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Introduction

Substitutions Summary

Level	Repertoire Substitution	Etude Substitution
Prep A–Prep B	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level OR <ul style="list-style-type: none"> one Teacher’s Choice substitution 	not applicable
Levels 1–2	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level (except Level 2 List C: Inventions) OR <ul style="list-style-type: none"> one Teacher’s Choice substitution for List B 	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level OR <ul style="list-style-type: none"> one Teacher’s Choice substitution OR <ul style="list-style-type: none"> one <i>Popular Selection List</i> substitution
Levels 3–7	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level OR <ul style="list-style-type: none"> one Teacher’s Choice substitution for List C 	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level OR <ul style="list-style-type: none"> one Teacher’s Choice substitution OR <ul style="list-style-type: none"> one <i>Popular Selection List</i> substitution
Levels 8–9	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level OR <ul style="list-style-type: none"> one Teacher’s Choice substitution for List C or D 	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level OR <ul style="list-style-type: none"> one Teacher’s Choice substitution OR <ul style="list-style-type: none"> one <i>Popular Selection List</i> substitution
Level 10	<ul style="list-style-type: none"> one Syllabus substitution from ARCT OR <ul style="list-style-type: none"> one Teacher’s Choice substitution for List C, D, or E 	<ul style="list-style-type: none"> one Syllabus substitution from ARCT List F OR <ul style="list-style-type: none"> one Teacher’s Choice substitution OR <ul style="list-style-type: none"> one <i>Popular Selection List</i> substitution
ARCT Performer	<ul style="list-style-type: none"> one Syllabus substitution from LRCM OR <ul style="list-style-type: none"> one Teacher’s Choice substitution for List C, D, or E 	not applicable
LRCM Performer	<ul style="list-style-type: none"> 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.

Level-by-Level Requirements

Preparatory A

Preparatory A Requirements	Marks
Repertoire	66
three selections from the <i>Syllabus List</i>	20
	20
	20
Memory (2 marks per repertoire selection)	6
Technical Requirements	14
Technical Tests	14
Musicianship	
Ear Tests	10
– Clapback	4
– Chords	2
– Playback	4
Sight Reading	10
– Rhythm	5
– Playing	5
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. 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.

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	Konecsni	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.





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.

Preparatory A

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Legato Pentascales (five-finger patterns)	C, G, D major A minor	HS tonic to dominant, ascending and descending (ending with solid/blocked root-position triad)	♩ = 100	
Staccato Pentascales				
Chords				
Triad Sequence • broken	C major	HS 1 octave, ascending	♩ = 60	
• solid/blocked			♩ = 72	

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.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two measures

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*.

Chords	Position
major and minor triads	root position

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*.

Beginning Note	Keys	Approximate Length
tonic, mediant	C, G major	four notes

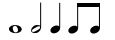
Sight Reading

Rhythm

For a given rhythm, students will be asked to:

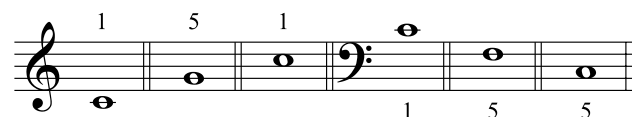
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures


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.

Time Signature	Note Values
$\frac{4}{4}$	

Preparatory B

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Legato Pentascales (five-finger patterns)	D, A, F major E, D minor	HS tonic to dominant, ascending and descending (ending with solid/blocked root-position triad)	♩ = 60	
Staccato Pentascales				
One-octave Scales	C, G major A minor (natural)	HS 1 octave	♩ = 60	
Contrary Motion Scale	C major	HT 1 octave	♩ = 60	
Chords				
Tonic Triads • broken	C, G major A minor	HS 1 octave (root position and inversions)	♩ = 50	

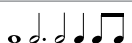
Musicianship

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.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two measures

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*.

Chords	Position
major and minor triads	root position

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*.

