

# 7TH LE PETIT PERFORMERS' FEST 2023

3 SEP 2023, YONG SIEW TOH CONSERVATORY OF MUSIC

## CATEGORIES:

Piano Solo, Piano Ensemble: 1 piano, 4/6/8 hands  
Strings: violin, viola, cello  
Chamber Music (max. Quartet)  
Voice  
Flute (new category)

ONLINE REGISTRATION: 16 - 29 JULY 2023

[WWW.SMTASINGAPORE.COM](http://WWW.SMTASINGAPORE.COM)

Organised by:



celebrating music and YOU!

***Come join us for the LPPF in Sept school holidays!***

## Categories:

- ❖ Piano solo, piano ensemble (1 piano, 4/6/8 hands)
- ❖ Strings (violin, viola, cello)
- ❖ Chamber groups (piano or string trio/quartet/quintet)
- ❖ Solo voice
- ❖ Flute

**Online registration: July 16<sup>th</sup> to 29<sup>th</sup> 2023**

[www.smtasingapore.com](http://www.smtasingapore.com)

**Date: Sept 3<sup>rd</sup> 2023**

**Venue: Yong Siew Toh Conservatory of Music  
(Orchestra Hall, Recital Studio, Ensemble Room 1)**

*Do you love music and have always dreamt of performing before a live audience? Here's your chance now to perform your favourite repertoire to showcase your best!*

## **Our Open Doors**

Wherever you are in your learning journey, be it your debut, a milestone or a preparation for audition or competition, *Le Petit Performers' Fest* (LPPF) celebrates the performer in you to hone your performing skills in a supportive environment.

*We welcome pianists, string players, singers and flutists of all ages (including adults) and levels, members and non-members' students and overseas participants.*



Follow SMTA - Click on the icons



## **HIGHLIGHTS**

### **Free choice of repertoire**

Have you longed to play your favourite movie, Japanese anime or TV series music? Bring them on! We also welcome such music in your program!

### **Video Recording of Your Performance**

To commemorate your special moment, participants will receive a complimentary professionally recorded video recording of their performance which may also serve as their music portfolio or for audition purposes.

*(Any type of unauthorized videography, recording or photography when the festival is in session is STRICTLY not permitted so as not to interfere with the official videography.)*

### **Video Broadcast**

Invite your family and friends to watch your performance if they missed your live performance! The recordings will be uploaded on SMTA YouTube channel after the event (dates TBA).

### **Certificates, Adjudicator's Comments**

Performers will receive a *certificate* and written constructive *comments* (with the option of having award levels indicated) from an expert musician. The adjudicator will also give verbal comments at the end of each group.

### **For Teachers: Complimentary SMTA Membership**

Members get to enjoy complimentary 2-year SMTA membership (2024 and 2025) when they register 10 or more students.

- To qualify, membership validity must be up to date prior to Festival registration.
- New memberships approved after submitting LPPF registration will not qualify.
- Member's name cannot be added after submitting registration.
- Membership is not transferable.
- Sign up early for new membership for lead time for membership approval.

If your membership has lapsed (i.e., not renewed by Jan 31<sup>st</sup>), you would need to reapply as a new member (entrance fee is payable).

To sign up for membership, please visit [www.smtasingapore.com](http://www.smtasingapore.com).

Contact SMTA [enquiries@smtasingapore.com](mailto:enquiries@smtasingapore.com)

