



# S Y L L A B U S

APRIL 7–24, 2026 - ADJUDICATIONS  
MAY 9, 2026 - HIGHLIGHTS CONCERT

ENTRIES CLOSE FEBRUARY 27, 2026

EARLY BIRD RATES END ON FEBRUARY 16, 2026



52<sup>ND</sup> SUNSHINE COAST FESTIVAL  
OF THE PERFORMING ARTS

NURTURING ARTISTIC EXCELLENCE  
PROVIDING OPPORTUNITIES TO SHARE AND PERFORM

[COASTFESTIVAL.COM](http://COASTFESTIVAL.COM)

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*The SCFPA is grateful to live, work and play on the traditional, ancestral, and unceded territory of the Skwxwú7mesh (Squamish) and Shíshálh (Sechelt) First Nations*

# ABOUT THE SCFPA

The Sunshine Coast Festival of the Performing Arts (SCFPA) believes we can be a bastion of lifelong learning through the performing arts by supporting, growing, and promoting amateur performing artists of all ages and abilities on the Sunshine Coast. We do this by nurturing artistic excellence and providing opportunities to share and perform.

The planning for our Festival is inspired and guided by our Strategic Plan and its three strategic priorities:

- Promoting inclusion, diversity, equity, and accessibility (IDEA)
- Growing community engagement and awareness alongside performer participation
- Supporting and strengthening organizational and financial capacity

As a non-profit society with charitable status, and through the generous support of community and businesses, we are able to nurture artistic excellence for amateurs in the performing arts of all ages and abilities by:

- Providing opportunities to perform for appreciative audiences, receive expert adjudication, and participate in provincial and national festivals.
- Fostering an inclusive and supportive environment to improve skills and receive constructive evaluation through adjudications, performances, and workshops.
- Providing awards and scholarships annually to outstanding individuals and groups to encourage their ongoing development as performers, and to provide financial assistance for post-secondary education.

Founded in 1973, the Sunshine Coast Festival of the Performing Arts (SCFPA) is the longest-running Festival on the Sunshine Coast. We celebrated 50 years for the Festival in 2024 (there was no Festival in 2020).



# THE PEOPLE OF THE SCFPA

The management of the Festival is the responsibility of the volunteer Board of Directors supported by volunteer Discipline and Synergy Coordinators, adjudicators, other volunteers and others as listed below.

## Board of Directors

Sarah Lewis (President, Treasurer)  
Gaylin Webber (Vice-President)  
Michael Gurney (Secretary)  
Cassandra Lai  
David Poon  
Sandi McGinnis  
Serena Eades  
Simon Gidora

## Discipline Coordinators

Bowed Strings – Simon Gidora ([strings@coastfestival.com](mailto:strings@coastfestival.com))  
Dance – Cassandra Lai ([dance@coastdance.com](mailto:dance@coastdance.com))  
Folk Instrumental – Michelle Bruce ([folk@coastfestival.com](mailto:folk@coastfestival.com))  
Piano – To be advised ([piano@coastfestival.com](mailto:piano@coastfestival.com))  
Speech & Dramatic Arts – Sandi McGinnis ([speechanddrama@coastfestival.com](mailto:speechanddrama@coastfestival.com))  
Voice & Choir – Sara Douglas ([voice@coastfestival.com](mailto:voice@coastfestival.com))  
Woodwinds & Brass, Band & Percussion – Janice Brunson ([windsandbrass@coastfestival.com](mailto:windsandbrass@coastfestival.com))

## Synergy Coordinators

Awards: To be advised  
Finance: Sarah Lewis, Gaylin Webber, and David Poon  
Grants: To be advised  
Graphic Design: Edmund Arceo  
Logistics and Marketing Coordinator: Michael Gurney  
Registrar: David Poon  
Website: Edmund Arceo

## Adjudicators

Visit [coastfestival.com](http://coastfestival.com) for biographies and photos of the Festival adjudicators.

## Volunteers and Others

We have the pleasure of organizing and volunteering with so many talented people, and for this we say thank you!

Would you like to be part of a dynamic, innovative, and professionally-run volunteer team working to make a difference in the lives of amateurs in the performing arts of all ages and abilities on the Sunshine Coast? Email [info@coastfestival.com](mailto:info@coastfestival.com).

