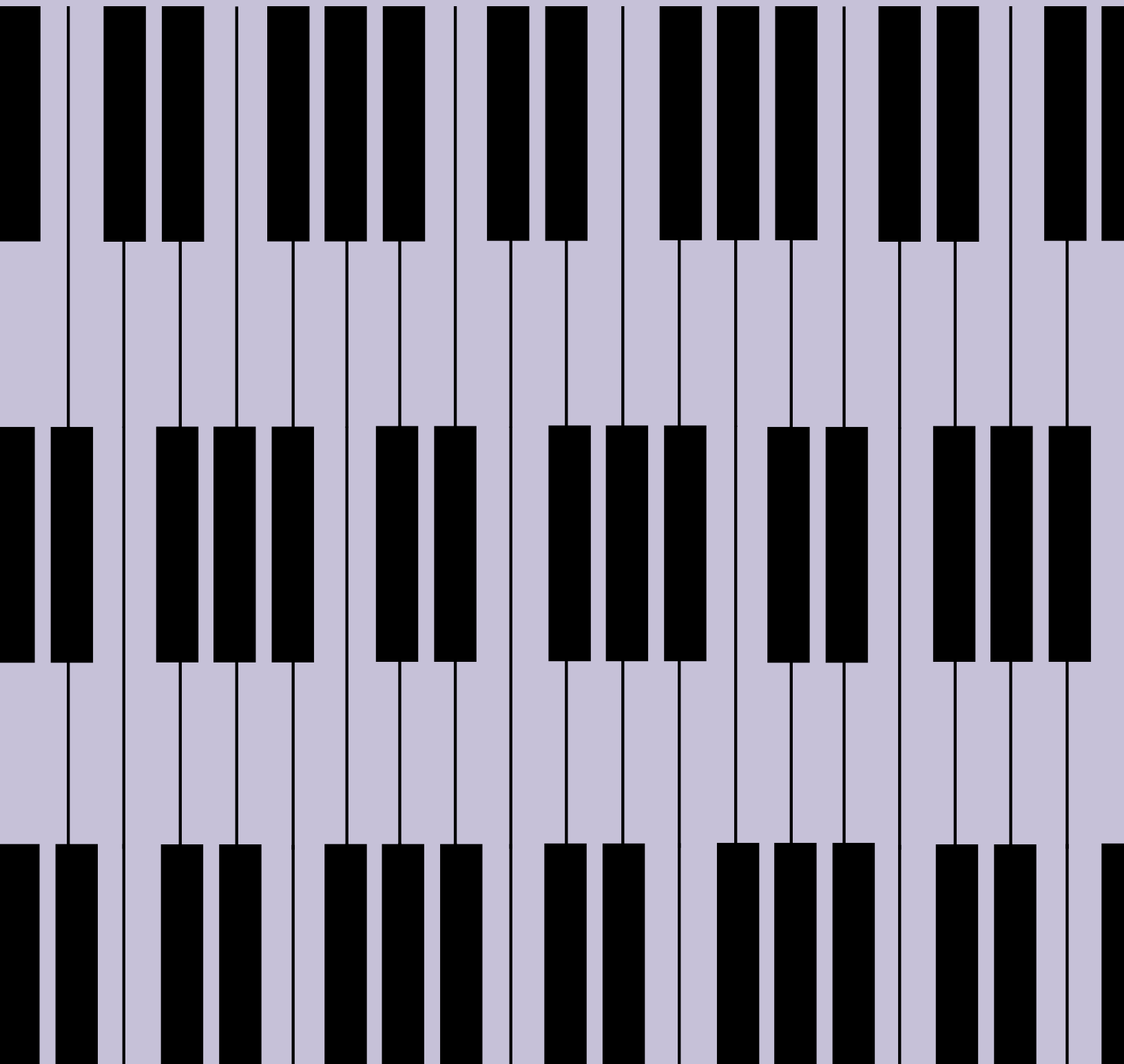


# Piano



**The Royal  
Conservatory®**  
The finest instrument is the mind.

**SYLLABUS / 2015 EDITION**





**The Royal Conservatory of Music** is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory—**to develop human potential through leadership in music and the arts**—is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion. Advancing the transformative effect that music and the arts have on society lies at the heart of everything The Royal Conservatory does.

Increasingly, music and the arts are also being recognized as crucial intellectual building blocks, closely linked to cognitive functions such as brain and verbal-linguistic development; spatial reasoning; complex problem solving in mathematics and science; the development of emotional intelligence; interpersonal skills; and self-expression. Since its inception in 1886, The Royal Conservatory has translated the latest research on music and arts education into effective programs benefiting millions of people around the world.

The more than five million alumni of The Royal Conservatory have enjoyed the many benefits of music study and carried these benefits into subsequent careers in a wide range of fields, including medicine, business, politics, education, science, and sports. Others, such as Glenn Gould, Oscar Peterson, Diana Krall, Teresa Stratas, Sir Roger Norrington, and Jon Vickers, have achieved international musical acclaim.

The Royal Conservatory Certificate Program provides a recognized standard of musical achievement through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. Considered the foremost music education system in Canada, the United States, and many other countries around the world, its broad use has bound together individuals from these nations with the thread of shared creative experiences.



## 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. A rigorous examiner apprenticeship 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**

President and CEO  
The Royal Conservatory

## **The Royal Conservatory of Music Certificate Program**

For over 125 years, The Royal Conservatory of Music (RCM) has provided an internationally renowned standard of music achievement through an effectively sequenced course of study from beginner to advanced levels. The program inspires excellence through individual student assessments at each level, and allows students to celebrate their accomplishments and track their progress with others across the country and around the world.

### **What is the Certificate Program?**

The Certificate Program is a comprehensive and effectively sequenced program of music study and assessment, beginning with the Preparatory Level(s), followed by Levels 1 to 10, and concluding with the Associate Diploma (ARCT). A Licentiate Diploma (LRCM) in Piano Performance is also available. At each level, a Certificate of Achievement can be earned by successfully completing a Royal Conservatory practical examination.

### **Why Follow the Certificate Program of Music Study?**

The Royal Conservatory's assessment program develops complete musicianship by including technical tests, etudes, repertoire, ear tests, and sight reading in each practical examination. The program accelerates the development of musical literacy, increases understanding of the vocabulary, grammar, and syntax of the musical language, and encourages an enriched understanding of stylistic and structural awareness.

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# Contents

## 1: Introduction

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<b>About Us</b>	6	<b>Examination Requirements</b>	9
The Royal Conservatory	6	Prerequisites and Corequisites	9
The Royal Conservatory Certificate Program	6	Written Examinations	9
The Frederick Harris Music Co., Limited	6	Repertoire	9
Additional Programs	6	Repertoire Lists	9
<b>Getting Started</b>	7	<i>Da Capo</i> Signs and Repeats	9
Why Choose The Royal Conservatory	7	Memorization	10
Certificate Program?	7	Substitutions	10
Examinations Offered	7	Technical Requirements	11
Contact Us	7	Technical Tests	11
Register for an Examination	8	Etudes	11
<b>What's New?</b>	8	Musicianship	11
		Ear Tests	11
		Sight Reading	11

## 2: Level-by-Level Requirements

---

<b>Elementary Certificates</b>	12	<b>Advanced Certificates</b>	72
Preparatory A	12	Level 9	72
Preparatory B	16	Level 10	80
Level 1	21	<b>Diplomas</b>	88
Level 2	26	Associate Diploma (ARCT) in Piano Performance	88
Level 3	32	Associate Diploma (ARCT) in Piano Pedagogy	95
Level 4	38	Licentiate Diploma (LRCM) in Piano Performance	95
<b>Intermediate Certificates</b>	44		
Level 5	44		
Level 6	51		
Level 7	58		
Level 8	65		

## 3: Policies and Reference

---

<b>Examination Regulations</b>	96	<b>Reference</b>	99
Examination Procedures	96	Editions	99
Credits and Refunds for Missed Examinations	96	Abbreviations	99
Students with Special Needs	96	Resources for Examination Preparation	101
Certificates	96	<b>Appendices</b>	102
Table of Marks	97	Appendix A: Technical Tests Examples	102
Examination Results	97	Appendix B: Musicianship Examples	106
Classification of Marks	98	<b>Practical Examination Day</b>	111
Split Level 10 Practical Examinations	98	<b>Checklist for Students</b>	
Supplemental Examinations	98		

# 1: Introduction

## About Us

### The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit [rcmusic.ca](http://rcmusic.ca) to learn more about the history of The Royal Conservatory.

### The Royal Conservatory Certificate Program

The Royal Conservatory Certificate Program provides a recognized standard of musical achievement through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. More than 100,000 examinations are conducted annually in over 300 communities across North America.

### The College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about the College of Examiners, including examiner biographies, at [examinations.rcmusic.ca](http://examinations.rcmusic.ca).

### The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, Frederick Harris Music produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

### Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Center** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical development.
- **Learning Through the Arts®** supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and the Conservatory Theatre.

# Getting Started

## Why Choose The Royal Conservatory Certificate Program?

The Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

### Repertoire

- Each level includes a broad selection of pieces representing a variety of musical styles and historical periods.
- Regular reviews of the repertoire keep the selections fresh and innovative.
- Teachers and students can add favorite pieces through the *Teacher's Choice* selections.

### Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include scales, chords, and arpeggios.
- Etudes develop technical skills within a musical context.

### Musicianship

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both theoretical understanding and musical performance.

### Musical Literacy

- Corequisite written examinations support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Written examinations are tied to the practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

## Examinations Offered

### Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

### Written Examinations

Rudiments, Harmony, History, Analysis

## Contact Us

### Canada

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151
- Email: [candidateservices@rcmusic.ca](mailto:candidateservices@rcmusic.ca)

273 Bloor Street West  
Toronto ON M5S 1W2  
**[rcmusic.ca](http://rcmusic.ca)**

### United States

- Phone: toll-free 1-866-716-2223
- Fax: 1-866-716-2224
- Email: [accountservices@musicdevelopmentprogram.org](mailto:accountservices@musicdevelopmentprogram.org)

60 Industrial Parkway, Suite 882  
Cheektowaga NY 14227-2713  
**[musicdevelopmentprogram.org](http://musicdevelopmentprogram.org)**

## Register for an Examination

All examination registrations should be submitted using the online registration system.

### Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America, in both Canada and the US.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

### Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

### Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures that students and teachers have a successful examination experience.

### Examination Scheduling

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Students are asked to print the "Examination Program Form" from their account. The program form must be filled out by the student and/or teacher, and brought to the examination center for presentation to the examiner.

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

## What's New?

- Repertoire lists have been expanded to include new works written in the last twenty years.
- The levels of the Certificate Program have been organized into four progressive stages of musical development: Elementary, Intermediate, Advanced, and Diploma.
- Substitution policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the *Piano Syllabus, 2015 Edition*.
- Technical tests have been streamlined and the number of keys required reduced, allowing students to focus on developing fluency and ease of execution.
- Musicianship requirements (ear tests and sight reading) have been revised to achieve a smooth progression of these skills from elementary to advanced levels.



# Examination Requirements

## Prerequisites and Corequisites

Internationally recognized certificates are awarded for successful completion of each practical and written examination from Preparatory to Level 10.

Comprehensive certificates are awarded to students in Levels 5 through 10 for successful completion of both the practical and written corequisite examinations. Diplomas are awarded to Associate Diploma (ARCT) candidates for successful completion of both the practical and written corequisite examinations.

★ Please visit [rcmusic.ca](http://rcmusic.ca) for further information regarding prerequisites and corequisites.

## Written Examinations

★ See the current *Theory Syllabus* (available online) for detailed written examination requirements.

Practical studies are supported by written theoretical examinations that promote the development of musical literacy and encourage an enriched understanding of style and structure. Written examinations test knowledge of music theory and history in a formal classroom setting.

*Official Examination Papers*, available at music retailers, are published annually by Frederick Harris Music to aid with examination preparation.

## Repertoire

The *Piano Syllabus, 2015 Edition* lists the repertoire for piano examinations. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 99 for a list of publishers with their abbreviations.

## Repertoire Lists

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities. The repertoire for Levels 1 to 10 and the Associate Diploma (ARCT) in Piano Performance 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, 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, 20th-, and 21st-century Repertoire

### Level 10

List A: Works by J.S. Bach

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

### Associate Diploma (ARCT) in Piano Performance

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. 12; for Preparatory B, please see p. 16.

## 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, 2015 Edition*.
- Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the *Piano Syllabus, 2015 Edition* or in *Celebration Series®, 2015 Edition*.
- At the Associate Diploma (ARCT) level, repeats may be observed at the candidate's discretion, within the allotted time.

# Examination Requirements

## Memorization

- In Preparatory A, Preparatory B, and Levels 1 to 7, two memory marks are awarded for each repertoire selection performed by memory, for a total of 6 marks.
- In Levels 8 to 10, one mark will be deducted for each repertoire selection that is played with the music.
- For the Associate Diploma (ARCT) in Piano Performance, 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 in Levels 1 to 10 and Associate Diploma have the option of substituting up to a maximum of *two* selections at each examination with selections of their own choice: *one* repertoire selection and/or *one* etude. Official approval of most substitute selections is not required. Substitute selections fall into three categories: *Syllabus* substitutions, *Teacher'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 Substitutions Summary table below.)

## Syllabus Substitutions

Students in Levels 1 to 10 and Associate Diploma 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 should 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. 9). 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.

## Teacher's Choice Substitutions

Students in Levels 1 to 10 and Associate Diploma may substitute either *one* repertoire selection or *one* etude with a work not listed in the current *Piano Syllabus* that is of comparable length, difficulty, and musical quality to selections in the specified list.