## Venue

### Yong Siew Toh Conservatory of Music

National University of Singapore  
3 Conservatory Drive  
Singapore 117376



Directions & map: <https://www.ystmusic.nus.edu.sg/contact-us/>

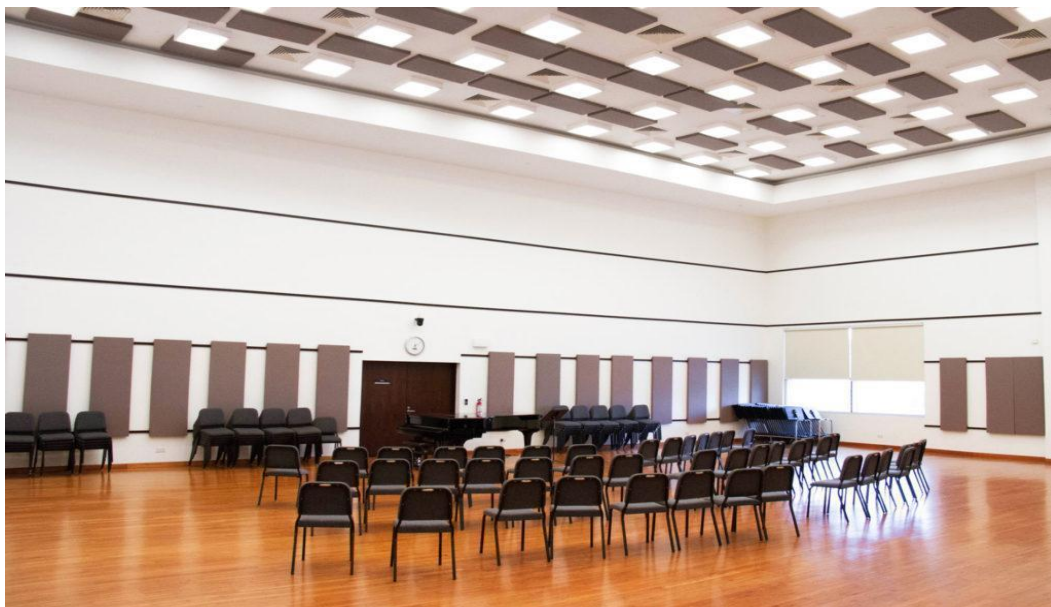
[Click here for 360° Virtual Tour https://www.nus.edu.sg/oam/virtual-tour/ystmusic/](https://www.nus.edu.sg/oam/virtual-tour/ystmusic/)

### Conservatory Orchestra Hall (level 3) – Piano Solo & Piano Ensemble

Capacity: 120 – 150 persons

Dimensions: 20m x 16m

Piano: Steinway D concert grand (length 8' 11¾" or 274 cm)



### Ensemble Room 1 (level 3) – Voice, Flute

Capacity: Approx. 35 persons

Dimensions: 11m x 10m



## Steven Baxter Recital Studio (level 1) – Strings, Chamber groups

Capacity: Approx. 70 persons

Dimensions: 13m x 10m

Piano: Steinway B (Length · 6' 11", 211cm)



## Past Participants' Experience...

### 5<sup>th</sup> LPPF 2022 June

#### **PID 44 Zhang Jiaming**

"I participated in the 5<sup>th</sup> LPPF 2022 June to gain exposure in giving a public performance. It is my first public performance. The takeaway for me was the overall experience of performing on a grand piano!"

#### **PID 47 Lim Qi Qin**

"I participated in the 5<sup>th</sup> LPPF to increase my exposure performing in front of a live audience and to gauge how much I've improved in my confidence onstage and my own playing. I always learn something new from the adjudicator's comments. This year, Dr Nellie Seng commented on exploring how to present a piece and bring out the character of the participants' pieces. I also learn something new from listening to each participant's performance, what and what not to apply in my own performance and pieces."

#### **PID 80 Kwek Shi Qi**

"I participated in this event in preparation for my upcoming diploma exams. It was a good opportunity to learn how to improve my playing, for e.g. the importance of clear distinction of styles through characterization of dynamics and considering its meaning beyond volume."

#### **PID 68 Selene Natalyn Tan Xing Ye**

"I participated in the 5<sup>th</sup> LPPF because I want to be a pro pianist one day! I learned that it's ok to get scared and make mistakes as long as you get back up and try again". 😊

"We love that it is a platform to motivate kids to put music first, without the pressure of competition. My daughter had a very good experience and was very encouraged by her award. Thank you for all the hard work in organising the Le Petit Fest!" **Louisa, parent**

"The Le Petit Performers' Fest was fantastic. The students and parents loved the experience." **Teacher**

"LPPF is a great avenue for all new and experienced players to showcase their talent after months or years of practice." **Asyraf**

"The festival stage, in an intimate performing setting, helps young performers experience what it is like to perform while giving them a glimpse of what performing in larger settings would be like. The LPPF is a great platform for all to experience this first-hand." **Alice**

“Performers can focus on bringing their own personalities and interpretations on stage without any pressure of comparison or competition with other performers. This is what a performing career is all about – being yourself and touching the hearts of your audience. It is definitely not only about sitting for music exams or winning competitions. My heartiest congratulations to SMTA for their efforts in giving young musicians here not only opportunities, but the right kind of platforms for them to experience the life of a concert artist and share their gift with others.”

