitations of classical ballet, was formulated from natural rhythms, and which favours movement derived from contraction and release, breath, suspension, fall and recovery, weightedness, and dynamism. Movement may or may not be related to the music. **Bare feet or socks only permitted in this category.**

**Interpretive Modern:** Dance that uses a recognized/codified modern technique to tell a story, express a feeling, interpret a character, behaviour, or emotional state. Movement should be related to the intent of the music. **Bare feet or socks only permitted in this category.**

**Contemporary:** Free movement of Dance encompassing various Dance disciplines with modern technique as its underlying base, such as the choreography of William Forsythe, Wayne McGregor, Akram Khan, Ohad Narin (Gaga), Hofesch Shechter (Release Technique), etc. - a constantly evolving style of movement that gives physicality to human ideologies and concepts with emphasis on engaging the whole body. **No formal dance footwear permitted in this category.**

**Interpretive Contemporary:** Dance that uses contemporary movement vocabulary from stylized to pedestrian (with modern technique as its basis) to tell a story, express a feeling, interpret a character, behaviour, or emotional state; e.g. Pina Bausch (Tanztheater Wuppertal). Movement should be related to the intent of the music while the choreography must engage the whole body. **No formal dance footwear permitted in this category.**

### **ADDITIONAL DANCE RULES**

#### **Failure to follow these rules will result in disqualification**

#### **ATTENDANCE:**

1. Competitors must attend ALL technique and colleague classes, workshops and lectures that are scheduled for their Level and Discipline, and any other events pertaining to their Level that are either scheduled in advance or arranged during the Festival.
2. Competitors must be present for the entire performance of their level and discipline in which they are involved.

#### **PERFORMANCE:**

3. Participants in all levels must prepare two solos within their chosen discipline. The first solo performed must be the qualifying solo from the participating festival. Both Dances will be performed in the daily performances in the Provincial Festival.
4. Participants must perform only those Dances listed on their Provincial Entry Form in the order listed. Selection changes at the Provincial Festival will not be allowed.

#### **TOTAL TIMES:**

5. The TOTAL TIME for each solo is three (3) minutes, with the exception of Song and Dance which may be four (4) minutes in length. Disqualification will occur if the three (3) minute or four (4) minute for Song and Dance, TOTAL TIME is exceeded. All selections must be accurately timed and stated on the entry form. Timing shall begin with the first note of the accompaniment or the first Dance movement and extend to the last note or Dance movement.

#### **MUSIC:**

6. Any reference to violence or derogatory sexual content or language will NOT be permitted.

**7. Music for Dances must be submitted electronically in MP3, MP4 or m4a format.** Music submission will be via a link in the registration confirmation and dancers will receive an email when it is time to submit dance music. Music must be uploaded in the same order that the dance titles appear on the competitor confirmation. PABC is not responsible for music that is incorrectly uploaded.

**8.** The performer is responsible for ensuring that copies of recorded music comply with all copyright restrictions that apply to the source material.

### **ADDITIONAL REQUIREMENTS AND INFORMATION**

**9.** Approved props must be easily managed, and must be set up and removed by the performer without assistance. Sets are not permitted.

**10.** All performances must be in age-appropriate costumes.

**11.** Live flame is not permitted on-stage.

**12.** It is recommended that participants arrive at Class Venues 20 minutes prior to start time and at Performance Venues, 30 minutes prior to start time. Attendance will be taken. Please bring appropriate footwear for all classes.

**13.** Only the Dancers, adjudicator(s) and official volunteer(s) such as the Dance writer/secretary may attend the Technique and Colleague classes, or be backstage at the performances.

**14.** The schedule of classes, workshops, performances and other events will be made available to each participant at Registration at the Festival. ALL Level II & III Stage Dancers will have 2 jazz classes and 2 tap classes during the week. All Level I Stage competitors will have one jazz and one tap technique class per day and will take both. All stage Dancers will be divided equally between jazz and tap classes by the festival office and will be adjudicated on their participation regardless of what type of Dance they are performing on stage.

### **15. SELECTION OF WINNERS:**

Three semi-finalists from each Level of each Discipline will be announced following the final performance session. The winners will be announced at the conclusion of the Dance Finals Concert. There shall be only one winner per Level in all Disciplines. The total impression created by the Technique classes and the Solo Performances shall determine the final placement. Those Dancers chosen as semi-finalists (Top Three) may choose either one of their two Dances to perform again in the Dance Finals Concert.

**16.** At least one "Colleague" Class in each discipline will be provided at the Provincial Festival. These are similar to the daily Technique classes and are instructed by a colleague adjudicator in order to offer more educational opportunities at the Provincial Festival.