Many thanks to our generous donors and sponsors, the gifted arts education teachers, adjudicators, discipline coordinators, volunteers, venue operators, families, and participants who have been, and continue to be, so vital to the success of each year's Festival.

# COMMUNITY AND BUSINESS SUPPORT

Community and business support is vital to the success of the Festival and is very much valued by the performers and organizers.

Your generous financial contribution makes it possible for the Festival to bring in highly qualified adjudicators and provide awards and scholarships annually to outstanding individuals and groups to encourage their ongoing development as performers.

Many students pursue post-secondary education with financial assistance from the Festival awards and each year exceptional performers are selected to gain additional experience by participation in the Provincial Festival, Performing Arts BC.

There are a number of ways in which you can support the Festival. Some of these include:

## **Donations**

Donations of any amount are welcome. Tax deductible receipts are issued for donations of \$20 and up.

## **Sponsorship**

Numerous benefits are offered for various levels of sponsorship as outlined in the "Support the Festival" section of the website.

## **Membership**

Membership is available to the public by application via the website. The membership fee is \$10 per person and the membership year is from September 1 to August 31. Membership for solo performers is included in their festival registration fees.

## **Admission**

Admission to the Festival adjudication events and Highlights Concert are by donation.

Payment for donations, sponsorships, membership, and admission can be made either by credit card, e-transfer, or cheque (mailed to SCFPA, PO Box 1043, Sechelt BC V0N 3A0).

Visit the "Support the Festival" section of [coastfestival.com](http://coastfestival.com) to confirm your support or email [info@coastfestival.com](mailto:info@coastfestival.com). Thank you!

# REGISTRATION

Register online via **coastfestival.com** by the Early Bird date of February 16, 2026 for a reduced rate or by February 27, 2026 at the full rate. Registration closes on February 27, 2026 for all disciplines. Please review "Submitting Entries Guidelines", "General Rules", "Performance Guidelines and Procedures" and "Class and Level Descriptions" within this document prior to registration and submit any questions to the applicable Discipline Coordinator (see page 4 for email addresses).

The table below outlines the registration fees per entry, which include a one-year membership for solo performers to the SCFPA valid until August 31, 2026. No taxes are applicable.

<b>LEVEL</b>	<b>EARLY BIRD FEE (by February 16)</b>	<b>AFTER EARLY BIRD FEE (by February 27)</b>
Preparatory	\$30	\$40
Junior	\$30	\$40
Intermediate	\$35	\$45
Senior	\$40	\$50
Open	\$45	\$55
Ensembles	\$50	\$60
Choirs/Dance Groups	\$65	\$75

Dance Discipline: Add \$10 per entry for required Masterclass (ensembles and groups exempt).

All fees must be submitted (paid online or cheques postmarked) by February 27, 2026 in order to be confirmed in the Festival. Change of entry requests will be considered for an additional fee of \$25 per change.

Please pay online via credit card or e-transfer, or provide a cheque payable to the Sunshine Coast Festival of the Performing Arts mailed to SCFPA, PO Box 1043, Sechelt BC V0N 3A0.

## FINANCIAL SUPPORT

Teachers are invited to apply to the Board via the Discipline Coordinator (see page 4 for email addresses), for a bursary in an amount that will enable any of their students who are in financial need to participate in the Festival.

Requests for financial assistance are due by January 31, 2026 and are subject to the availability of funding.

The Festival will pay for accompanists at the Highlights Concert for all disciplines, with pay rates to be agreed upon by the Board.

# FESTIVAL SCHEDULE AND VENUES

Visit the Festival website ([www.coastfestival.com](http://www.coastfestival.com)) for information on when and where the various disciplines take place.

## AWARDS, SCHOLARSHIPS, AND PROVINCIAL FESTIVAL PARTICIPATION

Awards and scholarships are given to encourage and assist performers in the pursuit of excellence in the performing arts. They are awarded based on the adjudicators' decisions; the adjudicators' decisions are final.