**Clarence Lee, participant of 1<sup>st</sup> Singapore Performers’ Festival (2006) and Master graduate of YSTCM**

“As it is not a competition, there is no comparison with other participants. The Festival really allowed me the performer to fully focus on the music rather than on winning or elimination. Awards allocated to participants are based on their own pieces and skill. I found the video recording useful too. Comment sheets written by the judges are given to participants to make improvements. Many overseas participants also joined, allowing me to learn from these people from different cultures—an eye-opener!”

**Serene Koh, participant of 3<sup>rd</sup> PF & 4<sup>th</sup> PF (2010, 2012), Bachelor graduate of YSTCM (2016)**

“As a student intern assisting the adjudicators, I was able to see things from a new perspective that was different from that of the audience or performer. Although I have had past musical experiences, seeing the adjudicators write down their thoughts for every performer so fluidly and nimbly, no matter the duration of performance, made me deeply appreciate their skill and effort. I can feel that they sincerely wish for every performer to put their best foot forward in communicating music through their performance; they did not hold back in giving words of encouragement and advice.”

**Cheung Kam San, YST student intern**

## ABOUT THE LE PETIT PERFORMERS' FEST

### MUSIC FIRST!

In SMTA's continued mission in encouraging a *life-long love for music*, we understand that learners/performers need different 'modes of transport' in their learning journey to help them reach their destinations; nurturing platforms where they can comfortably express themselves without added pressures and confines of examinations or competitions. A stepping stone to the biennial Singapore Performers' Festival, the smaller *Le Petit Fest* was created with our budding musicians in mind to help them grow and reach their potential.

A taster experience to help develop confidence, participants demonstrate their musical skills in an intimate performing space as they celebrate the joy of performing, sharing their music publicly with family, friends and the community.

The hallmark of the Festivals is the *adjudication* which is based on each individual participant's playing standards with regards to the music performed. It is not based on age or difficulty of the music; neither is it based on comparing, competing and eliminating performers as practiced in music competitions.

*Music is for everyone.* The learning of music is not restricted to any specific age group. Each person's starting point in music learning and training and each person's progress and learning curve is different. Learning music is not a race or about crossing a 'finish' line and 'completing' the grades – a common misconception that has resulted from the Grades 1 to 8 music exam system. When one begins a journey learning an instrument, let it be **music first**, which reaps creativity, intellect, physical coordination, discipline, emotion, expression, fulfilment and personal enjoyment!

Take on a 'competition' with *oneself* and not against others. The level of challenge is set by the repertoire that you choose. Be it Twinkle, Twinkle Little Star, Balakirev's Islamey or Ravel's Tzigane, it is how best and convincingly you perform and honour the work. The adjudication and constructive feedback allow the performer to strive for one's personal best; and importantly to recalibrate the emphasis on music first rather than 'exams first'.

You are the 'winner' in music and competition when you can showcase your personal best and share your passion in creating music!

*See you at the festival!*



Julie Tan, SMTA President

## **FESTIVAL OBJECTIVES**

- To promote a lifelong love for music by extending musical performance from the teaching studio to the concert stage
- To encourage and promote music making in solo and group capacities
- To nurture and instil interest, to widen music awareness
- For parents to enjoy and BE PART of their children's musical growth

### **Benefits for the Student**

The Festival helps build bridges from the weekly studio lesson to the concert stage. It allows participants to experience greater self-confidence and a sense of accomplishment. In turn, they can be motivated to achieve future goals at their own pace.

- Motivate yourself towards a goal at your own pace and capacity
- Broaden your repertoire and playing skills
- Widen your interest and develop a passion for music
- Discover new musical thoughts and insights
- Boost your self-confidence, gain ownership of your learning
- Experience the whole process of performance preparation and performing in a real concert setting
- Learn to promote yourself and garner audience to come support your performance
- Interact and learn from fellow performers

### **Benefits for the Teacher**

The Festival also offers teachers a stimulating new way to present their students in a real performance setting—without the pressure of a competition where participants are compared and eliminated from others, or the sterile closed-door nature of graded exams—fuelling their passion for music-making and experiencing the thrill of the concert stage.

