

Instrumental Category Rules and Conditions



DREAM
PERFORM
ACHIEVE
INSPIRE

The following rules and conditions are specific to the Instrumental Category (inclusive of group and ensemble events). Please ensure you also read the *General Rules and Conditions of Entry*.

- 1 It is the responsibility of all entrants, parents, and teachers to stay up to date of live changes to the events they have entered by viewing their entrant dashboard.

- 2 Time limits :
 - > Time limits allow for the presentation of 1 or more items of published or unpublished works unless otherwise specified, provided they fit within the nominated time limits.
 - > Time limits are strictly monitored. Entrants exceeding 'total performance time' may be only eligible for 'comments only' - and not for a prize or placing.
 - > Time limits are stated in the details tab of each event on our website.

- 3 Repertoire selection :
 - > Different repertoire is required for each event unless otherwise specified.
 - > If an event specifically indicates that repertoire may be repeated, it may be repeated only once in the festival. An entrant found repeating repertoire on multiple occasions may be only eligible for 'comments only' - and not in contention for a placing or prize.
 - > Repertoire performed in a Heat must be repeated in the Final unless otherwise stipulated.
 - > Performance of published or unpublished work is allowed unless the event states otherwise.
 - > Transposition of music is permitted only in contemporary singing events and contemporary instrumental group events (eg : Concert, Stage and Jazz Bands).

- 4 Accompanists :
 - > An official accompanist will be available for events 252–265, 268–275, 277–279 and 306.
 - > No official accompanists are provided for any other instrumental solo events
 - > If an official accompanist is provided for your event, there will be no charge on the day of your performance.
 - > Official accompanists can be contacted for rehearsal prior to your event.
 - > Meeting with an official accompanist outside of an event will be at your own negotiated cost and must occur at least three weeks prior.
 - > You must confirm with your accompanist; the repertoire you will be performing and in what event you will feature that repertoire.
 - > Entrants must provide a copy of their music to the accompanist at least three weeks prior to their performance date - Official Accompanists may refuse to perform with an entrant who fails to submit music in a timely manner.
 - > Performances are with acoustic piano accompaniment unless the work chosen was composed specifically for solo instrument without accompaniment.

(continued next page)

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- > Entrants are welcome to engage with their own private accompanist - the accompanist does not need to conform to an event's age requirements.
 - > Accompanists must make their own arrangements for page turners.
 - > All accompanists are admitted free to the specific event they have been appointed.
- 5 Music :
- Copies of music, in performance order must be uploaded to the *Sydney Eisteddfod Entrant Portal* no later than 10 days prior to the event. Please use the following format when naming your file:
 Event #_Entrant number_Entrant first and last name_Item 1 (Title_Artist/Composer/Lyricist)
 (eg : Event 253_Entrant 8_ Emily Jones_Prelude and Allegro_Kreisler)
- 6 Entrants should bring hard copy versions of all works to be performed for contingency purposes.
- 7 Note : Please adhere to APRA/AMCOS Policy and Procedures regarding photocopy of original scores.
- 8 Performance etiquette :
- > All entrants are encouraged to announce the title of the piece and composer they will be performing : "Good morning/afternoon, my name is ... and today I will be performing ..., by ..."
 - > Entrants should present themselves in neat casual attire as though they were presenting themselves in a concert.
 - > Entrants should consult and rehearse with their teacher appropriate performance practices when taking to the stage (announcing, bowing, etc)
 - > Subject to the venue, there may be no warm-up or dressing room facilities. Entrants are strongly advised to arrive at the venue performance ready.
- 9 Instrumental groups music and repertoire :
- > Different repertoire is required for each event unless otherwise specified.
 - > If an event specifically indicates that repertoire may be repeated, it may be repeated only once in the festival. An entrant found repeating repertoire on multiple occasions may be only eligible for 'comments only' - and not in contention for a placing or prize.
 - > A copy of complete scores, in order of performance, with bars numbered, must be provided. Specific genre items (eg : 'Swing') and Grades must also be identified on scores.
 - > Copies of music must be uploaded to the Sydney Eisteddfod Entrant Portal no later than 2 weeks prior to the event. Please use the following format when naming your file:
 Event #_Entrant Number_Instrumental group name/School_Item 1 (Title_Artist/Composer/Lyricist)
 (eg : Event 290_Entrant 8_ Sydney Strings_Serenade for Strings_Tchaikovsky)
- 10 Non-playing conductors may conduct any number of ensembles.
- 11 Instrumental groups can represent one school.
- 12 In school events, non-students are not permitted to perform accompaniment. Teachers are also not permitted to accompany their groups. If exceptional or special circumstances arise which may compromise this rule a written notice must be submitted to Sydney Eisteddfod for approval at production@sydneyeisteddfod.com.au
- 13 The display of band banners or other identification is not allowed.

- 14 Extraneous stands and chairs will not be struck.
- 15 Marshals are responsible for the movement of groups for the efficient conduct of the event, and their instructions must be followed, delayed appearance as a result of not following instructions may result in penalisation.
- 16 Warm-up for large groups : Subject to the venue, if a suitable room is available, each group in an event will be allocated equal warm-up time. This time will be less than the event performance time limit (refer to each event) and commences from the time the group enters the warm-up room.
- 17 Set-up and tuning: from the moment the last musician walks on stage, a maximum of 3 minutes is permitted for setting up and tuning of any instruments. No cues or indication will be signalled at the expiration of this timing, but the timing for the performance will commence.
- 18 Groups in the venue must, at the direction of marshals, be seated in the auditorium until called.
- 19 Equipment : please be sure to read the *Event Conditions* to confirm which instrumentation your event allows and what equipment will be provided at each event.
- 20 Small instruments, taken out of their cases, will remain with individual musicians and be taken into the auditorium as the groups arrive to be seated.
- 21 For larger instruments (eg : cellos, double bass, etc) subject to the venue, a space will be provided where groups can store their instruments - provided these are supervised by someone from each group, as Sydney Eisteddfod cannot be held responsible for them.
- 22 Applicants will be prompted to complete additional information, via the Sydney Eisteddfod Entrant Portal, in the lead up to their event:
 - > Entrant lists with the first and last names of all instrumentalists and their date of birth
 - > Number of chairs and stands required
 - > Please specify if the instrumentalists will be seated or standing
 - > Names of helpers, conductors, accompanists, associate artists who require venue back of house access

* Helpers with school groups : need to remain with the group at all times, including going into the warm-up room, settling the group on stage, assisting and supervising the group after their performance, and organising their groups on stage with minimum delay.

Important notice : Sydney Eisteddfod's mission continues to promote 'live' performances in our annual Festival. However, should a pandemic preclude this, it reserves the right to ask all entrants to send in videos to continue to be able to perform their works. We will continue to monitor the health advice of the Australian Government and work closely with all, staff, teachers, parents, and entrants, so that all our performers can continue to get back on stage safely.