



## Rules & Regulations

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### General Management

1. The Festival Committee asks that entrants and music teachers read the rules carefully and follow them.
2. All matters not dealt with in these rules shall be referred to the Committee, whose decisions on such matters shall be final and binding on all concerned.
3. The Committee will assume no responsibility for providing facilities for rehearsal.
4. **Choirs & Bands**  
Preferably selections should be submitted at the time of registration.  
It is the responsibility of the conductor/teacher to supply original music for the adjudicators and to announce their selections from the stage prior to performing. Band conductors shall supply band layout sheets two weeks prior to the festival.

### Eligibility

5. All classes shall be open to amateurs only, unless otherwise stated. For the purposes of these competitions, an amateur shall be defined as follows:

*"Any person who, up to the date of closing of entries for the forthcoming festival, has not obtained from the profession or practice of music their principal means of livelihood."*

A group shall be deemed to be amateur if performances of the group are not the principle means of livelihood of any member, even if the group from time to time accepts remuneration for service rendered.

6. Where age limits are specified, participants must not be over the prescribed age on **December 31st** of the year immediately prior to the festival.
7. Participants in Choral Groups, Orchestras, Bands, and Ensembles must be bona fide members of their respective organizations on the date on which entries close and where applicable, must be enrolled as a student in the school represented. **A list of such members must be filed with the Committee Secretary along with the entry form.** In classes where a series of performance levels are indicated, lists must include grade level of each performer.
8. Conductors may be either professional or amateur. A conductor may conduct any number of organizations in the same class, **but must NOT SING with their Choral Group nor PLAY with their Band, Orchestra, or Ensemble.** If entered in Competitive Classes(s) and performs with their band, the entry will be disqualified and awarded a Non-Competitive Certificate.
9. In ALL competitive classes, which are structured according to a progressive series of performance LEVELS, the age of the participant shall have no bearing upon their eligibility and be eligible for any applicable awards regardless of age. Each participant is encouraged to enter at the level which best represents their technical and musical aptitude.

These levels are not applicable to school concert bands and non-competitive band classes.

See "Definitions" on school concert band levels.

10. In all competitive or non-competitive classes, a participant must fall within the same age group or level in any one section (piano solo, vocal solo). This restriction does not apply to classes for Concert Groups, Complete Major Solos, Concerto Classes, Duets, and Duos / Ensembles.



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11. All competitions, unless otherwise stated, shall be open to residents of Newfoundland and Labrador, students currently attending school or university in NL.
12. In All competitive classes, participants can only perform once in their respective class - they cannot perform the same piece at another time for whatever reason.
13. Participants must have reached their fifth birthday by **December 31st**.

## Test Pieces

14. In all Junior Choral and Vocal Classes (14 years and under), transpositions are permitted to enable participants to perform in the most suitable key. In **ALL** other classes, test pieces **MUST** be performed in the prescribed key unless otherwise specified.
15. In all Vocal Solo Classes, 15 years and over, test pieces are to be sung in the original language and key. This also includes Senior Vocal Concert Group. In all other age groups, language is optional.
16. In all Vocal Solo Classes, test pieces **MUST** be performed from memory, unless designated, Performers in **ALL OTHER SOLO CLASSES** should be encouraged to perform from memory, and consideration in marking will be given to performers doing so. Participants who perform in solo classes without music have an advantage musically. They give the impression that they are better prepared and provide a more effective performance.
17. Maximum and minimum time limits will be strictly adhered to. Participants will be penalized for obvious abuse of time limits.
18. In **ALL** classes marked "Own choice", participants must provide the adjudicator with a copy of the music (Conductor's Full Score where applicable). This is to be given to the Adjudicator's Assistant immediately preceding the respective performance and recovered immediately following the performance.
19. In **CONCERT GROUPS, ALL SECTIONS**, participants will be judged on the discrimination shown in their selections which must be from standard concert repertoire and should be from the areas specified in the syllabus. Consideration should be shown to group arrangement, regard to contrast, and appropriateness to keys, technique, interpretation and stage presence. Performers should be encouraged to perform from memory, and consideration in marking will be given to performers doing so. Participants who perform in solo classes without music have an advantage musically. Participants in this Class must **NOT** include any selection which they are already performing in any other class in the current festival.
20. Repeats shall **NOT** be played unless the repeat is **EITHER** very short **OR** varied (e.g. Additional ornamentation and/or changes of dynamics as in Baroque music.) Da Capo repeats **SHALL** be observed. This rule applies to **ALL** instruments.
21. Where a specified edition of a test piece is indicated in the syllabus, a copy thereof will be furnished to the adjudicator by the "Committee." Participants are recommended, where possible, to use this edition, but the use of any standard edition is acceptable.
22. In **LIEDER** and **FRENCH ART SONG CLASSES**, marks will be awarded on the individual performance of both the Singer and the Accompanist. All Lieder and French Art Songs are to be sung in the original language. The title and composer of the music selected must be specified on the entry form. The names of **BOTH** performers must also appear on the entry form. A copy of the music must be provided for the use of the adjudicator in accordance with Rule 18 above. In Art Song classes with adult Accompanist, the vocalist **ONLY** will be awarded marks.
23. Any participant who performs music that is not the required test piece or who performs an inappropriate "own selection" will receive adjudication only.
24. Participants must **NOT** perform the same selection in two or more consecutive festivals.



