Piano
2022 Edition
Syllabus
Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that music and the arts are humanity’s greatest means to achieve personal growth and social cohesion. Since 1886 The Royal Conservatory has realized this mission by developing a structured system consisting of curriculum and assessment that fosters participation in music making and creative expression by millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The award-winning publications that support the use of the curriculum offer the widest selection of carefully selected and graded materials at all levels. Certificates and Diplomas from The Royal Conservatory of Music attained through examinations represent the gold standard in music education.

The strength of the curriculum and assessment structure is reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. An acclaimed adjudicator certification program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon
Michael and Sonja Koerner President & CEO
The Royal Conservatory
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Introduction

For an introduction to The RCM Certificate Program, including such information as registration for examinations, prerequisites and corequisites, examination regulations, and procedures, please see the Practical Examinations Syllabus at rcmusic.com/syllabi.

What’s New?

• Repertoire lists have been updated and expanded to include new works written in the last ten years.
• Musicianship requirements include new optional alternatives to broaden and expand aural and reading skills.
• Memory marks will be awarded at Level 8.
• Students may now substitute a popular selection for one etude at Level 10.
• The Associate Diploma (ARCT) in Piano, Pedagogy requirements have been updated, and are available in a separate document at rcmusic.com/syllabi.
• The Licentiate Diploma (LRCM) in Piano, Performer has been added to this document.

Piano Examination Requirements

Repertoire

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities. For Preparatory A to Level 10, students may select repertoire from Celebration Series®, Sixth Edition (RCM Publishing) or repertoire from other published resources, as listed in the “Complete Repertoire” section for each level in the Syllabus.

Repertoire Lists

The repertoire for Levels 1 to 10 and the Associate Diploma (ARCT) in Piano, Performer is divided into lists, according to genre or stylistic period.

Levels 1 and 2
List A: Baroque and Classical Repertoire
List B: Romantic, 20th-, and 21st-century Repertoire
List C: Inventions

Levels 3 to 7
List A: Baroque Repertoire
List B: Classical and Classical-style Repertoire
List C: Romantic Repertoire
List D: Post-Romantic, 20th-, and 21st-century Repertoire

Levels 8 and 9
List A: Baroque Repertoire
List B: Classical Repertoire
List C: Romantic Repertoire
List D: Post-Romantic, Impressionist, and Early 20th-century Repertoire
List E: 20th- and 21st-century Repertoire

Level 10
List A: Works by J.S. Bach
List B: Classical Sonatas
List C: Romantic Repertoire
List D: Post-Romantic, Impressionist, and Early 20th-century Repertoire
List E: 20th- and 21st-century Repertoire
List F: Concert Etudes

For the examination repertoire requirements for Preparatory A, please see p. 8; for Preparatory B, please see p. 13; for the Licentiate Diploma (LRCM) in Piano, Performer, please see p. 109.

Da Capo Signs and Repeats

• When performing repertoire in an examination, students should observe da capo and dal segno signs, unless stated otherwise in the Piano Syllabus, 2022 Edition.
• Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the Piano Syllabus, 2022 Edition or in Celebration Series®, Sixth Edition.
• At the Associate Diploma (ARCT) and Licentiate Diploma (LRCM) levels, repeats may be observed at the candidate’s discretion, within the allotted time.

* Please see Abbreviations at rcmusic.com/syllabi for a list of publishers with their abbreviations.
Introduction

Memorization

To support secure and confident performances, students are encouraged to memorize repertoire selections.

- In Preparatory A, Preparatory B, and Levels 1 to 8, memory marks are awarded for each repertoire selection performed by memory, for a total of 6 marks.
- In Levels 9 and 10, one mark will be deducted for each repertoire selection that is played with the music.
- For the Associate Diploma (ARCT) in Piano, Performer, and the Licentiate Diploma (LRCM) in Piano, Performer, memorization is compulsory. Candidates not performing from memory will receive comments only. Any selection played with the music will receive a mark of zero.

Substitutions

Students have the option of substituting selections at each examination with alternatives of their own choice. Official approval of most substitute selections is not required. Substitute selections fall into four categories: Syllabus substitutions, Teacher’s Choice substitutions, Student’s Choice substitutions, and Popular Selection List substitutions. Students must comply with the following regulations regarding repertoire substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations. (See the “Substitutions Summary” table on the next page.)

Syllabus Substitutions

Students in Preparatory A may substitute one repertoire selection from Preparatory B. Students in Preparatory B may substitute one repertoire selection from Level 1 List A or List B.

Students in Levels 1 to 10 may substitute one repertoire selection and/or one etude from the corresponding list of the level immediately above their examination level. For example, a Level 5 List A selection may be performed in place of a Level 4 List A selection, or a Level 7 etude in place of a Level 6 etude.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the genre or stylistic period intended for the list in the level to be examined (see “Repertoire Lists” on p. 4). For example, a Level 9 List D selection may be replaced with a selection from Level 10 List D or List E.
- Syllabus substitutions must be performed according to the syllabus requirements of the higher level and will be evaluated at the standard of the higher level.
- Syllabus substitutions are not permitted for Level 2 List C: Inventions.

For the Associate Diploma (ARCT), one repertoire selection may be substituted from the corresponding repertoire category of the Licentiate Diploma (LRCM).

Teacher’s Choice Substitutions

Students in Preparatory A and Preparatory B may substitute one repertoire selection with a work not listed in the Piano Syllabus, 2022 Edition that is of comparable length, difficulty, and musical quality to selections listed in the syllabus.

Students in Levels 1 to 10 may substitute one repertoire selection and/or one etude with a work not listed in the Piano Syllabus, 2022 Edition that is of comparable length, difficulty, style category, and musical quality to selections in the specified list.

Teacher’s Choice substitutions may be made for the following repertoire lists only: List B in Levels 1 and 2; List C in Levels 3 to 7; List C or D in Levels 8 and 9; and List C, D, or E in Level 10.

Teacher’s Choice substitutions for repertoire must be of comparable stylistic idiom to the corresponding list for which they are performed.

- Teacher’s Choice substitutions for etudes may be freely chosen from any stylistic period.
- The mark for the performance of a Teacher’s Choice substitute selection will include an assessment of the appropriateness of the choice.
- Students performing a Teacher’s Choice selection that exceeds the expected length of a repertoire selection or etude for the student’s level may be stopped by the examiner once an assessment has been reached.
- It is the responsibility of the teacher to provide guidance regarding Teacher’s Choice substitutions to ensure that the chosen repertoire complies with the syllabus requirements.

For the Associate Diploma (ARCT), one List C, D, or E selection may be substituted with a work not listed in the Piano Syllabus, 2022 Edition that is of comparable length, difficulty, style category, and musical quality to the selections in the specified list.

Student’s Choice Substitutions

One Student’s Choice substitution may be made at the Licentiate Diploma (LRCM) level.

- Candidates may include either one extended Student’s Choice selection or up to three brief Student’s Choice selections (with a total playing time of up to 15 minutes) from any historical period.
- The substitute repertoire selection(s) must be equal in difficulty and musical quality to the works listed in the LRCM repertoire lists.
- The mark for the examination will include an assessment of the appropriateness of any Student’s Choice selection(s). Candidates should indicate the Student’s Choice selection(s) on the Examination Program Form.

Popular Selection List Substitutions

Students in Levels 1 to 10 may replace one etude with a work included in any edition of the Popular Selection List. The Popular Selection List is an addendum to the Piano Syllabus, 2022 Edition and is available online. It includes a compilation of contemporary arrangements that have been categorized by level, from Level 1 to 10. Popular Selection List substitutions must be chosen from the student’s examination level or the level immediately above.
Introduction

Substitutions Summary

<table>
<thead>
<tr>
<th>Level</th>
<th>Repertoire Substitution</th>
<th>Etude Substitution</th>
</tr>
</thead>
</table>
| Prep A–Prep B | • one Syllabus substitution from the next higher level  
               OR • one Teacher’s Choice substitution                                                | not applicable                              |
| Levels 1–2    | • one Syllabus substitution from the next higher level (except Level 2 List C: Inventions)  
               OR • one Teacher’s Choice substitution for List B                                 | • one Syllabus substitution from the next higher level  
                                                                                   OR • one Teacher’s Choice substitution  
                                                                                   OR • one Popular Selection List substitution |
| Levels 3–7    | • one Syllabus substitution from the next higher level  
               OR • one Teacher’s Choice substitution for List C                                | • one Syllabus substitution from the next higher level  
                                                                                   OR • one Teacher’s Choice substitution  
                                                                                   OR • one Popular Selection List substitution |
| Levels 8–9    | • one Syllabus substitution from the next higher level  
               OR • one Teacher’s Choice substitution for List C or D                            | • one Syllabus substitution from the next higher level  
                                                                                   OR • one Teacher’s Choice substitution  
                                                                                   OR • one Popular Selection List substitution |
| Level 10      | • one Syllabus substitution from ARCT  
               OR • one Teacher’s Choice substitution for List C, D, or E                        | • one Syllabus substitution from ARCT List F  
                                                                                   OR • one Teacher’s Choice substitution  
                                                                                   OR • one Popular Selection List substitution |
| ARCT Performer| • one Syllabus substitution from LRCM  
               OR • one Teacher’s Choice substitution for List C, D, or E                        | not applicable                              |
| LRCM Performer| • one Student’s Choice substitution (prior approval required)                          | not applicable                              |

For any substitute selections falling outside these categories, and any substitutions for the Associate Diploma (ARCT), students must complete an Examination Substitute Piece Request Form (available online) in advance of the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

For the Licentiate Diploma (LRCM), candidates must complete the Licentiate Registration form (available online) and submit it along with their complete Examination Program Form (included in the registration package) to The Royal Conservatory in advance of the examination registration deadline. The substitute selection(s) will be evaluated as part of the overall program. An Examination Substitute Piece Request Form is not required.
Technical Requirements

Etudes
Complete etudes for Levels 1 to 10 are published in Celebration Series®, Sixth Edition: Piano Etudes (RCM Publishing).

- Etudes do not need to be memorized. No extra marks will be awarded for memorizing etudes, although stronger performances often result.
- Concert Etudes in List F for the Associate Diploma (ARCT) in Piano, Performer must be performed by memory.
- See the “Substitutions Summary” table on p. 6 for permitted etude substitutions.

For further details on examination requirements for etudes, please consult the listings for each level.

Technical Tests
Complete technical tests for Preparatory through Level 8 are published in Technical Requirements for Piano (RCM Publishing).

- The examiner will choose a representative sampling of items from the technical tests list at each level.
- Technical tests (scales, chords, and arpeggios) must be played from memory.
- Metronome speeds are intended as a guideline for the minimum tempo of each requirement.

For further details on examination requirements for technical tests, please consult the listings for each level.

Musicianship

Samples of ear-training exercises and sight reading for examination preparation are published in Four Star® Sight Reading and Ear Tests (RCM Publishing) and are available in RCM Online Ear Training and RCM Online Sight Reading.

Ear Tests

Ear tests include melody clapback, melody playback, and identification of intervals, chords, and chord progressions.

For further details on examination requirements for ear tests, please consult the requirements for each level.

Sight Reading

Sight-reading tests consist of rhythm reading and sight playing of short passages.

- Students are required to tap one measure of the beat before performing the sight-rhythm excerpt to establish a sense of pulse and to set the tempo for their performance. Students may choose to tap the beat with one hand or foot, or to clap the beat with both hands if they are speaking the rhythm.
- To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice (“la,” “ta,” Kodály syllables, etc.), clap the rhythm, or tap the rhythm with one hand.
- For remote examinations, the sight-reading excerpts will be provided 22 hours in advance of the examination for student preparation. Prepared sight-reading excerpts may be slightly longer than examples provided for in-person examinations but will conform to all other requirements listed for each level.
- Students are encouraged to review sight-reading excerpts to prepare for their remote examination but are not permitted to add markings (such as note names or numbers for counting).

For further details on examination requirements for sight-reading tests, please consult the requirements for each level.

Theory Examinations

For Levels 5 and up

See the current Theory Syllabus (available online) for further information regarding theory examination prerequisites and corequisites.
Preparatory A

Preparatory A Requirements | Marks
---|---
**Repertoire** | 66
*three selections from the Syllabus List* | 20
Memory (2 marks per repertoire selection) | 6
**Technical Requirements** | 14
Technical Tests | 14
**Musicianship** | 10
**Ear Tests** | 14
– Clapback | 4
– Chords | 2
– Playback | 4
**Sight Reading** | 10
– Rhythm | 5
– Playing | 5
**Total possible marks (pass = 60)** | 100

Title | Composer | Page
---|---|---
Allegro in C Major, op. 1, no. 4 | Reinagle | 4
Melody in G Major, op. 101, no. 39 | Beyer | 5
The Juggler | Faber | 6
On the Trampoline | Niamath | 7
Bluebottle | Norton | 8
Giraffe | Richert | 9
Ladybug Waltz | Ogilvy | 10
Owl in the Night | Rollin | 11
Bumper Cars | Olson | 12
The Haunted Mouse | Faber | 14
Criss Cross | Price | 15
A Skating Waltz | Berlin | 16
Sleigh Bells | Donkin | 17
Barefoot on the Beach | Crosby Gaudet | 18
Panda Blues | Jiang | 19
The Haunted Harp | Donkin | 20
Rock Climbing | Konesnski | 21
What’s That Noise? | Mier | 22
Around a Roundabout | Gerou | 24
Prickly Pear Rag | Alexander | 26
The Wandering Ogre | Mrozinski | 28
Sleepy Head | Duncan | 29
Baby Kangaroo | Crosby Gaudet | 30
Curious Cat | Richert | 31
Smooth and Crunchy | Milne | 32

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 10.

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections. Two memory marks are awarded for each repertoire selection that is performed by memory.

► The following selections are found in *Celebration Series*, *Sixth Edition: Preparatory A Piano Repertoire* on the pages indicated.

Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.
Students must play all patterns from memory.

### Scales

<table>
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<tr>
<th>Keys Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, G, D major A minor</td>
<td>( \frac{1}{4} = 100 )</td>
<td>( \frac{1}{4} )</td>
</tr>
</tbody>
</table>

#### Legato Pentascales
(five-finger patterns)

#### Staccato Pentascales

### Chords

#### Triad Sequence
- broken
- solid/blocked

<table>
<thead>
<tr>
<th>Keys Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>( \frac{1}{4} = 60 )</td>
<td>( \frac{1}{4} )</td>
</tr>
<tr>
<td>C major, 1 octave, ascending</td>
<td>( \frac{1}{4} = 72 )</td>
<td>( \frac{1}{4} )</td>
</tr>
</tbody>
</table>

### Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

### Ear Tests

#### Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The examiner will identify the time signature and count one measure before beginning.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} )</td>
<td>two measures</td>
</tr>
</tbody>
</table>

#### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

#### Playback

Students will be asked to play back a melody based on the first three notes of a major scale. The examiner will identify the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant</td>
<td>C, G major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

### Sight Reading

#### Rhythm

For a given rhythm, students will be asked to:
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} )</td>
<td>two measures</td>
</tr>
</tbody>
</table>

#### Playing

Students will be asked to play two four-note melodies written on the grand staff starting on any of these notes with the given fingers:

- One melody will be in the treble clef, to be played with the right hand alone.
- One melody will be in the bass clef, to be played with the left hand alone.

The melodies will move by step in one direction only and may contain a repeated note. Fingering will be indicated for the first note only.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{4} )</td>
<td>( \frac{1}{4} ) ( \frac{1}{4} ) ( \frac{1}{4} )</td>
</tr>
</tbody>
</table>
Preparatory A

Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections from the following list. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:
- one selection
- one selection, found in Celebration Series®, Sixth Edition: Preparatory A Piano Repertoire

The ABC of Piano Playing FHM
Book 2
- The Cuckoo
- On Parade
- We Play Hockey

Book 3
- The Ballerina
- Cradle Song
- A Skating Waltz

Adair, Yvonne
Little Dog Tales B&H
- Boots

Alexander, Dennis
Dennis Alexander’s Favorite Solos, 1 ALF
- March King
Five-Star Solos ALF
- Prickly Pear Rag

Alfred’s Premier Piano Course ALF
Lesson 1B
- I Asked My Mother
- The Joke

Lesson 2A
- Qwerty
- Shadows

Performance 1B
- As Morning Dawns
- My Dog
- Pogo Stick

Armand, George
- Echo (in The Russian Piano School, 1 SIK)

Beckwith, John
The Cheese Stands Still CMS
- Blue
- Brie
- Cheddar
- Cream
- Goat

Beyer, Ferdinand
Vorschule im Klavierspiel, op. 101
- Melody in G Major (no. 39)

Celebrate Piano! STP
Lesson and Musicianship 1B
- Aura Lee
- Lazy Summer Day
- The Sad Dragon

Lesson and Musicianship 2A
- Easy Day

Solos 1
- Ladybug Waltz
- The Teeter-totter
- Trumpet Parade

Solos 2
- Clowns

Chatman, Stephen
Amusements, 1 CMC
- Foolin’ Around
- Monkey Business

Escapades, 1 ECS
- The Mouse in the Grandfather Clock

Costley, Kevin
Year ‘Round Fun, 1 FJH
- It’s Raining Again

Crosby Gaudet, Anne
- Baby Kangaroo MDC
- Barefoot on the Beach MDC

Donkin, Christine
- Black and White Boogie DKN
Jumping in the Mud DKN
- The Haunted Harp
- Sleigh Bells

Duncan, Martha Hill
If Dogs Could Talk MHD
- Sleepy Head

Garrow, Louise
- Calliope ALF

Gerou, Tom
- Around a Roundabout GRO

Gieck, Janet
When I Grow Up RLP
- Artist
- Trucker

Goolkasian Rahbee, Dianne
Pictures and Beyond, 1 FJH
- Thunderstorm

Hal Leonard Student Piano Library HAL
Piano Lessons 2
- Circle Dance
- First Light

Piano Solos 2
- Goofy Gadget
- The Stream
- Those Creepy Crawly Things on the Cellar Floor
Preparatory A

Jiang, Edward Han
- Panda Blues EHJ

Kabalevsky, Dmitri
24 Pieces for Children, op. 39 SCH
- Melody (no. 1)
- Marching (no. 3)
Children’s Adventures, op. 89 SCH
- The Trumpeter and the Echo (no. 15)

Konecni, Sarah
- Rock Climbing SKP

Mier, Martha
- Bright Painted Ponies (in Belwin Contest Winners, 1 ALF)
  Musical Impressions ALF
- What’s That Noise?

Milne, Elissa
Very Easy Little Peppers FAB
- Smooth and Crunchy

Mrozinski, Mark
Enchanted Forest MMR
- The Wandering Ogre

Music for Young Children MYC
Moonbeams 1
- Hurrah
- Melody for Alphorn
- Music Signs
- Wake Up!

Moonbeams 2
- Frère Jacques
- Lady Bug
- Pixie Waltz

Sunbeams 2
- Go to Sleep

The Music Tree ALF
Student’s Book 1
- First Boogie
- Forest Echoes

Student’s Book 2A
- Knights at the Ball
- Morning Has Broken

Niamath, Linda
In My Garden NIA
- Spider’s Web

Marching Mice and Other Pieces ALF
- On the Trampoline

Norton, Christopher
Christopher Norton Connections for Piano, Preparatory DAY
- Bluebottle

Olson, Kevin
Imaginations, 1 FJH
- Bumper Cars

My Kind of Music, 1 FJH
- Making Faces
- Spider vs. Fly
- Stepping on the Cracks

Papp, Lajos
Starting the Piano EMB
- Lydian Melody

Perry, Zenobia Powell
- Vignette No. 1 JGM

Piano Adventures (2nd ed.) FPA
Lesson Book 1
- Grumpy Old Troll
- The Haunted Mouse
- The Juggler
- Song for a Scarecrow

Lesson Book 2A
- Jazz Blast
- Snake Charmer
- Storms on Saturn

Lesson Book 2B
- Carefree Waltz

Performance Book 1
- Painting with Pastels

Piano Town KJO
Lessons 1
- Candlelight
- Feeling Sneaky
- The Flashlight
- Simple Gifts

Lessons 2
- Butterfly Camouflage
- The Ladybug

Poe, John Robert
Clown Serenade (in Myklas Contest Winners, 1 ALF)
Simon Says KJO
- Walk Like a Duck

Price, Florence B.
- Criss Cross (in A Collection of Florence Price’s Piano Teaching Music, 2 CVR)

Reinagle, Alexander
24 Short and Easy Pieces, op. 1
- Allegro in C Major (no. 4)

Richert, Teresa
Copycat Copycat RCT
- Curious Cat

Jungle Jingles RCT
- Giraffe
Preparatory A

Rollin, Catherine
The Bean Bag Zoo Collector’s Series, 1 ALF
  • Owl in the Night
  • Rainbow Fish

Succeeding at the Piano FJH
Lesson and Technique 2A
  • Canyon Crossing
  • Creepy Noises
  • Folk Dancers
Recital Book 2A
  • The Brook in the Woods
Sonatina of the City
  • one movement

Tales of a Musical Journey GOR
Book 2
  • A Dance
  • Playing Ball
  • The Rain

Türk, Daniel Gottlob
Handstücke für angehende Klavierspieler, 1 ABR
  • The Lively Boy
# Preparatory B

<table>
<thead>
<tr>
<th>Preparatory B Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>66</td>
</tr>
<tr>
<td>three selections from the Syllabus List</td>
<td>20</td>
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<tr>
<td></td>
<td>20</td>
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<tr>
<td></td>
<td>20</td>
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<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
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<tr>
<td>Technical Requirements</td>
<td>14</td>
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<tr>
<td>Technical Tests</td>
<td>14</td>
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<tr>
<td>Ear Tests</td>
<td>10</td>
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<tr>
<td>– Clapback</td>
<td>4</td>
</tr>
<tr>
<td>– Chords</td>
<td>2</td>
</tr>
<tr>
<td>– Playback</td>
<td>4</td>
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<td>Sight Reading</td>
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<tr>
<td>– Rhythm</td>
<td>5</td>
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<tr>
<td>– Playing</td>
<td>5</td>
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<td>Total possible marks (pass = 60)</td>
<td>100</td>
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</table>

The following selections are found in *Celebration Series*, Sixth Edition: Preparatory B Piano Repertoire on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
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<tbody>
<tr>
<td>The Calico Cat</td>
<td>Marlais</td>
<td>4</td>
</tr>
<tr>
<td>A Gorilla Named Chee</td>
<td>Alexander</td>
<td>5</td>
</tr>
<tr>
<td>The Sneaky Tiger</td>
<td>Costley</td>
<td>6</td>
</tr>
<tr>
<td>Minueto in C Major, op. 37, lesson 2</td>
<td>Hook</td>
<td>8</td>
</tr>
<tr>
<td>Minuet in F Major</td>
<td>attr. L. Mozart</td>
<td>9</td>
</tr>
<tr>
<td>The Rising Sun</td>
<td>Telfer</td>
<td>10</td>
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<tr>
<td>Starfish at Night</td>
<td>Crosby Gaudet</td>
<td>11</td>
</tr>
<tr>
<td>Raptors</td>
<td>Olson</td>
<td>12</td>
</tr>
<tr>
<td>Oranges and Lemons</td>
<td>arr. Berlin</td>
<td>14</td>
</tr>
<tr>
<td>Pumpkin Boogie</td>
<td>Faber</td>
<td>15</td>
</tr>
<tr>
<td>Boat of Tai Lake</td>
<td>arr. Lin</td>
<td>16</td>
</tr>
<tr>
<td>The Thirsty Frog</td>
<td>Athparia</td>
<td>18</td>
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<tr>
<td>Swoop, Peck and Fly</td>
<td>Mathews</td>
<td>19</td>
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<tr>
<td>Sneaky Sam</td>
<td>Bober</td>
<td>20</td>
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<tr>
<td>Carillon</td>
<td>McIntyre</td>
<td>22</td>
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<tr>
<td>New Shoes</td>
<td>Niamath</td>
<td>23</td>
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<tr>
<td>Shadow Puppets</td>
<td>Jiang</td>
<td>24</td>
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<td>Paswewe</td>
<td>Assiginaak</td>
<td>25</td>
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<tr>
<td>Looking-Glass River</td>
<td>Faber</td>
<td>26</td>
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<tr>
<td>Leaping the Waves with Dolphins</td>
<td>Arens</td>
<td>27</td>
</tr>
<tr>
<td>Roda</td>
<td>Fernández</td>
<td>28</td>
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<tr>
<td>Playing, op. 39, no. 5</td>
<td>Kabalevsky</td>
<td>30</td>
</tr>
<tr>
<td>Bouncing Ball</td>
<td>Richert</td>
<td>31</td>
</tr>
<tr>
<td>Steampunk</td>
<td>Hidy</td>
<td>32</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 14.

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections. Two memory marks are awarded for each repertoire selection that is performed by memory.

## Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.
Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Legato Pentascales</strong> (five-finger patterns)</td>
<td>D, A, F major</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E, D minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>tonic to dominant, ascending and descending (ending with solid/blocked root-position triad)</td>
<td>♩ = 60</td>
<td></td>
</tr>
<tr>
<td><strong>Staccato Pentascales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>One-octave Scales</strong></td>
<td>C, G major</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A minor (natural)</td>
<td>1 octave</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tonic to dominant, ascending and descending (ending with solid/blocked root-position triad)</td>
<td>♩ = 60</td>
<td></td>
</tr>
<tr>
<td><strong>Contrary Motion Scale</strong></td>
<td>C major</td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 octave</td>
<td>♩ = 60</td>
<td></td>
</tr>
</tbody>
</table>

| **Chords**                             |                             |       |             |
| Tonic Triads                           | C, G major                  | HS    |             |
|                                         | A minor                     | 1 octave | (root position and inversions) |
|                                         | ♩ = 50                      | ♩ ♩ ♩ ♩ |

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The examiner will identify the time signature and count one measure before beginning.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>♩ ♩</td>
<td>♩ ♩ ♩ ♩ ♩</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

Playback

Students will be asked to play back a melody based on the first three notes of a major or minor scale. The examiner will identify the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant</td>
<td>C, G major</td>
<td>four notes</td>
</tr>
<tr>
<td></td>
<td>A minor</td>
<td></td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

• Tap a steady beat with their hand or foot for one measure.
• Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>♩ ♩</td>
<td>♩ ♩ ♩ ♩ ♩</td>
<td>two measures</td>
</tr>
</tbody>
</table>

Playing

Students will be asked to play a short melody written on the grand staff, divided between the hands, and starting on any note in the following positions.

Fingering will be indicated for the first note of each hand only.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>♩ ♩ ♩</td>
<td>♩ ♩ ♩ ♩ ♩</td>
</tr>
</tbody>
</table>

Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections from the following list. Two memory marks are awarded for each repertoire selection that is performed by memory.
Preparatory B

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Celebration Series*, Sixth Edition: Preparatory B Piano Repertoire

**The ABC of Piano Playing** FHM

*Book 3*

- A Canoe Trip
- Hallowe’en Pranks
- Hop Scotch
- Old MacDonald Had a Farm

**Adult Piano Method** HAL

*Lessons, Solos, Technique & Theory 2*

- All the Pretty Little Horses
- Blues for a Count
- Band on the Beach
- Lullaby Angel
- Ribbons
- Wade in the Water

**Alexander, Dennis**

- A Gorilla Named Chee AXR

**Finger Paintings**, 3 ALF

- A Summer Morning
- Sun Fun

**Just for You**, 1 ALF

- Celebration

**The Magic of Music**, 1 ALF

- Right Uptown!

**Alfred’s Premier Piano Course** ALF

*Lesson 2A*

- King Arthur’s Adventure
- Tilt-a-Whirl

*Lesson 2B*

- Quiet Thoughts

**Performance 2A**

- Boom, Boom!
- Butterfly World

**Archer, Violet**

*Here and Now* PAL

- The Haunted Cave

**Arens, Barbara**

*The Mermaid Challenge* ARN

- Leaping the Waves with Dolphins

**Assiginaak, Barbara**

- Paswewe (It Echoes) AGK

**Athparia, Colleen**

- The Thirsty Frog ATH

**Barratt, Carol**

- Cruising (in *Chester’s Easiest Piano Course*, 3 CHS)

**Bartók, Béla**

*The First Term at the Piano* EMB

- Dialogue (no. 3)

**Berlin, Boris, arr.**

- Oranges and Lemons FHM

**Berr, Bruce**

*Imaginations in Style* HAL

- Fanfare

**Bober, Melody**

*Grand Solos for Piano*, 2 ALF

- Sneaky Sam

**Bolcom, William**

*Monsterpieces and Others* EBM

- The Sad Monster

**Bowman, Jennifer**

*Modern Mosaics* DAY

- Squirrels

**Celebrate Piano!** STP

*Lesson and Musicianship 2A*

- The Boogie Bugler

*Lesson and Musicianship 2B*

- Alouette
- Last Train to Bluesville
- Rhythm Ace

*Lesson and Musicianship 3*

- Erie Canal
- Tarantella

*Lesson and Musicianship 4*

- Takin’ It Easy

**Chatman, Stephen**

*Amusements*, 2 CMC

- Broken Music Box

*Away!* CMC

- Birding
- Foggy Beach

*Escapades*, 1 ECS

- A Forgotten Promise

*Sports* CMC

- Olie the Goalie

**Chrétien, Hedwige**

*Six petits préludes récréatifs*

- Bébé s’endort

**Clementi, Muzio**

*Introduction to the Art of Playing the Piano Forte*, op. 42 (11th ed.)

- Arietta in C Major (lesson 5)

**Costley, Kevin**

*At the Zoo*, 2 FJH

- The Sneaky Tiger

**Crosby Gaudet, Anne**

- Floating in Space MDC
- Freddie the Frog MDC
- Ocean Spray MDC

**Chatman, Stephen**

*Amusements*, 2 CMC

- Broken Music Box

*Away!* CMC

- Birding
- Foggy Beach

*Escapades*, 1 ECS

- A Forgotten Promise

*Sports* CMC

- Olie the Goalie

**Chrétien, Hedwige**

*Six petits préludes récréatifs*

- Bébé s’endort

**Clementi, Muzio**

*Introduction to the Art of Playing the Piano Forte*, op. 42 (11th ed.)

- Arietta in C Major (lesson 5)
Preparatory B

Donkin, Christine
- Taking Turns DKN
- Comics & Card Tricks DKN
- The Path of the Ping Pong Ball
- The Tired Turtle Express

Jumping in the Mud DKN
- Mystery
- Something’s Ticking
- The Swan’s Reflection

Evans, Lee
- Color Me Jazz, 1 FJH
- Time for Jazz

Fernández, Oscar Lorenzo
- Suite das cinco notas
  - Roda (no. 4)

Gallant, Pierre
- Clowning Around PGA
  - March of the 2nds and 3rds
  - The Rhythm Machine
  - Teasing

Garścia, Janina
- Winter Fun PWM
  - The Leveret

Gedike, Aleksandr
- 60 Easy Piano Pieces, op. 36 SCH
  - A Song (no. 3)

George, Jon
- Strolling in the Park (in Supplementary Solos, 1 ALF)
- Turtle Talk (in Belwin Contest Winners, 1 ALF)

Gillock, William
- Accent on Solos, 2 WIL
  - Stars on a Summer Night
- Classic Piano Repertoire: Elementary WIL
  - Rocking Chair Blues

Glover, David Carr
- The Golden Harp (in Belwin Contest Winners, 2 ALF)

Hal Leonard Student Piano Library HAL
- Piano Lessons 3 (rev. ed.)
  - Chorale
- Piano Solos 3 (rev. ed.)
  - The Clockwork Ballerina
  - Leap Frog
  - Porcupine Pizzicato
  - The Winter Wind

Hook, James
- Minuetto in C Major, op. 37, lesson 2

Humbert, Georges Frank
- Zauberstunden OTT
  - Tarantella (in Piano Piccolo OTT)
  - Waltz in B flat Major (in Piano Piccolo OTT)

Jiang, Edward Han
- Shadow Puppets EHJ

Kabalevsky, Dmitri
- 24 Pieces for Children, op. 39 SCH
  - Polka (no. 2)
  - Playing (no. 5)
  - A Little Joke (no. 6)
  - Funny Incident (no. 7)
- Children’s Adventures, op. 89 SCH
  - First Waltz (no. 5)

Köhler, Christian Louis Heinrich
- Children’s Song (in Everybody’s Perfect Masterpieces, 1 ALF)

Leaf, Mary
- A Leaf Collection, 2 FJH
  - Starship Galileo

Lin, Emilie, arr.
- Boat of Tai Lake (in Gifts of Asia: Folk Music from China, Japan, Korea, and Taiwan FJH)

Mathews, Alison
- Into the Garden MAT
  - Swoop, Peck and Fly

McIntyre, David L.
- Tucy Tunes RSM
  - Carillon (no. 1)

McLean, Edwin
- Vignettes, 1 FJH
  - Jalopy Town

Mozart, Leopold, attr.
- Notebook for Nannerl
  - Minuet in F Major

Music for Young Children MYC
- Sunbeams 3
  - Hello to Spring
  - Ketchup
  - 'Tis a Gift to Be Simple
  - Waltz of the Sunbeams

The Music Tree ALF
- Student’s Book 2A
  - Brisk March
  - The Modern Dragon
- Student’s Book 2B
  - Old Brass Wagon
  - Relay Race
- Student’s Book 3
  - Country Fiddler
  - Mountain Ballad
  - Pop Goes the Weasel
  - Stomp Dance

Students’ Choice: Recreational Solos 3
- Distant Chimes
  → with repeat
Niamath, Linda
In My Garden NIA
  • Swinging
Marching Mice and Other Pieces ALF
  • Balloons
Soda Pop and Other Delights ALF
  • Playful Puppy
  • Sleepy Little Kitten
Surprises NIA
  • New Shoes
  • Party Hats

Norton, Christopher
Christopher Norton Connections for Piano, Preparatory DAY
  • 4 x 4
  • Feeling Lonely
The Microjazz Collection, 1 B&H
  • After the Battle
  • Struttin’

Olson, Kevin
Imaginations, 1 FJH
  • Raptors

Piano Adventures (2nd ed.) FPA
Lesson Book 2A
  • Whirling Leaves
Lesson Book 2B
  • Canoeing in the Moonlight
  • Jumpin’ Jazz Cat
  • Pumpkin Boogie
    → with repeat
  • Riding the Wind
Lesson Book 3A
  • Looking-Glass River

Piano Safari (2nd ed.) PSF
Repertoire 3
  • Nightingale

Piano Town KJO
Attention Grabbers 2
  • Steampunk
    → with repeat
Lessons 2
  • The Comic Book Shop
  • The Lily Pond
  • School’s Out
  • The Time Machine
Performance 2
  • Around the World
  • Beehive Dance

Porter, Beverly
Lady Bug and Friends RLP
  • Humbug’s Hoedown

Reinagle, Alexander
  • Allegretto in C Major, op. 1, no. 5 (in Piano Piccolo OTT)
  • Allegretto in C Major, op. 1, no. 9 (in Piano Piccolo OTT)

Richert, Teresa
Imagination RLP
  • Pixies on Parade
Toy Collection RCT
  • Bouncing Ball

Roth Roubos, Valerie
Four Miniature Suites FJH
  • Catnip Crazy, from Cat Tales

Schoenmehl, Mike
Fun with Jazz Piano, 2 OTT
  • Sherlock Holmes

Skarecky, Jana
Birds in the Hickory Tree CMC
  • Blackbirds

Succeeding at the Piano FJH
Lesson and Technique 2A
  • Riding the Subway
Lesson and Technique 2B
  • Boogie, Man!
    • The Calico Cat
    • On the Cable Car
Lesson and Technique 3
  • Cool Groove
  • Elfin Tarantella
Recital Book 2A
  • Beanbag Rag
Recital Book 2B
  • Spring Festival

Tan, Chee-Hwa
Through the Windowpane PSF
  • The Swing

Tales of a Musical Journey GOR
Book 2
  • Jump Rope

Telfer, Nancy
The Galaxy Series, 1 WAN
  • The Rising Sun

Türk, Daniel Gottlob
Handstücke für angehende Klavierspieler, 1 ABR
  • A Carefree Fellow
  • Children’s Ballad
  • Sad Feelings
  • Youthful Happiness
Handstücke für angehende Klavierspieler, 2 ABR
  • Phrase Endings
### Level 1 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
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<tbody>
<tr>
<td>one selection from List A</td>
<td>16</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>16</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
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<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>Marks</th>
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<tbody>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td>12</td>
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<tr>
<td>Technical Tests</td>
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</table>

<table>
<thead>
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<th>Musicianship</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ear Tests</td>
<td>10</td>
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<tr>
<td>– Clapback</td>
<td>2</td>
</tr>
<tr>
<td>– Intervals</td>
<td>2</td>
</tr>
<tr>
<td>– Chords</td>
<td>2</td>
</tr>
<tr>
<td>– Playback</td>
<td>4</td>
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<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>– Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>– Playing</td>
<td>7</td>
</tr>
</tbody>
</table>

Total possible marks (pass = 60) 100

### Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

The following selections are found in Celebration Series®, Sixth Edition: Piano Repertoire 1 on the pages indicated.

#### List A

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minuet in C Major, op. 38, no. 4</td>
<td>Hässler</td>
<td>4</td>
</tr>
<tr>
<td>Bourrée in D Minor</td>
<td>Graupner</td>
<td>5</td>
</tr>
<tr>
<td>Burlesque in G Major</td>
<td>Anonymous</td>
<td>6</td>
</tr>
<tr>
<td>Andante in G Minor</td>
<td>Telemann</td>
<td>7</td>
</tr>
<tr>
<td>German Dance in D Major, Hob. IX:22, no. 2</td>
<td>Haydn</td>
<td>8</td>
</tr>
<tr>
<td>Gavotte in G Major</td>
<td>Dunhill</td>
<td>9</td>
</tr>
<tr>
<td>Minuet in D Major</td>
<td>L. Mozart</td>
<td>10</td>
</tr>
<tr>
<td>Minuet in D Minor</td>
<td>Anonymous</td>
<td>11</td>
</tr>
<tr>
<td>High Spirits</td>
<td>Türk</td>
<td>12</td>
</tr>
<tr>
<td>Ukrainian Folk Song, op. 107, no. 3</td>
<td>Beethoven</td>
<td>13</td>
</tr>
</tbody>
</table>

#### List B

<table>
<thead>
<tr>
<th>Romantic, 20th-, and 21st-century Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early One Morning</td>
</tr>
<tr>
<td>The Swiss Cuckoo</td>
</tr>
<tr>
<td>Sweet Jasmine</td>
</tr>
<tr>
<td>Niimi Aandeg</td>
</tr>
<tr>
<td>This Guy’s Disguised</td>
</tr>
<tr>
<td>Lunar Eclipse</td>
</tr>
<tr>
<td>March of the Terrible Trolls</td>
</tr>
<tr>
<td>Mist</td>
</tr>
<tr>
<td>Clear Mountain Sky</td>
</tr>
<tr>
<td>Angelfish</td>
</tr>
<tr>
<td>A Simple Waltz</td>
</tr>
<tr>
<td>Amber Moon</td>
</tr>
<tr>
<td>Waltz, op. 39, no. 13</td>
</tr>
<tr>
<td>Song of the Dark Woods</td>
</tr>
<tr>
<td>Reminiscence</td>
</tr>
<tr>
<td>Uptown News</td>
</tr>
</tbody>
</table>

#### List C

<table>
<thead>
<tr>
<th>Inventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cranky Cat</td>
</tr>
<tr>
<td>Mary Had a Little Lamb</td>
</tr>
<tr>
<td>Young Ludwig Exploring</td>
</tr>
<tr>
<td>The Playful Parrot</td>
</tr>
<tr>
<td>The Snake</td>
</tr>
<tr>
<td>Invention on a Latvian Folk Tune</td>
</tr>
<tr>
<td>Conversation No. 3</td>
</tr>
<tr>
<td>Teapot Invention</td>
</tr>
<tr>
<td>Follow My Leader</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 20.
Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

## Etudes

Students must prepare one etude from the following list.

- The following selections are found in *Celebration Series*, Sixth Edition: Piano Etudes 1 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Celebration</td>
<td>Crosby Gaudet</td>
<td>4</td>
</tr>
<tr>
<td>Etude in C Major, op. 125, no. 3</td>
<td>Diabelli</td>
<td>5</td>
</tr>
<tr>
<td>Heavenly Blue</td>
<td>Gerou</td>
<td>6</td>
</tr>
<tr>
<td>Clockwork</td>
<td>McIntyre</td>
<td>8</td>
</tr>
<tr>
<td>Beaver Boogie</td>
<td>Chatman</td>
<td>9</td>
</tr>
<tr>
<td>Morning Greeting, op. 117, no. 13</td>
<td>Gurlitt</td>
<td>10</td>
</tr>
<tr>
<td>Morning Fanfare</td>
<td>Fernández</td>
<td>11</td>
</tr>
<tr>
<td>Etude in C Major</td>
<td>Le Couppey</td>
<td>12</td>
</tr>
<tr>
<td>Both Ways</td>
<td>Tansman</td>
<td>13</td>
</tr>
<tr>
<td>Tricky Traffic</td>
<td>Garrow</td>
<td>14</td>
</tr>
<tr>
<td>Speedy Comet</td>
<td>Mathews</td>
<td>16</td>
</tr>
<tr>
<td>Far Away</td>
<td>Richert</td>
<td>17</td>
</tr>
<tr>
<td>Answering</td>
<td>Diemer</td>
<td>18</td>
</tr>
<tr>
<td>Jump Pop Hop</td>
<td>Brown</td>
<td>19</td>
</tr>
<tr>
<td>Melodie in F Major, op. 218, no. 36</td>
<td>Köhler</td>
<td>20</td>
</tr>
<tr>
<td>Into the Waves</td>
<td>Niamath</td>
<td>21</td>
</tr>
<tr>
<td>Detectives</td>
<td>Donkin</td>
<td>22</td>
</tr>
<tr>
<td>Scherzo, op. 39, no. 12</td>
<td>Kabalevsky</td>
<td>23</td>
</tr>
<tr>
<td>Four-Wheel Drive</td>
<td>Norton</td>
<td>24</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for the etude. See p. 5 for details.

## Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave</td>
<td>C, G, F major</td>
<td>HS</td>
<td>2 octaves</td>
</tr>
<tr>
<td>A, E, D minor (natural and harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contrary Motion</td>
<td>C major</td>
<td>HT</td>
<td>2 octaves</td>
</tr>
<tr>
<td>Chromatic</td>
<td>Starting on C</td>
<td>HS</td>
<td>1 octave</td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Triads</td>
<td></td>
<td>HS</td>
<td>1 octave</td>
</tr>
<tr>
<td>• broken</td>
<td>C, G, F major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A, E, D minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• solid/blocked</td>
<td>C, G, F major</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A, E, D minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(root position and inversions)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All scales are to be played *legato*. 
**Musicianship**

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

**Ear Tests**

**Clapback**

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

**Intervals**

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

*OR*

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note *once*.

**Intervals (ascending and descending)**

- minor 3rd
- major 3rd

**Chords**

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in broken and then solid/blocked form *once*.

**Chords**

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

**Playback**

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, dominant</td>
<td>C, G major</td>
<td>five notes</td>
</tr>
<tr>
<td></td>
<td>A minor</td>
<td></td>
</tr>
</tbody>
</table>

**Sight Reading**

**Rhythm**

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>0 0 0 0 0 0 0 0 0 0 0 0</td>
<td>two measures</td>
</tr>
</tbody>
</table>

**Playing**

Students will be asked to play a four-measure melody, written on the grand staff and divided between the hands. Fingering will be indicated for the first note of each hand only.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, G, F major</td>
<td>4</td>
<td>0 0</td>
</tr>
<tr>
<td>A minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Complete Repertoire**

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Celebration Series*, Sixth Edition: *Piano Repertoire 1*

**List A**

**Baroque and Classical Repertoire**

**Anonymous**

- Burlesque in G Major (in *Notebook for Wolfgang*)
- Minuet in D Minor (in *Notebook for Wolfgang*)

**Bach, Johann Christian**

- Aria in F Major, BWV Anh. 131 (in *Notenbuch der Anna Magdalena Bach*)

**Bach, Johann Christoph Friedrich**

*Musikalische Nebenstunden*

- Minuet in C Major
- Schwäbisch in D Major

**Bach, Johann Sebastian**

- Chorale, BWV 514 (in *Notenbuch der Anna Magdalena Bach BAR; WIE*)
Beethoven, Ludwig van
- Écossaise in E flat Major, WoO 86
- Ukrainian Folk Song, op. 107, no. 3 [theme]

Clarke, Jeremiah
The Third Book of the Harpsichord Master
- Minuet in D Major, T 460

Clementi, Muzio
Introduction to the Art of Playing the Piano Forte, op. 42 (11th ed.)
- Pyrenese Melody (lesson 48)

Duncombe, William
Progressive Lessons for the Harpsichord and Pianoforte
- Sonatina in C Major

Dunhill, Thomas
First Year Pieces ABR
- Gavotte in G Major

Graupner, Christoph
- Bourrée in D Minor (in Notebook for Wolfgang)

Hässler, Johann Wilhelm
50 pièces à l’usage des commençans, op. 38 ABR
- Minuet in C Major (no. 4)

Haydn, Franz Joseph
- German Dance in D Major, Hob. IX:22, no. 2
  → with repeat
- German Dance in G Major, Hob. IX:22, no. 3

Hook, James
New Guida di Musica, op. 81
- Allegretto in C Major (no. 4) (in A James Hook Album NOV)

Hässler, Johann Wilhelm
50 pièces à l’usage des commençans, op. 38 ABR
- Minuet in C Major (no. 4)

Hook, James
New Guida di Musica, op. 81
- Allegretto in C Major (no. 4) (in A James Hook Album NOV)

Krieger, Johann
Sechs musikalische Partien
- Minuet in A Minor, from Partita No. 6 in B flat Major

Mozart, Leopold
Notebook for Nannerl
- Minuet in D Major

Mozart, Wolfgang Amadeus
- Allegro in B flat Major, K 3
- Minuet in F Major, K 2

Müller, August Eberhard
Instructive Übungsstücke für das Pianoforte
- Andantino in F Major (no. 5) (in Piano Piccolo OTT)
- Andante in A Minor (no. 9) (in Piano Piccolo OTT)

Ryba, Jakub Jan
Zwei kleine Inventionen
- Invention No. 1 in C Major (in Piano Piccolo OTT)
- Invention No. 2 in A Minor (in Piano Piccolo OTT)

Telemann, Georg Philipp
- Andante in G Minor, from Fantasia in G Minor, TWV 33:17
  → observe first repeat only

Türk, Daniel Gottlob
12 Handstücke
- Arioso in F Major
  Handstücke für angebende Klavierspieler, 1 ABR
- The Ballet
- The Hunting Horns and the Echo
  Handstücke für angebende Klavierspieler, 2 ABR
- High Spirits

Romantic, 20th-, and 21st-century Repertoire

Alexander, Dennis
Especially in Romantic Style, 1 ALF
- Sweet Jasmine
  Just for You, 1 ALF
- Cinnamon Popcorn

Archer, Violet
Shorter Pieces for Shorter Fingers CMC
- Waltz (no. 2)

Assiginaak, Barbara
- Niimi Aandeg (Crow Dances) AGK

Badings, Henk
Arcadia
- Country Dance in G Major (in Piano Piccolo OTT)

Berlin, Boris, arr.
The Swiss Cuckoo FHM

Bonis, Mel.
Album pour les tout-petites COM
- La puce

Boyd, Bill
Jazz Starters, 3 HAL
- Too Blue

Burge, John
Sprouts RLP
- A Simple Waltz

Chatman, Stephen
Away! CMC
- Clear Lake
- Spring Light

Crosby Gaudet, Anne
- Angelfish MDC
- Risser’s Romp MDC
- Robots MDC

Dello Joio, Norman
Suite for the Young EBM
- Mountain Melody (no. 1)
- Little Sister (no. 3)
Donkin, Christine
Comics & Card Tricks DKN
- Crafty Card Tricks
Legends & Lore DKN
- Dream Journey
- Heroes of the Galaxy

Duke, David Gordon
- March (Lydian Mode) (in Music of Our Time, 1 WAT)

Evans, Lee
Color Me Jazz, 1 FJH
- Awesome
- Portrait

Faber, Nancy and Randall Faber
- Lunar Eclipse (in Piano Adventures (2nd ed.): Lesson Book 3A FPA)

Gedike, Aleksandr
20 Little Pieces for Beginners, op. 6 SCH
- A Little Piece (no. 2)
60 Easy Piano Pieces, op. 36 SCH
- A Happy Tale (no. 31)
- A Sad Song (no. 39)

Gerou, Tom
The Best of Tom Gerou, 2 ALF
- Uptown News

Gieck, Janet
Dances, Daydreams & Dinosaurs RLP
- Chromatisaurus

Gillock, William
Classic Piano Repertoire: Elementary WIL
- Spooky Footsteps
- Stormy Weather

Glover, David Carr
- Blinky the Robot (in Belwin Contest Winners, 2 ALF)

Goolkasian Rahbee, Dianne
Modern Miniatures for Piano, 1 FJH
- Toy Soldiers March

Grechaninov, Aleksandr
Children's Album, op. 98 OTT
- Fairy Tale (no. 1)

Gurlitt, Cornelius
The First Lessons, op. 117 KAL
- The Hunt (no. 15)
- Rocking (no. 6)

Horvat, Frank
The Isle of Loobienox HOR
- Grouchie Loobie's Song
- Loobie Dance
- Loobie Working Song
- Tiny Loobie Song

Humbert, Georges Frank
Allerlei Spielzeug OTT
- The Chocolate Automat (in Piano Piccolo OTT)

Jinga, Naina
- Popcorn JIN

Kabalevsky, Dmitri
24 Pieces for Children, op. 39 SCH
- March (no. 10)
- Waltz (no. 13)

Karp, David
Naturescape WIL
- Whirligig Beetle

Kraehenbuehl, David
Contemporary Piano Literature, 1 ALF
- Daydreaming

McCain, Artina, arr.
African American Folk Songs Collection HAL
- By and By

McLean, Edwin
Miniatures, 2 FJH
- Reminiscence
- Valse triste

Mier, Martha
Alfred's Premier Piano Course: Jazz, Rags, & Blues 2B ALF
- Red Satin Jazz
- Jazz, Rags & Blues, 1 ALF
- Hallelujah!
- Sneaky Business

Milne, Elissa
Little Peppers FAB
- Lost

Morlock, Jocelyn
Four Piano Pieces MOR
- Fizz (no. 1)

Niamath, Linda
Soda Pop and Other Delights ALF
- Big Teddy, Little Teddy
- Hide and Seek
- March of the Terrible Trolls
- A Zoo for You ALF
- Bears

Norton, Christopher
Christopher Norton Connections for Piano, 1 DAY
- Merry-Go-Round
- No Worries

Olson, Kevin
Imaginations, 2 FJH
- Amber Moon

Perry, Zenobia Powell
- Orrin and Echo JGM
<table>
<thead>
<tr>
<th>Poole, Clifford</th>
<th>Mist FHM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richert, Teresa</td>
<td>Toy Collection RCT</td>
</tr>
<tr>
<td></td>
<td>Teddy Bear</td>
</tr>
<tr>
<td></td>
<td>Video Game Adventure</td>
</tr>
<tr>
<td>Schnittke, Alfred</td>
<td>Eight Pieces for Piano SIK</td>
</tr>
<tr>
<td></td>
<td>Folk Song</td>
</tr>
<tr>
<td>Schoenmehl, Mike</td>
<td>Little Stories in Jazz OTT</td>
</tr>
<tr>
<td></td>
<td>Dance of the Martians</td>
</tr>
<tr>
<td>Setliff, Carolyn C.</td>
<td>Changing Leaves WIL</td>
</tr>
<tr>
<td></td>
<td>Seaside Reverie</td>
</tr>
<tr>
<td>Shostakovich, Dmitri</td>
<td>Childhood Notebook, op. 69 DSC</td>
</tr>
<tr>
<td></td>
<td>Waltz (no. 2) (in Piano Piccolo OTT)</td>
</tr>
<tr>
<td>Siegmeister, Elie</td>
<td>American Kaleidoscope ALF</td>
</tr>
<tr>
<td></td>
<td>Song of the Dark Woods</td>
</tr>
<tr>
<td>Silvester, Frederick, arr.</td>
<td>Early One Morning FHM</td>
</tr>
<tr>
<td>Smith, Hale</td>
<td>My Scarf Is Yellow (in Piano Music of Africa and the African Diaspora, 1 OUP)</td>
</tr>
<tr>
<td>Sowash, Bradley</td>
<td>That’s Jazz Performance, 1 KJO</td>
</tr>
<tr>
<td></td>
<td>This Guy’s Disguised</td>
</tr>
<tr>
<td></td>
<td>→ with repeat</td>
</tr>
<tr>
<td>Springer, Mike</td>
<td>Lyrical Landscapes ALF</td>
</tr>
<tr>
<td></td>
<td>Clear Mountain Sky</td>
</tr>
<tr>
<td>Stravinsky, Soulima</td>
<td>Piano Music for Children, 1 PET</td>
</tr>
<tr>
<td></td>
<td>For the Kid Next Door</td>
</tr>
<tr>
<td></td>
<td>Stepping Stones</td>
</tr>
<tr>
<td>Tan, Chee-Hwa</td>
<td>A Child’s Garden of Verses PSF</td>
</tr>
<tr>
<td></td>
<td>My Shadow</td>
</tr>
<tr>
<td></td>
<td>Pirate Story</td>
</tr>
<tr>
<td></td>
<td>Where Go the Boats?</td>
</tr>
<tr>
<td>Telfer, Nancy, arr.</td>
<td>The Galaxy Series, 1 WAN</td>
</tr>
<tr>
<td></td>
<td>Climb up on an Elephant (Monté sur un elephant)</td>
</tr>
<tr>
<td>Vandall, Robert D.</td>
<td>Celebrated Jazzy Solos, 2 ALF</td>
</tr>
<tr>
<td></td>
<td>Feeling Great!</td>
</tr>
</tbody>
</table>

### Inventions

#### Level 1

<table>
<thead>
<tr>
<th>Bartók, Béla</th>
<th>The First Term at the Piano (Conversation No. 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher, Renée</td>
<td>The Snake FHM</td>
</tr>
<tr>
<td>Duke, David Gordon, arr.</td>
<td>She’s Like the Swallow (in Music of Our Time, 2 WAT)</td>
</tr>
<tr>
<td>Elliott, Carleton</td>
<td>17 Canons WAT</td>
</tr>
<tr>
<td></td>
<td>Canon (no. 8)</td>
</tr>
<tr>
<td>Goolkasian Rahbee, Dianne, arr.</td>
<td>Modern Miniatures for Piano Solo, 1 FJH</td>
</tr>
<tr>
<td></td>
<td>Mary Had a Little Lamb</td>
</tr>
<tr>
<td>Kenins, George Juris, arr.</td>
<td>Invention on a Latvian Folk Tune KNS</td>
</tr>
<tr>
<td>Keveren, Phillip</td>
<td>Mouse on a Mirror</td>
</tr>
<tr>
<td></td>
<td>Young Ludwig Exploring FHM</td>
</tr>
<tr>
<td>Markow, Andrew</td>
<td>Teapot Invention FHM</td>
</tr>
<tr>
<td>McKinnon, Gordon A.</td>
<td>Swirling Leaves</td>
</tr>
<tr>
<td>Norton, Christopher</td>
<td>Christopher Norton Connections for Piano, 1 DAY</td>
</tr>
<tr>
<td></td>
<td>Carol in Canon</td>
</tr>
<tr>
<td>Richert, Teresa</td>
<td>Copycat Copycat RCT</td>
</tr>
<tr>
<td></td>
<td>Cranky Cat</td>
</tr>
<tr>
<td>Swinstead, Felix</td>
<td>Work and Play ABR</td>
</tr>
<tr>
<td></td>
<td>Follow My Leader</td>
</tr>
<tr>
<td>Thomas, Gary K.</td>
<td>The Playful Parrot GKT</td>
</tr>
</tbody>
</table>

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23
## Level 2

### Level 2 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>16</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>16</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
</tbody>
</table>

**Technical Requirements**

| Etudes: one etude from the Syllabus list | 24 |
| Technical Tests | 12 |

**Musicianship**

| Ear Tests | 10 |
| – Clapback | 2 |
| – Intervals | 2 |
| – Chords | 2 |
| – Playback | 4 |

| Sight Reading | 10 |
| – Rhythm | 3 |
| – Playing | 7 |

**Total possible marks (pass = 60)**

### Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

The following selections are found in *Celebration Series*, *Sixth Edition: Piano Repertoire 2* on the pages indicated.

### List A

#### Baroque and Classical Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrée in A Minor</td>
<td>Anonymous</td>
<td>4</td>
</tr>
<tr>
<td>Menuet en rondeau</td>
<td>Rameau</td>
<td>5</td>
</tr>
<tr>
<td>Minuet in G Major</td>
<td>J.S. Bach</td>
<td>6</td>
</tr>
<tr>
<td>Impertinence, HWV 494</td>
<td>Handel</td>
<td>7</td>
</tr>
<tr>
<td>Minuet in A Minor, Z 649</td>
<td>Purcell</td>
<td>8</td>
</tr>
<tr>
<td>A Cheerful Spirit</td>
<td>Türk</td>
<td>9</td>
</tr>
<tr>
<td>Minuet in G Major, K 1e</td>
<td>W.A. Mozart</td>
<td>10</td>
</tr>
<tr>
<td>German Dance in G Major, Hob. IX:12, no. 1</td>
<td>Haydn</td>
<td>11</td>
</tr>
<tr>
<td>Allegretto in C Major</td>
<td>Neefe</td>
<td>12</td>
</tr>
<tr>
<td>Écossaise in G Major, WoO 23</td>
<td>Beethoven</td>
<td>13</td>
</tr>
</tbody>
</table>

### List B

#### Romantic, 20th-, and 21st-century Repertoire

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soldier’s March, op. 68, no. 2</td>
<td>R. Schumann</td>
<td>14</td>
</tr>
<tr>
<td>Prelude V</td>
<td>Arens</td>
<td>15</td>
</tr>
<tr>
<td>Theme and Variations, op. 300, no. 39</td>
<td>Köhler</td>
<td>16</td>
</tr>
<tr>
<td>Slovakian Folk Tune in E Minor</td>
<td>Bartók</td>
<td>17</td>
</tr>
<tr>
<td>Crocodile Tears</td>
<td>Donkin</td>
<td>18</td>
</tr>
<tr>
<td>Crocodile Teeth</td>
<td>Telfer</td>
<td>19</td>
</tr>
<tr>
<td>I Spy</td>
<td>Bober</td>
<td>20</td>
</tr>
<tr>
<td>Atacama Desert</td>
<td>Rossi</td>
<td>22</td>
</tr>
<tr>
<td>The Merry-Go-Round</td>
<td>Berlin</td>
<td>24</td>
</tr>
<tr>
<td>The Waltz That Floated Away</td>
<td>McIntyre</td>
<td>26</td>
</tr>
<tr>
<td>Make Believe</td>
<td>Kay</td>
<td>27</td>
</tr>
<tr>
<td>The Skating Carnival</td>
<td>Poole</td>
<td>28</td>
</tr>
<tr>
<td>4th Street Rag</td>
<td>Alexander</td>
<td>30</td>
</tr>
<tr>
<td>Nightingale</td>
<td>Hidy</td>
<td>32</td>
</tr>
<tr>
<td>Rhyme Time</td>
<td>Milne</td>
<td>34</td>
</tr>
<tr>
<td>Dreams of a Mermaid</td>
<td>Arens</td>
<td>36</td>
</tr>
<tr>
<td>Periwinkle Twinkle</td>
<td>Crosby Gaudet</td>
<td>38</td>
</tr>
<tr>
<td>Shadow Waltz</td>
<td>Case</td>
<td>39</td>
</tr>
<tr>
<td>Presto in 5/8</td>
<td>McLean</td>
<td>40</td>
</tr>
<tr>
<td>Farewell, op. 98, no. 4</td>
<td>Grechaninov</td>
<td>42</td>
</tr>
</tbody>
</table>

### List C

#### Inventions

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invention in C Major</td>
<td>Christopher</td>
<td>43</td>
</tr>
<tr>
<td>Canon in A Minor</td>
<td>Gurlitt</td>
<td>43</td>
</tr>
<tr>
<td>A Ditty of Yimeng Mountain</td>
<td>arr. Jiang</td>
<td>44</td>
</tr>
<tr>
<td>Breezy</td>
<td>Norton</td>
<td>45</td>
</tr>
<tr>
<td>Courageous Cat</td>
<td>Richert</td>
<td>46</td>
</tr>
<tr>
<td>Monkey See, Monkey Do</td>
<td>Ho</td>
<td>47</td>
</tr>
<tr>
<td>In a Canoe</td>
<td>Gallant</td>
<td>48</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 26.
Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

## Etudes

Students must prepare one etude from the following list.

- The following selections are found in *Celebration Series*, Sixth Edition: Piano Etudes 2 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etude in F Major, op. 190, no. 27</td>
<td>Köhler</td>
<td>4</td>
</tr>
<tr>
<td>Allegro in C Major, op. 38, no. 8</td>
<td>Hässler</td>
<td>5</td>
</tr>
<tr>
<td>Etude in D Major, op. 139, no. 33</td>
<td>Czerny</td>
<td>6</td>
</tr>
<tr>
<td>Etude in D Minor, op. 82, no. 65</td>
<td>Gurlitt</td>
<td>7</td>
</tr>
<tr>
<td>Pierrot Skipping</td>
<td>Chrétien</td>
<td>8</td>
</tr>
<tr>
<td>The Little Juggler, op. 89, no. 21</td>
<td>Kabalevsky</td>
<td>9</td>
</tr>
<tr>
<td>Bird in the Bebop</td>
<td>Rossi</td>
<td>10</td>
</tr>
<tr>
<td>Arcade Game</td>
<td>Gieck</td>
<td>12</td>
</tr>
<tr>
<td>Crazy Comics</td>
<td>Donkin</td>
<td>13</td>
</tr>
<tr>
<td>Trumpet Blues</td>
<td>Norton</td>
<td>14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Wind</td>
<td>Tan</td>
<td>16</td>
</tr>
<tr>
<td>Autumn Leaves</td>
<td>Niamath</td>
<td>17</td>
</tr>
<tr>
<td>Rustic Dance</td>
<td>Strecke</td>
<td>18</td>
</tr>
<tr>
<td>The Lonely Shepherd</td>
<td>Alexander</td>
<td>19</td>
</tr>
<tr>
<td>Razzle Dazzle</td>
<td>McDonagh</td>
<td>20</td>
</tr>
<tr>
<td>Playing</td>
<td>Doolittle</td>
<td>22</td>
</tr>
<tr>
<td>Etude in G Major, op. 166, no. 6</td>
<td>Bertini</td>
<td>23</td>
</tr>
<tr>
<td>Peking Opera on Black Keys</td>
<td>Jiang</td>
<td>24</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for the etude. See p. 5 for details.

## Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G, F, B♭ major E, D, G minor (harmonic and melodic)</td>
<td>HS</td>
<td>2 octaves</td>
<td>J = 80</td>
</tr>
<tr>
<td>Formula Pattern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C, G major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HT</td>
<td></td>
<td>2 octaves</td>
<td>J = 80</td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on G</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HS</td>
<td></td>
<td>1 octave</td>
<td>J = 80</td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Triads</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G, F, B♭ major E, D, G minor</td>
<td>HS</td>
<td>1 octave</td>
<td>J = 60</td>
</tr>
<tr>
<td>• solid/block</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G, F, B♭ major E, D, G minor</td>
<td></td>
<td></td>
<td>J = 112</td>
</tr>
</tbody>
</table>

### Technical Tests Examples

- Please see “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.
Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The examiner will identify the time signature and count one measure before beginning.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>≈</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) once.

**OR**

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending and descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd</td>
</tr>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

Playback

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, dominant</td>
<td>G, F major D minor</td>
<td>five notes</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note and Rest Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>≈</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Playing

Students will be asked to play a four-measure melody, written on the grand staff and divided between the hands. Melodies may move beyond the five-finger position.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signature</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, G, F major A, D minor</td>
<td>4</td>
<td>≈</td>
</tr>
</tbody>
</table>

Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Celebration Series*, Sixth Edition: Piano Repertoire 2

List A

Baroque and Classical Repertoire

**Anonymous**

- Entrée in A Minor (in *Notebook for Wolfgang*)

**Arnold, Samuel**

- Gavotte in C Major, op. 12, no. 2

**Bach, Carl Philipp Emanuel**

- Minuet in E flat Major, H 171
- Minuetto II in F Minor, H 196/2

**Bach, Johann Sebastian**

- Aria in D Minor, BWV 515 (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)
- Minuet in G Major, from Suite in G Minor, BWV 822
Beethoven, Ludwig van
- Écossaise in G Major, WoO 23
- German Dance in C Major, WoO 8, no. 1 (in Piano Piccolo OTT)

Diabelli, Anton
Sonatina in C Major, op. 151, no. 2
- 2nd movement

Handel, George Frideric
- Impertinence, HWV 494
- Menuet, from Partita in G Major, HWV 450

Hässler, Johann Wilhelm
50 pièces à l’usage des commençans, op. 38 ABR
- Écossaise in G Major (no. 23)

Haydn, Franz Joseph
- German Dance in G Major, Hob. IX:12, no. 1
- German Dance in G Major, Hob. IX:12, no. 7
- German Dance in B flat Major, Hob. IX:22, no. 5
- Five Contradances and One Quadrille, Hob. IX:29 (in Il Mio Primo Haydn RIC)
- Quadrille

Hook, James
New Guida di musica, op. 81
- Gavotta in D Major (no. 3) (in A James Hook Album NOV)

Hüllmandel, Nicolas-Joseph
Petits airs d’une difficulté graduelle, op. 5
- Minuetto in C Major, op. 5, no. 1 (in Piano Piccolo OTT)

Krebs, Johann Ludwig
- Minuet in B Minor, from Suite No. 2 in B Minor

Mozart, Wolfgang Amadeus
- Allegro in F Major, K 1c
- Minuet in G Major, K 1e
- Minuet in C Major, from Sonata in C Major, K 6

Neefe, Christian Gottlob
- Allegretto in C Major

Purcell, Henry
- Air in D Minor, ZT 676
- Hornpipe, ZT 685 (in Essential Keyboard Repertoire, 4 ALF)
- Minuet in A Minor, Z 649 (in Musick’s Hand-Maid, second part)

Rameau, Jean-Philippe
Pièces de clavecin (1724)
- Menuet en rondeau (Minuet in Rondo Form)

Scarlatti, Domenico
- Sonata in C Major, K 73b

Schubert, Franz
- Écossaise, D 299, no. 8

Telemann, Georg Philipp
Fantasia in D Major, TWV 33:16
- 3rd section

Türk, Daniel Gottlob
Handstücke für angehende Klavierspieler, 1 ABR
- A Cheerful Spirit
- Contentment
Handstücke für angehende Klavierspieler, 2 ABR
- Double Appoggiaturas

Wohlfahrt, Heinrich
Kinder-Klaviarschule
- Moderato in A Minor (in Piano Piccolo OTT)

List B

Romantic, 20th- and 21st-century Repertoire

Alexander, Dennis
- 4th Street Rag AXR

Archer, Violet
Shorter Pieces for Shorter Fingers CMC
- Hop, Skip, Glide (no. 3)

Arens, Barbara
21 Amazingly Easy Pieces for Piano BRH
- Prelude V
- The Mermaid Challenge ARN
- Dreams of a Mermaid

Bartók, Béla
For Children, 1 (rev. ed.) B&H
- Children at Play (no. 1)
- Children’s Song (no. 2)
For Children, 2 (rev. ed.) B&H
- Allegretto (no. 3)
- Slovakian Folk Tune in E Minor (no. 17)

Bender, Joanne
Creatures Great and Small RLP
- When the Rain Comes

Berlin, Boris
- The Merry-Go-Round FHM

Berr, Bruce
- Venetian Boat Song (in Hal Leonard Student Piano Library: Piano Solos 4 HAL)

Bober, Melody
Grand Solos for Piano, 4 ALF
- I Spy

Bonis, Mel.
Album pour les tout-petitess COM
- Madrigal

Bowman, Jennifer
Modern Mosaics DAY
- Mysterious Mosaic

Carroll, Walter
The Countryside FOR
- The Wood Fairies (no. 11)

Case, Maria
Bagatelles PLA
- Shadow Waltz
Chatman, Stephen
Away! CMC
  ● Making Memories

Coulthard, Jean
  ● Alexa's Bell Song (in Music of Our Time, 1 WAT)
  ● First Little Dance (Lavender's Blue) (in Music of Our Time, 1 WAT)

Crosby Gaudet, Anne
  ● Can't Catch Me! MDC
  ● Periwinkle Twinkle MDC

Donkin, Christine
Legends & Lore DKN
  ● Crocodile Tears
  ● The Dragon's Story

Duke, David Gordon
First Little Dance (Lavender's Blue) (in Music of Our Time, 1 WAT)

George, Jon
The Music Tree: Students' Choice 4 ALF
  ● Quiet Lagoon

Gieck, Janet
Dances, Daydreams & Dinosaurs RLP
  ● Outdoor Skating Rink
Sundae Soup, 1 RLP
  ● Lazy Sunday

Gillock, William
Accent on Majors WIL
  ● On a Quiet Lake

Goldston, Margaret
The Virtuosic Performer, 1 ALF
  ● The Sparkling Brook

Grechaninov, Aleksandr
Children's Album, op. 98 OTT
  ● Farewell (no. 4)
Glass Beads, op. 123 OTT
  ● Little Beggar (no. 2)

Hidy, Diane
  ● Nightingale (in Piano Town: Attention Grabbers 2 KJO)

Ho, Vincent
The Twelve Chinese Zodiac Animals, 1 PME
  ● The Happy Foal
  ● The Wandering Puppy

Horvat, Frank
The Isle of Loobienox HOR
  ● Loobie Lullaby

Ikeda, Naoko
Evening Melody WIL
Miyabi WIL
  ● Raft of Flowers (Hana-Ikada)

Kabalevsky, Dmitri
30 Children's Pieces, op. 27 SCH
  ● Valse (no. 1)
  ● A Little Song (no. 2)

Karp, David
Naturescape WIL
  ● Circling Hawks

Kay, Ulysses
Ten Short Essays HAL
  ● Make Believe (no. 6)

Khachaturian, Aram
Children's Album, 2 SIK
  ● An Evening Tale

Köhler, Christian Louis Heinrich
Praktische Klavierschule, op. 300, 1
  ● Theme and Variations (no. 39)

Kraehenbuehl, David
  ● March of the Trolls (in Contemporary Piano Literature, 1 ALF)

Labenske, Victor
Piano Miniatures ALF
  ● Player Piano

Linn, Jennifer
Showstoppers, 1 HAL
  ● Bluebird Lullaby

McIntyre, David L.
Pip Squeaks RSM
  ● The Waltz That Floated Away

McLean, Edwin
Miniatures, 2 FJH
  ● Presto in 5/8

Milne, Elissa
Little Peppers FAB
  ● Rhyme Time

Morlock, Jocelyn
Four Piano Pieces MOR
  ● And then... (no. 4)

Nakada, Yoshinao
Piano Pieces for Children (Japanese Festival) OGT
  ● A Short Story

Niamath, Linda
Here We Go! NIA
  ● Rollerblading

Norton, Christopher
Christopher Norton Connections for Piano, 2 DAY
  ● Half Asleep
  ● Sidewalk Café
  ● Toronto Tango

Paterson, Lorna
Pianimals PSN
  ● Clown Fish
Perry, Zenobia Powell
- Childhood Capers JGM
- Vignette No. 2 JGM

Persichetti, Vincent
*Little Piano Book*, op. 60 PRE
- Fanfare (no. 8)

Pinto, Octavio
*Children’s Festival (Festa de Crianças)* SCH
- Prelude (no. 1)

Poole, Clifford
- The Skating Carnival FHM

Reinecke, Carl
Serenade in G Major, op. 183, no. 2
- Elegie (in *Piano Piccolo* OTT)

Richert, Teresa
*Just Kidding!* RCT
- Daydreaming
  - Toy Collection RCT
- Doll House
- Little Red Wagon
- Toy Train

Rossi, Wyn-an-Anne
*Música Latina*, 2 ALF
- Atacama Desert

Schumann, Robert
*Album für die Jugend*, op. 68
- Soldier’s March (no. 2)

Shostakovich, Dmitri
*Childhood Notebook*, op. 69 DSC
- March in C Major (no. 1) (in *Piano Piccolo* OTT)

Skarecky, Jana
*Water Colours* CMC
- Rain

Stravinsky, Soulima
*Piano Music for Children*, 1 PET
- Tag

Szelényi, István
*Musical Picture-Book* OTT
- Faraway Regions

Tajčević, Marko
*Songs from Mur Island* HEN
- Little Piece No. 3

Tansman, Alexandre
*Happy Time* (On s’amuse au piano), 1 HAL
- Waltzing (En valsant)

Tchaikovsky, Pyotr Il’yich
*Album for the Young*, op. 39
- The Sick Doll (no. 7)

Telfer, Nancy
*The Galaxy Series*, 1 WAN
- Crocodile Teeth
- Donkey Riding
- The Silent Moon
- Skeleton Dance

---

**List C**

**Inventions**

Bartók, Béla
*Mikrokosmos*, 1 B&H
- Little Dance in Canon Form

Champagne, Claude
- Petit Canon No. 2 (in *Performing Our Musical Heritage*, 1 CFP; CMC)

Christopher, Renée
- Invention in C Major FHM

Dello Joio, Norman
*Suite for the Young* EBM
- Invention (no. 2)

Gallant, Pierre
- In a Canoe GNT
- Jazz Invention No. 2 GNT

Gedike, Aleksandr
60 Easy Piano Pieces, op. 36 SCH
- Fugato (no. 40)

Gurlitt, Cornelius
- Canon in A Minor

Hässler, Johann Wilhelm
50 pièces à l’usage des commençans, op. 38 ABR
- Moderato in C Major (no. 5)

Ho, Vincent
*The Twelve Chinese Zodiac Animals*, 1 PME
- Monkey See, Monkey Do (no. 9)

Jiang, Edward Han, arr.
- A Ditty of Yimeng Mountain EHJ

Kunz, Konrad M.
200 petits canons, op. 14
- Canon in F Major (no. 95)

Niamath, Linda
*Watermelon and Friends* NIA
- Banana

Norton, Christopher
*Christopher Norton Connections for Piano*, 3 DAY
- Breezy

Richert, Teresa
*Copycat Copycat* RCT
- Courageous Cat
Level 3

<table>
<thead>
<tr>
<th>Level 3 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>56</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>16</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>16</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>24</td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>12</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
<tr>
<td>Musicianship</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>– Clapback</td>
<td>2</td>
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<tr>
<td>– Intervals</td>
<td>2</td>
</tr>
<tr>
<td>– Chords</td>
<td>2</td>
</tr>
<tr>
<td>– Playback</td>
<td>4</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>– Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>– Playing</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

**Repertoire**

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

The following selections are found in *Celebration Series*, *Sixth Edition: Piano Repertoire 3* on the pages indicated.

**List A**

**Baroque Repertoire**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourée in A Minor</td>
<td>Krieger</td>
<td>4</td>
</tr>
<tr>
<td>Harlequinade</td>
<td>Krebs</td>
<td>5</td>
</tr>
<tr>
<td>Minuet in G Major, BWV Anh. 114</td>
<td>Petzold</td>
<td>6</td>
</tr>
<tr>
<td>Minuet in G Minor, BWV Anh. 115</td>
<td>Petzold</td>
<td>7</td>
</tr>
<tr>
<td>Musette in D Major, BWV Anh. 126</td>
<td>attr. J.S. Bach</td>
<td>8</td>
</tr>
<tr>
<td>Polonaise in G Minor, BWV Anh. 119</td>
<td>attr. J.S. Bach</td>
<td>9</td>
</tr>
<tr>
<td>Gavot in C Major</td>
<td>Blow</td>
<td>10</td>
</tr>
<tr>
<td>A New Irish Tune</td>
<td>Purcell</td>
<td>11</td>
</tr>
</tbody>
</table>

**List B**

**Classical and Classical-style Repertoire**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viennese Sonatina in B Flat Major: I</td>
<td>W.A. Mozart</td>
<td>12</td>
</tr>
<tr>
<td>Sonatina in G Major, Anh. 5, no. 1: I or II</td>
<td>attr. Beethoven</td>
<td>13</td>
</tr>
<tr>
<td>Sonatina in C Major, op. 36, no. 1: I</td>
<td>Clementi</td>
<td>16</td>
</tr>
<tr>
<td>Sonatina in A Minor, op. 94, no. 4: I</td>
<td>Biehl</td>
<td>18</td>
</tr>
<tr>
<td>Sonatina in F Major, op. 257, no. 2: IV</td>
<td>Lack</td>
<td>20</td>
</tr>
<tr>
<td>Andantino in A Major, op. 38, no. 31</td>
<td>Hässler</td>
<td>22</td>
</tr>
</tbody>
</table>

**List C**

**Romantic, 20th-, and 21st-century Repertoire**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Night on the River, op. 27, no. 4</td>
<td>Kabalevsky</td>
<td>23</td>
</tr>
<tr>
<td>Play</td>
<td>Bartók</td>
<td>24</td>
</tr>
<tr>
<td>Tender Thought</td>
<td>Kay</td>
<td>25</td>
</tr>
<tr>
<td>Variations on a Russian Folk Song</td>
<td>Berkovich</td>
<td>26</td>
</tr>
<tr>
<td>The Stormy Sea</td>
<td>Crosby Gaudet</td>
<td>28</td>
</tr>
<tr>
<td>The Elegant Toreador</td>
<td>Bernstein</td>
<td>30</td>
</tr>
<tr>
<td>Gentle Breezes</td>
<td>Alexander</td>
<td>32</td>
</tr>
<tr>
<td>Tarantelle</td>
<td>Poole</td>
<td>34</td>
</tr>
<tr>
<td>Twilight Prelude</td>
<td>Springer</td>
<td>36</td>
</tr>
<tr>
<td>Lemon Sherbet Rag</td>
<td>Arens</td>
<td>38</td>
</tr>
<tr>
<td>Walk the Talk</td>
<td>Sowash</td>
<td>39</td>
</tr>
<tr>
<td>Icicles</td>
<td>Duncan</td>
<td>40</td>
</tr>
<tr>
<td>Arctic Voices</td>
<td>Griesdale</td>
<td>41</td>
</tr>
<tr>
<td>Ragtime Cha-Cha</td>
<td>Bober</td>
<td>42</td>
</tr>
<tr>
<td>Danse</td>
<td>Vanier</td>
<td>44</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 32.
Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

Etudes

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in *Celebration Series*, Sixth Edition: *Piano Etudes 3* on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etude in D Major, op. 37, no. 17</td>
<td>Lemoine</td>
<td>4</td>
</tr>
<tr>
<td>Etude in G Major, op. 108, no. 19</td>
<td>Schytte</td>
<td>5</td>
</tr>
<tr>
<td>Arabesque, op. 100, no. 2</td>
<td>Burgmüller</td>
<td>6</td>
</tr>
<tr>
<td>Left Alone → play with LH only</td>
<td>Grill</td>
<td>7</td>
</tr>
<tr>
<td>Wild Rose</td>
<td>Richert</td>
<td>8</td>
</tr>
<tr>
<td>Dance in Bulgarian Rhythm → with repeat</td>
<td>arr. Emonts</td>
<td>10</td>
</tr>
<tr>
<td>Trumpet March, op. 36, no. 53</td>
<td>Gedike</td>
<td>11</td>
</tr>
<tr>
<td>Prelude No. 4 in F Major</td>
<td>Pearce</td>
<td>12</td>
</tr>
<tr>
<td>Witches and Wizards</td>
<td>Donkin</td>
<td>14</td>
</tr>
<tr>
<td>Ripple Effect</td>
<td>Bender</td>
<td>15</td>
</tr>
<tr>
<td>Zigzag</td>
<td>Evans</td>
<td>16</td>
</tr>
<tr>
<td>Wasps</td>
<td>Noble</td>
<td>18</td>
</tr>
<tr>
<td>Playful Snakelets</td>
<td>Ho</td>
<td>19</td>
</tr>
<tr>
<td>Prelude VII</td>
<td>Arens</td>
<td>20</td>
</tr>
<tr>
<td>On Horseback, op. 98, no. 5</td>
<td>Grechaninov</td>
<td>21</td>
</tr>
<tr>
<td>Mouse Dance → with repeat</td>
<td>Metelka</td>
<td>22</td>
</tr>
<tr>
<td>Clockwork Chimes</td>
<td>Glennie</td>
<td>23</td>
</tr>
<tr>
<td>Computer Chatter</td>
<td>Donkin</td>
<td>24</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.

Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave D, F, B♭ major</td>
<td>HT</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>B, D, G minor (harmonic and melodic)</td>
<td>2 octaves</td>
<td></td>
<td>♩ ♩</td>
</tr>
<tr>
<td>Formula Pattern D major</td>
<td>HT</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>2 octaves</td>
<td>♩ ♩</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Starting on D</td>
<td>HS</td>
<td>♩ = 80</td>
<td>♩ ♩</td>
</tr>
<tr>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Triads</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• broken D, F, B♭ major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• solid/blocked B, D, G minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 octaves (root position and inversions)</td>
<td>♩ = 69</td>
<td></td>
<td>♩ ♩ ♩ ♩</td>
</tr>
<tr>
<td>120</td>
<td>♩ ♩ ♩ ♩</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Musicianship

Please see “Musicianship” on p. 4 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

## Ear Tests

### Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The examiner will identify the time signature and count one measure before beginning.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>$\frac{3}{4}$</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) once.

**OR**

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending and descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd</td>
</tr>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>

### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form once.