Beginning Note	Keys	Approximate Length
tonic, mediant	C, G major A minor	four notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

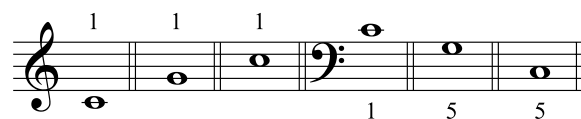
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

A steady pulse and metric accentuation are expected.


Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

Playing

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



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

Time Signature	Note Values
$\frac{4}{4}$	

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.

Level 1

Level 1 Requirements	Marks
Repertoire	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: one etude from the <i>Syllabus</i> 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

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 Baroque and Classical Repertoire

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

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

Early One Morning	arr. Silvester	14
The Swiss Cuckoo	arr. Berlin	15
Sweet Jasmine	Alexander	16
Niimi Aandeg	Assiginaak	18
This Guy’s Disguised	Sowash	20
Lunar Eclipse	Faber	21
March of the Terrible Trolls	Niamath	22
Mist	Poole	23
Clear Mountain Sky	Springer	24
Angelfish	Crosby Gaudet	26
A Simple Waltz	Burge	28
Amber Moon	Olson	30
Waltz, op. 39, no. 13	Kabalevsky	32
Song of the Dark Woods	Siegmeister	33
Reminiscence	McLean	34
Uptown News	Gerou	36

List C Inventions

Cranky Cat	Richert	38
Mary Had a Little Lamb	arr. Goolkasian Rahbee	39
Young Ludwig Exploring	Kinney	40
The Playful Parrot	Thomas	40
The Snake	Christopher	41
Invention on a Latvian Folk Tune	Kenins	42
Conversation No. 3	Bartók	42
Teapot Invention	Markow	43
Follow My Leader	Swinstead	44

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

Level 1

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.

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

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

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Two-octave	C, G, F major A, E, D minor (natural and harmonic)	HS 2 octaves	♩ = 69	
Contrary Motion	C major	HT 2 octaves	♩ = 69	
Chromatic	Starting on C	HS 1 octave	♩ = 69	
Chords				
Tonic Triads • broken	C, G, F major A, E, D minor	HS 1 octave (root position and inversions)	♩ = 50	
• solid/blocked			♩ = 100	

All scales are to be played *legato*.

Level 1

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.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

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	Position
major and minor triads	root position

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*.

Beginning Note	Keys	Approximate Length
tonic, dominant	C, G major A minor	five notes

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.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

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.

Keys	Time Signature	Note Values
C, G, F major A minor	$\frac{4}{4}$	

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)

Level 2

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.

Title	Composer	Page	Title	Composer	Page
Etude in F Major, op. 190, no. 27	Köhler	4	The Wind	Tan	16
Allegro in C Major, op. 38, no. 8	Hässler	5	Autumn Leaves	Niamath	17
Etude in D Major, op. 139, no. 33	Czerny	6	Rustic Dance	Strecke	18
Etude in D Minor, op. 82, no. 65	Gurlitt	7	The Lonely Shepherd	Alexander	19
Pierrot Skipping	Chrétien	8	Razzle Dazzle	McDonagh	20
The Little Juggler, op. 89, no. 21	Kabalevsky	9	Playing	Doolittle	22
Bird in the Bebop	Rossi	10	Etude in G Major, op. 166, no. 6	Bertini	23
Arcade Game	Gieck	12	Peking Opera on Black Keys	Jiang	24
Crazy Comics	Donkin	13			
Trumpet Blues	Norton	14			

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

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Two-octave	G, F, B \flat major E, D, G minor (harmonic and melodic)	HS 2 octaves	$\text{♩} = 80$	
Formula Pattern	C, G major	HT 2 octaves	$\text{♩} = 80$	
Chromatic	Starting on G	HS 1 octave	$\text{♩} = 80$	
Chords				
Tonic Triads • broken	G, F, B \flat major E, D, G minor	HS 1 octave (root position and inversions)	$\text{♩} = 60$	
• solid/blocked			$\text{♩} = 112$	

Level 2

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.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

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
perfect 5th

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*.

