

N.S. MUSIC FESTIVAL & WORKSHOPS SYLLABUS

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WELCOME

Conceived in 1971, the North Shore Music Festival & Workshops have 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.

Two Final Concerts are held to include the Non-competitive section, and 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 BC 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).

Preschool Entrants

A preschool 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 people whose principle 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

North Shore branch teachers must 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 NSMF welcomes the help of non-teacher volunteers (parents, adults, senior students) to help as Desk Assistants during classes.

Friends of the Festival

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

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 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
	11	ARCT
Open	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).

Classifying Pieces by Style/Period

As a 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 only 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.
- All music must be in print form, not on an i Phone, i Pad or other digital device.

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 the Music

- Label the 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 accompanist.

Practicing / Warm ups

Practicing and warm ups are not allowed on the festival pianos or in the building during the festival.

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.

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.

Inside the Sanctuary, the audience may talk quietly between performances but must be silent and not move about during a performance. If you must leave after a performance, use the sliding glass doors (the wooden doors into the Sanctuary are noisy). The sound is extremely live, so please do not open candy wrappers or rattle papers during a performance.

This festival is an educational experience, and the audience is expected to stay until all verbal adjudications are completed. Babies and very small children have disrupted performances and must not be brought into the Sanctuary.

Digital Equipment and Recordings

Cell phones and other noise makers must be turned off. Incidents have occurred when phones have gone off, upsetting the performer and leaving the student in tears! Please inform relatives and friends that all noise makers must be turned off.

- Use flash on cameras at the end of the performance only.
- Record other students only if you have their permission.
- Recording of the adjudicators is NOT PERMITTED due to privacy regulations.

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.

Dress and Deportment

The suggested dress code for festival classes is smart casual.

- Boys: collared shirts tucked into trousers (like those used for band), non-athletic shoes if possible.
- Girls: Conservative skirts, blouses, pant outfits, dresses, non-athletic shoes suitable for pedaling. No tank tops, shorts, torn jeans, hoodies, sweatshirts, bare fashions, chewing gum, or eating.
- For the final concerts, attire may be somewhat more formal.
- Dress and deportment may be used to break a tie.

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 the festival classes and final concerts.

Bowing

In festival classes, bowing before performing is optional, but bowing after performing is required. In final concerts, bowing before and after is required.

Emergencies, Questions and Irregularities

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

Teachers, parents, or audience are not permitted to communicate with the adjudicators during the classes.

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.

Photo Op Area

A North Shore Festival banner or sign will be placed near the double doors just past the church office. After the class is over, this area may be used for photos or students with their certificates/teacher/family.

ADJUDICATIONS AND AWARDS

Adjudications

All entries receive oral and brief written adjudications. Adjudicators are encouraged to work with the student/instrument on one or two main points, as time permits.

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

Seal	Mark	
Gold	88 and above	Excellent to Outstanding
Silver	84-87	Good to Very Good
Bronze	80-83	Fair
Red	79 or less	Fair
Maroon	Participation	Where no marks are given

The adjudicator's decision is final. Marks and seal colours are never announced.

Trophies

Trophies are presented at the final concert to the students who receive the highest mark in a competitive category (minimum 80%, no ties). For example, in the competitive category of Junior Baroque levels 4, 5, 6, the adjudicator will announce the name of the winner (not the mark) and that the trophy will be presented at a final concert. The teacher of the winning student will be notified.

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 a trophy, may not re-enter the same level 10 class, but is eligible for the same trophy again in level 11.

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

Return of Trophies

ALL trophies that are in good repair must be returned to the festival office during the first 3 days of the festival, otherwise a late fee of \$25 will be charged. Families, please ensure that the trophies are dusted, polished, and ready to be presented to the new trophy winners.

Students should pick up their Special Trophy Certificates at this time.

TROPHIES THAT NEED REPAIR must be returned to Trophy Convenor one week before the festival starts.