**AND**

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

### Playback

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant</td>
<td>D, F major</td>
<td>five to six notes</td>
</tr>
<tr>
<td></td>
<td>D, G minor</td>
<td></td>
</tr>
</tbody>
</table>
Level 3

Graupner, Christoph
- Bourrée in E Minor, GWV 827 (in Piano Piccolo OTT)

Handel, George Frideric
- Gavotte in G Major, HWV 491
- Minuet in F Major, HWV 516a
- Passepied in C Major, HWV 559 (in Piano Piccolo OTT)

Kirnberger, Johann Philipp
Recueil d’airs de danse caractéristiques
- Bourrée in D Major (no. 3)

Krebs, Johann Ludwig
- Harlequinade, from Suite No. 3 in E flat Major

Krieger, Johann
Séchs musikalische Partien
- Bourée in A Minor

Mattheson, Johann
Pièces de clavecin en deux volumes
- Menuet in E flat Major, from Suite No. 6

Petzold, Christian
- Minuet in G Major, BWV Anh. 114 (in Notenbuch der Anna Magdalena Bach BAR; WIE)
- Minuet in G Major, BWV Anh. 115 (in Notenbuch der Anna Magdalena Bach BAR; WIE)

Purcell, Henry
- Hornpipe in B flat Major, ZT 683
- A New Irish Tune (in Musick’s Hand-Maid, second part)

Reinagle, Alexander
- Allegretto in G Major, op. 1, no. 11 (in Piano Piccolo OTT)

Telemann, Georg Philipp
- Gigue à l’angloise, from Partita à cembalo solo, TWV 32:1

List B
Classical and Classical-style Repertoire

Attwood, Thomas
Easy Progressive Lessons
Sonatina in G Major
- 1st movement

Beethoven, Ludwig van
Zwei Klavieronatinnen, Anh. 5
Sonatina in G Major (no. 1)
- 1st movement
- 2nd movement: Romanze

Biehl, Albert
Sonatina in C Major, op. 57, no. 1
- 2nd movement

Sonatina in G Major, op. 57, no. 4
- 1st movement
- 2nd movement

Sonatina in A Minor, op. 94, no. 4
- 1st movement

Clementi, Muzio
Six Progressive Sonatinas for the Piano Forte, op. 36
Sonatina in C Major (no. 1)
- 1st movement
- 2nd movement
- 3rd movement

Gedike, Aleksandr
60 Easy Piano Pieces, op. 36 SCH
- Sonatina in C Major (no. 20)

Gurlitt, Cornelius
Six Sonatinas, op. 76
Sonatina in A Minor (no. 5) (in Joy of Sonatinas YOR)
- 3rd movement

Hässler, Johann Wilhelm
50 pièces à l’usage des commençans, op. 38
- Andantino in A Major (no. 31)

Hüllmandel, Nicolas-Joseph
- Allegro in G Major, op. 5, no. 5 (in Piano Piccolo OTT)

Lack, Théodore
Sonatina in F Major, op. 257, no. 2
- 4th movement: Finale

Mozart, Wolfgang Amadeus
- Menuetto II in F Major, from Sonata in C Major, K 6
- Minuet in D Major, K 7
Viennese Sonatinas (arr. from Five Divertimenti, K 439b)
Viennese Sonatina in B flat Major (no. 4)
- 1st movement

Reinecke, Carl
Sonatina in C Major, op. 136, no. 1
- 1st movement

Türk, Daniel Gottlob
Handstücke für angehende Klavierspieler, 1 ABR
- Carefree Happiness

List C
Romantic, 20th-, and 21st-century Repertoire

Alexander, Dennis
Especially in Romantic Style, 1 ALF
- Gentle Breezes
A Splash of Color, 2 ALF
- Zinc Pink
Arens, Barbara
Piano Vivace BRH
  ▶ Lemon Sherbet Rag

Archer, Violet
11 Short Pieces PAL
  ▶ Little Canon (no. 9)

Austin, Glenda
Lyric Waltzes WIL
  ▶ Carousel Waltz
  ▶ Sorrow (no. 7)

Bartók, Béla
For Children, 1 (rev. ed.) B&H
  ▶ Play (no. 5)
  ▶ Allegro moderato (no. 15)
For Children, 2 (rev. ed.) B&H
  ▶ Sorrow (no. 7)

Bennett, Rhonda
  ▶ Holiday Parade (in Myklas Contest Winners, 2 ALF)

Berkovich, Isaak
Variations on a Russian Folksong SCH

Bernstein, Seymour
Moodscapes MAN
  ▶ The Elegant Toreador

Bober, Melody
  ▶ Ragtime Cha-Cha BOB

Bonis, Mel.
Album pour les tout-petites COM
  ▶ Compliment à grand maman
  ▶ Douce amie

Cornick, Mike
Blues in Two and More for Piano UNI
  ▶ Blues in Two

Coulthard, Jean
  ▶ Clear Waters (in Music of Our Time, 4 WAT)
  ▶ A Little Joke (in Music of Our Time, 1 WAT)

Crosby Gaudet, Anne
  ▶ Funny Puppy MDC
  ▶ In My Dreams MDC
  ▶ The Stormy Sea MDC

Donkin, Christine
Comics & Card Tricks DKN
  ▶ Monster Trucks

Duncan, Martha Hill
  ▶ Icicles MHD

Fine, Irving
Music of Irving Fine B&H
  ▶ Lullaby for a Baby Panda B&H

Gedike, Aleksandr
20 Little Pieces for Beginners, op. 6 SCH
  ▶ A Little Piece (no. 11)

George, Jon
A Day in the Forest ALF
  ▶ Rain... and the Rainbow

Gieck, Janet
  ▶ Summer Drought GIE
Dances, Daydreams & Dinosaurs RLP
  ▶ Before Dawn
  ▶ Promenade
Sundae Soup, 1 RLP
  ▶ Sweet Dream

Gonzales, Chilly
Re-Introduction Études EBR
  ▶ Tarantula

Grechaninov, Aleksandr
Children’s Album, op. 98 SCH
  ▶ In Camp (no. 2)
  ▶ In the Woodland Glade (no. 6)
  ▶ After the Ball (no. 13)
Glass Beads, op. 123 OTT
  ▶ Morning Walk (no. 1)

Griesdale, Susan
Arctic Voices RLP
  ▶ Arctic Voices

Gurlitt, Cornelius
Kleine Blumen, op. 205 ABR
  ▶ Wild Mignonette

Hidy, Diane
  ▶ Flyover (in Piano Town: Attention Grabbers 3 KJO)

Ho, Vincent
The Twelve Chinese Zodiac Animals, 1 PME
  ▶ The Dancing Cockerel
  ▶ Gentle Piglet
  ▶ Sleepy Lamb

Huang, An-Lun
A Chinese Festival, 1 BEL
  ▶ Pastures

Ikeda, Naoko
Miyabi WIL
  ▶ Peonies (Shakuyaku)

Jinga, Naina
  ▶ Circus Waltz JIN

Kabalevsky, Dmitri
24 Pieces for Children, op. 39 SCH
  ▶ Clowns (no. 20)
30 Children’s Pieces, op. 27 SCH
  ▶ At Night on the River (no. 4)

Kay, Ulysses
Ten Short Essays HAL
  ▶ Tender Thought (no. 2)

Klose, Carol
Watercolor Miniatures HAL
  ▶ Dreaming in Watercolors
<table>
<thead>
<tr>
<th>Level 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liebermann, Lowell</strong>&lt;br&gt; <em>Album for the Young</em>, op. 43 PRE&lt;br&gt; - Song (no. 2)&lt;br&gt; - Ghost Waltz (no. 5)</td>
</tr>
<tr>
<td><strong>Linn, Jennifer</strong>&lt;br&gt; <em>Les petites images</em> HAL&lt;br&gt; - <em>Loiseau-mouche</em> (Hummingbird)</td>
</tr>
<tr>
<td><strong>Louie, Alexina</strong>&lt;br&gt; <em>Small Beautiful Things</em> ALX&lt;br&gt; - Little Grey Bird</td>
</tr>
<tr>
<td><strong>Maxner, Rebekah</strong>&lt;br&gt; <em>Madge’s Notebook</em> RLP&lt;br&gt; - Deep in the Meadow</td>
</tr>
<tr>
<td><strong>Mier, Martha</strong>&lt;br&gt; <em>Martha Mier’s Favorite Solos</em>, 3 ALF&lt;br&gt; - Winter Starlight&lt;br&gt; <em>Romantic Sketches</em>, 2 ALF&lt;br&gt; - Interlude</td>
</tr>
<tr>
<td><strong>Milhaud, Darius</strong>&lt;br&gt; <em>L’enfant aime</em> (A Child Loves), op. 289 UNI&lt;br&gt; - Les fleurs (Flowers) (no. 1)</td>
</tr>
<tr>
<td><strong>Milne, Elissa</strong>&lt;br&gt; <em>More Little Peppers</em> FAB&lt;br&gt; - Violets Are Blue&lt;br&gt; <em>Pepperbox Jazz</em>, 1 FAB&lt;br&gt; - Gone Too Soon</td>
</tr>
<tr>
<td><strong>Nakada, Yoshinao</strong>&lt;br&gt; <em>Piano Pieces for Children</em> (Japanese Festival) OGT&lt;br&gt; - A Green Caterpillar and a Butterfly&lt;br&gt; - The Song of Twilight&lt;br&gt; → with repeat</td>
</tr>
<tr>
<td><strong>Niamath, Linda</strong>&lt;br&gt; <em>Here We Go!</em> NIA&lt;br&gt; - All Aboard&lt;br&gt; - Carousel&lt;br&gt; - In My Kayak</td>
</tr>
<tr>
<td><strong>Norton, Christopher</strong>&lt;br&gt; <em>Christopher Norton Connections for Piano</em>, 3 DAY&lt;br&gt; - Up and Away&lt;br&gt; - White Sand</td>
</tr>
<tr>
<td><strong>Olson, Kevin</strong>&lt;br&gt; <em>Showcase Solos</em>, 2 FJH&lt;br&gt; - Medieval Festival</td>
</tr>
<tr>
<td><strong>Olson, Lynn Freeman</strong>&lt;br&gt; - Night Clouds (in <em>Belwin Contest Winners</em>, 2 ALF)</td>
</tr>
<tr>
<td><strong>Papp, Lajos</strong>&lt;br&gt; <em>The Stonecutter</em> EMB&lt;br&gt; - The Happy Stonecutter’s Song</td>
</tr>
<tr>
<td><strong>Paterson, Lorna</strong>&lt;br&gt; <em>Pianimals</em> PSN&lt;br&gt; - Doves&lt;br&gt; - Waltzing Pandas&lt;br&gt; - Whale’s Lament</td>
</tr>
<tr>
<td><strong>Persichetti, Vincent</strong>&lt;br&gt; <em>Little Piano Book</em>, op. 60 ELV; PRE&lt;br&gt; - Dialogue (no. 3)</td>
</tr>
<tr>
<td><strong>Pettigrew, Laura</strong>&lt;br&gt; - Colours PTW; CMC</td>
</tr>
<tr>
<td><strong>Poole, Clifford</strong>&lt;br&gt; - Tarantelle FHM</td>
</tr>
<tr>
<td><strong>Porter, Beverly</strong>&lt;br&gt; <em>Lady Bug and Friends</em> RLP&lt;br&gt; - Lady Bug Sings the Blues</td>
</tr>
<tr>
<td><strong>Rudzik, Peter</strong>&lt;br&gt; <em>Truly Astonishing Animals</em> RLP&lt;br&gt; - Orange Stripe Zebra</td>
</tr>
<tr>
<td><strong>Schumann, Robert</strong>&lt;br&gt; <em>Album für die Jugend</em>, op. 68&lt;br&gt; - Melody (no. 1)</td>
</tr>
<tr>
<td><strong>Scott, Cyril</strong>&lt;br&gt; <em>For My Young Friends</em>&lt;br&gt; - Seesaw</td>
</tr>
<tr>
<td><strong>Setliff, Carolyn C.</strong>&lt;br&gt; <em>Changing Leaves</em> WIL&lt;br&gt; - Summer Breeze</td>
</tr>
<tr>
<td><strong>Shostakovich, Dmitri</strong>&lt;br&gt; <em>Childhood Notebook</em>, op. 69 DSC&lt;br&gt; - Merry Tale (no. 4)</td>
</tr>
<tr>
<td><strong>Siegmieister, Elie</strong>&lt;br&gt; - Street Games (in <em>Contemporary Piano Literature</em>, 2 ALF)</td>
</tr>
<tr>
<td><strong>Southam, Ann</strong>&lt;br&gt; - Cool Blue/Red Hot STU</td>
</tr>
<tr>
<td><strong>Sowash, Bradley</strong>&lt;br&gt; <em>That’s Jazz Performance</em>, 2 KJO&lt;br&gt; → Walk the Talk</td>
</tr>
<tr>
<td><strong>Springer, Mike</strong>&lt;br&gt; - Detective Belvedere (in <em>Myklas Contest Winners</em>, 3 ALF)&lt;br&gt; → Twilight Prelude SGR&lt;br&gt; - Undercover Spy ALF</td>
</tr>
<tr>
<td><strong>Still, William Grant</strong>&lt;br&gt; <em>Piano Works for Children</em> WGS&lt;br&gt; - Ring Play</td>
</tr>
<tr>
<td><strong>Stravinsky, Soulima</strong>&lt;br&gt; <em>Piano Music for Children</em>, 2 PET&lt;br&gt; - Cops and Robbers</td>
</tr>
</tbody>
</table>
Tansman, Alexandre  
Pour les enfants, 1 ESC  
- The Dancing Bear (Le petit ours en peluche)  
- Dresden China Figures (Figurines de Sèvres)

Taranta, Italo  
- Folk Dance (in Hal Leonard Student Piano Library: Piano Solos 4 HAL)

Tchaikovsky, Pyotr Il'yich  
Album for the Young, op. 39  
- Morning Prayer (no. 1)

Telfer, Nancy  
The Galaxy Series, 2 WAN  
- À la claire fontaine  
- The Sleeping Dragon  
- Star Cluster

Tse, Roydon  
- Etude No. 1: Spiral TSE

Vandall, Robert D.  
Robert D. Vandall's Favorite Solos, 2 ALF  
- Summer Toccatina

Vanier, Jeannine  
Cinq pièces pour enfants  
- Danse (no. 4)
Level 4

Level 4 Requirements | Marks
---|---
Repetoire | 56
one selection from List A | 16
one selection from List B | 18
one selection from List C | 16
Memory (2 marks per repertoire selection) | 6
Technical Requirements | 24
Etudes: two etudes from the Syllabus list | 12
Technical Tests | 12

Musicianship

Ear Tests | 10
- Clapback | 2
- Intervals | 2
- Chords | 2
- Playback | 4
Sight Reading | 10
- Rhythm | 3
- Playing | 7

Total possible marks (pass = 60) | 100

Repetoire

Please see “Repetoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

- The following selections are found in Celebration Series®, Sixth Edition: Piano Repertoire 4 on the pages indicated.

<table>
<thead>
<tr>
<th>List A</th>
<th>Baroque Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Composer</td>
</tr>
<tr>
<td>Minuet in D Minor, BWV Anh. 132</td>
<td>attr. J.S. Bach</td>
</tr>
<tr>
<td>Air in B flat Major, HWV 471</td>
<td>Handel</td>
</tr>
<tr>
<td>March in D Major, BWV Anh. 122</td>
<td>C.P.E. Bach</td>
</tr>
<tr>
<td>Sonata in C Minor, K 40</td>
<td>Scarlatti</td>
</tr>
<tr>
<td>Gavotte in F Major</td>
<td>Graupner</td>
</tr>
<tr>
<td>Allegretto in E Minor, op. 38, no. 24</td>
<td>Hässler</td>
</tr>
<tr>
<td>Rigadoon in A Minor</td>
<td>Babell</td>
</tr>
</tbody>
</table>

List B

Classical and Classical-style Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonatina in C Major, op. 4, no. 1</td>
<td>Wesley</td>
<td>11</td>
</tr>
<tr>
<td>Sonata in D Minor, C 17</td>
<td>Cimarosa</td>
<td>12</td>
</tr>
<tr>
<td>Sonatina in F Major, op. 168, no. 1: I</td>
<td>Diabelli</td>
<td>14</td>
</tr>
<tr>
<td>Sonatina in G Major, op. 66, no. 3: I</td>
<td>Lichner</td>
<td>16</td>
</tr>
<tr>
<td>Sonatina in B flat Major, op. 29: I</td>
<td>Schmitt</td>
<td>18</td>
</tr>
<tr>
<td>Sonatina in G Major, op. 36, no. 2: III</td>
<td>Clementi</td>
<td>20</td>
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</tbody>
</table>

List C

Romantic, 20th-, and 21st-century Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Happy Farmer, op. 68, no. 10</td>
<td>R. Schumann</td>
</tr>
<tr>
<td>Dreamcatcher</td>
<td>Crosby Gaudet</td>
</tr>
<tr>
<td>Waltz</td>
<td>Bartók</td>
</tr>
<tr>
<td>Barcarolle, op. 123, no. 8</td>
<td>Chaminade</td>
</tr>
<tr>
<td>Cool Cat Waltz</td>
<td>Pine</td>
</tr>
<tr>
<td>Window Shopping</td>
<td>Arens</td>
</tr>
<tr>
<td>Eagle Rays</td>
<td>Richert</td>
</tr>
<tr>
<td>The Little Wanderer, op. 81, no. 2</td>
<td>Kullak</td>
</tr>
<tr>
<td>Happy Grasshopper</td>
<td>Rudzik</td>
</tr>
<tr>
<td>Nighttime in the City</td>
<td>Springer</td>
</tr>
<tr>
<td>Yayá sonhando</td>
<td>Fernández</td>
</tr>
<tr>
<td>Squirrels at Play</td>
<td>Berlin</td>
</tr>
<tr>
<td>Sunset at the Beach</td>
<td>Olson</td>
</tr>
<tr>
<td>Flowing Stream Beneath a Little Bridge</td>
<td>Jiang</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 39.
Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

Etudes

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in Celebration Series, Sixth Edition: Piano Etudes 4 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etude in E Minor, op. 65, no. 42</td>
<td>Loeschhorn</td>
<td>4</td>
</tr>
<tr>
<td>Chastushka, op. 89, no. 25</td>
<td>Kabalevsky</td>
<td>5</td>
</tr>
<tr>
<td>Masquerade</td>
<td>Niamath</td>
<td>6</td>
</tr>
<tr>
<td>The Lonely Traveller</td>
<td>Glennie</td>
<td>8</td>
</tr>
<tr>
<td>Etude in C Major, op. 65, no. 5</td>
<td>Kirchner</td>
<td>9</td>
</tr>
<tr>
<td>A Frightening Experience, op. 98, no. 11</td>
<td>Grechaninov</td>
<td>10</td>
</tr>
<tr>
<td>Dewdrops, op. 33, no. 12</td>
<td>Maykapar</td>
<td>11</td>
</tr>
<tr>
<td>The Somersault King</td>
<td>Schoenmehl</td>
<td>12</td>
</tr>
<tr>
<td>Parade of the Penguins</td>
<td>Previn</td>
<td>13</td>
</tr>
<tr>
<td>Ballade, op. 100, no. 15</td>
<td>Burgmüller</td>
<td>14</td>
</tr>
<tr>
<td>Cloud Dance</td>
<td>Case</td>
<td>16</td>
</tr>
<tr>
<td>Solitude</td>
<td>Grill</td>
<td>17</td>
</tr>
<tr>
<td>The Avalanche, op. 45, no. 2</td>
<td>Heller</td>
<td>18</td>
</tr>
<tr>
<td>The Spies</td>
<td>Coulthard</td>
<td>20</td>
</tr>
<tr>
<td>Firecrackers</td>
<td>Olson</td>
<td>22</td>
</tr>
<tr>
<td>When the Planets Are Aligned</td>
<td>Telfer</td>
<td>24</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.

Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave</td>
<td></td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td>D, A, B♭, E♭ major</td>
<td></td>
<td>2 octaves</td>
<td>92</td>
</tr>
<tr>
<td>B, G, C minor (harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formula Pattern</td>
<td></td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td>C minor (harmonic)</td>
<td></td>
<td>2 octaves</td>
<td>92</td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td>Starting on C</td>
<td></td>
<td>1 octave</td>
<td>104</td>
</tr>
<tr>
<td>Chords</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Triads</td>
<td></td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td></td>
<td>2 octaves</td>
<td>60</td>
</tr>
<tr>
<td>• solid/blocked</td>
<td></td>
<td>(root position and inversions)</td>
<td>120</td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td>Tonic</td>
<td></td>
<td>2 octaves</td>
<td>72</td>
</tr>
<tr>
<td>B, G, C minor</td>
<td></td>
<td>(root position only)</td>
<td></td>
</tr>
</tbody>
</table>
Level 4

Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The examiner will identify the time signature and count one measure before beginning.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>3</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending and descending) once.

OR

Students may choose to sing or hum any of the following intervals (ascending and descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending and descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd</td>
</tr>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form once. AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

Playback

Students will be asked to play back a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad once, and play the melody twice.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant</td>
<td>D, A major G, C minor</td>
<td>six to eight notes</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm

For a given melody, students will be asked to:

• Tap a steady beat with their hand or foot for one measure.
• Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Note and Rest Values</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>3</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Playing

Students will be asked to play a four-measure passage, hands together.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>C, G, D, F major A, E, D minor</td>
<td>$\frac{3}{4}$</td>
<td>3</td>
</tr>
</tbody>
</table>

Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

• one selection
• one selection, found in Celebration Series*, Sixth Edition: Piano Repertoire 4
### List A

**Baroque Repertoire**

- Babell, William
  - Rigadoon in A Minor
- Bach, Carl Philipp Emanuel
  - March in D Major, BWV Anh. 122 (in *Notenbuch der Anna Magdalena Bach*)
- Bach, Johann Christoph Friedrich
  - *Musical Leisure Hours* ABR
    - Angloise in A Major
- Bach, Johann Sebastian
  - Musette, from English Suite No. 3 in G Minor, BWV 808
    - *Notenbuch der Anna Magdalena Bach* BAR; WIE
    - Minuet in F Major, BWV Anh. 113
    - Minuet in G Major, BWV Anh. 116
    - Minuet in A Minor, BWV Anh. 120
    - Minuet in C Minor, BWV Anh. 121
    - Polonaise in D Minor, BWV Anh. 128
    - Minuet in D Minor, BWV Anh. 132
    → with repeats
- Graupner, Christoph
  - *Monatliche Clavier Früchte*
    - Gavotte in F Major
    - Menuett in A Major
- Handel, George Frideric
  - Air in D Minor, HWV 461
    - *Haydn-Mozart-Cimarosa: Leichte Klavierstücke* WIE
  - Air in B flat Major, HWV 471
  - Sonata in G Major, op. 1, no. 5, HWV 363b
    - Bourrée
- Hässler, Johann Wilhelm
  - *50 pièces à l’usage des commençans*, op. 38
    - Allegretto in E Minor (no. 24)
- Scarlatti, Domenico
  - Sonata in D Minor, K 32
  - Sonata in C Minor, K 40
- Stölzel, Gottfried Heinrich
  - Italian Air, from Partita in G Minor (in *Klavierschule für Wilhelm Friedemann Bach* BAR)
- Telemann, Georg Philipp
  - Fantasia in G Major, TWV 33:7
    - 2nd section

### List B

**Classical and Classical-style Repertoire**

- André, Johann Anton
  - *Six sonates progressives*, op. 34
    - Sonatina in C Major (no. 1)
      - 2nd movement: Rondo
    - Sonatina in F Major (no. 5)
      - 3rd movement: Rondo
- Beethoven, Ludwig van
  - *12 German Dances*, WoO 13 OTT; SCH
    - German Dance in E flat Major (no. 9)
- Cimarosa, Domenico
  - Sonata in D Minor, C 9 (in *Haydn-Mozart-Cimarosa: Leichte Klavierstücke* WIE)
  - Sonata in D Minor, C 17
- Clementi, Muzio
  - *Six Progressive Sonatinas for the Piano Forte*, op. 36
    - Sonatina in G Major (no. 2)
      - 2nd movement
      - 3rd movement
- Diabelli, Anton
  - Sonatina in G Major, op. 151, no. 1
    - 1st movement
    - 2nd movement
    - 3rd movement: Rondo
  - Sonatina in F Major, op. 168, no. 1
    - 1st movement
- Haydn, Franz Joseph
  - Sonata in F Major, Hob. XVI: 9
    - 3rd movement
- Hook, James
  - Sonata in B flat Major, op. 12, no. 5
    - 1st movement
- Lichner, Heinrich
  - Sonata in G Major, op. 66, no. 3
    - 1st movement
- Mozart, Leopold
  - *Notebook for Nannerl*
    - Menuett in A Major (no. 9)
    - Menuett in D Major (no. 10)
    - Menuett in A Major (no. 12)
- Reinecke, Carl
  - Sonatina in A Minor, op. 136, no. 4
    - 1st movement
- Schmitt, Jacob
  - Sontina in B flat Major, op. 29
    - 1st movement
  - Sonatina in A Major, op. 207, no. 2
    - 1st movement
Türk, Daniel Gottlob
Handstücke für angehende Klavierspieler, 1 ABR
  ● German Song

Wesley, Samuel
  ● Sonatina in C Major, op. 4, no. 1
  ● Sonatina in B flat Major, op. 4, no. 8 ABR

List C
Romantic, 20th-, and 21st-century Repertoire

Alexander, Dennis
Especially for Adults, 1 ALF
  ● Reflections

Archer, Violet
  ● Waltzing Along (in Rainbows PAL)
  ● 11 Short Pieces PAL
    ● Wide Open Spaces (no. 5)

Arens, Barbara
Piano Tranquillo BRH
  ● Sailing on a Lake
Piano Vivace BRH
  ● Window Shopping

Bartók, Béla
First Term at the Piano
  ● Waltz
For Children, 1 (rev. ed.) B&H
  ● Children’s Game (no. 8)
  ● Allegretto (no. 22)
  ● Allegro non troppo (no. 33)
For Children, 2 (rev. ed.) B&H
  ● Dance (no. 8)
  ● Andante, molto rubato (no. 28)
  ● Farewell (no. 34)

Bender, Joanne
Things Bright and Beautiful RLP
  ● After the Rain

Berlin, Boris
  ● Squirrels at Play FHM

Bober, Melody
Best of Melody Bober, 1 ALF
  ● Setting Sail

Bonis, Mel.
Scènes enfantines, op. 92
  ● Carillon (no. 8)

Boyd, Bill
Bill Boyd: Jazz Sketches HAL
  ● Home Fried Potatoes

Chaminade, Cécile
Album des enfants, 1, op. 123
  ● Prélude (no. 1)
  ● Canzonet (no. 3)
  ● Barcarolle (no. 8)

Champagne, Claude
  ● Petit scherzo (in Meet Canadian Composers at the Piano, 2 ALF)

Chatman, Stephen
Amusements, 3 CMC
  ● Game of Hypnosis
British Columbia Suite CMC
  ● Echoes of November
Escapades, 2 ECS
  ● Jazzberry Jump
Preludes for Piano, 3 CMC
  ● Hotshot

Chouinard, Diane
  ● Ballerina Doll CMC

Coulthard, Jean
Four Piano Pieces BER
  ● Little Song of Long Ago

Crosby Gaudet, Anne
  ● Dreamcatcher MDC

Dello Joio, Norman
Suite for the Young EBM
  ● Little Brother (no. 4)
  ● Small Fry (no. 11)

Diemer, Emma Lou
Reaching Out FJH
  ● Chatter
  ● Surprises

Donkin, Christine
  ● Good Times DKN
  ● Quintessential Swing DKN
Imprints DKN
  ● Evening on the Lake
  ● Snow Falling in Lamplight

Duke, David Gordon
  ● Barcarole (in Music of Our Time, 4 WAT)

Duncan, Martha Hill
Cottage Days RLP
  ● Rowboat at the Dock

Evans, Lee
  ● Spooky Spirits HAL

Fernández, Oscar Lorenzo
Suite da boneca Yayá
  ● Yayá sonhando (Yayá Dreaming) (no. 2)
    → with repeat

Gerou, Tom
Piece by Piece, 2 ALF
  ● White Orchid

Gillock, William
  ● Valse triste WIL
Lyric Preludes in Romantic Style ALF
  ● Interlude
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grechaninov, Aleksandr</td>
<td>Grandfather’s Album, op. 119 OTT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>An Old Romance (no. 2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>On the Meadow (no. 4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Happy Meeting (no. 15)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Returning Home (no. 16)</td>
<td></td>
</tr>
<tr>
<td>Grieg, Edvard</td>
<td>23 Short Pieces for Piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prelude in G Minor (no. 15)</td>
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<tr>
<td>Griesdale, Susan</td>
<td>Arctic Voices RLP</td>
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<td>Arctic Fox</td>
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<tr>
<td>Gurlitt, Cornelius</td>
<td>Albumblätter für die Jugend, op. 101</td>
<td></td>
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<tr>
<td></td>
<td>Song Without Words (no. 10)</td>
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<tr>
<td></td>
<td>Der erste Vortrag, op. 210</td>
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</tr>
<tr>
<td></td>
<td>Dancing on the Green</td>
<td></td>
</tr>
<tr>
<td>Ikeda, Naoko</td>
<td>Miyabi WIL</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Aoi (Japanese Festival)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Soft Rain (Azisai)</td>
<td></td>
</tr>
<tr>
<td>Jiang, Edward Han</td>
<td>Flowing Stream Beneath a Little Bridge EHJ</td>
<td></td>
</tr>
<tr>
<td>Kabalevsky, Dmitri</td>
<td>30 Children’s Pieces, op. 27 SCH</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Sad Story (no. 6)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance on the Lawn (no. 17)</td>
<td></td>
</tr>
<tr>
<td>Keveren, Phillip</td>
<td>Way Cool! (in Piano Recital Showcase: Festival Favorites, 1 HAL)</td>
<td></td>
</tr>
<tr>
<td>Kirchner, Theodor</td>
<td>Neue Kinderszenen, op. 55</td>
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<td></td>
<td>Andantino (no. 3)</td>
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<tr>
<td>Kullak, Theodor</td>
<td>Kinderleben, op. 81</td>
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<td></td>
<td>The Little Wanderer (Der kleine, rüstige Wandersmann) (no. 2)</td>
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</tr>
<tr>
<td>Louie, Alexina</td>
<td>Small Beautiful Things ALX</td>
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<tr>
<td></td>
<td>That Darn Worm</td>
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<td>Lutosławski, Witold</td>
<td>Folk Melodies (in Most Beautiful Lutosławski PWM)</td>
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<td></td>
<td>The Shepherd Girl</td>
<td></td>
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<tr>
<td>Maykapar, Samuel</td>
<td>Bagatelles, op. 28</td>
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<td>In the Garden (no. 1)</td>
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<tr>
<td>McIntyre, David L.</td>
<td>A Small Band of Smart Rodents RSM</td>
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<tr>
<td>Milhaud, Darius</td>
<td>L’enfant aime (A Child Loves), op. 289 UNI</td>
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<td>Les bonbons (Candy) (no. 2)</td>
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<td>Muczynski, Robert</td>
<td>Fables, op. 21 SCH</td>
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<td>Allegro molto (no. 3)</td>
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<tr>
<td>Norton, Christopher</td>
<td>Christopher Norton Connections for Piano, 4 DAY</td>
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<td></td>
<td>Deep in Thought</td>
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<td>Positively Swinging</td>
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<td>Olson, Kevin</td>
<td>What I Did Last Summer FJH</td>
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<td>Sunset at the Beach</td>
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<tr>
<td>Olson, Lynn Freeman</td>
<td>Audience Pleasers, 3 ALF</td>
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<td></td>
<td>Whirligig</td>
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<tr>
<td>Papp, Lajos</td>
<td>Images LEM</td>
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<td>The Rooster Crows</td>
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<td>Paterson, Lorna</td>
<td>Just a Second! PSN</td>
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<td></td>
<td>Lullaby</td>
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<td>Pianimals PSN</td>
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<tr>
<td></td>
<td>The Loon</td>
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<tr>
<td>Pearce, Elvina</td>
<td>Seven Preludes in Seven Keys, 1 BEL</td>
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<td>Prelude No. 2 in D Minor</td>
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<tr>
<td>Pentland, Barbara</td>
<td>Music of Now, 3 AVO</td>
<td></td>
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<td></td>
<td>Aubade</td>
<td></td>
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<tr>
<td>Pettigrew, Laura</td>
<td>Pack Ice PTW</td>
<td></td>
</tr>
<tr>
<td>Pine, Katya</td>
<td>Images PIN</td>
<td></td>
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<td></td>
<td>Cool Cat Waltz</td>
<td></td>
</tr>
<tr>
<td>Porter, Beverly</td>
<td>Lady Bug and Friends RLP</td>
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<td></td>
<td>Jitterbug</td>
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<td>Pozzoli, Ettore</td>
<td>Piccole scintille RIC</td>
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<td>The Cuckoo (no. 6)</td>
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<td>Before the Crib (no. 7)</td>
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<td>Soldier’s March (no. 12)</td>
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<tr>
<td>Rebikov, Vladimir</td>
<td>Silhouettes, op. 31 ALF; SCH</td>
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<td>Children Skating (no. 1)</td>
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<td>The Little Shepherd (no. 8)</td>
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<td>Richert, Teresa</td>
<td>Eagle Rays RCT</td>
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<tr>
<td>Rocherolle, Eugenie</td>
<td>Pages from a Scrapbook KJO</td>
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<td></td>
<td>Old Lace</td>
<td></td>
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  Preludes for Piano, 1 ALF
  - Prelude No. 2 in C Major

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  - Happy Grasshopper

Schoenmehl, Mike
Little Stories in Jazz for Piano OTT
  - Big Band Tune

Schubert, Franz
German Dance in A Major, D 972, no. 3
Ländler in B flat Major, D 378, no. 2 (in Piano Piccolo OTT)

Schumann, Robert
Album für die Jugend, op. 68
  - The Wild Horseman (no. 8)
  - The Happy Farmer (no. 10)
  - Little Study (no. 14)
  - The First Loss (no. 16)

Sgroi, Laura
Little Hebrew Prayer SOI

Sheftel, Paul
Interludes: Mood Studies for Piano FIS
  - Nocturne

Shostakovich, Dmitri
Childhood Notebook, op. 69 DSC
  - Sad Tale (no. 5)

Springer, Mike
  - Nighttime in the City SGR
    - with repeat
Not Just Another Jazz Book, 1 ALF
  - Foggy Day Blues

Szélenyi, István
40 kleine Klavierstücke für Anfänger, 2 EMB
  - Changing Bars

Tansman, Alexandre
Happy Time (On s’amuse au piano), 1 HAL
  - Little Prelude (Petit prélude)
  - Melody (Mélodie)
Pour les enfants, 1 ESC
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Tchaikovsky, Pyotr Il’yich
Album for the Young, op. 39
  - The Doll’s Funeral (no. 8)
  - Italian Song (no. 15)
  - Old French Song (no. 16)

Telfer, Nancy
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  - Feller from Fortune (arr.)

Vandall, Robert D.
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  - Bagatelle No. 8
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  - Prelude No. 5 in G Major
# Level 5

## Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

The following selections are found in *Celebration Series*, *Sixth Edition: Piano Repertoire 5* on the pages indicated.

### List A

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Prelude in C Major, BWV 939</td>
<td>J.S. Bach</td>
<td>4</td>
</tr>
<tr>
<td>Fantasia in E flat Major, TWV 33:35: 2nd section</td>
<td>Telemann</td>
<td>5</td>
</tr>
<tr>
<td>Deux rigaudons</td>
<td>Rameau</td>
<td>6</td>
</tr>
<tr>
<td>Angloise in D Major</td>
<td>J.C.F. Bach</td>
<td>8</td>
</tr>
<tr>
<td>Sonata in D Minor, K 34</td>
<td>Scarlatti</td>
<td>9</td>
</tr>
<tr>
<td>Allegro in C Minor</td>
<td>Seixas</td>
<td>10</td>
</tr>
<tr>
<td>Fuga (Sonatina) in G Major, HWV 582</td>
<td>Handel</td>
<td>11</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 47.

## List B

### Classical and Classical-style Repertoire

- Allegro moderato in F Major  
  L. Mozart  
  12
- Sonatina in G Major, op. 168, no. 2: I  
  Diabelli  
  14
- Sonatina in F Major, Anh. 5, no. 2: I  
  attr. Beethoven  
  16
- Minuet in C Major, Hob. IX:8, no. 1  
  Haydn  
  18
- Sonatina in C Major, op. 36, no. 3: III  
  Clementi  
  20
- Sonatina in G Major: III  
  Latour  
  23

## List C

### Romantic, 20th-, and 21st-century Repertoire

- Harvest Song, op. 68, no. 24  
  R. Schumann  
  26
- Polka, op. 39, no. 10  
  Tchaikovsky  
  27
- Pierrot and Pierrette, op. 25, no. 4  
  Beach  
  28
- Dusk  
  Okoye  
  30
- Lyric Piece, op. 27, no. 16  
  Kabalevsky  
  32
- Petite pièce pour piano no. 2  
  Boulanger  
  34
- Quietude  
  Alexander  
  35
- Sidewalk Chalk  
  Donkin  
  38
- The Spice of Life  
  Gerou  
  40
- Little Sparrows  
  Louie  
  42
- Melancholy Reflections  
  Schoenmehl  
  44
- Winter Rose  
  McDonagh  
  45
- Sunset in Rio  
  Springer  
  46
- Little March  
  Kenins  
  48

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 47.
# Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

## Etudes

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in *Celebration Series*, Sixth Edition: Piano Etudes on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude, op. 39, no. 19</td>
<td>Kabalevsky</td>
<td>4</td>
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<tr>
<td>Little Piece No. 13</td>
<td>Tajčević</td>
<td>5</td>
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<tr>
<td>Etude in C Major, op. 718, no. 7</td>
<td>Czerny</td>
<td>6</td>
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<tr>
<td>Dance of the Dragonflies, op. 76, no. 7</td>
<td>Rohde</td>
<td>8</td>
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<tr>
<td>Dragonfly Scherzo</td>
<td>Crosby Gaudet</td>
<td>9</td>
</tr>
<tr>
<td>Harmony of the Angels, op. 100, no. 21</td>
<td>Burgmüller</td>
<td>10</td>
</tr>
<tr>
<td>Joyous Etude</td>
<td>Bober</td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Dragon</td>
<td>Ho</td>
<td>14</td>
</tr>
<tr>
<td>Etude on a Pentatonic Scale</td>
<td>Jiang</td>
<td>15</td>
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<tr>
<td>Elves</td>
<td>Bloch</td>
<td>16</td>
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<tr>
<td>Staccatoville!</td>
<td>Alexander</td>
<td>18</td>
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<tr>
<td>A Summer Day</td>
<td>Norton</td>
<td>20</td>
</tr>
<tr>
<td>Chromatic Monochrome</td>
<td>Ikeda</td>
<td>22</td>
</tr>
<tr>
<td>The Black Pony</td>
<td>Papp</td>
<td>24</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.

## Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave</td>
<td>A, E, F, A♭ major</td>
<td>HT 2 octaves</td>
<td>♩ = 104</td>
</tr>
<tr>
<td>A, E, F minor (harmonic and melodic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formula Pattern</td>
<td>A major</td>
<td>HT 2 octaves</td>
<td>♩ = 104</td>
</tr>
<tr>
<td>A minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Starting on A, F</td>
<td>HT 1 octave</td>
<td>♩ = 104</td>
</tr>
</tbody>
</table>

| **Chords**                    |                          |       |             |
| Tonic Triads                  | A, E, F, A♭ major       | HT 2 octaves | ♩ = 66 | ♩            |
| ● broken                      | A, E, F minor           |       |             |
| ● solid/blocked               |                          |       |             |
| Dominant 7th Chords           | A, E, F, A♭ major       | HS 1 octave | ♩ = 72 | ♩            |
| ● broken                      |                          |       |             |
| ● solid/blocked               |                          |       |             |

| **Arpeggios**                 |                          |       |             |
| Tonic                         | A, E, F, A♭ major       | HS 2 octaves | ♩ = 80 | ♩            |
| A, E, F minor                 |                          |       |             |
Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form once. OR

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 3rd, major 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
</tr>
<tr>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
</tbody>
</table>

Chord Progressions

Students will be asked to identify chord progressions in major keys as I–IV–I or I–V–I after the examiner has played the progression twice. The progression will be played in keyboard style, and the bass line will ascend from the tonic.

<table>
<thead>
<tr>
<th>Chord Progressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–I</td>
</tr>
<tr>
<td>I–V–I</td>
</tr>
</tbody>
</table>

Playback

Students will be asked to play back a melody based on the first five notes and upper tonic of a major or minor scale. The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

• Before the first playing, the examiner will count one measure.
• After the second playing, the student will clap the rhythm or sing the melody.
• After the third playing, the student will play the melody.

