
N.S. MUSIC FESTIVAL & WORKSHOPS SYLLABUS

(REVISED 2022)

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WELCOME

Conceived in 1971, the North Shore Music Festival & Workshops (NSF) has evolved into a friendly festival, offering classes in Piano, Strings, Winds, Vocal, Guitar, Composition, and Chamber Ensembles. Competitive and Non-competitive classes are kept small, and time is allowed for adjudicators to address every entrant.

Three Final Concerts are held, one for the Non-competitive section, and two for the Competitive Trophy winners. This educational project allows participants to expand their musical studies beyond private lessons and examinations.

TEACHERS, ENTRANTS, VOLUNTEERS

Eligibility

The festival is open to current members of the Registered Music Teachers Association and its Student Auxiliaries. Festival entry is through the regular teacher only, not via consulting teachers, students, or families

A student who has entered in previous years may be sponsored by their former teacher (a current member responsible for keeping track of the trophies, and confirmed by a letter).

Pre-school entrants

A pre-school-age student is any child too young to enter Elementary School Grade one as of the last September.

Amateur Status of Entrants

Amateurs refers to persons whose principal income does not come from musical services, and who may teach a limited number of students or perform in a limited capacity to raise funds for further musical study. Amateurs must be taking regular lessons in the discipline entered. Competitive classes are open to amateurs only.

Non-competitive classes are open to both **amateurs and non-amateurs**. e.g., a teacher may wish to perform and receive an evaluation in solo or ensemble pieces.

Teacher Participation

It is essential that **North Shore branch teachers** assist the festival in one or more of the following ways:

- as a Desk Assistant
- by providing referrals for Volunteer Desk Assistants
- by helping with sorting and organizing entries, trophies, or in other ways

Non-branch teachers must add \$5 per entry.

Volunteers

The NSF welcomes the help of Non-teacher volunteers (parents, adults, senior students) to help as Desk Assistants during classes.

Friends of the Festival

The NSF welcomes the support of teachers, individuals, and businesses whose donations (minimum \$25 or help in other ways) will be acknowledged in the program booklet.

GRADE LEVELS AND DIVISIONS

Students should establish their grade level of achievement using the Royal Conservatory of Music as a guide, and enter all competitive classes at the same level. Exception: Ensemble teams.

Division	NSMF grade Level	RCM grade level
Elementary (5 grade levels)	PSP (Preschool Prelim)	Prep (or earlier)
	P (Prelim)	Prep (or earlier)
	1	1
	2	2
Junior (3 grade levels)	3	3
	4	4
	5	5
Intermediate (3 grade levels)	6	6
	7	7
	8	8
Senior (3 grade levels)	9	9
	10	10
Open (levels)	11	ARCT
	12	Post ARCT
	Post ARCT	Post ARCT

Progression of Grade Levels

Students may stay at the same grade level for two years only. If they have passed the practical exam the previous year they must proceed to a higher grade. Students taking a January exam in the current year may enter the same grade, if within the two-year limit.

Grade level 11 is open to students who have not passed the ARCT practical exam the previous year. Students may play in level 11 for two years only and then must proceed to level 12 whether or not they have passed the exam.

Grade level 12 is open to students who are no longer eligible to enter level 11, and to those who have passed the practical ARCT. Students may enter level 12 for two years only.

For a competitive Open class see CG Open. Non-competitive Open classes may be entered for any number of years without limitations.

Maximum Number of Entries

Students may enter a maximum of four solo competitive classes per discipline. A Concert Group class is considered a solo, while Concerto, Composition, and Ensemble are not. Any number of non-competitive classes may be entered and do not affect this maximum.

Accuracy of Entries

The **teacher** (not the festival committee) **is responsible for the accuracy of entries.**

- If an error in the program is discovered in a competitive class **prior** to the performance, students will be transferred to the Own Choice class.
- If students have already entered this class, they may play both pieces, but must designate in advance the competing piece.
- If an error is discovered **during or after** a performance, the student will receive a mark, adjudications, certificates and seals, but will not be eligible for the trophy.

MUSIC

Selecting Pieces

A wide range of repertoire is encouraged, and students may choose from any source or syllabus.

Unless otherwise stated, this means **one** piece only, or one movement or part of a sonata/suite/collection. However, if the RCM syllabus requires more than one part to complete a list (e.g., a Prelude **and** Fugue; Sonata, **first and second** movements, **Three** Fantastic Dances, etc.), then **all parts must be played in competitive classes**. Students who mistakenly play more parts than stated will be marked on the required parts only.

For Repertoire, Ensemble, Concert Group, and Concerto classes, refer to the specific requirements for these classes.

- Students may not change their selections
- Repeats are optional in all classes except da capos which must be played
- A piece or part of a piece may not be used again. e.g., students who perform the first movement of a sonata may not use it again in subsequent years as part of a longer selection
- Pieces used in Mini-lesson Classes may be played again in competitive classes, but not in the same year.
- Unless otherwise stated, good arrangements, transcriptions or simplifications are acceptable, must be indicated as such, and entered in the

appropriate class and level. e.g. Fur Elise by Beethoven, arr. L. Fletcher

Performance Times

All entries must state the student's performance time even though it may be shorter than the maximum time allowed. The coordinator uses this information to organize the length of each class.