- Showcase your students in a public setting
- Help set realistic and achievable goals for each individual student
- Stretch each student to his/her fullest potential
- For students to explore a wide music repertoire beyond the confines of music exams
- Use the Festival as an opportunity for professional development and recognition
- Discover new teaching insights



## 1. ADJUDICATION

Each solo category will be adjudicated by one adjudicator. You will receive constructive written feedback based on **how well you perform your chosen music**. The evaluation is not based on how you play in comparison with another performer, nor will it take into consideration the age of the performer.

**ADJUDICATORS' BIO** - <https://www.smtasingapore.com/adjudicators-for-7th-lppf>



**CLARENCE LEE (PIANO)**



**KATHRYN ANG (PIANO)**



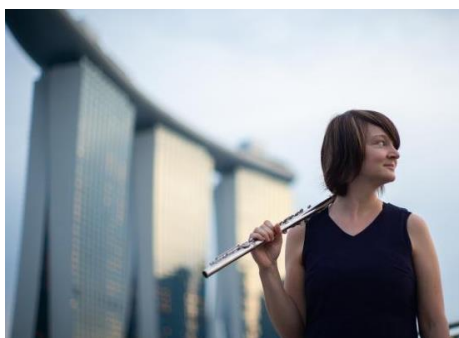
**LEE SHI MEI (VIOLIN/VIOLA)**



**LILLIAN WANG (VIOLIN/VIOLA)**



**JAMES NG (CELLO)**



**CAROLIN RALSER (FLUTE)**



**AKIKO OTAO (VOICE)**

## 2. AWARDS & AWARDS DESCRIPTORS

Participants will receive:

- a. **Adjudication reports:** Will be sent to participants via WhatsApp after the Festival
- b. **Certificates:** To be collected on the day of the event
- c. **Video recording:** Link will be sent to participants via WhatsApp after the event (date TBC, approximately one month's time)

### Award Levels (optional)

Participants can choose (on registration form) to have only comments written by the adjudicator **or** with the addition of Award Levels reflected on the adjudicator's report sheet. Based on your performance, the award levels are:

Certificate of Participation	Bronze	Silver	Gold	Platinum
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### PERFORMERS' FEST AWARDS DESCRIPTORS

#### PLATINUM

- Demonstrates a high level of technical accuracy and command of the instrument
- Displays an exceptional sense of musicality, maturity and attention to musical detail
- Demonstrates a strong awareness of refinement of sound
- Communicates very effectively and shows strong personality, resulting in a very persuasive performance

#### GOLD

- Demonstrates a good technical command of the instrument
- Displays clear musicality and sensitivity to musical detail
- Consistently produces nice and beautiful sound
- Produces a real feeling of performance

#### SILVER

- Demonstrates a competent technical command of the instrument (some minor inaccuracies, but no major errors)
- Displays a musical approach and some sensitivity to musical detail
- Adequate sense of sound production, but not always ideal
- Gives some feeling of performance

#### BRONZE

- Has some technical errors within a reasonably accurate performance
- Musicality and sensitivity are apparent, but not always consistent
- Mildly aware of sound and tone quality
- A sense of communication and performance is sometimes obscured by a preoccupation with the technical demands of the music

#### CERTIFICATE OF PARTICIPATION

- Performed with score(s)
- Technical weaknesses are immediately apparent
- Little feeling for the spirit of the music
- Sound production is not a priority
- Could try to give more thought to the requirements of a performance

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### 3. PERFORMANCE REPERTOIRE & REQUIREMENTS

#### 3.1 Repertoire

- a. Free choice of repertoire (movie/TV series music, musicals & own compositions are also accepted).
- b. Any number of work(s) for **Solo Piano, Piano Ensemble** within your booked duration.
- c. Any number of work(s) for **Violin** within your booked duration.
  - Solo &/or with piano accompaniment
- d. Any number of work(s) for **Viola** within your booked duration.
  - Solo &/or with piano accompaniment
- e. Any number of work(s) for **Cello** within your booked duration.
  - Solo &/or with piano accompaniment
- f. Any number of work(s) for **Flute** within your booked duration.
  - Solo &/or with piano accompaniment
- g. Any number of work(s) for **Solo Voice** within your booked duration.
  - Choice of repertoire for solo voice must be *age appropriate*
  - A mixture of genres is allowed
  - Songs from musicals or movie genres need to be *well-arranged*
  - No minimum age requirement

#### 3.2 Music Scores

- a. **One set of ORIGINAL scores** must be provided on the performance day for the adjudicator's reference. No unauthorised photocopies. Public domain scores are accepted. Please remember to collect back your scores from the registration desk before you leave.
- b. For **own composition** or **play-by-ear music**: please provide a neat handwritten score or typeset score using music typesetting program.
- c. **Bar numbers**: Scores must be marked with bar numbers at the start of each line for ease of reference in adjudicator's comments.