Sight Reading

Rhythm

For a given melody, students will be asked to:
• Tap a steady beat with their hand or foot for one measure.
• Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 4 4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Playing

Students will be asked to play a passage of music comparable to Level 2 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to two sharps or flats</td>
<td>4 4 4</td>
<td>eight measures</td>
</tr>
</tbody>
</table>

OR

Students may choose to read a lead sheet (with a melody and root/quality chord symbols) and realize an accompaniment based on the chord symbols provided. Harmonic vocabulary will be aligned with the chords presented for study in Level 5 Theory in the Theory Syllabus.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to two sharps or flats</td>
<td>4 4 4</td>
<td>eight measures</td>
</tr>
</tbody>
</table>
Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in Celebration Series®, Sixth Edition: Piano Repertoire 5

List A
Baroque Repertoire

Bach, Carl Philipp Emanuel
- March in G Major, BWV Anh. 124 (in Notenbuch der Anna Magdalena Bach BAR; WIE)

Bach, Johann Christoph Friedrich
Musikalische Nebenstunden
- Angloise in D Major

Bach, Johann Sebastian
- Allemande in G Minor, BWV 836
- Little Prelude in C Major, BWV 939
- Menuet in E Major, from French Suite No. 6 in E Major, BWV 817
- Minuet in G Minor, BWV 842 (in Klavierbüchlein für Wilhelm Friedemann Bach)

Dieupart, Charles
Six suites de clavecin (1701)
- Passepied, from Suite No. 2 in D Major

Graupner, Christoph
- Intrada in C Major (in Baroque Piano ALF)

Handel, George Frideric
- Fuga (Sonatina) in G Major, HWV 582
- Sonatina in B flat Major, HWV 585

Jones, Richard
Suites or Sets of Lessons for the Harpsichord
- Boree in B flat Major, from Suite No. 3 (in Keyboard Dances ABR)

Kirnberger, Johann Philipp
- Gigue in D Major (no. 10) (in A Miscellany of Dances ABR)

Krebs, Johann Ludwig
Clavier-Übung, 2
- Scherzo in C Major, from Suite in C Major

List B
Classical and Classical-style Repertoire

Beethoven, Ludwig van
- Minuet in G Major, WoO 10, no. 2
  12 German Dances, WoO 13 OTT; SCH
  - no. 1 or no. 5
Zwei Klaviersonatinen, Anh. 5
Sonatina in F Major (no. 2)
  - 1st movement
  - 2nd movement

Cimarosa, Domenico
- Sonata in G Minor, C 33 (in Haydn-Mozart-Cimarosa: Leichte Klavierstücke WIE)

Clementi, Muzio
Six Progressive Sonatinas for the Piano Forte, op. 36
Sonatina in G Major (no. 2)
  - 1st movement
Sonatina in C Major (no. 3)
  - 3rd movement
Sonatina in G Major (no. 5)
  - 3rd movement: Rondo

Diabelli, Anton
Seven Sonatinas, op. 168
Sonatina in F Major (no. 1)
  - 2nd movement
Sonatina in G Major (no. 2)
  - 1st movement
Sonatina in C Major (no. 3)
  - 1st movement
  - 3rd movement

Rameau, Jean-Philippe
Pièces de clavecin (1724)
  - Deux rigaudons, from Suite No. 1

Scarlatti, Domenico
- Sonata in D Minor, K 34
- Sonata in B flat Major, K 42
- Sonata in G Major, K 80

Seixas, José António Carlos de
- Allegro in C Minor, from Sonata No. 12 in C Minor

Stölzel, Gottfried Heinrich
- Bourrée, from Partita in G Minor (in Klavierbüchlein für Wilhelm Friedemann Bach BAR)

Telemann, Georg Philipp
Fantasia in C Major, TWV 33:14
  - 2nd section
Fantasia in E flat Major, TWV 33:35
  - 2nd section (in C Minor)

Zipoli, Domenico
Sonate d’intavolatura per organo e cimbalo, 1, op. 1
- Quattro versi in E Minor, from Toccata in D Minor
Haydn, Franz Joseph
12 Minuets, Hob. IX:8
  ▶ Minuet in C Major (no. 1)
Sonata in C Major, Hob. XI:10
  ● 1st movement
Sonata in G Major, Hob. XVI:8
  ● 1st movement
  ● 3rd and 4th movements

Hook, James
Sonatina in F Major, op. 12, no. 9
  ● 1st movement

Hummel, Johann Nepomuk
Six pièces très faciles, op. 52
  ● Romance in G Major (no. 4)

Kuhlau, Friedrich
Sonatina in C Major, op. 55, no. 1
  ● 1st movement
  ● 2nd movement

Latour, Jean Théodore
Four Progressive Sonatinas
Sonatina in G Major
  ▶ 3rd movement

Lichner, Heinrich
Sonatina in F Major, op. 4, no. 2 KJO; SCH
  ● 1st movement

Mozart, Leopold
Notebook for Nannerl
  ▶ Allegro moderato in F Major

Mozart, Wolfgang Amadeus
The London Sketchbook
  ● Rondo in F Major, K 15hh
Viennese Sonatinas (arr. from Five Divertimenti, K 439b)
Viennese Sonatina in C Major (no. 1)
  ● 2nd movement: Minuetto and Trio

Spindler, Fritz
Sonatina in C Major, op. 157, no. 4
  ● 2nd movement

Bartók, Béla
For Children, 1 (rev. ed.) B&H
  ● Children’s Dance (no. 10)
  ● Moderato (no. 26)
  ● Jest (no. 27)
For Children, 2 (rev. ed.) B&H
  ● Lento (no. 11)
  ● Teasing Song (no. 18)
  ● Romance (no. 19)
  ● Game of Tag (no. 20)

Beach, Amy
Children’s Carnival, op. 25 HIL
  ▶ Pierrot and Pierrette (no. 4)

Bober, Melody
The Best of Melody Bober, 1 ALF
  ● Raspberry Rag

Bonis, Mel.
Scènes enfantines, op. 92
  ● Bébé s’endort (no. 7)

Bortkiewicz, Sergei
Andersens Fairy Tales, op. 30 SIM
  ● The Hardy Tin Soldier (no. 3)

Boulanger, Nadia
Petites pièces pour piano LED
  ▶ Petite pièce pour piano no. 2

Carroll, Walter
Sea Idylls FOR
  ● From the Cliffs (no. 1)
  ● Sea-Nymphs (no. 3)
  ● Moon Beams (no. 6)
  ● Alone at Sunset (no. 10)

Chatman, Stephen
British Columbia Suite CMC
  ● Maple Bay at Twilight
Preludes for Piano, 3 CMC
  ● Poltergeist

Copland, Aaron
  ● Sunday Afternoon Music (in Masters of Our Day, 1 FIS)

Cornick, Mike
  ● Film Noir ABR

Coulthard, Jean
  ● The Rocking Chair (in Music of Our Time, 5 WAT)
  ● Star Gazing (in Music of Our Time, 6 WAT)

Creston, Paul
Five Little Dances, op. 24 SCH
  ● Rustic Dance (no. 1)

Diemer, Emma Lou
Reaching Out FJH
  ● Minor Serenade
<table>
<thead>
<tr>
<th>Level 5</th>
</tr>
</thead>
</table>
| **Donkin, Christine**  
- Above the Clouds DKN  
  Sunny Days DKN  
  Sidewalk Chalk  |
| **Duncan, Martha Hill**  
Cottage Days RLP  
  Water Lilies  |
| **Fiala, George**  
*Australian Suite*, op. 2 BER  
- Black Swan  
- Koala  
- Lyre Bird  
- Platypus  |
| **Finney, Ross Lee**  
24 Inventions PET  
  Holiday  |
| **Gardiner, Mary**  
Turnabout STU; CMC  
  Turnabout No. 1  |
| **Gerou, Tom**  
- The Spice of Life GRO  
  Piece by Piece, 2 ALF  
  You and I  |
| **Gillock, William**  
Accent on Gillock, 7 WIL  
- Blue Mood  
*New Orleans Jazz Styles* WIL  
- The Constant Bass  
- New Orleans Nightfall  
Lyric Preludes in Romantic Style ALF  
- Legend  
- Serenade  |
| **Gonzales, Chilly**  
*Re-Introduction* Études EBR  
  Sunday Unsung  |
| **Granados, Enrique**  
*Cuentos de la juventud*, op. 1  
  Dedication (no.1)  |
| **Grechaninov, Aleksandr**  
*Glass Beads*, op. 123 OTT  
  Waltz (no. 6)  |
| **Grieg, Edvard**  
*Lyric Pieces*, op. 12  
  Waltz (no. 2)  |
| **Griesdale, Susan**  
*Piano Mime* RLP  
  Sleepwalking  |
| **Hansen, Joan**  
- Traffic (in *Music of Our Time*, 5 WAT)  |
| **Huang, An-Lun**  
*A Chinese Festival*, 1 BEL  
  Cradle Song  |
| **Ibert, Jacques**  
*Petite suite en 15 images* FOE  
- Berceuse aux étoiles (no. 4)  
- Danse du cocher (no. 15)  |
| **Jaque, Rhené**  
- Fête champêtre (Rustic Dance) BER; CMC  |
| **Johnson, Alexander**  
11 *Piano Pieces for Children* SET  
  Cradle Song  |
| **Kabalevsky, Dmitri**  
30 *Children’s Pieces*, op. 27 SCH  
  Cradle Song (no. 8)  
  Lyric Piece (no. 16)  
  Sonatina in A Minor (no. 18)  
24 *Pieces for Children*, op. 39 SCH  
  A Slow Waltz (no. 23)  
*Easy Variations on Folk Themes*, op. 51 SCH  
  Five Happy Variations on a Russian Folk Song (no. 1)  |
| **Karganov, Génari**  
12 *Arabesques*, op. 6  
  Arabesque (no. 2)  
*Jugend-Album*, op. 25  
  March of the Tin Soldiers  |
| **Kenins, Talivaldis**  
Two Little Pieces ALF  
  Little March  |
| **Kirchner, Theodor**  
*Miniaturen*, op. 62 ABR  
  Miniature in C Minor (no. 15)  |
| **Kuzmenko, Larysa**  
  Romance PLA  |
| **Linn, Jennifer**  
*Les petites impressions* HAL  
  Les papillons a la lumiere du soleil (Butterflies in the Sunlight)  |
| **Louie, Alexina**  
*Small Beautiful Things* ALX  
  In the Moonlight  
  Little Sparrows  
  A Little Water Music  
  A Walk in the Park  |
| **Maykapar, Samuel**  
*Bagatelles*, op. 28  
  Waltz (no. 5)  |
| **McCain, Artina, arr.**  
*African American Folk Songs Collection* HAL  
  The Bamboula  |
McDonagh, Ailbhe
It's a Piano Thing, 2 B&H
  ► Winter Rose

McIntyre, David L.
  ● Moonlight RSM
  ● Tiptoe RSM
Dreams of Jeannie RSM
  ● He Said – She Said!
Two Short Pieces RSM
  ● Trail Ride

McLean, Edwin
Impressions on Rock, Bone, Wood, Earth FJH
  ● Bird Whistle (Bone)

Merath, Siegfried
Tanz-Typen, 1 OTT
  ● Cha-Cha

Mier, Martha
Jazz, Rags & Blues, 2 ALF
  ● Jelly Bean Rag
  ● Red Rose Rendezvous
Musical Snapshots, 2 ALF
  ● Hawaiian Getaway

Milne, Elissa
Even More Little Peppers FAB
  ● No Worries

Mompou, Federico
Impresiones intimas UNM
  ● Secreto (no. 6)

Muczynski, Robert
Fables, op. 21 SCH
  ● Allegro (no. 1)

Niemann, Walter
Im Kinderland, op. 46 PET
  ● Cradle Song (for Dolly Dora)

Norton, Christopher
Christopher Norton Connections for Piano, 5 DAY
  ● Boxcar Blues
  ● Moonscapes
  ● Scamp

Oko耶, Nkeiru
African Sketches OYE
  ► Dusk

Papineau-Couture, Jean
  ● Aria BER

Papp, Lajos
Petite suite EMB
  ● Lilac Minuet

Petot, Ross
Moods and Impressions, 2 KJO
  ● Going Home

Pinto, Octavio
Children's Festival (Festa de Crianças) SCH
  ● Little March (no. 3)
  ● Serenade (no. 4)

Previn, André
Impressions for Piano HAL
  ● Trees at Twilight

Reinecke, Carl
Hausmusik, op. 77
  ● Romanza (no. 8)

Rejino, Mona
  ● Time Travel HAL
Portraits in Style HAL
  ● Nocturne

Rocherolle, Eugenie
Treasures HAL
  ● Chatterbox

Rollin, Catherine
The Best of Catherine Rollin, 2 ALF
  ● Stars and Wind

Roux, Isak
African Miniatures
  ● Kwela No. 1 (in Piano Music of Africa and the African Diaspora, 1 OUP)

Schoenmehl, Mike
Piano Studies in Pop OTT
  ► Melancholy Reflections

Schumann, Robert
Album für die Jugend, op. 68
  ● Hunting Song (no. 7)
  ● Little Folk Song (no. 9)
  ● Siciliano (no. 11)
  ● A Little Romance (no. 19)
  ► Harvest Song (Ernteliedchen) (no. 24)

Shostakovich, Dmitri
  ● The Barrel-Organ Waltz, from The Gadfly, op. 97
    (in Easier Works for Piano SCH)
Childhood Notebook, op. 69 DSC
  ● Clockwork Doll
Seven Doll’s Dances B&H; SCH; SIK
  ● Hurdy-Gurdy (no. 6)

Springer, Mike
Not Just Another Jazz Book, 2 ALF
  ● Keepin’ Cool
  ► Sunset in Rio

Starer, Robert
Sketches in Color, 1 HAL
  ● Shades of Blue (no. 2)
  ● Black and White (no. 3)

Stevens, Everett
Six Modal Miniatures for Piano PRE
  ● Country Fair
Takács, Jenő
*Klänge und farben*, op. 95 DOB
  • **Sounding the Accordion** (Ziehharmonika)

Tansman, Alexandre
*Happy Time (On s’amuse au piano)*, 1 HAL
  • **Little Stroll** (Petite promenade)

*Happy Time (On s’amuse au piano)*, 2 HAL
  • **Slow Waltz** (Valse–Boston)

*Happy Time (On s’amuse au piano)*, 3 HAL
  • **In Memory of George Gershwin “1925”**

*Pour les enfants*, 3 ESC
  • **Petite rêverie**

Tchaikovsky, Pyotr Il’yich
*Album for the Young*, op. 39
  • **Polka** (no. 10)
  • **Mazurka** (no. 11)
  • **Sweet Dreams** (no. 21)

Telfer, Nancy
*The Galaxy Series*, 3 WAN
  • **When Rivers Flowed on Mars**

Weinzweig, John
*Diversions* PLA
  • **Gathering Clouds** (no. 2)
Level 6

<table>
<thead>
<tr>
<th>Level 6 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>16</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>16</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>24</td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>12</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
<tr>
<td>Musicianship</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>– Intervals</td>
<td>2</td>
</tr>
<tr>
<td>– Chords</td>
<td>2</td>
</tr>
<tr>
<td>– Chord Progressions</td>
<td>2</td>
</tr>
<tr>
<td>– Playback (traditional or improvised)</td>
<td>4</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>– Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>– Playing (traditional or lead sheet reading)</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

Theory Examination Corequisite
Level 6 Theory

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

The following selections are found in Celebration Series®, Sixth Edition: Piano Repertoire 6 on the pages indicated.

<table>
<thead>
<tr>
<th>List A</th>
<th>Baroque Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Composer</td>
</tr>
<tr>
<td>Little Prelude in D Minor, BWV 926</td>
<td>J.S. Bach</td>
</tr>
<tr>
<td>L’indifférente</td>
<td>Rameau</td>
</tr>
<tr>
<td>Giga in G Major</td>
<td>Gambarini</td>
</tr>
<tr>
<td>→ with repeats</td>
<td></td>
</tr>
<tr>
<td>Polonaise in B flat Major</td>
<td>J.C. Bach</td>
</tr>
<tr>
<td>Aria in G Major</td>
<td>Telemann</td>
</tr>
<tr>
<td>Sarabande in D Minor</td>
<td>Handel</td>
</tr>
<tr>
<td>Sonata in B flat Major, K 440</td>
<td>Scarlatti</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 55.

<table>
<thead>
<tr>
<th>List B</th>
<th>Classical and Classical-style Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viennese Sonatina in C Major: IV</td>
<td>W.A. Mozart</td>
</tr>
<tr>
<td>Sonatina in E flat Major, op. 4, no. 7</td>
<td>Wesley</td>
</tr>
<tr>
<td>Sonatina in G Major, op. 19/20, no. 1: I</td>
<td>Dussek</td>
</tr>
<tr>
<td>Sonata in F Major, Wq. 55/5: III</td>
<td>C.P.E. Bach</td>
</tr>
<tr>
<td>Sonatina in A Minor</td>
<td>Benda</td>
</tr>
<tr>
<td>Sonata in G Major, Hob. XVI: G1: I</td>
<td>Haydn</td>
</tr>
<tr>
<td>As Swift as a Deer</td>
<td>Türk</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List C</th>
<th>Romantic, 20th-, and 21st-century Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waltz in A Minor, op. posth., B 150</td>
<td>Chopin</td>
</tr>
<tr>
<td>Spanish, op. 55, no. 5</td>
<td>Backer Grøndahl</td>
</tr>
<tr>
<td>Of Foreign Lands and Peoples, op. 15, no. 1</td>
<td>R. Schumann</td>
</tr>
<tr>
<td>Fairy Tale, op. 27, no. 20</td>
<td>Kabalevsky</td>
</tr>
<tr>
<td>Dance of the Tiger Cubs</td>
<td>Ho</td>
</tr>
<tr>
<td>Running for the Bus</td>
<td>Louie</td>
</tr>
<tr>
<td>Air de ballet, op. 123, no. 11</td>
<td>Chaminade</td>
</tr>
<tr>
<td>Miimii</td>
<td>Assiginaak</td>
</tr>
<tr>
<td>Jasmine Flower</td>
<td>arr. Jiang</td>
</tr>
<tr>
<td>Sweet Mister Jelly Roll</td>
<td>Capers</td>
</tr>
<tr>
<td>Gentle Breeze</td>
<td>Bender</td>
</tr>
<tr>
<td>Happy Time Jazz</td>
<td>Mier</td>
</tr>
<tr>
<td>Whirlwind</td>
<td>Alexander</td>
</tr>
<tr>
<td>Little Nocturne</td>
<td>Metelka</td>
</tr>
</tbody>
</table>

Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.
Level 6

Etudes

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in Celebration Series’, Sixth Edition: Piano Etudes 6 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etude in A flat Major, op. 139, no. 51</td>
<td>Czerny</td>
<td>4</td>
</tr>
<tr>
<td>Solfeggio in D Major</td>
<td>J.C.F. Bach</td>
<td>5</td>
</tr>
<tr>
<td>The Goblin and the Mosquito</td>
<td>Price</td>
<td>6</td>
</tr>
<tr>
<td>River City Blues</td>
<td>Mier</td>
<td>8</td>
</tr>
<tr>
<td>Heartache, op. 32, no. 2</td>
<td>Fuchs</td>
<td>10</td>
</tr>
<tr>
<td>Miniature, op. 62, no. 6 with repeats</td>
<td>Kirchner</td>
<td>11</td>
</tr>
<tr>
<td>Moto perpetuo</td>
<td>Gerou</td>
<td>12</td>
</tr>
<tr>
<td>Moonbeams</td>
<td>Louie</td>
<td>14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dancing Scales</td>
<td>Burge</td>
<td>16</td>
</tr>
<tr>
<td>Courting Counting</td>
<td>Glennie</td>
<td>18</td>
</tr>
<tr>
<td>Etude in F Major, op. 88, no. 18</td>
<td>Berens</td>
<td>20</td>
</tr>
<tr>
<td>Math Whiz</td>
<td>Sowash</td>
<td>22</td>
</tr>
<tr>
<td>Jazz Piece No. 2</td>
<td>Peterson</td>
<td>24</td>
</tr>
<tr>
<td>Etude in E Minor, op. 29, no. 14</td>
<td>Bertini</td>
<td>25</td>
</tr>
<tr>
<td>Malfunction! Malfunction!</td>
<td>Telfer</td>
<td>26</td>
</tr>
<tr>
<td>Game of Patience, op. 25, no. 2</td>
<td>Karganov</td>
<td>28</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.

Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave</td>
<td>G, E, B, D♭ major</td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G, E, B, C♯ minor (harmonic and melodic)</td>
<td>2 octaves</td>
<td>j = 60</td>
</tr>
<tr>
<td>Formula Pattern</td>
<td>E major</td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E minor (harmonic)</td>
<td>2 octaves</td>
<td>j = 60</td>
</tr>
<tr>
<td>Chromatic</td>
<td>Starting on E, D♭</td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 octaves</td>
<td>2 octaves</td>
<td>j = 60</td>
</tr>
<tr>
<td>Chords</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Triads</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td>G, E, B, D♭ major</td>
<td>HT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(root position and inversions)</td>
<td>2 octaves</td>
<td>j = 80</td>
</tr>
<tr>
<td>• solid/blocked</td>
<td>G, E, B, C♯ minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th Chords</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td>G, E, B, D♭ major</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(root position and inversions)</td>
<td>2 octaves</td>
<td>j = 72</td>
</tr>
<tr>
<td>• solid/blocked</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leading-tone Diminished 7th Chords</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td>G, E, B, C♯ minor</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(root position and inversions)</td>
<td>2 octaves</td>
<td>j = 88</td>
</tr>
<tr>
<td>• solid/blocked</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G, E, B, D♭ major</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G, E, B, D♭ major</td>
<td>HS</td>
<td></td>
</tr>
<tr>
<td>Leading-tone Diminished 7th</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G, E, B, C♯ minor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 120 for important information regarding this section of the examination.

Ear Tests

Intervals
Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form once.

OR
Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
<td></td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

Chords
Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Chord Progressions
Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression twice. The progression will be played in keyboard style, and the bass line will ascend from the tonic.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–I</td>
<td>i–iv–i</td>
</tr>
<tr>
<td>I–V–I</td>
<td>i–V–i</td>
</tr>
</tbody>
</table>

Playback
Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>G, E major G, E minor</td>
<td></td>
<td>up to nine notes</td>
</tr>
</tbody>
</table>

OR
Students may choose to play back a given four-measure question phrase and improvise an answer phrase to create an eight-measure parallel period. The examiner will identify the key and time signature, play the tonic chord once, and play the question phrase three times.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Total Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>C, G, F major</td>
<td></td>
<td>eight measures</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm
For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>four measures</td>
</tr>
</tbody>
</table>

Playing
Students will be asked to play a passage of music comparable to Level 3 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to three sharps or flats</td>
<td></td>
<td>eight measures</td>
</tr>
</tbody>
</table>

OR
Students may choose to read a lead sheet (with a melody and root/quality chord symbols) and realize an accompaniment based on the chord symbols provided. Harmonic vocabulary will be aligned with the chords presented for study in Level 6 Theory in the Theory Syllabus.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to two sharps or flats</td>
<td></td>
<td>eight measures</td>
</tr>
</tbody>
</table>
Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Celebration Series*, Sixth Edition: Piano Repertoire 6

List A

Baroque Repertoire

Bach, Carl Philipp Emanuel
- Polonaise in G Minor, BWV Anh. 123 (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)
- Polonaise in G Minor, BWV Anh. 125 (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)

Bach, Johann Christian
- Polonaise in B flat Major

Bach, Johann Christoph Friedrich
*Musikalische Nebenstunden*
- Angloise in A Major
- Scherzo in C Major

Bach, Johann Sebastian
- Little Prelude in D Minor, BWV 926
- Little Prelude in C Minor, BWV 934
- Little Prelude in E Minor, BWV 941
- Prelude in C Minor, BWV 999
- Sarabande, from French Suite No. 1 in D Minor, BWV 812

*Klavierschule für Wilhelm Friedemann Bach* BAR
- Minuet in G Major, BWV 843
*Notenbuch der Anna Magdalena Bach* BAR; WIE
- March in E flat Major, BWV Anh. 127
- Polonaise in G Major, BWV Anh. 130

Couperin, François
*Pièces de clavecin, premier livre* BAR
Premier ordre
- Gavotte in G Minor
Deuxième ordre
- Passepied
- Rigaudon

Gambarini, Elisabetta de
*Six Sets of Lessons for the Harpsichord*, op. 1
- Giga in G Major, from Sonata No. 1

List B

Classical and Classical-style Repertoire

Bach, Carl Philipp Emanuel
*Sechs Sonaten für Kenner und Liebhaber*
- Sonata in F Major, Wq. 55/5
- 3rd movement

Beethoven, Ludwig van
*11 Bagatelles*, op. 119
- Bagatelle in A Major (no. 4)

Benda, Georg Anton
*34 Sonatinas*
- Sonatina in A Minor (no. 3)
- Sonatina in D Minor (no. 6)

Cimarosa, Domenico
- Sonata in A Minor, F 55
- Sonata in C Minor, C 66 (in *Haydn-Mozart-Cimarosa: Leichte Klavierstücke* WIE)
Clementi, Muzio
Six Progressive Sonatinas for the Piano Forte, op. 36
Sonatina in F Major (no. 4)
  • 1st movement
  • 2nd movement
  • 3rd movement: Rondo

Diabelli, Anton
Seven Sonatinas, op. 168
Sonatina in F Major (no. 1)
  • 3rd movement: Rondo
Sonatina in G Major (no. 6)
  • 3rd movement: Rondo

Dussek, Jan Ladislav
Sechs Sonatinen, op. 19/20
Sonatina in G Major (no. 1)
  • 1st movement
  • 2nd movement: Rondo

Haydn, Franz Joseph
Sonata in C Major, Hob. XVI:3
  • 3rd movement: Minuetto and Trio
Sonata in D Major, Hob. XVI:4
  • 2nd movement: Minuet and Trio
Sonata in G Major, Hob. XVI:G1
  • 1st movement

Hook, James
Sonatina in D Major, op. 12, no. 1
  • 1st movement

Kuhlau, Friedrich
Sonatina in C Major, op. 20, no. 1
  • 1st movement
Sonatina in G Major, op. 55, no. 2
  • 1st movement
Sonatina in G Major, op. 88, no. 2
  • 1st movement

Lichner, Heinrich
Sonatina in G Major, op. 4, no. 3 KJO; SCH
  • last movement: Rondo

Mozart, Wolfgang Amadeus
  • Andantino in E flat Major, K 236/588b
  • Viennese Sonatinas (arr. from Five Divertimenti, K 439b)
Viennese Sonatina in C Major (no. 6)
  • 4th movement: Finale

Rosetti, Antonio
Vier Klaviersonaten AMA
Sonata in G Major, RWV E2
  • 2nd movement: Romanze

Türk, Daniel Gottlob
Handstücks für angehende Klavierspieler, 2
  • As Swift as a Deer

Wesley, Samuel
  • Sonatina in E flat Major, op. 4, no. 7

Alexander, Dennis
24 Character Preludes ALF
  • Whirlwind
  • Zigzag

Especially in Jazzy Style, 2 ALF
  • Cool Dude!
  • A Splash of Color, 3 ALF
  • Black and White
  • Lemon Zest

Archer, Violet
Three Scenes (Habitant Sketches) BER
  • Church Scene (no. 2)

Assiginaak, Barbara
  • Miimii (Mourning Dove) AGK

Backer Grøndahl, Agathe
12 Small Fantasy Pieces, op. 55
  • Spanish (no. 5)

Bartók, Béla
For Children, 1 (rev. ed.) B&H
  • Allegretto (no. 19)
  • Jeering Song (no. 30)
  • Andante (no. 32)
For Children, 2 (rev. ed.) B&H
  • Variations (no. 5)
  • Bagpipe 2 (no. 30)
Mikrokosmos, 3 B&H
  • Merriment (no. 84)

Ten Easy Pieces EMB
  • Dawn

Beach, Amy
Children’s Carnival, op. 25 HIL
  • Secrets (no. 5)

Bender, Joanne
Things Bright and Beautiful RLP
  • Gentle Breeze
  • Rainforest

Bernstein, Leonard
Five Anniversaries B&H
  • For Susanna Kyle

Bloch, Ernest
Enfants FIS
  • Melody (no. 6)
  • Pastorale (no. 7)
  • Teasing (no. 9)

Bouchard, Rémi
  • Au jour de l’an WAN

Boyd, Bill
Jazz Sketches HAL
  • Oh So Blue
Brown, Timothy
- Meditation in the Rain (in Best of In Recital Solos, 5 FJH)
- Bravisimo! 4 FJH
- Flannagan’s Cove

Capers, Valerie
Portraits in Jazz OUP
- Sweet Mister Jelly Roll (in Piano Music of Africa and the African Diaspora, 1 OUP)
  → with repeats

Carroll, Walter
Sea Idylls FOR
- Early Morning (no. 2)
- Ebb Tide (no. 4)

Chaminade, Cécile
Album des enfants, 1, op. 123
- Air de ballet (no. 11)

Chatman, Stephen
British Columbia Suite CMC
- Douglas Firs
- Red-tailed Pursuit

Preludes for Piano, 3 CMC
- Prairie Sky
- Rose-cheek’d Tara

Chopin, Frédéric
- Waltz in A Minor, op. posth., B 150

Copland, Aaron
- The Young Pioneers (in Masters of Our Day, 1 FIS)

Coulthard, Jean
- Winter’s Northern Scene (in Music of Our Time, 6 WAT)

Pieces for the Present WAT
- Where the Trade Winds Blow

Dello Joio, Norman
Lyric Pieces for the Young EBM
- Street Cries

Dolin, Samuel
- A Slightly Square Round Dance BER

Donkin, Christine
Imprints DKN
- Farewell to an Old Friend

Duke, David Gordon
- Cape Breton Lullaby (in Music of Our Time, 5 WAT)

Dunhill, Thomas
- The Irish Boy LEG

Evans, Lee
- Ragamuffin (in Best of In Recital Solos, 5 FJH)

Fiala, George
Australian Suite, op. 2 BER
- Kangaroo (no. 1)

Finney, Ross Lee
24 Piano Inventions PET
- Playing Ball

Fleming, Robert
Bag-O-Tricks WAT
- Bright-Dancy (no. 2)
- Quiet Mood (no. 3)

Fol, Alexandra
- Children's Suite CMC

Gardiner, Mary
Turnabout STU; CMC
- Turnabout No. 4

Gieck, Janet
Sundae Soup, 2 RLP
- Judith’s Waltz
- Long Weekend

Gillock, William
Lyric Preludes in Romantic Style ALF
- Winter Scene

Glick, Srul Irving
Four Preludes GVT
- Prelude No. 2

Glière, Reinhold
Huit pièces faciles pour piano, op. 43
- Prière (no. 2)

Gounod, Charles
- Prelude in C Minor

Grieg, Edvard
Lyric Pieces, op. 12
- Arietta (no. 1)
- Watchman’s Song (no. 3)
- Folksong (no. 5)

Griesdale, Susan
Arctic Voices RLP
- Dancing Skies
- Lament for the Polar Bear

Henderson, Ruth Watson
Six Miniatures for Watson CMC
- Toccatina

Ho, Vincent
The Twelve Chinese Zodiac Animals, 1 PME
- Dance of the Tiger Cubs (no. 3)

Hofmann, Heinrich
Skizzen, op. 77
- On the Lake (Auf dem See) (no. 12)
- Little Wood-bird (Waldvöglein) (no. 15)

Horvat, Frank
- Desolate Heart HOR
Ibert, Jacques  
*Petite suite en 15 images* FOE  
- Parade (no. 6)

Jacque, René  
- Jesting (Badinerie) BER

Jiang, Edward Han, arr.  
- Jasmine Flower EHJ

Johnson, Alexander  
*11 Piano Pieces for Children* SET  
- A Snowy Afternoon

Kabalevsky, Dmitri  
*30 Children’s Pieces*, op. 27 SCH  
- Warrior’s Dance (no. 19)  
- Fairy Tale (no. 20)  
- Song of the Cavalry (no. 29)

Khachaturian, Aram  
*Adventures of Ivan* (in *Selected Piano Works* SCH; *Children’s Album*, 1 SIK)  
- Ivan Sings

Kwami, Robert Mawuena  
*Six Piano Pieces*  
- Piano Piece No. 2 (Call and Response) (in *Piano Music of Africa and the African Diaspora*, 1 OUP)

Liebermann, Lowell  
*Album for the Young*, op. 43 PRE  
- The Little Baby Rhino (no. 17)  
- Rainy Day (no. 8)

Louie, Alexina  
*Small Beautiful Things* ALX  
- Little Balinese Dancer  
- Running for the Bus  
*Star Light, Star Bright* ALX  
- Distant Star

Lutosławski, Witold  
*Folk Melodies* (in *Most Beautiful Lutosławski* PWM)  
- Master Michael

Maxner, Rebekah  
*The Color Collection* RLP  
- Green Shade

McIntyre, David L.  
- Sweet Sorrow RSM  
*Pro Motion Suite* RSM  
- Bounce (no. 11)

McKiver, Beverley  
*Canadian Floral Emblems* MCK  
- Lady Slipper  
- Trillium

Mendelssohn, Felix  
- Song without Words, op. 19b, no. 4  
*Sechs Kinderstücke*, op. 72  
- Allegro non troppo (no. 1)

Menotti, Gian Carlo  
*Poemetti per Maria Rosa* ALF  
- Lullaby (Ninna-nanna)  
- The Shepherd (Il pastore)

Metelka, Jakub  
*Modern Piano Studies* BAR  
- Little Nocturne

Mier, Martha  
*Musical Snapshots*, 3 ALF  
- Happy Time Jazz, from *Jazzy American Suite*

Morlock, Jocelyn  
*Four Piano Pieces* MOR  
- Tango-ostinato (no. 3)

Muczynski, Robert  
*Fables*, op. 21 SCH  
- Presto (no. 6)

Norton, Christopher  
*Christopher Norton Connections for Piano, 6 DAY*  
- Bahama Beach  
- In Between  
- Mississauga Rag

Pachulski, Henryk  
*Six Preludes*, op. 8  
- Prelude in C Minor (no. 1) (in *A Romantic Sketchbook for Piano*, 3 ABR)

Papp, Lajos  
*Images* LEM  
- Hungarian Dance

Persichetti, Vincent  
*Serenade No. 7*, op. 55 PRE  
- Chase (no. 5)

Pinto, Octavio  
*Children’s Festival (Festa de Crianças)* SCH  
- Playing Marbles (no. 5)

Previn, André  
*Impressions for Piano* HAL  
- By a Quiet Stream (no. 5)  
- Roundup (no. 11)

Prokofiev, Sergei  
*Music for Children*, op. 65 SCH  
- Promenade (no. 2)

Rebikov, Vladimir  
*Mood Sketches*, op. 10  
- Valse miniature (no. 10)

Reinecke, Carl  
*Serenade in G Major*, op. 183, no. 2  
- Pastorale

Richert, Teresa  
*Northern Menagerie* RLP  
- The Fawn
Level 6

Rorem, Ned
*A Quiet Afternoon* PER
  • A New Game

Roth Roubos, Valerie
*Modern Expressions for Piano* FJH
  • Contradanza

Rowell, Karen
*An Emotional Roller Coaster* RUS
  • Heartbeat

Rudzik, Peter
*Truly Astounding Animals* RLP
  • Boastful Kangaroo

Sawatsky, Lynette
*Crimson Maple* SWY
  • February Blessing

Schubert, Franz
*Valses sentimentales*, op. 50, D 779
  • *Sentimental Waltz* (no. 13)

Schumann, Robert
*Album für die Jungend*, op. 68
  • *Träallerliedchen* (no. 3)
*Albumblätter*, op. 124
  • *Walzer* (no. 4)
*Kinderszenen*, op. 15
  • *Of Foreign Lands and Peoples* (Von fremden Ländern und Menschen) (no. 1)

Southam, Ann
• *Sea Flea* BER

Starer, Robert
*Sketches in Color*, 1 HAL
  • *Purple* (no. 1)
  • *Bright Orange* (no. 4)

Tansman, Alexandre
*Ten Diversions for the Young Pianist* DUR
  • *Prayer*

Tchaikovsky, Pyotr Il’yich
*Album for the Young*, op. 39
  • *Waltz* (no. 9)

Telfer, Nancy
• *Fantasy* CMC
*The Galaxy Series*, 3 WAN
  • *J’entends le moulin* (arr.)
*The Galaxy Series*, 4 WAN
  • *She’s Like the Swallow* (arr.)
  • *Space Station Party*
  • *Vive la canadienne!* (arr.)

Tsitsaros, Christos
• *Song of the Fisherman* (in *Hal Leonard Student Piano Library: Piano Solos*, 5 HAL)

Vandall, Robert D.
*Celebrated Jazzy Solos*, 3 ALF
  • *Stay Cool*
Level 7

<table>
<thead>
<tr>
<th>Level 7 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>56</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>16</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>16</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>24</td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>12</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
<tr>
<td>Musicianship</td>
<td></td>
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<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>– Intervals</td>
<td>2</td>
</tr>
<tr>
<td>– Chords</td>
<td>2</td>
</tr>
<tr>
<td>– Chord Progressions</td>
<td>2</td>
</tr>
<tr>
<td>– Playback (traditional or improvised)</td>
<td>4</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>– Rhythm</td>
<td>3</td>
</tr>
<tr>
<td>– Playing (traditional or lead sheet reading)</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Examination Corequisite</td>
<td></td>
</tr>
<tr>
<td>Level 7 Theory</td>
<td></td>
</tr>
</tbody>
</table>

**List B**

Classical and Classical-style Repertoire

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata in G Minor, op. 2, no. 1: I</td>
<td>Bon</td>
<td>19</td>
</tr>
<tr>
<td>Sonata in C Major, Hob. XVI:1: I</td>
<td>Haydn</td>
<td>22</td>
</tr>
<tr>
<td>Für Elise, WoO 59</td>
<td>Beethoven</td>
<td>25</td>
</tr>
<tr>
<td>Sonata in C Minor, op. 17, no. 2: III</td>
<td>J.C. Bach</td>
<td>28</td>
</tr>
<tr>
<td>Scherzo in A Major</td>
<td>Hummel</td>
<td>34</td>
</tr>
<tr>
<td>Sonata in D Major, op. 4, no. 1: I</td>
<td>Clementi</td>
<td>36</td>
</tr>
<tr>
<td>Sonatina in A Minor, op. 88, no. 3: I</td>
<td>Kuhla</td>
<td>40</td>
</tr>
</tbody>
</table>

**List C**

Romantic, 20th-, and 21st-century Repertoire

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rondo–Toccata, op. 60, no. 4</td>
<td>Kabalevsky</td>
<td>43</td>
</tr>
<tr>
<td>Mazurka in A flat Major, op. 24, no. 3</td>
<td>Chopin</td>
<td>46</td>
</tr>
<tr>
<td>March, op. 65, no. 10</td>
<td>Prokofiev</td>
<td>48</td>
</tr>
<tr>
<td>Album Leaf, op. 12, no. 7</td>
<td>Grieg</td>
<td>50</td>
</tr>
<tr>
<td>Consolation, op. 30, no. 3</td>
<td>Mendelssohn</td>
<td>52</td>
</tr>
<tr>
<td>Allegro</td>
<td>Bartók</td>
<td>54</td>
</tr>
<tr>
<td>Waltz in B Minor, op. 18, D 145, no. 6</td>
<td>Schubert</td>
<td>56</td>
</tr>
<tr>
<td>Biidaaban</td>
<td>Assiginaak</td>
<td>57</td>
</tr>
<tr>
<td>Streams of Yang River</td>
<td>Huang</td>
<td>58</td>
</tr>
<tr>
<td>Canoeing, op. 119, no. 3</td>
<td>Beach</td>
<td>60</td>
</tr>
<tr>
<td>Fantasy Boss</td>
<td>Norton</td>
<td>62</td>
</tr>
<tr>
<td>The Ringtone Waltz</td>
<td>Hamelin</td>
<td>64</td>
</tr>
<tr>
<td>Banana Sorbet</td>
<td>Thomas</td>
<td>66</td>
</tr>
<tr>
<td>Peace Country Hoedown</td>
<td>Donkin</td>
<td>68</td>
</tr>
<tr>
<td>Ticklin’ Toes</td>
<td>Price</td>
<td>70</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 63.

**Repertoire**

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

- The following selections are found in *Celebration Series, Sixth Edition: Piano Repertoire 7* on the pages indicated.

**List A**

Baroque Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invention No. 8 in F Major, BWV 779</td>
<td>J.S. Bach</td>
<td>4</td>
</tr>
<tr>
<td>Rondeau</td>
<td>Guerre</td>
<td>6</td>
</tr>
<tr>
<td>Allegro in E Minor</td>
<td>Seixas</td>
<td>8</td>
</tr>
<tr>
<td>Bourrée in F Major</td>
<td>Telemann</td>
<td>10</td>
</tr>
<tr>
<td>La joyeuse</td>
<td>Rameau</td>
<td>12</td>
</tr>
<tr>
<td>Allemande in E flat Major</td>
<td>J.S. Bach</td>
<td>14</td>
</tr>
<tr>
<td>Sonata in A Major, K 208</td>
<td>Scarlatti</td>
<td>16</td>
</tr>
<tr>
<td>Gigue in G Minor</td>
<td>Handel</td>
<td>18</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 63.
Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

Etudes

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in Celebration Series®, Sixth Edition: Piano Etudes 7 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toccatina, op. 8, no. 1</td>
<td>Maykapar</td>
<td>4</td>
</tr>
<tr>
<td>Tambourin, op. 2, no. 7</td>
<td>Gambarini</td>
<td>6</td>
</tr>
<tr>
<td>Halley’s Comet</td>
<td>Telfer</td>
<td>7</td>
</tr>
<tr>
<td>Etude in G Minor, op. 24, no. 15</td>
<td>Concone</td>
<td>8</td>
</tr>
<tr>
<td>Leafy Sea Dragon</td>
<td>Dykstra</td>
<td>10</td>
</tr>
<tr>
<td>Etude in C sharp Minor, no. 19</td>
<td>Heller</td>
<td>12</td>
</tr>
<tr>
<td>Chickadees</td>
<td>Richert</td>
<td>14</td>
</tr>
<tr>
<td>Dancing Barefoot in the Rain</td>
<td>Okoye</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Running Around, op. 105, no. 4</td>
<td>GoolkasianRahbee</td>
<td>18</td>
</tr>
<tr>
<td>Lullaby, op. 109, no. 7</td>
<td>Burgmüller</td>
<td>20</td>
</tr>
<tr>
<td>White Noon</td>
<td>Ikeda</td>
<td>22</td>
</tr>
<tr>
<td>Mischievous Mouse</td>
<td>Ho</td>
<td>24</td>
</tr>
<tr>
<td>White Sands, Blue Seas</td>
<td>Thomas</td>
<td>26</td>
</tr>
<tr>
<td>Zephyr</td>
<td>Donkin</td>
<td>28</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.

Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-octave</td>
<td>C, D, F, A₆, G₇ major</td>
<td>HT 2 octaves</td>
<td>J = 76</td>
</tr>
<tr>
<td></td>
<td>C, D, F, G₆, F₇ minor (harmonic and melodic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Formula Pattern</td>
<td>D major</td>
<td>HT 2 octaves</td>
<td>J = 76</td>
</tr>
<tr>
<td></td>
<td>D minor (harmonic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>Starting on D, G₇</td>
<td>HT 2 octaves</td>
<td>J = 76</td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Four-Note</td>
<td>C, D, F, A₆, G₇ major</td>
<td>HT 2 octaves (root position and inversions) ending with I–IV–V–I progression</td>
<td>J = 60</td>
</tr>
<tr>
<td>• broken only</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C, D, F, G₆, F₇ minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th Chords</td>
<td>C, D, F, A₆, G₇ major</td>
<td>HT 2 octaves (root position and inversions)</td>
<td>J = 60</td>
</tr>
<tr>
<td>• broken</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• solid/blocked</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leading-tone Diminished 7th Chords</td>
<td>C, D, F, G₆, F₇ minor</td>
<td>HT 2 octaves (root position and inversions)</td>
<td>J = 60</td>
</tr>
<tr>
<td>• broken</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• solid/blocked</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic</td>
<td>C, D, F, A₆, G₇ major</td>
<td>HT 2 octaves (root position and inversions)</td>
<td>J = 60</td>
</tr>
<tr>
<td>C, D, F, G₆, F₇ minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>C, D, F, A₆, G₇ major</td>
<td>HT 2 octaves (root position only)</td>
<td>J = 60</td>
</tr>
<tr>
<td>Leading-tone Diminished 7th</td>
<td>C, D, F, G₆, F₇ minor</td>
<td>HT 2 octaves (root position only)</td>
<td>J = 60</td>
</tr>
</tbody>
</table>
Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 120 for important information regarding this section of the examination.

Ear Tests

Intervals
Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form once.

OR
Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
<td>root position</td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
<td>root position</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
<td></td>
</tr>
<tr>
<td>minor 7th, major 7th</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

Chords
Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major, minor, and augmented triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Chord Progressions
Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression twice. The progression will be played in keyboard style, and the bass line will ascend from the tonic.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–I</td>
<td>i–iv–i</td>
</tr>
<tr>
<td>I–V–I</td>
<td>i–V–i</td>
</tr>
<tr>
<td>I–IV–V</td>
<td>i–iv–V</td>
</tr>
</tbody>
</table>

Playback
Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>D, F major D, F minor</td>
<td>$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$</td>
<td>up to ten notes</td>
</tr>
</tbody>
</table>

OR
Students may choose to play back a given four-measure question phrase and improvise an answer phrase to create an eight-measure contrasting period. The examiner will identify the key and time signature, play the tonic chord once, and play the question phrase three times.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Total Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>C, G, F major</td>
<td>$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$</td>
<td>eight measures</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm
For a given melody, students will be asked to:

• Tap a steady beat with their hand or foot for one measure.
• Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Playing
Students will be asked to play a passage of music comparable to Level 4 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to three sharps or flats</td>
<td>$\frac{3}{4}$ $\frac{4}{4}$</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

OR
Students may choose to read a lead sheet (with a melody and root/quality chord symbols) and realize an accompaniment based on the chord symbols provided. Harmonic vocabulary will be aligned with the chords presented for study in Level 7 Theory in the Theory Syllabus. Students are encouraged to provide creative accompaniments appropriate to the style of the given melody.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to three sharps or flats</td>
<td>$\frac{3}{4}$ $\frac{4}{4}$</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>
Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare three contrasting selections: one from each of List A, List B, and List C. Two memory marks are awarded for each repertoire selection that is performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in Celebration Series®, Sixth Edition: Piano Repertoire 7

List A
Baroque Repertoire

Bach, Carl Philipp Emanuel
Sonata in E Minor, Wq 62/12, H 66
- 3rd movement: Sarabande

Bach, Johann Sebastian
- Allemande, from French Suite No. 4 in E flat Major, BWV 815
- Bourrée I, from Overture in the French Style in B Minor, BWV 831
- Gavotte, from French Suite No. 5 in G Major, BWV 816
- Polonaise in E Major, from French Suite No. 6 in E Major, BWV 817
- Little Prelude in F Major, BWV 927
- Little Prelude in C Major, BWV 933
- Little Prelude in D Minor, BWV 935
- Little Prelude in A Minor, BWV 942

Two-part Inventions
- Invention No. 1 in C Major, BWV 772
- Invention No. 4 in D Minor, BWV 775
- Invention No. 8 in F Major, BWV 779

Couperin, François
L’art de toucher le clavecin
- Allemande in D Minor

Pièces de clavecin, premier livre BAR
Premier ordre
- La milordine (Gigue)
- Les sentiments (Sarabande)

Deuxième ordre
- La babet
- Les papillons

Guerre, Elisabeth Jacquet de la
Pièces de clavecin qui peuvent se jouer sur le violon
Suité No. 2 in G Major
- Rondeau

Handel, George Frideric
- Air in G Minor, HWV 467 BAR
- Courante, from Suite No. 4 in D Minor, HWV 437
- Suite No. 7 in G Minor, HWV 432
- Allegro
- Gigue

Suite No. 8 in G Major, HWV 441
- Allemande
- Allegro
- Aria

Kirnberger, Johann Philipp
Recueil d’airs de danse caractéristiques
- Passepied in D Major (no. 8)

Krebs, Johann Ludwig
Sonatina No. 4 in B flat Major
- 3rd movement

Martínez, Marianne von
Sonata in A Major (in Three Sonatas for Keyboard HIL)
- 3rd movement
Sonata in E Major (in Three Sonatas for Keyboard HIL)
- 1st movement
- 3rd movement

Pescetti, Giovanni Battista
Sonata in C Major, op. 1, no. 2
- 2nd movement
Sonata in C Minor
- 3rd movement
Sonata No. 9 in G Minor (in 12 Sonate per clavicembalo RIC)
- 2nd movement

Rameau, Jean-Philippe
Pièces de clavecin (1724)
- La joyeuse

Scarlatti, Domenico
- Sonata in A Minor, K 149
- Sonata in A Major, K 208
- Sonata in F Major, K 274
- Sonata in A Major, K 322

Seixas, José António Carlos de
- Allegro in E Minor, from Sonata No. 37 in E Minor
- Allegro in B flat Major, from Sonata No. 77 in B flat Major

Telemann, Georg Philipp
Fantasia in B flat Major, TWV 33:18
- 2nd section
Fantasia in B flat Major, TWV 33:36
- 1st section
Fantasia in G Minor, TWV 33:29
- 1st section

Essercizii Musici
- Bourrée in F Major, from Solo in F Major, TWV 32:4
**List B**

**Classical and Classical-style Repertoire**

**Albéniz, Mateo**
- Sonata in D Major

**Bach, Johann Christian**
- Sonata in C Minor, op. 17, no. 2
  - 3rd movement: Finale

**Beethoven, Ludwig van**
- Bagatelle in D Major, op. 33, no. 6
- Bagatelle in G Minor, op. 119, no. 1
  - Für Elise, WoO 59

**Bon, Anna**
- Sonata in G Minor, op. 2, no. 1
  - 1st movement

**Clementi, Muzio**
*Six Progressive Sonatinas for the Piano Forte*, op. 36
- Sonata in C Major (no. 3)
  - 1st movement
- Sonata in D Major (no. 6)
  - 1st movement
  - 2nd movement: Rondo
- *Six Sonatas*, op. 4
  - Sonata in D Major (no. 1)
  - 1st movement

**Diabelli, Anton**
- Sonata in C Major, op. 151, no. 2
  - 1st movement
- Sonata in B flat Major, op. 168, no. 4
  - 1st movement

**Haydn, Franz Joseph**
- Sonata in C Major, Hob. XVI:1
  - 1st movement
  - 2nd movement
- Sonata in G Major, Hob. XVI:27
  - 2nd movement: Minuet and Trio
- Sonata in E flat Major, Hob. XVI:28
  - 3rd movement
- Sonata in G Major, Hob. XVI:G1
  - 3rd movement: Finale
- Sonata in D Major, Hob. XVII:D1
  - 3rd movement: Finale

**Hook, James**
- Sonata in E Major, op. 12, no. 12
  - 2nd movement: Rondo

**Hummel, Johann Nepomuk**
*Anweisung zum Piano-Forte-Spiel*
- Scherzo in A Major (no. 45)

**Kuhlau, Friedrich**
- Sonata in G Major, op. 20, no. 2
  - 2nd movement
- Sonata in C Major, op. 55, no. 3
  - 1st movement
- Sonata in C Major, op. 88, no. 1
  - 1st movement
- Sonata in A Minor, op. 88, no. 3
  - 1st movement
  - 3rd movement

**Mozart, Wolfgang Amadeus**
*Viennese Sonatinas* (arr. from *Five Divertimenti*, K 439b)
- Viennese Sonatina in C Major (no. 1)
  - 4th movement
- Viennese Sonatina in A Major (no. 2)
  - 1st movement
- Viennese Sonatina in F Major (no. 5)
  - 1st movement
- Viennese Sonatina in C Major (no. 6)
  - 1st movement

**Storace, Stephen**
*Six Easy and Progressive Sonatinas*
- Sonata in D Major (no. 5)
  - 1st movement

**Voříšek, Jan Václav**
- Rondo in G Major, op. 18, no. 1

**List C**

**Romantic, 20th-, and 21st-century Repertoire**

**Alexander, Dennis**
*24 Character Preludes* ALF
- Longing
  - *A Splash of Color*, 3 ALF
- Fields of Lavender
  - Especially in Jazzy Style, 2 ALF
    - Jazz Nocturne in B flat Major

**Alkan, Charles-Valentin**
*Receuil de chants*, op. 65
- Barcarolle in G Minor (no. 6)
- Ballad (no. 35)

**Andronikou, Michalis**
*Harmony Within* PAL
- Waltz of Memories (no. 2)

**Assiginaak, Barbara**
- Biidaaban (First Light of Dawn) AGK

**Bartók, Béla**
*For Children*, 1 (rev. ed.) B&H
- Allegro (no. 12)
- Pentatonic Tune (no. 29)
- Andante tranquillo (no. 31)
- Winter Solstice Song (no. 38)
*For Children*, 2 (rev. ed.) B&H
- Ballad (no. 35)
Beach, Amy  
*From Six to Twelve*, op. 119  
  - Canoeing (no. 3)  

Bender, Joanne  
*Alive and Growing* RLP  
  - Metamorphosis  

Bernstein, Seymour  
*Birds*, 1 MAN  
  - The Purple Finch (no. 1) and The Hummingbird (no. 2)  

Bloch, Ernest  
*Enfantines* FIS  
  - Dream (no. 10)  

Bober, Melody  
*Cyclone* FJH  
  - Whirling Winds  

Bonsor, Brian  
*Jazzy Piano*, 2 UNI  
  - Feelin’ Good  

Bouchard, Rémi  
*Consolations and Nocturnes* MAY  
  - Noctune (no. 1)  

Brown, Timothy  
  - Daydreaming (in *Succeeding at the Piano: Festival Collection*, 4 FJH)  

Chatman, Stephen  
*Amusements*, 3 CMC  
  - Earthquake  
  Fantasies CMC  
  - Katherine  
  - Night Sounds  
  *Preludes for Piano*, 3 CMC  
  - Ginger Snaps  

Chopin, Frédéric  
  - Mazurka in A flat Major, op. 24, no. 3  
  - Polonaise in G Minor, op. posth., B 1  
  - Polonaise in B flat Major, op. posth., B 3  
  - Prelude in E Minor, op. 28, no. 4  

Coulthard, Jean  
*Pieces for the Present* WAT  
  - Far Above the Clouds  

Dello Joio, Norman  
*Lyric Pieces for the Young* EBM  
  - Night Song  
  - Prayer of the Matador  

Donkin, Christine  
*Imprints* DKN  
  - A Kitten’s Agenda  
  *Sunny Days* DKN  
  - Peace Country Hoedown  

Duncan, Martha Hill  
*Angular Measures* RLP  
  - Triangle  
  - *Isla Vista Suite* RLP  
  - Eucalyptus Grove  
  - Precipitations RLP  
  - Sundog  

Eckhardt-Gramatté, Sophie-Carmen  
*From My Childhood*, 1 WAT  
  - “P” : Poissarde  

Falla, Manuel de  
  - Romance del pescador (The Fisherman’s Story), from *El amor brujo* CHS  

Gardiner, Mary  
  - Night Sounds CMC  

Gerou, Tom  
*Piece by Piece*, 2 ALF  
  - A Hint of Jazz  

Gieck, Janet  
*Taking Chances* RLP  
  - Frantic  

Gillock, William  
  - Arabesque sentimentale WIL  
  - Goldfish WIL  
  *Lyric Preludes in Romantic Style* ALF  
  - Moonlight Mood  

Ginastera, Alberto  
*Dos canciones*, op. 3 RIC  
  - Milonga  

Glière, Reinhold  
12 Pièces enfantines, op. 31  
  - Cradle Song (no. 3)  
  - Romance (no. 7)  
  *Huit pièces faciles pour piano*, op. 43  
  - Arietta (no. 7)  

Granados, Enrique  
*Cuentos de la juventud*, op. 1  
  - La huérfana (The Little Orphan Girl) (no. 9)  

Grieg, Edvard  
*Lyric Pieces*, op. 12  
  - Album Leaf (no. 7)  
  - Elfin Dance (no. 4)  
  *Lyric Pieces*, op. 43  
  - Solitary Traveler (no. 2)  

Griesdale, Susan  
*Arctic Voices* RLP  
  - Toques and Parkas  

Hamelin, Marc-André  
  - The Ringtone Waltz PRE
Huang, An-Lun
* A Chinese Festival, 1 BEL
  - Streams of Yang River

Ibert, Jacques
* Petite suite en 15 images POE
  - Le cavalier sans-souci (no. 5)
  - Romance (no. 8)
  - Sérénade sur l’eau (no. 10)

Jaqué, Rhené
* Lutin CMC
  - L’heure d’angoisse

Jinga, Naina
* Toccatina JIN

Johnson, Alexander
* 11 Piano Pieces for Children SET
  - Elegy

Jordan, Jeremy Ajani
* Children’s Songs JAJ
  - Nocturne (no. 1)

Kabalevsky, Dmitri
* Four Rondos, op. 60 SCH
  - Rondo–March (no. 1)
  - Rondo–Dance (no. 2)
  - Rondo–Song (no. 3)
  - Rondo–Toccata (no. 4)

Khachaturian, Aram
* Adventures of Ivan (in Selected Piano Works SCH; Children’s Album, 1 SIK)
  - Ivan Is Very Busy

Kosenko, Viktor
* 24 Pianoforte Pieces for Children PRE
  - Waltz (no. 6)

Liebermann, Lowell
* Album for the Young, op. 43 PRE
  - Lullaby (no. 10)

Louie, Alexina
* Star Light, Star Bright ALX
  - Blue Sky II
  - Shooting Stars

Lutosławski, Witold
* Bucolics PWM
  - 4th movement

Martinů, Bohuslav
* Spring in the Garden BAR
  - It Isn’t Bad, Is It, to Pick a Few Flowers?

Maykapar, Samuel
* Bagatelles, op. 28
  - Romance

McIntyre, David L.
* Tickled Pink RSM
  - Tasha Suite RSM
  - High Jinks

Mendelssohn, Felix
* Songs without Words, op. 30
  - Consolation (no. 3)
  - Venetian Boat Song (no. 6)

Milne, Elissa
* Pepperbox Jazz, 2 FAB
  - Dreamtime
  - Foreign Correspondent
  - Indigo Moon

Mompou, Federico
* Impresiones íntimas UNM
  - Parajo Triste (Sad Bird) (no. 5)

Muczynski, Robert
* Diversions, op. 23 SCH
  - Allegro molto (no. 9)

Mussorgsky, Modest
* Une larme (A Tear)

Niemann, Walter
* Im Kinderland, op. 46 PET
  - The Little Mermaid in the Shell (no. 9)

Norton, Christopher
* Bright and Bluesy DAY
  - Sliding Home
* Christopher Norton Connections for Piano, 7 DAY
  - Fantasy Bossa
  - Hanging Gardens

Olson, Kevin
* Time Traveler (in In Recital for the Advancing Pianist: Original Solos, 1 FJH)

Onyeji, Christian
* Ufie III (in Piano Music of Africa and the African Diaspora, 1 OUP)

Paine, John Knowles
* In the Country, op. 26
  - Village Dance (no. 5)

Papp, Lajos
* Images LEM
  - Song and Dance
* Petite Suite EMB
  - Alpine Horn and Chamois

Pentland, Barbara
* Hands Across the CAVO
  - Sparks (no. 1)
  - Seashore (no. 3)

Petort, Ross
* Moods and Impressions, 2 KJO
  - Illusion
Pine, Katya
Images PIN
  • Jazz at the Bistro

Pinto, Octavio
Scenas infantis SCH
  • Dorme nenem (Sleeping Time)

Poulenc, Francis
Villageoises SAL
  • Valse tyrolienne (no. 1)
  • Staccato (no. 2)

Price, Florence B.
  • Ticklin’ Toes ELV

Prokofiev, Sergei
Music for Children, op. 65 SCH
  • Tarantella (no. 4)
  • Regrets (no. 5)
  • Waltz (no. 6)
  • March of the Grasshoppers (no. 7)
  • March (no. 10)
  • Evening (no. 11)

Rebikov, Vladimir
Album of Easy Pieces
  • Waltz in F sharp Minor (no. 6) (in Russian Piano Music, 2 PET; Quiet Classics KJO)

Rollin, Catherine
Lyric Moments, 3 ALF
  • Sweet Elegy

Rossi, Wynn-Anne
An Alaska Tour FJH
  • Arctic Moon

Rudzik, Peter
Truly Astounding Animals RLP
  • Hedgehog
  • Thoughtful Rhino

Schubert, Franz
Walzer, Ländler, und Ecossaisen, op. 18, D 145
  • Waltz in B Minor (no. 6)
    → with repeat

Schumann, Robert
Album für die Jugend, op. 68
  • Mignon (no. 35)

Albumblätter, op. 124
  • Fantasietanz (Fantastic Dance) (no. 5)
  • Wiegenliedchen (Little Cradle Song) (no. 6)

Shahi, Saman
  • Mingling Leaves SSH

Southam, Ann
Three in Blue: Jazz Preludes BER
  • Three in Blue No. 2

Springer, Mike
Not Just Another Jazz Book, 3 ALF
  • Ballroom Big Band

Still, William Grant
Seven Traceries WGS
  • Woven Silver

Stone, Court
  • Ottawa Valley Song CST

Sunabacka, Karen
  • A Canoe On a Lake CMC

Takács, Jenő
From Far Away Places, op. 111 UNI
  • Song and Alborada (no. 14)

Tchaikovsky, Pyotr Il'yich
Album for the Young, op. 39
  • Song of the Lark (no. 22)

Telfer, Nancy, arr.
The Galaxy Series, 4 WAN
  • The Morning Dew

Thomas, Gary K.
  • Banana Sorbet GKT

Vandall, Robert D.
Celebrated Jazzy Solos, 4 ALF
  • Rock Zone

Vindu, André Bangambula
  • Lullaby (in Piano Music of Africa and the African Diaspora, 1 OUP)
Level 8

Level 8 Requirements

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>12</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>14</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>12</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>12</td>
</tr>
<tr>
<td>Memory (1.5 marks per repertoire selection)</td>
<td>6</td>
</tr>
</tbody>
</table>

Technical Requirements

| Etudes: two etudes from the Syllabus list | 12 |
| Technical Tests | 12 |

Musicianship

| Ear Tests | 10 |
| – Intervals | 2 |
| – Chords | 2 |
| – Chord Progressions | 2 |
| – Playback (traditional or improvised) | 4 |
| Sight Reading | 10 |
| – Rhythm | 3 |
| – Playing (traditional or lead sheet reading) | 7 |

Total possible marks (pass = 60) | 100 |

Theory Examination Corequisite

Level 8 Theory

Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare four contrasting selections: one from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Memory marks will be deducted for any repertoire selections not performed by memory.

The following selections are found in Celebration Series, Sixth Edition: Piano Repertoire 8 on the pages indicated.

List A

Baroque Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Invention No. 14 in B flat Major, BWV 785</td>
<td>J.S. Bach</td>
<td>4</td>
</tr>
<tr>
<td>Little Prelude in E Major, BWV 937</td>
<td>J.S. Bach</td>
<td>6</td>
</tr>
<tr>
<td>Fantasia in D Minor, TWV 33:2</td>
<td>Telemann</td>
<td>8</td>
</tr>
<tr>
<td>Courante in G Major</td>
<td>attr. Handel</td>
<td>11</td>
</tr>
<tr>
<td>Sonata in F Minor, K 185</td>
<td>Scarlatti</td>
<td>14</td>
</tr>
<tr>
<td>Solfeggio in C Minor, Wq 117/2, H 220</td>
<td>C.P.E. Bach</td>
<td>16</td>
</tr>
<tr>
<td>Gigue en rondeau</td>
<td>Rameau</td>
<td>18</td>
</tr>
</tbody>
</table>

List B

Classical Repertoire

| Sonata in D Major, Hob. XVI: 4: I | Haydn | 20 |
| Sonatina in G Major, op. 55, no. 2: III | Kuhlau | 23 |
| Sonata in C Major, K 545: I | W.A. Mozart | 28 |
| Sonata in G Minor, op. 49, no. 1: I | Beethoven | 32 |
| Sonata in B flat Major, C 27 | Cimarosa | 36 |
### List C

#### Romantic Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mélodie, op. 4, no. 2</td>
<td>Hensel</td>
<td>40</td>
</tr>
<tr>
<td>Song without Words, op. 38, no. 4</td>
<td>Mendelssohn</td>
<td>42</td>
</tr>
<tr>
<td>Polonaise in C Major, op. 1, no. 2</td>
<td>C. Schumann</td>
<td>44</td>
</tr>
<tr>
<td>Waltz in B Minor, op. posth. 69, no. 2</td>
<td>Chopin</td>
<td>46</td>
</tr>
<tr>
<td>Prelude in E flat Major, op. 31, no. 1</td>
<td>Glière</td>
<td>50</td>
</tr>
<tr>
<td>Knecht Ruprecht, op. 68, no. 12</td>
<td>R. Schumann</td>
<td>52</td>
</tr>
<tr>
<td>Arabeske</td>
<td>Lang</td>
<td>55</td>
</tr>
<tr>
<td>Nocturne in B flat Major, H 37</td>
<td>Field</td>
<td>58</td>
</tr>
</tbody>
</table>

### List D

#### Post-Romantic, 20th-, and 21st-century Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Spruce, op. 75, no. 5</td>
<td>Sibelius</td>
<td>61</td>
</tr>
<tr>
<td>The Little Shepherd</td>
<td>Debussy</td>
<td>64</td>
</tr>
<tr>
<td>Seven Good-humored Variations on a Ukrainian Folk Song, op. 51, no. 4</td>
<td>Kabalevsky</td>
<td>66</td>
</tr>
<tr>
<td>Through Moanin’ Pines</td>
<td>Burleigh</td>
<td>70</td>
</tr>
<tr>
<td>Prelude No. 3</td>
<td>Valenti</td>
<td>72</td>
</tr>
<tr>
<td>Incognito</td>
<td>Sifford</td>
<td>74</td>
</tr>
<tr>
<td>Mysterious Summer’s Night</td>
<td>Kuzmenko</td>
<td>77</td>
</tr>
<tr>
<td>Blue Angel</td>
<td>Chatman</td>
<td>78</td>
</tr>
<tr>
<td>Catching Butterflies</td>
<td>Ding</td>
<td>80</td>
</tr>
<tr>
<td>Tango callejero</td>
<td>Springer</td>
<td>82</td>
</tr>
<tr>
<td>Prelude, op. 69</td>
<td>Goolkasian Rahbee</td>
<td>84</td>
</tr>
<tr>
<td>Sunshower</td>
<td>Duncan</td>
<td>86</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 71.

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### Technical Requirements

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

### Etudes

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in *Celebration Series*, Sixth Edition: Piano Etudes 8 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Storm, op. 109, no. 13</td>
<td>Burgmüller</td>
<td>4</td>
</tr>
<tr>
<td>Village Joke</td>
<td>Bartók</td>
<td>6</td>
</tr>
<tr>
<td>Romanza, op. 57, no. 4</td>
<td>Gade</td>
<td>8</td>
</tr>
<tr>
<td>Open</td>
<td>Gieck</td>
<td>10</td>
</tr>
<tr>
<td>Murmures du ruisseau</td>
<td>Jaëll</td>
<td>12</td>
</tr>
<tr>
<td>Sieste caniculaire, op. 82, no. 3</td>
<td>Laurin</td>
<td>14</td>
</tr>
<tr>
<td>Bolero, op. 35, no. 4</td>
<td>Casella</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flip Flops</td>
<td>Thomas</td>
<td>18</td>
</tr>
<tr>
<td>The Woodpecker</td>
<td>Lu</td>
<td>20</td>
</tr>
<tr>
<td>Etude in C Major, op. 46, no. 24</td>
<td>Heller</td>
<td>22</td>
</tr>
<tr>
<td>Etude in A Major, op. 27, no. 26</td>
<td>Kabalevsky</td>
<td>24</td>
</tr>
<tr>
<td>Etude in C Major, op. 299, no. 3</td>
<td>Czerny</td>
<td>28</td>
</tr>
<tr>
<td>Dance of the Elves, op. 21, no. 3</td>
<td>Karganov</td>
<td>30</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.
Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Four-octave</strong></td>
<td>C, D, E, B♭, Eb, G♭ major</td>
<td>HT 4 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C, D, E, B♭, Eb, F♭ minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Formula Pattern</strong></td>
<td>E♭ major</td>
<td>HT 4 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E♭ minor (harmonic)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chromatic</strong></td>
<td>Starting on E♭, E</td>
<td>HT 2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chords</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonic Four-note</strong></td>
<td>C, D, E, B♭, Eb, G♭ major</td>
<td>HT 2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>• broken only</td>
<td>C, D, E, B♭, Eb, F♭ minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dominant 7th Chords</strong></td>
<td>C, D, E, B♭, Eb, G♭ major</td>
<td>HT 2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td></td>
<td>(root position and inversions)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• solid/block</td>
<td></td>
<td>ending with I–IV–V–I progression</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Leading-tone Diminished 7th Chords</strong></td>
<td>C, D, E, B♭, Eb, F♭ minor</td>
<td>HT 2 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>• broken</td>
<td></td>
<td>(root position and inversions)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• solid/block</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonic</strong></td>
<td>C, D, E, B♭, Eb, G♭ major</td>
<td>HT 4 octaves</td>
<td>♩ = 69</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C, D, E, B♭, Eb, F♭ minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dominant 7th</strong></td>
<td>C, D, E, B♭, Eb, G♭ major</td>
<td>HT 4 octaves</td>
<td>♩ = 69</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(root position and inversions)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Leading-tone Diminished 7th</strong></td>
<td>C, D, E, B♭, Eb, F♭ minor</td>
<td>HT 4 octaves</td>
<td>♩ = 69</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(root position only)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

**Ear Tests**

**Intervals**

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form once.

**OR**

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
<td>minor 6th, major 6th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>minor 7th, major 7th</td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**Chords**

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

**Chord Progressions**

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression twice. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–V–I</td>
<td>i–iv–v–i</td>
</tr>
<tr>
<td>I–IV–vii</td>
<td>i–iv–vii</td>
</tr>
<tr>
<td>i–vi–IV–V</td>
<td>i–vi–iv–v</td>
</tr>
<tr>
<td>i–vi–IV–I</td>
<td>i–vi–iv–i</td>
</tr>
</tbody>
</table>

**Playback**

Students will be asked to play back a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the melody.
- After the third playing, the student will play the melody.

**Chords**

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

**Chord Progressions**

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression twice. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I–IV–V–I</td>
<td>i–iv–v–i</td>
</tr>
<tr>
<td>I–IV–vii</td>
<td>i–iv–vii</td>
</tr>
<tr>
<td>i–vi–IV–V</td>
<td>i–vi–iv–v</td>
</tr>
<tr>
<td>i–vi–IV–I</td>
<td>i–vi–iv–i</td>
</tr>
</tbody>
</table>

**Sight Reading**

**Rhythm**

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

**Playing**

Students will be asked to play a passage of music comparable to Level 5 repertoire.

**OR**

Students may choose to read a lead sheet (with a melody and root/quality chord symbols) and realize an accompaniment based on the chord symbols provided. Harmonic vocabulary will be aligned with the chords presented for study in Level 8 Theory in the Theory Syllabus. Students are encouraged to provide creative accompaniments appropriate to the style of the given melody.
Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare four contrasting selections: one from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Memory marks will be deducted for any repertoire selections not performed by memory.

Bullets used to denote selections for examination purposes:
- one selection
- one selection, found in Celebration Series®, Sixth Edition: Piano Repertoire 8

List A
Baroque Repertoire

Alberti, Domenico
Sonata in G Major, op. 1, no. 4 (in 12 Sonate per cavicembalo RIC)
- 2nd movement

Arne, Thomas
Eight Sonatas or Lessons for the Harpsichord
- Presto (Gigue), from Sonata No. 6

Bach, Carl Philipp Emanuel
- Solfeggio in C Minor, Wq 117/2, H 220

Bach, Johann Christoph Friedrich
Musikalische Nebenstunden
- Allegro in G Major

Bach, Johann Sebastian
- Duetto in E Minor, BWV 802
- Duetto in F Major, BWV 803
- Duetto in G Major, BWV 804
- Duetto in A Minor, BWV 805
- Air, from French Suite No. 2 in C Minor, BWV 813
- Menuet and Trio in B Minor, from French Suite No. 3 in B Minor, BWV 814
- Little Prelude in D Major, BWV 925 (in Klavierbüchlein für Wilhelm Friedemann Bach BAR)
- Little Prelude in F Major, BWV 928
- Little Prelude in D Major, BWV 936
- Little Prelude in E Major, BWV 937
- Little Prelude in E Minor, BWV 938

Two-part Inventions
- Invention No. 2 in C Minor, BWV 773
- Invention No. 3 in D Major, BWV 774
- Invention No. 5 in E flat Major, BWV 776
- Invention No. 6 in E Major, BWV 777
- Invention No. 7 in E Minor, BWV 778
- Invention No. 9 in F Minor, BWV 780
- Invention No. 10 in G Major, BWV 781
- Invention No. 11 in G Minor, BWV 782

Bach, Johann Sebastian (continued)
- Invention No. 12 in A Major, BWV 783
- Invention No. 13 in A Minor, BWV 784
- Invention No. 14 in B flat Major, BWV 785
- Invention No. 15 in B Minor, BWV 786

Couperin, François
Pièces de clavecin, premier livre BAR
Troisième ordre
- Les pèlerines
Quatrième ordre
- La pateline
Cinquième ordre
- La flore

Galand, Baldassare
- Sonata in D Major, op. 1, no. 4 (Adagio)

Handel, George Frideric
- Allemande, from Suite No. 4 in D Minor, HWV 437
- Allemande, from Suite No. 5 in E Minor, HWV 438
- Courante in G Major, from Suite No. 8 in G Major, HWV 441 (attr.)
- Gigue, from Suite No. 7 in G Minor, HWV 432
- Sonatina in D Minor, HWV 581

Jacinto do Sacramento, Frei
- Toccata in D Minor

Krebs, Johann Ludwig
- Air, from Suite No. 2 in B Minor CAR
- Gigue, from Suite No. 1 in D Major CAR

Pescetti, Giovanni Battista
Sonata IX in G Minor (in 12 Sonate per clavicembalo RIC)
- 1st movement

Purcell, Henry
- Prelude, from Suite No. 5 in C Major, Z 666

Rameau, Jean-Philippe
Pièces de clavecin (1724)
- Gigue en rondeau

Scarlatti, Domenico
- Sonata in F Minor, K 185
- Sonata in C Major, K 398

Seixas, José António Carlos de
- Toccata in D Minor (in Early Portuguese Keyboard Music, 1 OTT)

Telemann, Georg Philipp
- Fantasia in D Minor, TWV 33:2
- Fantasia in G Minor, TWV 33:8
Fuga prima in G Minor, TWV 30:21
- 1st section

Zipoli, Domenico
Sonate d’intavolatura per organo e cembalo, 2, op. 1
Sonata in B Minor (in 12 Sonate per clavicembalo RIC)
- 1st movement: Preludio
- 2nd movement: Corrente
**List B**

**Classical Repertoire**

**Arnold, Samuel**
*A Set of Progressive Lessons*, op. 12, 2
- Sonata in D Major (no. 3)
  - 1st movement
  - 3rd movement: Rondo

**Auenbrugger, Marianne**
Sonata in E flat Major
- 1st movement

**Beethoven, Ludwig van**
- Bagatelle in F Major, op. 33, no. 3
- Six Variations on a Swiss Folk Song, WoO 64
  - 1st movement
  - 2nd movement
  - Sonata in G Minor, op. 49, no. 1
    - 1st movement
    - 2nd movement
  - Sonata in G Minor, op. 49, no. 2
    - 1st movement
    - 2nd movement
  - Sonata in E flat Major, WoO 47, no. 1
    - 1st movement

**Cimarosa, Domenico**
- Sonata in A Major (no. 35 in *Sonatas*, 1 ZAN)
- Sonata in B flat Major, C 27

**Clementi, Muzio**
Sonata in B flat Major, op. 4, no. 5 (op. 38, no. 2)
- 1st movement
  - Sonata in G Major, op. 36, no. 5
    - 1st movement

**Dussek, Jan Ladislav**
*Sechs Sonatinen*, op. 19/20
- Sonata in E flat Major (no. 6)
  - 1st movement
  - 2nd movement

**Haydn, Franz Joseph**
Sonata in D Major, Hob. XVI:4
- 1st movement
  - Sonata in G Major, Hob. XVI:27
    - 3rd movement: Finale
    - Sonata in G Major, Hob. XVI:39
      - 1st movement

**Hummel, Johann Nepomuk**
*Six pièces très faciles*, op. 52
- Rondo in C Major (no. 6)

**Kuhlau, Friedrich**
Sonatina in G Major, op. 20, no. 2
- 1st movement
  - Sonatina in F Major, op. 20, no. 3
    - 1st movement

**Kuhlau, Friedrich** (continued)
Sonatina in G Major, op. 55, no. 2
  - 3rd movement
Sonatina in C Major, op. 55, no. 6
  - 1st movement
Sonata in A Major, op. 59, no. 1
  - 1st movement
  - 2nd movement
Sonatina in A Major, op. 60, no. 2
  - 1st movement

**Mozart, Wolfgang Amadeus**
Sonata in C Major, K 545
  - 1st movement
  - Viennese *Sonatinas* (arr. from Five Divertimenti, K 439b)
    - Viennese Sonatina in A Major (no. 2)
      - 4th movement: Rondo

**Park, Maria Hester**
Sonata in F Major, op. 4, no. 1
- 1st movement

**List C**

**Romantic Repertoire**

**Brahms, Johannes**
- Albumblatt in A Minor BAR
- Waltz in B Minor, op. 39, no. 11

**Chopin, Frédéric**
- Mazurka in A Minor, op. 7, no. 2
- Mazurka in G Minor, op. posth. 67, no. 2
- Mazurka in A Minor, op. posth. 68, no. 2
- Nocturne in G Minor, op. 15, no. 3
- Polonaise in A flat Major, op. posth., B 5
- Prelude in B Minor, op. 28, no. 6
- Prelude in E Major, op. 28, no. 9
- Waltz in A flat Major, op. posth. 69, no. 1 (“L’adieu”)
  - with repeats

**Dvořák, Antonín**
*Silhouettes*, op. 8
- Silhouette in D flat Major (no. 2)

**Field, John**
*18 Nocturnes*
  - Nocturne in B flat Major, H 37

**Fuchs, Robert**
*Jugendklänge*, op. 32
- Lieb’ Schwesterlein (Dear Little Sister) (no. 14)

**Gade, Niels**
*Album Leaves*
- Capriccio (in *More Romantic Pieces for Piano*, 5 ABR)
Glière, Reinhold
12 pièces enfantines, op. 31
  • Prelude in E flat Major (no. 1)
24 pièces caractéristiques pour la jeunesse, op. 34
  • Melody (no. 13)
Huit pièces faciles pour piano, op. 43
  • Prélude (no. 1)

Grieg, Edvard
Four Humoreskes, op. 6 PET
  • Humoreske in C Major (no. 3)
Lyric Pieces, op. 71
  • Puck (no. 3)
Poetic Tone Pictures, op. 3
  • Allegro, ma non troppo (no. 1)
  • Allegro cantabile (no. 2)
  • Andante con sentimento (no. 4)

Hensel, Fanny
Trois mélodies, op. 4
  • Mélodie (no. 2)

Hofmann, Heinrich
Stimmungsbilder, op. 88
  • Nocturne (no. 3)

Kalinnikov, Vasili
  • Chanson triste

Karganov, Génari
Miniatures, op. 10
  • Souvenir (no. 1) (in Slavic Miniatures EMB)

Lang, Josephine
Drei Klavierstücke
  • Arabeske

LeBeau, Luise Adolphe
Acht Präludien, op. 12
  • Prelude in D Major (no. 3)
Drei Klavierstücke, op. 1
  • Lied (no. 2)

Liszt, Franz
Consolations, S 172
  • Consolation No. 1

Lyadov, Anatoli
  • Prelude in B flat Minor, op. 31, no. 2

MacDowell, Edward
New England Idyls, op. 62
  • With Sweet Lavender (no. 4)

Mason, William
  • Lullaby, op. 10

Massenet, Jules
10 pièces de genre, op. 10
  • Carillon (no. 10)

Mendelssohn, Felix
  • Gondelied (Barcarole) in A Major
  • Song without Words, op. 19b, no. 2
  • Song without Words, op. 19b, no. 6
  • Song without Words, op. 38, no. 4
  • Song without Words, op. 62, no. 4
  • Song without Words, op. 102, no. 2
Sechs Kinderstücke, op. 72
  • Andante sostenuto (no. 2)

Petot, Ross
Moods and Impressions, 2 KJO
  • Heartache

Rebikov, Vladimir
  • Valse mélancolique, op. 3, no. 3 (op. 2, no. 3 in Piano Repertoire: Romantic & 20th Century, 7 KJO)

Ricketts, Estelle
  • Rippling Spring Waltz (in Black Women Composers HIL)

Schubert, Franz
Zwei Scherzi, D 593
  • Scherzo in B flat Major (no. 1)

Schumann, Clara
Quatre polonaises, op. 1
  • Polonaise in C Major (no. 2)

Schumann, Robert
Album für die Jugend, op. 68
  • Knecht Ruprecht (no. 12)
  • Reiterstück (no. 23)
  • Erinnerung (no. 28)
  • Fremder Mann (no. 29)
Kinderszenen, op. 15
  • Wichtige Begebenheit (no. 6)

Smetana, Bedřich
Sechs Albumblätter, op. 2 BAR
  • Song (no. 2)

Tchaikovsky, Pyotr Il’yich
The Seasons, op. 37b
  • March (Song of the Lark)
### List D

#### Post-Romantic, 20th-, and 21st-century Repertoire

**Albéniz, Isaac**  
*España*, op. 165  
- Prelude (no. 1)  
- Tango (no. 2)

**Alexander, Dennis**  
*Especially in Jazzy Style*, 3 ALF  
- In My Own Space  
*Especially in Romantic Style*, 3 ALF  
- Serenity  
*A Splash of Color* ALF  
- Titanium Toccata

**Austin, Glenda**  
*Jazz Suite*, No. 2 WIL  
- 3rd movement

**Bailey, Mable**  
- *Prankster* (in *Black Women Composers* HIL)

**Bartók, Béla**  
*For Children*, 1 (rev. ed.) B&H  
- Allegro moderato (no. 39)  
- Swineherd’s Dance (no. 40)  
*For Children*, 2 (rev. ed.) B&H  
- Revelry (no. 22)  
- Canon (no. 29)  
*Ten Easy Pieces* EMB  
- Evening at the Village