## Substitutions Summary

Examination Level	Repertoire Substitution	Etude Substitution
Levels 1–2	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level (except Level 2 List C: Inventions)</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution for List B</li> </ul>	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Popular Selection List</i> substitution</li> </ul>
Levels 3–7	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution for List C</li> </ul>	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Popular Selection List</i> substitution</li> </ul>
Levels 8–9	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution for List C or D</li> </ul>	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Popular Selection List</i> substitution</li> </ul>
Level 10, Associate Diploma	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution for List C, D, or E</li> </ul>	<i>one</i> selection: <ul style="list-style-type: none"> <li>• <i>Syllabus</i> substitution from the next higher level</li> </ul> <i>or</i> <ul style="list-style-type: none"> <li>• <i>Teacher's Choice</i> substitution</li> </ul>

For any substitute selections falling outside these three categories, students may complete an Examination Substitute Piece Request Form (available online) by the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

## Examination Requirements

- *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 Levels 10 and Associate Diploma. *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.

### Popular Selection List Substitutions

Students in Levels 1 to 9 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, 2015 Edition* and is available online. It includes a compilation of non-classical pieces that have been categorized by level, from Level 1 to 9. *Popular Selection List* substitutions must be chosen from the student's examination level or the level immediately above.

## Technical Requirements

### Technical Tests

Complete technical tests for Preparatory through Level 8 are published in *Technical Requirements for Piano, 2015 Edition* FHM. Technical tests (scales, chords, and arpeggios) must be played from memory.

- The examiner will choose a representative sampling of items on the technical tests list.
- 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.

### Etudes

Complete etudes for Levels 1 through 10 are published in *Celebration Series®, 2015 Edition: Piano Etudes* FHM. Etudes need not be memorized, and no extra marks are awarded for memorization. Concert Etudes for the Associate Diploma (ARCT) in Piano Performance must be performed by memory.

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

## Musicianship

### Ear Tests

Sample ear tests for Preparatory A to Level 10 are published in *Four Star® Sight Reading and Ear Tests, 2015 Edition* FHM. Ear tests include melody clapping, melody playback (and harmonization in Level 10), 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

Sample sight-reading tests for Preparatory A to Level 10 are published in *Four Star® Sight Reading and Ear Tests, 2015 Edition* FHM. Sight-reading tests consist of tapping the rhythm of short excerpts 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.
- To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice ("la," "ta," Kodály syllables, etc.), count the rhythm (1& 2&, etc.), clap the rhythm, or tap the rhythm with their other hand.
- For further details on examination requirements for sight-reading tests, please consult the requirements for each level.

# 2: Level-by-Level Requirements

## Preparatory A

Students at the Preparatory A level acquire familiarity with basic keyboard geography, formation of pentascale patterns, and the fundamentals of note reading and rhythm. Repertoire is chosen from a variety of method books and contemporary collections. This examination facilitates the student's transition from method books into the Certificate Program.

Preparatory A Requirements	Marks
<b>Repertoire</b>	<b>66</b>
two selections from the Repertoire List	20
one Teacher's Choice selection	20
Memory (2 marks per repertoire selection)	6
<b>Technical Requirements</b>	<b>14</b>
Technical Tests	14
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Clapback	4
– Chords	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	5
– Playing	5
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see "Repertoire" on p. 9 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *two* from the following repertoire lists and *one* of the teacher's choice that is of equal difficulty and musical quality to the pieces listed in Preparatory A. The *Teacher's Choice* selection may be chosen from the repertoire listed in the *Syllabus* or from other sources. 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*®, 2015 Edition: *Preparatory A Piano Repertoire* FHM

## Repertoire

### Adair, Yvonne

*Little Dog Tales* B&H

- Boots

### Alexander, Dennis

*Dennis Alexander's Favorite Solos*, 1 ALF

- March King

### Alexander, Dennis, and Martha Mier

- Shadows (in *Alfred's Premier Piano Course: Lesson Book*, 2A ALF)

### Armand, George

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

### Berlin, Boris

- A Skating Waltz (in *The ABC of Piano Playing*, 3 FHM)

### Chatman, Stephen

*Amusements*, 1 FHM

- Foolin' Around
- Monkey Business

*Escapades*, 1 FHM

- The Mouse in the Grandfather Clock (in *Celebrate Piano!®: Solos*, 2 FHM)

### Costley, Kevin

*Year 'Round Fun*, 1 FJH

- It's Raining Again

### Donkin, Christine

*Jumping in the Mud* FHM

- The Haunted Harp
- Sleigh Bells

### Duke, David

- March for a Reluctant Soldier (in *Music of Our Time, Preliminary* WAT)

### Faber, Nancy, and Randall Faber

- The Haunted Mouse (in *Piano Adventures: Lesson Book*, 1 FPA)
- Jazz Blast (in *Piano Adventures: Lesson Book*, 2A FPA)

### Garrow, Louise

- Calliope ALF

### Gieck, Janet

*When I Grow Up* RLP

- Artist
- Trucker

## Preparatory A

**Goolkasian Rahbee, Dianne***Pictures and Beyond*, 1 FJH

- Thunderstorm

**Kabalevsky, Dmitri***Children's Adventures*, op. 89 SCH

- The Trumpeter and the Echo (no. 15)

*Twenty-four Pieces for Children*, op. 39 SCH

- Melody (no. 1)
- Marching (no. 3)

**Mier, Martha**

- Bright Painted Ponies (in *Belwin Contest Winners*, 1 ALF)

**Milligan, John**

- Rowing Round (in *Legacy Collection: Folk-Song Arrangements* FHM)

**Milne, Elissa***Very Easy Little Peppers* FAB

- Smooth and Crunchy

**Niamath, Linda***In My Garden* FHM

- Spider's Web

**Olson, Kevin***My Kind of Music*, 1 FJH

- Making Faces
- Spider vs. Fly
- Stepping on the Cracks

**Papp, Lajos***Starting the Piano* EMB

- Lydian Melody

**Pearce, Elvina**

- Let's Waltz (in *Celebrate Piano!®: Solos*, 2 FHM)

**Poe, John Robert**

- Clown Serenade ALF

*Simon Says* KJO

- Walk Like a Duck

**Reubart, Dale**

- The Teeter-totter (in *Celebrate Piano!®: Solos*, 1 FHM)

**Richert, Teresa***Copycat Copycat* RLP

- Curious Cat

**Rollin, Catherine***The Bean Bag Zoo Collector's Series*, 1 ALF

- Owl in the Night
- Rainbow Fish

**Türk, Daniel Gottlob***Handstücke für angehende Klavierspieler*, 1

- The Lively Boy

## Repertoire from Method Books

**The ABC of Piano Playing** FHM*Book 2*

- The Cuckoo
- On Parade
- We Play Hockey

*Book 3*

- The Ballerina
- Cradle Song

**Alfred's Premier Piano Course** ALF*Lesson 1B*

- I Asked My Mother
- The Joke
- My Sombrero

*Lesson 2A*

- Qwerty

*Performance 1B*

- As Morning Dawns
- My Dog
- Pogo Stick

**Bastien Piano Basics** KJO*Performance 1*

- Golden Trumpets
- On the Planet of Mars
- Seconds, Please!

*Piano 1*

- Rock Group
- Sing, Bird, Sing
- Space Walk
- Swingin' Beat

**Celebrate Piano!®** FHM*Lesson and Musicianship 1B*

- Aura Lee
- Lazy Summer Day
- The Sad Dragon

*Lesson and Musicianship 2A*

- Easy Day

*Solos 1*

- Ladybug Waltz
- Trumpet Parade

*Solos 2*

- Clowns

**Hal Leonard Student Piano Library** HAL*Piano Lessons 2*

- Bayou Blues
- Circle Dance
- First Light

*Piano Solos 2*

- Goofy Gadget
- The Stream
- Those Creepy Crawly Things on the Cellar Floor
- Viva la rumba

# Preparatory A

## *John Thompson's Easiest Piano Course* WIL

### *Book 2*

- The Dancing Bear
- Turkey in the Straw

## *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

## *Music Pathways* FIS

### *Piano Discoveries B*

- Fiesta Dance
- Two White Swans

## *The Music Tree* ALF

### *Student's Book 1*

- First Boogie
- Forest Echoes
- Spanish Guitars
- When the Saints Go Marching In

### *Student's Book 2A*

- Knights at the Ball
- Morning Has Broken

## *Piano Adventures* FPA

### *Lesson Book 1*

- Grumpy Old Troll
- The Juggler
- Song for a Scarecrow

### *Lesson Book 2A*

- Snake Charmer
- Storms on Saturn

### *Lesson Book 2B*

- Carefree Waltz

### *Performance Book 1*

- Painting with Pastels

## *Piano Discoveries* HMP

### *Explorer Book 1A*

- Eek! Bump! Yikes! Jump!
- Giggling Goblins
- Have You Seen the Leprechaun?
- The Mirror

### *Explorer Book 1B*

- Let's Go to the Fair
- Ragamuffin Rag
- Things That Go Bump in the Night
- Where Have All the Socks Gone?

## *Piano Town* KJO

### *Lessons 1*

- Candlelight
- Feeling Sneaky
- The Flashlight
- Simple Gifts

### *Lessons 2*

- Butterfly Camouflage
- The Ladybug

## *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

## *Teaching Little Fingers to Play More* WIL

- Go Tell Aunt Rhody
- The Pet Parade
- 'Tis a Gift to Be Simple
- Waltz Without Words


## Technical Requirements

Please see "Technical Requirements" on p. 11 and "Appendix A" on p. 102 for important information regarding this section of the examination.



# Preparatory A

## Technical Tests

Technical Tests	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. 11 and “Appendix B” on p. 106 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
$\frac{3}{4}$	$\text{♩} \text{ ♩} \text{ ♩}$	two measures

### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the major or minor pentascale 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
$\frac{4}{4}$	$\text{♩} \text{ ♩} \text{ ♩} \text{ ♩}$	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
$\frac{4}{4}$	$\text{♩} \text{ ♩}$

# Preparatory B

Students at the Preparatory B level continue their exploration of the keyboard. A selection of pentascales, full octave scales, contrary motion scales, and triads with inversions supports the development of technical facility. Repertoire is chosen from a variety of method books and contemporary collections. Traditional favorites from the early pedagogical repertoire are presented as material for study along with more contemporary styles.

Preparatory B Requirements	Marks
<b>Repertoire</b>	<b>66</b>
two selections from the Repertoire List	20
	20
one Teacher's Choice selection	20
Memory (2 marks per repertoire selection)	6
<b>Technical Requirements</b>	<b>14</b>
Technical Tests	14
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Clapback	4
– Chords	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	5
– Playing	5
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 9 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *two* from the following repertoire lists and *one* of the teacher's choice that is of equal difficulty and musical quality to the pieces listed in Preparatory B. The *Teacher's Choice* selection may be chosen from the repertoire listed in the *Syllabus* or from other sources. 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*®, 2015 Edition: *Preparatory B Piano Repertoire* FHM

## Repertoire

### Alexander, Dennis

*Finger Paintings*, 3 ALF

- A Summer Morning
- Sun Fun

*Just for You*, 1 ALF

- Celebration

*The Magic of Music*, 1 ALF

- Bells of San Miguel
- Right Uptown!

### Archer, Violet

*Here and Now* ALK

- The Haunted Cave

### 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

- Oranges and Lemons (arr. in *Legacy Collection: Folk-Song Arrangements* FHM)

- The Marching Trumpets (in *Legacy Collection*, 1 FHM)

### Berr, Bruce

*Imaginations in Style* HAL

- Fanfare

### Bober, Melody

*Grand Solos for Piano*, 2 ALF

- Sneaky Sam

### Chatman, Stephen

*Amusements*, 2 FHM

- Broken Music Box

*Away!* FHM

- Birding

- Foggy Beach

*Escapades*, 1 FHM

- A Forgotten Promise

*Sports* FHM

- Olie the Goalie

### Clementi, Muzio

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

- Arietta in C Major (lesson 5)

### Coulthard, Jean

- Birthday Morning (in *Music of Our Time*, Preliminary WAT)

- The New Dolly Dances (in *Music of Our Time*, Preliminary WAT)



## Preparatory B

**Crosby Gaudet, Anne***Freddie the Frog* FHM

- Freddie the Frog
- ▶ Starfish at Night
- ▶ To Fly Like an Eagle

*Fuzzy Beluga* FHM

- Ocean Spray

*In My Dreams* FHM

- Floating in Space

**Donkin, Christine***Comics & Card Tricks* FHM

- The Path of the Ping Pong Ball
- ▶ The Tired Turtle Express

*Jumping in the Mud* FHM

- ▶ Mystery
- Something's Ticking
- The Swan's Reflection

**Gallant, Pierre***Clowning Around* FHM

- March of the 2nds and 3rds
- The Rhythm Machine
- Teasing

**Garrow, Louise**

- Tricky Traffic (in *Belwin Contest Winners*, 2 ALF)

**Garścia, Janina***Winter Fun* PWM

- The Leveret

**Gedike, Alexandr***Sixty Simple Piano Pieces for Beginners*, op. 36 SCH

- ▶ A Song (no. 3)

**George, Jon**

- ▶ Distant Chimes (in *The Music Tree: Students' Choice*, 3 ALF)  
→ with repeat
- Strolling in the Park (in *Supplementary Solos*, 1 ALF)
- Turtle Talk (in *Belwin Contest Winners*, 1 ALF)

**Gillock, William L.***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)

**Hansen, Joan***Whisper Time* WAT

- ▶ Aeolian Lullaby (in *Music of Our Time*, 1 WAT)

**Hook, James**

- ▶ Minuetto, op. 37, Lesson 2

**Kabalevsky, Dmitri***Children's Adventures*, op. 89 SCH

- First Waltz (no. 5)
- Twenty-four Pieces for Children*, op. 39 SCH
- Polka (no. 2)
  - ▶ A Little Joke (no. 6)

**Köhler, Christoph Louis Heinrich**

- Children's Song (in *Everybody's Perfect Masterpieces*, 1 ALF)

