

**Rules & Regulations**  
**\*Updated January 2022\***

**General Rules**

- 1) Candidates must be students of members in good standing of the Central Toronto Branch (CTB) of the Ontario Registered Music Teachers' Association (ORMTA) as of January 1<sup>st</sup>, 2022. Members in good standing are those who are up to date with all ORMTA-related membership dues.
- 2) This program is open to student instrumentalists and vocalists from Prep to ARCT. We welcome repertoire from a variety of syllabi including popular listings. Solos, duets and ensembles are welcome. To determine the grade level for a selection that is not listed in any recognized conservatory syllabus, please e-mail our Auditions and Recital Convenor, Michele Comrie (michele.comrie@gmail.com) providing a scanned copy of the score in question.
- 3) Each different arrangement of ensemble performers constitutes a separate entry.
- 4) During the recorded audition, each entry may play a maximum of THREE selections, the total time of which must not exceed 20 minutes unless given express permission from the Auditions and Recital Convener, Michele Comrie (michele.comrie@gmail.com) or registering as a Young or Zone Artist. As of January 2021, each entry with three selections must enter a minimum of 5-10 minutes (see #5 below for details).
- 5) Payment must accompany the online registration form in order to complete registration. Each entry will be a minimum of \$25 with longer program times priced as follows:  
  
\$25.00, 0-5 minutes (maximum TWO selections)  
\$30.00, 5-10 minutes  
\$40.00, 10-15 minutes  
\$50.00, 15-20 minutes  
\$80.00, Zone or Young Artist  
  
The fee owing will be the sum of the cost of all entries. This entry fee is non-refundable.
- 6) Candidates will be asked to submit a PDF of the music from an authentic original score or from a Conservatory or other legitimate publication for the adjudicator. Online copies of public domain music are acceptable. Internet purchased sheet music must be accompanied with a receipt and newly composed scores must have a note from the composer with permission to use it.
- 7) Original student compositions are assumed to be the original work of the individual whose name appears on the entry form attached to the manuscript. Any infraction of this regulation will result in nullification of the offending entry. Scores must be submitted online and should reach the Auditions and Recital Convener, Michele Comrie (michele.comrie@gmail.com) no later than the registration deadline. Scores may be computer generated or handwritten neatly and legibly. Scores should include all necessary details of dynamics, editing and tempi, with the first bar of every system numbered. The student's name must be included on their composition. The teacher's name must not appear on the composition.

8) All selections (including studies and duets) must be memorized. Selections not memorized will receive a mark, however they will not be eligible for a scholarship. Ensembles are not required to play from memory.

9) In light of COVID-19, live accompanists will not be required. Accompaniment recordings will be accepted.

10) There is no limit to the number of candidates submitted by each CTB teacher.

### **Registration Form**

- Please take care in filling out the registration form giving the correct spelling of students' names, selections (including opus numbers, movements and keys) and composers' names.
- Please list the selections in the order that they will be performed.
- The registration form will not be available after the deadline of March 11, 2022 at 11:59 PM EST

### **Repertoire**

- If the student selects a selection that is listed as a different grade level between recognized conservatory syllabi, please list both grades.
- One or two movements from a multi-movement work (e.g. sonata) is considered one selection. More than two movements is considered two selections.
- Students may audition with any number of movements from a particular work regardless of examination requirements. Please note that students will only be allowed to perform one movement of a multi-movement work at the recital; the movement will be selected by the audition adjudicator.
- If the student is performing a newly composed work that is not yet published, a note from the composer must accompany the manuscript.
- If a student performs a selection in a CTB Scholarship Recital, the student is not allowed to perform that selection in a subsequent audition.
- Performing the repeats in a selection is encouraged at the Junior level and is optional at all other levels.

### **Payment**

- Audition fees will be paid online and will complete the registration process.
- Audition fees are non-refundable.

### **Audition Process**

- Teachers are responsible for communicating scheduling information and these rules to their students.
- Students will not be allowed to submit a video longer than their given program length as indicated by their teacher on the registration form.
- Students will not be allowed to perform any repertoire that is not listed on the entry form.
- Young or Zone Artist applicants (GTA Zone Level A) will be heard by **all** of the auditions adjudicators. They will receive comments from each adjudicator and the decision regarding who moves on to the GTA Zone competition in this category will be by consensus of the group.

### **Submissions**

- Please use the same presentation style as in an exam, festival, recital, or concert

- For pianists' video-positioning: position yourself so that both hands and face are visible. A reasonable amount of distance away from the keyboard often results in better sound quality and balance. The nature of video recording (as opposed to live performance) may require slightly greater emphasis of the dynamic contrasts from them to be clearly heard.
- For vocalists' and instrumentalists' video-positioning: position yourself such that you are visible from head to waist and facing forward.
- Formats that are acceptable are: MP4s, Unlisted Youtube link (DO NOT have it marked as "private" or else it cannot be viewed by the adjudicator), or Vimeo. Please enquire with Recital Convenor Michele Comrie ([michele.comrie@gmail.com](mailto:michele.comrie@gmail.com)) if there is another format you'd like to submit

### **Audition Results**

- Comments and marks sheets will be emailed to the teachers within a few days of the conclusion of the adjudications. The adjudications are expected to conclude approximately one week after the entry deadline date. Teachers are responsible for communicating the results to their students.
- The following is a classification of marks directly quoted from the RCM syllabus:
- 90–100 This standing is awarded for exceptional performances that are confident and communicative while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.
- 80–89 This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.
- 70–79 This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.
- A minimum mark of 85 for piano and 80 for vocal is required to be considered for a scholarship. Please note that attaining those marks is not a guarantee of a scholarship.
- Results from the auditions adjudicator are final.

### **Recital**

- This year we have decided to award scholarships based on the audition video only. As a departure from previous years, we hope this provides a more stream-lined and stress-free experience.

**For any specific questions about these rules or anything else pertaining to the Auditions & Recitals program, please e-mail the Auditions & Recital Convenor, Michele Comrie ([michele.comrie@gmail.com](mailto:michele.comrie@gmail.com))**