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25. No change in "Own selection" will be permitted after the closing date for receiving entries.

## Entry

26. No participant may enter more than 12 classes of which not more than 8 shall be solos or small groups. (A small group will consist of not more than 12). Sight Reading and Quick Study classes and Family Night will be excluded from this total of 12.
27. Any participant exceeding the maximum number of classes will be automatically disqualified.
28. Copy of the Syllabus may be obtained on-line. Online Registration will be available through Grand Falls-Windsor Music Festival - Home ([centralmusicfestival.ca/syllabus](http://centralmusicfestival.ca/syllabus)).
29. Entries must be submitted online through the Ciniki portal when Registration opens, which is available through the Festival Website – Grand Falls-Windsor Music Festival - Home ([centralmusicfestival.ca](http://centralmusicfestival.ca)). The entry form must be completed as required by the competitor or a person authorized to sign on the competitor's behalf and accompanied by the entry fee indicated in the syllabus.
30. "The Committee" reserves the right to reject any entry that does not comply with Festival Rules & Regulations.
31. Conflicts in scheduling can only be avoided if all classes entered are indicated on the registration. It is also important to identify performers and schools correctly by name. **Please do not use abbreviations.**
32. Entry Fees are **non-refundable**, except under circumstances wherein the entry is rejected by "The Committee." Participants desiring to withdraw must do so **IN WRITING** to the Festival Office as early as possible.

## Definitions

33. School Concert Bands Levels are defined as follows:

**Level 1 - Up to and including Grade 8**

**Level 2 - Up to and including Grade 9**

**Level 3 - High school students**

**Level 4 - Advanced**

34. Whereas most, if not all, of the music used in the festival is copyrighted material, it **CANNOT** be photocopied without breach of the copyright act. Participants are required to provide the adjudicator with, and perform from, a published edition of the music being performed. To ensure availability of originals, please allow at least 6-8 weeks as it may be out of stock and will need to be specifically ordered.

**AN ADJUDICATOR MAY RESERVE THE RIGHT TO REFUSE TO ADJUDICATE ANYONE USING PHOTOCOPIES.**

## Program Procedure

35. Immediately following the Closing Deadline for entries, "The Committee" shall decide the order in which classes will be taken, and ballot for the order of participants in such classes. "The Committee" reserves the right to alter the order, if necessary.
36. "The Committee" may split any class into two or more groups of approximately equal numbers. Certificates will be issued for each group treating each as a separate class. This does not apply to choir classes, which if divided, will still be considered as a single class.
37. "The Committee" may combine classes with small numbers of entries for the purpose of timing and scheduling.



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38. An e-mail containing participant's class, order, time, date, and place of competition will be sent to the appropriate teacher. A copy of this e-mail/registration should be presented to the Marshal prior to performing.
39. Participants in each class will be required to be present at the beginning of the class and remain until all participants have performed and adjudication given unless specifically excused by "The Committee" for conflicting schedules, transportation problems or other extenuating circumstances acceptable to "The Committee." Participants shall not remain in hallways, corridors, or foyers awaiting a call to perform. Failure to comply may result in disqualification from that class. (**They MUST be seated in the auditorium**).
40. A participant may be disqualified if he or she is not ready to perform **within 10 minutes of being called**. A class will not be delayed to accommodate latecomers. Only issues provided for in rule 39 will be considered.
41. Each participant requiring the services of an accompanist **MUST** provide their own accompanist. "The Committee" cannot be responsible for accompanist scheduling conflicts.
42. The order of performance will not be changed to accommodate accompanists, or conductors. Participants must perform in the order of performance indicated in the program unless directed otherwise by a Venue Marshall. The Committee **ONLY** has the right to change the order for participants from distant points in the event of transportation difficulties or where special circumstances warrant.
43. At the discretion of "The Committee" two or more participants awarded the highest marks in their class may be selected by the adjudicator to compete in a final test.
44. The adjudicators shall have the discretionary power to stop any performance at any time.