Chords	Position
major and minor triads	root position

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*.

Beginning Note	Keys	Approximate Length
tonic, dominant	G, F major D minor	five notes

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.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		two to four measures

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.

Keys	Time Signature	Note Values
C, G, F major A, D minor	$\frac{4}{4}$	

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

Level 3

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.

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

★ 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.

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

Level 3

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.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		three to four measures

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
perfect 4th
perfect 5th

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*.

Chords	Position
major and minor triads	root position

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*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, F major D, G minor	five to six notes

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.

Time Signatures	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Playing

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

Keys	Time Signatures	Note Values
C, G, D, F major A, D minor	$\frac{4}{4}$	

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 3*

List A

Baroque Repertoire

Anonymous

- Minuet in A Minor (in *Notebook for Wolfgang* OTT)

Bach, Johann Sebastian, attr.

- Musette in D Major, BWV Anh. 126 (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)
- Polonaise in G Minor, BWV Anh. 119 (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)

Blow, John

- Gavot in C Major (in *Musick's Hand-Maid*, second part)

Böhm, Georg

- Menuet fait par Mons. Böhm (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)

Level 4

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.

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

★ 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.

	Keys	Played	Tempo	Note Values
Scales				
Two-octave	D, A, B \flat , E \flat major B, G, C minor (harmonic and melodic)	HT 2 octaves	$\text{♩} = 92$	
Formula Pattern	C minor (harmonic)	HT 2 octaves	$\text{♩} = 92$	
Chromatic	Starting on C	HS 1 octave	$\text{♩} = 104$	
Chords				
Tonic Triads • broken	D, A, B \flat , E \flat major B, G, C minor	HT 2 octaves	$\text{♩} = 60$	
• solid/blocked		(root position and inversions)	$\text{♩} = 120$	
Arpeggios				
Tonic	D, A, B \flat , E \flat major B, G, C minor	HS 2 octaves (root position only)	$\text{♩} = 72$	

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.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$		two to four measures

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
perfect 4th
perfect 5th
perfect octave

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*.

Chords	Position
major and minor triads	root position

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*.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant	D, A major G, C minor	six to eight notes

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	Note and Rest Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$		four measures

Playing

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

Keys	Time Signatures	Note Values
C, G, D, F major A, E, D minor	$\frac{3}{4}$ $\frac{4}{4}$	

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*

Level 5

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 5* on the pages indicated.

Title	Composer	Page	Title	Composer	Page
Prelude, op. 39, no. 19	Kabalevsky	4	Little Dragon	Ho	14
Little Piece No. 13	Tajčević	5	Etude on a Pentatonic Scale	Jiang	15
Etude in C Major, op. 718, no. 7	Czerny	6	Elves	Bloch	16
Dance of the Dragonflies, op. 76, no. 7	Rohde	8	Staccatoville!	Alexander	18
Dragonfly Scherzo	Crosby Gaudet	9	A Summer Day	Norton	20
Harmony of the Angels, op. 100, no. 21	Burgmüller	10	Chromatic Monochrome	Ikeda	22
Joyous Etude	Bober	12	The Black Pony	Papp	24
			★ Students may substitute a popular selection for <i>one</i> of the etudes. See p. 5 for details.		

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Two-octave	A, E, F, A♭ major A, E, F minor (harmonic and melodic)	HT 2 octaves	♩ = 104	
Formula Pattern	A major A minor (harmonic)	HT 2 octaves	♩ = 104	
Chromatic	Starting on A, F	HT 1 octave	♩ = 104	
Chords				
Tonic Triads	A, E, F, A♭ major A, E, F minor	HT 2 octaves (root position and inversions) ending with I–V–I progression	♩ = 66	
• broken			♩ = 66	
• solid/blocked				
Dominant 7th Chords	A, E, F, A♭ major	HS 1 octave (root position and inversions)	♩ = 72	
• broken			♩ = 60	
• solid/blocked				
Arpeggios				
Tonic	A, E, F, A♭ major A, E, F minor	HS 2 octaves (root position only)	♩ = 80	

Level 5

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*.

