

**PRESENTATION AND PERFORMANCE
CONCERT BAND**

a. Ensembles are required to perform three (3) selections at their class level as follows: i) **MANDATORY: ONE SELECTION FROM THE FESTIVAL SYLLABUS** ii) Two (2) selections in contrasting style (may be individual movements from a single work) - director's choice.
NOTE: It is strongly recommended that one of the three pieces be lyrical in nature.

b. "Pop" material is inappropriate.

c. Stage and Performance Time: i) Warm up rooms will be available for a maximum of 30 MINUTES prior to performance. The Ensemble will be expected to leave the warm up room up to 10 minutes prior to their scheduled performance time in order to arrive at the stage on time, leaving approximately 20 minutes for warm up. All Ensembles must report to the warm up check in area 1 HOUR prior to the performance time to allow sufficient time to put cases and equipment in the assigned storage area. ii) Performance is limited to a maximum of 30 MINUTES which will include: set up, introduction of the Ensemble, Chorale performance and exit from the stage. An Ensemble exceeding this time restriction will be suspended and their performance cut short. Ensembles performing senior level music are advised to program carefully with these restrictions in mind. iii) Each Ensemble will receive a clinic with a Festival Clinician focusing on observations made during the on stage performance. This clinic will be followed by an adjudicated sight reading performance and clinic for bands in the B200 through 600 classes. The Standard of Performance granted by the Sight Reading Adjudicator will provide one factor toward the Ensemble's overall Standard of Performance.

d. Each Ensemble Director **MUST** provide the adjudicators with two (2) **CONDUCTOR'S SCORES** of each **NON SYLLABUS** selection that is to be played, so as to ensure that each adjudicator/clinician will be able to provide a detailed and informed adjudication. To better access a quality experience for you and your band, scores are required. An adjudication given without the availability of scores is often ineffective. It is recommended that the bars within the scores submitted be numbered so as to better expedite the adjudication process. Scores are to be given to the check in desk by the director prior to the performance and picked up by the director following the performance and clinic. MusicFest is not responsible for materials not picked up prior to the ensemble leaving the performance/clinic area.

PHOTOCOPIED SCORES WILL NOT BE ACCEPTED BY THE FESTIVAL STAFF.

e. Each Ensemble Director will receive, for private use, a video tape with commentary and suggestions by a noted conductor/teacher.

ORCHESTRAS

a. Ensembles are required to perform a program of contrasting material and styles.

b. "Pop" material is inappropriate.

c. Stage and Performance Time: i) Warm up rooms will be available for a maximum of 30 MINUTES prior to performance. The Ensemble will be expected to leave the warm up room up to 10 minutes prior to their scheduled performance time in order to arrive at the stage on time, leaving approximately 20 minutes for warm up. All Ensembles must report to the warm up check in area 1 HOUR prior to the performance time to allow sufficient time to put cases and equipment in the assigned storage area. ii) Performance is limited to a maximum of 30 MINUTES which will include: set up, introduction of the Ensemble, Chorale, performance and exit from the stage.

An Ensemble exceeding this time restriction will be suspended and their performance cut short. Ensembles performing senior level music are advised to program carefully with these restrictions in mind. iii) Each Ensemble will receive a clinic with a Festival Clinician focusing on observations made during the on stage performance.

d. Each Ensemble Director is requested to provide the adjudicators with two (2) CONDUCTOR'S SCORES of each selection that is to be played, excluding the warm up. Scores are to be given to the check in desk by the director prior to the performance and picked up by the director following the performance and clinic. GHMF is not responsible for materials not picked up prior to the ensemble leaving the performance/clinic area.

PHOTOCOPIED SCORES WILL NOT BE ACCEPTED BY THE FESTIVAL STAFF.