To be eligible for:

1. A class-specific award (e.g., Bowed Strings Concerto), a performer must participate in at least one additional solo class in the same discipline other than Performer's Choice, Sight-reading, Improvisation, and Composition.
2. Any other solo award, a performer must participate in the same discipline:
  - in at least two solo classes other than Performer's Choice, Sight-reading, Improvisation and Composition;
  - or perform in at least two different solo classes in Folk Instrumental;
  - or perform in at least one solo class in Speech and Dramatic Arts;
  - or participate in a Concert Group class.
3. The BIPOC Composer/Author award, performers are additionally required to research and, as part of their performance, present information pertinent to their selection and its composer/author. For the purpose of this award, a piece is considered eligible only if the composer or arranger identifies as a BIPOC artist; the origin of a tune by itself does not qualify a selection for this award.

The performer's top two assessments of 85%+ are averaged for the overall awards in the Junior, Intermediate and Senior sections of each discipline. All other awards are earned with the highest assessment (85%+) in their respective classes or an adjudicator's recommendation. Ensemble classes are for adjudication only.

Visit [coastfestival.com](http://coastfestival.com) for a list of awards.

Additionally, the Festival provides the opportunity for its most promising young artists under the age of 23 to participate in the annual Provincial Festival. The five-day event encompasses special master classes, lectures, coaching, workshops, technique classes and adjudications. More information is available at [bcprovincials.com](http://bcprovincials.com).

# SUBMITTING ENTRIES GUIDELINES

1. Submit your entries online via **coastfestival.com** by February 27, 2026 and submit any questions to the Discipline Coordinators (see page 4 for email addresses) prior to submitting entries. All fees must be received before participation in the Festival can be confirmed.
2. Teacher’s contact information is requested for all non-adults (under 19 years old) registering for solo and duo/trio classes. Class placement may be suboptimal if this information is unavailable.
3. Please refer to the General Rules (see pages 9–10) before submitting entries. Teachers are responsible for entering selections in the correct class (see pages 12–16) and grade/age level.
4. Changes of selection or TBAs (to be announced) are permitted only for school ensemble entries.
5. The Board reserves the right to reject any entry which is not fully and correctly completed.
6. Time limits for entries are as follows:

<b>LEVEL</b>	<b>TIME LIMIT</b>
Solo	
Preparatory	2 minutes
Junior	3 minutes
Intermediate	5 minutes
Senior	15 minutes
Open	20 minutes
Recital and Concert Group	
Junior	20 minutes
Intermediate	30 minutes
Senior	40 minutes
Open	50 minutes
Choir Classes	
All	15 minutes
Speech and Dramatic Arts	
Junior	4 minutes
Intermediate	5 minutes
Senior	7 minutes
Open	10 minutes
Dance	
Solos/Duos/Trios	3 minutes
Song & Dance	4 minutes
Groups	5 minutes

# GENERAL RULES

1. Performances and adjudications will be held live; however, details regarding in-person versus virtual stream and audience presence will be determined closer to the date of the Festival in accordance with public health orders.
2. All classes are open to amateur performers who are residents of the Sunshine Coast. An amateur is a performer whose principal source of livelihood is not obtained from the practice of or from solo performances in the category in which he or she is participating. Community ensembles containing professional musicians may enter the festival (*in open classes only*) if these musicians rehearse regularly with the ensembles.
3. Non-residents of the Sunshine Coast may register for and perform in classes at the discretion of the applicable Discipline Coordinator, however are not eligible for awards. They may be eligible to be nominated as a delegate to the provincial festival, only if the adjudicator would not otherwise nominate a resident of the Sunshine Coast.
4. For solo classes excluding Performer's Choice (all disciplines) and Concerto (piano only), repertoire must be chosen from current accepted Canadian syllabi where applicable:

Royal Conservatory of Music (RCM) [rcmexaminations.org](http://rcmexaminations.org)  
Conservatory Canada (CC) [conservatorycanada.ca](http://conservatorycanada.ca)  
BC Conservatory of Music (BCCM) [bccmusic.ca](http://bccmusic.ca)

Where there is a discrepancy between grades, the current RCM syllabus prevails.

5. Non-syllabus entries are permitted to be entered, but are not eligible for awards unless approved by the given discipline's adjudicator. A participant will be required to make note in their registration that their piece is not from the RCM (or other) syllabus and acknowledge that the eligibility of the piece for awards is pending approval by the adjudicator and is not guaranteed to be approved or denied before the registration deadline closes. The musical score must be provided upon entry and approval of the entry as a competitive piece will be given (or not) by end of February. Alternatively, the student's teacher may submit the score for approval to the DC prior to the student registering, but approval or denial is also not guaranteed to be received before the registration deadline.
6. 'Non-syllabus' selections must meet the accepted standard for suitability of style and level of difficulty at each grade level. Material from method books may only be used in Preparatory classes.
7. In solo classes where age groups or distinct grades are specified, entrants may enter only one level per instrument for each discipline.
8. Entrants may perform up to one piece from a higher grade level; however, this piece must be entered at the same grade level as the performers' other pieces.

