



43rd Anniversary

2024 Syllabus



Please join us
from April 2 to 26
Entries close February 23

<https://gkmf.ca>
admin@gkmf.ca
519.821.4365

KIWANIS MUSIC FESTIVAL OF GUELPH

2024 Schedule Overview

| | | Tuesday April 2 | Wednesday April 3 | Thursday April 4 | Friday April 5 | | |
|--|--------------------|---------------------|-----------------------|----------------------|---------------------------------|--------------------------|--------------------|
| INT. PIANO (if enough entries are received) Harcourt | | | | | | | |
| BRASS & WINDS TBA | | | | | | | |
| GUITAR TBA | | | | | | | |
| SPEECH ARTS TBA | | | | | | | |
| | Monday April 8 | Tuesday April 9 | Wednesday April 10 | Thursday April 11 | Friday April 12 | Saturday April 13 | Sunday April 14 |
| SR. PIANO GYMC | | | | | | | |
| VOICE St. Andrew's | | | | | | | |
| DIGITAL PIANO Trinity United TBA | | | | | | | |
| STRINGS GYMC | | | | | | Jr. & Int. Orchestras | Jr. |
| | Monday April 15 | Tuesday April 16 | Wednesday April 17 | Thursday April 18 | Friday April 19 | | |
| STRINGS GYMC | Jr. | Jr. | Sr. | Chamber Music | Sr. Orchestras | | |
| JR. & INT. PIANO Harcourt | | | | | | | |
| HARP Three Willows United TBA | | | | | | | |
| | | Tuesday April 23 | Wednesday April 24 | Thursday April 25 | Friday April 26 | | |
| CHOIRS St. George's Anglican | | | | | | | |
| BANDS & ENSEMBLES Salvation Army Citadel | | | Morning | Morning Afternoon | Morning Afternoon Evening | | |

Guelph Youth Music Centre – 75 Cardigan
Harcourt Memorial United – 87 Dean Ave.
Salvation Army Citadel – 1320 Gordon St.
St. Andrew's Presbyterian – 161 Norfolk St.

St. George's Anglican – 99 Woolwich
Three Willows United – 577 Willow Rd.
Trinity United – 400 Stevenson St. N.

KIWANIS MUSIC FESTIVAL OF GUELPH

What's New in 2024

Dates:

- ▶ All classes will run from April 2 to 26 at various Guelph venues. Please see the Tentative 2024 Schedule for details. Updated versions will be posted on the website as they become available.
- ▶ The **Festival Gala Concert & Fundraiser** will take place at GYMC on Saturday, February 10 at 7:00pm. Please join us for an eclectic concert and an elegant evening.
- ▶ The **Highlights of the Festival Concert & Awards Ceremony** will be held on Saturday, May 11, at 7:00pm at St. George's Anglican Church, 99 Woolwich Street.
- ▶ The **deadline** for OMFA (Provincials) applications for all nominees is **May 12, 2024 at 9:00 PM**. Please note, Provincials will be offered in a combination of live and virtual formats. Several new disciplines have been added including popular classes and adult classes. Visit omfa.ca for details.

Entry Deadline:

- ▶ The **deadline** for entries for the 2024 Festival is **February 23, 2024**. We ask that you express any difficulties with scheduling at the time of application. We will not be able to make changes after scheduling has been completed.

Website & Online Applications:

- ▶ Our website address is <https://gkmf.ca>
- ▶ Online applications will be available **until February 23**
- ▶ **Paper applications will only be accepted for Large Groups** (more than 6 performers).

Online Schedule Notices & Updates:

- ▶ Online schedules and programs will be available for download in mid-late March.
- ▶ Be sure to check the website regularly for any changes and updates that may occur.

Recent Syllabus Updates:

- ▶ A brand new **Ukulele** section has been added to the Syllabus!
- ▶ The **Guitar** section has been overhauled and updated!
- ▶ The **String** section has been updated to include classes for Celtic Orchestra!
- ▶ The **Piano** section has been updated in the Music from Around the World class, the Sonatas/Sonatinas class, as well as Duets, Duos, Trios, Quartets, and Ensembles.
- ▶ The **Strings** section was updated to include Popular Music Selections such as Disney, Movie, and Video Game music.
- ▶ The **Voice** section has been updated to reflect myriad changes to the OMFA Syllabus. Musical Theatre classes no longer permit Disney/animated movie musical selections. There is a new class called Songs from the Screen & More. Popular classes in our local syllabus have been updated to reflect genres rather than eras. Be sure to check out the OMFA updates at omfa.ca.



43rd Annual

KIWANIS MUSIC FESTIVAL OF GUELPH

Executive

| | |
|----------------------------|-----------------|
| Chair | Rick Woolfrey |
| Past Chair | Joe Scollard |
| Treasurer | Paul Di Renzo |
| Festival Coordinator | Heather Fleming |

Festival Committee

| | |
|------------------------------|------------------------------------|
| Revenue Generation | Peter Anderson |
| Locations & Properties | Dan Waterston |
| Equipment Coordinator | Don Kidd |
| Publicity | Paul Baker, Ken Gee & Camila Mussa |
| Rules & Awards | Mike Manera |
| Emcee | Tom Watson |
| Music Advisory | Dave Davidson |
| Promotion | Chris Bedard |

Syllabus Advisory Committees

| | |
|---------------|---------------------------------|
| Harp | Siobhan Kerr & Sharlene Wallace |
| Piano | Ellen Berry |
| Strings | Paule Barsalou |
| Ukulele | Cynthia Kinnunen |
| Voice | Marion Samuel-Stevens |

*The Kiwanis Music Festival of Guelph Syllabus
is available online at <https://gkmf.ca>*

KIWANIS MUSIC FESTIVAL OF GUELPH

General Rules and Regulations

Management

1. The KIWANIS MUSIC FESTIVAL OF GUELPH shall be under the management of the MUSIC FESTIVAL COMMITTEE of the KIWANIS CLUB OF GUELPH, which is hereinafter called "THE COMMITTEE". THE COMMITTEE reserves the right to alter, amend and interpret any rule, for the good of the Festival.
2. All matters not dealt with in these rules shall be referred to THE COMMITTEE, whose decision on such matters shall be final and binding upon all concerned.

▶ **Liability**

The KIWANIS CLUB OF GUELPH is not responsible for the loss of or damage to articles in any of the buildings used for performances during the KIWANIS MUSIC FESTIVAL OF GUELPH.

▶ **Copyright - PLEASE OBSERVE COPYRIGHT LAWS.** Photocopies or computer-generated copies will not be accepted unless they show legal authorization from the publisher or copyright holder or proof of purchase (receipt). Music in the Public Domain is copyright free and is acceptable. Accompanists may play from photocopies at both the local Festival and OMFA Provincials.

▶ **Video & Audio Recording**

- Video or Audio recording of any performance by audience members is permitted providing the performer has given their permission and the recording is unobtrusive to other audience members; absolutely **NO** flash photography is allowed. Permission may also be granted to media for unobtrusive video recording and photography of selected performances.
- Video or Audio recording of adjudications is **STRICTLY PROHIBITED**.
- Still photography is permitted if time is available between performances.

Definitions

3. An "amateur" shall be defined as a person for whom the principal means of livelihood is not obtained from the performance or teaching of music in the particular category in which he or she is competing. This stipulation does not, however, preclude such a person from performing if they have occasionally received remuneration for musical services rendered, even in the area in which he or she is competing.

Eligibility

4. All classes, unless otherwise stated, shall be open to amateurs only.
5. In all classes in which an age limit is prescribed, performers must be of the prescribed age on December 31 preceding the Festival. Exact date and year of birth must be provided at the time of registration.
6. Performers in choirs, choral societies, orchestras or bands may be amateur or professional but must be bona fide members of their respective organizations.
7. A performing group whose membership is 60% or more the same as that of another performing group shall be considered the same group, regardless of change in name.
8. Conductors may be either professional or amateur. Conductors may conduct any number of organizations in the same class or otherwise, but must not sing with their choral society or choir, or play with their orchestra or band, unless specifically permitted under the class heading.
9. Unless otherwise stated in the syllabus under the section or class heading, a choir consists of 13 members or more. Ensembles have fewer members.
10. Ensembles of 5 or fewer performers should not be conducted. Ensembles of 6 or more performers may be conducted.

11. Performers studying with or performing in a group directed by an adjudicator during the calendar year of the Festival or within the 6 months preceding the Festival will be ineligible to compete in the classes adjudicated by that adjudicator.

Performance Pieces

12. In instrumental classes, repeats are optional, but encouraged.
13. All performance pieces for solo performances must be memorized unless otherwise stated in the Rules specific to each section and/or class of the Syllabus. In competitive classes, failure to comply with this rule will render the performer ineligible for a mark, but an adjudication may be given. In both competitive and non-competitive classes, failure to comply with this rule will render the performer ineligible for a prize for that class. Memorization will be considered during prize allocation.
14. All musical selections are own choice for every class. It is the performer's responsibility to ensure that the adjudicator has a legal copy (not a photocopy) of the edition of the music they will be performing. This music must be given to the Sessional Secretary immediately preceding the respective performance and recovered following the class. Failure to comply with this rule may result in a denial of performance, permission to perform without adjudication, or adjudication without marks.
15. No piece may be used in more than one class by the same performer.
16. In all classes, the same work cannot be performed in successive years. Advanced Students (Grade 7 or Equivalent & Above) in all disciplines who are taking two years to work toward an exam or who are still studying at a particular level, will be permitted to perform the same piece at the Festival in subsequent years provided this piece was not performed at **Provincials** the previous year. **OMFA** allows performers to compete at the same level in subsequent years provided the competitors were not winners at this level, but the same pieces cannot be performed again.
17. In the event that competitors have taken partial examinations with either Conservatory prior to December 31 of the previous calendar year, and if they have completed the repertoire section of their Conservatory exam at that grade level, they are not eligible to enter that grade level at the local Festival or at **Provincials**.
18. Time limits, where specified, must be adhered to.

Entries

19. Entries may be submitted using the online application available at <https://gkmf.ca> When submitting an online application, you will be deemed to accept the terms of the waiver including knowledge of and compliance with all the Rules and Regulations. Payment may be made by e-Transfer to admin@gkmf.ca or by credit card online or by cheque if preferred. Cheques should be made payable to the Kiwanis Music Festival of Guelph and should not be post-dated beyond the deadline for entries.
20. Entry fees cannot be refunded except under circumstances wherein the entry is rejected by THE COMMITTEE. Performers desiring to withdraw their entry must do so in writing to the Festival Coordinator as early as possible.
21. THE COMMITTEE shall determine the closing date for receiving entries; any entry received after such date may be rejected. THE COMMITTEE reserves the right to reject any entry for any other reason.
22. Please notify the Festival Coordinator of any change of address following submission of entry form.

Programme Procedure

23. The schedule will be posted on the website and it is the responsibility of the performer to know when and where their classes will be taking place. Performers are expected to arrive 15 minutes before their class is scheduled to begin. Programs specific to each venue will also be posted online and available at each venue and will list all performers in order of appearance.
24. Performers must provide their own accompanist.
25. THE COMMITTEE may, at its sole discretion, combine or delete classes if it considers that the number and nature of entries warrants such a decision.

26. THE COMMITTEE reserves the right to substitute or appoint additional adjudicators.
27. THE COMMITTEE reserves the right to disqualify any performer who is not ready to perform when called.
28. The performance order may be changed at the discretion of the Adjudicator in consultation with THE COMMITTEE, if deemed necessary.
29. A chord may be given on the piano at the commencement of each piece of unaccompanied music.

Highlights of the Festival Concert & Awards Ceremony

30. Performers for the Festival Concert are chosen by THE COMMITTEE for programme reasons from among those recommended by the adjudicators and need not be prize winners. The Festival Coordinator will confirm all selections.
31. Performers at the Festival Concert do so without remuneration or payment for incidental expenses.
32. Medals and scholarships are presented at the Festival Concert.

Complaints and Protests

33. Complaints and protests must be made directly to the Festival Coordinator in writing during the Festival and must be accompanied by a fee equivalent to the amount of the entry fee of the class being protested. If the protest is sustained, the fee will be refunded.
34. There will be no practicing allowed in the performance space prior to classes. Some disciplines will have a warm-up room provided. A moment to set up registrations on digital pianos and organs is permitted.
35. THE DECISION OF THE ADJUDICATOR IS FINAL.

Scholarships

36. Scholarships are monetary awards. The allocation of the number and value of the prizes is at the discretion of the adjudicator and the Awards Committee and is governed by the following factors:
 - the recommendation of the adjudicator
 - the amount donated by the community
 - the proportional number of entries in a category, for example, 1,000 piano, 500 voice, 300 strings, etc.
 - the excellence of the performance
 - the performer's potential for future musical success
 - the frequency and variety of entries by the performer(s)
 - previous prize winnings
37. All participants in all classes, competitive, non-competitive or award to standard, unless disqualified for breach of rules, are eligible to receive scholarships.
38. a) In most competitive classes, marks will be given and ribbons awarded based on the following:

| | | |
|---------------|-----------------------------------|------------------------------|
| ~First Prize | - first in class | - with a minimum mark of 80% |
| ~Second Prize | - first or second in class | - with a minimum mark of 75% |
| ~Third Prize | - first, second or third in class | - with a minimum mark of 70% |

At the discretion of the adjudicator, more than one performer with the same mark may be placed in each category.
- b) In some classes, placement will be awarded according to the standard achieved: Gold (outstanding), Silver (very good), Bronze (good), or Merit (needs additional preparation). These classes will be designated AWARD TO STANDARD (A/S) in the rules of their respective section. It is the adjudicator's sole discretion to determine which level of performance has been achieved. All performers within one class may be of the same standard and receive the same designation.