**Leaf, Mary***A Leaf Collection* 2, FJH

- Starship Galileo

**Ljubaski, Nikolai**

- ▶ The Hen

**Markow, Andrew**

- ▶ Jumping Jacks FHM
- ▶ Pop Goes the Weasel FHM

**Marlais, Helen**

- ▶ The Calico Cat (in *Succeeding at the Piano: Lesson and Technique*, 2B FJH)

**McLean, Edwin**

- ▶ Cool Groove (in *Succeeding at the Piano: Lesson and Technique*, 3 FJH)

**Milligan, John**

- Tippi-Toes (in *Legacy Collection*, 1 FHM)

**Mrozinski, Mark**

- ▶ On a Greek Island (in *Celebrate Piano!®: Lesson and Musicianship*, 3 FHM)

**Niamath, Linda***In My Garden* FHM

- Swinging

*Marching Mice and Other Pieces* FHM

- Balloons

*Soda Pop and Other Delights* FHM

- ▶ Playful Puppy
- Sleepy Little Kitten

*Surprises* FHM

- ▶ New Shoes
- Party Hats

**Norton, Christopher***The Microjazz Collection*, 1 B&H

- After the Battle
- Struttin'

**Parsons, Margaret, arr.**

- Hush-a-bye (in *Legacy Collection*, 1 FHM)

**Pearce, Elvina***Happy Times* FHM

- Bounce and Glide

**Porter, Beverly***Lady Bug and Friends* RLP

- Humbug's Hoedown

## Preparatory B

**Richert, Teresa***Imagination* RLP

- Pixies on Parade

*Toy Collection* FHM

- Bouncing Ball

**Roth Roubos, Valerie***Four Miniature Suites* FJH

- Catnip Crazy, from *Cat Tales*

**Schoenmehl, Mike***Fun with Jazz Piano*, 2 OTT

- Sherlock Holmes

**Sheftel, Paul***Merry and Mellow* ALF

- Chimes

**Skarecky, Jana***Birds in the Hickory Tree* CMC

- Blackbirds

**Tan, Chee-Hwa***Through the Windowpane* FHM

- Looking Glass River
- The Swing

**Telfer, Nancy***The Sun and the Moon* FHM

- 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

## Repertoire from Method Books

***The ABC of Piano Playing*** FHM*Book 3*

- A Canoe Trip
- Hallowe'en Pranks
- Hop Scotch
- Old MacDonald Had a Farm
- The Swiss Cuckoo

***Alfred's Premier Piano Course*** ALF*Lesson 2A*

- Boom, Boom!
- Butterfly World
- King Arthur's Adventure
- Tilt-a-Whirl

*Lesson 2B*

- Quiet Thoughts

***Bastien Piano Basics*** KJO*Performance 3*

- Fireworks

*Piano 2*

- Dancing the Minuet
- Tarantella

*Piano 3*

- German Folk Song
- Gypsy Dance
- Prelude in A Minor
- Viennese Waltz

***Celebrate Piano!***® FHM*Lesson and Musicianship 2A*

- The Boogie Bugler

*Lesson and Musicianship 2B*

- Alouette
- Donkey Riding
- Last Train to Bluesville
- Rhythm Ace

*Lesson and Musicianship 3*

- Erie Canal
- Singin' the Blues
- Sparklers
- Tarantella

*Lesson and Musicianship 4*

- Minuet in F Major
- Takin' it Easy

*Solos 2*

- Allegro, op. 1, no. 4
- Bouncing on My Bed
- Minuetto, op. 1, no. 1

***Hal Leonard Student Piano Library*** HAL*Piano Lessons 3*

- Chorale

*Piano Solos 3*

- The Clockwork Ballerina
- Leap Frog
- Porcupine Pizzicato
- The Winter Wind

***Music for Young Children*** MYC*Sunbeams 3*

- Hello to Spring
- Ketchup
- 'Tis a Gift to Be Simple
- Waltz of the Sunbeams

***Music Pathways*** FIS*Piano Discoveries C*

- Arabian Tale
- Lighter Than Air March
- On the Move

*Piano Discoveries D*

- In the Tall Pines
- Little Prelude in B flat

*Piano Solos B*

- Lady Moon

# Preparatory B

## *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

## *Piano Adventures* FPA

### *Lesson Book 2A*

- Whirling Leaves

### *Lesson Book 2B*

- Canoeing in the Moonlight
- Jumpin' Jazz Cat
- Riding the Wind
- Spanish Caballero

## *Piano Discoveries* HMP

### *Adventure Book 2A*

- At Dawn
- Hop, Skip and a Jump Blues
- Simple Gifts
- The Water Is Wide

### *Explorer Book 1B*

- Hobgoblin Hop

## *Piano Town* KJO

### *Lessons 2*

- The Comic Book Shop
- The Lily Pond
- School's Out
- The Time Machine

### *Performance 2*

- Around the World
- Beehive Dance

## *Succeeding at the Piano* FJH

### *Lesson and Technique 2A*

- Riding the Subway

### *Lesson and Technique 2B*

- Boogie, Man!
- Land of the Silver Birch
- On the Cable Car

### *Lesson and Technique 3*

- Elfin Tarantella

### *Recital Book 2A*

- Beanbag Rag

### *Recital Book 2B*

- Down Under Sonata  
→ complete
- Song of the Leprechaun
- Spring Festival

## *Suzuki Piano School, Revised Edition* ALF

### *Volume 1*

- Au clair de la lune
- Cuckoo
- French Children's Song
- Lightly Row

## Technical Requirements

Please see "Technical Requirements" on p. 11 and "Appendix A" on p. 102 for important information regarding this section of the examination.

## Technical Tests

	Keys	Played	Tempo	Note Values
<b>Scales</b>				
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	
<b>Chords</b>				
Tonic Triads • broken	C, G major A minor	HS 1 octave (root position and inversions)	♩ = 50	

# Preparatory B

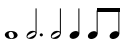
## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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
$\frac{3}{4}$ $\frac{4}{4}$		two measures

#### Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the major or minor pentascale 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:

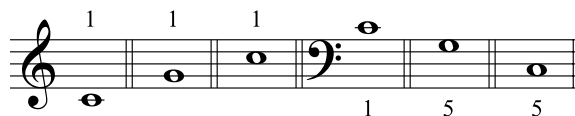
- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.

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 note in the following positions:



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

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

# Level 1

Students in Level 1 are introduced to elements of Baroque and Classical style through miniature dance and song forms. Character pieces provide opportunities for developing imagination and creativity, while inventions encourage hand independence. Two-octave scales support the development of agility and fluency.

Level 1 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: one etude from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 1* FHM

## List A

### Baroque and Classical Repertoire

#### Anonymous

- Burlesque in G Major (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 (in *Celebrate Beethoven*, 1 FHM)
- Ukrainian Folk Song, op. 107, no. 3 [theme] (in *Celebrate Beethoven*, 1 FHM)

#### 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 (in *Masterwork Classics*, 3 ALF)

#### Dunhill, Thomas

*First Year Pieces* ABR

- Gavotte in G Major

#### Gossec, François-Joseph

- An Old French Dance (arr. Margaret Parsons, in *Legacy Collection*, 2 FHM)

#### Hässler, Johann Wilhelm

*Cinquante 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* ELK)

## Level 1

**Krieger, Johann***Sechs musicalische Partien*

- ▶ Minuet in A Minor, from Partita No. 6 in B flat Major

**Mozart, Leopold, attr.***Notebook for Wolfgang OTT*

- Minuet in D Minor

**Mozart, Wolfgang Amadeus**

- ▶ Allegro in B flat Major, K 3
- ▶ Minuet in F Major, K 2

**Telemann, Georg Philipp**

- ▶ Andante in G Minor, from TWV 33:17  
→ with repeat

**Türk, Daniel Gottlob***Handstücke für angehende Klavierspieler, 1*

- ▶ The Ballet
- The Hunting Horns and the Echo

*Zwölf Handstücke*

- Arioso in F Major

## List B

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

**Alexander, Dennis***Especially for Boys ALF*

- Frogs and Snakes

*Just for You, 1 ALF*

- Cinnamon Popcorn

**Archer, Violet***Shorter Pieces for Shorter Fingers CMC*

- Waltz (no. 2)

**Bonis, Mel.***Album pour les tout-petites COM*

- La puce

**Boyd, Bill***Jazz Starters, 3 HAL*

- Too Blue

**Brown, Stephen***Six Pentatonic Preludes SWA; CMC*

- Pentatonic Prelude No. 1

**Chatman, Stephen***Amusements, 1 FHM*

- Silly Argument

*Away! FHM*

- Clear Lake
- ▶ Spring Light

*Escapades, 1 FHM*

- Beaver Boogie

**Crosby Gaudet, Anne***Freddie the Frog FHM*

- ▶ Angelfish

**Crosby Gaudet, Anne** (continued)*Fuzzy Beluga FHM*

- The Grey Lady
- Pirate Tales
- Risser's Romp

*In My Dreams FHM*

- ▶ Robots

**Dello Joio, Norman***Suite for the Young EBM*

- ▶ Mountain Melody (no. 1)
- Little Sister (no. 3)

**Donkin, Christine***Comics & Card Tricks FHM*

- Crafty Card Tricks

*Legends & Lore FHM*

- ▶ Dream Journey
- Heroes of the Galaxy
- Soaring

**Duke, David**

- March (Lydian Mode) (in *Music of Our Time*, 1 WAT)

**Fairbank, Nicholas***A Pentad for Piano FAI*

- Pentatonic Lullaby

**Gallant, Pierre***Animal Fair FHM*

- "Croc" the Curmudgeon
- Paper Tigers

**Garścia, Janina***Very Easy Piano Pieces for Children, op. 3 PWM*

- Chris's Song
- The Doll's Horse

**Gedike, Alexander***Sixty Simple Piano Pieces for Beginners, op. 36 SCH*

- A Happy Tale (no. 31)
- A Sad Song (no. 39)

*Twenty Little Pieces for Beginners, op. 6 SCH*

- ▶ A Little Piece (no. 2)

**Gieck, Janet***Dances, Daydreams & Dinosaurs RLP*

- Chromatisaurus

**Gillock, William***Accent on Solos, 2 WIL*

- Argentina

*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, FJH*

- ▶ Toy Soldiers March



## Level 1

**Grechaninov, Alexandr***Children's Album*, op. 98 OTT

- Fairy Tale (no. 1)

**Gurlitt, Cornelius***The First Lessons*, op. 117 KAL

- Rocking (no. 6)
- The Hunt (no. 15)

**Kabalevsky, Dmitri***Twenty-four Pieces for Children*, op. 39 SCH

- March (no. 10)
- Waltz (no. 13)

**Karp, David***Naturescape* WIL

- Whirligig Beetle

**Kasemets, Udo***One Plus One*, 2 BER

- Old MacDonald

**Kraehenbuehl, David**

- Daydreaming (in *Contemporary Piano Literature*, 1 ALF)
- March of the Trolls (in *Contemporary Piano Literature*, 1 ALF)

**Krausas, Veronika***The Bestiary* CMC

- The Alligator

**Lefeld, Jerzy***Little Frogs and Other Piano Pieces for Children* PWM

- A Folk Tune

**McLean, Edwin***Miniatures*, 2 FJH

- Valse triste

**Mier, Martha***Jazz, Rags & Blues*, 1 ALF

- Hallelujah!
- Sneaky Business

*Premier Piano Course: Jazz, Rags, & Blues*, 2B ALF

- Red Satin Jazz

**Milne, Elissa***Little Peppers* FAB

- Lost

**Niamath, Linda***Here We Go!* FHM

- Hot Air Balloons

*Soda Pop and Other Delights* FHM

- Big Teddy, Little Teddy
- Hide and Seek
- March of the Terrible Trolls

*Surprises* FHM

- Rainbow

*A Zoo for You* FHM

- Bears

**Norton, Christopher***Christopher Norton Connections® for Piano*, 1 FHM

- No Worries
- Merry-Go-Round
- Four-Wheel Drive

**Paterson, Lorna***Pianimals* FHM

- Wallabies on Parade

*Safari Suite* FHM

- Marmoset

**Poole, Clifford**

- Cobwebs (in *Legacy Collection*, 1 FHM)
- The Itchy Ant (first published under pseudonym Ernest Marsden) (in *Legacy Collection*, 2 FHM)
- Mist (in *Legacy Collection*, 1 FHM)
- Spooks (in *Legacy Collection*, 2 FHM)

**Richert, Teresa***Toy Collection* FHM

- Teddy Bear
- Video Game Adventure

**Rybicki, Feliks***I Begin to Play*, op. 20 PWM

- Cradle Song

**Schnittke, Alfred***Eight Pieces for Piano* SIK

- Folk Song

**Schoenmehl, Mike***Little Stories in Jazz* OTT

- Dance of the Martians

**Shostakovich, Dmitri***Childhood Notebook*, op. 69 DSC

- Waltz (no. 2)

**Siegmeister, Elie***American Kaleidoscope* ALF

- Song of the Dark Woods

**Silvester, Frederick**

- Early One Morning (arr. in *Legacy Collection: Folk-Song Arrangements* FHM)
- Jig (in *Legacy Collection*, 1 FHM)

**Stravinsky, Soulma***Piano Music for Children*, 1 PET

- For the Kid Next Door
- Stepping Stones

**Tan, Chee-Hwa***A Child's Garden of Verses* FHM

- My Shadow
- Pirate Story
- Where Go the Boats?

**Taranta, Italo***Piano Miniatures* WIL

- A Starry Night

# Level 1

## Telfer, Nancy, arr.

*My Bark Canoe* FHM

- Climb up on an Elephant (Monté sur un éléphant)

## Vandall, Robert D.

*Celebrated Jazzy Solos*, 2 ALF

- Feeling Great!