NOTE: PHOTOCOPYING OF COPYRIGHT MATERIAL IS ILLEGAL. PHOTOCOPIED SCORES WILL NOT BE PASSED TO THE ADJUDICATORS AND CLINICIANS UNLESS ACCOMPANIED BY A LETTER OF CONSENT FROM THE COPYRIGHT OWNER OR PUBLISHER.

ADJUDICATION

a. Ensembles will be evaluated to a "National Standard of Performance" unless they have requested "Adjudication Only" prior to their performance.

b. Musical integrity will be the basis of evaluation. Adjudicators' comments will include consideration of stylistic interpretation, intonation, dynamics, attacks, releases, articulations, blend, balance, repertoire and instrumentation.

c. Adjudicator's comments will reflect a total assessment of the performance selections. d. Written evaluations will be available the evening following each performance.

e. Adjudicators' comments will be intended as a guide for the continued development of the Ensemble.

EQUIPMENT The Festival WILL PROVIDE the following equipment only:

CHAMBER ENSEMBLES

a. Warm Up Room: Chairs and music stands only. b. Festival Performance Area/Clinic Rooms: One acoustic or electric piano, chairs and music stands.

EQUIPMENT

a. Warm Up Room: Chairs and music stands only.

b. Clinic Rooms: Chairs, music stands, bass drum, orchestra bells, xylophone, chimes and one bass amplifier with two inputs.

c. We will strive to provide all necessary large percussion equipment, please contact the coordinator if you require any special equipment. Festival Performance Area: Chairs, music stands (numbers and layout may be restrictive due to performance stage configuration), bass drum, concert snare drum with stand, tympani (2 minimum) one drum set (five piece with ride, crash and hi-hat cymbals), one acoustic or electric piano, orchestra bells, xylophone, bass amplifier each having two inputs, and a small table.

The Festival WILL NOT PROVIDE cymbals (except where installed on the drum set), mallets, beaters, sticks, auxiliary percussion, additional amplifiers, extension or patch cords, other furniture, other keyboard instruments or other equipment not listed above. Drummers are only permitted to exchange the snare drum and bass pedal. The Zildjian cymbals which are provided may not be removed from their stands or from the drum set, but may be re-organized as required. The ensemble may add cymbals to the drum kit, provided that they are complete on their own stand.

d. The moving of all percussion and stage equipment must be supervised by GHMF staff, who will assist as required.

e. Equipment will be set up as per the stage plot provided by the Ensemble. Any movement of any equipment on the stage is counted against the total allowed time on the stage.

f. Potentially hazardous materials including, but not limited to, open flames or flammables and vessels containing water will not be permitted on stage.

PRESENTATION AND PERFORMANCE

JAZZ ENSEMBLE

a. Two (2) printed scores and/or lead sheets with numbered measures must be presented at the check in desk prior to performance and picked up by the director following the performance or clinic. GHMF is not responsible for materials not picked up prior to the ensemble leaving the performance/clinic area. Up to three (3) scores or lead sheets may be presented (and would be appreciated by the adjudicators) but only two (2) are required. Photocopying of copyrighted material is illegal. Photocopied scores will not be passed to the adjudicators and clinicians unless accompanied by a letter of consent from the copyright owner or publisher.

b. It is strongly recommended that all Ensembles provide an advisor to the sound technician at the time of performance. It is also recommended that the solo sheets and stage plots provided are as concise, clear and current as is possible. The basic Jazz Ensemble set up will be ACOUSTIC. Two solo microphones will be in the trumpet section; two in the trombone section; two in the sax section; two in front of the band. The piano will have one microphone. General balance of the ensemble is to be carried out acoustically, solo microphones (including the piano microphone) will be active only for solos at the cue or request of the ensemble's sound advisor (or at the judgement of GHMF staff).

c. (i) It is recommended that Jazz Ensembles in Classes A101 to A302 inclusive conform to "standard instrumentation" (up to twelve brass, up to six saxophones, up to six rhythm). (ii) Deviation from the "standard instrumentation" will be judged on its musical merit. Use of woodwind doubling in the sax section is encouraged.

d. No fewer than 9 nor more than 24 performers in Jazz Ensemble Classes A101 to A302 inclusive are permitted on the stage during any single selection. Ensembles exempt from this rule (e.g. A401 through A701) are reminded that the stage size and configuration may not permit adequate room for further performers.