**Benjamin, Arthur**  
*Fantasies*, 2 B&H  
- Silent and Soft and Slow Descends the Snow

**Bernstein, Seymour**  
*Birds*, 2 MAN  
- The Nightingale (no. 7)

**Bonsor, Brian**  
*Jazzy Piano*, 2 UNI  
- Dreamy

**Boulanger, Nadia**  
*Petites pièces pour piano* LED  
- Petite pièce pour piano no. 1

**Burge, John**  
*Parking an Octatonic Truck* RLP  
- Cluster Blues

**Burleigh, Harry T.**  
*From the Southland*  
- Through Moanin’ Pines (no. 1)  
- The Frolic (no. 2)

**Capers, Valerie**  
*Portraits in Jazz* OUP  
- Blue-Bird

**Chatman, Stephen**  
*Amusements*, 3 CMC  
- Sneaky  
*Fantasies CMC*  
- Blue Angel  
*Preludes for Piano*, 4 ECS  
- Tara

**Chee, Connor**  
*The Navajo Piano* CHE  
- Navajo Vocabale No. 1

**Copland, Aaron**  
- In *Evening Air* B&H

**Costley, Kevin**  
- Fantasia Appassionata (in *In Recital for the Advancing Pianist: Original Solos*, 1 FJH)

**Coulthard, Jean**  
*Early Pieces for Piano* PAL  
- The Rider on the Plain (no. 10)

**Debussy, Claude**  
- Page d’album  
*Children’s Corner*  
- Jimbo’s Lullaby (no. 2)  
- The Little Shepherd (no. 5)

**Dello Joio, Norman**  
*Lyric Pieces for the Young* EBM  
- Russian Dancer

**Dett, R. Nathaniel**  
*Magnolia Suite*  
- The Deserted Cabin (no. 2)  
- My Lady Love (no. 3)

**Ding, Shande**  
- Catching Butterflies (no. 3)

**Donkin, Christine**  
- Showing Off DKN

**Duncan, Martha Hill**  
*Precipitations* MHD  
- Sunshower

**Elie, Justin**  
*Fiesta!* FJH  
- Son cubano

**Evans, Lee**  
*Fiesta!* FJH  
- Son cubano

**Gardiner, Mary**  
*Short Circuits* STU; CMC  
- Currents  
- Luminescence

**Gillock, William**  
- Fountain in the Rain WIL
Goolkasian Rahbee, Dianne
Five Toccatinas (in Modern Miniatures, 2 FJH)
  • Toccata No. 3
  • Preludes, 2 FJH
    ▶ Prelude (Twilight), op. 69
Granados, Enrique
Cuentos de la juventud, op. 1
  • La mendiga (The Beggar Woman) (no. 2)
Grovelz, Gabriel
L'almanach aux images S&B
  • Berceuse de la poupée
  • Les marionnettes
  • Petites litanies de Jésus
Höstman, Anna
  • Late Winter CMC
Ibert, Jacques
Petite suite en 15 images FOE
  • Les crocus
Ikeda, Naoko
Celestial Dreams WIL
  • Shooting Stars in Summer
Jaque, Rhené
  • Caprice CMC
  • Toccata sur touches blanches CVI; CMC
Kabalevsky, Dmitri
24 Preludes, op. 38 SCH
  • Prelude No. 8
Easy Variations on Folk Themes, op. 51 SCH
  ▶ Seven Good-humoured Variations on a Ukrainian Folk Song (no. 4)
Kodály, Zoltán
Children's Dances (Gyermektáncok) B&H
  • Vivace (no. 3) and Moderato cantabile (no. 4)
Kuzmenko, Larysa
  ▶ Mysterious Summer’s Night PLA
Lamothe, Ludovic
  • La dangereuse (in Piano Music of Africa and the African Diaspora, 3 OUP)
Lau, Kevin
12 Scenes from Childhood CMC
  • Leaving Pok Fu Lam (no. 2)
  • Aria (no. 11)
Liebermann, Lowell
Album for the Young, op. 43 PRE
  • Starry Night (no. 11)
Louie, Alexina
Star Light, Star Bright ALX
  • Blue Sky I
  • O Moon
  • Rings of Saturn
  • Star Gazing
McLean, Edwin
Jazz Nocturnes, 1 FJH
  • Shadows in the Rain
Nightworks FJH
  • Moonlight Tonight
Mier, Martha
Jazz, Rags, & Blues, 5 ALF
  • Blue Interlude
Mompou, Federico
Suburbiis SAL
  • Gitanes I
Nakada, Yoshinao
Piano Pieces for Children (Japanese Festival) OGT
  • Etude allegro
Nobles, Jordan
Selene Suite NLE
  • Mare Cognitum
  • Lacus Temporis
Norton, Christopher
Christopher Norton Connections for Piano, 8 DAY
  • Celtic Lament
  • Hot Day
  • Jane’s Song
Olson, Kevin
  • Seven of Hearts FJH
Perry, Julia
  • Prelude (in Black Women Composers HIL)
Peterson, Oscar
  • The Gentle Waltz (in Oscar Peterson Originals HAL)
Jazz Exercises, Minuets, Etudes and Pieces for Piano HAL
  • Jazz Exercise No. 2 (p. 50)
  • Jazz Exercise No. 3 (p. 52)
Pettigrew, Laura
  • Sereniteit PTW; CMC
Piazzolla, Astor
Serie del ángel MED
  • Milonga del ángel
Pine, Katya
Images PIN
  • The Goodbye
Pinto, Octavio
Scenas infantis SCH
  • Marcha, soldadinho! (March, Little Soldier!)
  • Roda-rodá! (Ring around the Rosy)
Richert, Teresa
Seasons RLP
  • The Ice Dancers (no. 8)
Rollin, Catherine
Catherine Rollin’s Favorite Solos, 3 ALF
  • Big City Blues
Roth Roubos, Valerie
- Barcarolle (in In Recital for the Advancing Pianist: Original Solos, 2 FJH)

Satie, Eric
- Gnossiennes
  - Gnossienne No. 3

Scriabin, Alexander
- 24 Preludes, op. 11
  - Prelude No. 22

Sherkin, Adam
- Northern Frames, op. 15 SHE
  - Ursa Minor (no. 1)

Sibelius, Jean
- Cinq morceaux, op. 75
  - The Spruce (no. 5)

Sifford, Jason
- Incognito (in In Recital for the Advancing Pianist: Original Solos, 2 FJH)

Southam, Ann
- Three in Blue: Jazz Preludes BER
  - Three in Blue No. 1

Springer, Mike
- Tango callejero SGR
- Not Just Another Jazz Book, 3 ALF
  - Far Away Friend

Starer, Robert
- Sketches in Color, 1 HAL
  - Pink (no. 6) and Crimson (no. 7)

Still, William Grant
- Seven Traceries WGS
  - Muted Laughter

Thurgood, George
- Fissure THU

Torjussen, Trygve
- To the Rising Sun, op. 4, no. 1 ALF

Tsitsaros, Christos
- Songs without Words HAL
  - Mirage

Turina, Joaquín
- Miniaturas, op. 52 OTT
  - Fiesta (no. 7)

Valenti, Michael
- Piano Preludes AMP
  - Prelude No. 3

Vandall, Robert D.
- Robert D. Vandall’s Favorite Solos, 3 ALF
  - Flying Fingers

Wiggins, Thomas
- Water in the Moonlight

Wuensch, Gerhard
- 12 Glimpses into 20th Century Idioms, op. 37 B&H
  - Oliver’s Twist
Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare four contrasting selections: one from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Memory marks will be deducted for any repertoire selections not performed by memory. The program selected should not exceed 15 minutes in length

The following selections are found in Celebration Series®, Sixth Edition: Piano Repertoire 9 on the pages indicated.
**Level 9**

<table>
<thead>
<tr>
<th>List C</th>
<th>Romantic Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nocturne in E flat Major, op. 9, no. 2</td>
<td>Chopin</td>
</tr>
<tr>
<td>October, op. 37b, no. 10</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>Song without Words, op. 85, no. 4</td>
<td>Mendelssohn</td>
</tr>
<tr>
<td>Humoreske</td>
<td>Reger</td>
</tr>
<tr>
<td>Moment musical, op. 94, D 780, no. 6</td>
<td>Schubert</td>
</tr>
<tr>
<td>Grillen, op. 12, no. 4</td>
<td>R. Schumann</td>
</tr>
<tr>
<td>Notturno, op. 6, no. 2</td>
<td>C. Schumann</td>
</tr>
<tr>
<td>Intermezzo, op. 116, no. 2</td>
<td>Brahms</td>
</tr>
<tr>
<td>Consolation No. 2</td>
<td>Liszt</td>
</tr>
<tr>
<td>Tarentelle, op. 77, no. 6</td>
<td>Moszkowski</td>
</tr>
<tr>
<td>Canción de mayo, op. 1, no. 3</td>
<td>Granados</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List D</th>
<th>Post-Romantic, 20th-, and 21st-century Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valse romantique</td>
<td>Debussy</td>
</tr>
<tr>
<td>Reverie in F Minor</td>
<td>Alexander</td>
</tr>
<tr>
<td>Three Hungarian Folk Songs from Csik</td>
<td>Bartók</td>
</tr>
<tr>
<td>Six Variations on a Ukrainian Folk Song, op. 51, no. 5</td>
<td>Kabalevsky</td>
</tr>
<tr>
<td>The Lake at Evening, op. 5, no. 1</td>
<td>Griffes</td>
</tr>
<tr>
<td>The Cat and Mouse Tango</td>
<td>Thomas</td>
</tr>
<tr>
<td>Intermezzo No. 1</td>
<td>Ponce</td>
</tr>
<tr>
<td>The Easy Winners</td>
<td>Joplin</td>
</tr>
<tr>
<td>A Moonlit Night on the Spring River</td>
<td>arr. Jiang</td>
</tr>
<tr>
<td>Buenos días</td>
<td>Konecsni</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 82.

**Technical Requirements**

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

**Etudes**

Students must prepare *two* technically contrasting etudes from the following list.

- The following selections are found in *Celebration Series*, Sixth Edition: Piano Etudes 9 on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etude in C Minor, op. 32, no. 34</td>
<td>Bertini</td>
<td>4</td>
</tr>
<tr>
<td>Prelude in G Major, op. 17, no. 3</td>
<td>Blumenfeld</td>
<td>6</td>
</tr>
<tr>
<td>Etude in B flat Major, op. 30, no. 37</td>
<td>Cramer</td>
<td>8</td>
</tr>
<tr>
<td>Barcarole, op. 19, no. 5</td>
<td>Gade</td>
<td>10</td>
</tr>
<tr>
<td>Etude in C Major</td>
<td>Adams</td>
<td>13</td>
</tr>
<tr>
<td>Atraente</td>
<td>Gonzaga</td>
<td>16</td>
</tr>
<tr>
<td>→ with <em>D.S. al Coda</em> repeat only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prelude for the Left Hand, op. 9, no. 1</td>
<td>Scriabin</td>
<td>18</td>
</tr>
<tr>
<td>→ play with LH only</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erude in A Major, op. 636, no. 6</td>
<td>Czerny</td>
<td>20</td>
</tr>
<tr>
<td>Idylle, op. 24, no. 6</td>
<td>Backer Grondahl</td>
<td>22</td>
</tr>
<tr>
<td>Prelude No. 10 in C sharp Minor</td>
<td>Burge</td>
<td>24</td>
</tr>
<tr>
<td>Träumerei, op. 9, no. 4</td>
<td>Strauss</td>
<td>26</td>
</tr>
<tr>
<td>Syncopated Etude No. 6</td>
<td>Schulhoff</td>
<td>28</td>
</tr>
<tr>
<td>Vivace in F Major, op. 72, no. 6</td>
<td>Mendelssohn</td>
<td>30</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.
Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Four-octave** | C, Db, D, Ex, E, F major  
harmonic and melodic | HT  
4 octaves | ♬ = 104 |
| **Formula Pattern** | F, D major  
F, C# minor (harmonic) | HT  
4 octaves | ♬ = 104 |
| **Chromatic** | starting on any note from C–F | HT  
4 octaves | ♬ = 104 |
| **In Octaves** | F, D major  
F, C# minor (harmonic and melodic) | HT  
2 octaves | ♬ = 60  
 ♬ = 72 |
| **Chords** | | | |
| **Tonic Four-note** | C, Db, D, Ex, E, F major  
C, C#, D, Eb, E, F minor | HT  
2 octaves  
(root position and inversions)  
ending with  
I–VI–IV–V 6–V8–7–I progression | ♬ = 104  
 ♬ = 80 |
| **Dominant 7th** | C, Db, D, Ex, E, F major  
C, C#, D, Eb, E, F minor | HT  
2 octaves  
(root position and inversions) | ♬ = 104  
 ♬ = 80 |
| **Leading-tone Diminished 7th** | C, C#, D, Eb, E, F minor | HT  
2 octaves  
(root position and inversions) | ♬ = 104  
 ♬ = 80 |
| **Arpeggios** | | | |
| **Tonic** | C, Db, D, Ex, E, F major  
C, C#, D, Eb, E, F minor | HT  
4 octaves  
(root position and inversions) | ♬ = 84 |
| **Dominant 7th** | C, Db, D, Ex, E, F major | | |
| **Leading-tone Diminished 7th** | C, C#, D, Eb, E, F minor | | |

* Broken legato octaves may be substituted for solid/blocked octaves for candidates with small hands.

** Broken alternate-note pattern may be substituted for solid/blocked chords for candidates with small hands.
Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

## Ear Tests

### Intervals

Students will be asked to identify any of the following intervals. The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form once.

**OR**

Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.

**Intervals (ascending or descending)**

- minor 2nd, major 2nd
- minor 3rd, major 3rd
- perfect 4th
- augmented 4th/diminished 5th
- perfect 5th
- minor 6th, major 6th
- minor 7th, major 7th
- perfect octave

### Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/block form, close position once.

**Chords**

- major and minor four-note chords
- augmented triad
- dominant 7th (major–minor 7th)
- diminished 7th

**Positions**

- root position, 1st inversion
- root position
- root position
- root position

### Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression twice. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style, beginning on the tonic chord, and may include any of the following chords.

**Major**

- I, IV, V, vi (root position only)

**Minor**

- i, iv, v, vi (root position only)

### Playback

Students will be asked to play back the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord once, and play the phrase three times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm or sing the upper part of the phrase.
- After the third playing, the student will play the upper part of the phrase.

#### Beginning Note | Keys | Time Signatures | Approximate Length
---|---|---|---
Tonic, mediant, dominant, upper tonic | any major or minor key up to four sharps or flats | | up to nine notes

**OR**

Students may choose to play back a two-measure opening, complete the question (antecedent) phrase, and improvise an answer (consequent) phrase to create an eight-measure contrasting period. The examiner will identify the key and time signature, play the tonic chord once, and play the two-measure opening three times.

#### Beginning Note | Keys | Time Signatures | Total Length
---|---|---|---
Tonic, mediant, dominant, upper tonic | any major or minor key up to two sharps or flats | | eight measures

### Sight Reading

### Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

#### Time Signatures | Approximate Length
---|---
| four to six measures
Playing
Students will be asked to play a passage of music comparable to Level 6 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys up to five sharps or flats</td>
<td>any</td>
<td>up to sixteen measures</td>
</tr>
</tbody>
</table>

OR

Students may choose to read a lead sheet (with a melody and root/quality chord symbols) and realize an accompaniment based on the chord symbols provided. Harmonic vocabulary will be aligned with the chords presented for study in Level 9 Harmony in the Theory Syllabus. Students are expected to provide creative accompaniments appropriate to the style of the given melody.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to four sharps or flats</td>
<td>any</td>
<td>up to sixteen measures</td>
</tr>
</tbody>
</table>

Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare four contrasting selections: one from each of List A, List B, List C, and List D. Repertoire selections must be memorized. Memory marks will be deducted for any repertoire selections not performed by memory. The program selected should not exceed 15 minutes in length.

Bullets used to denote selections for examination purposes:
- one selection
- one selection, found in Celebration Series®, Sixth Edition: Piano Repertoire 9

List A
Baroque Repertoire

Bach, Johann Sebastian (continued)
- Sinfonia No. 7 in E Minor, BWV 793
- Sinfonia No. 8 in F Major, BWV 794
- Sinfonia No. 9 in F Minor, BWV 795
- Sinfonia No. 10 in G Major, BWV 796
- Sinfonia No. 11 in G Minor, BWV 797
- Sinfonia No. 12 in A Major, BWV 798
- Sinfonia No. 13 in A Minor, BWV 799
- Sinfonia No. 14 in B flat Major, BWV 800
- Sinfonia No. 15 in B Minor, BWV 801

The Well-Tempered Clavier, 1
- Prelude and Fugue in C Minor, BWV 847

Bach, Willhelm Friedemann
- Fantasia in C Major, Fk 14
- Prelude in C Minor, Fk 29

Daquin, Louis-Claude
Premier livre de pièces de clavecin, 3e suite
- Le coucou (Rondeau)

Handel, George Frideric
Suite No. 1 in B flat Major, HWV 434
- Aria con variazioni
Suite No. 4 in E Minor, HWV 429
- Allemande
- Courante
- Sarabande
- Gigue

Krebs, Johann Ludwig
Suite No. 3 in E flat Major
- Gigue

Platti, Giovanni Benedetto
Sonata in C Minor, op. 4, no. 2
- 3rd movement
Sonata No. 2 in C Minor (in 12 Sonate per clavicembalo RIC)
- 1st movement (Fantasia)

Rameau, Jean-Philippe
 Nouvelles suites de pièces de clavecin
- L’Egyptienne

Scarlatti, Domenico
- Sonata in D Minor, K 9
- Sonata in E Major, K 20
- Sonata in C Major, K 132
- Sonata in C Major, K 159
- Sonata in E Major, K 162
- Sonata in A Major, K 209
- Sonata in E Minor, K 263
- Sonata in E Major, K 380
- Sonata in G Minor, K 426
- Sonata in D Major, K 430
- Sonata in F Minor, K 481
- Sonata in E Major, K 531

Soler, Antonio
- Sonata in D Minor, R 360
List B
Classical Repertoire

Auenbrugger, Marianne
Sonata in E flat Major
- 2nd movement
- 3rd movement

Bach, Carl Philipp Emanuel
Sonata in B Minor, Wq 62/22, H 132
- 1st movement
- 2nd and 3rd movements
Clavier-Sonatenheft einigen Rondos
Sonata in F Minor, Wq 57/6, H 173
- 1st movement
Sei sonate per cembalo (Prussian Sonatas)
Sonata in C Major, Wq 48/4, H 27
- 3rd movement

Bach, Johann Christian
Sonata in D Major, op. 5, no. 2
- 1st movement
Sonata in G Major, op. 17, no. 4
- 1st movement

Beethoven, Ludwig van
- Nine Variations on Quant’è più bello, WoO 69
- Six Easy Variations on an Original theme, WoO 77
- Six Variations on Nel cor più non mi sento, WoO 70
Sonata in F Minor, WoO 47, no. 2
- 1st movement
Sonata in C Major, WoO 51
- 1st movement
Sonata in G Major, op. 79
- 1st movement
- 2nd and 3rd movements

Haydn, Franz Joseph
Sonata in B flat Major, Hob. XVI:2
- 1st movement
Sonata in A Major, Hob. XVI:5
- 1st movement
Sonata in A Major, Hob. XVI:12
- 1st movement
- 2nd and 3rd movements
Sonata in F Major, Hob. XVI:23
- 1st movement
- 2nd movement
- 3rd movement
Sonata in E Minor, Hob. XVI:34
- 1st movement
- 2nd movement
- 3rd movement
Sonata in D Major, Hob. XVI:37
- 1st movement
- 2nd and 3rd movements

List C
Romantic Repertoire

Martínez, Marianne von
Sonata in G Major (in Three Sonatas for Keyboard HIL)
- 3rd movement

Mozart, Wolfgang Amadeus
- Fantasia in D Minor, K 397 (385g)
Sonata in G Major, K 283 (189h)
- 1st movement
- 2nd movement
- 3rd movement
Sonata in C Major, K 330 (300h)
- 1st movement
- 2nd movement
Sonata in B flat Major, K 570
- 1st movement

Park, Maria Hester
Sonata in E flat Major, op. 4, no. 2
- 1st movement
- 3rd movement
Sonata in C Major, op. 7
- 1st movement
- 3rd movement

Alkan, Charles-Valentin
Esquisses, op. 63
Première suite
- La vision (no. 1)

Backer Grøndahl, Agathe
Six idylles, op. 24
- Idylle (no. 5)

Beach, Amy
- Gavotte Fantastique, op. 54, no. 2

Brahms, Johannes
- Intermezzo in B flat Major, op. 76, no. 4
- Intermezzo in A Minor, op. 76, no. 7
- Intermezzo in A Minor, op. 116, no. 2
- Intermezzo in B Minor, op. 119, no. 1

Chabrier, Emmanuel
- Feuilleter d’album

Chopin, Frédéric
- Mazurka in F sharp Minor, op. 6, no. 1
- Mazurka in A Minor, op. posth. 67, no. 4
- Mazurka in C Major, op. posth. 68, no. 1
- Nocturne in E flat Major, op. 9, no. 2
- Nocturne in B Major, op. 32, no. 1
- Nocturne in G Minor, op. 37, no. 1
- Nocturne in F Minor, op. 55, no. 1
- Nocturne in C sharp Minor, op. posth., B 49
- Prelude in F sharp Major, op. 28, no. 13
- Prelude in D flat Major, op. 28, no. 15
Chopin, Frédéric (continued)
- Waltz in D flat Major, op. 64, no. 1 (“Minute”)
- Waltz in C sharp Minor, op. 64, no. 2
- Waltz in A flat Major, op. 64, no. 3
- Waltz in G flat Major, op. posth. 70, no. 1
- Waltz in F Minor, op. posth. 70, no. 2
- Waltz in D flat Major, op. posth. 70, no. 3

Dvořák, Antonín
Silhouettes, op. 8
- Silhouette in B Minor (no. 8)
- Silhouette in A Major (no. 11)

Farrenc, Louise
- Impromptu pour piano, op. 49 (in Women Composers in History HAL)

Field, John
18 Nocturnes
- Nocturne No. 1 in E flat Major
- Nocturne No. 2 in C Minor

Glinka, Mikhail
- La séparation (Nocturne)
- Variations on a Russian Folk Song (Among the Gentle Valleys)

Granados, Enrique
Cuentos de la juventud, op. 1
- Canción de mayo (no. 3)

Grieg, Edvard
Lyric Pieces, op. 43
- Butterfly (no. 1)
- To Spring (no. 6)
Lyric Pieces, op. 54
- Notturno (no. 4)

Hensel, Fanny
Lieder für Klavier, op. 8
- Andante con espressione (no. 2)
- Larghetto (no. 3)

Janáček, Leoš
On the Overgrown Path, 1
- In Tears (no. 9)

LeBeau, Luise Adolphe
Acht Präludien, op. 12
- Prelude in B flat Major (no. 2)
- Prelude in B Minor (no. 4)
- Prelude in A flat Major (no. 8)

Liszt, Franz
- En rêve, S 207
Consolations, S 172
- Consolation No. 2
- Consolation No. 4
- Consolation No. 5

MacDowell, Edward
Six Poems after Heine, op. 31
- Scotch Poem (no. 2)
Woodland Sketches, op. 51
- Will o’ the Wisp (no. 2)
- By a Meadow Brook (no. 9)
New England Idyls, op. 62
- To an Old White Pine (no. 7)

Mendelssohn, Felix
- Song without Words, op. 19, no. 1
- Song without Words, op. 30, no. 1
- Song without Words, op. 38, no. 1
- Song without Words, op. 38, no. 2
- Song without Words, op. 38, no. 6 (Duetto)
- Song without Words, op. 53, no. 2
- Song without Words, op. 62, no. 1
- Song without Words, op. 85, no. 1
- Song without Words, op. 85, no. 4
- Song without Words, op. 102, no. 4

Moszkowski, Moritz
Dix pièces mignonnes, op. 77
- Tarentelle (no. 6)
Four Piano Pieces, op. 10
- Mazurka (no. 3)

Mussorgsky, Modest
- Meditation (Album Leaf)

Pieczonka, Albert
Danses de salon
- Tarantella in A Minor (no. 1)

Reger, Max
Blätter und Blüten, op. 58
- Humoreske (no. 2)

Schubert, Franz
Moments musicaux, op. 94, D 780
- Allegro moderato (no. 3)
- Moment musical (no. 6)
Vier Impromptüs für Klavier, op. 142, D 935
- Impromptu in A flat Major (no. 2)

Schumann, Clara
- Impromptu in E Major
- Romance in E flat Minor, op. 11, no. 1
- Romance in F Major, op. 21, no. 2
Quatre pièces fugitives, op. 15
- Larghetto (no. 1)
Soirées musicales, op. 6
- Notturno (no. 2)

Schumann, Robert
- Romance in F sharp Major, op. 28, no. 2
Albumblätter, op. 124
- Schlummerlied (no. 16)
Fantasiestücke, op. 12
- Grillen (no. 4)
Waldszenen: neun Klavierstücke, op. 82
- Herberge (no. 6)
Smetana, Bedřich
- Toccata in B flat Major

Tchaikovsky, Pyotr Il’yich
12 morceaux, op. 40
- Chanson triste (no. 2)
- Chant sans paroles (no. 6)

The Seasons, op. 37b
- April (Snowdrop) (no. 4)
- May (May Night) (no. 5)
- June (Barcarolle) (no. 6)
- October (Autumn Song) (no. 10)

Six morceaux, op. 19
- Nocturne in C sharp Minor (no. 4)

List D
Post-Romantic, 20th-, and 21st-century Repertoire

Alexander, Dennis
Dennis Alexander’s Favorite Solos, 3 ALF
- Reverie in F Minor
- Toccata Spirito

Archer, Violet
Four Bagatelles WAT
- Capricious (no. 2)
- Introspective (no. 3)
- Festive (no. 4)

Arlen, Harold
- Over the Rainbow (arr. George Shearing) ALF

Arteaga, Edward
- Intermezzo CMC

Bartók, Béla
Ten Easy Pieces EMB
- Bear Dance
Three Hungarian Folk Songs from Csík
- complete

Beach, Amy
- Scottish Legend, op. 54, no. 1 (in Music for Piano, 1 HIL)
Improvisations, op. 148 (in Music for Piano, 2 HIL)
- Improvisation No. 2

Bernstein, Leonard
Seven Anniversaries (in The Boosey & Hawkes Piano Anthology B&H)
- For Aaron Copland (no. 1) and For My Sister, Shirley
  (no. 2)

Bilotti, Anton
- The Firefly FIS

Bland, Ed
- Cell Phone Blues (in Piano Music of Africa and the African Diaspora, 3 OUP)

Bonds, Margaret
Spiritual Suite ALF; CVR
- The Valley of the Bones

Boulanger, Lili
- Prelude in D flat Major
Trois morceaux
- D’un vieux jardin (no. 1)

Brown, Timothy
In Style!, 3 FJH
- El Albaicín

Burleigh, Harry T.
From the Southland
- In de Col’ Moonlight (no. 3)
- A Jubilee (no. 4)
- On Bended Knees (no. 5)

Capers, Valerie
Portraits in Jazz OUP
- The Monk
- Blues for “The Duke” (in Black Women Composers HIL)

Chaminade, Cécile
- Pas des écharpes (Scarf Dance), op. 37, no. 3
- Sérénade, op. 29

Coulthard, Jean
- White Caps BER

Debussy, Claude
- Mazurka
- Réverie
- Valse romantique

Children’s Corner
- Serenade for the Doll (no. 3)
Préludes, 1
- La fille aux cheveux de lin (no. 8)
Préludes, 2
- Canope (no. 10)

Dello Joio, Norman
Suite for Piano SCH
- 1st and 2nd movements

Dett, R. Nathaniel
Cinnamon Grove Suite
- 2nd movement
Magnolia Suite
- Mammy (no. 4)

Dolin, Samuel
- Prelude for John Weinzweig CMC

Donkin, Christine
- Wind and Sand DKN
Duncan, Martha Hill
- Kingston Mills Locks RLP
- Isla Vista Suite RLP
- Monarchs
- Santa Ana Winds
- Tidepools
- Precipitations RLP
- Racing the Storm

Fauré, Gabriel
- Romance sans paroles, op. 17, no. 3

Fleming, Robert
- Toccatina WAT

Gardiner, Mary
- Footloose ALK
  - Two for D CMC
    - no. 1 or no. 2

Gershwin, George
- Prelude (Melody No. 17) ALF

Ginastera, Alberto
- 12 American Preludes FIS
  - Danza criolla (no. 3)

Gonzales, Chilly
- Solo Piano EBR
  - Carnivalse

Goolkasian Rahbee, Dianne
- Three Preludes, op. 5 FJH
  - Prelude No. 3

Granados, Enrique
- Danzas españolas
  - Andaluza (Playera) (no. 5) ALF; SAL

Griffes, Charles T.
- Three Tone Pictures, op. 5 SCH
  - The Lake at Evening (no. 1)

Grovéz, Gabriel
- L'almanach aux images S&B
  - Les ânes
  - Chanson de l'escarpolette
  - La sarabande

Gurney, Ivor
- Five Preludes B&H
  - Prelude No. 3 in D flat Major

Henderson, Ruth Watson
- Ocean Vista

Hovhaness, Alan
- Mystic Flute PET

Ibert, Jacques
- Histoires pour piano LED
  - La cage de cristal (no. 8)
  - Le petit âne blanc (no. 2)

Ireland, John
- The Darkened Valley S&B

Jiang, Edward Han, arr.
  - A Moonlit Night on the Spring River EHJ

Joplin, Scott
  - The Easy Winners

Kabalevsky, Dmitri
- Variations in D Major, op. 40, no. 1 SCH
  - 24 Preludes, op. 38 SCH
    - Prelude No. 1 and Prelude No. 2
    - Prelude No. 12
  - Children's Dreams, op. 88 SCH
    - Dreams (no. 1)
  - Easy Variations on Folk Themes, op. 51 SCH
    - Six Variations on a Ukrainian Folk Song (no. 5)

Sonatina in C Major, op. 13, no. 1
  - 1st movement

Kaprálová, Vítězslava
- April Preludes, op. 13
  - Prelude No. 3

Kenins, Talivaldis
- Diversities CMC
  - two of nos. 5, 9, 12

Khachaturian, Aram
- Sonatina SCH
  - 1st movement
  - 3rd movement

Konecsni, Sarah
  - Buenos días SKP

Louie, Alexina
- Music for Piano ALF
  - Changes
  - Distant Memories
  - The Enchanted Bells
  - Once Upon a Time
- Star Light, Star Bright ALX
  - Moonlight Toccata

Martinů, Bohuslav
- Loutky (Puppets), 1 BAR
  - The New Puppet (no. 2)

McIntyre, David L.
- Better Days RSM
  - Catwalk RSM
  - Finding Evelyn RSM
  - Sizzle RSM
  - Stealing a March RSM

McLin, Lena Johnson
  - A Summer Day (in Black Women Composers HIL)

Mier, Martha
- Romantic Impressions, 4 ALF
  - Silhouette Moon
Milne, Elissa  
*Pepperbox Jazz*, 2 FAB  
- Bittersweet

Mompou, Federico  
*Impresiones íntimas*, UNM  
- La cuna

Morawetz, Oskar  
- Scherzino CMC

Muczynski, Robert  
*Six Preludes*, op. 6 (in *Muczynski: Collected Piano Pieces*, SCH)  
- Prelude No. 2 and Prelude No. 3

Nobles, Jordan  
*Trois morceaux en forme de Satie*, NLE  
- any two

Norton, Christopher  
*Bright and Bluesy*, DAY  
- Takin’ it in Stride

Idaho Suite, DAY  
- Aerie 1

*The Microjazz Collection*, 5 B&H  
- Frankly Speaking  
- Graceful Living

Palmgren, Selim  
- *May Night*, op. 27, no. 4 ALF; SCH

Pejačević, Dora  
*Erinnerung* (Remembrance), op. 24

Pépin, Clermont  
*Three Short Pieces for the Piano*, CMC  
- Le nez

Perry, Zenobia Powell  

Persichetti, Vincent  
*Three Toccatinas*, op. 142 PRE  
- no. 1 or no. 2

Peterson, Oscar  
*Canadiana Suite*, HAL  
- Laurentide Waltz (no. 2)

Piazzolla, Astor  
- *El viaje* B&H

Pine, Katya  
*Images*, PIN  
- Ghost Town

Pinto, Octavio  
*Scenas infantis*, SCH  
- Corre, corre! (Run, Run!)  
- Salta, salta (Hobby-horse)

Ponce, Manuel  
- *Intermezzo* No. 1

Poulenc, Francis  
- *Valse* (in *Album des six*, ESC; MAS)

*Huit Nocturnes*, HEU  
- Nocturne in C Minor (Bal fantôme) (no. 4)

Price, Florence B.  

*Dances in the Canebrakes*  
- Silk Hat and Walking Cane (no. 3) (in *Piano Music of Africa and the African Diaspora*, 2 OUP)

Prokofiev, Sergei  
*Four Pieces*, op. 32  
- *Gavotte* (no. 3)

*Tales of the Old Grandmother*, op. 31  
- *Sostenuto* (no. 4)

Rachmaninoff, Sergei  
*13 Preludes*, op. 32  
- Prelude in B Major (no. 11)

Ravel, Maurice  
*Le tombeau de Couperin*, DUR; PET  
- Menuet

Russell, Oswald  
- *Jamaican Dance* No. 2 (in *Piano Music of Africa and the African Diaspora*, 3 OUP)

Sabet, Parisa  
- *In Memory of Mansour*, SAB

Schafer, R. Murray  
- *Polytonality*, ARC; CMC

Schmidt, Heather  
- *Serenity*, ENP

Scott, Cyril  
*Pastoral Suite*, NOV  
- Courante  
- Rondo

*Summerland*, op. 54 NOV  
- Playtime (no. 1)

Scriabin, Alexander  
*24 Preludes*, op. 11  
- two of nos. 9, 10, 13

Shahi, Saman  
*Nine Miniatures Based on the Radif*, CMC  
- Daramad (Promenade)

Shchedrin, Rodion  
- *Humoreske*

Shostakovich, Dmitri  
*24 Preludes*, op. 34  
- Prelude No. 24

Sibelius, Jean  
*Ten Pieces*, op. 24 B&H  
- Romance (no. 9)
Somers, Harry
- Strangeness of Heart BER

Southam, Ann
Three in Blue: Jazz Preludes BER
- Three in Blue No. 3

Starer, Robert
Five Preludes (in Robert Starer: Album for Piano HAL)
- Prelude No. 2 and Prelude No. 3

Stevens, Halsey
- Notturno (in 12 x 11: Piano Music in 20th Century America ALF)

Still, William Grant
Seven Traceries WGS
- Cloud Cradles
- Mystic Pool

Szymanowski, Karol
Nine Preludes, op. 1 UNI
- Prelude No. 1

Takács, Jenő
- Kleine Sonate, op. 51 DOB
- Wenn der Frosch auf Reisen geht DOB
- Paprika Jancsi (Merry Andrew)

Tanaka, Karen
Water Dance OTT
- 3rd movement

Tcherepnin, Alexander
Bagatelles, op. 5 ALF; HEU; SCH
- no. 1 and no. 4
- no. 3 and no. 5
- no. 8
- no. 10

Thomas, Gary K.
- The Cat and Mouse Tango GKT

Thurgood, George
- Saturday Night THU

Tse, Roydon
- Moments of Rain TSE

Tsitsaros, Christos
Lyric Ballads HAL
- Sea Breezes

Turina, Joaquin
Cinco danzas gitanas I, op. 55 SAL
- Sacro-Mon-te (no. 5)
- El ciro (The Circus) OTT
- Trapeze Artists (no. 6)
Cuentos d'España, op. 20
- In the Garden of Murcia (no. 4) SAL
Niñeras (Petite suite), op. 21
- Procession of the Tin Soldiers (no. 3) SAL

Villa-Lobos, Heitor
- O Polichinelo (Punch) (no. 7)

Work III, John Wesley
Appalachia
- Take Me Back (no. 3) (in Piano Music of Africa and the African Diaspora, 3 OUP)
Level 10 Requirements | Marks
--- | ---
**Repertoire** | 56 (39)
ode one selection from List A | 12 (1)
ode one selection from List B | 14 (1)
ode one selection from List C | 10 (1)
ode one selection from List D | 10 (1)
ode one selection from List E | 10 (1)

**Technical Requirements** | 24 (17)
Etudes: two etudes from the *Syllabus* list | 12
Technical Tests | 12

**Musicianship** | 10 (7)
**Ear Tests** | 
– Intervals | 2
– Chords | 2
– Chord Progressions | 2
– Playback (traditional or improvised) | 4

**Sight Reading** | 10 (7)
– Rhythm | 3
– Playing (traditional or lead sheet reading) | 7

**Total possible marks (pass = 60)** | 100

**Theory Examination Corequisites**
- Level 8 Theory
- Level 9 Harmony (or Keyboard Harmony)
- Level 9 History
- Level 10 Harmony & Counterpoint (or Keyboard Harmony)
- Level 10 History

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see "Classification of Marks" on p. 119 and “Supplemental Examinations” on p. 119 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Piano examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 119.

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**Repertoire**

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare five contrasting selections: one from each of List A, List B, List C, List D, and List E. Repertoire selections must be memorized. Memory marks will be deducted for any repertoire selections not performed by memory. The program selected should not exceed 30 minutes in length.

- The following selections are found in *Celebration Series*, *Sixth Edition: Piano Repertoire 10* on the pages indicated.

<table>
<thead>
<tr>
<th>List A Works by J.S. Bach</th>
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<tbody>
<tr>
<td><strong>Title</strong></td>
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<tr>
<td>Prelude and Fugue in G sharp Minor, BWV 863</td>
</tr>
<tr>
<td>Prelude and Fugue in G Major, BWV 884</td>
</tr>
<tr>
<td>Overture in the French Style, BWV 831: Sarabande and Echo</td>
</tr>
<tr>
<td>English Suite No. 4 in F Major, BWV 809: Allemande and Gigue</td>
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**List B Classical Repertoire**

| **Title** | **Composer** | **Page** |
| --- |
| Sonata in F Major, op. 10, no. 2: I and II | Beethoven | 20 |
| Sonata in E Major, Hob. XVI:31 (complete) | Haydn | 30 |
| Fantasia in C Minor, K 475 | W.A. Mozart | 40 |

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The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.
List C

**Romantic Repertoire**

<table>
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<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
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<tr>
<td>Andante espressivo, op. 15, no. 3</td>
<td>C. Schumann</td>
<td>50</td>
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<tr>
<td>Prelude in C sharp Minor, op. 45</td>
<td>Chopin</td>
<td>54</td>
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<td>Bridal Procession, op. 19, no. 2</td>
<td>Grieg</td>
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<td>Romance, op. 118, no. 5</td>
<td>Brahms</td>
<td>63</td>
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<tr>
<td>Consolation No. 3</td>
<td>Liszt</td>
<td>66</td>
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<tr>
<td>Impromptu in G flat Major, op. 90, D 899, no. 3</td>
<td>Schubert</td>
<td>70</td>
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<tr>
<td>Aufschwung, op. 12, no. 2</td>
<td>R. Schumann</td>
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</tbody>
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List D

**Post-Romantic, Impressionist, and Early 20th-century Repertoire**

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<th>Title</th>
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<td>Cádiz, op. 47, no. 4</td>
<td>Albéniz</td>
<td>84</td>
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<td>Barcarolle, op. 28, no. 1</td>
<td>Beach</td>
<td>88</td>
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<td>General Lavine—eccentric</td>
<td>Debussy</td>
<td>94</td>
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<td>Rialto Ripples</td>
<td>Gershwin and Donaldson</td>
<td>100</td>
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<tr>
<td>Prélude, op. 3, no. 2</td>
<td>Rachmaninoff</td>
<td>104</td>
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<tr>
<td>Mazurka, op. 50, no. 1</td>
<td>Szymanowski</td>
<td>108</td>
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List E

**20th- and 21st-century Repertoire**

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
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<tr>
<td>Cassandra’s Dream</td>
<td>Domine</td>
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<td>Nocturne</td>
<td>Eckhardt-Gramatté</td>
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<tr>
<td>Prélude</td>
<td>Dela</td>
<td>128</td>
</tr>
<tr>
<td>Shimmer</td>
<td>Schmidt</td>
<td>132</td>
</tr>
<tr>
<td>Reflective Rag</td>
<td>Zaimont</td>
<td>136</td>
</tr>
<tr>
<td>Ricochet</td>
<td>Larsen</td>
<td>140</td>
</tr>
<tr>
<td>Pas de deux</td>
<td>Barber</td>
<td>144</td>
</tr>
<tr>
<td>Six Dances in Bulgarian Rhythm: No. 2 and No. 4</td>
<td>Bartók</td>
<td>148</td>
</tr>
<tr>
<td>Rag-Caprice, op. 78 no. 1</td>
<td>Milhaud</td>
<td>154</td>
</tr>
<tr>
<td>Troubled Water</td>
<td>Bonds</td>
<td>158</td>
</tr>
<tr>
<td>March, op. 12, no. 1</td>
<td>Prokofiev</td>
<td>166</td>
</tr>
<tr>
<td>Land of the Misty Giants</td>
<td>Peterson</td>
<td>170</td>
</tr>
</tbody>
</table>

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 93.

**Technical Requirements**

Please see “Technical Requirements” on p. 7 and “Technical Tests Examples” on p. 120 for important information regarding this section of the examination.

**Etudes**

Students must prepare two technically contrasting etudes from the following list.

- The following selections are found in *Celebration Series®, Sixth Edition: Piano Etudes 10* on the pages indicated.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring Celebration</td>
<td>Chatman</td>
<td>4</td>
</tr>
<tr>
<td>Periwinkle</td>
<td>Gounod</td>
<td>7</td>
</tr>
<tr>
<td>Etude in E flat Major, S 136, no. 7</td>
<td>Liszt</td>
<td>10</td>
</tr>
<tr>
<td>Hungarian, op. 39, no. 12</td>
<td>MacDowell</td>
<td>12</td>
</tr>
<tr>
<td>Prelude No. 18 in E Major</td>
<td>Szymanowska</td>
<td>16</td>
</tr>
<tr>
<td>Toccata–Etude</td>
<td>Dichler</td>
<td>20</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toccata No. 3</td>
<td>Persichetti</td>
<td>22</td>
</tr>
<tr>
<td>Prelude No. 1 in C Major</td>
<td>Burge</td>
<td>26</td>
</tr>
<tr>
<td>Nouvelle étude no. 1</td>
<td>Chopin</td>
<td>28</td>
</tr>
<tr>
<td>Postludium, op. 13, no. 10</td>
<td>Dohnányi</td>
<td>31</td>
</tr>
<tr>
<td>Alla reminiscenza, op. 38, no. 8</td>
<td>Medtner</td>
<td>34</td>
</tr>
<tr>
<td>A Little Whimsy</td>
<td>Moore</td>
<td>36</td>
</tr>
</tbody>
</table>

* Students may substitute a popular selection for one of the etudes. See p. 5 for details.
Technical Tests

Students must play all patterns from memory.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Played</th>
<th>Tempo</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Four-octave</td>
<td>Gb, G, Ab, A, Bb, B major</td>
<td>HT 4 octaves</td>
<td>( \text{HT} ) = 120</td>
</tr>
<tr>
<td></td>
<td>Fb, G#, A, Bb, B minor (harmonic and melodic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Separated by a 3rd</td>
<td>Gb, G, A# major</td>
<td>HT 4 octaves</td>
<td>( \text{HT} ) = 104</td>
</tr>
<tr>
<td>Separated by a 6th</td>
<td>A, Bb, B major</td>
<td>HT 4 octaves</td>
<td>( \text{HT} ) = 104</td>
</tr>
<tr>
<td>In Octaves</td>
<td>Bb, B major (harmonic and melodic)</td>
<td>HT 2 octaves</td>
<td>( \text{HT} ) = 80</td>
</tr>
<tr>
<td>• solid/blocked staccato</td>
<td>Bb, B minor (harmonic and melodic)</td>
<td></td>
<td>( \text{HT} ) = 92</td>
</tr>
<tr>
<td>• broken legato*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic in Octaves</td>
<td>starting on any note from F# to B</td>
<td>HT 2 octaves</td>
<td>( \text{HT} ) = 80</td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic Four-note</td>
<td>Gb, G, Ab, A, Bb, B major</td>
<td>HT 2 octaves (root position and inversions)</td>
<td>( \text{HT} ) = 96</td>
</tr>
<tr>
<td></td>
<td>Fb, G#, A, Bb, B minor</td>
<td></td>
<td>( \text{HT} ) = 120</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>Gb, G, Ab, A, Bb, B major</td>
<td>HT 2 octaves</td>
<td>( \text{HT} ) = 96</td>
</tr>
<tr>
<td></td>
<td>solid/blocked</td>
<td></td>
<td>( \text{HT} ) = 120</td>
</tr>
<tr>
<td>Leading-tone Diminished 7th</td>
<td>Fb, G#, A, Bb, B minor</td>
<td>(root position and inversions)</td>
<td>( \text{HT} ) = 96</td>
</tr>
<tr>
<td></td>
<td>solid/blocked</td>
<td></td>
<td>( \text{HT} ) = 120</td>
</tr>
<tr>
<td><strong>Arpeggios</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonic</td>
<td>Gb, G, Ab, A, Bb, B major</td>
<td>HT 4 octaves</td>
<td>( \text{HT} ) = 92</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>Gb, G, Ab, A, Bb, B major</td>
<td>(root position and inversions, either individually or in sequence starting with root position or any inversion)</td>
<td>( \text{HT} ) = 92</td>
</tr>
<tr>
<td>Leading-tone Diminished 7th</td>
<td>Fb, G#, A, Bb, B minor</td>
<td></td>
<td>( \text{HT} ) = 92</td>
</tr>
</tbody>
</table>

* Broken legato octaves may be substituted for solid/blocked octaves for students with small hands.
Musicianship

Please see “Musicianship” on p. 7 and “Musicianship Examples” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals
Students will be asked to identify any of the following intervals. The examiner will play each interval in either melodic form (ascending or descending) or harmonic form once.

OR
Students may choose to sing or hum any of the following intervals (ascending or descending). The examiner will play the first note once.

<table>
<thead>
<tr>
<th>Intervals (ascending or descending)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>minor 2nd, major 2nd</td>
<td></td>
</tr>
<tr>
<td>minor 3rd, major 3rd</td>
<td></td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>augmented 4th/diminshed 5th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th, major 6th</td>
<td></td>
</tr>
<tr>
<td>minor 7th, major 7th</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
<tr>
<td>minor 9th, major 9th</td>
<td></td>
</tr>
</tbody>
</table>

Chords
Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position once.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>augmented triad</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th (major–minor 7th)</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
<tr>
<td>major–minor 7th</td>
<td>root position</td>
</tr>
<tr>
<td>minor–minor 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Chord Progressions
Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential $\frac{3}{4}$ after the examiner has played the progression twice. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will be played in keyboard style and will begin on the tonic chord.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, IV, V, vi (root position only)</td>
<td>i, iv, V, VI (root position only)</td>
</tr>
<tr>
<td>cadential $\frac{3}{4}$</td>
<td>cadential $\frac{3}{4}$</td>
</tr>
</tbody>
</table>

Playback
Students will be asked to play back a diatonic melody and harmonize it, using basic harmonic progressions (I, IV, and V) in solid/blocked chords with the left hand. The examiner will identify the key and time signature, play the tonic chord once, and play the melody three times.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>any major or minor key, up to four sharps or flats</td>
<td></td>
<td>four measures</td>
</tr>
</tbody>
</table>

OR
Students may choose to play back a two-measure opening, complete the question (antecedent) phrase, and improvise an answer (consequent) phrase to create an eight-measure contrasting period. The examiner will identify the key and time signature, play the tonic chord once, and play the two-measure opening three times.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Time Signatures</th>
<th>Total Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, upper tonic</td>
<td>any major or minor key up to three sharps or flats</td>
<td></td>
<td>eight measures</td>
</tr>
</tbody>
</table>

Sight Reading

Rhythm
For a given melody, students will be asked to:
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.

A steady pulse and metric accentuation are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$</td>
<td>four to six measures</td>
</tr>
</tbody>
</table>
Playing
Students will be asked to play a passage of music comparable to Level 7 repertoire.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to five sharps or flats</td>
<td>any</td>
<td>up to sixteen measures</td>
</tr>
</tbody>
</table>

OR

Students may choose to read a lead sheet (with a melody and root/quality chord symbols) and realize an accompaniment based on the chord symbols provided. Harmonic vocabulary will be aligned with the chords presented for study in Level 10 Harmony in the Theory Syllabus. Students are expected to provide creative accompaniments appropriate to the style of the given melody.

<table>
<thead>
<tr>
<th>Keys</th>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor keys, up to four sharps or flats</td>
<td>any</td>
<td>up to sixteen measures</td>
</tr>
</tbody>
</table>

Complete Repertoire

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Students must prepare five contrasting selections: one from each of List A, List B, List C, List D, and List E. Repertoire selections must be memorized. Memory marks will be deducted for any repertoire selections not performed by memory. The program selected should not exceed 30 minutes in length.

Bullets used to denote selections for examination purposes:
- one selection
- one selection, found in Celebration Series*, Sixth Edition: Piano Repertoire 10

List A
Works by J.S. Bach

Bach, Johann Sebastian
Capriccio sopra la lontananza del fratello dilettissimo, BWV 992
- 4th, 5th, and 6th movements
English Suite No. 2 in A Minor, BWV 807
- Allemande and Gigue
English Suite No. 4 in F Major, BWV 809
- Allemande and Gigue
Fantasia and Fugue (fragment) in C Minor, BWV 906
- Fantasia in C Minor
French Suite No. 3 in B Minor, BWV 814
- Allemande and Gigue
French Suite No. 5 in G Major, BWV 816
- Allemande and Gigue

Bach, Johann Sebastian (continued)
French Suite No. 6 in E Major, BWV 817
- Allemande and Gigue
Overture in the French Style, BWV 831
- Sarabande and Echo
The Well-Tempered Clavier, 1
- Prelude and Fugue in C Major, BWV 846
- Prelude and Fugue in C Minor, BWV 850
- Prelude and Fugue in D Major, BWV 851
- Prelude and Fugue in D Minor, BWV 854
- Prelude and Fugue in E Major, BWV 855
- Prelude and Fugue in E Minor, BWV 856
- Prelude and Fugue in F Major, BWV 857
- Prelude and Fugue in F sharp Major, BWV 858
- Prelude and Fugue in F sharp Minor, BWV 859
- Prelude and Fugue in G Major, BWV 861
- Prelude and Fugue in G Minor, BWV 862
- Prelude and Fugue in A flat Major, BWV 863
- Prelude and Fugue in A sharp Minor, BWV 864
- Prelude and Fugue in B flat Major, BWV 866
- Prelude and Fugue in B Major, BWV 868
The Well-Tempered Clavier, 2
- Prelude and Fugue in C Major, BWV 870
- Prelude and Fugue in C Minor, BWV 871
- Prelude and Fugue in C sharp Major, BWV 872
- Prelude and Fugue in D Major, BWV 875
- Prelude and Fugue in D Minor, BWV 876
- Prelude and Fugue in D sharp Major, BWV 877
- Prelude and Fugue in E Major, BWV 878
- Prelude and Fugue in E Minor, BWV 879
- Prelude and Fugue in F Major, BWV 881
- Prelude and Fugue in F Minor, BWV 882
- Prelude and Fugue in G Major, BWV 884
- Prelude and Fugue in G Minor, BWV 888
- Prelude and Fugue in A Major, BWV 889
- Prelude and Fugue in A Minor, BWV 893

List B
Classical Repertoire

Beethoven, Ludwig van
Sonata in F Minor, op. 2, no. 1
- 1st and 2nd movements
- 3rd and 4th movements
Sonata in C Minor, op. 10, no. 1
- 1st and 2nd movements
- 2nd and 3rd movements
Sonata in F Major, op. 10, no. 2
- 1st and 2nd movements
- 2nd and 3rd movements
Sonata in E Major, op. 14, no. 1
- 1st and 2nd movements
- 2nd and 3rd movements
Sonata in G Major, op. 14, no. 2
- 1st and 2nd movements
- 2nd and 3rd movements

Clementi, Muzio
Sonata in B flat Major, op. 47, no. 2 (op. 24, no. 2 PET)
- 1st and 2nd movements
- 2nd and 3rd movements
### Haydn, Franz Joseph
- Sonata in E Major, Hob. XVI:31
- Sonata in B Minor, Hob. XVI:32
- Sonata in D Major, Hob. XVI:33
- Sonata in C Major, Hob. XVI:35
- Sonata in C sharp Minor, Hob. XVI:36
- Sonata in D Major, Hob. XVI:44
- Sonata in C Major, Hob. XVI:48
- Sonata in D Major, Hob. XVI:51
- Sonata in D Major, Hob. XVI:19
  - 1st and 2nd movements

### Mozart, Wolfgang Amadeus
- Fantasia in C Minor, K 475
- Sonata in F Major, K 280 (189e)
  - 1st and 2nd movements
  - 2nd and 3rd movements
- Sonata in B flat Major, K 281
  - 1st and 2nd movements
  - 2nd and 3rd movements
- Sonata in E flat Major, K 282 (189g)
  - complete
- Sonata in C Major, K 309
  - 1st and 2nd movements
  - 2nd and 3rd movements
- Sonata in F Major, K 332
  - 1st and 2nd movements
  - 2nd and 3rd movements
- Sonata in B flat Major, K 570
  - 2nd and 3rd movements

### Chopin, Frédéric
- Mazurka in A Minor, op. 17, no. 4
- Mazurka in B flat Minor, op. 24, no. 4
- Mazurka in C Major, op. 33, no. 3 and Mazurka in B Minor, op. 33, no. 4
- Mazurka in B Major, op. 63, no. 1
- Nocturne in B flat Minor, op. 9, no. 1
- Nocturne in F Major, op. 15, no. 1
- Nocturne in F sharp Major, op. 15, no. 2
- Nocturne in A flat Major, op. 32, no. 2
- Nocturne in E Minor, op. posth. 72, no. 1
- Polonaise in C sharp Minor, op. 26, no. 1
- Polonaise in A Major, op. 40, no. 1
- Polonaise in G sharp Minor, op. posth., B 6
- Prelude in A flat Major, op. 28, no. 17
- Prelude in C sharp Minor, op. 45
- Waltz in A flat Major, op. 34, no. 1
- Waltz in E Minor, op. posth., B 56

### List C

#### Romantic Repertoire

**Alkan, Charles-Valentin**
- *Esquisses*, op. 63
  - Première suite
    - Confidence (no. 9)

**Brahms, Johannes**
- Ballade in D Minor, op. 10, no. 1
- Ballade in B Major, op. 10, no. 4
- Intermezzo in A Major, op. 76, no. 6
- Intermezzo in E Major, op. 116, no. 6
- Intermezzo in E flat Major, op. 117, no. 1
- Intermezzo in B flat Minor, op. 117, no. 2
- Intermezzo in C sharp Minor, op. 117, no. 3
- Intermezzo in F Major, op. 118, no. 4
- Intermezzo in E Minor, op. 119, no. 2
- Intermezzo in C Major, op. 119, no. 3
- Romance in F Major, op. 118, no. 5

**Carreño, Teresa**
- *Le sommeil de l’enfant* (Berceuse), op. 35

**Chabrier, Emmanuel**
- *10 Pièces pittoresques*
  - Idylle (no. 6)
  - Scherzo-Valse (no. 10)

**Dvořák, Antonín**
- *Zwei Klavierstücke*
  - Capriccio in G Minor (no. 2)

**Gottschalk, Louis Moreau**
- *Ojos criollos*, op. 37
- *Pasquinade* (Caprice), op. 59

**Grieg, Edvard**
- *Lyric Pieces*, op. 57
  - Vanished Days (no. 1)
- *Lyric Pieces*, op. 65
  - Wedding Day at Troldhaugen (no. 6)
  - Scenes of Country Life
    - Bridal Procession (no. 2)
      - with repeat

**Hensel, Fanny**
- *Lieder für Klavier*, op. 8
  - Allegro moderato (no. 1)
  - Wanderlied (no. 4)
- *Vier Lieder*, op. 6
  - Andante cantabile (no. 3)

**Jaëll, Marie**
- *Six esquisses romantiques*
  - Les ombres (no. 1)
  - Contraste (no. 5)

**Lang, Josephine**
- *Lied ohne Worte*, op. 35
  - Lied ohne Worte (no. 1)

**Liszt, Franz**
- *Liebestraum No. 1*, S 541/1
- *Années de pèlerinage*, 2, S 161
- *Canzonetta del Salvator Rosa*
- *Consolations*, S 172
  - Consolation No. 3
  - Consolation No. 6
List D
Post-Romantic, Impressionist, and Early 20th-century Repertoire

Albéniz, Isaac
Cantos de España, op. 232

- Córdoba (no. 4)

- Suite española, op. 47
  - Cádiz (no. 4)

Alféak, Achille
- Sérénade levantine, op. 25, no. 3

Beach, Amy
- A Hermit Thrush at Eve, op. 92, no. 1 (in Music for Piano, 2 HIL)

Four Sketches, op. 15

- In Autumn (no. 1)

Trois morceaux caractéristiques, op. 28

- Barcarolle (no. 1) (in Music for Piano, 1 HIL)

Bonis, Mel.
Cinq pièces pour piano

- Desdémona, op. 101
- Mélisande, op. 109
- Viviane, op. 80

Boulanger, Lili
Trois morceaux

- Cortège (no. 3)

Chaminade, Cécile
- Nocturne in B Major, op. 165

Coleridge-Taylor, Samuel
- The Bamboula, op. 59, no. 8 (in Piano Music of Africa and the African Diaspora, 5 OUP)

Debussy, Claude
- La plus que lente

Deux arabesques

- Arabesque No. 1
- Arabesque No. 2

Children's Corner

- Doctor Gradus ad Parnassum (no. 1)
- The Snow is Dancing (no. 4)

Pour le piano

- Sarabande
Debussy, Claude (continued)

Préludes, 1
- Danseuses de Delphes (no. 1)
- Des pas sur la neige (no. 6)
- La sérénade interrompue (no. 9)

Préludes, 2
- Feuilles mortes (no. 2)
- Bruyères (no. 5)
- General Lavine–eccentric (no. 6)
- Hommage à S. Pickwick, Esq. (no. 9)

Suite bergamasque
- Prélude (no. 1)
- Menuet (no. 2)
- Clair de lune (no. 3)
- Passepied (no. 4)

Dett, R. Nathaniel

Magnolia Suite
- Magnolias (no. 1)
- The Place Where the Rainbow Ends (no. 5)

Falla, Manuel de

- Danza del molinero (Dance of the Miller), from El sombrero de tres picos CHS
- Danza ritual del fuego (Ritual Fire Dance), from El amor brujo CHS

Fauré, Gabriel

- Barcarolle No. 1 in A minor, op. 26
- Barcarolle No. 4 in A flat Major, op. 44

Préludes, op. 103
- one of nos. 1, 3–5

Gershwin, George, and Will Donaldson

- Rialto Ripples
  → with repeats

Griffes, Charles T.

Roman Sketches, op. 7 SCH
- Clouds (no. 4)

Howe, Mary

- Nocturne SCH

Ibert, Jacques

- Le vent dans les ruines LED

Janáček, Leoš

V mlhách (In the Mists) BAR
- any two

Melnyk, John

Preludes for Piano, op. 3 MRZ
- Prelude No. 1

Palmgren, Selim

24 Preludes, op. 17
- The Sea (no. 12) MSL

Poulenc, Francis

- Pastourelle, from L’éventail de Jeanne HEU
- Trois mouvements perpétuels CHS; MAS
  Cinq impromptus CHS; MAS
- any two

Poulenc, Francis (continued)

Huit Nocturnes HEU
- Nocturne in C Major (Sans traîner) (no. 1)
- Nocturne in E flat Major (no. 7)

Trois novelettes CHS
- no. 1 or no. 3

Rachmaninoff, Sergei

10 Preludes, op. 23
- Prelude in F sharp Minor (no. 1)
- Prelude in A flat Major (no. 8)
- Prelude in G flat Major (no. 10)

13 Preludes, op. 32
- Prelude in F Major (no. 7)
- Prelude in A Minor (no. 8)

Morceaux de fantaisie, op. 3
- Elégie (no. 1)
- Prélude (no. 2)
- Mélodie (no. 3)
- Sérénade (no. 5)

Morceaux de salon, op. 10
- Humoresque (no. 5)

Ravel, Maurice

Le tombeau de Couperin DUR; PET
- Prélude

Scriabin, Alexander

24 Preludes, op. 11
- Prelude No. 2 and Prelude No. 14
- Prelude No. 4 and Prelude No. 6

Deux poèmes, op. 32
- Poème in F sharp Major (no. 1)
- Poème in D Major (no. 2)

Szymanowski, Karol

Mazurkas, op. 50 UNI
- Mazurka (no. 1)
- no. 2 or no. 3

Toch, Ernest

Burlesken, op. 31 OTT
- Der Jongleur (no. 3)

List E

20th- and 21st-century Repertoire

Alberga, Eleanor
- Fizz ALB
- If the Silver Bird Could Speak ALB

Alston, Lettie Beckon

Four Rhapsodies for Solo Piano HBC
- Dream Waltz (no. 3)

Aperans, Dace

Dos Suenos BAL
- Cantiga

Baiocchi, Regina Harris
- Azuretta BAI
Balter, Marcos
- Dreamcatcher BLT

Barber, Samuel
Souvenirs: Ballet Suite, op. 28 SCH
- Waltz (no. 1)
- Pas de deux (no. 3)

Bartók, Béla
- 14 Bagatelles, op. 6 EMB
  - Bagatelle No. 12
- 15 Hungarian Peasant Songs UNI
  - nos. 1–5
- Mikrokosmos, 6
  - Six Dances in Bulgarian Rhythm
    - Dance No. 2 (no. 149) and Dance No. 4 (no. 151)
  - two of nos. 148, 150, 152, 153
- Romanian Folk Dances, Sz. 56
  - complete
- Three Rondos on Slovak Folk Tunes, op. 84 B&H
  - Rondo No. 1

Behrens, Jack
- Hommage à Chopin CMC
- Léger CMC

Bissell, Keith
- Variations on a Folk Song WAT

Bolcom, William
The Garden of Eden (in Complete Rags for Piano EBM)
- Old Adam (no. 1)
- Three Ghost Rags EBM
- Graceful Ghost Rag

Bonds, Margaret
Spiritual Suite ALF
- Troubled Water
Two Works for Solo Piano HIL
- Fugal Dance

Burleigh, Harry T.
From the Southland
- A New Hidin’ Place (no. 6)

Chatman, Stephen
Preludes for Piano, 4 ECS
- Nocturne
- Shimmering Wings

Cheatham, Wallace McClain
Three Preludes for Piano, op. 3
- Didn’t it Rain (no. 3) (in Piano Music of Africa and the African Diaspora, 3 OUP)

Copland, Aaron
- The Cat and the Mouse (Scherzo humoristique) ALF; B&H
- Four Piano Blues B&H
- any two

Del Tredici, David
Three Gymnopedies B&H
- My Goldberg (no. 1)

Dela, Maurice
- Hommage BER
- La vieille capitale BER
  - Prélude: Veille sous la porte Saint-Jean

Dello Joio, Norman
- 4th movement

Deshavov, Vladimir
- The Rails, op. 16

Dett, R. Nathaniel
In the Bottoms
- Dance (Juba)

Domine, James
- Suite No. 2 for Piano Solo EAP
  - Cassandra’s Dream
  - Scherzo: The Music Lesson

Donkin, Christine
- Peace Country CMC
  - In Summer

Dun, Tan
- Eight Memories in Watercolor SCH
  - three of Staccato Beans, Blue Nun, Red Wilderness, Floating Clouds

Duncan, Martha Hill
- The Sunken Garden RLP
  - The River
  - The Theatre

Dutilleux, Henri
- Au gré des ondes LED
  - 4th movement: Mouvement perpétual

Eckhardt-Gramatté, Sophie-Carmen
- From My Childhood, 1 WAT
  - “V”: Valse chromatique
- From My Childhood, 2 WAT
  - Nocturne

Gardiner, Mary
- Synergy CMC

Ginastera, Alberto
- Malambo, op. 7 RIC
- Rondo sobre temas infantiles argentinos, op. 19 B&H
- Danzas argentinas, op. 2
  - Danza de la moza donosa (no. 2)

Hößman, Anna
- Low Tide CMC
- Nocturne for E.S. CMC

Hovhaness, Alan
- Macedonian Mountain Dance, op. 144, no. 1 PET
Johnson, Alexander
Two Jazz Impromptus SET
  ● Jazz Impromptu 2

Jones II, Arlington J.
Jazz Expressions KJO
  ● Falsely Accused
  ● My Garden in the Countryside
  ● Ya’ Childhood Days

Joplin, Scott
  ● Solace

Kabalevsky, Dmitri
  ● Variations in A Minor, op. 40, no. 2 SCH
  ● 24 Preludes, op. 38 SCH
    ● no. 3
    ● no. 5 and no. 9
    ● no. 6 and no. 20
  Sonatina in C Major, op. 13, no. 1 B&H; SCH
    ● 2nd and 3rd movements

Kafui, Kenneth
  ● Pentanata No. 1 VNM

Kaprálová, Vítězslava
April Preludes, op. 13
  ● Prelude No. 1
  ● Prelude No. 2
  ● Prelude No. 4

Kay, Ulysses
Two Impromptus FIS
  ● Impromptu No. 1

Khachaturian, Aram
  ● Toccata SCH
  ● Masquerade Suite SCH
    ● Waltz (no. 1)

King, Betty Jackson
  ● Spring Intermezzo (in Black Women Composers HIL)

La Montaine, John
  ● Toccata, op. 1 BRD

Larsen, Libby
  ● Ricochet LAR

Lemay, Robert
Six Ushebtis CMC
  ● nos. 1–4

León, Tania
Two Preludes (in Black Women Composers HIL)
  ● Sorpresa (Surprise) (no. 1)
  ● Pecera (Aquarium) (no. 2)

Liebermann, Lowell
  ● Nocturne No. 2, op. 31 PRE

Linney, L. Viola
  ● Mother’s Sacrifice (in Black Women Composers HIL)

Mansouri, Afarin
Abstracts CMC
  ● Impressions (no. 2)

McIntyre, David L.
  ● En forme RSM
  ● Pickled Pink RSM
  ● Three Preludes RSM
  ● Toccata RSM

Messiaen, Olivier
Huit préludes pour piano DUR
  ● La colombe (no. 1) and Plainte calme (no. 7)

Milhaud, Darius
Three Rag Caprices, op. 78
  ● Rag-Caprice (no. 1)

Mompou, Federico
Cancíons y danses EBM
  ● Canción y danza VI
Suburbis SAL
  ● El carrer, el guitarrista, i el vell cavall (no. 1)

Morel, François
Deux études de sonorité BER
  ● Étude No. 1

Morlock, Jocelyn
  ● The Jack Pine CMC

Muczynski, Robert
Six Preludes, op. 6 (in Muczynski: Collected Piano Pieces SCH)
  ● Prelude No. 1 and Prelude No. 6

Nobles, Jordan
  ● Zephyrus CMC

Papineau-Couture, Jean
  ● Idée DOM

Payette, Alain
Deux petites ballades pour piano CMC
  ● Petite ballade No. 1

Pentland, Barbara
  ● Shadows (Ombres) AVO

Pépin, Clermont
  ● Trois pièces pour la légende dorée CMC

Peterson, Oscar
Canadiana Suite HAL
  ● Hogtown Blues (no. 4)
  ● Land of the Misty Giants (no. 8)

Picker, Tobias
  ● Old and Lost Rivers OTT

Price, Florence B.
Dances in the Canebrakes
  ● Nimble Feet (in Piano Music of Africa and the African Diaspora, 3 OUP)
Prokofiev, Sergei
- March, from *The Love for Three Oranges*, op. 33, no. 1 B&H
- Sonatina, op. 54, no. 2 B&H
  - 1st movement
  - 3rd movement
*Ten Pieces*, op. 12
  - March (no. 1)
  - Prelude in C Major (no. 7)

Schmidt, Heather
- Shimmer ENP; CMC

Schoenberg, Arnold
- Six Little Piano Pieces, op. 19 BMP

Seigmeister, Elie
- Sonatina, op. 54, no. 2 B&H
  - 1st movement

Shostakovich, Dmitri
- 24 Preludes, op. 34
  - two of nos. 5, 9, 11, 12, 18, 20
*Three Fantastic Dances*, op. 5
  - complete

Smith, Hale
- Evocation PET

Smith, Linda Catlin
- The View from Here CMC

Southam, Ann
*Four Bagatelles* BER
  - no. 2 and no. 4
*Rivers* (second set) CMC
  - one of Rivers I–VIII

Stone, Court
- Mist CST
- Old Country Suite CST

Sunabacka, Karen
- Hiding CMC

Takács, Jenő
- Toccata, op. 54 DOB

Wadsworth, Zachary
*Three Fantasies* ZRW
  - Intermezzo (Two by Two) (no. 2)

Zaimont, Judith Lang
*Two Rags for Solo Piano* HBC
  - Reflective Rag (no. 1)
Associate Diploma (ARCT) in Piano, Performer

The Associate Diploma (ARCT) in Piano, Performer is the culmination of The RCM Certificate Program in piano performance. The practical examination is evaluated as a concert performance. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A deep understanding of the stylistic and structural elements of each repertoire selection is expected.

**ARCT in Piano, Performer Requirements**

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
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<tbody>
<tr>
<td>one selection from List A</td>
<td>100</td>
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<tr>
<td>one selection from List B</td>
<td>20</td>
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<tr>
<td>one selection from List C</td>
<td>25</td>
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<tr>
<td>one selection from List D</td>
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<td>one selection from List E</td>
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<tr>
<td>one selection from List F</td>
<td>10</td>
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</table>

**Total possible marks (pass = 70)** 100

**Prerequisite**
Level 10 Piano comprehensive certificate

**Theory Examination Prerequisites**
Level 8 Theory
Level 9 Harmony (or Keyboard Harmony)
Level 9 History
Level 10 Harmony & Counterpoint (or Keyboard Harmony)
Level 10 History

**Theory Examination Corequisites**
ARCT Harmony & Counterpoint (or Keyboard Harmony)
ARCT Analysis
ARCT History

Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT) in Piano, Performer. For descriptions of performance marks, please see “Classification of Marks” on p. 119.

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**Repertoire**

Please see “Repertoire” on p. 4 for important information regarding this section of the examination.

Candidates must prepare six contrasting selections by memory: one from each of List A, List B, List C, List D, List E, and List F. Any selections not performed by memory will receive a mark of zero.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

The examiner may stop the performance if it exceeds the allotted time of 60 minutes.

**List A**

Works by J.S. Bach

Bach, Johann Sebastian
- Chromatic Fantasia and Fugue in D Minor, BWV 903
- Fantasia and Fugue in A Minor, BWV 904
- French Suite No. 2 in C Minor, BWV 813
- French Suite No. 4 in E flat Major, BWV 815
- Italian Concerto, BWV 971
- Suite in A Minor, BWV 818
- Toccata in F sharp Minor, BWV 910
- Toccata in C Minor, BWV 911
- Toccata in D Major, BWV 912
- Toccata in D Minor, BWV 913
- Toccata in E Minor, BWV 914
- Toccata in G Minor, BWV 915
- Toccata in G Major, BWV 916

English Suite No. 1 in A Major, BWV 806
- Prelude, Sarabande, and Gigue

English Suite No. 2 in A Minor, BWV 807
- Prelude, Sarabande, and Gigue

English Suite No. 3 in G Minor, BWV 808
- Prelude, Sarabande, and Gigue

English Suite No. 5 in E Minor, BWV 810
- Prelude, Sarabande, and Gigue

English Suite No. 6 in D Minor, BWV 811
- Prelude, Sarabande, and Gigue

Partita No. 1 in B flat Major, BWV 825
- Praeludium, Sarabande, and Gigue

Partita No. 2 in C Minor, BWV 826
- Sinfonia

Partita No. 3 in A Minor, BWV 827
- Allemande, Sarabande, and Capriccio

Partita No. 4 in D Major, BWV 828
- Fantasia, Sarabande, and Gigue

Partita No. 5 in G Major, BWV 829
- Overture and one additional movement

Partita No. 6 in E Minor, BWV 830
- Praeambulum, Sarabande, and Gigue

Partita No. 7 in A Major, BWV 831
- Toccata

The Well-Tempered Clavier, 1
- Prelude and Fugue in C sharp Major, BWV 848
- Prelude and Fugue in C sharp Minor, BWV 849
- Prelude and Fugue in E flat Major, BWV 852
- Prelude and Fugue in E flat Minor, BWV 853
- Prelude and Fugue in F Minor, BWV 857
- Prelude and Fugue in G Major, BWV 860
- Prelude and Fugue in A Major, BWV 864
- Prelude and Fugue in A Minor, BWV 865
- Prelude and Fugue in B flat Minor, BWV 867
- Prelude and Fugue in B Minor, BWV 869
Bach, Johann Sebastian (continued)
The Well-Tempered Clavier, 2
- Prelude and Fugue in C sharp Minor, BWV 873
- Prelude and Fugue in D Major, BWV 874
- Prelude and Fugue in F Major, BWV 880
- Prelude and Fugue in G Major, BWV 885
- Prelude and Fugue in E minor, BWV 886
- Prelude and Fugue in A flat Major, BWV 891

List B
Classical Sonatas

Beethoven, Ludwig van
- Sonata in A Major, op. 2, no. 2
- Sonata in C Major, op. 2, no. 3
- Sonata in G Major, op. 10, no. 3
- Sonata in C Major, op. 13 ("Pathétique")
- Sonata in B flat Major, op. 22
- Sonata in A Major, op. 26
- Sonata in C sharp Minor, op. 27, no. 2 ("Moonlight")
- Sonata in D Major, op. 28
- Sonata in G Major, op. 31, no. 1
- Sonata in D Major, op. 31, no. 2 ("Tempest")
- Sonata in E flat Major, op. 31, no. 3
- Sonata in C Major, op. 53 ("Waldstein")
- Sonata in B flat Major, op. 54
- Sonata in F Major, op. 57 ("Appassionata")
- Sonata in F sharp Major, op. 78
- Sonata in E flat Major, op. 81a ("Les adieux")
- Sonata in E Major, op. 90
- Sonata in A Major, op. 101
- Sonata in E Major, op. 109
- Sonata in A flat Major, op. 110

Clementi, Muzio
- Sonata in B minor, op. 40, no. 2

Haydn, Franz Joseph
- Sonata in C minor, Hob. XVI:20
- Sonata in A flat Major, Hob. XVI:46
- Sonata in E flat Major, Hob. XVI:49
- Sonata in C Major, Hob. XVI:50
- Sonata in E flat Major, Hob. XVI:52

Mozart, Wolfgang Amadeus
- Sonata in D major, K 284
- Sonata in A minor, K 300
- Sonata in D major, K 311
- Sonata in A major, K 331
- Sonata in B flat major, K 333
- Sonata in C minor, K 457
- Sonata in F major, K 533

Schubert, Franz
- Sonata in A minor, op. 42, D 845
- Sonata in G Major, op. 78, D 894
- Sonata in A Major, op. 120, D 664
- Sonata in A minor, op. 143, D 784
- Sonata in A minor, op. 164, D 537
- Sonata in B flat major, op. posth., D 960

List C
Romantic Repertoire

Alkan, Charles-Valentin
- Le festin d’Ésope, op. 39, no. 12
- Le tambour bat aux champs, op. 50bis

Balakirev, Mily
- The Lark, transcr. from Mikhail Glinka

Brahms, Johannes
- Ballade in D Major, op. 10, no. 2
- Ballade in G minor, op. 118, no. 3
- Capriccio in F sharp minor, op. 76, no. 1 and Capriccio in B minor, op. 76, no. 2
- Capriccio in C sharp minor, op. 76, no. 5
- Intermezzo in A minor, op. 118, no. 1 and Intermezzo in A major, op. 118, no. 2
- Intermezzo in E flat minor, op. 118, no. 6
- Rhapsody in B minor, op. 79, no. 1
- Rhapsody in G minor, op. 79, no. 2
- Rhapsody in E flat major, op. 119, no. 4
- Scherzo in E flat minor, op. 4

Chopin, Frédéric
- Ballade in G minor, op. 23
- Ballade in F major, op. 38
- Ballade in A flat major, op. 47
- Ballade in F minor, op. 52
- Barcarolle in F sharp major, op. 60
- Berceuse in D flat major, op. 57
- Fantaisie in F minor, op. 49
- Fantaisie-impromptu in C sharp minor, op. 66
- Impromptu in F sharp major, op. 36
- Nocturne in C sharp minor, op. 27, no. 1
- Nocturne in D flat major, op. 27, no. 2
- Nocturne in G major, op. 37, no. 2
- Nocturne in C minor, op. 48, no. 1
- Nocturne in E flat major, op. 55, no. 2
- Nocturne in B major, op. 62, no. 1
- Polonaise in F sharp minor, op. 44
- Polonaise in A flat major, op. 53
- Rondo in E flat major, op. 16
- Scherzo in B minor, op. 20
- Scherzo in B flat major, op. 31
- Scherzo in C sharp minor, op. 39
- Scherzo in E major, op. 54
- Waltz in E flat major, op. 18
Dédé, Edmond
- Méphisto masqué

Franck, César
- Prélude, choral, et fugue

Glinka, Mikhail
- Variations on Alyabyev’s Romance “The Nightingale”

Liszt, Franz
- Ballade No. 2 in B Minor, S 171
- Liebestraum No. 3, S 541/3
- Mephisto Waltz No. 1 (Episode from Lenau’s poem “Faust”), S 514
- Polonaise No. 2 in E Major, S 223/2
- Le rossignol, S 250/1 (transc. from Alexandre Abalieff)
- Années de pèlerinage, 1, S 160
- Au bord d’une source
- Années de pèlerinage, 2, S 161
- Sonetto 47 del Petrarca
- Sonetto 104 del Petrarca
- Sonetto 123 del Petrarca
- Sposalizio
- Harmonies poétiques et religieuses, S 173
- Funérailles (no. 7)
- Hungarian Rhapsodies, S 244
  - any one (except nos. 3, 17, 18)

Mendelssohn, Felix
- Andante con variazioni, op. 82
- Rondo capriccioso, op. 14
- Prelude and Fugue in E Minor, op. 35, no. 1
- Scherzo in E Minor, op. 16, no. 2
- Variations sérieuses, op. 54

Schubert, Franz
- Drei Klavierstücke, D 946
  - no. 1 or no. 3
- Vier Impromptus für Klavier, op. 90, D 899
  - Impromptu in C Minor (no. 1)
- Vier Impromptus für Klavier, op. 142, D 935
  - Impromptu in F Minor (no. 1)

Schumann, Clara
- Romance in G Minor, op. 11, no. 2
- Romance in A flat Major, op. 11, no. 3
- Romance in G Minor, op. 21, no. 3

Schumann, Robert
- Abegg Variations, op. 1
- Papillons, op. 2
- Fantasiestücke, op. 12
  - In der Nacht (no. 5)
  - Traumes-Wirren (no. 7)
- Fantasiestücke, op. 111
  - no. 1 or no. 3
- Novelletten, op. 21
  - no. 2 or no. 8

Tchaikovsky, Pyotr Il’yich
- Dumka, op. 59
18 morceaux, op. 72
- Tendres reproches (no. 3)
- Danse caractéristique (no. 4)
- Scherzo-fantaisie (no. 10)

List D
Post-Romantic, Impressionist, and Early 20th-century Repertoire

Albéniz, Isaac
- Asturias HEN
  - Leyenda
- Cantos de España, op. 232 HEN
  - Seguidillas
- Iberia Suite, 1 HEN
  - El Puerto
- Iberia Suite, 2 HEN
  - Triana
- Iberia Suite, 3 HEN
  - El Albaicín

Beach, Amy
- Ballade, op. 6 (in Music for Piano, 1 HIL)

Bonis, Mel.
- Omphale, op. 86

Coleridge-Taylor, Samuel
- Moorish Dance, op. 55

Debussy, Claude
- Ballade
- L’isle joyeuse
- Estampes
  - Pagodes (no. 1)
  - La soirée dans Grenade (no. 2)
  - Jardins sous la pluie (no. 3)
- Images, 1
  - Reflets dans l’eau (no. 1)
  - Hommage à Rameau (no. 2)
  - Mouvement (no. 3)
- Images, 2
  - Cloches à travers les feuilles (no. 1)
  - Et la lune descend sur le temple qui fut (no. 2)
  - Poissons d’or (no. 3)
- Pour le piano
  - Prélude (no. 1)
  - Toccata (no. 3)
- Préludes, 1
  - Le vent dans la plaine (no. 3)
  - Les collines d’Anacapri (no. 5)
  - Ce qu’a vu le vent d’ouest (no. 7)
  - La cathédrale engloutie (no. 10)
  - La danse de Puck (no. 11)
Debussy, Claude (continued)
Préludes, 2
- Brouillards (no. 1)
- La puerta del vino (no. 3)
- Les fées sont d’exquises danseuses (no. 4)
- La terrasse des audiances du clair de lune (no. 7)
- Feux d’artifice (no. 12)

Decaux, Abel
Clairs de lune
- La cimetière (no. 3)

Dohnányi, Ernő
Four Pieces, op. 2 DOB; KAL
- Capriccio in B Minor (no. 4)
Four Rhapsodies, op. 11 DOB; KAL
- Rhapsody in F sharp Minor (no. 2)
- Rhapsody in C Major (no. 3)
- Rhapsody in E flat Minor (no. 4)

Fauré, Gabriel
- Barcarolle No. 5 in F sharp Minor, op. 66
- Barcarolle No. 6 in E flat Major, op. 70
- Barcarolle No. 8 in D flat Major, op. 96
- Impromptu No. 2 in F Minor, op. 31
- Impromptu No. 3 in A flat Major, op. 34
- Nocturne No. 1 in E flat Minor, op. 33
- Nocturne No. 4 in E flat Major, op. 36
- Nocturne No. 5 in B flat Major, op. 37
- Nocturne No. 6 in D flat Major, op. 63
- Valse caprice No. 1 in A Major, op. 30
- Valse caprice No. 2 in D flat Major, op. 38
- Valse caprice No. 3 in G flat Major, op. 59
- Valse caprice No. 4 in A flat Major, op. 62