In senior classes **extended performance times** (with commensurate fees) allow students to enter with longer pieces. Because the student's performance time can vary considerably from that of other performers, teachers must state the **student's** performance time.

Students who perform a selection with more than one part must state this on the entry and give total performance time, including normal breaks between parts. Adjudicators will evaluate only what has been played up to the time limit.

Grading Pieces

The RCM grade levels take precedence over other grading. In competitive classes, **music that is ungraded by RCM must be submitted with registrations** (except for Preliminary and Popular pieces).

Refer to grading in Appendix C.

Classifying Pieces by Style/Period

As a general rule, style of the piece takes precedence over composer dates if it is historically logical. e.g., Handel would not be placed in any period later than Baroque, but a contemporary composer could write in any of the previous styles or periods.

Canadian pieces may be entered in the Canadian composer class or in other style/period classes.

See Appendix B for a partial list of Canadian composers. Also check the internet for an expanded list.

Memorization

Unless otherwise stated, selections must be memorized. Mark deductions are as follows:

- 4 marks music is placed in view throughout the performance
- 3 marks music is used for most of the performance
- 2 marks several stops and starts have occurred
- 1 mark a definite break has marred the performance

The mark will appear as: e.g. 85 — 3 (Memory) = 82. If 3 or 4 marks must be deducted, the student will not qualify for a trophy.

Music for the adjudicator

- Students must provide the adjudicator with a published / authorized copy of the edition used in the performance.
- Down-loaded music will be accepted with proof of payment.
- Students who bring either no music or unauthorized photocopied music will receive no mark but will receive a Participation certificate. In non-competitive classes, students will be ineligible to perform at the final concert.
- Where memorization is optional, students who use their own music while performing must provide the adjudicator with a second published / authorized copy.

Teachers: Please ensure that your families know that they must bring their music. Each year, some students tell us that they did not know they had to bring it and become extremely upset, not a good start to the festival experience.

Preparation of Music

- Label student's name on the outside cover of the music, and also at the top of the page being played.
- Measures/bars should be numbered at the beginning of each line, and any unnecessary markings erased. (Changes in dynamics, articulation, fingering, tempo, pedaling, etc., may be left in.)
- For Concert Group classes, labels should be attached to show the order of performance.

PARTICIPANT INFORMATION

Schedules for participants

- Online schedules will be available on the Festival website approximately two weeks before the festival.

Students Must Play in the Class Scheduled

Refunds are given only for illness, and applications must be accompanied by a doctor's certificate.

Accompanists

Where accompanists are required, entrants must provide their own accompanists.

Warm/Ups / Practicing

Warm ups and practicing are not allowed on festival pianos during the festival.

Behavior in the Church

Students should arrive a few minutes early and wait quietly outside the Sanctuary until the previous class is over and the doors are opened. Quiet games/books are helpful while waiting, but loud talking or noisy games will disturb the performers.

During performances the audience must be silent and not move about, but may talk quietly in between pieces. Small children or babies disturb performers and should not be brought into the performance hall.

This festival is an educational experience, and the audience is expected to stay and listen until all verbal adjudications are completed.

Digital equipment and recordings

Please inform relatives and friends that beepers, phones and other noise makers **must be turned off**. Several incidents have occurred when phones have gone off during performances, upsetting the students to tears.

- Use flash cameras at the end of the performance only
- Do not record other students without their permission.
- Do not record adjudicators or their adjudications.

Late students

Students who arrive after the last entrant has played may perform only if there is time after all the verbal adjudications are finished. They will receive adjudications and certificates, but no mark.

When called to perform

When called to perform, students must hand in their music (opened to the correct page) and wait for the adjudicator's signal to begin. At the end of the class, when all adjudications are finished, the students' music (with adjudication sheets and certificates placed in it) will be distributed to all students.

***Pedal Extensions and Private Benches

Pedal extensions are allowed provided they do not interfere with the class procedure. Private benches are not allowed.

Appropriate dress

Festival classes:

Suggested attire for girls:

- conservative skirts and blouses, dresses, pant outfits; shoes suitable for pedaling.

For boys:

- collared shirts tucked into trousers (like those used for band); non-athletic shoes if possible.

Final concerts

- somewhat more formal; dress is at least **smart casual**.

Shorts, tank tops, bare fashions, torn jeans, sweats, hoodies, etc. are best left for other activities. Teachers should ensure that their students know the suggested dress code for both festival classes and final concerts.

Deportment

- In **festival classes**, bowing before performing is optional, but bowing afterward is required.
- In **final concerts**, bowing before and afterward is required to acknowledge applause.
- Dress and deportment may be used by the adjudicator to break a tie.

Emergencies, questions, and irregularities

Bring any such issues to the attention of the Coordinator, Alice Rada. Interference from teachers or members of the audience may result in the student's disqualification.