## GENERAL RULES (CONTINUED)

9. In all classes with age limits, the age of the entrant is determined as of December 31st of the year prior to the Festival.
10. Entrants may not perform a piece more than once (even across multiple classes, disciplines or years).
11. Entrants up to and including Grade 7 may enter the same classes and grade level for two years, except award winners and successful exam candidates (for the previous year) who must proceed to the next level.
12. Entrants in Grades 8, 9, and 10 may enter the same classes and grade level for two years regardless of awards received and exams successfully passed.
13. Additional rules which are specific to each discipline are included in the lists of available classes shown on pages 12-16.
14. Simplified arrangements of standard editions will be allowed in the Performer's Choice class only.
15. Repeat signs may be observed or not, but exceeding time limits for any class may result in disqualification.
16. Memorization is desirable but not mandatory. However, entrants should be aware that an adjudicator's decision may be influenced by memorization. Sonata class and ensemble entries need not be memorized.
17. If a piece is written with accompaniment, the performer must make every effort to have an accompanist perform with them; adjudicators' decisions may be affected by lack of accompaniment.
18. Performers are required to follow copyright laws.
19. Suitable dress and appropriate stage decorum will enhance each performance.
20. Upon receipt of a monetary award, to assist with reducing administration and volunteer time, please deposit your cheque right away. Cheques that are lost or not cashed prior to August 15 of each year will not be reissued. We also encourage recipients to thank the award sponsor/donor. Contact [info@coastfestival.com](mailto:info@coastfestival.com) if you need contact information.

# PERFORMANCE GUIDELINES AND PROCEDURE

1. Performance viewing schedules will be provided in the official program available online at **coastfestival.com**.
2. The Board reserves the right to reschedule any performance, and/or change the delivery of the performance, e.g. virtual instead of in person, if special circumstances warrant.
3. Individual performance schedules are approximate and may change due to withdrawals or other circumstances which may arise. Entrants performing in-person should be in the venue at least 15 minutes before their scheduled performance time. Venue pianos are not available for rehearsal and warm-up purposes.
4. The Board reserves the right to disqualify any entrant who is not ready to perform when called by the adjudicator's secretary. Entrants who must withdraw from a class are requested to inform the appropriate Discipline Coordinator in advance.
5. The Board assumes no responsibility for supplying or arranging accompanists or page turners. Entrants must make their own arrangements as required.
6. Either before their class begins, or when called immediately prior to their individual performance, entrants will take their scores to the adjudicator's secretary and retrieve them from the secretary before leaving the venue.
7. Performers must wait to receive a signal from the adjudicator before beginning their performance. Scores are not required for Folk Instrumental classes or Performer's Choice classes (in any discipline).
8. Adjudication comment sheets, certificates and published music will be given to each entrant after the adjudication of each class. Marks will be distributed to the entrants' teachers, who then provide results to students in their studios at their discretion.
9. Only Discipline Coordinators, adjudicators' secretaries, and members of the SCFPA Board of Directors may communicate with the adjudicator. Failure to comply could result in an entrant's disqualification.
10. The audience and other entrants are requested to avoid entering or leaving the venue during a performance or adjudication.
11. Flash photography is not permitted in performance venues. Non-flash photography and videography must not be disruptive or shared publicly. Cell phones and electronic devices must remain silent for the duration of any class.

# CLASS AND LEVEL DESCRIPTIONS

## **Bowed Strings/Piano/Harp/Classical Guitar/Woodwinds & Brass**

**Levels:** (All entrants should enter in the highest applicable level)

- Preparatory: Below Level 1 (RCM or equivalent)
- Junior: Level 1–4 (RCM or equivalent)
- Intermediate: Level 5–7 (RCM or equivalent)
- Senior: Level 8 (RCM or equivalent) and above, under 23 years of age
- Open: Non-competitive with adjudication, open to all ages

### **Classes:**

**Baroque:** selection in the style of the Baroque period (*up to 1750*) as written by J.S. Bach, Couperin, Handel, Telemann, Scarlatti, Vivaldi, et al. or pieces written in a definite baroque style by later composers.