Intervals (ascending or descending)
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

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*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position

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.

Chord Progressions
I–IV–I
I–V–I

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.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	A, E major A, E minor	$\frac{3}{4}$	up to eight notes

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.

Beginning Note	Keys	Time Signatures	Total Length
tonic, mediant, dominant, upper tonic	C, G, F major	$\frac{3}{4}$	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
$\frac{3}{4}$ $\frac{4}{8}$	four measures

Playing

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

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{8}$	eight measures

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*.

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{8}$	eight measures

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.

Title	Composer	Page	Title	Composer	Page
Etude in A flat Major, op. 139, no. 51	Czerny	4	Dancing Scales	Burge	16
Solfeggio in D Major	J.C.F. Bach	5	Courting Counting	Glennie	18
The Goblin and the Mosquito	Price	6	Etude in F Major, op. 88, no. 18	Berens	20
River City Blues	Mier	8	Math Whiz	Sowash	22
Heartache, op. 32, no. 2	Fuchs	10	Jazz Piece No. 2	Peterson	24
Miniature, op. 62, no. 6 → with repeats	Kirchner	11	Etude in E Minor, op. 29, no. 14	Bertini	25
Moto perpetuo	Gerou	12	Malfunction! Malfunction!	Telfer	26
Moonbeams	Louie	14	Game of Patience, op. 25, no. 2	Karganov	28
★ Students may substitute a popular selection for <i>one</i> of the etudes. See p. 5 for details.					

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Two-octave	G, E, B, D♭ major G, E, B, C♯ minor (harmonic and melodic)	HT 2 octaves	♩ = 60	
Formula Pattern	E major E minor (harmonic)	HT 2 octaves	♩ = 60	
Chromatic	Starting on E, D♭	HT 2 octaves	♩ = 60	
Chords				
Tonic Triads	G, E, B, D♭ major G, E, B, C♯ minor	HT 2 octaves (root position and inversions) ending with I–V–I progression	♩ = 80	
• broken				
• solid/blocked			♩ = 80	
Dominant 7th Chords	G, E, B, D♭ major	HS 2 octaves (root position and inversions)	♩ = 88	
• broken				
• solid/blocked			♩ = 72	
Leading-tone Diminished 7th Chords	G, E, B, C♯ minor		♩ = 88	
• broken				
• solid/blocked		♩ = 72		
Arpeggios				
Tonic	G, E, B, D♭ major G, E, B, C♯ minor	HS 2 octaves (root position only)	♩ = 92	
Dominant 7th	G, E, B, D♭ major			
Leading-tone Diminished 7th	G, E, B, C♯ minor			

Level 6

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*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

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*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

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.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i

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.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	G, E major G, E minor	$\frac{3}{4}$	up to nine notes

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.

Beginning Note	Keys	Time Signatures	Total Length
tonic, mediant, dominant, upper tonic	C, G, F major	$\frac{3}{4}$	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
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

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

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight measures

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*.

Keys	Time Signatures	Approximate Length
major and minor keys, up to two sharps or flats	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight measures

Level 7

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.

Title	Composer	Page	Title	Composer	Page
Toccata, op. 8, no. 1	Maykapar	4	Running Around, op. 105, no. 4	Goolkasian	18
Tambourin, op. 2, no. 7	Gambarini	6		Rahbee	
Halley's Comet	Telfer	7	Lullaby, op. 109, no. 7	Burgmüller	20
Etude in G Minor, op. 24, no. 15	Concone	8	White Noon	Ikeda	22
Leafy Sea Dragon	Dykstra	10	Mischievous Mouse	Ho	24
Etude in C sharp Minor, op. 125, no. 19	Heller	12	White Sands, Blue Seas	Thomas	26
Chickadees	Richert	14	Zephyr	Donkin	28
Dancing Barefoot in the Rain	Okoye	16	★ 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.