Complaints and protests must be made in writing during the Festival and be accompanied by a protest fee of \$10.00, which will be returned if the protest is substantiated. Questions or irregularities not covered in the syllabus will be referred to the Festival Committee, whose decision will be final.

ADJUDICATIONS, AWARDS

Adjudications

Adjudications are given to each entrant (written and verbal, help at the instrument as time permits). We ask adjudicators to write less and to work on one or two main points with each student within the time limit.

Certificates

Certificates are given to every entrant, (and to others performing with the entrant, if requested on the entry form).

***Rank

All entrants receive marks, but **no rank** is given in any grade. However, a trophy is awarded for the highest mark in a competitive Division

Marks and Seals

Marks are given in all competitive and non-competitive classes/workshops (except Mini-lessons). Most marks will range between 80-88; 90+ should be reserved for exceptional performances; marks below 80 are discouraging but are sometimes necessary.

Marks and seal colours are never announced

Seals on the certificates are based on the mark.

Seal	Mark	
Gold	88 and above	Excellent to Outstanding
Silver	84-87	Good to Very Good Fairly
Bronze	80-83	Good to Good Fair; for
Red/Maroon	Participation; and where no marks are given	marks less than 80

Trophies

Trophies (minimum 80, no ties) are awarded for the highest mark in a competitive Division (e.g. Baroque 4,5,6), and are presented to the winners at the final concerts. A student may win a particular trophy only once per grade level. e.g., a student who stays in level 10 for more than one year and has won the Romantic trophy may not re-enter the Romantic 10 class, but is eligible for the trophy again in Romantic 11.

Donated trophies become the property of the festival and will be used at the discretion of the Festival Committee.

Return of Trophies

The teacher is responsible for seeing that their students return trophies to the festival office during **the first three days of the festival** (dusted, polished, and in good repair) in order to avoid a late fee of \$20. Trophies that require repair must be returned at least one week before the festival starts. Please call Lorraine Toljanich.

Special Certificates for trophy winners should be picked up at the office when trophies are returned.

Final Concerts (3)

One concert is held for the Non-competitive section, and two for the Competitive section. All trophy winners and those invited to play in the non-competitive concert are expected to perform. Their teachers will be notified no later than the day before the concert.

The winner of a solo trophy will play that piece in the concert. The winner of more than one solo trophy will

choose one solo only to perform. A student with a long piece will be asked to reduce the number of movements/parts.

Each Duet, Duo, and Trio/Quartet winning team will be eligible to perform. Students who have also won solo trophies have the option of performing a solo, or ensemble pieces, or both.

Festival Assistance

It is essential that North Shore branch teachers assist the festival in one or more of the following ways:

- as a Desk Assistant
- by providing referrals for Volunteer Desk assistants (parents, adults, senior students)
- by helping with sorting and organizing entries, trophies, or in other ways

Non-branch teachers must add \$5 per entry.

Volunteers

The NSF welcomes the help of Non-teacher volunteers (parents, adults, senior students) to help as Desk Assistants during classes.

Friends of the Festival

The NSF welcomes the support of teachers, individuals, and businesses whose donations (minimum \$25 or help in other ways) will be acknowledged in the program booklet.

FEES AND TIME LIMITS

Fees for most Solo classes in Competitive and Non-competitive classes/workshops in Piano, Strings, Winds, Composition, Guitar.

Fees and information for Vocal and Piano Mini-Lessons are in the syllabus under the Non-Competitive Class descriptions, pages 8 and 9.

Division	Grade Levels	Max. Performance Time	Fee
ELEMENTARY	LEVELS PSP, P, 1, 2, 3	3'	\$ 3 0
JUNIOR	LEVELS 4, 5, 6	5'	\$ 3 5
INTERMEDIATE	LEVELS 7, 8, 9	8'	\$ 4 0
SENIOR	LEVELS 10, 11, 12	15'	\$ 4 5
Extended Performance Times		20'	\$ 5 0
		25'	\$ 5 5
		30' or more	\$ 6 0

All entries must state the student's performance time.

Fees for Concertos (Piano, Strings, Winds); Instrumental Ensembles (Duet, Duo, Trio-Quartet); Chamber Ensembles, Family Class

Division	Grade Levels	Max Performance Time	Fee
Elementary	Levels PSP, P, 1, 2, 3	5'	\$ 3 5
Junior	Levels 4, 5, 6	8'	\$ 4 0
Intermediate	Levels 7, 8, 9	10'	\$ 4 5
Senior	Levels 10, 11, 12 Extended Perf. Times	15'	\$ 5 0
		20'	\$ 5 5
		25'	\$ 6 0
		30'	\$ 6 5

All entries must state the parts played and the student's total performance time including normal breaks. Fees for Concert Groups (3 selections)

Division	Grade Levels	Max Performance Time	Fee
Elementary	Levels PSP, P, 1, 2, 3	7'	\$40
Junior	Levels 4, 5, 6	10'	\$45
Intermediate	Levels 7, 8, 9	15'	\$50
Senior	Levels 10, 11, 12	30'	\$60
Extended Pert. Times		35'	\$65
		40'	\$70
		45'	\$75
		50'	\$80
		55'	\$85
60' (maximum)			\$90
Open	Open	Same as for Senior CG	

All entries must state the parts played and the student's total performance time including normal breaks

CLASSES OFFERED

NON-COMPETITIVE SECTION (NC)

Non-competitive classes are offered in all disciplines.