Level I Ballet will take Level I Modern

Level I Modern will take will take Level I Ballet

Level I Stage will take an 'Introduction to Singing' class

Level II Ballet will take Level II Modern

Level III Ballet will take Level III Modern

Level II Modern will take Level II Ballet

Level III Modern will take Level III Ballet

Level II & III Stage will take a Contemporary class

### **17. CLOTHING AND GROOMING FOR ALL CLASSES:**

Participant grooming is important and will be noted; please dress according to the guidelines set out below. Belts, trims, jewelry, leg warmers, loose tops, etc. are not permitted.

**Ballet – Females:** Pink tights, dark, solid-coloured leotard, pink ballet slippers. Hair - classic bun.

**Ballet – Males:** Dark tights, solid-coloured shirt or solid-coloured leotard, ballet slippers. Hair neatly groomed.

**Stage – Females and Males:** May wear any of the following: bodysuit, tights, shorts, capris, jazz pants. Hair neatly groomed. Kneepads may be worn.

**Modern – Females:** May wear any of the following: bodysuit, unitard, capris, fitted pants or shorts, footless tights, fitted tops. Hair securely fastened and neatly groomed.

**Modern – Males:** Fitted pants or shorts, close fitted tops. Hair neatly groomed.

## VIRTUAL GROUP DANCE CLASSES OFFICIAL 2024-2025 SYLLABUS

### Local Festival

Adjudicators at a local festival may choose, in each of the Group Dance class categories, up to two groups that are felt to be of an exceedingly high standard. This means a festival could send a trio and a large group in class 200 OR 2 large groups. That is, two (2) in total for each of classes 200, 300, 400 and 500, not two (2) in each subsection of a class. The signed recommendations must be sent to the Provincial Office.

### Provincial Festival

Video files forwarded by the local Festivals will be adjudicated prior to the Provincial Festival, with winners announced during the Festival. Awards will be at the discretion of the adjudicators.

Note: Dance groups submitting recordings to the Provincial level of competition must perform the same selection with the same Dancers they were recommended by the adjudicator at the local level.

1. Participation is limited to amateur Dance groups, performing in the appropriate class(es) at affiliated festivals.
2. Video recording must be one take, from a single aspect. No filtering or other enhancement is to be used on the recording. No introduction is needed. Videos recorded in a studio, at a different competition or during the recommending festival may be used, as long as they meet the requirements, a - h below.
3. All entries **must** be submitted via the online registration system in mp3 or mp4 format. .wav files will not be accepted. Please end the recording as soon as the performance is finished and do not include comments or announcements.
4. **Complete dance group entries must be entered online by the close of entries in May.**
5. Groups will be assessed by one (1) adjudicator for ballet and modern and one (1) adjudicator for stage, each of whom will make their own placing decisions.

### DANCE GROUP CLASSES

#### These rules apply to all classes:

- a. Only selections performed, adjudicated and recommended from local festivals are acceptable.
- b. Groups must achieve a mark of 85 or higher to be recommended.
- c. Ages are determined as of December 31 preceding the festival. Average age of the groups is submitted to assist adjudicators assessment, not category division. In the Duo/Trio classes, age is determined by the age of the oldest Dancer. To find the average age, add all ages and divide by the number of Dancers in the group.
- d. Only average ages of 10 years old through average 18 years old, will be considered. No performer may be over the age of 18.
- e. Total Time for any group is 5 minutes.
- f. Submissions must be received by due date to qualify. NO late entries will be accepted.
- g. Dancers may be replaced if necessary. Submissions may also be made with Dancers missing.
- h. Assessment will be on presentation submitted and special considerations will not apply.

## **Dance Division: Group Dance Classes – By Style and Group Size**

**Class 200 - Grace:** One selection of Classical Ballet, Contemporary Ballet, Demi-Character, Neo Classical or Interpretive Ballet.

201 Duo/Trio: 2 or 3 Dancers.

202 Small Group: 4-7 Dancers.

203 Large Group: 8 & more.

**Class 300 – Essence:** One selection of Modern, Contemporary, or Lyrical.

301 Duo/Trio: 2 or 3 Dancers.

302 Small Group: 4-7 Dancers.

303 Large Group: 8 & more.

**Class 400 - Power:** One selection of Jazz, Hip Hop/Street Dance, or Acrobatic Dance

401 Duo/Trio: 2 or 3 Dancers

402 Small Group: 4-7 Dancers

403 Large Group: 8 & more

**Class 500 – Performance:** One selection of Tap, Theatrical Dance, or Song & Dance

501 Duo/Trio: 2 or 3 Dancers

502 Small Group: 4-7 Dancers

503 Large Group: 8 & more



## **MERITED PARTICIPANTS ALL DIVISIONS OFFICIAL 2024-2025 SYLLABUS**

### **GENERAL GUIDELINES**

#### **IT IS THE RESPONSIBILITY OF EACH PARTICIPANT TO READ AND COMPLY WITH ALL RULES GOVERNING THE PROVINCIAL FESTIVAL**