	Keys	Played	Tempo	Note Values
Scales				
Two-octave	C, D, F, A♭, G♭ major C, D, F, G♯, F♯ minor (harmonic and melodic)	HT 2 octaves	♩ = 76	
Formula Pattern	D major D minor (harmonic)	HT 2 octaves	♩ = 76	
Chromatic	Starting on D, G♭	HT 2 octaves	♩ = 76	
Chords				
Tonic Four-Note • broken only	C, D, F, A♭, G♭ major C, D, F, G♯, F♯ minor	HT 2 octaves (root position and inversions) ending with I–IV–V–I progression	♩ = 60	
Dominant 7th Chords • broken	C, D, F, A♭, G♭ major	HT 2 octaves (root position and inversions)	♩ = 60	
• solid/blocked			♩ = 80	
Leading-tone Diminished 7th Chords • broken	C, D, F, G♯, F♯ minor		♩ = 60	
• solid/blocked			♩ = 80	
Arpeggios				
Tonic	C, D, F, A♭, G♭ major C, D, F, G♯, F♯ minor	HT 2 octaves (root position and inversions)	♩ = 60	
Dominant 7th	C, D, F, A♭, G♭ major	HT 2 octaves (root position only)	♩ = 60	
Leading-tone Diminished 7th	C, D, F, G♯, F♯ minor			

Level 7

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*.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
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/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

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.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i
I–IV–V	i–iv–V

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.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	D, F major D, F minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	up to ten notes

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.

Beginning Note	Keys	Time Signatures	Total Length
tonic, mediant, dominant, upper tonic	C, G, F major	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

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

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight to twelve measures

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.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	eight to twelve measures

Level 8

List C		
Romantic Repertoire		
Mélodie, op. 4, no. 2	Hensel	40
Song without Words, op. 38, no. 4	Mendelssohn	42
Polonaise in C Major, op. 1, no. 2	C. Schumann	44
Waltz in B Minor, op. posth. 69, no. 2	Chopin	46
Prelude in E flat Major, op. 31, no. 1	Glière	50
Knecht Ruprecht, op. 68, no. 12	R. Schumann	52
Arabeske	Lang	55
Nocturne in B flat Major, H 37	Field	58

List D		
Post-Romantic, 20th-, and 21st-century Repertoire		
The Spruce, op. 75, no. 5	Sibelius	61
The Little Shepherd	Debussy	64
Seven Good-humored Variations on a Ukrainian Folk Song, op. 51, no. 4	Kabalevsky	66
Through Moanin' Pines	Burleigh	70
Prelude No. 3	Valenti	72
Incognito	Sifford	74
Mysterious Summer's Night	Kuzmenko	77
Blue Angel	Chatman	78
Catching Butterflies	Ding	80
Tango callejero	Springer	82
Prelude, op. 69	Goolkasian Rahbee	84
Sunshower	Duncan	86

For a complete list of repertoire from additional sources, see "Complete Repertoire" on p. 71.

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.

Title	Composer	Page	Title	Composer	Page
The Storm, op. 109, no. 13	Burgmüller	4	Flip Flops	Thomas	18
Village Joke	Bartók	6	The Woodpecker	Lu	20
Romanza, op. 57, no. 4	Gade	8	Etude in C Major, op. 46, no. 24	Heller	22
Open	Gieck	10	Etude in A Major, op. 27, no. 26	Kabalevsky	24
Murmures du ruisseau	Jaëll	12	Etude in C Major, op. 299, no. 3	Czerny	28
Sieste caniculaire, op. 82, no. 3	Laurin	14	Dance of the Elves, op. 21, no. 3	Karganov	30
Bolero, op. 35, no. 4	Casella	16			