- e. All ensembles should present a program of three (3) contrasting selections with opportunities for improvisation. Jazz repertoire is encouraged; i.e. Swing, Jazz Blues, Ballads, Jazz Rock, Latin Jazz, Samba, etc...; Pop material is inappropriate. One selection must be a ballad. The ensemble must consider timing rules (see g. below) when programming repertoire.
- f. Warm up rooms will be available for a maximum of 20 MINUTES prior to the performance. Each Ensemble must report to the warm up check in area 1 HOUR prior to performance time to allow sufficient time to put cases and equipment in the assigned storage area.
- g. Performance time is limited to a maximum of 30 MINUTES which will include: warm up, set up, introduction of the ensemble, performance, commentary from the Adjudicator, Honour presentation and exit from the stage. This time block will be strictly enforced. Any Ensemble exceeding this time restriction may be suspended and their performance cut short.
- h. Each performing Ensemble will receive a clinic of approximately 30 MINUTES with a Festival adjudicator/clinician focusing on items of concern.
- i. In the combo classes, there may not be fewer than 2 nor more than 8 performers (including vocalists) on stage during the performance of a selection.
- j. Traditional Jazz Combos will perform jazz in the style of the early 1900's. The suggested instrumentation is tuba/string bass, cornet/trumpet, trombone, clarinet, saxophone and rhythm. No electronic audio support will be provided.
- k. In the combo classes it is highly recommended that each member improvise.

EVALUATION

- a. All ensembles will be evaluated to a "National Standard of Performance" unless they have elected "Adjudication Only" prior to their performance.
- b. Musical integrity will be the basis of evaluation. Adjudicators will include consideration of stylistic interpretation, intonation, dynamics, attacks, releases, articulations, balance, time, feel, improvisation, instrumentation and the variety, quality and appropriateness of repertoire selections.
- c. Adjudicators' comments will reflect the total assessment of the performance selections.
- d. If time permits, a brief verbal adjudication will follow each performance.
- e. Written adjudications will be available the evening following each performance, subject to the completion of adjudicator deliberations.
- f. All Adjudicators' comments will be intended as a guide for the continued development of the Ensemble.

EQUIPMENT

Ensembles must bring all instruments and equipment other than that specifically provided by the Festival as follows:

- a. Warm Up Room and Clinic Room: An acoustic or electric or electronic piano or keyboard, guitar amplifier, keyboard amplifier, bass amplifier, complete drum set, chairs and music stands (depending on category).
- b. Festival Performance Area: An acoustic or electric piano, keyboard amplifier, guitar amplifier, bass amplifier, complete drum set (five piece kit with ride, crash, hi-hats), congas, chairs and music stands (numbers and layout may be restrictive due to performance stage configuration).
- c. No equipment may be substituted or moved. All Ensembles must use the equipment supplied. Drummers are only permitted to exchange the snare drum and bass pedal. The Zildjian cymbals,

which are provided, may not be removed from their stands or from the drum set, but may be re-organized as required. The ensemble may add cymbals to the drum kit, provided that they are complete on their own stand. Keyboard players may add their own keyboards if necessary, but not move or remove existing keyboards.

d. The movement of any equipment on the stage will be counted as a portion of the ensemble's time in that particular performance area.