**Merited Participants** are those students recommended from local Festivals to attend the Provincial Festival in a Merited Participant role. There is no limit to the number of Merited Participants that may be sent by a Festival. Festivals may, on an adjudicator's recommendation, name a merited participant as an alternate. These alternates may replace a designated participant registered for the Provincial festival BUT this change must be made through the Festival Office no later than the first day of registration and is subject to a \$25 change fee. Changes brought forward after this time will be respectfully declined. If an alternate does not replace a competitor, they may attend the festival as a Merited Participant.

**Music and Speech and Dramatic Arts Divisions:** Merited Participants are invited to attend all competitive Music and Speech and Dramatic Arts classes and adjudications at no additional fee. They should attend all Merited Participant specific workshops for their discipline. There may also be an opportunity for them to participate in other workshops if there is sufficient time. All Merited Participants may also attend any of the performances in the Dance division, at no additional fee.

They may also perform one selection in a Future Stars Concert at the Provincial Festival at which a written critique of their performance will be provided.

**Dance Division:** Merited Participants are invited to participate in all four classes which are specifically designated for Dance Merited Participants. They should also attend all Dance performances, although they do not take an active part in these sessions. These Merited Participants may also attend any Music and Speech and Dramatic Arts classes, workshops and adjudications at no additional fee.

They may also perform one selection in a Dance Future Stars Concert at the Provincial Festival at which a written critique of their performance will be provided.

**Adjudicators at Local Festivals** should determine that candidates eligible for selection as a Merited Participant display the following criteria:

- Participant would benefit from the Provincial Festival experience.
- The participant must have exhibited ability in local festival performances.
- The participant must have the enthusiasm to be a Merited Participant.
- The participant should be ready to perform in a Merited Participant Concert at the Provincial Festival.

**Final selection of the recommended candidate(s)** is determined by the adjudicator(s) at the local Festival, based on the above criteria.

Merited Participants must submit an official Merited Participant Provincial Entry Form along with the entry fee in accordance with Provincial Festival regulations.

Merited Participants must comply with the regulations of the Provincial Festival and must register as Merited Participants on arrival at the Provincial Festival.

**CLASS LIST SUMMARY FOR 2025 PROVINCIAL FESTIVAL**

<b>CLASS NAME</b>	<b>AGE</b>	<b>SELECTIONS</b>	<b>TOTAL TIME</b>	<b>ENTRY FEE</b>
Provincial Excellence Piano	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Classical Voice	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Musical Theatre	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Strings	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Classical Guitar	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Woodwinds	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Brass	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Chamber Group	Average 22 & under	Recital	35 min.	\$155.00 per group
Provincial Excellence Speech Arts and Drama	22 & under	Recital	35 min.	\$130.00
Provincial Excellence Dance	20 & under	3 + one improv Dance	10 min.	\$130.00
Choral: Class 100	See Syllabus	2	15 min.	\$75.00
Choral: Class 101	See Syllabus	2	15 min.	\$75.00
Choral: Class 102	See Syllabus	2	15 min.	\$75.00
Choral: Class 103	See Syllabus	2	15 min.	\$75.00
Choral: Class 104	See Syllabus	2	15 min.	\$75.00
Choral: Class 105	See Syllabus	2	15 min.	\$75.00
Choral: Class 106	See Syllabus	2	15 min.	\$75.00
Choral: Class 107	See Syllabus	2	15 min.	\$75.00
Choral: Class 108	See Syllabus	2	15 min.	\$75.00
Choral: Class 109	See Syllabus	2	15 min.	\$75.00
Choral: Class 110	See Syllabus	2	15 min.	\$75.00
Group Dance: Class 201	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 202	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 203	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 301	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 302	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 303	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 401	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 402	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 403	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 501	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 502	See Syllabus	1	5 min.	\$75.00
Group Dance: Class 503	See Syllabus	1	5 min.	\$75.00
Choral Speaking: Class 600	See Syllabus	2	15 min.	\$75.00
Choral Speaking: Class 601	See Syllabus	2	15 min.	\$75.00
Choral Speaking: Class 602	See Syllabus	2	15 min.	\$75.00
Choral Speaking: Class 603	See Syllabus	2	15 min.	\$75.00
Choral Speaking: Class 604	See Syllabus	2	15 min.	\$75.00
Junior A Piano; Junior B Piano	14 & under	2	17 min/18 min	\$130.00
Junior Piano – Canadian	14 & under	1	7 min.	\$45.00
Intermediate Piano	17 & under	2	22 min.	\$130.00
Intermediate Piano – Canadian	17 & under	1	10 min.	\$45.00
Senior Piano	22 & under	2	25 min.	\$130.00
Senior Piano – Canadian	22 & under	1	12 min.	\$45.00
Provincial Excellence Piano – Cdn.	22 & under	1	17 min.	\$45.00
Junior Classical Voice	14 & under	3	15 min.	\$130.00
Intermediate Classical Voice	17 & under	3	22 min.	\$130.00
Senior Classical Voice	22 & under	3	25 min.	\$130.00
Junior Vocal Variety	14 & under	1	7 min.	\$45.00
Intermediate Vocal Variety	17 & under	1	7 min.	\$45.00
Senior Vocal Variety	22 & under	1	8 min.	\$45.00