Unless otherwise stated, the guidelines below apply to all NC classes/workshops. Participation in non-competitive classes does not affect the competitive level of the student, nor the maximum number of solos allowed.

Students have an opportunity to play in a less competitive atmosphere and written comments will be kept to a minimum. Full preparation of the piece is expected. Unless otherwise stated, memorization is not compulsory but is recommended.

Certificates, marks and seals are given to all entrants. Students using their own published copy of music must also provide a published/authorized copy for the adjudicator; otherwise, they will be ineligible to perform in the final concert. Suitable dress and deportment are expected.

Each entry (solos / ensembles / concerto) comprises one piece only, or one movement or part of a sonata / sonatina / collection entered at the grade level of the piece.

Students may enter one or more pieces of the same or different grade levels and styles, but each entry must bear a separate entry form and fee. Participants who enter more than one piece should state on the entry form whether they wish to play them consecutively, or with other entries between.

NC Piano Classes (NCP)

Classes: NCPPSP, NCPP, NCP1, NCP2, NCP3, NCP4, NCP5, NCP6, NCP7, NCP8, NCP9, NCP10, NCP11, NCP12, NCP OPEN

Memorization in this class is compulsory.

NC Adult Piano Workshop (ADW)

Classes: ADWP, ADW1, ADW2, ADW3, ADW4, ADW5, ADW6, ADVV7, ADW8, ADW9, ADW10, ADW11, ADW12

NC Older Beginners Piano Workshop (OBW)

Classes: OBWP, OBW1, OBW2, OBW3, OBW4, OBW5, OBW6, OBVV7, OBW8, OBW9, OBW10, OBW11, OBW12

NC Piano Accompanying Workshop (PAW)

Piano accompanists (piano/voice, piano/instrument) will receive adjudication on the piano part. Students provide

their own performers to accompany who do not need to be students of RMT members. Participation certificates will be given to the other performers if requested on the entry form (give names).

Classes: PAVVPSP, PAVVP, PAW1, PAVV2, PAVV3, PAW4, PAW5, PAVV6, PAVV7, PAW8, PAW9, PAW10, PAW11, PAW12

NC Mini-lesson Piano Classes (MLW)

Students receive a mini-lesson. Written comments will be kept to a minimum and the adjudicator will work with the student at the piano

Pieces may:

- be at various stages of progress
- do not need to be memorized
- do not need to be played in their entirety

Total Lesson Time

Total lesson time includes *both* the performance of the piece *and* the lesson, so a shorter selection leaves more time for the lesson. For example, a student could choose a total lesson time of 15 minutes and play a 3 minute grade 7 piece, leaving a balance of 12 minutes for the lesson.

- student may choose any length of lesson regardless of the level of the piece, provided maximum performance times of pieces are not exceeded
- students may request a specific adjudicator and the committee will schedule this if possible
- pieces used in Mini-lessons may be played in competitive classes, but not in the same year.

Total Lesson Time must be stated on the entry form, with the appropriate fee included.

Classes	Lesson Time (incl. performance)	Maximum Fee time (min)	
ML PSP, P, 1, 2, 3	7'	2'	\$30
ML 4, 5, 6	9'	3'	\$35
ML 7, 8, 9	13'	5'	\$40
ML 10, 11, 12, ***OPEN	15'	6'	\$45
	20'	7'	\$50
	25'	8'	\$55
	30'	11'	\$60
	35'	15'	\$65
	40'	20'	\$70

NC Guitar Workshop (GW)

Classes: GWP, GW1, GVV2, GW3, GW4, GW5, GW6, GVV7, GW8, GW9, GW10, GW11, GW12,

NC Strings Workshop (SW)

Classes: SWPSP, SWP, SW1, SW2, SW3, SW4, SW5, SW6, SW7, SW8, SW9, SW10, SW11, SW12

NC Winds Workshop (WW)

For flute, clarinet, saxophone, others. Entry form must state the instrument.

Classes: VVWPSP, VVWP, WW1, VVW2, WW3, WW4, VVW5, VVW6, VVW7, WW8, VVW9, VVV10, WW11, VVW12

NC Vocal Workshop (VWT and VWP)

- Vocal Workshop classes are grouped by age.
- Junior: 8 and under; 10 and under; 12 and under
- Intermediate: 14 and under; 16 and under; 18 and under
- Senior: 20 and under
- Adult: Open

Participation certificates will be given to accompanists if requested on the entry form (give names).

Vocal Workshop Traditional

- includes folk, traditional, art, classical, conservatory type songs, etc.