Final Concerts

The final concerts will be held for non-competitive classes and trophy winners. Teachers will be contacted no later than the evening before the concert. All eligible students are expected to be available to perform on their scheduled day. Appropriate dress and deportment are required.

The winner of a solo trophy will perform that piece in the concert. The winner of more than one solo trophy will choose only one solo 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 a solo trophy have the option of performing a solo, or ensemble piece or both.

Registration

Please see the Registration Page on our Website for more details.

The registration is to be done by the participating teacher. Only teachers that are members of BCRMTA North Shore Branch and other BCRMTA branches are eligible.

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

No special requests will be accepted, and no changes will be made once the program is published. Exceptions may be made due to medical reasons.

No refunds will be given if a student cannot attend a class for a personal reason.

FEES AND TIME LIMITS

Fees for most Solo classes in Competitive and Non-Competitive classes/workshops in Piano, Strings, Winds, Composition, Guitar. All entries must state the parts played and the student's total performance time including normal breaks.

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

Division	Grade Levels	Max. Performance Time	Fee
ELEMENTARY	PSP, P,1,2,3	3'	\$35
JUNIOR	4,5,6	5'	\$40
INTERMEDIATE	7,8,9	8'	\$45
SENIOR	10,11,12	15'	\$50
Extended Performance Times		20'	\$55
		25'	\$55
		30' and over	\$60
8 YEARS and UNDER	All levels, PIANO	8'	\$45
12 YEARS and UNDER	All levels, PIANO	15'	\$50

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

Division	Grade Levels	Max. Performance Time	Fee
ELEMENTARY	PSP, P,1,2,3	5'	\$40
JUNIOR	4,5,6	8'	\$45
INTERMEDIATE	7,8,9	10'	\$50
SENIOR	10,11,12	15'	\$55
Extended Performance Times		20'	\$60
		25'	\$60
		30'	\$65

Fees for Concert Groups (3 Selections)

Division	Grade Levels	Max. Performance Time	Fee
ELEMENTARY	PSP, P,1,2,3	7'	\$45
JUNIOR	4,5,6	10'	\$50
INTERMEDIATE	7,8,9	15'	\$55
SENIOR	10,11,12	30'	\$60
OPEN	Open	30'	\$60
Extended Performance Times		35'	\$65
		40'	\$70
		45'	\$75
		50'	\$80
		55'	\$85
		60' (Max)	\$90

CLASSES OFFERED

NON-COMPETITIVE SECTION

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, OBW7, 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 Perf. Time	Fee
MLPSP, P, 1, 2,3	7'	2'	\$35
ML4,5,6,	9'	3'	\$40
ML7,8,9,	13'	5'	\$45
ML 10, 11, 12, Open	15'	6'	\$50
	20'	7'	\$55
	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, WW5, VVW6, VVW7, WW8, VVW9, VVW10, 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, VVTAO

Vocal Workshop Popular

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

Classes: VWP8U, VWP10U, VWP12U, VW14U, VW16U, VWP18U, VWPAB

Division	Grade Level/Age	Maximum Perf. Time	Fee
Junior	8U, 10U, 12U	4'	\$40
Intermediate	14U, 16U, 18U, AB	6'	\$45
Senior	20U, AO	8'	\$50

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

NC Family Workshop (FAIN):

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

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, FAW7, 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, CEW7, 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: GCWPSP, CCWP, CCW1, CCW2, CCW3, CCW4, CCW5, CCW6, CCW7, CCW8, CCW9, CCW10, CCW11

COMPETITIVE SECTION

Chamber Ensembles (CE)

One piece only, or more than one part of a suite, sonata or composer collection if performed within the time limit. Enter at the established grade level of the students. One student may be from a grade higher and one from a grade lower. Some examples of ensembles: keyboard/strings, guitar/voice, strings/winds, piano/vocal/strings, string quartets. 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: CEPSP, CEP, CE1, CE2, CE3, CE4, CE5, CE6, CE7, CE8, CE9, CE10, CE11, CE12

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.

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

Competitive Wind Classes (WW)

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: WWP, WW1, WW2, WW3, WW4, WW5, WW6, WW7, WW8, WW9, WW10, WW11, WW12.