**Classical:** selection in the style of the Classical period (*circa 1750–1825*), including Sonatinas, Sonatas, Theme and Variations and other forms as written by J.C. Bach, Beethoven, Clementi, Diabelli, Haydn, Mozart, et al. or pieces written in a definite classical style by later composers.

**Romantic:** selection in the style of the Romantic period (*circa 1800–1900*), as written by Brahms, Chopin, Grieg, Mendelssohn, Schumann, Tchaikovsky et al.

**Post-Romantic:** selection in the style of the Romantic period composed after 1900, as written by Debussy, Grechaninov, Kabalevsky, Ravel, Scriabin, Sibelius et al.

**20<sup>th</sup>/21<sup>st</sup> Century:** selection composed after 1900 that does not fall into any of the above categories, as written by Bartók, Copland, Hindemith, Norton, Prokofiev, Schönberg et al.

**Canadian:** selection by Canadian composers (*excluding opera and oratorio*), including Archer, Coulthard, Fleming, Louie, Niamath, Poole et al.

**Etude/Vocalise:** selection composed as a technical exercise and titled “Etude”, “Study”, “Vocalise” or similar; or music selected for its merit as a technical exercise and listed under “Technical Requirements” by an approved syllabus.

**Concerto:** one or more movements of a Concerto, Concertino, Concert Piece or similar. The orchestral part must be played on piano.

**Performer’s Choice:** selection of any kind, including popular music, such as covers, own composition, and improvisation. Music scores are not required if the arrangement has not been published. Entries in this class do not count towards award eligibility and are for adjudication only

**Concert Group:** three contrasting selections of music from different musical eras (excluding opera and oratorio), chosen from the approved syllabus. This class gives entrants an opportunity to perform their solos back-to-back. Each solo will be adjudicated and marked separately. Entry fee for this class is discounted: three adjudications for the price of two.

**Sightreading:** the adjudicator will provide music for the entrant to study for a few minutes, then perform.

## CLASSES AND LEVELS . . . (CONTINUED)

**Composition:** selection composed by the entrant and unpublished. The composer or a performer of his or her choice may perform the work.

**Duo:** selection for two performers on the same instrument, entered at the level of the more advanced performer.

**Family Duo:** selection for two performers on the same instrument where one performed is the teacher/parent/mentor of the other, entered at the level of the student/child/mentee.

**Collaboration:** selection for two performers on different instruments, entered at the level of the more advanced performer. Music may not be performed by the entrants in any other class in the festival.

**Sonata (Bowed Strings only):** two contrasting movements from a Sonata.

**Unaccompanied Bach (Bowed Strings only):** selections from suites and partitas for solo violin and violoncello composed by J.S.Bach, BWV 1001–1012.

**Celtic, Traditional, and Folk (Classical Guitar, Bowed Strings and Harp only):** selection of Celtic, traditional, or folk music, as found in RCM syllabus repertoire. May include singing.

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### Folk Instrumental

#### Levels:

- Preparatory: Beginner with less than 2 years playing
- Junior: Beginner player working at approximately Level 2-4 RCM
- Intermediate: Intermediate player working at approximately Level 5-7 RCM
- Senior: Advanced player working at approximately Level 8 RCM and above; under 23 years of age
- Open: Non-competitive with adjudication, open to all ages

*Note: A performer's level may be adjusted at the discretion of the teacher or discipline coordinator in order to foster a better environment for learning.*

#### Classes:

**Indigenous:** selection of music including Métis, Inuit, and First Nations tunes.

**Canadian:** selection of music including West Coast, Ottawa Valley, French Canadian, Cape Breton, and Canadian Old Time tunes.

**Celtic:** selection of music including Scottish, Irish, English, Welsh, and Cape Breton tunes.

**Old Time/Bluegrass:** selection of music including American Old Time and Bluegrass.

**Other Folk Styles:** selection of folk music in styles not listed above, including Brazilian choros, Klezmer, and Western Swing.