- c) In non-competitive (N/C) classes, the performer will receive an adjudication and a participation ribbon and will be eligible for scholarships, but will not receive a mark or placement.
39. The adjudicator's oral comments will be presented to each performer at the end of the class along with the appropriate ribbons, a certificate, and the adjudicator's written comments. Scholarships and medals will be presented at the Highlights of the Festival Concert.
40. Prizes are awarded to performers who, on the basis of their performance, show the most promise of future musical success. The awarding of scholarships is not restricted to performers who place in competitive classes. Prizes are also awarded to groups for excellence in performance.
41. The KIWANIS MUSIC FESTIVAL OF GUELPH wishes to encourage the development of the musical talent of Guelph and Wellington County residents and to distribute an appropriate amount of prize money to both solo performers and groups. To that end, the distribution of prizes will be governed by the following guidelines:
- No less than 50% of the total money shall be awarded to residents of Guelph and Wellington County.
 - No less than 30% of the total money shall be awarded to groups.

Alice Sloan Memorial Prizes

42. In memory of Alice Sloan, Festival Secretary (1983 – 1988), up to 5 special prizes will be awarded to deserving young solo performers, as selected by the adjudicators, to perform at the Festival Concert specifically as ALICE SLOAN MEMORIAL PRIZE winners. These will be selected using the following criteria.
- Recipients must be 15 years of age or under for most instrumentalists (piano, strings, etc.),
 - or 17 years of age or under for vocalists and brass & wind players,
 - must NOT have been a previous Alice Sloan Prize winner and
 - shall display not only skill and musicianship, but also promise of future success in performance.
- The ALICE SLOAN MEMORIAL PRIZES will be awarded in addition to any other prizes.

Provincial Finals

43. As a member of the ONTARIO MUSIC FESTIVALS ASSOCIATION (OMFA), the KIWANIS MUSIC FESTIVAL OF GUELPH may send some of its performers to the corresponding provincial competition. Finalists are selected exclusively at the recommendation of the adjudicators and may or may not be scholarship recipients. Preference may be given to those performers who reside in Guelph or Wellington County.
44. The entry fee and cost of transportation, accommodation, and accompanists is the responsibility of the individual Provincial Finalist.
45. The Provincial Finalist must agree to be governed by the Rules and Regulations of the ONTARIO MUSIC FESTIVALS ASSOCIATION. Visit omfa.ca for further details.

PIANO

- (i) All participants are subject to the GENERAL RULES AND REGULATIONS of the Festival. Please read them all.
- (ii) In COMPETITIVE classes, each performer will receive an adjudication, marks, placement, and appropriate ribbons and will be eligible for scholarship consideration and Provincial Finalist designation. **See classes P101 – P385.**
- (iii) In NON-COMPETITIVE classes, each performer will receive an adjudication and be eligible for scholarship consideration and Provincial Finalist designation, but will NOT receive marks or placement.
See classes P401 – P723.
- (iv) Performers may enter no more than seven solo piano classes in addition to sight reading, quick study, improvisation, accompaniment, composition, duet and ensemble classes. A sensible balance of entries will enhance the musicianship of the performer and permit adequate opportunity for evaluation for scholarship purposes. Participation in sight reading and/or quick study classes is a factor in deliberation for prizes.
- (v) Solo performers may enter only once in each class.
- (vi) When Levels are specified, please refer to a recent edition of the Syllabus of the Royal Conservatory of Music or Conservatory Canada for appropriate level of difficulty, genre, or era. The most recent (current) edition of the Syllabus shall determine in which Level a piece may be performed. Be aware that rules for Provincials require the performance of pieces listed in the current edition of a Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus.
- (vii) Any standard edition of the music is acceptable UNLESS otherwise specifically excluded in the rules for each section. Suggested editions are for convenience only. Although the Festival Committee may provide a copy of some music for the Adjudicator, it is the responsibility of the performer to ensure the adjudicator has a LEGAL COPY of all music to be performed. **PLEASE OBSERVE COPYRIGHT LAWS.** Photocopies or computer-generated copies will not be accepted unless they show legal authorization from the publisher or copyright holder or proof of purchase (receipt). Music in the Public Domain is copyright free and is also acceptable.
- (viii) Please note the following abbreviations:

| | | | |
|-----|----------------------------------|---------|----------------------------------|
| AMP | Associated Music Publishers (NY) | MBD | Music Box Dancers Publication |
| B&H | Boosey & Hawkes | MCA | MCA Music |
| BER | Berandol | MOOT | Music of Our Time |
| CC | Conservatory Canada | NMS | New Millennium Piano series (CC) |
| CF | Carl Fischer | RCM | Royal Conservatory of Music |
| CMP | Celestial Music Publications | RCM NPS | RCM New Piano Series |
| FHM | Frederick Harris Music | RCM CEL | RCM Celebration Series |
| GVT | Gordon V Thompson | RCM ODY | RCM Odyssey Series |
| HFS | Harris Festival Series | RCM PER | RCM Perspectives Series |
| HPC | Harris Piano Classics | WAT | Waterloo |
| | | YMP | Yorkton Music Press |
- (ix) A performance piece, whether prescribed as a 'test piece' or 'own choice', cannot be used in more than one class.
- (x) The performer is requested to announce the title(s) and composer(s) of the piece(s) to be performed.
- (xi) It is the Responsibility of the Teacher to ensure that a student NOT play the same selection in the same class in consecutive years. See new exception for Senior level students in RULES 16 & 17.
- (xii) It is the Responsibility of the Teacher to ensure that the student has entered the correct class.
- (xiii) The adjudicator may select one performer to receive an ALICE SLOAN MEMORIAL PRIZE in both Senior and Intermediate Piano. See RULE 42.
- (xiv) The adjudicator may choose 3 solo performers at each level from grades 1 to ARCT and open to proceed to the Provincial Finals. There are also classes for concertos, popular piano, and duets. All selected performers must refer to and be governed by the rules and regulations of the current Syllabus of the Ontario Music Festivals Association. See RULES 43 - 45.
- (xv) Please see the Jazz section for jazz-related piano classes.

NOTE: Piano classes will be adjudicated by three (3) adjudicators: Senior, Intermediate, and Junior.

For consistency of adjudication, performers are REQUIRED to select ALL classes from only ONE division of the Festival: Junior, Intermediate, or Senior.

For Each Set of classes, you will find:

Senior classes above boxed text

Intermediate classes in boxed text

Junior classes below boxed text

Piano – Competitive

BAROQUE ERA (1600 – 1750)

- (1) Any standard edition is acceptable except Czerny-Schirmer editions of Bach. See Piano Regulations (vii).
- (2) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|-------------|---------------|----------------------------------|
| P101 | (\$32) | Open – Associate |
| P102 | (\$32) | 20 & Over – Level 10 |
| P103 | (\$32) | 20 & Under – Level 10 |
| P104 | (\$32) | 18 & Under – Level 9 |
| P105 | (\$32) | 16 & Under – Level 8 |
| P106 | (\$30) | 15 & Under – Level 7 |
| P107 | (\$30) | 14 & Under – Level 6 |
| P108 | (\$30) | 13 & Under – Level 5 |
| P109 | (\$28) | 12 & Under – Level 4 |
| P110 | (\$28) | 11 & Under – Level 3 |
| P111 | (\$28) | 10 & Under – Level 2 |
| P112 | (\$28) | 9 & Under – Level 1 |
| P113 | (\$28) | 8 & Under – Prep A/B |

CLASSICAL ERA (1750 – 1825)

- (1) Any standard edition is acceptable. See Piano Regulations (vii).
- (2) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|-------------|---------------|--|
| P121 | (\$32) | Open – Associate |
| P122 | (\$32) | 20 & Over – Level 10 |
| P123 | (\$32) | 20 & Under – Level 10 |
| P124 | (\$32) | 18 & Under – Level 9, excluding Scarlatti |
| P125 | (\$32) | 16 & Under – Level 8 |
| P126 | (\$30) | 15 & Under – Level 7 |
| P127 | (\$30) | 14 & Under – Level 6 |
| P128 | (\$30) | 13 & Under – Level 5 |
| P129 | (\$28) | 12 & Under – Level 4 |
| P130 | (\$28) | 11 & Under – Level 3 |
| P131 | (\$28) | 10 & Under – Level 2 |
| P132 | (\$28) | 9 & Under – Level 1 |
| P133 | (\$28) | 8 & Under – Prep A/B |

ROMANTIC ERA (1825 – 1900)

- (1) Any standard edition is acceptable. See Piano Regulations (vii).
- (2) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|-------------|---------------|----------------------------------|
| P141 | (\$32) | Open – Associate |
| P142 | (\$32) | 20 & Over – Level 10 |
| P143 | (\$32) | 20 & Under – Level 10 |
| P144 | (\$32) | 18 & Under – Level 9 |
| P145 | (\$32) | 16 & Under – Level 8 |
| P146 | (\$30) | 15 & Under – Level 7 |
| P147 | (\$30) | 14 & Under – Level 6 |
| P148 | (\$30) | 13 & Under – Level 5 |
| P149 | (\$28) | 12 & Under – Level 4 |
| P150 | (\$28) | 11 & Under – Level 3 |
| P151 | (\$28) | 10 & Under – Level 2 |
| P152 | (\$28) | 9 & Under – Level 1 |
| P153 | (\$28) | 8 & Under – Prep A/B |

20th & 21st CENTURY

- (1) Any standard edition is acceptable. See Piano Regulations (vii).
- (2) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|-------------|---------------|---|
| P155 | (\$32) | Open – Associate List D. Time limit of 10 minutes. |
| P156 | (\$32) | Open – Associate List E. Time limit of 10 minutes. |
| P157 | (\$32) | 20 & Over – Level 10 List D. Time limit of 10 minutes. |
| P158 | (\$32) | 20 & Over – Level 10 List E. Time limit of 10 minutes. |
| P159 | (\$32) | 20 & Under – Level 10 List D. Time limit of 10 minutes. |
| P160 | (\$32) | 20 & Under – Level 10 List E. Time limit of 10 minutes. |
| P161 | (\$32) | 18 & Under – Level 9 Time limit of 6 minutes. |
| P162 | (\$32) | 16 & Under – Level 8 Time limit of 6 minutes. |
| P163 | (\$30) | 15 & Under – Level 7 Time limit of 5 minutes. |
| P164 | (\$30) | 14 & Under – Level 6 Time limit of 5 minutes. |
| P165 | (\$30) | 13 & Under – Level 5 Time limit of 5 minutes. |
| P166 | (\$28) | 12 & Under – Level 4 Time limit of 4 minutes. |
| P167 | (\$28) | 11 & Under – Level 3 Time limit of 3 minutes. |
| P168 | (\$28) | 10 & Under – Level 2 Time limit of 3 minutes. |
| P169 | (\$20) | 9 & Under – Level 1 Time limit of 2 minutes. |
| P170 | (\$28) | 8 & Under – Prep A/B Time limit of 2 minutes. |

CANADIAN COMPOSERS

- (1) Own choice of one piece from the appropriate List of any recent Canadian Conservatory Syllabus. See Piano Regulations (vi) and (vii).
- (2) See the Supplementary List of Canadian Compositions at the end of the Syllabus.

P171 (\$32) Open – Associate

Time limit of 12 minutes.

P172 (\$32) 20 & Under – Level 10

Time limit of 10 minutes.

P173 (\$32) 18 & Under – Level 9

Time limit of 8 minutes.

P174 (\$32) 16 & Under – Level 8

Time limit of 8 minutes.

P175 (\$30) 15 & Under – Level 7

P176 (\$30) 14 & Under – Level 6

P177 (\$30) 13 & Under – Level 5

P178 (\$28) 12 & Under – Level 4

P179 (\$28) 11 & Under – Level 3

P180 (\$28) 10 & Under – Level 2

P181 (\$28) 9 & Under – Level 1

P182 (\$28) 8 & Under – Prep A/B

BY LEVEL

- (1) Own choice at specified level from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).
- (2) Grade entered should be the highest level of the performer's ability.
- (3) Please do not use this section if competitor qualifies in other Solo Competitive classes based on maximum age limits.

P184 (\$32) Level 9 – Ages 19 & Up

Own choice, Baroque Era (1600-1750).

P185 (\$32) Level 9 – Ages 19 & Up

Own choice, Classical Era (1750-1825).

P186 (\$32) Level 9 – Ages 19 & Up

Own choice, Romantic Era (1825-1900).

P187 (\$32) Level 9 – Ages 19 & Up

Own choice, 20th or 21st Century.

P188 (\$32) Level 8 – Ages 17 & Up

Own choice, Baroque Era (1600-1750).

P189 (\$32) Level 8 – Ages 17 & Up

Own choice, Classical Era (1750-1825).

P190 (\$32) Level 8 – Ages 17 & Up

Own choice, Romantic Era (1825-1900).

P191 (\$32) Level 8 – Ages 17 & Up

Own choice, 20th or 21st Century.

P192 (\$30) Level 7 – Ages 16 & Up

Own choice, Baroque Era (1600-1750).

P193 (\$30) Level 7 – Ages 16 & Up

Own choice, Classical Era (1750-1825).

P194 (\$30) Level 7 – Ages 16 & Up

Own choice, Romantic Era, 20th or 21st Century.

P195 (\$30) Level 6 – Ages 15 & Up

Own choice, Baroque Era (1600-1750).