## Awards

45. **Major Awards** are awarded at the discretion of the adjudicators. They are presented to Participants in competitive classes who, in the opinion of the adjudicators, show the most promise of true development **MUSICALLY**. They are not necessarily awarded to the winners of first, second, or third place. There will be no ties in major awards – one winner only. The winners will be announced at the conclusion of the festival.
46. The marks awarded by the adjudicators are **FINAL**.
47. Certificates will be awarded to the three entrants gaining the highest marks in each competitive class, but certificates will not be awarded unless the following percentages of the possible marks have been attained:
  - 1) **80 % in ALL OTHER CLASSES**, except for Band Classes which are governed by their own regulations.
  - 2) **85 % to be eligible for provincial competition**.
48. In those classes for which trophies, cash awards or plaques have been provided, **80%** of the possible marks **WILL** be necessary to obtain such trophy, cash award or plaque. This rule does not apply to scholarships which are governed by their own rules.
49. Trophies, cash awards, plaques and certificates will be presented at a time decided upon by "The Committee."
50. Any participant may be called upon to perform in a "Highlights of the Festival" concert and should be prepared to do so if required by "The Committee." This shall be without remuneration or payment for incidental expenses.

## Admission of Competitors and Public

51. The admission of participants and public to auditoriums in which the classes are being held will be governed by prevailing circumstances, and such pertinent regulations as may be considered advisable by "The Committee" shall be made at the time of the festival.



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52. The sessions shall be open to the public on payment of the price fixed by "The Committee."
53. **ABSOLUTE SILENCE** must be observed while the performances are in progress. Participants moving about the auditorium must do so quietly and **NOT DURING THE PROGRESS OF ANY PERFORMANCE.**
54. Audio/video equipment, inclusive of cameras (standard or digital) and flash, etc. is not recommended for use at any performance, except as organized by the Central Music Festival Committee for later broadcast and/or publication. Please respect the rule.
55. The conductor or delegated member of the teaching staff must be directly responsible for students in their group from the time the group arrives at the venue until it leaves, always ensuring adequate supervision.
56. Sight Reading and Quick Study classes are **heard privately** but adjudicated publicly.

## Complaints and Protests

57. A complaint or protest may be made directly to "The Committee" by submitting the same in writing to the Committee Secretary, within 14 days from the closing date of the festival. Such a complaint or protest **MUST** be accompanied by a fee equivalent to the entry fee. The protest fee will be refunded if the complaint is sustained by "The Committee."
58. Complaints shall **NOT** be addressed to an adjudicator.

## Rose Bowl Competition Rules and Regulations

To be considered for entry into the Vocal Rose Bowl Competition, Participants **MUST** have performed from memory.

Each Finalist will be presented with a Rose Bowl Finalist Certificate. The following awards will be presented to the winners at the concluding ceremonies during the Highlights of the Festival:

- Hennessey Memorial Rose Bowl (Junior)**
- The Cater Memorial Rose Bowl (Senior)**
- Stanley Memorial Rose Bowl (Group)**

### Senior Rose Bowl

- a. All competitors **MUST** have performed in a Concert Group and be 15 years and over and have performed from memory.
- b. Only one competitor shall be selected as a finalist from each of the following categories: Vocal, Piano, Woodwind, Brass and Strings.
- c. Senior Finalists may perform a maximum of two selections chosen by the Adjudicators.

### Junior Rose Bowl

- a. All competitors **MUST** be 14 years of age and under. They must have performed a Test Piece, OR participated in a Junior Concert Group, OR be recommended by the adjudicator.
- b. Only one competitor shall be selected as a finalist from each of the following categories: Vocal, Piano, Woodwind, Brass and Strings.
- c. All competitors will be required to perform one selection chosen by the adjudicators.

### Group Rose Bowl

- a. For the purposes of this award, a group shall consist of 4 or more members.
- b. Only one group shall be selected as a finalist from each of the following categories: Band, and Choir, and Small Instrumental Ensembles.