*Note: Instrumentation for Folk Instrumental may include: strings, woodwinds, brass, or piano.*

A medley/set of tunes is considered one entry; however, all tunes in a set must fit within the styles of the same class. All titles and tune composers must be included upon registration. Multiple entries in the same classes are permitted but participants must enter two different classes in order to be eligible for awards. Music scores are not required if performed without printed music.

# CLASSES AND LEVELS . . . (CONTINUED)

## **Dance**

### **Levels:**

- Preparatory: 6–9 years old
- Junior: 10–12 years old
- Intermediate: 13–15 years old
- Senior: 16–20 years old
- Open: over 20 years old

### **Instructions for Dance Music Submission:**

1. Music for dances must be submitted electronically in MP3 format for the 2026 festival.
2. Please submit each piece of music INDIVIDUALLY in a separate email in a .mp3 or .m4a format to [dance.coastfestival@gmail.com](mailto:dance.coastfestival@gmail.com) no later than February 28, 2026.
3. Label each music file with performer's name, category/age/discipline, and the name of the dance. Example: Jane Smith, Solo - Senior - Ballet Pointe, Esmeralda
4. For each email include the subject line: performer's name, category/age/discipline, name of the dance, running time and whether the dance starts on or off stage.
5. Example: Jane Smith, Solo - Senior - Ballet Pointe, Esmeralda, 2 minutes 30 seconds, starts ON stage
6. Please bring a backup CD, USB, or iPod for each piece of music to the festival.

### **Requirements:**

1. To be eligible for Provincials, a dancer must compete in two or more solo classes (contrasting styles) in the same dance discipline and attend a masterclass. Applies to Junior, Intermediate and Senior levels. Dancers choose between either a Ballet Masterclass (age group 10-12 or 13-16 years old) or a Contemporary Masterclass.
2. Masterclasses are open to all participants.
3. Competitors must arrive 30 minutes prior to their allotted time slot in the schedule and report to a Festival Volunteer.

# CLASSES AND LEVELS . . . (CONTINUED)

## **Classes:**

### **Classical**

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

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

**Neo-classical:** Dance based on any method of classical ballet technique in the style of the 20<sup>th</sup>- and 21<sup>st</sup>-centuries. 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 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 the 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.

### **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.

**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.

**Contemporary Modern:** 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 Naharin (Gaga), Hofesh 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.

## CLASSES AND LEVELS . . . (CONTINUED)

**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; eg. Pina Bausch (Tanztheater Wuppertal). Movement should be related to the intent of the music while the choreography must engage the whole body.

### **Stage**

**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.

**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.

**Acrodance:** A routine that combines dance technique along with precision acrobatic elements that appears to seamlessly blend the two mediums together within a dance context. Routine must contain 50% acrobatic elements that are appropriate for age and level of training. All acrobatic skills should be performed in a safe manner.

**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.

### **All**

#### **Student Choreography**

# CLASSES AND LEVELS . . . (CONTINUED)

## Speech & Dramatic Arts

### Levels:

- Preparatory: under 11 years old
- Junior: 11–13 years old
- Intermediate: 13–17 years old
- Senior: 15–22 years old
- Open: Non-competitive with adjudication, open to all ages

To be eligible for nomination to the Provincial Festival, an entrant must present in each of the Poetry, Prose, and Drama classes.

### Classes:

**Poetry:** Any form of poetry where the language is molded into some kind of design, including lyric, narrative, dramatic, slam, or free verse.

**Prose:** Any non-metrical selection from a story, novel, essay, or similar writing that forms a concise unit where the speaker is the narrator.

**Drama:** Any selection from a play taken from the words of a single character, including monologue, scene, humour, tragic, improvisation, mime, or storytelling.

**Shakespeare:** Speech of one character from a play by William Shakespeare.

**Performer's Choice:** Anything that does not fall into the above categories, including sacred (any type), speech (original or scripted, solo or ensemble), original prose, multiple performers, rap, persuasive, moral, or political.

Note: Self-written work must be submitted to the Speech and Dramatic Arts coordinator no later than two weeks before the performance, to enable the adjudicator to become familiar with the participant's work.