P196 (\$30) Level 6 – Ages 15 & Up

Own choice, Classical Era (1750-1825).

P197 (\$30) Level 6 – Ages 15 & Up

Own choice, Romantic Era, 20th or 21st Century.

P198 (\$30) Level 5 – Ages 14 & Up

Own choice, Baroque Era (1600-1750).

P199 (\$30) Level 5 – Ages 14 & Up

Own choice, Classical Era (1750-1825).

P200 (\$30) Level 5 – Ages 14 & Up

Own choice, Romantic Era, 20th or 21st Century.

P201 (\$28) Level 4 – Ages 13 & Up

Own choice, Baroque Era (1600-1750).

P202 (\$28) Level 4 – Ages 13 & Up

Own choice, Classical Era (1750-1825).

P203 (\$28) Level 4 – Ages 13 & Up

Own choice, Romantic Era, 20th or 21st Century.

P204 (\$28) Level 3 – Ages 12 & Up

Own choice, Baroque Era (1600-1750).

P205 (\$28) Level 3 – Ages 12 & Up

Own choice, Classical Era (1750-1825).

P206 (\$28) Level 3 – Ages 12 & Up

Own choice, Romantic Era, 20th or 21st Century.

P207 (\$28) Level 2 – Ages 11 & Up

Own choice, Baroque or Classical Era.

P208 (\$28) Level 2 – Ages 11 & Up

Own choice, Romantic Era, 20th or 21st Century.

P209 (\$28) Level 2 – Ages 11 & Up

Own choice, Invention.

P210 (\$28) Level 1 – Ages 10 & Up

Own choice, Baroque or Classical Era.

P211 (\$28) Level 1 – Ages 10 & Up

Own choice, Romantic Era, 20th or 21st Century.

P212 (\$28) Level 1 – Ages 10 & Up

Own choice, Invention.

P213 (\$28) Prep A/B – Ages 9 & Up

Own choice, Baroque or Classical Era.

P214 (\$28) Prep A/B – Ages 9 & Up

Own choice, Romantic Era (1825-1900).

P215 (\$28) Prep A/B – Ages 9 & Up

Own choice, 20th or 21st Century.

NON-CONSERVATORY METHOD BOOKS

- (1) Own choice of one piece from a method book other than RCM or CC, i.e., Suzuki, Faber & Faber, Alfred, Bastien, etc.
- (2) Since the levels of these method books is not consistent, classes should be entered based on the number of years of study.
- (3) Students must choose a piece that uses both hands (together or separately)

| | | |
|-------------|---------------|-----------------------|
| P216 | (\$30) | 15 & Under |
| P217 | (\$28) | 14 & Under |
| P218 | (\$28) | 13 & Under |

| | | |
|-------------|---------------|--|
| P219 | (\$28) | 4th Year of Study – 12 & Under |
| P220 | (\$28) | 4th Year of Study – 10 & Under |
| P221 | (\$28) | 3rd Year of Study – 12 & Under |
| P222 | (\$28) | 3rd Year of Study – 10 & Under |
| P223 | (\$28) | 3rd Year of Study – 8 & Under |
| P224 | (\$28) | 2nd Year of Study – 12 & Under |
| P225 | (\$28) | 2nd Year of Study – 10 & Under |
| P226 | (\$28) | 2nd Year of Study – 8 & Under |
| P227 | (\$28) | 1st Year of Study – 10 & Under |
| P228 | (\$28) | 1st Year of Study – 8 & Under |
| P229 | (\$28) | 1st Year of Study – 6 & Under |

POPULAR SELECTIONS

- (1) Own choice of one popular piece from any era or genre, including movie and video game music.
- (2) Students must choose a piece that uses both hands (together or separately)

| | | |
|-------------|---------------|--|
| P231 | (\$32) | Open Time limit of 12 minutes. |
| P232 | (\$32) | 20 & Under Time limit of 10 minutes. |
| P233 | (\$32) | 18 & Under Time limit of 8 minutes. |
| P234 | (\$32) | 16 & Under Time limit of 8 minutes. |

| | | |
|-------------|---------------|-----------------------|
| P235 | (\$30) | 15 & Under |
| P236 | (\$30) | 14 & Under |
| P237 | (\$30) | 13 & Under |

| | | |
|-------------|---------------|-----------------------|
| P238 | (\$28) | 12 & Under |
| P239 | (\$28) | 11 & Under |
| P240 | (\$28) | 10 & Under |
| P241 | (\$28) | 9 & Under |
| P242 | (\$28) | 8 & Under |

THEME & VARIATIONS

- (1) Own choice of an entire set of Theme & Variations.

| | | |
|-------------|---------------|-------------------------|
| P251 | (\$32) | Open – Associate |
| P252 | (\$32) | Level 10 |
| P253 | (\$32) | Level 9 |
| P254 | (\$32) | Level 8 |

| | | |
|-------------|---------------|----------------|
| P255 | (\$30) | Level 7 |
| P256 | (\$30) | Level 6 |
| P257 | (\$30) | Level 5 |

| | | |
|-------------|---------------|----------------|
| P258 | (\$28) | Level 4 |
| P259 | (\$28) | Level 3 |
| P260 | (\$28) | Level 2 |

MUSIC FROM AROUND THE WORLD

- (1) Own choice of one piece from any era.
- (2) Selections need NOT be taken from a Canadian Conservatory Syllabus, but should be equivalent difficulty to the current level being studied.

| | | |
|-------------|---------------|----------------------------------|
| P261 | (\$32) | Open – Associate |
| P262 | (\$32) | 20 & Under – Level 10 |
| P263 | (\$32) | 18 & Under – Level 9 |
| P264 | (\$32) | 16 & Under – Level 8 |

| | | |
|-------------|---------------|---------------------------------|
| P265 | (\$30) | 15 & Under – Level 7 |
| P266 | (\$30) | 14 & Under – Level 6 |
| P267 | (\$30) | 13 & Under – Level 5 |

| | | |
|-------------|---------------|---------------------------------|
| P268 | (\$28) | 12 & Under – Level 4 |
| P269 | (\$28) | 11 & Under – Level 3 |
| P270 | (\$28) | 10 & Under Level 2 |
| P271 | (\$28) | 9 & Under – Level 1 |
| P272 | (\$28) | 8 & Under – Prep A/B |

SONATA/SONATINA

- (1) Any Sonata/Sonatina from any era.
- (2) Minimum number of movements is as specified in a Canadian Conservatory Syllabus. Complete Sonata/Sonatina may be performed.
- (3) Repeats are optional.

| | | |
|-------------|---------------|-------------------------|
| P281 | (\$32) | Open – Associate |
| P282 | (\$32) | Level 10 |
| P283 | (\$32) | Level 9 |
| P284 | (\$32) | Level 8 |

| | | |
|-------------|---------------|----------------|
| P285 | (\$30) | Level 7 |
| P286 | (\$30) | Level 6 |
| P287 | (\$30) | Level 5 |

| | | |
|-------------|---------------|----------------|
| P288 | (\$28) | Level 4 |
| P289 | (\$28) | Level 3 |

DUETS

- (1) Own choice of one or two pieces..
- (2) Piano Duets (1 piano – 4 hands).
- (3) Music need NOT be memorized.
- (4) See Supplementary List for piano duets at the end of the Syllabus.
- (5) Note similar classes in non-competitive piano section.

P291 (\$32) Open

P292 (\$32) 18 & Under – Level 9

P293 (\$32) 16 & Under – Level 8

P294 (\$30) 15 & Under – Level 7

P295 (\$30) 14 & Under – Level 6

P296 (\$30) 13 & Under – Level 5

P297 (\$28) 12 & Under – Level 4

P298 (\$28) 11 & Under – Level 3

P299 (\$28) 10 & Under – Level 2

P300 (\$28) 9 & Under – Level 1

P301 (\$28) 8 & Under – Preparatory A/B

CONCERTO

- (1) One or two movements of a concerto as specified. See Supplementary list at the end of the Syllabus.
- (2) See Piano Regulations (vii).
- (3) Note similar classes in non-competitive piano section.
- (4) The Italian Concerto by J.S. Bach is not permitted in this class.
- (5) Performers must provide their own accompanist. A second piano or keyboard will be provided.

P302 (\$32) Advanced (Ages 17 - 18)

Two consecutive movements from any Advanced Concerto or one complete through composed Concerto.
Time limit of 25 minutes.

P303 (\$32) Senior (Ages 15 - 16)

Two consecutive movements from any Advanced Concerto or one complete through composed Concerto.
Time limit of 20 minutes.

P304 (\$30) Intermediate (Ages 13 - 14)

One fast movement from any Concerto.
Time limit of 15 minutes.

P305 (\$28) Junior (Ages 11 - 12)

One fast movement from any Concerto.
Time limit of 15 minutes.

P306 (\$28) Elementary (Age 10 & Under)

One fast movement from any Concerto.
Time limit of 15 minutes.

SOLO CONCERT GROUP “A”

- (1) Contrasting selections to be made from the following eras: Baroque, Classical, Romantic, Post-Romantic, 20th-21st Century, at the specified Grade level. No more than one selection from each era. See Piano Regulations (vii).

- (2) Programming criteria, technique, and interpretation will be factors in the evaluation.
- (3) Performers may NOT duplicate selections with other classes.

P307 (\$46) Open – Associate

Minimum of 2 works. Time limit of 25 minutes.

P308 (\$46) Level 10

Minimum of 2 works. Time limit of 25 minutes.

P309 (\$46) Level 9

Minimum of 3 works. Time limit of 20 minutes.

P310 (\$46) Level 8

Minimum of 3 works. Time limit of 15 minutes.

P311 (\$44) Level 7

Minimum of 3 works. Time limit of 12 minutes.

P312 (\$44) Level 6

Minimum of 3 works. Time limit of 12 minutes.

P313 (\$44) Level 5

Minimum of 3 works. Time limit of 12 minutes.

P314 (\$42) Level 4

Minimum of 3 works. Time limit of 10 minutes.

P315 (\$42) Level 3

Minimum of 3 works. Time limit of 10 minutes.

SOLO CONCERT GROUP “B”

- (1) Performers will be required to present a minimum of three selections from one composite work.
- (2) The specified supplementary list at the end of the Syllabus is provided as a guide for appropriate selections and playing level for each age group. See Piano Regulations (vii).

P316 (\$46) Open – Associate

See Supplementary List, Section 1 or equivalent. Time limit of 25 minutes.

P317 (\$46) 20 & Under – Minimum Level 9

See Supplementary List, Section 1 or equivalent. Time limit of 20 minutes.

P318 (\$46) 16 & Under – Minimum Level 8

See Supplementary List, Section 1 or equivalent. Time limit of 15 minutes.

P319 (\$44) 15 & Under – Minimum Level 5

See Supplementary List, Section 2 or equivalent. Time limit of 12 minutes.

P320 (\$42) 12 & Under – Levels 2 – 4

See Supplementary List, Section 2 or equivalent. Time limit of 12 minutes.

AMATEUR OR PROFESSIONAL

- (1) These classes are for performers, amateur or professional, who have acquired a performance diploma, degree, or equivalent.
- (2) Only amateurs are eligible to proceed to the Provincial Finals.
- (3) See Piano Regulations (vii).

P321 (\$35) Concerto

Two consecutive movements from any Advanced Concerto or one complete through composed Concerto.
Time limit of 25 minutes.

P322 (\$46) Concert Group "A"

Associate level. Programming criteria, technique and interpretation will be factors in the evaluation.
Time limit of 25 minutes.

P323 (\$46) Concert Group "B"

A minimum of three selections from one composite work; must NOT be a Sonata. See Supplementary List, Section 1 at the end of the Syllabus.
Time limit of 25 minutes.

P324 (\$35) Bach

A large work, i.e. a complete Suite or Partita, Toccata, Italian Concerto, etc.
Time limit of 20 minutes.

P325 (\$35) Sonata

A complete Sonata, Associate level.
Time limit of 30 minutes.

P326 (\$35) Romantic

Associate level, by one of the following: Chopin, Schubert, Liszt, Franck, Mendelssohn, Grieg, Tchaikovsky or Rachmaninoff. Time limit of 15 minutes.

P327 (\$35) 20th & 21st Century

Contemporary music in modern idiom from time of Bartok (1881-1945) to present time; MUST NOT be a Sonata.
Time limit of 12 minutes.

P328 (\$35) Canadian Composers

Composition by a published Canadian composer. Legible score and legal copy must be provided for adjudication. Time limit of 12 minutes.

ETUDES

- (1) Own choice of stated number of etudes appropriate to Grade being studied, as listed in a Canadian Conservatory Syllabus.
- (2) Etudes need not be memorized.

P330 (\$32) Etudes – ARCT

One concert etude.
Time limit of 12 minutes.

P331 (\$32) Etudes – Level 10

Two contrasting etudes.
Time limit of 10 minutes.

P332 (\$32) Etudes – Level 9

Two contrasting etudes.
Time limit of 10 minutes.

P333 (\$32) Etudes – Level 8

Two contrasting etudes.
Time limit of 8 minutes.

P334 (\$30) Etudes – Level 7

Two contrasting etudes.
Time limit of 8 minutes.

P335 (\$30) Etudes – Level 6

Two contrasting etudes.
Time limit of 6 minutes.

P336 (\$30) Etudes – Level 5

Two contrasting etudes.
Time limit of 5 minutes.

P337 (\$28) Etudes – Level 4

Two contrasting etudes.
Time limit of 5 minutes.