Classes: VVVT8U, VVVT10U, VVVT12U, VVVT14U, VVVT16U, VVVT18U, VVVTAO

Vocal Workshop Popular

- includes popular, TV and movie songs, musical theatre, jazz, pop type 20th- 21st century idioms, etc.

Classes: VWP8U, VWP10U, VVVP12U, VW14U, VW16U, VWP18U, VWPAB

parents, grandparents, cousins, aunts and uncles, even in-laws) who also sing or play (piano, guitar, strings, winds etc.), who would enjoy participating in this friendly class.

Selections may be of any type/level/instrument/vocal (e.g. pop, jazz, classical etc. The student entered must perform in the discipline you teach, but the other performers need not be your students. Other participants may receive certificates/seals if names are given on the entry form.

Classes: FAWP, FAW1, FAW2, FAW3, FAW4, FAW5, FAW6, FAVV7, FAW8, FAW9, FAW10, FAW11, FAW12, FAWOPEN

NC Chamber Ensemble Workshop (CEW)

This class will encourage teachers to collaborate and to get their students to make music together across more than one discipline. Some examples: keyboard/strings, guitar/voice, strings/winds, piano/vocal/strings, etc. The ensemble may consist of any combination of two to five students as long as they cross more than one discipline. All students must study with eligible RMT teachers.

On entry forms, please include names of students, their teacher's names and the instrument played.

Classes: CEWP, CEW1, CEW2, CEW3, CEW4, CEW5, CEW6, CEV7, CEW8, CEW9, CEW10, CEW11, CEW12

NC Creative Composition Workshop (CCW)

- Entrants submit an original, previously unpublished composition for solo/ensemble instrument or voice, and hand in to Alexander Pechenyuk an audio recording (CD or tape, live or midi) **one week before the festival**.
- A manuscript, legibly hand-written or computer generated by the student, is not required, but is recommended.
- Students enter at their grade level (although the compositions may be at any level).
- Students may perform the piece themselves, or provide other performers to do so.
- Memorization is optional.

Students may enter one or more pieces, but each entry must bear a separate entry form and fee. Those who enter more than one piece should state on the entry form whether they wish to play their pieces consecutively, or with between other entries in between

Classes: CCWPSP, CCWP, CCW1, CCW2, CCW3, CCW4, CCW5, CCW6, CCW7, CCW8, CCW9, CCW10, CCW11

NC Family Workshop (FAIN):

This is a fun class to encourage families to make music together: Students may have family members (siblings,

	Max Performance Time	Fee
Junior 8U, 10U, 12U	4'	\$35
Intermediate 14U, 16U, 18U, AB	6'	\$40
Senior 20U, AO	8'	\$45

The Patricia Hoebig Memorial Trophy will be presented at the Non-competitive final concert to the Most Promising Vocalist in the non-competitive vocal classes

COMPETITIVE SECTION

Creative Composition Classes (CC)

The guidelines for this class are the same as for the NC Creative Composition Workshop above, except:

- a manuscript (legibly hand-written or computer generated by the student) is required, along with the audio recording.
- a trophy is awarded.

Classes: CCPSP, CCP, CC1, CC2, CC3, CC4, CC5, CC6, CC7, CC8, CC9, CC10, CC11, CC12

Competitive Wind Classes

For flute, clarinet, saxophone, others. Entry form must state the instrument.

A trophy is awarded to the highest mark in each of the following categories:

- levels P to 4 (all instruments)
- levels 5 to 12 (all instruments).

Classes: WVVP, VVW1, WW2, VVVV3, WW4, VVW5, VVW6, VVVV7, VVW8, WW9, WWI 0, WWII, WW12.

Competitive Strings Classes

A trophy is awarded to the highest mark in each of the following categories:

- Elementary/Junior RE and OC
- Intermediate/Senior RE and OC
- Elementary/Junior Concerto
- Intermediate/Senior Concerto
- Intermediate/Senior Sonata
- Unaccompanied Strings (all levels)

Extended performance times (with commensurate fees) have been provided to allow for longer pieces in senior classes. Teachers must time the students performance accurately and include the appropriate fees.

Strings Own Choice (SOC)

Students enter one selection only at the grade level, or up to one grade level higher.

Classes: SOCPSP, SOCP, SOC1, SOC2, SOC3, 50C4, S005, 5006, SOC7, SOC8, SOC9, SOC10, SOC11, SOC12

Strings Repertoire (SRE)

Students enter one selection only at the grade level, or up to two levels higher.

CLASSES: SREPSP, SREP, SRE1, SRE2, SRE3, SRE4, SRE5, SRE6, SRE7, SRE8, SRE9, SRE10, SRE11, SRE12.

Strings Concerto (SCN)

Students enter one selection only at the grade level, or one grade higher.

Classes: SCNPSP, SCNP, SCN1, SCN2, SCN3, SCN4, SCN5, SCN6, SCN7, SCN8, SCN9, SCN10, SCN11, SCN12,

Strings Sonata (SSO)

Students enter one selection only at the grade level. Use of music is allowed (as in RCM)

Classes: SSOPSP, SSOP, SS01, SS02, SS03, SS04, SS05, SS06, SS07, SS08, SS09, SS010, SS011, SS012

Strings Unaccompanied (SUN)

Students enter one selection only at the grade level.