## List C

### Inventions

## Archer, Violet

*Eleven Short Pieces* ALK

- Little Prelude (no. 1)

## Christopher, Renée

- The Snake FHM

## Duke, David, arr.

- She's Like the Swallow (in *Music of Our Time*, 2 WAT)

## Elliott, Carleton

*Seventeen Canons* WAT

- Canon (no. 8)

## Gallant, Pierre

*Imitations and Inventions* FHM

- Dancing Partners
- A Little Song between Friends

## Keveren, Phillip

*Mouse on a Mirror* HAL

- Mouse on a Mirror

## Kinney, Forrest

- Young Ludwig Exploring FHM

## Markow, Andrew

- Teapot Invention FHM

## McKinnon, Gordon A.

- Swirling Leaves FHM

## Norton, Christopher

*Christopher Norton Connections® for Piano*, 1 FHM

- Carol in Canon

## Poole, Clifford

- Frère Jacques Stands on His Head FHM

## Richert, Teresa

*Copycat Copycat* RLP

- Cranky Cat

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

See table below.

## Etudes

Students must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection, found in *Celebration Series®, 2015 Edition: Piano Etudes 1* FHM

## Balázs, Árpád

*Fourteen Easy Pieces for Piano* EMB

- Etude in A Minor (no. 9)

## Berlin, Boris

- Hopscotch (in *Legacy Collection*, 1 FHM)

## Christopher, Renée

- Waiting FHM

## Crosby Gaudet, Anne

*In My Dreams* FHM

- Celebration

## Deimer, Emma Lou

*Reaching Out* FJH

- Answering

(Continued on next page.)

## Technical Tests

	Keys	Played	Tempo	Note Values
<b>Scales</b>				
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	
<b>Chords</b>				
Tonic Triads	C, G, F major A, E, D minor	HS 1 octave (root position and inversions)	♩ = 50	
• broken			♩ = 100	
• solid/blocked				

All scales are to be played *legato*.



# Level 1

## Diabelli, Anton

*The First Twelve Lessons*, op. 125

- Etude in C Major (no. 3)

## Donkin, Christine

*Comics & Card Tricks* FHM

- Detectives

## George, Jon

*Kaleidoscope Solos*, 2 ALF

- Relay Race

## Gillock, William

*Collected Short Lyric Pieces for Solo Piano* WIL

- Drifting Clouds

## Gurlitt, Cornelius

*The First Lessons*, op. 117

- Morning Greeting (no. 13)

## Kabalevsky, Dmitri

*Children's Adventures*, op. 89 SCH

- A Porcupine Dance (no. 8)
- Skipping Rope (no. 17)

## Kadosa, Pál

*Twenty-four Easy Technical Etudes for Piano* EMB

- Etude in C Major (no. 1)

## Le Couppey, Felix

- Etude in C Major

## Maxner, Rebekah

*Old MacDonald Had the Blues* NOT

- Jazz! Goes the Weasel

## Richert, Teresa

*Days of Summer* FHM

- Far Away

## Schoenmehl, Mike

*Fun with Jazz Piano*, 1 OTT

- A Swinging Leprechaun

## Takács, Jenő

*Für mich*, op. 76 DOB

- Raindrops (Regentropfen) (no. 11)

★ Students may substitute a popular selection for the etude. See p. 11 for details.


## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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 the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum 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 a major or minor pentascale. 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.

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

# Level 2

Students in Level 2 expand their musical horizons and develop technical skills by exploring a variety of musical styles and genres. Character pieces allow for exploration of pedaling, expression, and balance of tone. Scales and triads introduce new major and relative minor keys.

Level 2 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: one etude from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 2* FHM

## List A

### Baroque and Classical Repertoire

#### 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 III in G Major, from Suite in G Minor, BWV 822 BAR

#### Beethoven, Ludwig van

- Écossaise in G Major, WoO 23 (in *Celebrate Beethoven*, 1 FHM)

#### Clarke, Jeremiah

- King William’s March (in *Legacy Collection*, 2 FHM)

#### 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

- Cinquante pièces à l’usage des commençans*, op. 38 ABR
- Ecossoise in G Major (no. 23)

#### Haydn, Franz Joseph

- German Dance in B flat Major, Hob. IX:22, no. 5
- German Dance in G Major, Hob. IX:12, no. 1 (in *Celebrate Haydn*, 1 FHM)
- German Dance in G Major, Hob. IX:12, no. 7 (in *Celebrate Haydn*, 1 FHM)
- 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* ELK)

#### Krebs, Johann Ludwig

- Minuet in B Minor, from Suite No. 2 in B Minor

## Level 2

**Mozart, Wolfgang Amadeus**

- Allegro in F Major, K 1c (in *Celebrate Mozart*, 1 FHM)
- ▶ Menuetto in C Major, from Sonata in C Major, K 6
- Minuet in G Major, K 1e (in *Celebrate Mozart*, 1 FHM)

**Neefe, Christian Gottlob**

- ▶ Allegretto in C Major

**Purcell, Henry**

- ▶ Air in D Minor, ZT 676
- Hornpipe, ZT 685 (in *Essential Keyboard Repertoire*, 4 ALF)

**Rameau, Jean-Philippe**

*Pièces de clavecin* (1724)

- ▶ Menuet en rondeau (Minuet in Rondo Form)

**Scarlatti, Domenico**

- Sonata in C Major, K 73b (in *Celebrate Scarlatti*, 1 FHM)

**Schubert, Franz**

- Écossaise, D 299, no. 8 BAR

**Telemann, Georg Philipp**

Fantasia in D Major, TWV 33:16 ABR

- 3rd section

**Türk, Daniel Gottlob**

*Handstücke für angehende Klavierspieler*, 1 ABR

- A Cheerful Spirit
- Contentment

*Handstücke für angehende Klavierspieler*, 2

- ▶ Gavotte in A Major

## List B

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

**Archer, Violet**

*Shorter Pieces for Shorter Fingers* CMC

- Hop, Skip, Glide (no. 3)

**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)

**Bender, Joanne**

*Creatures Great and Small* RLP

- Inuit Lullaby
- When the Rain Comes

**Berlin, Boris**

- March of the Goblins (in *Legacy Collection*, 2 FHM)
- The Merry-Go-Round (in *Legacy Collection*, 2 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-petites* COM

- Madrigal

**Brown, Stephen**

*Five Extremities* SWA; CMC

- Extremity No. 1

**Byers, Rosemary**

- Cheshire Cat Cool HAL

**Carroll, Walter**

*The Countryside* FOR

- The Wood Fairies (no. 11)

**Chatman, Stephen**

*Amusements*, 2 FHM

- Ping Pong Party

*Away!* FHM

- 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)

- Grandmother's Nonsense Song (in *Music of Our Time*, 2 WAT)

- Lullaby for a Baby Seal (in *Music of Our Time*, 2 WAT)

**Crosby Gaudet, Anne**

*Tunes in Bloom* FHM

- ▶ Periwinkle Twinkle

*In My Dreams* FHM

- Can't Catch Me!

*In the Mermaid's Garden* FHM

- The Banshee's Ball

**Donkin, Christine**

*Legends & Lore* FHM

- The Dragon's Story

**Duke, David**

- Butterflies (in *Music of Our Time*, 3 WAT)

**Garścia, Janina**

*Very Easy Piano Pieces for Children*, op. 3 PWM

- The Clock
- A Joke (Žarcik)

**George, Jon**

*The Music Tree: Students' Choice*, 4 ALF

- ▶ Quiet Lagoon

## Level 2

**Gieck, Janet***Sundae Soup*, 1 RLP

- Lazy Sunday

*Dances, Daydreams & Dinosaurs* RLP

- Outdoor Skating Rink

**Gillock, William***Accent on Majors* WIL

- On a Quiet Lake

**Goldston, Margaret***The Virtuoso Performer*, 1 ALF

- The Sparkling Brook

**Grechaninov, Alexandr***Children's Album*, op. 98 OTT

- Farewell (no. 4)

*Glass Beads*, op. 123 OTT

- Little Beggar (no. 2)

**Harmer, Daniel**

- The Toymaker BER

**Harris, Eddie***Modal Miniatures* WAT

- On the March

**Ikeda, Naoko**

- Evening Melody WIL

**Joachim, Otto***Twelve Twelve-tone Pieces for Children* BER

- Snowy Morning (no. 4)

- Gossip (no. 7)

**Kabalevsky, Dmitri***Thirty Children's Pieces*, op. 27 SCH

- Valse (no. 1)

- A Little Song (no. 2)

**Karp, David***Naturescape* WIL

- Circling Hawks

**Khachaturian, Aram***Children's Album*, 2 SIK

- An Evening Tale

**Kraehenbuehl, David**

- March of the Trolls (in *Contemporary Piano Literature*, 1 ALF)

**Labenske, Victor***Piano Miniatures* ALF

- Player Piano

**Last, Joan***On the Move* B&H

- Sailing by Moonlight

**McIntyre, David L.***Pip Squeaks* RSM

- The Waltz That Floated Away

**Mosdell, Rick**

- Hong Kong Sunrise (in *Music from the Heartland* CMC)

**Mrozinski, Mark**

- Turkish Bazaar (in *Celebrate Piano!®: Lesson and Musicianship*, 4 FHM)

**Nakada, Yoshinao***Children's Dreams* KAW

- So Long, See You Tomorrow

*Japanese Festival* (in *Piano Pieces for Children* OGT)

- A Short Story

**Niamath, Linda***All Year Round* FHM

- Autumn Leaves

*Here We Go!* FHM

- Rollerblading

*A Zoo for You* FHM

- Penguins

**Norton, Christopher***Christopher Norton Connections® for Piano*, 2 FHM

- Half Asleep

- Sidewalk Cafe

- Toronto Tango

- Trumpet Blues

*The Final Frontier* B&H

- Asteroids

*The Microjazz Collection*, 1 B&H

- Rag Time

**Paterson, Lorna***Pianimals* FHM

- Clown Fish

**Perry, Nina***Through the Kaleidoscope* OUP

- Lullaby (no. 5)

**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 Mouse in the Coal Bin (first published under pseudonym Charles Peerson) (in *Legacy Collection*, 2 FHM)

- Parade (in *Legacy Collection*, 2 FHM)

**Reinecke, Carl**

- Serenade in G Major, op. 183, no. 2

- Elegy (in *Discovering Piano Literature*, 3 ALF)

# Level 2

## Richert, Teresa

*Days of Summer* FHM

- Daydreaming

*Toy Collection* FHM

- Doll House
- ▶ Little Red Wagon
- Plush Toy Parade
- Toy Train

## Rossi, Wynn-Ann

*Música Latina*, 2 ALF

- ▶ Atacama Desert

## Schumann, Robert

*Album für die Jugend*, op. 68

- ▶ Soldier's March (no. 2)

## Skarecky, Jana

*Water Colours* CMC

- Rain

## Stravinsky, Soulima

*Piano Music for Children*, 1 PET

- Tag

## Szelényi, István

*Musical Picture-Book* EMB

- 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

*I'm Not Scared* FHM

- Crocodile Teeth
- Skeleton Dance

*Land of the Silver Birch* FHM

- An Iroquois Lullaby (arr.)
- Land of the Silver Birch (arr.)

*My Bark Canoe* FHM

- Donkey Riding

*The Sun and the Moon* FHM

- ▶ The Silent Moon

## Vandall, Robert D.

*Robert D. Vandall's Favorite Solos*, 2 ALF

- Summer Toccata

## List C

### Inventions

## Bartók, Béla

*Mikrokosmos*, 1 B&H

- ▶ Little Dance in Canon Form (no. 31)

## 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

- ▶ Jazz Invention No. 2

## Gedike, Alexander

*Sixty Piano Pieces for Beginners*, op. 36 SCH

- Fugato (no. 40)

## Gurlitt, Cornelius

- ▶ Canon

## Hässler, Johann Wilhelm

*Cinquante pièces à l'usage des commençans*, op. 38 ABR

- Moderato in C Major (no. 5)

## Kunz, Konrad M.

*200 Short Canons*, op. 14

- ▶ Canon in F Major (no. 95)

## Niamath, Linda

*Watermelon and Friends* FHM

- Banana

## Richert, Teresa

*Copycat Copycat* RLP

- ▶ Courageous Cat

## Silvester, Frederick

- ▶ Invention in A Minor FHM

## Level 2

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

See table below.

## Etudes

Students must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- ▶ one selection, found in *Celebration Series*®, 2015 Edition:  
*Piano Etudes 1* FHM

### Burnam, Edna-Mae

*Step by Step Piano Course*, 5 WIL

- ▶ Colored Windows

### Czerny, Carl

*101 Progressive Exercises*, op. 261

- ▶ Etude in C Major (no. 3)

### Donkin, Christine

*Comics & Card Tricks* FHM

- ▶ Crazy Comics

### Gedike, Alexander

*Sixty Simple Piano Pieces for Beginners*, op. 36 SCH

- ▶ Etude in C Major (no. 22)

### George, Jon

*Artistry at the Piano: Repertoire*, 3 API

- ▶ Melody

### Gillock, William

*Fanfare* ALF

- ▶ Ladies in Waiting, from Little Suite in F Major

### Gurlitt, Cornelius

*Der erste Vortrag*, op. 210

- ▶ Hunting (Jagdstückchen) (no. 7)

*Die ersten Schritte des jungen Klavierspielers*, op. 82

- ▶ Etude in D Minor (no. 65)

### Kabalevsky, Dmitri

*Twenty-four Pieces for Children*, op. 39 SCH

- ▶ Scherzo (no. 12)

### Köhler, Christian Louis Heinrich

*Die allerleichtesten Übungsstücke für den Clavierunterricht*, op. 190

- ▶ Etude in F Major (no. 27)

### Niamath, Linda

*Surprises* FHM

- ▶ Pinwheels

### Norton, Christopher

*Christopher Norton Connections*® for Piano, 2 FHM

- ▶ Feelin' Good
- ▶ The Highlands

### Takács, Jenő

*Für mich*, op. 76 DOB

- ▶ Gliding (Segelflug) (no. 18)

### Tan, Chee-Hwa

*A Child's Garden of Verses* FHM

- ▶ The Wind

### Vandall, Robert D.

*Sampler*, 1 ALF

- ▶ E Dorian with Modulation (no. 9)

★ Students may substitute a popular selection for the etude. See p. 11 for details.