# CLASSES AND LEVELS . . . (CONTINUED)

## Voice

### Levels:

- Junior: 14 years old and under
- Intermediate: 17 years old and under
- Senior: 22 years old and under
- Open: Non-competitive with adjudication, open to all ages

### Classes:

**Canadian Art Song:** selection by a recognized Canadian composer of Art Song.

**English Art Song:** selection by a non-Canadian composer of Art Song originally written in English.

**Lieder:** selection by a composer of Lieder sung in German. Intermediate, Senior, and open level only.

**Art Song:** selection by a non-Canadian composer of Art Song sung in the original language. Any language except English and German.

**Sacred:** selection composed with sacred text. No selections from oratorios, masses, or other major liturgical works.

**Spirituals:** selection of religious or emancipatory song from African American oral tradition.

**Folk Song:** selection of music of the people handed down through the ages.

**Opera/Oratorio:** Senior and Open levels only.

**Vocal Variety:** selection of any kind, including light opera, operetta, opera, and oratorio.

**Performer's Choice:** selection of any kind including popular music, such as covers, own composition, and improvisation. Music scores are not required if the arrangement has not been published. Entries in this class do not count towards award eligibility and are for adjudication only.

**Recital Group:** two or more selections of music from the same musical era (*excluding opera, oratorio, folk song and popular music*). This class gives entrants an opportunity to perform their solos back-to-back. Each solo will be adjudicated and marked separately. (*Entry fee for this class is double.*)

**Concert Group:** three contrasting selections of standard classical repertoire, not exceeding a performance time of 12 minutes. Intermediate and Senior levels only. (*Entry fee for this class is double: three adjudications for the price of two!*)

**Musical Theatre:** up to two contrasting selections of musical theatre. Choreography, costumes, and props (limited to one chair and one other piece) are encouraged but not required. Costume changes will be limited to 5 minutes.

**Duo:** selection for two performers, entered at the level of the more advanced performer.

# CLASSES AND LEVELS . . . (CONTINUED)

## Choir

Each choir will have 40 minutes, which includes time for walk on, performance and an adjudication. Choirs should prepare 2 songs (maximum 15 minutes). Our adjudicator will have 25 minutes to comment and work with each Choir.

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

### Levels:

- Grade 12 & under: At least one selection sung in three or more parts
- Grade 10 & under: At least one selection sung in three or more parts
- Grade 8 & under: At least one selection sung in two or more parts
- Grade 6 & under: One selection sung in two parts is strongly encouraged
- Grade 4 & under: Unison only

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

### Levels:

- 19 & over: The majority of members must be 19 years of age and over; At least one selection sung in three or more parts
- 19 & under: No more than 5% of the members may exceed the age limit by more than one year; At least one selection sung in three or more parts
- 16 & under: No more than 5% of the members may exceed the age limit by more than one year; At least one selection sung in three or more parts
- 12 & under: No more than 5% of the members may exceed the age limit by more than one year; At least one selection sung in two or more parts

**Male Voices only:** restricted to male singers [no age limitation]; at least one selection sung in three or more parts.

**Female Voices only:** restricted to female singers [no age limitation]; at least one selection sung in three or more parts.

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## Band

### Levels:

- Elementary School Band: Beginners and Band Second Year
- Secondary School Band: Beginners, Advanced (2 or 3 years) and Senior
- Community Band
- Community Jazz Band Orchestra
- School Jazz Band: Junior and Senior

# TERMS OF PARTICIPATION

## **Disclaimer**

Acceptance of an entry into the Sunshine Coast Festival of the Performing Arts will release any responsibility of the Festival's Board of Directors, staff and volunteers from any claims, demands, damages, actions or causes of action arising out of or in consequence of any loss, injury or damage to any participant or any participant's property incurred while attending or participating in the Festival or any event/s associated with the SCFPA.

## **Force Majeure**

Should SCFPA be prevented from carrying out its obligations by circumstances beyond its reasonable control including (without limitation) government intervention, strikes, labour disputes, accidents, acts of God, international or regional disasters, pandemics, war, terrorist incident or threat thereof or any event causing the whole or a substantial part of the Festival not to take place, SCFPA will either postpone the Festival for another date or cancel the Festival.

## **Feedback, Questions, and Objections**

Please submit feedback and questions at any time. For objections to performance related decisions, please submit the objection via email within two weeks following the performance in question to SCFPA President at [info@coastfestival.com](mailto:info@coastfestival.com), accompanied by a non-refundable fee of \$10, payable via e-transfer to [accounts@coastfestival.com](mailto:accounts@coastfestival.com).