Classes: SUNPSP, SUNP, SUN1, SUN2, SUN3, SUN4, SUN5, SUN6, SUN7, SUN8, SUN9, SUN10, SUN11, SUN12

Strings Ensemble (SEN)

Students play on only one team of the same category e.g. Only one duet team but can play on a duet and a duo and a trio/quartet.

Classes: SENPSP, SENP, SEN1, SEN2, SEN3, SEN4, SEN5, SEN6, SEN7, SEN8, SEN9, SEN10, SEN11, SEN12

Competitive Piano Classes

Canadian Composers (CA)

Music written or arranged by Canadian composers. Since Canadian composers can write in any period/style, pieces not entered in this class must be placed in the correct style class: e.g. Baroque, Classical, Romantic, Post-Romantic, 20-21st Century.

See Appendix B for Canadian Composer list. See also: www.musiccentre.ca/composers

Classes: CAPSP, CAP, CA1, CA2, CA3, CA4, CA5, CA6, CA7, CA8, CA9, CA10, CA11, CA12.

JS Bach (JS)

Music by JS Bach only, for Elementary, Junior, and Intermediate divisions. Senior JS Bach is entered into the Baroque class. A Prelude and Fugue is considered one selection if both parts are required in the RCM syllabus.

Classes: JSPSP, JSP, JS1, JS2, JS3, JS4, JS5, JS6, JS7, JS8, JS9,

Baroque Style (BA)

Early keyboard, Baroque, and Rococo music up to approximately 1750 in style (Handel, Scarlatti, Telemann, Rameau, Leopold Mozart, most pieces by JS Bach's sons), including pieces written or arranged in these styles by later composers.

In the senior division, solos by JS Bach are entered here. If in doubt, style takes precedence over composer dates provided it is historically logical. A Prelude and Fugue is considered one selection if both parts are required in the RCM syllabus.

Classes: BAPSP, BAP, BA1, BA2, BA3, BA4, BA5, BA6, BA7, BA8, BA9, BA10, BA11, BA12

Classical Style (CL)

Music in the Classical style (circa 1750 - 1825), including Schubert's sonatas, music by Wolfgang Mozart, Haydn, Beethoven, Kuhlau, Clementi, and pieces written or arranged in a definite Classical style by later composers. If in doubt, style takes precedence over composer dates provided it is historically logical.

"Sonatas" written in non-classical styles should be placed in the appropriate period class; e.g. Scarlatti - Baroque; M. Albeniz - Baroque; Schumann - Romantic; Kabalevsky - Post Romantic; Bartok - 20-21st Century. One movement only. However, if the RCM syllabus requires more than one movement to complete a list, the student must play all the required movements in competitive classes.

Extended performance times (with commensurate fees) have been provided to allow for longer pieces in senior classes, especially Classical Sonatas. Teachers must time the **student's** performance accurately and include the appropriate fees.

Classes: CLPSP, CLP, CL1, CL2, CL3, CL4, CL5, CL6, CL7, CL8, CL9, CL10, CL11, CL12

Romantic Style (RO)

Music of the Romantic period (circa 1825 and on) written by and in the style of Schubert (except his sonatas which are entered into Classical), Schumann, Chopin, Mendelssohn, Brahms, Grieg, Tchaikovsky, Liszt, and most pieces by Rachmaninoff.

Descriptive "character" pieces, and folk material or arrangements using traditional harmonies by later composers would fit here. If in doubt, style takes precedence over composer dates provided it is historically logical.

Classes: ROPSP, ROP, R01, R02, R03, R04, R05, R06, R07, R08, R09, R010, R011, R012

For help in classifying pieces, refer to Appendix C and RCM syllabus.

Post Romantic Style (PR)

Music in an Impressionistic or moderately contemporary style, including most pieces by Debussy, Faure, Granados, Ibert, Kabalevsky, Poulenc, Tansman, Turina, etc. For help in classifying pieces by Khachaturian, Prokofiev, Ravel, Scriabin, Shostakovich, Stravinsky, see Appendix C. If in doubt, style takes precedence over composer dates provided it is historically logical.

Classes: PRPSP, PRP, PR1, PR2, PR3, PR4, PR5, PR6, PR7, PR8, PR9, PR10, PR11, PR12

For help in classifying pieces, refer to Appendix C and RCM syllabus.

20th - 21st Century Style (TC)

Music using predominantly Twentieth Century idioms, including most pieces by Barber, Bartok, Copland, Gershwin, Ginastera, Papp, Schoenberg, Starer. However, moderately contemporary pieces should be entered in the Post Romantic class. If in doubt, style takes precedence over composer dates provided it is historically logical.