## Technical Tests

	Keys	Played	Tempo	Note Values
<b>Scales</b>				
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	$\text{♩} = 80$	
<b>Chords</b>				
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. 11 and “Appendix B” on p. 106 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 the following intervals. The examiner will play each interval in melodic form (ascending and descending) *once*.

OR

Students may choose to sing or hum 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 major or minor pentascale. 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 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.

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



# Level 3

At Level 3, students continue to explore Baroque dance forms. Classical sonatinas provide opportunities to refine control of touch and tone and increase awareness of formal structure. Hands-together scales support the repertoire requirements by encouraging coordination and rhythmic precision.

Level 3 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 3* FHM

## List A

### Baroque Repertoire

#### Anonymous

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

#### Bach, Johann Sebastian, attr.

*Notenbuch der Anna Magdalena Bach*

- Musette in D Major, BWV Anh. 126
- Polonaise in G Minor, BWV Anh. 119

#### Handel, George Frideric

- Gavotte in G Major, HWV 491 (in *Celebrate Handel* FHM)
- Minuet in F Major, HWV 516a (in *Celebrate Handel* FHM)

#### 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

#### 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 Minor, BWV Anh. 115 (in *Notenbuch der Anna Magdalena Bach* BAR; WIE)

#### Purcell, Henry

- Hornpipe in B flat Major, Z T683

#### 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 Klaviersonatinen*, Anh. 5 (in *Celebrate Beethoven*, 1 FHM)

Sonatina in G Major

- 1st movement
- 2nd movement



# Level 3

## 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)

- one movement

## Gedike, Alexander

*Sixty Simple Piano Pieces for Beginners*, 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

*Cinquante pièces à l'usage des commençans*, op. 38 ABR

- Andantino in A Major (no. 31)

## Lack, Théodore

Sonatina in F Major, op. 257, no. 2

- 4th movement: Finale

## Mozart, Wolfgang Amadeus

- Allegro in B flat Major, K 3 (in *Celebrate Mozart*, 1 FHM)
- Menuetto II in F Major, from Sonata in C Major, K 6
- Minuet in D Major, K 7 (in *Celebrate Mozart*, 1 FHM)

## Türk, Daniel Gottlob

*Handstücke für angehende Klavierspieler*, 1 ABR

- Carefree Happiness

## List C

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

## Alexander, Dennis

*A Splash of Color*, 2 ALF

- Zinc Pink

## Allen, Peter

- Jokin' Around (in *Kick Up Your Heels!* PGM)

## Archer, Violet

*Eleven Short Pieces* ALK

- Little Canon (no. 9)

## Austin, Glenda

*Lyric Waltzes* WIL

- Carousel Waltz

## 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

## Berlin, Boris

- The Haunted Castle (in *Legacy Collection*, 3 FHM)
- Rosemary Skating Waltz (in *Legacy Collection*, 3 FHM)

## Bernstein, Seymour

*Moodscapes* MAN

- The Elegant Toreador

## Bonis, Mel.

*Album pour les tout-petites* COM

- Compliment a grand'maman
- Douce amie
- Monsieur Vieuxbois

## Coulthard, Jean

- Clear Waters (in *Music of Our Time*, 4 WAT)
- A Little Joke (in *Music of Our Time*, 1 WAT)

*Early Pieces for Piano* ALK

- The Song of the Shepherdess (no. 3)
- The Sad Story (no. 6)
- A Happy Day (no. 9)

## Crosby Gaudet, Anne

*In My Dreams* FHM

- Funny Puppy
- In My Dreams
- Little Elves and Pixies
- The Stormy Sea

## Donkin, Christine

*Comics & Card Tricks* FHM

- Computer Chatter
- Monster Trucks

## Fine, Irving

*Music of Irving Fine* B&H

- Lullaby for a Baby Panda

## Fleming, Robert

- Happy Days (in *Legacy Collection*, 3 FHM)

## Fredrich, Frank

*Cream of the Crop*, 1 ALF

- Legerdemain (The Magician)

## Gallant, Pierre

*Animal Fair* FHM

- The Lumbering Elephant

## Level 3

**Gedike, Alexander***Twenty Little Pieces for Beginners*, op. 6 SCH

- A Little Piece (no. 11)

**George, Jon***A Day in the Forest* ALF

- Rain... and the Rainbow

**Gerou, Tom***Piece by Piece*, 1 ALF

- Delightful Dreams

**Gieck, Janet**

- Summer Drought GIE

*Dances, Dreams & Dinosaurs* RLP

- Promenade

*Sundae Soup*, 1 RLP

- Sweet Dreams

**Gonzales, Chilly***Re-Introduction Etudes* EBR

- Tarantula

**Grechaninov, Alexandr***Children's Album*, op. 98 SCH

- In Camp (no. 2)
- In the Woodland Glade (no. 6)
- Cradle Song (Lullaby) (no. 9)
- After the Ball (no. 13)

*Glass Beads*, op. 123 SCH

- Morning Walk (no. 1)
- Sad Song (no. 4)

**Griesdale, Susan***Arctic Voices* RLP

- Arctic Voices

**Gurlitt, Cornelius***Kleine Blumen*, op. 205

- Wild Mignonette (no. 1)

**Harris, Eddie***Modal Miniatures* WAT

- Lydia's Song

**Huang, An-Lun***A Chinese Festival*, 1 BEL

- Pastures

**Ikeda, Naoko***Miyabi* WIL

- Soft Rain (Azisai)

**Joachim, Otto***Twelve Twelve-tone Pieces for Children* BER

- Plastic Soldier (no. 5)

**Kabalevsky, Dmitri***Thirty Children's Pieces*, op. 27 SCH

- Night on the River (no. 4)

*Twenty-four Pieces for Children*, op. 39 SCH

- Clowns (no. 20)

**Karp, David***Solo Souvenirs* FJH

- Walk and Talk Rag

**Klose, Carol***Watercolor Miniatures* HAL

- Dreaming in Watercolors

**Liebermann, Lowell***Album for the Young*, op. 43 PRE

- Song (no. 11)

**Linn, Jennifer**

- Tarantella HAL

*Les petites images* HAL

- L'oiseau-mouche (Hummingbird)

**Maxner, Rebekah***Madge's Notebook* RLP

- Deep in the Meadow

**Mier, Martha***Martha Mier's Favorite Solos*, 3 ALF

- Winter Starlight

*Romantic Sketches*, 2 ALF

- Interlude

**Milhaud, Darius***L'enfant aime (A Child Loves)*, op. 289 UNI

- Les fleurs (Flowers) (no. 1)

**Milne, Elissa***More Little Peppers* FAB

- Violets Are Blue

*Pepperbox Jazz*, 1 FAB

- Gone Too Soon

**Moss, Earle**

- In a Canoe (in *Legacy Collection*, 3 FHM)

- Little Lamb (in *Legacy Collection*, 3 FHM)

**Nakada, Yoshinao***Japanese Festival (in Piano Pieces for Children* OGT)

- A Green Caterpillar and a Butterfly

- The Song of Twilight

→ with repeat

**Niamath, Linda***Here We Go!* FHM

- All Aboard

- Carousel

- In My Kayak

**Norton, Christopher***Christopher Norton Connections® for Piano*, 3 FHM

- Breezy

- Gentle Touch

- Up and Away

- White Sand

*The Microjazz Collection*, 2 B&H

- Coconut Rag

**Olson, Kevin***Showcase Solos*, 2 FJH

- Medieval Festival

## Level 3

### Olson, Lynn Freeman

- Night Clouds

### Ouchterlony, David

- Kickin' Stones (in *Legacy Collection*, 2 FHM)

### Papp, Lajos

*The Stonecutter* EMB

- The Happy Stonecutter's Song

### Paterson, Lorna

*Pianimals* FHM

- Doves
- Waltzing Pandas
- Whale's Lament

### Persichetti, Vincent

*Little Piano Book*, op. 60 PRE

- Dialogue (no. 3)

### Peskanov, Alexander

*Musical Gallery*, 3 WIL

- Child's Portrait

### Poole, Clifford

- Pop Goes the Weasel! (in *Legacy Collection: Folk-Song Arrangements* FHM)
- Tarantelle (in *Legacy Collection*, 3 FHM)

### Porter, Beverly

*Lady Bug and Friends* RLP

- Lady Bug Sings the Blues

### Schoenmehl, Mike

*Fun with Jazz Piano*, 3 OTT

- ▶ Picnic 1920

### Schumann, Robert

*Album für die Jugend*, op. 68

- Melody (no. 1)

### Scott, Cyril

*For My Young Friends* MAS

- Seesaw

### Shostakovich, Dmitri

*Childhood Notebook*, op. 69 DSC

- Merry Tale (no. 4)

### Siegmeister, Elie

- Street Games (in *Contemporary Piano Literature*, 2 ALF)

### Springer, Mike

- Detective Belvedere (in *Myklas Contest Winners*, 3 ALF)
- Undercover Spy ALF

### Stravinsky, Soulima

*Piano Music for Children*, 2 PET

- Cops and Robbers

### 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)

### Tarp, Svend Erik

*Mosaik*, op. 31 HAN

- Flute and Bassoon Play a Duet (no. 6)

### Tchaikovsky, Pyotr Il'yich

*Album for the Young*, op. 39

- ▶ Morning Prayer (no. 1)

### Telfer, Nancy

*I'm Not Scared* FHM

- The Sleeping Dragon

*Land of the Silver Birch* FHM

- À la claire fontaine

*Planets and Stars* FHM

- Star Cluster

## Technical Requirements

Please see "Technical Requirements" on p. 11 and "Appendix A" on p. 102 for important information regarding this section of the examination.

## Technical Tests

See table on p. 36.

## Etudes

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

Bullets used to denote selections for examination purposes:

- ▶ one selection, found in *Celebration Series®, 2015 Edition: Piano Etudes* 3 FHM

### Bartók, Béla

*The First Term at the Piano*

- ▶ Minuet

### Burgmüller, Johann Friedrich

*Vingt-cinq études faciles et progressives*, op. 100

- ▶ Arabesque (no. 2)

### Czerny, Carl

*101 Progressive Exercises*, op. 261

- ▶ Etude in D Minor (no. 53)
- ▶ Etude in C Major (no. 81)

*Five-finger Exercises*, op. 777

- ▶ Etude in F Major (no. 22)

### Donkin, Christine

*Legends & Lore* FHM

- ▶ Witches and Wizards

### Fitch, Gem

- ▶ Chinese Kites

(Continued on next page.)

# Level 3

Technical Tests	Keys	Played	Tempo	Note Values
<b>Scales</b>				
Two-octave	D, F, B $\flat$ major B, D, G minor (harmonic and melodic)	HT 2 octaves	$\text{♩} = 80$	
Formula Pattern	D major	HT 2 octaves	$\text{♩} = 80$	
Chromatic	Starting on D	HS 1 octave	$\text{♩} = 80$	
<b>Chords</b>				
Tonic Triads • broken	D, F, B $\flat$ major B, D, G minor	HS 2 octaves	$\text{♩} = 69$	
• solid/blocked		(root position and inversions)	$\text{♩} = 120$	

## Grill, Joyce

*Left Alone—Right On!* ALF

### ► Left Alone

→ play with LH only

## Gurlitt, Cornelius

*Albumblätter für die Jugend*, op. 101

### ► Morning Prayer (Morgengebet) (no. 2)

## Hüssler, Johann Wilhelm

*Cinquante pièces à l'usage des commençans*, op. 38

### ► Allegro in A Major (no. 34)

## Kadosa, Pál

*Twenty-four Easy Technical Etudes for Piano* EMB

### ► Etude (no. 6)

## Lemoine, Henry

*Études enfantines*, op. 37

### ► Etude in D Major (no. 17)

## Maykapar, Samuel

*Bagatelles*, op. 28

### ► The Butterfly (no. 12)

## Niemann, Walter

*Im Kinderland*, op. 46 PET

### ► Chinese Lanterns (Lanterne, Lanterne!) (no. 3)

## Norton, Christopher

*Christopher Norton Connections® for Piano*, 3 FHM

### ► In the Spirit

## Paterson, Lorna

*Just a Second!* FHM

### ► Rush Hour

## Tajčević, Marko

*Songs from Mur Island* HEN

### ► Little Piece No. 7

## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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

★ Students may substitute a popular selection for one of the etudes. See p. 11 for details.

# Level 3

## 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 major or minor pentascale. 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 Values	Approximate Length
$\frac{3}{4}$		four measures

### Playing

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

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

# Level 4

At Level 4, students encounter a broader range of genres and textures. Classical sonatinas present new accompaniment styles and pianistic figurations. Selections from the Romantic and contemporary periods offer new musical and technical challenges. Scales and triads are played in a wider range of keys, and arpeggios are introduced.