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

Level 8

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Four-octave	C, D, E, B♭, E♭, G♭ major C, D, E, B♭, E♭, F♯ minor (harmonic and melodic)	HT 4 octaves	♩ = 88	
Formula Pattern	E♭ major E♭ minor (harmonic)	HT 4 octaves	♩ = 88	
Chromatic	Starting on E♭, E	HT 2 octaves	♩ = 88	
Chords				
Tonic Four-note • broken only	C, D, E, B♭, E♭, G♭ major C, D, E, B♭, E♭, F♯ minor	HT 2 octaves (root position and inversions) ending with I–IV–V ^{6–5} _{4–3} –I progression	♩ = 80	
Dominant 7th Chords • broken	C, D, E, B♭, E♭, G♭ major	HT 2 octaves (root position and inversions)	♩ = 80	
• solid/blocked			♩ = 100	
Leading-tone Diminished 7th Chords • broken	C, D, E, B♭, E♭, F♯ minor		♩ = 80	
• solid/blocked			♩ = 100	
Arpeggios				
Tonic	C, D, E, B♭, E♭, G♭ major C, D, E, B♭, E♭, F♯ minor	HT 4 octaves (root position and inversions)	♩ = 69	
Dominant 7th	C, D, E, B♭, E♭, G♭ major	HT 4 octaves (root position only)	♩ = 69	
Leading-tone Diminished 7th	C, D, E, B♭, E♭, F♯ minor			

Level 8

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*.

Intervals (ascending or descending)	
minor 2nd, major 2nd	perfect 5th
minor 3rd, major 3rd	minor 6th, major 6th
perfect 4th	minor 7th, major 7th
augmented 4th/diminished 5th	perfect octave

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*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

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.

Major	Minor
I–IV–V–I	i–iv–V–i
I–IV–V–vi	i–iv–V–VI
I–vi–IV–V	i–VI–iv–V
I–vi–IV–I	i–VI–iv–i

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.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	B \flat , E \flat major C, E minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to eleven notes

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.

Beginning Note	Keys	Time Signatures	Total Length
tonic, mediant, dominant, upper tonic	C, G, F major A, E, D, minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Playing

Students will be asked to play a passage of music comparable to Level 5 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	eight to twelve measures

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.

Keys	Time Signatures	Approximate Length
major and minor keys, up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	eight to twelve measures

Level 9

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Four-octave	C, D \flat , D, E \flat , E, F major C, C \sharp , D, E \flat , E, F minor (harmonic and melodic)	HT 4 octaves	$\text{♩} = 104$	
Formula Pattern	F, D \flat major F, C \sharp minor (harmonic)	HT 4 octaves	$\text{♩} = 104$	
Chromatic	starting on any note from C–F	HT 4 octaves	$\text{♩} = 104$	
In Octaves	F, D \flat major F, C \sharp minor (harmonic and melodic)	HT 2 octaves	$\text{♩} = 60$	
• solid/blocked <i>staccato</i> <i>or</i> • broken <i>legato</i> *			$\text{♩} = 72$	
Chords				
Tonic Four-note	C, D \flat , D, E \flat , E, F major C, C \sharp , D, E \flat , E, F minor	HT 2 octaves (root position and inversions) ending with I–VI–IV–V $_4^6$ –V $^{8-7}$ –I progression	$\text{♩} = 104$	
• broken			$\text{♩} = 80$	
• solid/blocked <i>or</i> • broken alternate-note pattern**			$\text{♩} = 80$	
Dominant 7th	C, D \flat , D, E \flat , E, F major	HT 2 octaves (root position and inversions)	$\text{♩} = 104$	
• broken			$\text{♩} = 104$	
Leading-tone Diminished 7th	C, C \sharp , D, E \flat , E, F minor	HT 2 octaves (root position and inversions)	$\text{♩} = 104$	
• broken			$\text{♩} = 104$	
• solid/blocked			$\text{♩} = 104$	
Arpeggios				
Tonic	C, D \flat , D, E \flat , E, F major C, C \sharp , D, E \flat , E, F minor	HT 4 octaves (root position and inversions)	$\text{♩} = 84$	
Dominant 7th	C, D \flat , D, E \flat , E, F major			
Leading-tone Diminished 7th	C, C \sharp , D, E \flat , 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.