"Qualified 20th - 21st century popular idiom pieces" Original compositions using jazz, ragtime, blues, etc., that are similar in quality to those in the RCM syllabus may be entered in the 20th - 21st Century class (or in Popular Music class). For example, the original version of the "The Entertainer" by Scott Joplin qualifies for the Twentieth Century class, but simplified versions must go into Popular Music. For help in classifying pieces by C. Norton, see Appendix C.

Classes: TCPSP, TCP, TC1, TC2, TC3, TC4, TC5, TC6, TC7, TC8, TC9, TC10, TC11, TC12

For help in classifying pieces, refer to Appendix C and RCM syllabus.

Popular Music (PO)

Music in a "popular" idiom - Boogie, Blues, Pop, Jazz, Ragtime, Disco, and arrangements/transcriptions of music from classics, movies, TV, musicals, etc. Some improvising is allowed and the student should indicate this on the entry form. Pieces may be at the grade level entered or up to two levels higher.

Classes: POPSP, POP, P01, P02, P03, P04, P05, P06, P07, P08, P09, P010, P011, P012.

Own Choice (OC)

One selection at the grade level of any style, period, or composer, including "Qualified 20th & 21st Century popular idiom pieces"

Classes: OCPSP, OCP, 001, 002, 003, 004, 005, 006, 007, 008, 0C9, 0010, 0011, 0C12

Repertoire (RE)

Pieces may be of any style at the grade level entered, or up to two levels higher. The selection may be a solo piece, or one or more parts of a sonatina/sonata or a suite played within the time limit. "Qualified 20th & 21st Century popular idiom pieces" (See TO classes) may also be used.

Classes: REPSP, REP, RE1, RE2, RE3, RE4, RE5, RE6, RE7, RE8, RE9, RE10, RE11, RE12.

Technical Study (TS)

Enter one piece only that is classified by RCM as a study. Memorization is required. Inventions in RCM grades 1 and 2 may be placed in a Baroque class, or in Own Choice, or if written by a Canadian, in a Canadian Composers class.

Although studies may be entered in other style classes, they must be similar in level and difficulty in order to compete. Very short or technically oriented only studies should not be entered in other classes.

Classes: TSPSP, TSP, TS1, TS2, TS3, TS4, TS5, T56, TS7, TS8, TS9, TS10, TS11, T512

Concert Group (CG)

Students perform a miniature recital of three selections with normal breaks between pieces. Pieces may be at the grade level entered or up to two levels higher.

Pieces must be **from three different periods**. Thus, "Monkeys in the Tree" by Berlin (Romantic) cannot be used with "First Loss" by Schumann (also Romantic) even though there is contrast in mood. Very short pieces or studies that are technically oriented only may not be the best choices for a Concert Group. Consideration will be given to suitable programming by the adjudicator.

One or more parts of a sonata or suite may be played as representative of that period and need not be performed in its entirety. The entry form must state the parts played, the student's performance time for each selection, and the student's total performance time including normal breaks.

Time limits must not be exceeded otherwise the adjudicator will stop the performance.

Classes: CGPSP, CGP, CG1, CG2, CG3, CG4, CG5, CG6, CG7, CG8, CG9, 0G10, CG11, 0G12.

Concert Group Open (CGOPEN)

This is a competitive Post level 12 trophy class. Students who enter this class may not reenter CG 11 or CG 12 in subsequent years. Students perform a recital of three selections with normal breaks between pieces. Selections must be from three different periods, and show contrast in style and mood. Consideration will be given to suitable programming by the adjudicator.

Selections must be at the ARCT level or higher (see the new LRCT syllabus for possible repertoire). One or more parts of a sonata or suite may be played as representative of that period and need not be performed in its entirety. The entry form must state the parts played, the student's performance time for each selection, and the student's total performance time including normal breaks.

Time limits may not be exceeded. The same student may not win the trophy two years in a row.

Class: CGOPEN. For fees and performance time see Senior CG on the Fees page.

Piano Ensemble Teams

Students may play on only one team of the same type. For example, a student may play on a Duet, AND a Duo, AND a Trio team, but not on TWO Duet teams.

Duet (DT) - one piano, four hands

One piece only, or more than one part of a suite, sonata, or composer collection, performed within the time limit. Enter at the grade level of the piece. One partner may be one grade above the level entered; the other partner may be at the grade level or lower. For example, a grade 9 student (one grade higher) may enter a grade 8 class (level of the piece) with a partner in grade 8 or lower.

Classes: DTPSP, DTP, DTI, DT2, DT3, DT4, DT5, DT6, DT7, DT8, DT9, DTI 0, DT11, DTI 2.

Duo (DO) - two pianos, four hands

One piece only, or more than one part of a suite, sonata, or composer collection, performed within the time limit. Enter at the grade level of the piece. One partner may be one grade above the level entered; the other partner may be at the grade level or lower. For example, a grade 9 student (one grade higher) may enter a grade 8 class (level of the piece) with a partner in grade 8 or lower.

Classes: DOPSP, DOP, D01, D02, D03, D04, D05, D06, D07, D08, D09, D010, D011, D012.