Level 4 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Clapback	2
– Intervals	2
– Chords	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 4* FHM

## 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 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 C Minor, BWV Anh. 121
- Minuet in D Minor, BWV Anh. 132

#### Handel, George Frideric

- Air in B flat Major, HWV 471 (in *Celebrate Handel* FHM)
  - Air in D Minor, HWV 461
- Sonata in G Major, op. 1, no. 5, HWC 363b
- Bourrée (in *Celebrate Handel* FHM)

#### Hässler, Johann Wilhelm

*Cinquante pièces à l'usage des commençans*, op. 38 ABR

- Allegretto in E Minor (no. 24)

#### Scarlatti, Domenico

- Aria (Sonata in D Minor, K 32) (in *Celebrate Scarlatti*, 1 FHM)

#### Stölzel, Gottfried Heinrich

- Italian Air, from Partita in G Minor (in *Klavierbüchlein für Wilhelm Friedemann Bach* BAR)

#### Telemann, Georg Philipp

Fantasia in E Minor, TWV 33:21

- 3rd section

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

*Twelve German Dances*, WoO13

- German Dance in E flat Major (no. 9)

# Level 4

## 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

- one movement

Sonatina in F Major, op. 168, no. 1

- ▶ 1st movement

## Gurlitt, Cornelius

*Six Sonatinas*, op. 188

Sonatina in G Major (no. 3)

- 1st movement

## Haydn, Franz Joseph

Sonata in F Major, Hob. XVI:9

- 3rd movement

## Hook, James

*Twelve Sonatinas*, op. 12

Sonatina in B flat Major (no. 5)

- ▶ 1st movement

## Reinecke, Carl

Sonatina in A Minor, op. 136, no. 4

- 1st movement

## Schmitt, Jacob

Sonatina in G Major, op. 83, no. 1

- 2nd movement

Sonatina in G Major, op. 249, no. 2

- 1st movement

## Türk, Daniel Gottlob

*Handstücke für angehende Klavierspieler*, 1 ABR

- German Song

## Wesley, Samuel

- Sonatina in B flat Major, op. 4, no. 8 ABR

## List C

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

## Alcon, Susan

*Wind Chimes* FHM

- Feeling Lucky

## Alexander, Dennis

*Especially for Adults*, 1 ALF

- ▶ Reflections

## Archer, Violet

- Waltzing Along (in *Rainbows* ALK)

*Eleven Short Pieces* ALK

- Rondino (no. 4)
- Wide Open Spaces (no. 5)

## Barrell, Bernard

*Five Bagatelles*, op. 87

- Intrada (no. 1) (in *Studio 21*, 2 UNI)

## Bartók, Béla

*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)
- The Highway Robber (no. 31)
- Farewell (no. 34)

## Bender, Joanne

*Things Bright and Beautiful* RLP

- ▶ After the Rain

## Benedict, Robert C.

*Watercolours for Piano* WAT

- Shallows

## Berlin, Boris

- ▶ Squirrels at Play (in *Legacy Collection*, 3 FHM)

- Yanina (Polish Dance) (in *Legacy Collection*, 3 FHM)

## Berr, Bruce

*Explorations in Style* HAL

- Droplets

## Bober, Melody

*Best of Melody Bober*, 1 ALF

- Setting Sail

## Boyd, Bill

*Bill Boyd: Jazz Sketches* HAL

- Home Fried Potatoes

## Champagne, Claude

- Petit scherzo (in *Meet Canadian Composers at the Piano*, 2 CMC)

## Chatman, Stephen

*Amusements*, 3 FHM

- Game of Hypnosis

*British Columbia Suite* FHM

- Echoes of November

*Escapades*, 2 FHM

- ▶ Jazzberry Jump

*Preludes for Piano*, 3 FHM

- Hotshot

## Chouinard, Diane

- ▶ Ballerina Doll

## Coulthard, Jean

*Four Piano Pieces* BER

- Little Song of Long Ago
- Pleading
- The Spies



## Level 4

**Crosby Gaudet, Anne***In the Mermaid's Garden* FHM

- Dreamcatcher

**Decoursey, Ralph**

- Steamboat's a Comin'! BER

**Dello Joio, Norman***Suite for the Young* EBM

- Little Brother (no. 4)
- Small Fry (no. 11)

**Diemer, Emma Lou***Reaching Out* FJH

- Chatter
- Slow, Sad Waltz
- Surprises

**Donkin, Christine***Imprints* FHM

- Snow Falling in Lamplight

**Duke, David**

- Barcarole (in *Music of Our Time*, 4 WAT)

**Evans, Lee**

- Spooky Spirits HAL

**Fiala, George**

- Mood in the Dorian Mode (in *Horizons*, 1 WAT)

*Miniature Suite* BER

- Almost a Waltz

**Gerou, Tom***Piece by Piece*, 2 ALF

- White Orchid

**Gillock, William**

- Valse triste WIL

*Lyric Preludes in Romantic Style* ALF

- Interlude

**Grechaninov, Alexandr***Grandfather's Album*, op. 119 OTT

- An Old Romance (no. 2)
- On the Meadow (no. 4)
- Happy Meeting (no. 15)
- Returning Home (no. 16)

**Griesdale, Susan***Arctic Voices* RLP

- Arctic Fox

**Gurlitt, Cornelius***Der erste Vortrag*, op. 210

- Dancing on the Green

*Kleine Blumen*, op. 205 ABR

- Little Flower in F Major (no. 8)

**Kabalevsky, Dmitri***Children's Adventures*, op. 89 SCH

- Chastushka (no. 25)

*Thirty Children's Pieces*, op. 27 SCH

- A Sad Story (no. 6)

- Dance on the Lawn (no. 17)

*Twenty-four Pieces for Children*, op. 39 SCH

- Hopping (no. 18)

**Keveren, Phillip**

- Way Cool! (*Piano Recital Showcase Festival Favorites*, 1 HAL)

**Kirchner, Theodor***Neue Kinderszenen*, op. 55

- Andantino (no. 3)

**Kisbey Hicks, Marjory**

- Three-legged Race BER

**Klein, Lothar***Spring Folio* CMC

- Ballet Lesson
- Dots

**Klose, Carol**

- Dance of the Trolls HAL

**Linn, Jennifer***Les petites images* HAL

- Le frelon furieux (The Mad Hornet)

**Maykapar, Samuel***Pieces for Children*, op. 33

- Dewdrops (no. 12)

**Milhaud, Darius***L'enfant aime (A Child Loves)*, op. 289 UNI

- Les bonbons (Candy) (no. 2)

**Muczynski, Robert***Fables*, op. 21 SCH

- Allegro molto (no. 3)

**Nakada, Yoshinao***Children's Dreams* KAW

- A Winter Melody

**Norton, Christopher***Christopher Norton Connections® for Piano*, 4 FHM

- Deep in Thought
- Open Window
- Positively Swinging

*The Microjazz Collection*, 2 B&H

- Play It Again

**Olson, Lynn Freeman***Audience Pleasers*, 3 ALF

- Whirligig

**Papp, Lajos***Images* LEM

- The Rooster Crows



## Level 4

**Paterson, Lorna***Just a Second!* FHM

- Lullaby

*Pianimals* FHM

- The Loon

**Pearce, Elvina***Seven Preludes in Seven Keys* BEL

- Prelude No. 2 in D Minor

**Pentland, Barbara***Music of Now*, 3 AVO

- Aubade

**Porter, Beverly***Lady Bug and Friends* RLP

- Jitterbug

**Pozzoli, Ettore***Piccole scintille* RIC

- The Cuckoo (no. 6)
- Before the Crib (no. 7)
- Soldier's March (no. 12)

**Rebikov, Vladimir***Silhouettes*, op. 31 ALF; SCH

- The Little Shepherd (no. 8)

**Reubart, Dale***Parodies* FHM

- Thinguma Jig

*Tonescapes* FHM

- Chimes through the Mist
- The First Sounds of Morning

**Schoenmehl, Mike***Little Stories in Jazz for Piano* OTT

- Big Band Tune

**Schumann, Robert***Album für die Jugend*, op. 68

- The Wild Horseman (no. 8)
- The Happy Farmer (no. 10)
- The First Loss (no. 16)

**Sheftel, Paul***Interludes: Mood Studies for Piano* FIS

- Nocturne

**Shostakovich, Dmitri***Childhood Notebook*, op. 69 DSC

- Sad Tale (no. 5)

**Silvester, Frederick**

- Twilight (in *Legacy Collection*, 3 FHM)

**Springer, Mike***Not Just Another Jazz Book*, 1 ALF

- Foggy Day Blues

**Starer, Robert***Games with Names, Notes and Numbers* SCH

- Twelve Notes Twelve Times

**Szelényi, István***Vierzig 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

- Vacation Is Over (Fin de vacances)

*Pour les enfants*, 2 ESC

- Solemn Occasion (Petite solennité)

*Pour les enfants*, 3 ESC

- Awakening (Réveil)

**Taranta, Italo***Piano Miniatures* WIL

- Creole Lullaby

**Tchaikovsky, Pyotr Il'yich***Album for the Young*, op. 39

- The Doll's Funeral (no. 7)
- Italian Song (no. 15)
- Old French Song (no. 16)

**Telfer, Nancy***I'm Not Scared* FHM

- Giant Insects

*Planets and Stars* FHM

- When the Planets Are Aligned

*She's Like the Swallow* FHM

- Feller from Fortune (arr.)

**Tingley, George Peter***Autumn Inspirations* ALF

- Barn Dance

**Tsitsaros, Christos***Poetic Moments* HAL

- Lullaby

**Vandall, Robert D.***Bagatelles*, 1 MYK

- Bagatelle No. 8

*Preludes*, 1 ALF

- Prelude No. 5 in G Major

# Level 4

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

See table below.

## Etudes

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

Bullets used to denote selections for examination purposes:

- ▶ one selection, found in *Celebration Series*®, 2015 Edition: *Piano Etudes 4* FHM

### Bartók, Béla

*Mikrokosmos*, 3

- ▶ Little Etude

### Bonis, Mel.

*Album pour les tout-petits*

- ▶ The Top (La toupie)

### Czerny, Carl

*100 Exercises in Progressive Order*, op. 139

- ▶ Etude in E Major (no. 66)

*The Young Pianist*, op. 823

- ▶ Etude in G Major (no. 53)

### Duvernoy, Jean-Baptiste

*École primaire*, op. 176

- ▶ Etude in C Major (no. 24)

### Gillock, William

*Lyric Preludes in Romantic Style* ALF

- ▶ Dragon Fly

### Grill, Joyce

*Left Alone—Right On!* ALF

- ▶ Solitude

→ play with RH only

### Gurlitt, Cornelius

*Albumblätter für die Jugend*, op. 101

- ▶ Cradle Song (Schlummerlied) (no. 6)

### Hässler, Johann Wilhelm

*Cinquante pièces à l'usage des commençans*, op. 38

- ▶ Allegro in G Major (no. 19)

### Heller, Stephen

*Vingt-cinq études faciles*, op. 45

- ▶ The Avalanche (no. 2)

### Kabalevsky, Dmitri

*Twenty-four Pieces for Children*, op. 39 SCH

- ▶ Folk Dance (no. 17)

### Karganov, Génari

*Jugend-Album*, op. 25

- ▶ Prayer (Gebet) (no. 5)

### Niamath, Linda

*fancy-free* FHM

- ▶ Masquerade







### Schoenmehl, Mike

*Little Stories in Jazz for Piano* OTT

- ▶ The Somersault King

★ Students may substitute a popular selection for one of the etudes. See p. 11 for details.

## Technical Tests

Technical Tests	Keys	Played	Tempo	Note Values
<b>Scales</b>				
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	$\text{♩} = 104$	
<b>Chords</b>				
Tonic Triads	D, A, B $\flat$ , E $\flat$ major B, G, C minor	HT 2 octaves (root position and inversions)	$\text{♩} = 60$	
• broken			$\text{♩} = 120$	
• solid/blocked				
<b>Arpeggios</b>				
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. 11 and “Appendix B” on p. 106 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
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{8}{8}$		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 major or minor pentascale. 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 Values	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$		four measures

### Playing

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

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

# Level 5

At Level 5, students encounter longer and more varied forms, fuller harmonic textures, and an increasingly sophisticated interplay of melody and accompaniment. Technical requirements expand to include dominant 7th chords.

Level 5 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
Written Examination Corequisite	
Refer to the current <i>Theory Syllabus</i> .	

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 5 FHM*

## List A

### Baroque Repertoire

#### Arnold, Samuel

*A Set of Progressive Lessons*, op. 12, 2

Sonata in D Major (no. 3)

- 2nd movement: Siciliana

#### 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 suittes 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 (in *Celebrate Handel FHM*)
- Sonatina in B flat Major, HWV 585 (in *Celebrate Handel FHM*)

#### Jones, Richard

*Suites or Setts of Lessons for the Harpsichord*

- Boree in B flat Major, from Suite No. 3

#### Kirnberger, Johann Philipp

*Recueil d'airs de danse caractéristiques*

- Gigue in D Major (no. 10)

#### Krebs, Johann Ludwig

*Clavier-Übung*, 2

- Scherzo in C Major, from Suite in C Major

#### Rameau, Jean-Philippe

*Pièces de clavecin* (1724)

- Deux rigaudons, from Suite No. 1

#### Scarlatti, Domenico

- Sonata in D Minor, K 34 (in *Celebrate Scarlatti*, 1 FHM)
- Sonata in C Minor, K 40 (in *Celebrate Scarlatti*, 1 FHM)
- Sonata in B flat, K 42 (in *Celebrate Scarlatti*, 1 FHM)

## Level 5

**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

**Zipoli, Domenico**

*Sonate d'intavolatura per organo e cimbalo*, 1, op. 1

- Verso in E Minor

## List B

## Classical and Classical-style Repertoire

**Beethoven, Ludwig van**

- Minuet in G Major, WoO 10, no. 2 (in *Celebrate Beethoven*, 1 FHM)

*Twelve German Dances*, WoO13 OTT; SCH

- no. 1 or no. 5

*Zwei Klaviersonatinen*, Anh. 5

Sonatina in F Major (no. 2)

- ▶ 1st movement
- ▶ 2nd movement

**Cimarosa, Domenico**

- Sonata No. 17 in D Minor (in *Melodious Masterpieces*, 3 ALF)

**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

**Gurlitt, Cornelius**

*Four Sonatinas*, op. 214

Sonatina in A Minor (no. 4)

- ▶ 1st movement
- ▶ 2nd and 3rd movements

**Haydn, Franz Joseph**

Sonata in C Major, Hob. XI:10

- 1st movement

Sonata in G Major, Hob. XVI:8

- 1st movement
- 3rd and 4th movements

**Hook, James**

*Twelve Sonatinas*, op. 12

Sonatina in F Major (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, Wolfgang Amadeus**