P338 (\$28) Etudes – Level 3

Two contrasting etudes.
Time limit of 4 minutes.

P339 (\$28) Etudes – Level 2

One etude.
Time limit of 4 minutes.

P340 (\$28) Etudes – Level 1

One etude.
Time limit of 4 minutes.

SIGHT READING

- (1) Level to enter no lower than the average Grade level of solo entries.
- (2) Performers may enter only ONE class in this section.
- (3) In each class the level of difficulty will be that outlined for sight reading for that Grade in the RCM Syllabus (approximately two **levels** below the Grade level entered).
- (4) Material for these classes will be provided by the adjudicator.

P341 (\$28) ARCT

P342 (\$28) Level 10

P343 (\$28) Level 9

P344 (\$28) Level 8

P345 (\$24) Level 7

P346 (\$24) Level 6

P347 (\$24) Level 5

P348 (\$23) Level 4

P349 (\$23) Level 3

P350 (\$23) Level 2

Level of difficulty as indicated in **Level 2** Sight Reading in a Canadian Syllabus.

P351 (\$23) Level 1

Level of difficulty as indicated in **Level 1** Sight Reading in a Canadian Syllabus.

QUICK STUDY

- (1) Level to enter no lower than the average Grade level of solo entries.
- (2) Level of difficulty will be approximately one level below the Grade level entered.
- (3) Only ONE class per performer is permitted.
- (4) The adjudicator will select the test piece which will be given to the performer at a specified time. The classes will take place approximately 48 hours later as provided for in the program.
- (5) Memory is optional.
- (6) Performers are to study, learn, and perform the music by their own initiative without assistance from parents or teachers or recordings.

P352 (\$28) ARCT

P353 (\$28) Level 10

P354 (\$28) Level 9

P355 (\$28) Level 8

P356 (\$24) Level 7

P357 (\$24) Level 6

P358 (\$24) Level 5

P359 (\$23) Level 4

P360 (\$23) Level 3

P361 (\$23) Level 2

P362 (\$23) Level 1

P363 (\$32) DUET – Level 8 & Over

P364 (\$30) DUET – Levels 5 – 7

P365 (\$28) DUET – Level 4 & Under

ADULT – 25 & OVER

- (1) Open to amateur or professional.
- (2) Only an adjudication will be given.
- (3) Memory is optional.
- (4) Own choice of one piece from a recognized Syllabus at the chosen Grade levels. See Piano Regulations (vi) & (vii).
- (5) It is expected that various levels of technical expertise will be heard within each genre and Grade grouping.

BAROQUE & CLASSICAL (ADULT)

- (1) Own choice from 1600 – 1825.

**P371 (\$32) Baroque & Classical –
Level 8 & Over**

Time limit of 10 minutes.

**P372 (\$30) Baroque & Classical –
Levels 5 – 7**

Time limit of 5 minutes.

**P373 (\$28) Baroque & Classical –
Level 4 & Under**

Time limit of 5 minutes.

ROMANTIC & 20th-21st CENTURY (ADULT)

- (1) Own choice from 1825 to the Present.

**P374 (\$32) Romantic & 20th – 21st Century –
Level 8 & Over**

Own choice from 1825 to the Present.

Time limit of 10 minutes.

**P375 (\$30) Romantic & 20th – 21st Century –
Levels 5 – 7**

Own choice from 1825 to the Present.

Time limit of 5 minutes.

**P376 (\$28) Romantic & 20th – 21st Century –
Level 4 & Under**

Own choice from 1825 to the Present.

Time limit of 5 minutes.

SOLO CONCERT GROUP “A” (ADULT)

- (1) Own choice of contrasting selections to be made from the following eras: Baroque, Classical, Romantic, Post-Romantic, 20th-21st Century, at the specified Grade level.
- (2) Programming criteria, technique, and interpretation will be factors in the evaluation.

**P377 (\$46) Concert Group “A” –
Level 8 & Over**

Time limit of 20 minutes.

**P378 (\$44) Concert Group “A” –
Levels 5 – 7**

Time limit of 15 minutes.

**P379 (\$42) Concert Group “A” –
Level 4 & Under**

Time limit of 12 minutes.

SOLO CONCERT GROUP “B” (ADULT)

- (1) A MINIMUM of three selections is required from one composite work.
- (2) See supplementary list at the end of the Syllabus for ideas for selections for each Grade.
- (3) See Piano Regulations (vi) & (vii).

**P380 (\$46) Concert Group “B” –
Level 8 & Over**

Time limit of 20 minutes.

**P381 (\$44) Concert Group “B” –
Levels 5 – 7**

Time limit of 15 minutes.

**P382 (\$42) Concert Group “B” –
Level 4 & Under**

Time limit of 12 minutes.

DUETS (ADULT)

- (1) One Piano – four hands.
- (2) Own choice of one or two pieces.

P383 (\$32) Duets – Level 8 & Over

P384 (\$30) Duets – Level 5 – 7

P385 (\$28) Duets – Level 4 & Under

Piano Non-Competitive

- (1) Performers will receive an adjudication and a participant ribbon and are eligible for monetary prizes and Provincial Finalist designation, but will receive no marks or placement.
- (2) Unless otherwise specified own choice of one piece from a recognized Canadian syllabus or piece of equivalent difficulty appropriate to the Grade, genre, era, and/or age specified. See Piano Regulations (vi).
- (3) Performers must not perform the same piece in more than one class.
- (4) For consistency of adjudication performers are REQUIRED to select ALL classes from ONE division of the Festival: Junior, Intermediate, or Senior.
- (5) It is the Responsibility of the Teacher to ensure that the student has entered the correct class.
- (6) Read and observe the RULES, notably 17, 18, 19 and 20.

BAROQUE ERA – N/C

- (1) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|------|--------|----------|
| P401 | (\$32) | Open |
| P402 | (\$32) | Level 10 |
| P403 | (\$32) | Level 9 |
| P404 | (\$32) | Level 8 |
| P405 | (\$30) | Level 7 |
| P406 | (\$30) | Level 6 |
| P407 | (\$30) | Level 5 |
| P408 | (\$28) | Level 4 |
| P409 | (\$28) | Level 3 |
| P410 | (\$28) | Level 2 |
| P411 | (\$28) | Level 1 |
| P412 | (\$28) | Prep A/B |

CLASSICAL ERA – N/C

- (1) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|------|--------|----------|
| P421 | (\$32) | Open |
| P422 | (\$32) | Level 10 |
| P423 | (\$32) | Level 9 |
| P424 | (\$32) | Level 8 |
| P425 | (\$30) | Level 7 |
| P426 | (\$30) | Level 6 |
| P427 | (\$30) | Level 5 |
| P428 | (\$28) | Level 4 |
| P429 | (\$28) | Level 3 |
| P430 | (\$28) | Level 2 |
| P431 | (\$28) | Level 1 |
| P432 | (\$28) | Prep A/B |

ROMANTIC ERA – N/C

- (1) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|------|--------|----------|
| P441 | (\$32) | Open |
| P442 | (\$32) | Level 10 |
| P443 | (\$32) | Level 9 |
| P444 | (\$32) | Level 8 |
| P445 | (\$30) | Level 7 |
| P446 | (\$30) | Level 6 |
| P447 | (\$30) | Level 5 |
| P448 | (\$28) | Level 4 |
| P449 | (\$28) | Level 3 |
| P450 | (\$28) | Level 2 |
| P451 | (\$28) | Level 1 |
| P452 | (\$28) | Prep A/B |

20th & 21st CENTURY – N/C

- (2) Own choice from any recent Canadian Conservatory Syllabus. Where applicable, the number of movements required is as stated in the RCM or CC Syllabus. See Piano Regulations (vi).

| | | |
|------|--------|----------|
| P455 | (\$32) | Open |
| P456 | (\$32) | Level 10 |
| P457 | (\$32) | Level 9 |
| P458 | (\$32) | Level 8 |
| P459 | (\$30) | Level 7 |
| P460 | (\$30) | Level 6 |
| P461 | (\$30) | Level 5 |
| P462 | (\$28) | Level 4 |
| P463 | (\$28) | Level 3 |
| P464 | (\$28) | Level 2 |
| P465 | (\$28) | Level 1 |
| P466 | (\$28) | Prep A/B |

CANADIAN COMPOSERS – N/C

- (1) Own choice of one piece from the appropriate List of any recent Canadian Conservatory Syllabus. See Piano Regulations (vi) and (vii).
- (2) See the Supplementary List of Canadian Compositions at the end of the Syllabus.

P471 (\$32) Open – Associate

Time limit of 12 minutes.

P472 (\$32) Level 10

Time limit of 10 minutes.

P473 (\$32) Level 9

Time limit of 8 minutes.

P474 (\$32) Level 8

Time limit of 8 minutes.

P475 (\$30) Level 7

P476 (\$30) Level 6

P477 (\$30) Level 5

P478 (\$28) Level 4

P479 (\$28) Level 3

P480 (\$28) Level 2

P481 (\$28) Level 1

P482 (\$28) Prep A/B

BY AGE – N/C

- (1) It is expected that various levels of technical expertise will be heard within each age grouping.
- (2) For persons 25 years or older, see classes P361 – P375.

P491 (\$32) Age 19 to 25

P492 (\$32) Age 18 & Under

P493 (\$32) Age 16 & Under

P494 (\$30) Age 15 & Under

P495 (\$30) Age 14 & Under

P496 (\$30) Age 13 & Under

P497 (\$28) Age 12 & Under

P498 (\$28) Age 11 & Under

P499 (\$28) Age 10 & Under

P500 (\$28) Age 9 & Under

P501 (\$28) Age 8 & Under

P502 (\$28) Age 7 & Under

P503 (\$28) Age 6 & Under

P504 (\$28) Age 5 & Under

LATE BEGINNERS – N/C

- (1) Own choice at specified Grade level.

P505 (\$32) Level 8 – Age 17 & Up

P506 (\$30) Level 7 – Age 16 & Up

P507 (\$30) Level 6 – Age 15 & Up

P508 (\$30) Level 5 – Age 14 & Up

P509 (\$28) Level 4 – Age 13 & Up

P510 (\$28) Level 3 – Age 12 & Up

P511 (\$28) Level 2 – Age 11 & Up

P512 (\$28) Level 1 – Age 10 & Up

P513 (\$28) Prep A/B – Age 9 & Up

NON-CONSERVATORY METHOD BOOKS – N/C

- (1) Own choice of one piece from a method book other than RCM or CC, i.e., Suzuki, Faber & Faber, Alfred, Bastien, etc.
- (2) Since the levels of these method books is not consistent, classes should be entered based on the number of years of study.
- (3) Students must choose a piece that uses both hands (together or separately)

P516 (\$30) 15 & Under

P517 (\$30) 14 & Under

P518 (\$30) 13 & Under

P519 (\$28) 4th Year of Study – 12 & Under

P520 (\$28) 4th Year of Study – 10 & Under

P521 (\$28) 3rd Year of Study – 12 & Under

P522 (\$28) 3rd Year of Study – 10 & Under

P523 (\$28) 3rd Year of Study – 8 & Under

P524 (\$28) 2nd Year of Study

– 12 & Under

P525 (\$28) 2nd Year of Study

– 10 & Under

P526 (\$28) 2nd Year of Study – 8 & Under

P527 (\$28) 1st Year of Study – 10 & Under

P528 (\$28) 1st Year of Study – 8 & Under

P529 (\$28) 1st Year of Study – 6 & Under

POPULAR SELECTIONS – N/C

- (1) Own choice of one popular piece from any era or genre, including movie and video game music.
- (2) Students must choose a piece that uses both hands (together or separately)

P531 (\$32) Open

Time limit of 12 minutes.

P532 (\$32) 20 & Under

Time limit of 10 minutes.

P533 (\$32) 18 & Under

Time limit of 8 minutes.

P534 (\$32) 16 & Under

Time limit of 8 minutes.

P535 (\$30) 15 & Under

P536 (\$30) 14 & Under

P537 (\$30) 13 & Under

P538 (\$28) 12 & Under

P539 (\$28) 11 & Under

P540 (\$28) 10 & Under

P541 (\$28) 9 & Under

P542 (\$28) 8 & Under

THEME & VARIATIONS – N/C

- (1) Own choice of an entire set of Theme & Variations.

P551 (\$32) Open – Associate

P552 (\$32) Level 10

P553 (\$32) Level 9

P554 (\$32) Level 8

P555 (\$30) Level 7

P556 (\$30) Level 6

P557 (\$30) Level 5

P558 (\$28) Level 4

P559 (\$28) Level 3

P560 (\$28) Level 2

MUSIC FROM AROUND THE WORLD – N/C

- (1) Own choice of one piece from any era.
- (2) Selections need NOT be taken from a Canadian Conservatory Syllabus, but should be equivalent difficulty to the current level being studied.

P561 (\$32) Open – Associate

P562 (\$32) Level 10

P563 (\$32) Level 9

P564 (\$32) Level 8

P565 (\$30) Level 7

P566 (\$30) Level 6

P567 (\$30) Level 5

P568 (\$28) Level 4

P569 (\$28) Level 3

P570 (\$28) Level 2

P571 (\$28) Level 1

P572 (\$28) Prep A/B

SONATA/SONATINA

- (1) Any Sonata/Sonatina from any era.
- (2) Minimum number of movements is as specified in a Canadian Conservatory Syllabus. Complete Sonata/Sonatina may be performed.
- (3) Repeats are optional.