Competitive Strings Classes

Extended performance times (with commensurate fees) have been provided to allow for longer pieces in senior classes. Teachers must time the student's 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, SOC4, SOC5, SOC6, 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: SSO PS P, 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

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, 20th -21st Century.

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

Classes: CAPSP, CAP, CA1, CA2, CA3, CA4, CAS, 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: 20th - 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 1820 - 1900) written by and in the style of Schubert (except his sonatas which are entered into Classical), Schumann, Brahms, 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, RO1, RO2, RO3, RO4, RO5, RO6, RO7, RO8, RO9, RO10, RO11, RO12

Post Romantic Style (PR)

Music in an impressionistic or moderately contemporary style (circa 1880 – 1920), including most pieces by Debussy, Faure, Granados, Ibert, Kabalevsky, Poulenc, Tansman, Turina etc. 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

20th – 21st Century Style (TC)

Music with predominantly twentieth century idioms, including most pieces by Barber, Bartok, Copland, Gershwin, Papp, Schoenberg and Starker. 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.

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 the Popular Music class. For example, the original version of "The Entertainer" by Scott Joplin qualifies for the 20th – 21st Century class, but simplified versions must go into the Popular Music class.

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

Popular Music (PO)

Music in a "popular" idiom e.g. 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, PO1, PO2, PO3, PO4, PO5, PO6, PO7, PO8, PO9, PO10, PO11, PO12

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, OC1, OC2, OC3, OC4, OC5, OC6, OC7, OC8, OC9, OC10, OC11, OC12

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 TC 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 class, 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. One piece 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 students. 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 students. 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, six hands, or two pianos, eight 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 student. 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/QU P, 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, CO2, CO3, CO4, CO5, CO6, CO7, CO8, CO9, C010, C011, C012.

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

Age Group Piano Classes

Students may enter with any level and any style piece that is normally above their established level. Pieces may be from the RCM syllabus or advanced level pieces in the piano repertoire. Students performing repertoire other than RCM must submit a copy of their music for approval at the time of registration.

One selection only. Memorization is required.

No Concerti.

The student must be under the age of the class as of December 31st before the festival begins. e.g. a student that turns 9 years old on January 1st must enter the U12 class. Proof of age is required with registration.

Classes: P8U – 8 years and under, P12U – 12 years and under

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.	Petit Piano Concerto, mvt. 2
Bozza, E.	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

			2 and 3
Haydn, J.	Concerto in C major, Mvt. 1 or 3	Thompson, J.	Concerto in D minor, mvt. 1 or 3
Kasschau, H.	Country Concerto, mvts. 2 and 3	Wheeler, G.	Concerto in D, mvt. 2
Kasschau, H.	Concerto in C major, mvt. 2 or 3	Williams, J.	Concerto in C major, mvt. 1 or 3
Rollin, C.	Concerto in C major, mvt. 1 and 2, or 2 and 3	Williams, J.	Concerto in F major, any one mvt.
Rollin, C.	Concerto Romantique, mvt. 2	Williams, J.	Concerto in G major, mvt. 1

Grade Seven

Alexander, D.	Concerto in D major, complete	Thompson, J.	Bolero, complete (without introduction)
Bach, J.C.	Konzert in B flat, Op. 13, No. 4, mvt. 2	Thompson, J.	Concerto in D minor, mvt. 1
Boykin, H.	Concerto in F major, mvt. 1 or 3	Wheeler, G.	Concerto in D, mvt. 2 or 3
Carre, J.	Concertino, mvt. 1 and 2, or 2 and 3	Williams, J.	Concerto in A minor, mvt. 1
Haydn, J.	Concerto in C major, mvt. 1	Williams, J.	Concerto in C major, mvt. 1 or 3
Hummel, J.	Concertino, Op. 73, mvt. 2	Williams, J.	Concerto in F major, any one mvt.
Kasschau, H.	Concerto in C major, mvt. 1 and 2, or 2 and 3	Williams, J.	Concerto in G major, mvt. 1 or 3
Rowley, A.	Miniature Concerto, mvt. 1 or 3		