- Minuet in F Major, K 5

- 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 ALF

- 2nd movement

**Wesley, Samuel**

Sonata in A Major, op. 5, no. 1 (in *English Piano Music 1780–1800* ABR)

- 2nd movement: Waltz

## List C

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

**Agay, Denes**

*Petit Trianon Suite* SCH

- Sarabande d'amour

**Archer, Violet**

*Three Scenes (Habitant Sketches)* BER

- Jig (no. 1)

**Bartók, Béla**

*For Children*, 1 (rev. ed.) B&H

- Children's Dance (no. 10)
- Moderato (no. 26)
- Jest (no. 27)

## Level 5

**Bartók, Béla** (continued)*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)

**Beckwith, John***Six Mobiles*, 2 BER

- Minor or Major?
- Two and Three Are Five
- What Goes Up Must Come Down

**Bober, Melody***The Best of Melody Bober*, 1 ALF

- Raspberry Rag

**Bortkiewicz, Sergei***Andersen's Fairy Tales*, op. 30 SIM

- The Hardy Tin Soldier (no. 3)

**Bruce, Robert***Picture Studies for the Piano* CEL

- Rag Doll

**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* FHM

- Maple Bay at Twilight

*Preludes for Piano*, 3 FHM

- Poltergeist

**Cherney, Brian**

- Elegy for a Misty Afternoon (in *Horizons*, 1 WAT)

**Copland, Aaron**

- Sunday Afternoon Music (in *Masters of Our Day*, 1 FIS)

**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

**Donkin, Christine***Sunny Days* FHM

- Sidewalk Chalk

**Duncan, Martha Hill***Cottage Days* RLP

- Water Lilies

**Fiala, George***Australian Suite*, op. 2 BER

- Black Swan
- Koala
- Lyre Byrd
- Platypus

**Fleming, Robert***Bag-o-Tricks* WAT

- Gently (no. 1)

**Gardiner, Mary***Turnabout* STU; CMC

- Turnabout No. 1

**Gerou, Tom***Piece by Piece*, 2 ALF

- ▶ You and I

**Gillock, William**

- Aeolian Harp (in *Belwin Contest Winners*, 3 ALF)

*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 Etudes* EBR

- Sunday Unsung

**Granados, Enrique***Cuentos de la juventud*, op. 1

- ▶ Dedication (no. 1)

**Grechaninov, Alexandr***Glass Beads*, op. 123 OTT

- Waltz

**Grieg, Edvard***Lyric Pieces*, op. 12

- Waltz (no. 2)

**Griesdale, Susan***Piano Mime* RLP

- Dancing Clowns
- Sleepwalking

**Hansen, Joan**

- Traffic (in *Music of Our Time*, 5 WAT)

**Harmer, Daniel**

- Hop, Skip, Jump BER

**Huang, An-Lun***A Chinese Festival*, 1 BEL

- Cradle Song



## Level 5

**Ibert, Jacques***Petite suite en quinze images* FOE

- Berceuses aux étoiles (no. 4)

**Jaque, Rhené**

- Fête champêtre (Rustic Dance) BER

**Kabalevsky, Dmitri***Thirty Children's Pieces*, op. 27 SCH

- Cradle Song (no. 8)
- Sonatina in A Minor (no. 18)

*Twenty-four Pieces for Children*, op. 39 SCH

- ▶ A Slow Waltz (no. 23)

*Easy Variations for Piano*, op. 51 SCH

- Five Happy Variations on a Russian Folk Song (no. 1)

**Karganov, Genari**

- Arabesque, op. 6, no. 2

*Jugend-Album*, op. 25

- ▶ March of the Tin Soldiers

**Kirchner, Theodor***Miniaturen*, op. 62 ABR

- Miniature in C Minor (no. 15)

**Koechlin, Charles***Dix petites pieces faciles*, op. 61c SAL

- La maison heureuse (no. 3)

**Kuzmenko, Larysa**

- Romance PLA

**McIntyre, David L.**

- Moonlight RSM
- Tiptoe RSM

*Dreams of Jeanie* RSM

- He Said – She Said!

**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

**Mould, Warren**

- Jamaican Serenade (in *Legacy Collection*, 3 FHM)

**Muczynski, Robert***Fables*, op. 21 SCH

- Allegro (no. 1)

**Nakada, Yoshinao***Children's Dreams* KAW

- The Doll's Lullaby

**Niemann, Walter***Im Kinderland*, op. 46 PET

- Cradle Song

**Norton, Christopher***Christopher Norton Connections® for Piano*, 5 FHM

- Boxcar Blues
- Moonscapes
- ▶ Scamp

**Papineau-Couture, Jean**

- Aria BER

**Papp, Lajos***Images* LEM

- Waltz

*Petite suite* EMB

- Cock-crow

**Pinto, Octavio***Children's Festival (Festa de Crianças)* SCH

- Little March (no. 3)
- Serenade (no. 4)

**Pozzoli, Ettore***Piccole scintille* RIC

- The Little Bird Is Dead (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

**Rowley, Alec***Thirty Melodic and Rhythmic Studies*, op. 42 PET

- The Lake (no. 9)

**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)



# Level 5

## Shostakovich, Dmitri

- The Barrel-Organ Waltz, from *The Gadfly*, op. 97 SCH

*Childhood Notebook*, op. 69 DSC

- Clockwork Doll

*Seven Doll's Dances* SCH; SIK

- Hurdy-Gurdy (no. 6)

## Springer, Mike

*Not Just Another Jazz Book*, 2 ALF

- Sunset in Rio

## Starer, Robert

*Sketches in Color*, 1 HAL

- Shades of Blue (no. 2)
- Black and White (no. 3)

## Takács, Jenő

*Klänge und farben*, op. 95 DOB

- Sounding the Accordion

## 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)

## Teersteeg, Bert

- Four Over Three Makes Five (in *Kick Up Your Heels!* PGM)

## Telfer, Nancy

*Planets and Stars* FHM

- When Rivers Flowed on Mars

## Volkman, Robert

*Lieder des Grossmütter*, op. 27 PET

- Grandmother's Song (no. 10)

## Weinzweig, John

*Diversions* PLA

- Gathering Clouds (no. 2)

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

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

# Level 5

## Etudes

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

Bullets used to denote selections for examination purposes:

- ▶ one selection, found in *Celebration Series*®, 2015 Edition: *Piano Etudes* 5 FHM

### Burgmüller, Johann Friedrich

*Vingt-cinq études faciles et progressives*, op. 100

- ▶ Sweet Sorrow (no. 16)

### Crosby Gaudet, Anne

*In the Mermaid's Garden* FHM

- ▶ Dragonfly Scherzo

### Czerny, Carl

*100 Exercises in Progressive Order*, op. 139

- ▶ Etude in G Major (no. 38)

### George, Jon

*Artistry at the Piano: Repertoire*, 4 API

- ▶ Allegro agitato

### Gillock, William

*Lyric Preludes in Romantic Style* ALF

- ▶ A Faded Letter

### Gurlitt, Cornelius

*Album pour la jeunesse*, op. 140

- ▶ Longing (Les désirs ardents) (no. 11)  
→ with repeat

### Hässler, Johann Wilhelm

*Cinquante pièces à l'usage des commençans*, op. 38

- ▶ Allegro in D Major (no. 28)

### Heller, Stephen

*Preludes à Mlle Lili*, op. 119

- ▶ Prelude in C Major (no. 1)

### Kabalevsky, Dmitri

*Twenty-four Pieces for Children*, op. 39 SCH

- ▶ Prelude (no. 19)

### Kirchner, Theodor

*Neue Kinderszenen*, op. 55

- ▶ Allegretto in C Major (no. 10)

### Maykapar, Samuel

- ▶ Staccato Prelude, op. 31, no. 6

### Papp, Lajos

*Petite Suite* EMB

- ▶ The Black Pony

### Rohde, Eduard

- ▶ Dance of the Dragonflies, op. 76, no. 7

### Rollin, Catherine

*Preludes for Piano*, 1 ALF

- ▶ Prelude in D flat Major (no. 7)  
→ with repeat

### Rowley, Alec

*Thirty Melodic and Rhythmic Studies*, op. 42 PET

- ▶ Dulcimer Tune (no. 7)

### Schoenmehl, Mike

*Piano Studies in Pop* OTT

- ▶ Chicken Talk

### Tchaikovsky, Pyotr Il'yich

*Album for the Young*, op. 39

- ▶ In Church (no. 24)

★ Students may substitute a popular selection for one of the etudes. See p. 11 for details.

## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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

# Level 5

## 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 major or minor pentascale and upper tonic. 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	$\frac{3}{4}$ $\frac{4}{4}$	up to eight notes

## Sight Reading

At this level, a single musical excerpt comparable to Level 2 repertoire will be used to test both rhythm and playing.

## Rhythm

A specific passage will be clearly designated within the given musical excerpt. 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.

## Playing

After performing the rhythm, students will be asked to play the entire musical excerpt, hands together.

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 6

At Level 6, students continue to explore intermediate-level repertoire in a variety of styles. Challenges include clear voice leading in polyphonic textures, rhythmic control in longer sonatina movements, and imaginative expression in Romantic repertoire. The introduction of several new keys and faster tempos to technical requirements encourages greater technical facility.

Level 6 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Written Examination Corequisite</b>	
Refer to the current <i>Theory Syllabus</i> .	

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 6 FHM*

## 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 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 (in *Celebrate Bach*, 1 FHM)
- Sarabande, from French Suite No. 1 in D Minor, BWV 812

*Klavierbüchlein 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

#### Handel, George Frideric

- Allemande in A Minor, HWV 478 (in *Celebrate Handel* FHM)

Suite No. 4 in D Minor, HWV 437 (in *Celebrate Handel* FHM)

- Sarabande in D Minor

- Gigue

Suite No. 9 in G Major, HWV 442

- Prelude

#### Kirnberger, Johann Philipp

*Klavierübungen, Erste Sammlung* DIA

- Minuet in E Major

*Recueil d'airs de danse caractéristiques*

- Les carillons (no. 20)

#### Krebs, Johann Ludwig

- Burlesca in D Major, from Suite No. 1 in D Major
- Toccata in E flat Major (in *Essential Keyboard Repertoire*, 6 ALF)

#### Scarlatti, Domenico

- Sonata in G Major, K 63
- Sonata in A Major, K 83b (in *Celebrate Scarlatti*, 1 FHM)
- Sonata in B flat Major, K 440 (in *Celebrate Scarlatti*, 1 FHM)

## Level 6

**Seixas, José Antonio Carlos de**

- Toccata in C Minor (no. 8 in *Old Portuguese Keyboard Music*, 1 OTT)

**Stölzel, Gottfried Heinrich**

- Minuet, from Partita in G Minor (in *Klavierbüchlein für Wilhelm Friedemann Bach* BAR)

**Telemann, Georg Philipp**

- ▶ Aria in G Major, from Overture in G Major, TWV 32:13
- Fantasia in C Minor, TWV 33:30

**Zipoli, Domenico**

- Sonate d'intavolatura per organo e cimbalo*, 2, op. 1
- Sarabanda, from Suite in G Minor

## List B

## Classical and Classical-style Repertoire

**Bach, Carl Philipp Emanuel**

- Sechs Sonaten für Kenner und Liebhaber* OTT
- Sonata No. 5 in F Major, H 243
- 3rd movement

**Beethoven, Ludwig van**

- Lustig und Traurig, WoO 54

**Benda, George Anton**

- Thirty-four Sonatinas*
- ▶ Sonatina in A Minor (no. 3)
  - Sonatina in D Minor (no. 6)

**Cimarosa, Domenico**

- Sonata in A Minor, F 55

**Clementi, Muzio**

- Six Progressive Sonatinas for the Piano Forte*, op. 36
- Sonatina in F Major (no. 4)
- one movement

**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

**Gurlitt, Cornelius**

- Four Sonatinas*, op. 214
- Sonatina in G Major (no. 3)
- 1st movement

**Haydn, Franz Joseph**

- Sonata in C Major, Hob. XVI:3
- 2nd 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**

- Twelve Sonatinas*, op. 12
- Sonatina in D Major (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, 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*
- Sonata in G Major, RWV E2
- 2nd movement: Romanze

**Schmitt, Jacob**

- ▶ Rondo in C Major, from Sonatina in C Major, op. 208, no. 1

**Türk, Daniel Gottlob**

- Handstücke für angehende Klavierspieler*, 2
- ▶ As Swift as a Deer

**Wesley, Samuel**

- Sonatina in E flat Major, op. 4, no. 7 ABR

## List C

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

**Alcon, Susan**

- Wildflowers* FHM
- The Deep Blue Sea
  - Summer Sunset

**Alexander, Dennis**

- Especially in Jazzy Style*, 2 ALF
- Cool Dude!
- Twenty-four Character Preludes* ALF
- ▶ Zigzag
- A Splash of Color* ALF
- Lemon Zest

## Level 6

**Archer, Violet***Three Scenes (Habitant Sketches)* BER

- Church Scene (no. 2)

**Backer-Grøndahl, Agathe***Twelve 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

- Secrets (no. 5)

**Bender, Joanne***Things Bright and Beautiful* RLP

- Gentle Breeze
- Rainforest

**Bernstein, Leonard***Five Anniversaries* B&H

- For Susanna Kyle

**Bloch, Ernest***Enfantines* FIS

- Melody (no. 6)
- Pastorale (no. 7)
- Teasing (no. 9)

**Bouchard, Rémi**

- Au jour de l'an (in *Golden Anniversary Collection* WAT)

**Boyd, Bill***Jazz Sketches* HAL

- Oh So Blue

**Brown, Timothy**

- Meditation in the Rain (in *Best of In Recital Solos*, 5 FJH)

*Bravisimo!* FJH

- Flannagan's Cove

**Carroll, Walter***Sea Idylls* FOR

- Early Morning (no. 2)
- Ebb Tide (no. 4)