#### 3.3 Memorisation

- a. **Solo piano performers**: are *required* to perform from memory.
- b. **Piano ensemble performers**: need not perform from memory.
- c. **Solo voice performers**: are *required* to perform from memory.
- d. **Solo violin, viola, cello & flute performers**: are required to perform from memory except for sonatas with piano.
- e. **Piano accompanists**: need not perform from memory.
- f. **Certificate of Participation** will be awarded if score(s) is used (except for the above exceptions).
- g. Repeats are optional.

#### 3.4 Accompanists

- a. Performers need to arrange for their own piano accompanists, if required.
- b. SMTA shall not be held responsible if performers engage their accompanists before the performers' schedule is announced.
- c. The quality of the whole performance, *including the accompanist's part*, will be taken into consideration.

- d. Only live accompaniment is accepted. Minus-one accompaniment recordings or backing tracks are *not* allowed.
- e. Piano accompanists may make appropriate cuts in the orchestral tutti passages for concerto movements. *Please indicate this clearly on the score.*
- f. At reporting time, submit ONE copy of the piano accompaniment score for the adjudicators' reference.
- g. As long as there's ONE copy of original (for either adjudicator's or accompanist's use), the other copy can be a photocopy. Photocopies will be destroyed after use.

### 3.5 Duration of Performance

- a. Duration is 10 minutes (your programme can be less than 10 minutes). It can be extended by blocks of 5 minutes (the appropriate fees applies).
- b. The whole performance starting from the time you enter to perform until you exit the stage must not exceed your booked duration. Performers may be stopped at the adjudicator's discretion, if they exceed their booked duration.
- c. You are advised to do a run-through of your COMPLETE performance and factor in time for installing and removing your own pedal extender (if required), walking, bowing, adjusting your seat, tuning, breaks between pieces etc.  
\*Please bring your own pedal extender and footstool, if needed.
- d. The duration of each work (including any repeats) must be stated on the registration form.

### 3.6 Performance Attire & Etiquette

- a. Formal wear: shirt with long pants, dress or skirts, shoes that are pedal-friendly.
- b. Attire and performance etiquette will be taken into consideration in the adjudication.

### 3.7 Performers' Waiting Area

- a. Each group of performers will be ushered to the waiting/performing area, and exit together when the whole group of performers has finished. The adjudicator will give verbal feedback at the end of each group.
- b. No parents or teachers are allowed at the waiting area.

### 3.8 Video broadcast online

- a. The performances will be broadcasted online on SMTA YouTube channel. Dates will be announced on SMTA website and FaceBook in due course.
- b. By submitting your registration, it is deemed that you have agreed and consented to your performance being broadcasted on SMTA YouTube channel.

## 4. ADMINISTRATIVE MATTERS

### Online registration opens: Jul 16<sup>th</sup> to 29<sup>th</sup> 2023

First-come-first serve. When slots are filled, the later registrants will be put on the waiting list.

#### 4.1 Performance Date: Sept 3<sup>rd</sup> 2023 (Sunday), 10:00am to 6:00pm

#### 4.2 Correspondence

- a. After submitting the online registration form, you need to [WhatsApp the applicant's name and performer's name to SMTA mobile no. 9353 1281](#).
- b. All other correspondence, please email SMTA at [enquiries@smtasingapore.com](mailto:enquiries@smtasingapore.com). SMTA phone is unmanned.
- c. How to save SMTA's email address: <http://www.smtasingapore.com/faq>

#### 4.3 Reporting Letter

- a. The reporting letter (stating the performance date, reporting time and repertoire) will be sent to applicants **via WhatsApp about 2 weeks before the event**. Please check for any errors. No change of repertoire is allowed.
- b. Do contact SMTA should you not hear from us.