Provincial Excellence Vocal Variety	22 & under	1	8 min.	\$45.00
Junior Musical Theatre	14 & under	2	15 min	\$130.00
Intermediate Musical Theatre	17 & under	2	17 min.	\$130.00
Senior Musical Theatre	22 & under	2	20 min.	\$130.00
Junior A Strings; Junior B Strings	14 & under	2	20 min/22 min	\$130.00
Intermediate Strings	17 & under	2	25 min.	\$130.00
Senior Strings	22 & under	2	30 min.	\$130.00
Junior Classical Guitar	14 & under	2	17 min.	\$130.00
Intermediate Classical Guitar	17 & under	2	22 min.	\$130.00
Senior Classical Guitar	22 & under	2	25 min.	\$130.00
Junior Woodwind	14 & under	2	20 min.	\$130.00
Intermediate Woodwind	17 & under	2	22 min.	\$130.00
Senior Woodwind	22 & under	2	25 min.	\$130.00
Junior Brass	14 & under	2	20 min.	\$130.00
Intermediate Brass	17 & under	2	22 min.	\$130.00
Senior Brass	22 & under	2	25 min.	\$130.00
Junior Duet Class	14 & under	2	20 min.	\$130.00
Intermediate Duet Class	17 & under	2	25 min.	\$130.00
Senior Duet Class	22 & under	2	30 min.	\$130.00
Junior Chamber Group	Average age: 14 & under	2	20 min.	\$155.00 per group
Intermediate Chamber Group	Average age: 17 & under	2	25 min.	\$155.00 per group
Senior Chamber Group	Average age: 22 & under	2	30 min.	\$155.00 per group
Jr. Speech & Dramatic Arts	11 – 13 years	3	15 min.	\$130.00
Jr. Speech – Shakespeare	11 – 13 years	1	4 min.	\$45.00
Int. Speech & Dramatic Arts	17 years & under	3	17 min.	\$130.00
Int. Speech – Shakespeare	17 years & under	1	5 min.	\$45.00
Sr. Speech & Dramatic Arts	22 years & under	4	20 min.	\$130.00
Sr. Speech – Shakespeare	22 years & under	1	6 min.	\$45.00
Jr. Public Speaking and Story Telling	11 – 13 years	2	12 min.	\$130.00
Int. Public Speaking and Story Telling	17 years & under	2	14 min.	\$130.00
Sr. Public Speaking and Story Telling	22 years & under	2	16 min.	\$130.00
Ballet I	10 – 12 yrs.	2	3 min. each	\$155.00
Ballet II	15 & under	2	3 min. each	\$155.00
Ballet III	18 & under	2	3 min. each	\$155.00
Stage Dance I	10 – 12 yrs.	2	3 min. each Song & Dance 4 min	\$155.00
Stage Dance II	15 & under	2	3 min. each Song & Dance 4 min	\$155.00
Stage Dance III	18 & under	2	3 min. each Song & Dance 4 min	\$155.00
Modern Dance I	10 – 12 years	2	3 min. each	\$155.00
Modern Dance II	15 & under	2	3 min. each	\$155.00
Modern Dance III	18 & under	2	3 min. each	\$155.00
Merited Participants: Music and Speech Arts	As per class	As per class	As per class	\$45.00
Merited Participants: Dance	As per class	As per class	As per class	\$60.00

Please note that the minimum age for Speech Arts classes is 11 years old and for Dance classes if 10 years old.

### Performing Arts BC