Trio/Quartet (TR/QU) one piano — 6 hands, or two pianos — 8 hands

One trio or quartet entry only (not both). One piece, or more than one part of a suite, sonata, or composer collection, performed within the time limit. Enter at the grade level of the piece. One partner may be one grade above the level entered; the other partner(s) may be at the grade level or lower. For example, a grade 9 student (one grade higher) may enter a grade 8 class (level of the piece) with partner(s) in grade 8 or lower.

Classes: TR/QU PSP, TR/QUP, TR/QU1, TR/QU2, TR/QU3, TR/QU4, TR/QU5, TR/QU6, TR/QU7, TR/QU8, TR/QU9, TR/QU10, TR/QU11, TR/QU12

Concerto (CO)

Using Appendix, A (the Guide to Concerti), students enter at their established grade level with a selection at the grade level or one grade higher. Students may use other repertoire, but must submit a copy for approval at the time of registration.

Classes: COPSP, COP, C01, C02, C03, C04, C05, C06, C07, C08, C09, C010, C011, C012.

All entries must state the movements played and the **student's** performance time with breaks.

APPENDIX A (GUIDE TO CONCERTI)

Preliminary

Anson, G.	Kid Concerto, mvt. 2	Glover, D.	Concerto in Chords, complete
Anson, G.	Miniature Concerto, mvt. 1 or 2		

Grade One

Anson, G.	Kid Concerto, mvt. 2 or 3	Haydn, J.	Concertino in C major (Piccolo), mvt. 2
Anson, G.	Miniature Concerto, mvt. 1 and 2, or 2 and 3, or 4	Noona, W.&D.	Concertino in D minor, mvt. 1 or 2
Bozza, E.	Sicilienne et Rondo, mvt. 1	Rollin, C.	Concerto in C major, mvt. 2

Grade Two

Anson, G.	Kid Concerto, mvt. 1 or 4	Noona, W. & D.	Concertino in D minor, any one mvt.
Anson, G.	Miniature Concerto, any two mvts.	Rollin, C.	Concerto in C major, mvt. 2
Berkovich, I.	Concerto Opus, 44, mvt. 2 or 3	Silvanski, N.	Petit Piano Concerto, mvt. 2
Bozza, E.	Sicilienne et Rondo, mvt. 1	Thompson, J.	Concertino in E minor, complete
Dupont, J.	Concertino, mvt. 1	Thompson, J.	Concerto Americana, mvt. 2
Haydn, J.	Concertino in C major (Piccolo), mvt. 2		

Grade Three

Anson G.	Kid Concerto, any two mvts.	Noona, W. & D.	Concertino in D minor, mvt. 3
Anson, G.	Miniature Concerto, any three mvts.	Rollin, C.	Concerto Romantique, mvt. 2
Berkovich, I.	Concerto Ous 44, mvt. 2 or 3	Silvanski, N.	Piano Concerto, mvt. 2
Bozza, E.	3 Sicilienne et Rondo, mvt. 2	Thompson, J.	Concertino in E minor, complete
Dupont, J.	Concertino, mvt. 1 or 2	Thompson, J.	Concerto Americana, any one mvt.
Haydn, J.	Concertino in C major (Piccolo), mvt. 2		

Grade Four

Anson G.	Kid Concerto, any three mvts.	Haydn, J.	Concerto in C major, mvt. 2
Berkovich, I.	Concerto Opus 44, mvt. 1 or 2	Kasschau, H.	Country Concerto, mvt. 1 or 2
Bozza, E.	Sicilienne et Rondo, mvt. 2	Rollin C.	Concerto Romantique, mvt. 3
Dupont, J.	Concertino, mvt. 2	Silvanski, N.	Petit Piano Concerto, mvt. 1 or 3
Haydn, J.	Concertino in C major (Piccolo), mvt. 2 and 3	Thompson, J.	Concerto Americana, Mvt. 1 or 3

Grade Five

Berkovich, I.	Concerto Opus 44, mvt. 1	Rollin C.	Concerto in C major, mvt. 1 or 3
Carre, J.	Concertino, any one mvt.	Rollin C.	Concerto Romantique, mvt. 1 or 3
Haydn, J.	Concertino in C major (Piccolo), mvt. 1	Rowley, A.	Miniature Concerto, mvt. 2
Haydn, J.	Concerto in C major, mvt. 3	Rzayev, A.	Concertino, mvt. 2
Kasschau, H.	Concerto in C major, any one mvt.	Silvanski, N.	Petit Piano Concerto, mvt. 1 or 3
Kasschau, H.	Country Concerto, mvt. 1 or 3	Thompson, J.	Concerto in D minor, mvt. 2
Lantier, P.	Concertinetto, complete	Williams, J.	Concerto in C major, mvt. 2

Grade Six

	Konzert in B flat, Op. 13, No. 4, mvt. 2	Rowley, A.	Miniature Concerto, mvt. 2 or 3
Boykin, H.	Concerto in F major, any one mvt.	Rzayev, A.	Concertino, mvt. 2
Carre, J.	Concertino, mvt. 1 or 3	Silvanski, N.	Petit Piano Concerto, mvt. 1 and 2, or