Gershwin, George
- Three Preludes ALF

Granados, Enrique
Escenas románticas SAL; SCH
- no. 3 or no. 5
Goyescas KAL; SAL
- El fandango de candil (no. 3)
- La maja y el ruiseñor (no. 4)

Griffes, Charles T.
Fantasy Pieces, op. 6 MAS
- Barcarolle (no. 1)
- Notturno (no. 2)
- Scherzo (no. 3)
Roman Sketches, op. 7 SCH
- The White Peacock (no. 1)
- The Fountain of the Acqua Paola (no. 3)

Honegger, Arthur
Trois pièces SAL
- Hommage à Ravel (no. 2) and Danse (no. 3)

Hopekirk, Helen
- Romance in A Minor

MacDowell, Edward
- Witches’ Dance, op. 17, no. 2

Medtner, Nikolai
- Fairy Tale, op. 20, no. 1 B&H

Poulenc, Francis
- Intermezzo in A flat Major DUR
- Presto en si-bémol SAL
- Suite in C Major (1920) CHS

Napoli SAL
- 3rd movement: Caprice italien
Promenades (1921) CHS
- any four
Trois pièces HEU
- Toccata (no. 3)

Rachmaninoff, Sergei
13 Preludes, op. 32
- one of nos. 3, 5, 9, 10, 12
Morceaux de fantaisie, op. 3
- Polichinelle (no. 4)
Ten Preludes, op. 23
- one of nos. 2, 4–7

Ravel, Maurice
- Jeux d’eau DUR; PET
- Sonatine DUR; PET
- Valses nobles et sentimentales
Gaspard de la nuit DUR
- Ondine
Miroirs DUR; PET
- Noctuelles (no. 1)
- Oiseaux tristes (no. 2)
- Une barque sur l’océan (no. 3)
- Alborada del gracioso (no. 4)
- La vallée des cloches (no. 5)
Le tombeau de Couperin DUR; PET
- Toccata

Rodrigo, Joaquín
- Suite for Piano (1923) OTT

Scott, Cyril
- Notturno, op. 54, no. 4
- Rainbow Trout OTT

Scriabin, Alexander
Deux poèmes, op. 32
- Poème (no. 1)

Sévérac, Déodat de
- Baigneuses au soleil SAL

List E
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Abels, Michael
- Iconoclash SUB

Adams, John
- China Gates SCH
ARCT in Piano, Performer

Agócs, Kati
  • Ambrosiana AGO

Alberga, Eleanor
  • Jamaican Medley ALB

Alston, Lettie Beckon
  * Four Rhapsodies for Piano VIV
    • Toccata (no. 4)

Anhalt, István
  • Fantasia BER

Babajanian, Arno
  • Poem MUZ

Baiocchi, Regina Harris
  • Tightrope BAI

Barber, Samuel
  • Ballade, op. 46 SCH
  • Nocturne (Homage to John Field), op. 33 SCH
  * Excursions, op. 20 SCH
    • any two

Bartók, Béla
  • Allegro barbaro B&H; UNI
  • Sonatina ALF; EMB
  * Mikrokosmos, 6 B&H
    • two of nos. 142, 144, 146
  * Six Dances in Bulgarian Rhythm (nos. 148–153)
  * Out of Doors, BB 89 UNI
    • two movements
  * Suite, op. 14 UNI
    • three movements
  * Three Burlesques, op. 8c EMB
    • two burlesques
  * Two Elegies, op. 8b EMB
    • no. 1 or no. 2
  * Two Roumanian Dances, op. 8a B&H
    • no. 1 or no. 2

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  • Sonata, op. 1 HEN; UNI

Berlioz, Luciano
  * Six Encores UNI
    • any two

Binkerd, Gordon
  * Essays for Piano B&H
    • any two

Bolcom, William
  * Nine Bagatelles (1996) EBM
    • five consecutive bagatelles

Buczynski, Walter
  • Aria and Toccata PLA

Burge, John
  • Everything Waits for the Lilacs CMC
  * 24 Preludes for Solo Piano BUR
    • Prelude No. 16 in B flat Minor (The Hummingbird)

Bresnick, Martin
  • Ishi’s Song FIS

Camilleri, Charles
  • Sonatina No. 1 RBT

Cardy, Patrick
  • Silver and Shadow CMC

Champagne, Claude
  • Quadrilha brasileira BER

Chatman, Stephen
  * Preludes for Piano, 4 ECS
    • Mountain Spirit

Copland, Aaron
  • Passacaglia B&H

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  • Image terrestre (1991) AVO

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  • Engrams PRE

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  • Monk in the Kitchen B&H

Davis, Anthony
  • Middle Passage SCH

Dun, Tan
  * Eight Memories in Watercolor SCH
    • Missing Moon, Herdboy’s Song, Ancient Burial, and Sunrain

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  * Trois préludes LED
    • Le jeu des contraires

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  • Five Bagatelles, op. 9 B&H

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  • Preludes, op. 36 CMC

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  • Three Chords from T.J.’s Intermezzi DFX
ARCT in Piano, Performer

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- Polarieties CMC

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- two of: Walk in Beauty, Turquoise Trail, Lightning Flash, Calling Home My Shadow

Ginastera, Alberto
- Danzas argentinas, op. 2 DUR
- Suite de danzas criollas, op. 15 B&H

Goddard, Chris
- Prelude (2021) GOD

Gougeon, Denis
Six thèmes solaires MGP; CMC
- Piano-Soleil

Green, Brittany J.
- Portraits GRN

Guida, Massimo
- Fantasia sopra se temi di Puccini CMC
- Invenzione per pianoforte CMC

Hailstork, Adolphus
- Eight variations on “Shalom Chevarim” TTP

Harman, Chris Paul
- After Schumann HMN
- After Schumann II HMN
- After Schumann III HMN

Hemphill, Julius
- Parchment SUB

Hétu, Jacques
- Ballade, op. 30 DOM
- Variations pour piano, op. 8 BER

Higdon, Jennifer
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- Island Spell (no. 1)

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- Deuxième suite BER

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- 2nd movement: Play Before Sleep
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Kuzmenko, Larysa
- In Memoriam to Victims of Chernobyl PLA

Lambro, Phillip
- Toccata for Piano TRG
Night Pieces for Piano TRG
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- Nicobobinus (no. 6)
- Climbing the Dragon’s Back (no. 8)

León, Tania
- Momentum PER

Liebermann, Lowell
Gargoyles, op. 29 PRE
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- Fastforward CMC
- I leap through the sky with stars ALF
Scenes from a Jade Terrace (1996) CMC
- Southern Sky
- Warrior

Mathieu, André
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- Trois préludes DOM

McIntyre, David L.
- Butterflies & Bobcats PAL
- Chasing Nathaniel RSM
- Transmissions RSM; CMC
- A Wild Innocence RSM
Messiaen, Olivier
Huit préludes pour piano DUR
- Chant d’extase dans un paysage triste (no. 2)
- Le nombre léger (no. 3)
- Les sons impalpables du rêve (no. 5)
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- Scènes d’enfants SAL

Moore, Undine Smith
- Before I’d be a Slave (in Black Women Composers HIL)

Morawetz, Oskar
- Scherzo B&H
- Toccata

Mozetich, Marjan
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- Desperate Measures (Paganini Variations), op. 48 PRE

Nancarrow, Conlon
- Prelude and Blues
- Sonatina PET

Ndodana-Breen, Bongani
Flowers in the Sand (in Piano Music of Africa and the African Diaspora, 4 OUP)
- part 1 and part 2

Papineau-Couture, Jean
Suite pour piano BER
- 5th movement: Rondo

Pentland, Barbara
- Studies in Line BER
- Toccata BER

Pépin, Clermont
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Suite pour piano CMC
- one movement

Perkinson, Coleridge-Taylor
- Toccata LKM (in Piano Music of Africa and the African Diaspora, 4 OUP)

Persichetti, Vincent
Poems for Piano, 2, op. 5 PRE
- no. 7, no. 8, and no. 11

Price, Florence B.
- Clouds SCH

Prokofiev, Sergei
- Sonata No. 3 in A Minor, op. 28 B&H
- Toccata, op. 11 MAS

Four Pieces, op. 4 MAS
- Diabolical Suggestion
- two of Elan, Despair, Reminiscences

Sarcasms, op. 17 MAS
- two consecutive movements

Ten Pieces, op. 12
- Scherzo (no. 10)

Visions fugitives, op. 22 B&H; SCH
- five consecutive movements

Psathas, John
- Jettatura PME

Ran, Shulamit
- Ballade PRE

Rao, Huang
- Red Rain RIC

Rival, Robert
Six Pieces CMC
- Scherzo, March, and one additional piece

Rochberg, George
- Nach Bach PRE

Rorem, Ned
- Barcarolles PET

Roumain, Daniel Bernard
- Jam! SUB

Sancan, Pierre
- Toccata DUR

Say, Fazil
- Paganini Jazz OTT

Schmidt, Heather
- Night Rainbow ENP; CMC
- Solus ENP; CMC

Sgroi, Laura
- Up and Down Dubstep CMC
  → for solo piano

Shchedrin, Rodion
Ten Piano Pieces SCH
- Basso Ostinato

Shostakovich, Dmitri
24 Preludes and Fugues, op. 87 PET
- one Prelude and Fugue (except nos. 1, 5, 7)

Skarecky, Jana
- Tekarra CMC

Smith, Linda Catlin
- Zart CMC

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- Three Sonnets BER
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### Concert Etudes

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Études d’exécution transcendante d’après Paganini, S 140
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- Étude in F Minor
- Perpetuum mobile, op. 119
Three Preludes, op. 104a
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- any one (except nos. 3, 4, 8–10)
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Prokofiev, Sergei
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Scriabin, Alexander
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Shahi, Saman
- Étude No. 1 CMC

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- Trois études B&H

Stravinsky, Igor
Four Études, op. 7
- any one

Szymanowski, Karol
Four Études, op. 4 UNI
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Tchaikovsky, Pyotr Il’yich
- Étude in G Major, op. 40, no. 1

Weber, Carl Maria von
- Momento capriccioso in B flat Major, op. 12
Associate Diploma (ARCT) in Piano, Pedagogy

For current information on the Associate Diploma (ARCT) in Piano, Pedagogy requirements, please visit rcmusic.com/syllabi.

Licentiate Diploma (LRCM) in Piano, Performer

The Licentiate Diploma (LRCM) in Piano, Performer is intended for candidates who wish to further refine their artistry and seek additional performance and evaluation opportunities beyond the Associate Diploma (ARCT). The examination is evaluated as a professional concert performance. Candidates are expected to demonstrate a masterful command of the instrument and communicate an understanding of the stylistic and structural elements of each repertoire selection with interpretive insight and a mature musical personality.

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| Theory Examination Corequisite       | None  |

Candidates must achieve an Honors standing (at least 70 percent) in order to be awarded the Licentiate Diploma (LRCM) in Piano, Performer.

For descriptions of performance marks, please see “Classification of Marks” on p. 119.

Evaluation

Licentiate examinations will be evaluated by two senior members of the College of Examiners. Candidates will receive a written critique of their performance along with an overall mark.

The final grade for this examination will be a mark out of 100. Candidates must achieve an Honors standing (70 percent) in order to be awarded a Licentiate Diploma (LRCM) in Piano, Performer. Three general areas, approximately equal in importance, will be taken into account in the assessment: technique, artistry, and presentation.

Examination Program

Candidates must prepare a program that includes at least three contrasting musical styles, one of which must be from the Baroque or Classical era (including Beethoven). Other style designations include: Romantic Repertoire; Late 19th- and Early 20th-century Repertoire; and 20th- and 21st-century Repertoire. Note that several works are listed by genre rather than by style period in the Repertoire Lists. Candidates who choose to perform a concerto must play a complete concerto chosen from the Repertoire Lists. All concertos must be played with piano accompaniment. Candidates must provide their own collaborative pianist. Recorded accompaniments are not permitted. Longer tutti passages must be abbreviated.

The artistic balance of the program will be considered in the final assessment.

Examination Program Time Limit

The maximum length of the examination is 75 minutes. Candidates will be expected to perform a program that is at least 60 minutes in length. The examiner may stop the performance if the time exceeds 75 minutes.

Student’s Choice Selections

Candidates may include one extended Student’s Choice selection or up to three brief Student’s Choice selections (with a total playing time of up to 15 minutes) from any historical style period. The substitute repertoire selection(s) must be equal in difficulty and musical quality to the works listed in the Repertoire Lists.

The mark for the examination will include an assessment of the appropriateness of any Student’s Choice selection(s). Candidates should indicate the Student’s Choice selection(s) on the Examination Program Form.
Memorization

Memorization of repertoire is compulsory. Exceptions may be made for complex 20th- and 21st-century works in either traditional or non-traditional notation. Candidates must use their own judgement in deciding whether to perform such works with the score.

Da Capo Signs and Repeats

When performing repertoire at a Licentiate Diploma (LRCM) examination, candidates should observe da capo and dal segno signs.
At the Licentiate Diploma (LRCM) level, repeats may be observed at the candidate’s discretion, within the allotted time.

Program

Candidates are required to present a formal typed program at the examination. Five marks will be deducted for candidates who do not present a typed program.

* For more information on applying for the Licentiate Diploma (LRCM) in Piano, Performer examination, visit rcmusic.com.

Repertoire Lists

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

Baroque Repertoire

Bach, Johann Sebastian
● English Suite No. 1 in A Major, BWV 806
● English Suite No. 2 in A Minor, BWV 807
● English Suite No. 3 in G Minor, BWV 808
● English Suite No. 5 in E Minor, BWV 810
● English Suite No. 6 in D Minor, BWV 811
● Overture in the French Manner, BWV 832
● Partita No. 1 in B flat Major, BWV 826
● Partita No. 2 in C Minor, BWV 827
● Partita No. 3 in A Minor, BWV 828
● Partita No. 4 in D Major, BWV 829
● Partita No. 5 in G Major, BWV 830
● Partita No. 6 in E Minor, BWV 831
● Toccata in F sharp Minor, BWV 910
● Toccata in D Major, BWV 912
● Toccata in D Minor, BWV 913

Handel, George Frideric
● Suite in D Minor, HWV 428
● Suite in E Minor, HWV 429
● Suite in E Major, HWV 430
● Suite in G Minor, HWV 432
● Suite in G Minor, HWV 439

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Hailstork, Adolphus
- Sonata No. 1 LKM
- Sonata No. 2 PRE
- Sonata No. 3 PRE

Harbison, John
- Sonata No. 1 SCH

Haydn, Franz Joseph
- Sonata in E flat Major, Hob. XVI:52

Hétu, Jacques
- Sonata, op. 35 DOM

Hindemith, Paul
- Sonata No. 1 in A Major OTT
- Sonata No. 2 in G Major
- Sonata No. 3 in B flat Major OTT

Ives, Charles
- Sonata No. 1 PER
  Sonata No. 2 (“Concord, Mass., 1840–1860”) SCH
  complete or one of 1st, 2nd, 4th movements

Kabalevsky, Dmitri
- Sonata No. 3 in F Major, op. 46

Kenins, Talivaldis
- Sonata No. 1 CMC
- Sonata No. 3 CMC

Kirchner, Leon
- Sonata OTT

Krenek, Ernst
- Sonata No. 4, op. 114 UNI

Liebermann, Lowell
- Sonata No. 1, op. 1 PRE

Liszt, Franz
- Sonata in B Minor, S 178

McIntyre, David L.
- Sonata No. 2 RSM

Miller, Michael R.
- Sonata “To a Hero Now” CMC

Mozart, Wolfgang Amadeus
- Sonata in D Major, K 284
- Sonata in C Minor, K 457
  → with or without Fantasia in C Minor, K 475
- Sonata in D Major, K 576

Persichetti, Vincent
- Sonata No. 4 ELV

Price, Florence B.
- Sonata in E Minor SCH

Prokofiev, Sergei
- Sonata No. 2 in D Minor, op. 14
- Sonata No. 4 in C Minor, op. 29
- Sonata No. 6 in A Major, op. 82
- Sonata No. 7 in B flat Major, op. 83
- Sonata No. 8 in B flat Major, op. 84

Schnittke, Alfred
- Sonata No. 1 SIK

Schubert, Franz
- Sonata in C Minor, D 958
- Sonata in A Major, D 959
- Sonata in B flat Major, D 960
- Sonata in E flat Major, op. posth. 122, D 568

Schumann, Clara
- Sonata in G Minor

Schumann, Robert
- Sonata No. 1 in F sharp Minor, op. 11
- Sonata No. 2 in G Minor, op. 22

Scriabin, Alexander
- Sonata No. 4, op. 30
- Sonata No. 5, op. 53
- Sonata No. 7, op. 64 (“White Mass”) Sonatas No. 9, op. 68 (“Black Mass”)

Sessions, Roger
- Sonata No. 2 EDW
- Sonata No. 3 EDW

Shchedrin, Rodion
- Sonata No. 2 OTT

Shostakovich, Dmitri
- Sonata No. 2 in B Minor, op. 61 SIK

Stravinsky, Igor
- Sonata B&H

Tippett, Michael
- Sonata No. 1 OTT
- Sonata No. 3 OTT

Vine, Carl
- Sonata No. 1 CHS

Walker, George
- Sonata No. 1 LKM
- Sonata No. 2 LKM
- Sonata No. 3 LKM

Weinzierl, John
- Sonata CMC

Wuorinen, Charles
- Sonata No. 1 PET
Variations and Fantasies

Bach, Johann Sebastian
- Chromatic Fantasia and Fugue in D Minor, BWV 903
- Goldberg Variations, BWV 988

Bach, Wilhelm Friedemann
- Fantasia in D Major, Fk 17
- Fantasia in D Minor, Fk 19
- Fantasia in E Minor, Fk 20

Beethoven, Ludwig van
- Fifteen Variations and Fugue on an Original Theme ("Eroica Variations"), op. 35
- Thirty-two Variations on an Original Theme, WoO 80

Brahms, Johannes
- Variations and Fugue on a Theme by G.F. Handel, op. 24
- Variations on a Theme by R. Schumann, op. 9

Carter, Elliott
- Night Fantasies SCH

Chatman, Stephen
- Black and White Fantasy CMC

Chopin, Frédéric
- Fantaisie in F Minor, op. 49
- Polonaise-Fantasie in A flat Major, op. 61

Copland, Aaron
- Piano Fantasy B&H
- Piano Variations B&H

Corigliano, John
- Etude Fantasy SCH
- Fantasia on an Ostinato SCH

Crumb, George
- Gnomic Variations PET

Fauré, Gabriel
- Thème et variations, op. 73 HEN

Gellman, Steven
- Fantasia on a Theme of Robert Schumann CMC

Grieg, Edvard
- Ballade in Form von Variationen über eine norwegische Melodie, op. 24 HEN

Gubaidulina, Sofia
- Chaconne SIK

Haydn, Franz Joseph
- Variations in F Minor, Hob. XVII:6

Hétu, Jacques
- Variations pour piano, op. 8 CMC

Lesage, Jean
- Fantasia stravagante CMC

Liszt, Franz
- Années de pèlerinage, 1, S 161
  - Fantasia quasi sonata ("Dante Sonata"), no. 7

Martino, Donald
- Fantasies and Impromptus DAT
- Piano Fantasy DAT

Mendelssohn, Felix
- Variations sérieuses, op. 54

Mozart, Wolfgang Amadeus
- Adagio in B Minor, K 540
- Rondo in A Minor, K 511
- Variations on a Menuett by Jean Pierre Duport, K 573

Rachmaninoff, Sergei
- Variations on a Theme of Corelli, op. 42

Schubert, Franz
- Fantasy in C Major ("Wanderer-fantasie"), op. 15, D 760

Schumann, Clara
- Variations on a Theme of Robert Schumann, op. 20

Schumann, Robert
- Fantasie on C Major, op. 17
- Variations on An Original Theme (Ghost variations), WoO 24

Szymanowski, Karol
- Variations on a Polish Folk Theme, op. 10 UNI

Weber, Carl Maria von
- Fantasia (Variations), op. 25 EDW

Romantic Repertoire

Balakirev, Mily
- Islamey HEN

Brahms, Johannes
- Vier Klavierstücke, op. 119

Chopin, Frédéric
- Allegro de concert, op. 46
- Andante spianato et grand polonaise brillante, op. 22
- Ballade No. 1 in G Minor, op. 23
- Ballade No. 2 in F Minor, op. 38
- Ballade No. 4 in F Minor, op. 52
- Barcarolle in F sharp Major, op. 60
- Polonaise in A flat Major, op. 53
- Polonaise in F sharp Minor, op. 44
- Scherzo No. 3 in C sharp Minor, op. 39
- Scherzo No. 4 in E Major, op. 54
  - 24 Préludes, op. 28
  - complete

Franck, César
- Prélude, aria, et final, M 23 HEN
- Prélude, choral, et fugue, M 21 HEN
LRCM in Piano, Performer

**Liszt, Franz**
- Die Lorelei, S 532 (transc.)
- Mephisto Waltz No. 1, S 514
- Oh, quand je dors, S 536 (transc.)
- Rhapsodie espagnole, S 254
- Widmung, S 566 (transc. from Robert Schumann)

*Années de pèlerinage, 1 S 160*
- Vallée d’Obermann, no. 6

*Études d’exécution transcendante d’après Paganini, S 140*
- La campanella

*Légendes, S 175*
- St. François d’Assise: La prédication aux oiseaux
- St. François de Paule marchant sur les flots

**Mussorgsky, Modest**
- Pictures at an Exhibition

**Schumann, Robert**
- Carnaval, op. 9
- Davidsbündlertänze, op. 6
- Faschingsschwank aus Wien, op. 26
- Humoresque, op. 20
- Kinderszenen, op. 15
- Kreisleriana, op. 16
- Papillons, op. 2
- Symphonic Etudes, op. 13
- Toccata in C Major, op. 7

*Novelletten, op. 21*
- Novelette in F sharp Minor (no. 8)

**Tchaikovsky, Pyotr Il’yich**
- Dumka, op. 59

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**Post-Romantic, Impressionist, and Early 20th-century Repertoire**

**Albéniz, Isaac**
*Iberia Suite, 3 HEN*
- El polo
- Lavapiés

*Iberia Suite, 4 HEN*
- Eritaña
- Jerez
- Málaga

**Debussy, Claude**
- L’île joyeuse

*Estampes*
- complete

*Images, 1*
- complete

*Images, 2*
- complete

*Pour le piano*
- complete

**Dechaux, Abel**
- Clairs de lune
  - La ruelle (no. 2)

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**Fauré, Gabriel**
- Ballade in F sharp Major, op. 19
- Barcarolle No. 5 in F sharp Minor, op. 66

**Granados, Enrique**
- Allegro de concierto SAL; UNM
- Goyescas KAL; SAL
- Los requiebros (no. 1)
- El pelele (no. 7)

**Rachmaninoff, Sergei**
- Études-tableaux, op. 33 B&H
  - no. 5 or no. 9

**Ravel, Maurice**
- Gaspard de la nuit DUR
  - complete

*Miroirs DUR: PET*
  - complete or Une barque sur l’océan or Alborada del gracioso

*Le tombeau de Couperin DUR; PET*
  - complete or Toccata
  - Valses nobles et sentimentales

**Scriabin, Alexander**
- Allegro de concert, op. 18 MPB
- Three Etudes, op. 65
- Valse, op. 38 MPB
- Vers la flamme, op. 72 HEN

**Sévérac, Déodat de**
- Baigneuses au soleil SAL

**Szymanowski, Karol**
- 12 Etudes, op. 33
  - complete

*Four Etudes, op. 4 UNI*
  - two or more etudes

*Masques, op. 34 UNI*
  - one or more

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**20th- and 21st-century Repertoire**

**Adams, John**
- Phrygian Gates

**Adams, John Luther**
- Tukiliit CHS

**Agócs, Kati**
- Ambrosiana AGO

**Anderson, T.J.**
- Boogie Woogie Fantasy ACA

**Aperans, Dace**
- Cimbalom BAL

**Babbitt, Milton**
- Partitions and/or Post-Partitions
- Tableaux PET
Bartók, Béla
- Eight Improvisations on Hungarian Peasant Songs, op. 20 B&H
- Out of Doors, BB 89 UNI

Bell, Allan Gordon
Nebulae
- Orion or Helix

Berio, Luciano
- Cinque variazoni ZRB
- Petite suite pour piano (in Berio Family Album UNI)
- Sequenza IV UNI

Behrens, Jack
- The Feast of Life CMC

Behrens, Jack
- The Feast of Life CMC

Bell, Allan Gordon
Nebulae
- Orion or Helix

Berio, Luciano
- Cinque variazoni ZRB
- Petite suite pour piano (in Berio Family Album UNI)
- Sequenza IV UNI

Boulez, Pierre
- Douze notations UNI

Cage, John
Music of Changes PET
- one or two of books 1–4

Carter, Elliott
- Two Diversions B&H

Chan, Ka Nin
- In Search of… CMC

Chin, Unsuk
12 Piano Etudes B&H
- nos. 1–3

Crumb, George
- Five Pieces for Piano PET
- Processional PET

Current, Brian
- Piano Piece No. 3 (Leaps of Faith) CRR
- Far Beyond Things Finite CRR

Dallapiccola, Luigi
- Quaderno musicale di Annalibera ZRB

DiCastri, Zosha
- Dux CMC
- The Thinking Eye CMC

Dutilleux, Henri
- Trois préludes LED

Evangelista, José
- Nuevas monodias españolas CMC

Feldman, Morton
- Last Pieces PET
- Piano (1977) UNI

Fol, Alexandra
- Piano Etudes CMC

Forysth, Malcolm
Tre toccate per pianoforte
- Chopi (no. 3) CMC

Fox, Donal
- Four Chords from T.J.’s Intermezzi DFX

Garant, Serge
- Pièce pour piano no. 2 (“Cage d’oiseau”) BER

Goddard, Chris
- Nocturne GOD
- Elegy GOD

Hall, Emily
- From Stillness CMC

Harley, James
- Flung Loose Into the Stars CMC

Helps, Robert
- Trois Hommages PET

Hétu, Jacques
- Petite suite, op. 7 DOM

Hindemith, Paul
- Sonata No. 2 OTT

Ho, Alice Ping Yee
- Aeon CMC
- Garage CMC
- Solus CMC

Ho, Vincent
- Reflections in the Water ALK

Ives, Charles
- Three-Page Sonata PRE

Jolivet, André
- Mana: Six pièces pour piano JOB

Kapustin, Nikolai
Three Impromptus for Piano, op. 66
- complete or any one

Kenins, Talivaldis
- Schumann Paraphrases and Fugue CMC

Kernis, Aaron Jay
- Superstar Etudes No. 1 and No. 2 SCH

Kocsár, Miklós
- Improvisations EMB

Kondo, Jo
- Metaphones UYM

Koprowski, Peter Paul
- Rhapsody on a Theme of Brahms CMC

Kulesha, Gary
Four Fantastic Landscapes CMC
- one or more
Lee III, James
- Fantasía rítmica SUB

León, Tania
- Going... Gone HAL
- Mística PER
- Rituál PER

Liebermann, Lowell
- Gargoyles, op. 29 PRE

Ligeti, György
- Musica ricercata OTT
- Études pour piano OTT
  - one or two of books 1–3

Lokumbe, Hannibal
- John Brown and Blue (in The Carnegie Hall Millenium Piano Book B&H)

Louie, Alexina
- Put on Your Running Shoes CMC
- Scenes from a Jade Terrace CMC
- Starstruck CMC

Martin, Frank
Huit préludes pour le piano UNI
  - three or more

Martirano, Salvatore
- Cocktail Music LIN

McIntyre, David L.
- Butterflies & Bobcats PAL
- Slam Dunk Dancing RSM

Messiaen, Olivier
Quatre études de rythme DUR
  - complete or any one
Vingt regards sur l’enfant-Jésus DUR
  - one of nos. 6, 10, 11, 15, 17, 18, 20

Miyoshi, Akira
- Chaiennes ZEN
  - any one

Moore, Dorothy Rudd
- Dream and Variations ACA

Morawetz, Oskar
- Fantasy, Elegy and Toccata CMC

Morlock, Jocelyn
- Corybantic CMC

Mozetic, Marjan
Three Pieces for Piano CMC
  - complete or any one

Muczynski, Robert
- Masks, op. 40 PRE

Mumford, Jeffrey
- Fragments from the Surrounding Evening PRE

Murphy, Kelly-Marie
- Let Hands Speak CMC
  - Aural Techtonics CMC
  - 3rd movement: Jagged Little Pieces

Nancarrow, Conlon
- Two Cannons for Ursula B&H

Palej, Norbert
- For All That We Have Lost CMC
  - any two
Three Caprices (“Matisse’s Jazz”) (in Ten Pieces for Piano CMC)
  - any two

Papineau-Couture, Jean
- Nuit DOM
- Suite pour piano DOM

Payette, Alain
Trois Ballades CMC
  - La passionnée (no. 2)

Pentland, Barbara
- Horizons CMC
- Small Pieces for a Shrinking Planet CMC

Perle, George
- Ballade PET
  - Six Etudes GAL
    - complete or any one
  - Six New Etudes GAL
    - complete or any one

Poulenc, Francis
- Le soirées de Nazelles DUR

Pousseur, Henri
- Caractères I UNI

Prokofiev, Sergei
- Sarcasms, op. 17 MAS

Rasul-Hakim, Talib
- Sound-gone B&B

Ricketts, Matthew
- Melodia CMC

Ritz, Liam
- Drei Klavierstücke CMC

Rival, Robert
- Six Pieces CMC

Rochberg, George
12 Bagatelles PRÉ
  - six or more
### LRCM in Piano, Performer

**Rzewski, Frederic**
- The Days Fly By (in the *Carnegie Hall Millenium Piano Book* B&H)

**Four Piano Pieces** ZEN
- *one or more*
- The Turtle and the Crane SPM; IMSLP

**Schmidt, Heather**
- Nebula CMC
- Sprint CMC

**Schoenberg, Arnold**
- Five Pieces, op. 23 HAN
- Suite for Piano, op. 25 BMP

**Sessions, Roger**
*Five Pieces for Piano* PRE
- *three or more*

**Sheng, Bright**
- My Song SCH

**Singleton, Alvin**
- Cinque OTT
- In My Own Skin OTT

**Sokolović, Ana**
- Danses et interludes B&H
- Prelude and Fugue for GG B&H

**Southam, Ann**
- Rivers VII (third set) CMC

**Glass Houses** CMC
- *any one*

**Stravinsky, Igor**
- Serenade in A B&H
- Trois movements de Pétrouchka B&H

**Sunabacka, Karen**
- Curlicue CMC
- Falling Water CMC

**Takemitsu, Tōru**
- For Away SAL
- Rain Tree Sketch OTT
- Rain Tree Sketch II OTT
- Les yeux clos SAL
- Les yeux clos II OTT

**Tower, Joan**
*No Longer Very Clear* AMP
- *one or more movements*

**Vasks, Pēteris**
*Fantasia: Landscapes of the Burnt-out Earth* OTT
- *one or more movements*

**Vivier, Claude**
- Pianoforte CMC
- Shiraz CMC

**Wallen, Errollyn**
- Greenwich Variations WAL
- Lines WAL

**Widmann, Jörg**
- Idyll and Abyss OTT

**Wijeratne, Dinuk**
- Colour Study in Rupak Taal WIJ

**Wolpe, Stefan**
- Form TON

**Xenakis, Iannis**
- Herma B&H
- Mists SAL

**Yun, Isang**
- Fünf Stücke für Klavier B&B

### Concertos

**Barber, Samuel**
- Piano Concerto, op. 38 SCH

**Bartók, Béla**
- Piano Concerto No. 1 UNI
- Piano Concerto No. 3 UNI

**Beethoven, Ludwig van**
- Piano Concerto No. 1 in C Major, op. 15
- Piano Concerto No. 3 in C Minor, op. 37
- Piano Concerto No. 4 in G Major, op. 58

**Carter, Elliott**
- Piano Concerto AMP

**Chopin, Frédéric**
- Piano Concerto No. 1 in E Minor, op. 11
- Piano Concerto No. 2 in F Minor, op. 21
- Rondo à la Krakowiak, op. 14

**Copland, Aaron**
- Piano Concerto B&H

**Debussy, Claude**
- Fantasie pour piano et orchestre JOB

**Franck, César**
- Variations symphoniques SCH

**Gershwin, George**
- Concerto in F Major ALF
- Rhapsody in Blue ALF

**Ginastera, Alberto**
- Piano Concerto No. 1, op. 28 B&H

**Goodyear, Stewart**
- Callaloo Suite GYR

**Grieg, Edvard**
- Piano Concerto in A Minor, op. 16

**Liszt, Franz**
- Hungarian Fantasy, S 123
- Piano Concerto No. 1 in E flat Major, S 124
- Piano Concerto No. 2 in A Major, S 125
- Totentanz, S 126
MacDowell, Edward
- Piano Concerto No. 2 in D Minor, op. 23

Mendelssohn, Felix
- Capriccio Brillant, op. 22
- Piano Concerto No. 1 in G Minor, op. 25
- Piano Concerto No. 2 in D Minor, op. 40

Menotti, Gian Carlo
- Piano Concerto in F Major RIC

Morawetz, Oskar
- Piano Concerto No. 1 CMC

Mozart, Wolfgang Amadeus
- Piano Concerto in D Minor, K 466
- Piano Concerto in C Minor, K 491
- Piano Concerto in C Major, K 503

Poulenc, Francis
- Concerto pour piano et orchestre SAL

Prokofiev, Sergei
- Piano Concerto No. 1 in D flat Major, op. 10
- Piano Concerto No. 2 in G Minor, op. 16
- Piano Concerto No. 3 in C Major, op. 26
- Piano Concerto No. 5 in G Major, op. 55

Rachmaninoff, Sergei
- Piano Concerto No. 1 in F sharp Minor, op. 1
- Piano Concerto No. 2 in C Minor, op. 18
- Piano Concerto No. 3 in D Minor, op. 30
- Rhapsody on a Theme of Paganini, op. 43

Ravel, Maurice
- Concerto pour la main gauche
- Piano Concerto in G Major

Rimsky-Korsakov, Nikolai
- Piano Concerto in C sharp Minor, op. 30 MPB

Saint-Saëns, Camille
- Piano Concerto No. 2 in G Minor, op. 22
- Piano Concerto No. 4 in C Minor, op. 44
- Piano Concerto No. 5 in F Major, op. 103

Schumann, Robert
- Introduction and Allegro Appassionato, op. 92
- Piano Concerto in A Minor, op. 54

Scriabin, Alexander
- Piano Concerto in F sharp Minor, op. 20 MPB

Shostakovich, Dmitri
- Piano Concerto No. 1 in C Minor, op. 35
- Piano Concerto No. 2 in F Major, op. 102

Strauss, Richard
- Burleske in D Minor

Stravinsky, Igor
- Capriccio for Piano and Orchestra
- Concerto for Piano and Wind Instruments

Tchaikovsky, Pyotr Il'yich
- Piano Concerto No. 1 in B flat Minor, op. 23

Weber, Carl Maria von
- Concert Piece in F Minor, op. 79
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<td>Technical Tests</td>
<td>14</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

| Ear Tests | 10 | 10 | 10 | 10 | 10 | 10 (7) | — | — |
| Intervals  | 2  | 2  | 2  | 2  | 2  | 2      | — | — |
| Chords     | 2  | 2  | 2  | 2  | 2  | 2      | — | — |
| Chord Progressions | — | — | 2  | 2  | 2  | 2      | — | — |
| Clapback   | 4  | 3  | —  | —  | —  | —      | — | — |
| Playback   | 4  | 3  | 4  | 4  | 4  | 4      | — | — |

| Sight Reading | 10 | 10 | 10 | 10 | 10 | 10 (7) | — | — |
| Rhythm       | 3  | 3  | 3  | 3  | 3  | 3      | — | — |
| Playing      | 5  | 7  | 7  | 7  | 7  | 7      | — | — |

**TOTALS**  
100 (pass = 60)  
100 (pass = 70)

- In Levels 9 and 10, the figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.
- To qualify for the Associate Diploma (ARCT) examination, Level 10 students must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the Table of Marks, 70-percent figures are given in bold parentheses.)
- Candidates for the Associate Diploma (ARCT) and Licentiate Diploma (LRCM) in Piano, Performer must achieve an overall mark of 70 in order to pass.
Classification of Marks

First Class Honors with Distinction 90–100
First Class Honors 80–89
Honors 70–79
Pass (Levels 1–10) 60–69
Insufficient to Pass 50–59

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100
This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89
This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79
This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69
This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner’s report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59
The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner’s comments only: further preparation is deemed necessary for assessment.

Split Level 10 Practical Examinations

Students may choose to take the Level 10 practical examination in two separate segments: one consisting entirely of repertoire; the other consisting of technical requirements (including etudes), ear tests, and sight reading.

• The division of material in the split Level 10 examination cannot be altered.
• The two segments may be completed in any order.
• Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
• Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the initial practical examination segment.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student’s official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive awards.

Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to three supplemental examinations.

• Supplemental examinations must be completed within two years of the original examination.
• Supplemental examinations are available during regular in-person examination sessions or remotely at any time.
• Students in Level 10 may repeat any three sections of a practical examination: repertoire, technical requirements (including etudes), or musicianship (ear tests and sight reading).
• To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the original practical examination.
All scale, chord, and arpeggio patterns required for Preparatory to Level 8 are provided in *Technical Requirements for Piano* (RCM Publishing). All patterns must be performed by memory, ascending and descending, with good tone and logical fingering, at a steady tempo. All scales are to be played *legato* unless otherwise indicated.

**Scales**

Pentascales

### Two-octave formula pattern

### Four-octave formula pattern
Scale in broken legato octaves

Chords
Triad sequence (Preparatory)

Broken triads

Solid/blocked triads with rests (Levels 1–4)

Solid/blocked triads without rests (Levels 5–6)

Dominant 7th chords of major keys, broken and solid/blocked
Reference

Leading-tone diminished 7th chords of minor keys, broken and solid/blocked

Four-note chords, broken alternate-note pattern

Dominant 7th and leading-tone diminished 7th chords, broken alternate-note pattern

Arpeggios

Tonic arpeggios

root position 1st inversion 2nd inversion
Dominant 7th and leading-tone diminished 7th arpeggios

Chord Progressions
The following chord progressions are examples only. Other versions using appropriate voice leading are acceptable. Chord progressions in minor keys should be based on the harmonic minor scale. For example, in Levels 5–6, the minor progression is i–V–i.

I–V–I chord progression (Levels 5–6)

I–IV–V–I chord progression (Level 7)

I–IV–V–I chord progression (Level 8)

I–vi–IV–V−7–I chord progression (Levels 9–10)
Musicianship Examples

Sample ear tests and sight-reading tests for Preparatory A to Level 10 are published in *Four Star*® *Sight Reading and Ear Tests* (RCM Publishing).

**Ear Tests: Clapback** (examples only)

Preparatory A

```
\[\text{music notation}\]
```

Preparatory B

```
\[\text{music notation}\]
```

Level 1

```
\[\text{music notation}\]
```

Level 2

```
\[\text{music notation}\]
```

Level 3

```
\[\text{music notation}\]
```

Level 4

```
\[\text{music notation}\]
```

**Ear Tests: Intervals** (examples only)

Levels 1–4

Intervals played ascending and descending. Refer to each level for specific intervals.

```
\[\text{music notation}\]
```

```
\[\text{music notation}\]
```

```
\[\text{music notation}\]
```

```
\[\text{music notation}\]
```
Levels 5–9
Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.

Level 10
Intervals played melodic form (ascending or descending) or harmonic form.

Ear Tests: Chords (example only)
Preparatory

Ear Tests: Playback (examples only)
Preparatory A

Preparatory B

Level 1

Level 2

Level 3

Level 4
Ear Tests: Playback—Melodic Improvisation (examples only)

Level 5

Level 6

Level 7

Level 8

Level 9

Level 10

Implied harmony: I IV V I

Implied harmony: i iv V i
Ear Tests: Chord Progression (examples only)

Level 5

Level 6

Level 7
Sight Reading: Rhythm (examples only)

Preparatory A
\[
\begin{align*}
\frac{3}{4} & \\
\end{align*}
\]

Preparatory B
\[
\begin{align*}
\frac{3}{4} & \\
\end{align*}
\]

Level 1
\[
\begin{align*}
\frac{3}{4} & \\
\end{align*}
\]
Sight Reading: Playing—Lead Sheet Reading (examples only)

Level 5

Moderato

G

D

A

G

A

D

A

G

A

D


Level 6

Allegretto

G

D

Em

Bm

C

G

Am

D7

G


Level 7

Moderato

Bb

Eb

A°

Dm

Gm

Cm

F

Gm

Cm

F

Eb

Bb
Resources

Resources for Examination Preparation

Celebration Series®, Sixth Edition
In order to ensure the ready availability of high-quality examination materials, RCM Publishing has published the Celebration Series®, Sixth Edition. This series includes:

- Twelve volumes of Repertoire (Preparatory A through Level 10) with recordings (accessible online)
- Ten volumes of Etudes (Levels 1–10)

Visit rcmusic.com/piano for more information.

Technical Tests


Musicianship (Ear Tests and Sight Reading)


RCM Online Ear Training. rcmusic.com/digital-learning

RCM Online Sight Reading. rcmusic.com/digital-learning

Reference Books


Technique and Musicianship


Performance


**Pedagogy**


**Methods**