PRESENTATION AND PERFORMANCE

CHAMBER ENSEMBLES AND GUITAR ENSEMBLES

a. All members of a Chamber Ensemble must be performing with a concert band or Orchestra which is registered and participating at the GHMF.

b. Ensembles are requested to perform two selections of contrasting style - own choice.

c. Performance is limited to 15 minutes of music and 20 minutes total stage time including set up, performance and tear down. Groups exceeding the time restrictions may be suspended and their performance cut short.

d. Warm up rooms will be available for a maximum of 20 MINUTES prior to the performance. Each Ensemble must report to the warm up check in area 45 MINUTES prior to performance time to allow sufficient time to put cases and equipment in the assigned storage area.

e. "Pop" and jazz literature is inappropriate.

f. Each ensemble must provide the adjudicators with two (2) conductor's scores for each selection performed. Scores are to be given to the check in desk by the director prior to the performance and picked up by the director following the performance and clinic. GHMF is not responsible for materials not picked up prior to the ensemble leaving the performance/clinic area. **PHOTOCOPIED SCORES WILL NOT BE ACCEPTED BY THE FESTIVAL STAFF.**

CONDUCT

1. The conduct of a participating Ensemble and its individual members is the responsibility of the individual Director. It is expected that participants will demonstrate respect at all times for the rights of others and conform to the laws and bylaws of the host city. Problems and violations brought to the attention of the Regional Coordinator will be dealt with appropriately and may result in "Suspension" or "Dismissal".

2. An Ensemble or its individual members interfering in any manner with another group's performance by means such as practicing, making noise or being disruptive are subject to "Dismissal".

SUSPENSION, DISMISSAL AND APPEAL

a. GHMF reserves the right to enact either of the following two sanctions for violations of the Rules and Regulations and/or code of behavior:

i. **SUSPENSION** - An Ensemble which has been suspended shall be deemed ineligible to receive any Festival Standards of Performance or awards. The individual members will be ineligible for scholarships, bursaries, cash awards and "Honour Recognition" awards. Suspension shall result from such infractions as flagrant time violations, age or affiliation infractions, illegal substitution and tampering with sound and stage equipment or submission of tapes which are not what they are purported to be.

i. DISMISSAL - An Ensemble which has been dismissed will have all rights and privileges of participation in GHMF revoked and will forfeit all registration fees. Dismissal will result either from conduct which is perceived to be detrimental to the aims of GHMF or substantial interference with another Ensemble's performance.

b. APPEAL - Appeal must be made in writing to the Coordinator who, in consultation with members of the Committee, will review the sanction and in turn notify the Ensemble Director of the decision. All such decisions will be final.

CLINICS
Each ensemble (with the exception of Chamber and Guitar Ensembles) will receive a clinic with one of the Adjudicators/Evaluators immediately following the adjudicated performance. The length and nature of the clinic will vary depending on the category, class and performance level of the ensemble.

ON SITE STORAGE

Ensembles will be allowed to store their instruments on site in an area supervised by GHMF personnel only for the time during which they have been scheduled to be in the warm-up, performance and clinic rooms. Ensembles must be accompanied by their directors, chaperones, or other supervisors at all times while in the storage area. Ensembles must arrange for storage of equipment at all other times.

CD's & COMMENTS

It is the responsibility of the ensemble director to pick up the audio recordings and all music scores BEFORE leaving the performance/clinic area. GHMF will not be responsible for CD's, scores or any other items left following the performance and clinic.

ON SITE REHEARSALS

The Festival will not provide rehearsal rooms for any ensemble performing at GHMF. Ensembles will only be allowed to rehearse on site in a supervised warm-up room approximately one hour before their scheduled performance time.

SCHEDULING OF PERFORMANCES

Ensembles may request a specific day and time to perform. Performance times will be allocated on a first come, first serve basis, once the Registration Form and Deposit have been received. Note that these should be considered requests only, and GHMF will not be able to guarantee assignment of each requested performance date and time.

SUBMISSION OF FORMS

All ensembles must ensure that stage plans and biographies be completed in full and submitted at check in. It is suggested that these forms be mailed or emailed to GHMF prior to the festival, blank copies can be downloaded from ghmf.ca or emailed on request