Level 9

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*.

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/blocked form, close position *once*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	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	Minor
I, IV, V, vi (root position only)	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	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Level 9

Playing

Students will be asked to play a passage of music comparable to Level 6 repertoire.

Keys	Time Signatures	Approximate Length
major and minor keys up to five sharps or flats	any	up to sixteen measures

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.

Keys	Time Signatures	Approximate Length
major and minor keys, up to four sharps or flats	any	up to sixteen measures

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

- Fugue in C Major, BWV 952
- Fugue in C Major, BWV 953 (in *Klavierbüchlein für Wilhelm Friedemann Bach* BAR)

Capriccio sopra la lontananza del fratello diletteissimo, BWV 992

- 3rd movement

Sinfonias (Three-part Inventions)

- Sinfonia No. 1 in C Major, BWV 787
- Sinfonia No. 2 in C Minor, BWV 788
- Sinfonia No. 3 in D Major, BWV 789
- Sinfonia No. 4 in D Minor, BWV 790
- Sinfonia No. 5 in E flat Major, BWV 791
- Sinfonia No. 6 in E Major, BWV 792

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, Wilhelm 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

Level 10

Technical Tests

Students must play all patterns from memory.

	Keys	Played	Tempo	Note Values
Scales				
Four-octave	G \flat , G, A \flat , A, B \flat , B major F \sharp , G, G \sharp , A, B \flat , B minor (harmonic and melodic)	HT 4 octaves	$\text{♩} = 120$	
Separated by a 3rd	G \flat , G, A \flat major	HT 4 octaves	$\text{♩} = 104$	
Separated by a 6th	A, B \flat , B major	HT 4 octaves	$\text{♩} = 104$	
In Octaves • solid/blocked <i>staccato</i> <i>or</i>	B \flat , B major B \flat , B minor (harmonic and melodic)	HT 2 octaves	$\text{♩} = 80$	
• broken <i>legato</i> *			$\text{♩} = 92$	
Chromatic in Octaves	starting on any note from F \sharp to B	HT 2 octaves	$\text{♩} = 80$	
Chords				
Tonic Four-note • broken alternate-note pattern	G \flat , G, A \flat , A, B \flat , B major F \sharp , G, A \flat , A, B \flat , B minor	HT 2 octaves (root position and inversions) ending with I–VI–IV–V $_4^6$ –V $^{8-7}$ –I progression	$\text{♩} = 96$	
• solid/blocked			$\text{♩} = 120$	
Dominant 7th • broken alternate-note pattern	G \flat , G, A \flat , A, B \flat , B major	HT 2 octaves (root position and inversions)	$\text{♩} = 96$	
• solid/blocked			$\text{♩} = 120$	
Leading-tone Diminished 7th • broken alternate-note pattern	F \sharp , G, A \flat , A, B \flat , B minor		$\text{♩} = 96$	
• solid/blocked			$\text{♩} = 120$	
Arpeggios				
Tonic	G \flat , G, A \flat , A, B \flat , B major F \sharp , G, A \flat , A, B \flat , B minor	HT 4 octaves (root position and inversions, either individually or in sequence starting with root position or any inversion)	$\text{♩} = 92$	
Dominant 7th	G \flat , G, A \flat , A, B \flat , B major			
Leading-tone Diminished 7th	F \sharp , G, A \flat , A, B \flat , B minor			

* Broken *legato* octaves may be substituted for solid/blocked octaves for students with small hands.

Level 10

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*.

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
minor 9th, major 9th

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*.

Chords	Positions
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position
major–major 7th	root position
minor–minor 7th	root position

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 $\frac{6}{4}$ 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.

Major	Minor
I, IV, V, vi (root position only)	i, iv, V, VI (root position only)
cadential $\frac{6}{4}$	cadential $\frac{6}{4}$

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.

Beginning Note	Keys	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

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 three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures