

REGULATIONS

- 1 **Entry Forms** Entries (applications to perform at the Festival) should arrive on or before Thursday 5 November 2020. Music entries must be sent to Louise Biagini, speech entries to Adrienne Adamson, and dance entries to Susan Ewington at Glasgow Music Festival, PO Box 7057, Glasgow, G44 9AU. Entry fees may be paid by cheque, internet banking or by most major credit and debit cards. To pay by internet banking or by card, please contact the Festival Secretary. Cheques should be made payable to Glasgow Music Festival Association. Multiple entries may be submitted using the spreadsheet template which can be downloaded from www.glasgowmusicfestival.org or obtained from the Festival Secretary; otherwise a separate entry form must be used for each entry. Extra forms may be photocopied, downloaded from the website, or obtained from the Festival Secretary. Where a form is not fully completed, the entry may be refused. Entry fees are not normally refundable.
- 2 **Organisation** The Festival is organised by Glasgow Music Festival, a limited company, registered in Scotland, number SC509953. All applications to perform at the Festival are made to the company. In these regulations, Glasgow Music Festival ('the Festival') means the event or the company as the context requires.
- 3 **Performers' eligibility** All performers, other than conductors, must be amateurs. Amateurs are people for whom participation in the branch of the art **in which they have entered** is incidental to their normal occupation. Those ineligible under this regulation may, however, perform as part of a group provided that they receive no remuneration for their work with the group. **All** performers in a group must have been *bona fide* regular members of that group for not less than two months prior to the opening date of the Festival.
- 4 **Festival attendance - safeguarding children and vulnerable adults** Glasgow Music Festival aims to provide a safe environment for everyone attending the Festival. All events are open to the public, and people of all ages attend and participate. At all times, responsibility for care and supervision of children attending the Festival in any capacity rests with their parents/carers or with other adults to whom their parents/carers have entrusted this responsibility. Festival personnel are charged with the smooth running of events and will not, under any circumstances, *act in loco parentis*. Similarly, responsibility for vulnerable adults attending the Festival rests with their carers who should make any arrangements necessary for them to be accompanied and supported when attending the Festival. Further information is contained in the 'Policy on Festival attendance and safeguarding' which may be obtained from the Festival Secretary or downloaded from www.glasgowmusicfestival.org.
- 5 **Festival attendance - performers' requirements** The Festival aims to make its opportunities for amateur performance open to everyone. An individual or group may need a facility or consideration that would not normally be required by, or apply to, the majority of participants. The Festival seeks to meet these needs wherever practicable, but can only do so if notified of such requirements sufficiently in advance to allow necessary arrangements to be made. In certain circumstances it may be that suitable arrangements cannot be made on the desired occasion and, in these cases, the notifier will be advised accordingly. Anyone with such requirements should contact the Festival Secretary to discuss and agree arrangements.
- 6 **Sponsors - role and eligibility** Each entry must have a sponsor who is responsible for submitting the entry. A sponsor could be the parent/carer of a performer who is under 18, a teacher, a school or group, an adult performer, etc. Where the sponsor is a school or group, an authorised representative must sign the entry form on its behalf. The sponsor, or the sponsor's representative, must be aged 18 or over. All communications regarding the entry will be sent to the sponsor.
- 7 **Sponsors - responsibilities** The Sponsor is responsible for obtaining any necessary consent for the attendance of a child or vulnerable adult at the Festival, and many schools and established groups have procedures in place to do this as a matter of routine. Where a child or vulnerable adult is to attend the Festival, other than as a member of an organised group using an established consent procedure, the Sponsor must ensure that the child's or vulnerable adult's parent/carer has been made aware of their responsibilities set out in Regulation 4 above. While these arrangements are important for the welfare of children and vulnerable adults attending the Festival, it is also in the interests of the Sponsor that arrangements for supervision of children and vulnerable adults are specific and clear.
- 8 **Sponsors - who should perform** Glasgow Music Festival believes that taking part is a positive experience for the overwhelming majority of participants and, through its policies and practices, aims to make it so. There may, however, be individual circumstances where a particular person or group is unlikely to benefit. Sponsors should take account of such circumstances when deciding whether or an individual or group should perform and, if in doubt, are invited to contact the Festival Secretary and discuss concerns prior to making a decision.

- 9 **School groups** Groups performing in classes which are specifically for schools must comprise children and young people from a single day school or boarding school.
- 10 **Ages and grades** Where an age limit is specified, the date at which the age is to be taken is 1 March 2021. "Open" Classes are of an advanced standard. Within a range of similar classes, an "A" Class is intended to be more advanced than a "B" Class, etc.
- 11 **Progression** A performer or group which has gained the first award in the same class of any section for two years in succession must move on in the following year to a higher class in the section, unless no such class is provided.
- 12 **Multiple entries** Performers may enter more than one class unless the syllabus states otherwise. Only conductors may take part with more than one group in any one class. In choral, orchestral and band classes a performer may take part with more than one group provided that the groups are unconnected and have entered the Festival independently.
- 13 **Assisting performers** Conductors must not sing with their choirs. Members of the audience must not prompt or direct performers during a performance.
- 14 **Accompaniment** Test pieces having a piano accompaniment are to be performed *with accompaniment* unless the syllabus states otherwise. An official accompanist is available unless the syllabus states otherwise, but performers may bring their own accompanist if they so prefer. Performers requiring the services of the official accompanist must indicate their requirements on the entry form. Pre-recorded accompaniments may not be used. See also regulation 23 concerning "Own choice" pieces.
- 15 **Key, pitch and tuning** Except in unaccompanied choral classes, where the raising or lowering of pitch by a semitone is permitted, test pieces must be performed in the key used in the prescribed edition, unless the syllabus states otherwise. Solo or semi-chorus passages in a choral test piece may be sung by any number of voices at the conductor's discretion. Where permitted in the syllabus, performers who elect to sing a test piece in a key other than that specified in the syllabus must provide a legible copy in that key for the accompanist. British Standard Pitch will be used in all events. Where possible, the main tuning of instruments must be undertaken outside the hall.
- 16 **How much to play** In instrumental classes, only short repeats should be played. In classes with two or more test pieces, each performer may be asked to play only piece (a), the adjudicator then selecting performers to play any further test pieces.
- 17 **Set test pieces** Where a test piece is prescribed in the syllabus it is to be performed as set in the edition specified unless the syllabus states otherwise.
- 18 **Solo and Group verse** Poems in these classes must be performed from memory.
- 19 **Own Choice test pieces - selection** Any "Own Choice" test piece selected by a performer must meet any requirements stated in the Syllabus, and provide a definite contrast to any other piece(s) to be performed in the same class. Performers are advised not to select a piece which takes longer to perform than the average piece set in similar classes in the syllabus; otherwise the adjudicator may require a cut to be made. Performers may not select a piece which they have performed at either of the two previous Glasgow Music Festivals or which they are performing in another class at the current Festival. Audiences at the Festival comprise people of all ages including children. Performers must ensure that all works being performed are suitable for this audience and, in particular, do not include material that is inappropriate for children.
- 20 **Own Choice test pieces - time limit and duration** Performers must ensure that Own Choice test piece(s) do not exceed the time limit prescribed for the class. Should the time limit stated in the syllabus be exceeded during a performance, the performer may still receive an adjudication but no mark will be awarded. The duration of each Own Choice piece must be stated on the entry form to enable the time-table to be prepared accurately.
- 21 **Own Choice test pieces - programme particulars** On every entry form, full particulars of each Own Choice test piece must be given. This must include: title, movements (where applicable), composer/author and publisher. If the piece is to be performed in a key which is different from the one printed, this must also be stated. In Speech and Drama classes where an extract from a work is to be performed, the boundaries of the extract must be given.
- 22 **Own Choice test pieces - change of programme** There may occasionally be circumstances which make changing the stated Own Choice test piece unavoidable. When this is the case, a piece of similar duration may be substituted and should be advised to the Festival Secretary, and confirmed in writing, before the typesetting of the programme is completed. Where a change occurs after this date, the performer may still perform and receive an adjudication (providing the piece takes no longer to play than the stated piece) but no mark will be awarded.

- 23 **Own Choice test pieces - use of Official Accompanist** Where the Official Accompanist is required, a printed copy of the full piano accompaniment, **not** a photocopy, must be submitted with the entry form not later than **Thursday 5 November 2020**. Music must be clearly labelled with name and class number. If this is not done, the services of the Official Accompanist will **not** be available. These copies are forwarded to the accompanists to enable them to prepare for the performance. Performers who choose not to use the Official Accompanist must ensure that their own accompanist is available to accompany them in any Premier Class for which they qualify and in which they wish to participate.
- 24 **Own Choice test pieces - copy for use of the adjudicator** Where an Own Choice piece is to be performed, a copy for the use of the adjudicator must be provided **on the day** of the performance. Such copy must be in the same edition and key as that used by the performer. The name of the performer must be shown and the piece clearly marked. Ensembles must submit a score of the chosen piece, **NOT individual parts**, for the use of the adjudicator on the day of the performance. If a song is to be sung in Gaelic, a literal translation of the words must be provided for the adjudicator. Copies of "Own Choice" pieces must be collected after the performance from the Registration Steward or from the Festival Secretary's office.
- 25 **Own Choice test pieces - photocopying** The Music Publishers Association has issued a revised Code of Practice on the copying of copyright works, and the following concession is made for copying "Own Choice" pieces **for the adjudicator**. Other items must not be photocopied without the permission of the copyright holder in each case.
- A person performing a work at the Festival may make one copy for the adjudicator provided that the performer has already purchased his/her own copy and that the copy made is retained and destroyed by the adjudicator immediately after the festival. The copy must be marked with the following "Adjudicator copy - Destroy after use".
- All other copies used for the performance (eg by the performer and/or accompanist) must be originals. Performers are advised that the concession applies only where the copyright holder is a member of the Music Publishers Association. Please refer to www.mpaonline.org.uk for a full list of members and associated companies. It is the performer's own responsibility to ensure that he/she seeks permission to copy direct from any copyright holder whose name does not appear in the MPA list. Copies for the adjudicator must be totally legible and properly bound or they may be refused.
- 26 **Songs from the shows** Songs from shows in current production may be sung as a concert item, ie with no costume or movement, without the need for copyright permission. Where a performance utilises costume and/or movement, copyright permission is required and entries are accepted strictly on the basis that the performer has sought and obtained the appropriate permission. Further information may be obtained from the Festival Secretary.
- 27 **Adjudication, marks and certificates** All performers will receive an adjudication and a Performance Certificate. In addition to making a technical and artistic assessment of the performance, the adjudicator will take account of the participant's platform manner and general appearance. Performers gaining the first three places in a class will be awarded certificates according to the following scale of marks:
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| Honours | - | 90% or more of the possible marks |
| First Class | - | 85% to 89% of the possible marks |
| Merit | - | 80% to 84% of the possible marks |
- Where a trophy, award or prize is available, it may be awarded provided 85% or more of the possible mark has been gained. Additionally, certificates may be given for performances which, in the opinion of the adjudicator or the Festival, are of special merit.
- Performers may take part in any class and elect to receive an adjudication but without marks. If this is required, performers must advise the Festival Secretary in advance.
- 28 **Premier classes** Winners of appropriate classes must gain at least 85% of the possible marks in order to qualify for participation. Performers may enter as many "Open" classes as they wish, but may not take part more than twice in one Premier Class.
- 29 **Judgement** The adjudicator's artistic judgement is final. In other matters the Festival's decision is final.
- 30 **Adjudicator's notes** These are distributed along with Certificates of Performance at the conclusion of a class.
- 31 **Performance schedule** Every effort is made to timetable events accurately. Timings given are, however, approximate and performers should be ready to perform at least fifteen minutes before the advertised time of the class. Performers failing to appear for their class will forfeit their, or their group's, right to take part in the event.

- 32 **Photography, audio and video recording** Members of the audience are not permitted to take any form of photograph or make any type of video or audio recording in performance areas. Appointed press photography and media coverage will be permitted in designated areas by prior arrangement with the Festival Secretary.
- 33 **Trophies** Winners of trophies are requested to insure them while they have them. Trophies awarded at the 2020 Festival should be returned in February 2021. Holders will be notified of the arrangements.
- 34 **Festival Programme** In exceptional circumstances, the Festival may alter or cancel any of the arrangements detailed in the syllabus. The Festival will decide on the order of the classes and arrange the order of performance. It may refuse any entry without assigning any reason. Performers and/or Sponsors are responsible for ensuring that entries, including the selection of Own Choice test pieces, meet the requirements of the class and comply with these regulations. Although the section administrators will endeavour to identify difficulties in advance, the acceptance of an entry is not confirmation that these requirements have been met.
- 35 **Comments and suggestions** All enquiries, suggestions or observations about the organisation of the Festival should be sent to info@glasgowmusicfestival.org.
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