

General Rules

0 For closing date of entries see syllabus. Early entries would be greatly appreciated to assist with compiling the timetable. Late entries cannot normally be accepted. Proof of posting cannot be accepted as proof of delivery.

1 Entries can be made online or on the official entry form and sent to the Section Secretary concerned to arrive no later than the date stated in the syllabus. (Online entry fees should be sent within 7 days)

2 No entry fees can be returned, and the Section Committee reserve the right to refuse an entry.

3 Age of competitors is as at 1st September prior to the Festival for all sections. Adults are those who are 18 years before 1st September. Candidates must strictly observe the conditions regarding age.

4 Tickets and Timetables will be sent to competitors at least one week before the relevant class. If these are not received as indicated, the section secretary should be contacted.

5 All adult classes are open to professionals and amateurs. (see also adult vocal section).

6 Time limits set must be strictly adhered to. Failure to comply may lead to reduction in marks or disqualification on the decision of the adjudicator. Time limits include any introduction of pieces and accompanist introductions and endings. (This does not apply to Speech and Drama Section). The competitor should stop performing if over the time limit which may be indicated by the adjudicator.

7 A competitor may make only ONE entry in any class; however, a competitor may enter a Vocal Duet, Piano Duet/Ensemble, Instrumental or Recorder Duet/Trio/Quartet/Ensemble and Drama Duologue more than once with a different partner. Competitors may enter an Instrumental or Recorder Solo Class more than once if offering an alternative instrument and music.

8 Competitors may only enter once in each group of Graded classes for any section and should not have passed any grade higher than the one entered. e.g A competitor may enter one graded class in both the Violin and Viola classes but not two different graded classes for violin.

9 No substitutions can be made in duet or group classes after the closing date of entry. Names of all performers for duets and groups must be listed on the entry form. However substitutions may be allowed at the discretion of the Section Secretary.

10 Trophies remain the property of the Bristol Eisteddfod Association and are to be held by winners for one year only. The Committee will require the safe custody of its trophies, which must be returned in a good, clean condition not later than 10th February the following year. Should a tie occur, the winning competitors should hold the Trophy for an equal period during the year.

11 Official Accompanists will be provided for vocal and instrumental classes. The cost is included in entry fees. Competitors may use their own accompanist but there can be no refund of any fees.

12 Copies of all music for the official accompanist MUST be sent to the relevant Section Secretary by the date stated on the entry form, clearly marked with competitor's name & class number. These should be neatly presented and legible, unfolded and bound. Stapled or poor quality copies may be refused. All copies will be retained and destroyed unless a legally paid

for downloaded copy. Please do not send books or albums of music; only individual pieces should be sent.

13 Accompanists reserve the right to decline playing for a competitor if the music is not received by the date stated on the entry form.

14 A copy of the music may be presented to the adjudicator only if a purchased copy of the piece is available at the time of performing.

15 Items to be performed must be listed clearly on the entry form. Competitors will not be allowed to perform any piece other than that stated. Substitution of pieces (changes) can only be considered if the programmes have not been printed.

16 Competitors are expected to perform all vocal and speech and drama classes from memory unless stated otherwise.

17 Test pieces may not be performed in any other class than that for which they are set. Neither can vocal music be transposed into any other key than that written unless otherwise stated.

18 No competitor may perform any piece more than once during the festival.

19 In all Sections the adjudicators may hear the whole or part of any performance and may withhold any award if in their opinion a high enough standard is not reached. No Trophy will be awarded unless the 'Commended' standard is reached with the mark of 84%. The descriptors of marks are in the Syllabus and on the remarks sheets.

20 Communication with adjudicators is absolutely prohibited. Adjudicators may disqualify a competitor if this rule is broken.

21 No recording or photography is permitted except with permission of the Management Committee.

22 No person will be allowed on the platform during a performance unless as accompanist or page turner.

23 The committee shall be the sole interpreters of these rules and reserve the right to qualify or determine any of the general regulations as circumstances require. Any decision on any question arising there-from shall be final.

24 Any protests must be lodged in writing with the General Secretary, together with the grounds on which it is based and with a fee of £20.00. The Management Committee will inform the appellant of its decision within one month. If the result is not acceptable to the appellant an appeal may be made to the International Federation of Festivals whose decision will be final. Name and address of the Federation is available from the General Secretary.

25 Infringement of the rules renders a competitor liable to disqualification.

26 Competitors are expected to dress respectably and be neat in appearance.

27 We have the right to refuse an entry to the Festival without giving a reason.

DESCRIPTORS USED FOR MARKING

75-77	FAIR	A performance limited in its communication.	
78-80	MODERATE	A performance showing development of technique and/or	communication.
81-83	MERIT	A capable performance showing some artistic appreciation	and/or technical ability.
84-86	COMMNEDED	A convincing performance technically and artistically.	
87-89	DISTINCTION	An excellent performance technically and artistically.	
90+	OUTSTANDING	An exceptional performance, both technically and	artistically.