P581 (\$32) Open – Associate

P582 (\$32) Level 10

P583 (\$32) Level 9

P584 (\$32) Level 8

P585 (\$30) Level 7

P586 (\$30) Level 6

P587 (\$30) Level 5

P588 (\$28) Level 4

P589 (\$28) Level 3

PIANO DUETS – N/C

- (1) Own choice of one or two pieces.
- (2) Piano Duets (1 piano – 4 hands).
- (3) Music need NOT be memorized.
- (4) See Supplementary List for piano duets at the end of the Syllabus.

P591 (\$32) Open

P592 (\$32) 18 & Under

P593 (\$32) 16 & Under

P594 (\$30) Level 7

P595 (\$30) Level 6

P596 (\$30) Level 5

P597 (\$28) Level 4

P598 (\$28) Level 3

P599 (\$28) Level 2

P600 (\$28) Level 1

P601 (\$28) Preparatory A/B

P602 (\$32) Adult/Child – Senior – Level 8 & Over

Any combination except Teacher/Student.

P603 (\$30) Adult/Child – Intermediate – Levels 5 – 7

Any combination except Teacher/Student.

P604 (\$28) Adult/Child – Junior – Level 4 & Under

Any combination except Teacher/Student.

P605 (\$32) Family – Senior – Level 8 & Over

Any combination of siblings except Teacher/Student.

P606 (\$30) Family – Intermediate – Levels 5 – 7

Any combination of siblings except Teacher/Student.

P607 (\$28) Family – Junior – Level 4 & Under

Any combination of siblings except Teacher/Student.

P608 (\$28) Teacher/Child – Junior – Level 4 & Under

P609 (\$30) Adult/Child

Any combination except Teacher/Student. One piano and any other instrument.

PIANO TRIOS – N/C

- (1) Own choice of one or two pieces at any level.
- (2) Piano Trios – (1 piano – 6 hands).
- (3) Memory is optional, but may improve performance.

P611 (\$32) Senior Level Trio
Own choice at minimum of **Level 8**

P612 (\$30) 15 & Under

Own choice (e.g. “Three in A Row” – Lee – B & H)

P613 (\$28) 12 & Under

Own choice (e.g. “Zoo Pictures” – Ogilvy)

PIANO DUOS – N/C

- (1) Own choice of one or two pieces within the prescribed time limit.
- (2) Piano Duos (2 pianos – 4 hands)
- (3) Memory is optional, but may improve performance.

P616 (\$32) Open – Associate
Time limit of 15 minutes.

P617 (\$32) 20 & Under – Level 10
Time limit of 15 minutes.

P618 (\$32) 16 & Under – Level 8
Time limit of 10 minutes.

| |
|---|
| P619 (\$30) 14 & Under – Level 6 Time limit of 5 minutes. |
|---|

PIANO QUARTETS – N/C

- (1) Own choice of one or two pieces at any level.
- (2) Piano quartets (2 pianos – 8 hands)
- (3) Memory is optional, but may improve performance.

P621 (\$32) 18 & Under

P622 (\$30) 15 & Under

P623 (\$28) 12 & Under

PIANO ENSEMBLES – N/C

- (1) Own choice of one or two pieces at any level.
- (2) Piano Ensembles (1 or 2 pianos – 3 or more players).
- (3) No age or Grade restrictions.
- (4) Ensembles must NOT include music teachers.
- (5) Memory is optional, but may improve performance.

P625 (\$32) Piano Ensembles

CHAMBER MUSIC – N/C

- (1) Please see other sections of the Syllabus for a variety of ensemble and chamber group classes with piano: Strings, Woodwind, and Guitar.

IMPROVISATION – N/C

- (1) The adjudicator will supply theme material to each performer at the time of performance.

P631 (\$32) Senior – Level 8 & Over
Playing time of 3 – 5 minutes.

| |
|---|
| P632 (\$30) Intermediate – Level 7 & Under Playing time of 2 – 4 minutes. |
|---|

COMPOSITION – N/C

- (1) A PDF of the composition must be submitted to the Festival Coordinator by March 15th.
- (2) One composition per entry.
- (3) A written adjudication will be emailed to the composer.
- (4) The adjudicator will indicate if the composition is deemed appropriate for performance during the Festival.
- (5) It will be the responsibility of the composer to inform the Festival Coordinator as to whether or not the composition will be performed during the Festival.

P636 (\$32) Senior

| |
|---------------------------------|
| P637 (\$30) Intermediate |
|---------------------------------|

P638 (\$28) Junior

CONCERTO – N/C

- (1) One or two movements of a concerto as specified. See Supplementary list at the end of the Syllabus.
- (2) See Piano Regulations (vii).
- (3) Note similar classes in competitive piano section.
- (4) The Italian Concerto by J.S. Bach is not permitted in this class.
- (5) Performers must provide their own accompanist. A second piano or keyboard will be provided.

P641 (\$32) Advanced (Ages 17 - 18)

Two consecutive movements from any Advanced Concerto or one complete through composed Concerto.
Time limit of 25 minutes.

P642 (\$32) Senior (Ages 15 - 16)

Two consecutive movements from any Advanced Concerto or one complete through composed Concerto.
Time limit of 20 minutes.

| |
|--|
| P643 (\$30) Intermediate (Ages 13 - 14) |
|--|

One fast movement from any Concerto.
Time limit of 15 minutes.

P644 (\$28) Junior (Ages 11 - 12)

One fast movement from any Concerto.
Time limit of 15 minutes.

P645 (\$28) Elementary (Age 10 & Under)

One fast movement from any Concerto.
Time limit of 15 minutes.

SOLO CONCERT GROUP "A" – N/C

- (1) Contrasting selections may be made from the following eras: Baroque, Classical, Romantic, Impressionist, 20th-21st Century, at the specified Grade level. No more than one selection from each era. See Piano Regulations (vii).
- (2) Programming criteria, technique, and interpretation will be factors in the evaluation.
- (3) Performers may not duplicate selections with other classes. See Piano Regulations (x).

P650 (\$46) Open – Associate level
Minimum of 2 works. Time limit of 25 minutes.

P651 (\$46) Level 10
Minimum of 2 works. Time limit of 25 minutes.

P652 (\$46) Level 9
Minimum of 3 works. Time limit of 20 minutes.

P653 (\$46) Level 8
Minimum of 3 works. Time limit of 15 minutes.

P654 (\$44) Level 7
Minimum of 3 works. Time limit of 12 minutes.

P655 (\$44) Level 6
Minimum of 3 works. Time limit of 12 minutes.

P656 (\$44) Level 5
Minimum of 3 works. Time limit of 12 minutes.

P657 (\$42) Level 4
Minimum of 3 works. Time limit of 10 minutes.

P658 (\$42) Level 3
Minimum of 3 works. Time limit of 10 minutes.

SOLO CONCERT GROUP "B" – N/C

- (1) Performers will be required to present a minimum of three selections from one composite work.
- (2) The specified supplementary list at the end of the Syllabus is provided as a guide to appropriate selections and playing level for each age group. See Piano Regulations (vii).

P659 (\$46) Open – Associate
See Supplementary List, Section 1 or equivalent. Time limit of 25 minutes.

P660 (\$46) 20 & Under – Minimum Level 9
See Supplementary List, Section 1 or equivalent. Time limit of 20 minutes.

P661 (\$46) 16 & Under – Minimum Level 8
See Supplementary List, Section 1 or equivalent. Time limit of 15 minutes.

P662 (\$44) 15 & Under – Minimum Level. 5
See Supplementary List, Section 2 or equivalent. Time limit of 12 minutes.

P663 (\$42) 12 & Under – Minimum Level 2
See Supplementary List, Section 2 or equivalent. Time limit of 12 minutes.

ETUDES – N/C

- (1) Own choice of stated number of etudes appropriate to **Level** being studied, as listed in a Canadian Conservatory Syllabus: Royal Conservatory or Conservatory Canada.
- (2) Etudes need not be memorized.

P670 (\$32) Etudes – ARCT
One concert etude.
Time limit of 12 minutes.

P671 (\$32) Etudes – Level 10
Two contrasting etudes.
Time limit of 10 minutes.

P672 (\$32) Etudes – Level 9
Two contrasting etudes.
Time limit of 10 minutes.

P673 (\$32) Etudes – Level 8
Two contrasting etudes.
Time limit of 8 minutes.

P674 (\$30) Etudes – Level 7
Two contrasting etudes.
Time limit of 8 minutes.

P675 (\$30) Etudes – Level 6
Two contrasting etudes.
Time limit of 6 minutes.

P676 (\$30) Etudes – Level 5
Two contrasting etudes.
Time limit of 5 minutes.

P677 (\$28) Etudes – Level 4
Two contrasting etudes.
Time limit of 5 minutes.

P678 (\$28) Etudes – Level 3
Two contrasting etudes.
Time limit of 4 minutes.

P679 (\$28) Etudes – Level 2
One etude.
Time limit of 4 minutes.

P680 (\$28) Etudes – Level 1
One etude.
Time limit of 4 minutes.

SIGHT READING – N/C

- (1) Level to enter – no lower than the average Grade level of solo entries.
- (2) Performers may enter only ONE class in this section.
- (3) In each class the level of difficulty will be that outlined for sight reading for that **Level** in the RCM Syllabus (approximately two **Levels** below the Grade level entered).
- (4) Material for these classes will be provided by the adjudicator.

P681 (\$28) ARCT

P682 (\$28) Level 10

P683 (\$28) Level 9

P684 (\$28) Level 8

P685 (\$24) Level 7
P686 (\$24) Level 6
P687 (\$24) Level 5

P688 (\$23) Level 4
P689 (\$23) Level 3
P690 (\$23) Level 2

Level of difficulty as indicated in **Level 2**
Sight Reading in a Canadian Syllabus.

P691 (\$23) Level 1
Level of difficulty as indicated in **Level 1**
Sight Reading in a Canadian Syllabus.

QUICK STUDY

- (1) Level to enter should be no lower than the average Grade level of solo entries.
- (2) Level of difficulty will be approximately one Grade below the Grade level entered.
- (3) Performers may enter only ONE class in this section.
- (4) The adjudicator will select the test piece which will be given to the performer at a specified time. The classes will take place approximately 48 hours later as provided for in the program.
- (5) Memory is optional.
- (6) Performers are to study, learn, and perform the music by their own initiative without assistance from parents or teachers.

P692 (\$28) ARCT
P693 (\$28) Level 10
P694 (\$28) Level 9
P695 (\$28) Level 8

P696 (\$24) Level 7
P697 (\$24) Level 6
P698 (\$24) Level 5

P699 (\$23) Level 4
P700 (\$23) Level 3
P701 (\$23) Level 2
P702 (\$23) Level 1
P703 (\$32) Duet – Level 8 & Over

P704 (\$30) Duet – Level 5 – 7

P705 (\$28) Duet – Level 4 & Under

ADULT – 25 & OVER

- (1) Open to amateur or professional.
- (2) Only an adjudication will be given.
- (3) Memory is optional.
- (4) Own choice of one piece from a recognized Syllabus at the chosen Grade levels. See Piano Regulations (vi) & (vii).
- (5) It is expected that various levels of technical expertise will be heard within each genre and Grade grouping.

BAROQUE & CLASSICAL (ADULT)

(1) Own choice from 1600 – 1825.

P711 (\$32) Baroque & Classical – Level 8 & Over

Time limit of 10 minutes.

P712 (\$30) Baroque & Classical – Levels 5 – 7

Time limit of 5 minutes.

P713 (\$28) Baroque & Classical – Level 4 & Under

Time limit of 5 minutes.

ROMANTIC & 20th-21st CENTURY (ADULT)

(1) Own choice from 1825 to the Present.

P714 (\$32) Romantic & 20th – 21st Century – Level 8 & Over

Own choice from 1825 to the Present.

Time limit of 10 minutes.

P715 (\$30) Romantic & 20th – 21st Century – Levels 5 – 7

Own choice from 1825 to the Present.

Time limit of 5 minutes.

P716 (\$28) Romantic & 20th – 21st Century – Level 4 & Under

Own choice from 1825 to the Present.

Time limit of 5 minutes.

SOLO CONCERT GROUP “A” (ADULT)

(1) Own choice of contrasting selections to be made from the following eras: Baroque, Classical, Romantic, Impressionist, 20th-21st Century, at the specified Grade level.

(2) Programming criteria, technique, and interpretation will be factors in the evaluation.

P717 (\$46) Concert Group “A” – Level 8 & Over

Time limit of 20 minutes.

P718 (\$44) Concert Group “A” – Levels 5 – 7

Time limit of 15 minutes.

P719 (\$42) Concert Group “A” – Level 4 & Under

Time limit of 12 minutes.

SOLO CONCERT GROUP “B” (ADULT)

(1) A MINIMUM of three selections is required from one composite work.

(2) See supplementary list at the end of the Syllabus for ideas for selections for each **Level**.

(3) See Piano Regulations (vi) & (vii).

P721 (\$46) Concert Group “B” – Level 8 & Over

Time limit of 20 minutes.

P722 (\$44) Concert Group “B” – Levels 5 – 7

Time limit of 15 minutes.

P723 (\$42) Concert Group “B” – Level 4 & Under

Time limit of 12 minutes.

Piano Resource List

Supplementary List for Concert Group “B” Type

Section 1: Level 8 & Up (Approximately)

| | | | |
|-----------|--|--------------|--|
| Archer | Four Bagatelles (Gr. 10) Six Preludes (Gr. 10) | Jaque | Suite for Piano (No. 1, not 2) Suite Pour Piano #2 |
| Bartok | Rumanian Christmas Songs: Series 1/2 Six Rumanian Folk Dances (Gr. 10) Sonatine (1915) Sonatina Suite Op. 14 (1916) Three Rondos on Folk Tunes (Gr. 10) | Kabalevsky | Preludes Op. 38 Six Variations on a Ukranian Folk Song, Op. 51, #5 Sonatina in C+, Op. 13, #1 (Gr. 10) Sonatina in g-, Op. 13, #2 (Gr. 9) |
| Brahms | Fantasies Op. 116 Piano Pieces Op. 118; Op. 119; Op. 76 Three Intermezzi 117 | Martin | Eight Preludes |
| Bruce | Miniatures for Piano, Book II | Milhaud | Quatres Romances sans Parole |
| Coulthard | Three Bizarre Dances | Peacock | Bridal Suite |
| Debussy | Children’s Corner Images, Sets 1 or 2 Preludes Books 1 or 2 Suite Bergamasque (Gr. 10) Suite Pour le Piano | Pentland | Studies in Line |
| Delius | Three Preludes (Gr. 10) | Persichetti | Poems, Vols. 1 or 2 |
| Duke | Three Pieces After Dalsa (Gr. 9) | Pinto | Scenas Infantis |
| Eckhardt- | | Poulenc | Improvisations Les Villageoises Mouvements Perpetuels Suite Francais |
| Gramatte | From My Childhood Vol. 1: 14 Alphabet Pieces From My Childhood Vol. 2: 14 Character Pieces | Prokofiev | Trois Pieces Pour Piano (Pastorale, Hymn, Toccata) Episodes Op. 12 Four Grandmother’s Tales Op. 31 Four Pieces Op. 32 Visions Fugitives, Op 22 Six Short Preludes on a Tone Row Le Tombeau de Couperin Miroirs |
| Fergusson | Bagatelles | Rogers | |
| Franck | Prelude, Chorale, and Fugue | Ravel | |
| Gershwin | Three Preludes | Satie | Descriptions Automatiques |
| Ginastera | Fantastücke Danzas Argentinas | Schoenberg | Drei Klavierstücke, Op. 11 |
| Griffes | Four Roman Sketches (Gr. 10) | Sessions | From My Diary |
| Grovlez | A Child’s Garden L’Amanac Aux Images | Schumann | Fantasiestucke Op. 12 Papillons Op. 2 Scenes From Childhood Viennese Carnaval |
| Hetu | Variations (Berandol) | Shostakovich | Aphorisms Op. 13 Preludes Op. 34 Three Fantastic Dances |
| Hill | Three Pieces for Piano | Somers | Three Sonnets |
| Honegger | Le Cahier Romand Prelude, Arioso, and Fughetta Three Pieces | Southam | Three in Blue (Gr. 8) |
| Ibert | Les Histoires | Tcherepnin | Bagatelles Op. 5 |
| | | Wuensch | Mini-Suite Nos. 1 or 2 (Gr. 9) Ping Pong Anyone? |

Section 2: Levels 1 – 7 (Approximately)

| | | | |
|-------------|---|-----------|---|
| Archer | Eleven Short Pieces Three Miniatures for Piano | Carroll | 24 Easy Pieces...for the Piano (Gr. 1–4) Frost Fantasies (Gr. 4) Sea Idylls (Gr. 3) |
| Bartok | For Children, Vols. 1 or 2 Ten Easy Pieces | Chatman | Amusements |
| Beckwith | Six Mobiles Suite on Old Tunes | Cherney | Pieces for Young Pianists, Bk. 1 |
| Berlin | Animal Friends (Gr. 1) | Coulthard | Four Piano Pieces Pieces for the Present |
| Bortkiewicz | Anderson’s Fairy Tales | Danna | Land of Narnia Nightsongs |
| Bruce | Miniatures for Piano, Book I (Gr. 6–9) Picture Studies...for the Piano (Gr. 3–5) | | |

| | | | |
|--------------------|---|------------------------------|--|
| Eckhardt-Grammatte | From My Childhood, Vol. 1: 14 Alphabet Pieces From My Childhood, Vol. 2: 14 Character Pieces | Gretchaninoff | A Child's Day Op. 109 Children's Book Op. 8 Glass Beads, Op. 123 |
| Faith Fleming | Finger Paintings Bag O' Tricks Four Modernistics | Ibert Joachim Johnston | Petite Suite Twelve, 12-Tone Pieces for Children First Suite for Piano Second Suite for Piano |
| Gardiner | Short Circuits | Kabalevsky | Fifteen Children's Pieces Op. 27 Four Rondos Op. 60 Twenty Four Little Pieces Op. 39 |
| Grieg | Lyric Pieces, Op. 38; Op. 43 | Schumann | Album for the Young, Op.68 Children's Sonata, Op. 118a |
| Khatchaturian | Adventures of Ivan | Shostakovich | Six Children's Pieces |
| Menotti | Poemetti | Starer | Sketches in Colour, Sets 1 or 2 |
| Milhaud | A Child Loves | Stravinsky | Piano Music for Children, Vol. 1 or 2 |
| Nakada | Japanese Festival, pg. 12-31 | Tansman | Pour Les Enfants, Sets 1 or 3 |
| Niamath | A Zoo For You | Tchaikovsky | Album for the Young, Op. 39 |
| Niemann | Im Kinderland Op. 46 | Turina | Miniatures |
| Pinto | Children's Festival | Vanier | Cinq Pieces Pour Enfants |
| Previn | Impressions for Piano | Wood | Little Suite (Gr. 4) |
| Prokofiev | Children's Pieces | | |

Supplementary List for Concerto Classes

Note: This is a RESOURCE LIST of selected Junior and Intermediate concerti. It is not meant to be all-inclusive in nature.

| | | |
|--------------|--|--|
| Anson | Miniature Concerto | |
| Asch | Concertino | Hal Leonard |
| | Concertino #2 | Hal Leonard |
| J C Bach | Concerto in Eb+ | |
| | Concerto in Bb+, Op 13., #4 (Second mvmt) | |
| | Concerto in A+ | Peters #4467 |
| | Concerto in f-, First Mvmt | Kalmus |
| Berkovich | Concerto, Op 44 | CMC |
| Boykin | Concerto in F+ | AMP \$206 |
| Bozza | Sicilienne eet Rondo | |
| Carre | Concertino | |
| Dupont | Concertino | |
| Haydn | Little Concerto (Concerto Piccolo), complete | Boston #13227 |
| | Concerto in C+, First or Third mvmt | B & H #17795 |
| | Concertino D+, First or Third mvmt | Peters #4353 |
| | Concertino for Piano – ed J Haroutounian | Kips WP301 |
| Kabalevsky | Concerto #3, Op 50 (Youth Concerto), First or Third mvmt | International |
| | Rhapsody on a Theme of School Years | |
| Kasschau | Concerto Americana | AMP |
| | Concerto in C+ | AMP |
| | Country Concerto | Schirmer |
| Kraehenbuehl | Rhapsody in Rock (complete) | C Fischer |
| P Lantier | Concertinetto | |
| Mendelssohn | Concerto #2 in d-, Op 40, Second mvmt | Belwin Mills – Kalmus Piano Series #9515 |
| Mozart | Concerto in F+, First or Third mvmt, K413 | Peters |
| | Concerto in A+, First or Third mvmt, K414 | Kalmus |
| Olson | Celebration OR Parade from Celebration, A Youth Concerto for Piano & Rhythm Ensemble (2 piano version) | |
| | | Alfred |
| Polunin | Concertino in a-, First mvmt | CMC |
| Rowley | Miniature Concerto, First or Third mvmt | B & H #8468 |
| Rzayev | Concertino | CMC |
| Shostakovich | Concerto #2, Op 102, Second mvmt | International |
| | Concertino, Op 94 | Sikorski #2185 |
| Silvanski | Petit concerto, First mvmt | CMC |
| J Thompson | Concertina in e- (Little Concerto), complete | Willis #8923 |
| | Concerto Americana | Willis #8922 |
| | Concerto in d- | Willis #8267 |

R Vandall Concerto in G+
 Jean Williams Concerto in C+
 Fourth Concerto in C+
 Concerto in a-, First or Third mvmt
 Concerto in F+
 Concerto in g-

Bradley Publications BP #3124
 AMP
 AMP
 AMP#150
 AMP

Supplementary List of Canadian Compositions

Note: This is a RESOURCE LIST of selected Canadian Compositions. It is not meant to be all inclusive in nature.

LEVEL 1

| | | |
|--------------|---|--------|
| V. Archer | Eleven Short Pieces: No. 1: Little Prelude | PIC |
| B. Berlin | Marching Trumpets; Orange and Lemons; The Swiss Cuckoo; Animal Friends: The Sleepy Kitten | Harris |
| A. Crosby | Freddie the Frog; In My Dreams | Harris |
| J. Coulthard | MOOT, Vol. 1: Alexa's Music Box | |
| D. Duke | MOOT, Vol. 1: March (Lydian Mode) | |
| J. Hansen | MOOT, Vol. 1: Aeolian Lullaby; Pussies in the Well | |
| F. Hunten | A Song in the Woods | Harris |
| T. Kenins | Play | |
| E. Marsden | The Itchy Ant | |
| W. McAuley | Mood Sketches | |
| L. Niamath | A Zoo for You: Bears Soda Pop and Other Delights: Hide and Seek; March of the Terrible Trolls; All Year Round | Harris |
| L. Paterson | Pianimals | Harris |
| C. Poole | Cobwebs; Mist; | |
| C. Tan | Peter Pan's Tinker Bell A Child's Garden of Verses | Harris |

LEVEL 2

| | | |
|--------------|---|----------|
| V. Archer | Eleven Short Pieces: No. 3 | PIC |
| J. Beckwith | Six Mobiles, Vol. 1: Drone Waltz | Berandol |
| B. Berlin | March of the Goblins; The Merry-go-Round | Harris |
| S. Chatman | Amusements, Bk. 1: Monkey Business; Space Shoes; Lazy Day | CMC |
| J. Coulthard | Early Pieces for Piano: No. 3: The Song of the Shepherdess MOOT, Vol. 1: First Little Dance (Lavender's Blue) MOOT, Vol. 2: Grandmother's Nonsense Song; Lullaby for a Baby Seal; The Sailor Boy | CMC |
| D. Duke | MOOT, Vol. 3: The Whale's Sad Story MOOT, Vol. 2: The Cathedral in the Snow MOOT, Vol. 3: Butterflies | |
| R. Fleming | Go to Sleep AND Wake Up | Harris |
| P. Holt | Skating; The Farmer's in the Dell | Harris |
| L. Niamath | A Zoo for You: Penguins | Harris |

| | | |
|----------------|----------------------------|------------------------------|
| D. Ouchterlony | Kickin' Stones | HFS/2 |
| L. Paterson | Pianimals | Harris |
| B. Pentland | Three Pairs: Slow Song | Berandol |
| C. Poole | Fleas Parade Sparks | RCM 2/88 HPC/2b HPC/2b |
| C. Tan | A Child's Garden of Verses | Harris |
| N. Telfer | I'm Not Scared | Harris |
| H. Willan | Tempo di Menuetto | Thompson |

LEVEL 3

| | | |
|----------------------|---|--------------------|
| V. Archer | Eleven Short Pieces: No. 9 OR No. 10 Here and Now: Haunted Cave; Waltzing | PIC ECK |
| B. Berlin | The Haunted Castle | RCM 3/88 |
| W. Buczynski | The Rhinoceros | |
| C. Champagn | Petit Scherzo | |
| J. Coulthard | Early Pieces for Piano: No. 6: The Sad Story No. 9: A Happy Day MOOT, Vol. 1: A Little Joke | CMC |
| A. Crosby | In My Dreams | Harris |
| D. Duke | MOOT, Vol. 3: Gargoyle's Delight | |
| J. Hansen | MOOT, Vol. 3: Nursery Delight | |
| O. Joachim | 12 Twelve-Tone Pieces for Piano: Any one | Berandol |
| R. Johnston | First Suite for Piano: Shhh! & See the Fairies Go | |
| M. Kymlicka | Simple Music for Piano, Bk. 1: Shoemaker's Song & Kites | Cantus |
| M. Kymlicka | Fanfare Simple Music for Piano, Bk. 2: Melody | |
| E. Moss | Little Lamb | HFS/3 |
| W. Mould | Kangaroo | Harris |
| L. Niamath | A Zoo for You: Turtle | Harris |
| L. Paterson | Pianimals | Harris |
| B. Pentland | Music of Now, Vol 1: Fanfare Music of Now, Vol. 2: Lullaby; Floating; Bells; Changing Meters; Wistful Waltz; Bouncing Ball; Storm | |
| C. Rogers | 20 Short Pieces for Piano: No. 11 | ACNMP |
| N. Telfer | I'm Not Scared | Harris |
| Watson- Henderson | Six Miniatures for Piano: Lullaby in Black and White | CMC |
| H. Willan | Alla Marcia Peter Enjoys a Swing | Thompson HPC/3b |

G. Wuensch Valse de Salon

LEVEL 4

V. Archer Eleven Short Pieces: No. 4
OR No. 5 PIC
Here and Now: Small Steps;
Quiet Moments CMC
W. Buczynski 8 Epigrams for Young Pianists: B & H
Any ONE of No. 1 to 5
F. Caton Twilight Harris
S. Chatman Amusements, Bk. 2: Broken Music;
Copycat; Leapfrog
B. Cherney Pieces for Young Pianists, Jaymar
Bk. 1: No. 2
J. Coulthard Four Piano Pieces: On the Lawn; Berandol
Pleading
D. Duke MOOT, Vol. 2: Cathedral in the Snow;
A Beastly Promenade
MOOT, Vol. 3: Eskimo Song
MOOT, Vol. 4: Barcarolle
G. Fiala Horizons, Vol. 1: Mood in the
Dorian Mode
M. Hildebrand Tunes on the White Keys: ACNMP
Whistling
R. Jaque Le Petit Ane Gris Thompson
W. Kemp Five Latvian Folk Pieces: No. 3: Waterloo
Second Song in Five
M. Kymlicka Simple Music for Piano, Cantus
Bk. 1: Squeeze Box
Simple Music for Piano,
Bk. 2: Floppy Doll; Spring Thaw
D. Laumes Huit Pieces Pour Piano, Berandol
Premiere Series
Pierrot et Columbine
E. Moss Calypso Boy Harris
D. Ouchterlony A Little Waltz HFS/5
P. Pentland Music of Now, Vol. 3
Aubade; Lines Crossing; 10 for 10, No. 5;
Three Pairs: any ONE pair
A. Southam Cool Blue & Red Hot CMC
Watson-
Henderson Six Miniatures for Piano: Dancing
Marionettes; Jumping Jack CMC
Various
Composers MOOT, Vol. 4: any ONE

LEVEL 5

V. Archer Eleven Short Pieces: No. 6;
No. 7; or No. 8 PIC
Three Scenes: Jig Berandol
L. Applebaum Horizons, Vol. 1: Keep Moving
M. Burston Two Easy Pieces: Summer Evening;
Bear Dance ACNMP Toronto
S. Chatman Amusements, Bk. 2: Freak-Out CMC
Amusements, Bk. 3: Catnip Fit;
Eagle's Flight; Game of Hypnosis
B. Cherney Horizons, Vol. 1: Elegy for
a Misty Afternoon Waterloo
J. Coulthard MOOT, Vol. 5: Cello Threnody;
The Happy Photographer
MOOT, Vol. 6: Star-Gazing
D. Duke MOOT, Vol. 5: The Unicorn's Pavane
G. Fiala Miniature Suite: Almost a Waltz
Ten Postludes, Op. 7: No. 1, 2, 3,
6, 8: any ONE OR No. 4 AND 5;

OR No. 9 AND 10
R. Fleming Bag-O-Tricks: No. 1 Waterloo
A. Gagnon Eaux-Fortes: Le Loup-garou Yppan
R. Godden The Hiker's Song HFS/4
J. Hansen MOOT, Vol. 5: Traffic; Invention;
The Chase; Waltz;
The Haunted Staircase
P. Holt A Sauntering Tune; Berandol
March of the Penguins
R. Jaque Puppet; Rustic Dance
W. Kemp Five Latvian Folk Pieces:
No. 1 OR No. 2 Waterloo
T. Kenins Little March; Tenderness; Twilight Harris
M. Kymlicka Simple Music for Piano,
Bk. 2: Gwumps Cantus
D. Ouchterlony Teasing Ostinato HFS/5
J. Papineau-
Couture Aria Berandol
C. Ridout Prelude in F Thompson
R. Watson-
Henderson Six Miniatures for Piano:
Waterfall; Tag CMC
G. Wuensch Two Bagatelles: either ONE Leeds
Twelve Glimpses into 20th Century
Idioms: La Danse a Quinte
A Winter Foursome:
Walking on Ice Waterloo

LEVEL 6

V. Archer Three Scenes: Church Scene Berandol
Eleven Short Pieces: No. 11 PIC
Three Miniatures: No. 1 Waterloo
J. Beckwith Six Mobiles, 2nd set: any three Berandol
K. Bissell Rondo
W. Buczynski Minuet (Satire) Harris
Three Piano Pieces: Solitude;
The Crooked Witch Harris
Eight Epigrams: No. 8: Tip-Toe B & H
S. Chatman Amusements, Bk. 2: Popping Corn CMC
Amusements, Bk. 3: Sneaky
B. Cherney Pieces for Young Pianists,
Bk. 2: No. 1 Jaymar
Six Miniatures for Piano: No. 4 Jaymar
J. Coulthard Four Piano Pieces: Little Song
of Long Ago Berandol
Pieces for the Present: Where the
Trade Winds Blow
MOOT, Vol. 5: The Rocking Chair
MOOT, Vol. 6: Prelude
S. Dolin A Slightly Round Square Dance Berandol
D. Duke MOOT, Vol. 6: Sarabande; Invention
R. Fleming Bag-O-Tricks: No. 2 OR No. 3 Waterloo
Four Modernistics: Marching CMC
Three Piano Pieces: Rocking Song Harris
S. Glick Four Preludes: No. 2 Thompson
E. Harris Modal Miniatures: No. 4 OR
No. 12 Waterloo
R. Jaque Jesting Berandol
Games Thompson
W. Kemp Five Latvian Folk Pieces: No. 4
OR No. 5 Waterloo
T. Kenins Toccata-Dance Harris
D. Ouchterlony A Little Waltz Harris
J. Papineau-
Couture Aria Berandol

| | | |
|---------------------|---|----------|
| C. Poole | The Enchanted Fountain | Harris |
| A. Southam | Slow Music IV; Sonocycles I | CMC |
| N. Telfer | Puzzle | CMC |
| R. Watson-Henderson | Six Miniatures for Piano: Toccata | ACNMP |
| G. Wuensch | A Winter Foursome: No. 1: Frosted Windows | Waterloo |
| | Mini-Suite #1: A Sad Song | Thompson |
| | Twelve Glimpses into 20th Century Idioms: Invention; | Leeds |
| | a Valse en Tierces Majures; | Leeds |
| | Quick March in Minor Sixths | Leeds |

LEVEL 7

| | | |
|----------------------|--|----------|
| V. Archer | Six Preludes: Prelude 5 | Waterloo |
| K. Bissel | Prelude #3 | HSF/7 |
| B. Berlin | Meet Canadian Composers at the Piano: In the Grotto | Thompson |
| B. Cherney | Six Miniatures: No. 3 | Jaymar |
| J. Coulthard | MOOT, Vol 7: Quiet Song | |
| M. Danna | Nightsongs: Night by the Lake | Harris |
| D. Duke | MOOT, Vol. 7: Seagulls | |
| S. Eckhardt-Gramatte | From my Childhood, Vol. 1: "P": Poissarde (Fisherwoman) | Thompson |
| A. Eggleston | Horizons, Vol. 2: Hurry! Hurry! Hurry! | Waterloo |
| R. Fleming | Bag-O-Tricks: No. 4 | Waterloo |
| M. Gardiner | Short Circuits: Any ONE | ACNMP |
| R. Godden | Vespers | Harris |
| J. Hansen | MOOT, Vol. 7: Deux Danses Fantastiques: either ONE | |
| D. Healey | Twelve Preludes: "D" OR "C sharp" | Jaymar |
| R. Jaque | Lutin (Mischief) Hour of Anguish | HPC/7b |
| T. Kenins | Rondino Diversities: No. 1 | CMC |
| E. Marsden | Nocturne | HSF/7 |
| B. Pentland | Hands Across the C: 1. Sparks; 2. Seashore Space Studies: Frolic; In Space; Beeps | Waterloo |
| M. Saint-Marcoux | Doreanes: Brouillard Epais | CMC |
| A. Southam | Slow Music X Soundspinning V | CMC |
| G. Wuensch | Twelve Glimpses into 20th Century Idioms: Beatles | Leeds |

LEVEL 8

| | | |
|--------------|---|----------|
| V. Archer | Four Bagatelles: No. 1 | Waterloo |
| J. Beckwith | Horizons, Vol. 2: White – Black | |
| B. Cherney | Six Miniatures for Piano: No. 2 OR No. 6 | Jaymar |
| J. Coulthard | White Caps MOOT, Vol. 8: The Lonely Shore Early Pieces for Piano: No. 10: The Rider on the Plain | Berandol |
| | Pieces for the Present: Far Above the Clouds | CMC |
| | | Waterloo |
| G. Coutts | Mazurka | Thompson |
| M. Danna | Shadows | Harris |
| S. Dolin | Little Toccata | Berandol |
| D. Duke | MOOT, Vol. 8: Two Sentimental Waltzes: either ONE | |

| | | |
|----------------------|--|----------|
| S. Eckhardt-Gramatte | From my Childhood, Vol. 1: "E": Etude | Waterloo |
| G. Fiala | Ten Postludes: No. II OR VI OR VIII | Waterloo |
| R. Fleming | Toccata; Trick March | |
| S. Glick | Song & Caprice: Caprice ONLY | Thompson |
| J. Hansen | MOOT, Vol. 8: Nocturne | |
| D. Healey | Twelve Preludes: "B flat" OR "B" | Jaymar |
| P. Holt | Scherzo (Riding a Bicycle) | HFS/8 |
| R. Jaque | Toccata (On the White Keys) Two Two-Part Inventions: either ONE | Thompson |
| T. Kenins | The West Wind Diversities: Any ONE EXCEPT #1 OR #6 | Harris |
| T. Kenins | Meet Canadian Composers at the Piano: Little Romance | Thompson |
| G. McKinnon | Surging | ACNMP |
| B. Pentland | Lone Traveller | |
| C. Pepin | Pieces Faciles Pour Piano; Prelude En Do | ECP |
| C. Rogers | Prelude for Piano | ACNMP |
| A. Southam | Three in Blue: Any ONE | Berandol |
| N. Telfer | Fantasy | CMC |
| G. Wuensch | Twelve Glimpses into 20th Century Idioms: Oliver's Twist Horizons, Vol. 2: Les Accords Pas En Accord Spectrum: Study in Mixolydian | Leeds |
| | | Waterloo |
| | | Thompson |

LEVEL 9

| | | |
|--------------|---|----------|
| V. Archer | Four Bagatelles: ONE of #2, #3, or #4 | Waterloo |
| E. Bartley | Two Dances: No. 1 only | Berandol |
| M. Burston | Three Moods: complete | ACNMP |
| J. Coulthard | Prelude No. 1 (Leggiero) MOOT, Vol. 7: Lyric Sonatina (complete) MOOT, Vol. 8: Seascapes: EITHER Early May Morning OR White Caps | Berandol |
| D. Duke | MOOT, Vol. 8: Three Pieces, after Dalza; complete | |
| G. Fiala | Sonatina, Op. 1: complete | Berandol |
| M. Gardiner | Modicums, No. III: Night Sounds Footloose | ACNMP |
| R. Godden | Chorale with Variants (Welsh Chorale) | Harris |
| M. Horwood | Canada Music Week Silver Anniversary Collection Traffic (Landscape #3) | Waterloo |
| T. Kenins | Diversities: Any TWO, except Nos. 1 and 6 | CMC |
| M. Kymlicka | Sonatina #1: 2 nd & 3 rd mvmts. | Cantus |
| A. Louie | Music for Piano: Any ONE | CMC |
| O. Morawetz | 4 Piano Pieces by Canadian Composers Scherzino | Harris |
| F. Morel | Ronde Enfantine | Berandol |
| B. Pentland | Interlude Arctica: Ice Floe AND Thaw OR Snowy Owl AND Tuktu | Waterloo |
| | | CMC |
| C. Pepin | The Nose | Harris |
| R. Schafer | Polytonality | |

| | | | | | |
|-------------------------|---|----------------------------------|-------------------------|---|---|
| J. Weinzwieg | Toccata Dance 14 Piano Pieces by Canadian Composers Waltzling | International Harris | J. Coulthard | MOOT, Vol. 8: Sonatinas (Seascapes): complete Four Etudes: Any ONE Free Variations on the name BACH Novello Sonata for Piano (1947-48): First mvmt. | Berandol Waterloo |
| G. Wuensch | Minisuite #1: Prelude OR Tarantella Minisuite #2: Prelude K Spectrum: Rubato (Little Suite #3) - #19 Six Little Etudes for Piano: Four Against Three | Thompson Waterloo | D. Duke | Piano Sonatina: complete | Waterloo |
| LEVEL 10 | | | G. Fiala | Toccata | Thompson |
| V. Archer | Six Preludes: No. 1 OR No. 6 | Waterloo | S. Gellman | Fantasy on a Theme by Robert Schumann | CMC |
| J. Coulthard | MOOT, Vol. 8: Three Bizarre Dances: complete | | P. Gougeon | Plaisir d'Amour | CMC |
| S. Dolin | Prelude for John Weinzwieg | Drakkar | O. Hetu | Ballade Petite Suite: complete Prelude and Danse Variations | Doberman Yppan Doberman Berandol |
| R. Fleming | Sonatina: 1 st OR 2 nd mvmt | Thompson | R. Jaque | Suite Pour Piano: complete Deuzieme Suite: complete | Berandol Berandol |
| R. Matton | Trois Preludes: No. 2 ONLY | Yppan | O. Joachim | L'Ecllosion | Berandol |
| O. Morawetz | Ten Pieces for Piano: Prelude No. 1; Prelude No. 9 | | T. Kenins | Sonata: complete | |
| B. Pentland | Shadows (Ombres) | Waterloo | M. Kymlicka | Five Preludes for Piano: complete Sonatina #1 | Cantus |
| C. Pepin | Trois Pieces Pour La Legen deDoree: complete Etude Atlantique Toccate No. 3 | From Composer CPE | E. Miller | Minnemata | ACNMP |
| R. Somers | Strangeness of Heart | Berandol | O. Morawetz | Scherzo Fantasy, Elegy & Toccata: Toccata ONLY | B & H |
| R. Tremain | Three Inventions: No. 1 ONLY | ACNMP | F. Morel | Etudes de Sonorite: No. 2 | Berandol |
| G. Wuensch | Spectrum: Reading Study II (#25) AND Toccata (#27) | Thompson | J. Papineau- Couture | Suite pour Piano : Rondo Nuit | Berandol Yppan |
| ARCT & ABOVE | | | B. Pentland | Ephemera: complete Toccata Vincula | Waterloo Berandol CMC |
| I. Anhalt | Fantasia | Berandol | A. Prevost | Improvisation | Yppan |
| V. Archer | Four Bagatelles: complete Sonata #2: complete | Waterloo Waterloo | A. Southam | Four Bagatelles: complete Rivers, First set: choose ONE Rivers, 2 nd set: choose ONE Glass Houses: choose ONE Soundings for a New Piano: any FOUR or FIVE | Berandol CMC CMC CMC CMC |
| J. Beckwith | Etudes: any TWO | CMC | M. Saint- Marcoux | Mandala III | CMC |
| W. Buczynski | Aria AND Toccata; Amorphous | CMC | H. Somers | Three Sonnets: complete | Berandol |
| P. Cardy | The Masks of Astarte | CMC | M. Surdin | Fragmentations: any TWO | ACNMP |
| C. Champagne | Quadrilha Brasileira | Berandol | G. Wuensch | Spectrum: Symbiosis (#30) | Thompson |
| C. Crawley | Aubade; Naditas: Any THREE Toccatas: Any THREE | CMC | | | |

CMC - Canadian Music Centre
&
ACNMP - Association of Canadian New Music Projects

20 St. Joseph Street, Toronto, ON, M4Y 1J9
(416) 963-5937

Supplementary List of Duet Books

Note: This is a resource list of selected duet compositions. It is not meant to be all-inclusive in nature. Duets have been unofficially graded to assist in library search. Titles appearing more than once may be used at difference grade levels. (indicates single composition).*

Primer

| | | |
|-----------------------|--|-------------------|
| C. Barratt | Chester's Piano Duets, vol. 1 Chester/Beethoven/ Fifteen Little Dances | Universal |
| B. Berlin | Our First Duets for the Piano | FH |
| J. Blake | Eight Duets for Beginners | B&H |
| C. Harris | Nine Easy Duets for Piano | Warren & Phillips |
| N. Nickson W. & C. | You and I, Piano Duets | FH |
| Noona | Duet Performer vol. 1 | Heritage |
| J.R. Poe | Noah's Ark- 7 duets | KJOS |
| J. Schaum | Duet Album, Bk. 1 | Belwin |

Elementary

| | | |
|--------------------|------------------------------------|-------------------|
| D. Alexander | Piano Duet Books, Level 1-3 | Alfred |
| arr. B. Barber | Favorite Nursery Rhymes & Melodies | Summy-Birchard |
| Bastien | Duet Favorites, Level 1-4 | KJOS West |
| H. Bramsen | Duets Around the World | B&H |
| Diller-Quaile | First Duet Book | Schirmer |
| J. George | Two at One Piano, Bk. 1 & 2 | Summy-Birchard |
| J. George | Kaleidoscope Duets, Bk. 1-5 | Alfred |
| Glover | Piano Duets - Level 1-6 | Belwin Mills |
| R. Grove | Couples Only | Summy-Birchard |
| C. Harris | The Young Duetists, Bk. 1-4 | Warren & Phillips |
| B. Kirby- Mason | It's Time for Duets | B&H |
| A. Small | 20 Favorites for Two Pianos | Claire Music |
| Waterman | Piano Playtime, Bk. 1&2 | Faber & Harewood |

Level 1

| | | |
|---------------|---|--------------|
| 20th Cent. | Easiest Piano Duets for Beginners | Peters |
| J. Brimhall | Classical Duets for Piano Bk. 1 | BIG 3 |
| D. Karp | *Ride of the Indians | Schmitt Hall |
| D. Karp | Fifth Avenue Parade | Pro Art |
| J. Last | Two and a Piano, Sets 1-5 | Oxford |
| McSween | *My Shadow | Pro Art |
| arr. E.McLean | Music of Our Time, Bk. 1-7 (various duets) | KJOS |
| O. Schwalm | Young Musicians, Vol. 174 | Schirmer |
| arr.. Small | Very First Duet Piano Book | Alfred |
| arr Wuensch | Canaduets | B&H |

Level 2

| | | |
|-------------|--|---------|
| 20th Cent. | Easiest Piano Duets for beginners | Peters |
| J. Brimhall | Classical Duets for Piano Bk. 1 | BIG 3 |
| Diabelli | Favorite Piano Duets for Beginners | Peters |
| M. Ewing | Three Duets from Other Lands | FH |
| | First Piano Library, The Duet Book 2 Consolidated | |
| D. Karp | *Holiday Time | Pro Art |
| | Fifth Avenue Parade | Pro Art |
| J. Last | Two and a Piano, Sets 1-5 | Oxford |
| McSween | *My Shadow | Pro Art |

| | | |
|--------------|--|-------------|
| E. Moy | *Country Gardens, Celebrated Morris Dance | Lengnick |
| | Music of Our Time, Bk. 1-7 (various duets) | KJOS |
| L. Paterson | Nothing Up My Sleeve | Harris |
| Poole (Cdn.) | *Hippopotamus Hornpipe | FH |
| Proctor | *On the Road | Elkan-Vogel |
| O. Schwalm | Young Musicians, Vol. 174 | Schirmer |
| C. Tsitsaros | Songs and Dances | Harris |
| R.D. Vandall | Seven Canon Duets | Willis |
| Wohlfahrt | The Musical Children's Friend, Op. 87 | Schirmer |

| | | |
|----------------------------|---|--------------|
| ed Zeitlin & Goldberger | The Duet book I & II from First Piano Library | Consolidated |
|----------------------------|---|--------------|

Level 3

| | | |
|---------------|--|---------------------------|
| 20th Cent | Easiest Piano Duets for Beginners | Peters |
| arr. D. Agay | The Joy of Piano Duets | Yorktown Music Press Inc. |
| Aitkens | *Lazybones Blue | Willis |
| J. Andriessen | Kathenka's Muziekboek | Broekmans & Van Poppel |
| J. Brimhall | Classical Duets for Piano Bk. 1 | BIG 3 |
| M. Ewing | Three Duets from Other Lands | FH |
| arr. D. Gray | Classical Duets for Piano, BK. 1-2 | B&H |
| E.M. Lee | Alice in Wonderland, Bk. 1-2 | Oxford |
| F. Mills | Piano Duets (Music Box Dancer) | KJOS |
| arr..E.McLean | Music of Our Time, Bk. 1-7 (various duets) | |
| L. Niamath | Outer Limits | FH |
| C. Norton | Microjazz Piano Duets I | B&H |
| B. Pentland | *Puppet-Show | BMI Canada |
| J.H. Rogers | Alpine Song | Willis |
| O. Schwalm | Young Musicians, Vol. 174 | Schirmer |
| R.D. Vandall | Seven Canon Duets | Willis |
| W. Walton | Duets for Children, Bk. 1&2 | Oxford |
| Wohlfahrt | The Musical Children's Friend, Op. 87 | Schirmer |

| | | |
|----------------------------|---|--------------|
| ed Zeitlin & Goldberger | The Duet Book I & II from First Piano Library | Consolidated |
|----------------------------|---|--------------|

Level 4

| | | |
|----------------------|--|------------------------|
| Classical Masters | Favorite Piano Duets for Beginners,#5148 | Peters |
| arr. D. Agay | The Joy of Piano Duets | Yorktown |
| J. Andriessen | Kathenka's Muziekboek | Broekmans & Van Poppel |
| S. Chatman | Blues and Bells | Harris |
| Diabelli | Favorite Piano Duets for Beginners | Peters |
| | Selected Melodies from Op. 149 | |
| R. Graham | *Shepherd's Suite | Elkan-Vogel |
| arr. D. Gray | Classical Duets for Piano, Bk. 1-2 | B&H |
| S. Goud | Off-Balance Duets | Harris |
| L. Niamath | Outer Limits | FH |

| | | |
|--------------|---------------------------------------|------------|
| C. Norton | Microjazz Piano Duets I | B&H |
| L. Paterson | Too Cool | Harris |
| B. Pentland | *Puppet-Show | BMI Canada |
| J.H. Rogers | Alpine Song | Willis |
| O. Schwalm | Young Musicians, Vol 17 | Schirmer |
| R.D. Vandall | Seven Canon Duets | Willis |
| Wohlfahrt | The Musical Children's Friend, Op. 87 | Schirmer |

Level 5

| | | |
|-------------------------------|---|-------------|
| Classical Masters | Favorite Piano Duets for Beginners, #5148 | Peters |
| arr. D. Agay | The Joy of Piano Duets | Yorktown |
| arr. L.J. Beer | Musik aus alten Tagen (Music from Bygone Days) | Universal |
| J. Brahms | Favorite Piano Duets for Beginners | Peters |
| Diabelli | Favorite Piano Duets for Beginners, Selected Melodies from Op. 149 | Peters |
| Gliere | *Rondo in G | Willis |
| R. Graham | *Shepherd's Suite | Elkan-Vogel |
| A.W. Ketelbey | *In a Monastery Garden | E. Ashdown |
| W. Mozart | Easy Sonatinas (2), #4456 | Peters |
| C. Norton | Microjazz Piano Duets II | B&H |
| Ouchterlony (Cdn) | *Jogging Along | FH |
| Tchaikovsky (arr. Gunther) | *Polka | Willis |

Level 6

| | | |
|-----------------------|--|------------------------------------|
| arr. D. Agay | The Joy of Piano Duets | Yorktown |
| J. Brahms | Favorite Piano Duets for Beginners | Peters |
| C. Crawley | Four Ineasy Pieces | Harris |
| Diabelli | Favorite Piano Duets for Beginners Selected Melodies from Op. 149 | Peters |
| G. Faure | Pleasures of Youth, Op. 163 Dolly-Suite for 4 Hands | Schirmer Broekmans & Van Poppel |
| Gliere | *Rondo in G | Willis |
| R. Graham | *Shepherd's Suite | Elkan-Vogel |
| arr. Gunther | Schumann for Two, Bk. II, Op. 15, Selections | Belwin Mills |
| A.W. Ketelbey | In a Monastery Garden | E. Ashdown |
| L. Lambert | *When Johnny Comes Marching Home | Pro Art |
| W. Mozart | Eine Kleine Nachtmusik, K.525 | Kalmus |
| ed M. Nevin | Three B's (Bach, Beethoven, Brahms) for two Players | Willis |
| C. Norton | Microjazz Piano Duets II | B&H |
| Ouchterlony (Cdn.) | *Jogging Along | FH |
| Schoenberg | 6 Pieces for 4 Hands | Belmont |

Level 7

| | | |
|---------------------------|---|------------------------|
| J.S. Bach | Piano Duets (various) | Amsco |
| Diabelli | Favorite Piano Duets for Beginners | Peters |
| G. Faure | Favorite Piano Duets for Beginners, Selected Melodies from Op. 149 | Peters |
| arr. Gunther | Dolly - Suite for 4 Hands | Broekmans & Van Poppel |
| Kabalevsky | Schumann for Two, Bk. II, Op. 15, Selections | Belwin Mills |
| L. Lambert | *Waltz from "The Comedians" | Willis |
| Mendelssohn | *When Johnny Comes Marching Home Pro Art | Pro Art |
| Moszkowski | *Hunting Song, Op. 19, #3 | Willis |
| W. Mozart | Spanish Dances | Peters |
| W. Mozart (arr. Geehl) | Eine Kleine Nachtmusik, K.525 | Kalmus |
| F. Schubert | Romance from Eine Kleine Nachtmusik | E. Ashdown |
| Tschaikovsky | Military March, Op. 52, #1 | Fischer |
| | *Dance of the Candy-Fairy from "The Nutcracker" (2 piano) | Schirmer |

Level 8

| | | |
|--------------|---|--------------|
| Barber | Souvenirs Ballet Suite Op. 2 | Schirmer |
| arr. Gunther | Schumann for two, Book II, Op. 15, Selections | Belwin Mills |
| Kabalevsky | *Waltz from "The Comedians" | Willis |
| Mendelssohn | *Hunting Song, Op. 19, #3 | Willis |
| Moszkowski | Spanish Dances | Peters |

Level 9

| | | |
|-----------|-------------------------------------|----------|
| Barber | Souvenirs Ballet Suite, Op. 28 | Schirmer |
| Prokofiev | *March from "Love of Three Oranges" | Willis |

Level 10

| | | |
|-----------|--|--------------------|
| Beethoven | Symphonies Book 1 (#1-5), Bk. 2 (#6-9) | Schirmer |
| Prokofiev | *March from "Love of Three Oranges" | Willis |
| Riegger | Evocation | Peer International |

ARCT

| | | |
|-----------|---|--------------------|
| Beethoven | Complete String Quartets, Op. 18 & Op. 59 | Dover |
| Beethoven | Symphonies Bk. I (#105), Bk. 2(#6-9) | Schirmer |
| Riegger | Evocation | Peer International |
| Schubert | Original-Kompositionen Band III | Peter |

Festival Venues

Harcourt Memorial United
Guelph Youth Music Centre
St. George's Anglican Church
St. Andrew's Presbyterian
Salvation Army Citadel
Three Willows United
Trinity United



43rd Annual Highlights of the Festival Concert & Awards Ceremony

Saturday, May 11 - 7:00PM

St. George's Anglican Church

\$20 – Adults / \$10 – Students / \$5 – 12 & Under