Grade Eight

Alexander, D.	Concerto in D major, complete	Mozart, W.	Concerto in F major, K. 459, mvt. 2
Bach, J. C.	Konzert in B flat, Op. 13, No. 4, mvt. 1 or 3	Rachmaninoff, S	Rapsodie sur un theme de Paganini (arr. C. Lambert)
Boykin, H.	Concerto in F major, mvt. 1 and 2, or 2 and 3	Rowley, A.	Miniature Concerto, mvt. 1 or 3
Frank, M.	Youth Concerto in E flat, mvt. 1, or 2 and 3	Rzayev, A.	Concertino, mvt. 1 or 3
Haydn, J.	Concerto in C major, mvt. 1 and 2	Thompson, J.	Bolero, complete (without introduction)
Haydn, J.	Concerto in D major, any one mvt.	Thompson, J.	Concerto in D minor, mvt 1 and 2, or 2 and 3
Haydn, J.	Concerto in G major, any one mvt.	Wheeler, G.	Concerto in D, mvt. 1 or 3
Hummel, J.	Concertino, Op. 73, any one mvt.	Williams, J.	Concerto in A minor, mvt. 1, or 2 and 3
Kabalevsky, D.	Rhapsody on a Theme of School Years, Theme, Cadenza and 2 variations.	Williams, J.	Concerto in C major, mvt. 1 and 2, or 2 and 3
Kasschau, H.	Concerto in C major, complete	Williams, J.	Concerto in F. major, mvt. 1 or 3
Kasschau, H.	Legend of Sleepy Hollow, mvt. 1 or 2	Williams, J.	Concerto in G major, mvt. 1 and 2, or 2 and 3

Grade Nine

Bach, J. C.	Konzert in B flat, Op. 13, No.4, mvt. 1 or 3	Mozart W.	Concerto in C major, K246, any one mvt.
Bach, J.S.	Concerto in F minor, mvt. 1 or 3	Mozart, W.	Concerto in E flat major, K271, mvt. 1 or 2
Bach, J. S.	Concerto in G minor, any one mvt.	Mozart, W.	Concerto in F major, K413, any one mvt.
Francaix, J.	Concertino, mvt. 1 or 4	Mozart, W.	Concerto in A major, K414, any one mvt.
Haydn, J.	Concerto in C major, mvt. 1 and 2	Mozart, W.	Concerto in C major, K415, any one mvt.
Haydn, J.	Concerto in D major, any one mvt.	Mozart, W.	Concerto in F major, K459, any one mvt.
Haydn, J.	Concerto in G major, mvt. 1 or 3	Rachmaninoff, S	Rapsodie sur un theme de Paganini (arr. C. Lambert)
Hummel, J.	Concertino, Op. 73, mvt. 1 or 3	Rowley, A.	Concertino, mvt. 1 or 3
Kabalevsky, D.	Concerto No. 3, any one mvt.	Shostakovich,	Concertino, Op. 94, complete

Kabalevsky, D.	Rhapsody on a Theme of School years, Theme Cadenza, and 3 variations.	D. Thompson, J.	Bolero, complete, including introduction
Kasschau, H.	Legend of Sleepy Hollow, mvt. 1 and 2, or 3	Wheeler, G.	Concerto in D, mvts. 1 and 2
Kraehenbuehl, D.	Rhapsody in Rock, complete	Williams, J.	Concerto in C major (the 4th), mvt. 1 or 3

Grade Ten

Grade 10 students may choose from the following list, or from any concerto not already listed which is of Grade 10 standard or higher (**first or last movement only**). If in doubt as to grading, consult the Festival Committee.

Bach J. S.	Concerto in F minor, mvts. 2 and 3	Mozart, W.	Concerto in A major, K414, mvt. 1 or 3
Bach, J. S.	Concerto in G minor, mvt. 1 or 3	Mozart, W.	Concerto in C major, K415, mvt. 1 or 3
Beethoven, L.	Concerto #1 in C major, op.15, first or last mvt.(Grade 10 or higher)	Mozart, W.	Concerto in F major, K459, mvt. 3
Francaix, J.	Concertino, first 3 mvts. Or last 3 mvts.	Rimsky-Korsakov	Concerto in C major, complete (Grade 10 and higher)
Haydn, J.	Concerto in D major, mvts. 1 and 2, or 2 and 3	Rowley, A.	Concerto in D minor, op. 49, mvt. 1 and 2, or 2 and 3
Kabalevsky, D.	Concerto no. 3, mvt. 1 or 3	Shostakovich, D.	Concertino, Op. 94, complete
Mendelssohn, F.	Capriccio Brillante, Op. 22, complete (Grade 10 or higher)	Turina, J.	Rapsodia Sinfonica, complete (Grade 10 and higher)
Mozart, W.	Concerto in E flat major, K271, mvt.1,or Rondo & Minuet (Grade 10 or higher)	Williams, J.	Concerto in C major (the 4th), mvt. 1 and 2, or 2 and 3

Grades Eleven and Twelve

Unless otherwise stated, concerti not already listed may be used, provided they are of degree standard or higher (**first or last movement only**). If in doubt as to grading, consult the Festival Committee.

APPENDIX B (GUIDE TO CANADIAN COMPOSERS)

Adaskin, M	Dela, M	Hicks, M	Moss, E
Anderson-Wuensch, J	Dolin, S	Hill, E	Mould, W
Anhalt, I	Donkin, C	Holt, P	Niamath, L
Applebaum, L	Dubois, P	Hurst, G	Ouchterlony, D
Archer, V	Duke, D	Janus, E	Papineau-Couture, J
Barclay, R	Eaton, R	Jaque, R	Parsons-Poole, M
Bartley, E	Eckhardt-Grammatte, S	Joachim, O	Paterson, L
Bayley, R	Egbert, C	Johnston, R	Peacock, K
Beckwith, J	Egglestone, A	Kaplan, D	Peerson, C
Benedict, R	Elliot, C	Kunz, A	Pentland, B
Berlin, B	Ethridge, J	Kasemets, U	Pepin, C
Bissell, K	Farrell, D	Kemp, W	Peterson, O
Blachford, F	Pepin, C	Kenins, T	Poole, C
Bouchard, R	Fiala, G	Krausus, V	Reubart, D
Bruce, R	Finch, D	Kunz, A ?	Ridout, G
Buczynski, W	Fleming, R	Kunz, J ?	Saint-Jean, R
Burritt, L	Freedman, H	Kuzmenko, L	Sampson, R
Buxton, W	Gallant, P	Kymlicka, M	Schneider, E
Camilleri, C	Gardiner, M	Laumes, D	Skarecky, J
Caton, F	George, G	Lea, W	Slater, N
Champagne, C	Gilley, E	Leacock, L	Somers, H
Chatman, S	Glick, S	Louie, A	Southam, A
Cherney, B	Godden, R	Lowe, M	Spencer, M
Christopher, R	Gratton, H	MacMillan, E	Stone, C
Chuhaldin, A	Green, R	Markow, A	Street, A
Clarke, P	Guerrero-Haehnel, A	Marsden, E	Silvester, F
Cooney, C	Hansen, J	Mather, C	Szczeniowski, A
Coulthard, J	Harmer, D	McCauley, W	Telfer, N
Coutts, G	Harris, C	McKay, G	Thurgood, G
Crawley, C	Harris, E	McKinnon, G	Turner, R
Crone, B	Healey, D	McLean, G	Vanier, J
Crosby, A	Henderson, R	Melecci, A	Washburn, J
Danna, M	Heins, D	Milligan, J	Weinzweig, G
DeCoursey, R	Hetu, J	Morawetz, O	Willan, H
		Morel, F	Wuensch, G

For an expansion of the list see www.musiccentre.ca/composers.