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- c. All groups will be required to perform one selection chosen by the Adjudicators.
- d. The decision of the adjudicators regarding the selection of competitors and the declaration of the winner will be final.

## [University Music Scholarship](#)

### Provincials/Nationals Qualification

1. There is no special qualifying class for individual entrants, except in musical theatre.
2. For the following six categories, participants can qualify for provincial competition through the recommendation of the adjudicator based on two selections that meet provincial-level criteria. These selections may come from a concert group program or from another suitable class provided participants achieved a mark of 85% or greater.
3. Eligible local festival participants will be considered for participation in the Developing Artist Stream and the Emerging Artist Stream of the FCMF National Music Festival. For up-to-date information on the 2025 syllabus, visit their website at [www.fcmf.org](http://www.fcmf.org).
4. Instrumental and vocal criteria for provincial competitions:

**Piano:** At least two advanced selections, including those recommended by the adjudicator in local competition. Memorization is required.

**Strings:** At least two advanced selections, including those recommended by the adjudicator in local competition. Memorization is required except for sonatas.

**Classical Guitar:** At least two advanced selections, including those recommended by the adjudicator in local competition. Memorization is required.

**BRASS:** At least two advanced selections, including those recommended by the adjudicator in local competition. Memorization is encouraged but not required.

**Woodwind:** At least two advanced selections, including those recommended by the adjudicator in local competition. Memorization is encouraged but not required.

**Percussion:** At least two advanced selections, including those recommended by the adjudicator in local competition. Memorization is encouraged but not required.

For the above-named classes, a selection is defined as "a single movement composition, or one or more movements of a multi-movement composition." In addition to Sonatas, Concertos, Suites etc., a group of pieces by the same composer or from an existing Collection by a composer is acceptable as a multi-movement work. The inclusion of Canadian Indigenous compositions is encouraged.

**Vocal:** At least two advanced selections, including those recommended by the adjudicator in local competition. Selections must include two or more languages. Memorization is required.

A selection is defined as "a single movement composition, or one or more movements of a multi-movement composition." A group of songs by the same composer or from an existing song cycle by a composer is acceptable as a multi-movement work. The inclusion of Canadian Indigenous compositions is encouraged.

Group Qualifying information will be provided later.

### Musical Theatre - Provincial/National Qualifying Class



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Participants Wishing to Be Considered for Recommendation to Musical Theatre Provincial/National Competition must enter Musical Theatre Local - Provincial/National Qualifying Class.

Competitors must perform two advanced selections. The recommended selections must include a Ballad and Up-Tempo work.

? The term "Ballad" is used to describe music with a slower tempo, often of a serious or introspective nature, e.g. - "On My Own (from Les Misérables).

? The term "Up-Tempo" is used to describe music with a lively tempo. Often comedy, e.g. - "One Hundred Easy Ways (from Wonderful Town).

All selections are to be sung from a published score, in any published key of a staged musical.

Music must be provided to the adjudicator. The original copy can be the Broadway score, from an Anthology, or purchased online (proof of purchase must be provided), provided it comes from a staged musical. The Score submitted must match the version/revision being performed. The year of the revision is to be indicated on the entry form.

Selections are not to include revues, operetta/light opera (e.g., Romberg, Johann Strauss, Lehar, and Offenbach). It is the competitor's responsibility to ensure that their selections meet these criteria.

Competitors may perform in costume enhancements (e.g., hat, scarf, jacket, shawl) and one handheld prop per selection.

Competitors may leave the stage briefly for a drink of water or to facilitate an entrance but must not leave the stage for complete costume changes.

Spoken passages are allowed only if published in the script/score provided.

## **PLEASE NOTE FOR PROVINCIAL LEVEL**

Competitors must perform two advanced selections including the selections they were recommended on from their Local Festival.

It is the responsibility of the competitor to carefully read ALL rules pertaining to Musical Theatre section (Class 800 of the National Music Festival Syllabus). To view the National Music Festival Syllabus, visit [www.fcmf.org](http://www.fcmf.org).



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## Vocal - Quartets Syllabus

### Vocal

When registering, please make sure that the composer(s) of the piece that will be performed is/are named.

### Quartet

Own Selection

21610 - Any Voice - 19 & over	\$25.00
21620 - Any Voice - 18 & under	\$25.00
21630 - Any Voice - 15 & under	\$25.00
21640 - Any Voice - 12 & under	\$25.00
21670 - Sweet Adeline - Open - Non-Competitive	\$30.00
21680 - Barbershop - Open - Non-Competitive	\$30.00