#### 4.4 Amendments, Loss of Certificates

- a. Any amendments/changes to your registration must be done within the registration period. Please copy and save the link **"Edit your Response"** at the Registration Acknowledgement Page to access your registration.
- b. No change/amendment is allowed after registration closes.
- c. Fee to reprint loss of certificate is S\$20.
- d. Fee for amendment to the certificate is S\$20.

#### 4.5 Accuracy of Details

- a. PLEASE CHECK YOUR DETAILS CAREFULLY BEFORE SUBMITTING. The information you provide will appear exactly on the program, adjudicator's report and your certificate.
- b. SMTA shall not be held responsible for any errors/misspellings arising from inaccurate submissions.

#### 4.6 Registration Fees

- a. Performers may register for more than one 10-minute block.
- b. Separate registration is required for separate categories. No sharing or combining.

#### For Solo Categories (one person)

DURATION	Members' students	Public & non-members' students
1 <sup>st</sup> 10-minute block	SGD\$110	SGD\$140
15 minutes	SGD\$165	SGD\$210
20 minutes	SGD\$220	SGD\$280

### **For Chamber ensemble categories (2 persons & more)**

- 1 Piano, 4/6/8 hands
- Piano Trio, Piano Quartet, Piano Quintet
- String Duo, String Trio, String Quartet, String Quintet
- Flute duo, trio

Each additional participant pays:

An additional \$10 (per person) – for members' students

An additional \$20 (per person) – for public & non-members' students

### **4.7 Payment Mode**

- a. PayNow, PayLah or internet bank transfer.
- b. After your registration has been received, an invoice will be sent to you within the next few days.
- c. Your registration is confirmed only when payment is received by **Aug 5<sup>th</sup> 2023**.
- d. **Please state applicant's name and invoice number in your bank transfer.**
- e. **WhatsApp a screenshot of your payment to SMTA mobile no. 9353 1281**, stating the applicant's and performer's name in the WhatsApp.

## **5. AUDIENCE & ADMISSION** *(subject to change)*

### **5.1 Audience**

- a. Free admission to the general public audience.
- b. Promoting, publicizing and getting audience for your performance is just as essential as preparing for your own performance. Participants are encouraged to invite family and friends to come and support their performance. It is also an opportunity for participants to benefit from watching fellow performers as well as to interact and forge new friendships.

### **5.2 Admission**

- a. Entry and exit is permitted only at appropriate times of the performance.
- b. Out of respect to the performer, children aged 5 and below and anyone creating disturbances will not be allowed into the venue.
- c. Unauthorized videography, recording or photography during the performance is STRICTLY prohibited.

## **6. TERMS & CONDITIONS OF PARTICIPATION**

**By submitting the registration form, the Participant agrees to all of the Festival regulations as well as the following terms and conditions:**

- a. The registration fee is not refundable or transferable.

- b. The Singapore Music Teachers' Association (the "Organiser") reserves the right to cancel the event or any categories if due to insufficient participants or any unforeseen circumstances. As such, the registration fee will be refunded.
- c. The Participant consents to allowing the Organiser to record video and audio, all or part of the Festival and related activities for broadcast and promotional purpose without any payment to the Participant. The Participant grants to the Organiser the exclusive rights to the recorded materials and pictures. The Organiser reserves the right to publish all videos, pictures on its website, social media and partners.
- d. Participants must report to the Festival steward at the REPORTING TIME. Participants who arrive later than their scheduled time may be disqualified.
- e. Participants and supporters of Participants shall not communicate with or seek influence over the Adjudicators.
- f. The decisions of the Adjudicating Panel, acting on the Organiser's behalf, are final. No discussion or correspondence will be entertained.
- g. Any type of unauthorized videography, recording or photography when the Festival is in session is STRICTLY not allowed so as not to interfere with the official videography.
- h. The Participants agree to indemnify the Organiser against any injuries or damages occurred at the Festival.
- i. The Organiser reserves the right to amend the Information, Rules, Terms and Conditions of the Festival without prior notice.

## 7. ENQUIRIES

For enquiries, please contact the organiser at [enquiries@smtasingapore.com](mailto:enquiries@smtasingapore.com).

For updates and announcements, please check [www.smtasingapore.com](http://www.smtasingapore.com) and Facebook.

*Info is correct @ time of print and subject to change without prior notice.*

***See you at the festival!***