**Chatman, Stephen***British Columbia Suite* FHM

- Douglas Firs
- Red-tailed Pursuit

*Fantasies* FHM

- Melancholy Song

*Preludes for Piano*, 3 FHM

- Prairie Sky
- Rose-cheek'd Tara

**Chopin, Frédéric**

- Prelude in C Minor, op. 28, no. 20
- 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

**Dahlgren, David F.**

- Jazz Cat ALK

**Dolin, Samuel**

- A Slightly Square Round Dance BER

**Donkin, Christine***Imprints* FHM

- Farewell to an Old Friend
- A Kitten's Agenda

**Duke, David**

- 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***Twenty-four Piano Inventions* PET

- Playing Ball

**Flagello, Nicholas***Episodes for Piano* GEN

- March

**Fleming, Robert***Bag-O-Tricks* WAT

- Bright-Dancy (no. 2)
- Quiet Mood (no. 3)

*Four Modernistics* CMC

- Marching



## Level 6

**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*

- Prelude No. 2 ALF

**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)
- Patriotic Song (no. 8)

**Griesdale, Susan***Arctic Voices* RLP

- Lament for the Polar Bear

**Henderson, Ruth Watson***Six Miniatures for Piano* CMC

- Toccata

**Hofmann, Heinrich***Skizzen*, op. 77

- On the Lake (Auf dem See) (no. 12)
- Little Wood-bird (Waldvöglein) (no. 15)

**Ibert, Jacques***Petite suite en quinze images* FOE

- Parade (no. 6)
- Romance (no. 8)

**Janciewicz, Peter***Sketches of Canada* ALF

- Carnaval de Québec

**Jaque, Rhené**

- Jestig BER

**Kabalevsky, Dmitri***Thirty Children's Pieces*, op. 27 SCH

- Warrior's Dance (no. 19)
- Fairy Tale (no. 20)
- Song of the Cavalry (no. 29)

**Kenins, Talivaldis**

- Toccata-Dance (in *Legacy Collection*, 4 FHM)

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

- Ivan Sings

**Klose, Carol**

- Vaudeville Repartée (in *Hal Leonard Student Piano Library: Piano Solos*, 5 HAL)

**Koechlin, Charles***Dix petites pièces faciles*, op. 61c SAL

- La jolie fleur (no. 2)
- Berceuse (no. 9)

**Kullak, Theodor***Scenes from Childhood*, 2, op. 81 PET; SCH

- Grandmother Tells a Ghost Story (no. 3)

**Liebermann, Lowell***Album for the Young*, op. 43 PRE

- The Little Baby Rhino (no. 17)

**Louie, Alexina***Star Light, Star Bright* FHM

- Distant Star

**Lutosławski, Witold***Folk Melodies* (in *Most Beautiful Lutoslawski* PWM)

- Master Michael

**Maxner, Rebekah***The Color Collection* RLP

- Green Shade

**McIntyre, David L.**

- Sweet Sorrow RSM

**Mendelssohn, Felix**

- Song without Words, op. 19, no. 4

*Sechs Kinderstücke*, op. 72

- Allegro non troppo (no. 1)

**Menotti, Gian Carlo***Poemetti per Maria Rosa* BEL

- Lullaby
- The Shepherd

**Mier, Martha***Musical Snapshots*, 3 ALF

- Happy Time Jazz, from *Jazzy American Suite*

**Miller, Michael R.***More Fun Piano Pieces* CMC

- March of the Space Men (no. 4)

**Muczynski, Robert***Fables*, op. 21 SCH

- Presto (no. 6)



## Level 6

**Norton, Christopher***Christopher Norton Connections® for Piano, 6 FHM*

- Bahama Beach
- In Between
- Mississauga Rag

*The Microstyles Collection, 1 B&H*

- Oriental Flower

**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

**Paterson, Lorna***Just a Second! FHM*

- Just a Second!

**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**

- Valse miniature, op. 10, no. 10

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

- Pastorale

**Richert, Teresa***Northern Menagerie RLP*

- The Fawn

**Rollin, Catherine**

- Ballet Beauties (in *Miklas Contest Winners, 4 ALF*)

*Jazz-a-Little, Jazz-a-Lot, 3 ALF*

- Easy, Breezy Jazz

**Rorem, Ned***A Quiet Afternoon PER*

- A New Game

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

- Heartbeat

**Scharwenka, Xavier***Album for the Young, op. 62*

- A Tale (no. 3)

**Schubert, Franz***Valses sentimentales, op. 50, D 779*

- Sentimental Waltz (no. 13)

**Schumann, Robert***Album für die Jugend, op. 68*

- Mignon (no. 35)

*Albumblätter, op. 124*

- Walzer (no. 4)

*Kinderszenen, op. 15*

- From Foreign Lands and People (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. 8)

**Telfer, Nancy**

- Fantasy CMC

*She's Like the Swallow FHM*

- J'entends le moulin (arr.)
- She's Like the Swallow (arr.)
- Vive la canadienne! (arr.)

*Space Travels FHM*

- Space Station Party

**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

**Wuensch, Gerhard***A Winter Foursome, op. 39 WAT*

- Frosted Windows (no. 1)

## Level 6

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

See table below.

## Etudes

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

Bullets used to denote selections for examination purposes:

- one selection, found in *Celebration Series*®, 2015 Edition:  
*Piano Etudes* 6 FHM

## Bach, Johann Christoph Friedrich

### Musikalische Nebenstunden

- Solfeggio in D Major

## Bertini, Henri

*Vingt-cinq études faciles et progressives*, op. 100

- Etude in D Major (no. 3)

## Burge, John

## Parking an Octatonic Truck RLP

- ## ► Dancing Scales

## Concone, Giuseppe

*Vingt-cinq études mélodiques*, op. 24

- Etude in C Major (no. 10)

**Czerny, Carl**

*100 Exercises in Progressive Order*, op. 139

- Etude in A flat Major (no. 51)

## Heller, Stephen

*Trente études progressives*, op. 46

- **Fluttering Leaves** (no. 11)

**Hofmann, Heinrich**

*Skizzen*, op. 77

- **Rogue (Schelm)** (no. 1)

## Hummel, Johann Nepomuk

## Anweisung zum Piano-Forte-Spiel: Übungs-Stücke

- **Allegro in F Major (no. 56)**











## Kabalevsky, Dmitri

*Thirty Children's Pieces*, op. 27 SCH

- Toccata (no. 12)

(Continued on next page.)

## Technical Tests

Technical Tests	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 • broken	G, E, B, D♭ major	HT 2 octaves	♪ = 80	
• solid/blocked	G, E, B, C♯ minor	(root position and inversions) ending with I–V–I progression	♪ = 80	
Dominant 7th Chords • broken	G, E, B, D♭ major	HS 2 octaves (root position and inversions)	♪ = 88	
• solid/blocked			♪ = 72	
Leading-tone Diminished 7th Chords • broken	G, E, B, C♯ minor		♪ = 88	
• 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

## Lemoine, Henry

*Études enfantines*, op. 37

- Etude in C Major (no. 11)

## Maykapar, Samuel

*Bagatelles*, op. 28

- Romance (no. 25)

## Mier, Martha

*Jazz, Rags & Blues*, 5 ALF

- River City Blues

## Nakada, Yoshinao

*Japanese Festival* (in *Piano Pieces for Children* OGT)

- The Gear Wheels of a Watch

## Papp, Lajos

*Aquarium* EMB

- Pebbles in the Water

★ Students may substitute a popular selection for one of the etudes. See p. 11 for details.

## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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	$\frac{3}{4}$ $\frac{4}{4}$	up to nine notes

## Sight Reading

At this level, a single musical excerpt comparable to Level 3 repertoire will be used to test both rhythm and playing.

## Rhythm

A specific passage will be clearly designated within the given musical excerpt. 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.

## Playing

After performing the rhythm, students will be asked to play the entire musical excerpt, hands together.

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 measures

# Level 7

Level 7 serves as a vital link in preparation for advanced study. Baroque repertoire selections include dance forms and two-part inventions, and Classical sonatinas expand to more complex phrase structures and accompaniment patterns. The inclusion of four-note chords in technical requirements supports the development of a wider hand span reflecting the increasing demands of the repertoire.

Level 7 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
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
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
Written Examination Corequisite	
Refer to the current <i>Theory Syllabus</i> .	

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 7 FHM*

## List A

### Baroque Repertoire

#### Alcock, John

*Six Suites of Easy Lessons* ABR

- Minuet, from Suite No. 1 in A Major

#### 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

#### Fiocco, Joseph-Hector

- Andante (no. 11), from Suite No. 1 in G Major, op. 1

#### Handel, George Frideric

- Air in G Minor, HWV 467 BAR
- Allegro in G Minor, from Suite No. 7 in G Minor, HWV 432
- Courante, from Suite No. 4 in D Minor, HWV 437 (in *Celebrate Handel* FHM)

Suite No. 8 in G Major, HWV 441 (in *Celebrate Handel* FHM)

- 1st movement: Allemande
- 2nd movement
- 4th movement: 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

## Level 7

**Platti, Giovanni Benedetto***Sei sonates pour le clavessin sur le goût italien*, op. 1

Sonata in C Major (no. 2)

- 2nd movement

**Scarlatti, Domenico**

- Sonata in A Minor, K 149 (in *Celebrate Scarlatti*, 1 FHM)

- Sonata in F Major, K 274

- Sonata in A Major, K 322 (in *Celebrate Scarlatti*, 1 FHM)

**Seixas, José António Carlos de**

- Allegro in B flat Major, from Sonata 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 ALF

**Beethoven, Ludwig van**

- Bagatelle in D Major, op. 33, no. 6

- Bagatelle in G Minor, op. 119, no. 1

- Für Elise, WoO 59

**Clementi, Muzio***Six Progressive Sonatinas for the Piano Forte*, op. 36

Sonatina in C Major (no. 3)

- 1st movement

Sonatina in D Major (no. 6)

- 1st movement

- 2nd movement: Rondo

**Diabelli, Anton**

Sonatina in C Major, op. 151, no. 2

- 1st movement

Sonatina in B flat Major, op. 168, no. 4

- 1st movement

**Haydn, Franz Joseph**

Sonata in C Major, Hob. XVI:1

- 2nd movement

Sonata in G Major, Hob. XVI:27

- 2nd movement: Menuet 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***Twelve Sonatinas*, op. 12

Sonatina in E Major (no. 12)

- 2nd movement: Rondo

**Hummel, Johann Nepomuk***Anweisung zum Piano-Forte-Spiel: Übungs-Stücke*

- Scherzo in A Major (no. 45) (in *Sixteen Short Pieces* ABR)

**Kuhlau, Friedrich**

Sonatina in G Major, op. 20, no. 2

- 2nd movement

Sonatina in C Major, op. 55, no. 3

- 1st movement

Sonatina in C Major, op. 88, no. 1

- 1st movement

Sonatina in A Minor, op. 88, no. 3

- 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. 3)

- 1st movement

Viennese Sonatina in C Major (no. 6)

- 1st movement

**Storace, Stephen**

Sonata No. 5 in D Major

- 1st movement

**Voříšek, Jan Václav**

- Rondo in G Major, op. 18, no. 1

## List C

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

**Alcon, Susan***Lyric Sketches* FHM

- First Flight

- Tides in the Sand

**Alexander, Dennis***A Splash of Color* ALF

- Fields of Lavender

*Twenty-four Character Preludes* ALF

- Longing

**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)

## Level 7

**Bender, Joanne***Alive and Growing* RLP

- Metamorphosis

**Benjamin, Arthur**

- Romance-Impromptu AMC

**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

**Brown, Stephen***West Coast Sundries* SWA; CMC

- Ballade for Liliane

**Buczynski, Walter***Ten Piano Pieces for Children* CMC

- Mood Indigo

**Chatman, Stephen***Amusements*, 3 FHM

- Earthquake

*Fantasies* FHM

- Blue Angel
- Katherine
- Night Sounds
- Sunrise at Jericho Beach

*Preludes for Piano*, 3 FHM

- Ginger Snaps

**Chopin, Frédéric**

- Prelude in E Minor, op. 28, no. 4
- Polonaise in G Minor, op. posth., B 1
- Polonaise in B flat Major, op. posth., B 3

**Coulthard, Jean***Pieces for the Present* WAT

- Far Above the Clouds

**Dello Joio, Norman***Lyric Pieces for the Young* EBM

- Prayer of the Matador

**Donkin, Christine***Sunny Days* FHM

- Peace Country Hoedown

**Duncan, Martha Hill***Isla Vista Suite* RLP

- Eucalyptus Grove

**Eckhardt-Gramatté, Sophie-Carmen***From My Childhood*, 1 WAT

- "P": Poissarde

**Eggleston, Anne**

- Hurry! Hurry! Hurry! (in *Horizons*, 2 WAT)

**Falla, Manuel de**

- Romance del pescador (The Fisherman's Story), from *El amor brujo* CHS

**Fuchs, Robert***Jugendalbum*, op. 47

- Mother Tells a Story (no. 16) (in *Children's Pieces*, opp. 32 and 47 ABR)

**Gallant, Pierre**

- A Joke (in *Legacy Collection*, 4 FHM)

**Gardiner, Mary**

- Night Sounds CMC

**Gerou, Tom***Piece by Piece*, 2 ALF

- A Hint of Jazz

**Gieck, Janet**

- Frantic: Homework Deadline! GIE

**Gillock, William**

- Arabesque sentimentale WIL

*Lyric Preludes in Romantic Style* ALF

- Moonlight Mood

**Ginastera, Alberto***Dos canciones*, op. 3 RIC

- Milonga

**Glière, Reinhold***Huit pièces faciles pour piano*, op. 43

- Arietta (no. 7)

*Pieces enfantines/Twelve Children's Pieces*, op. 31 MAS

- Cradle Song (no. 3)
- Romance (no. 7)

**Godard, Benjamin**

- First Sorrow, op. 149, no. 6

**Granados, Enrique***Cuentos de la juventud*, op. 1

- La huérfana (The Little Orphan Girl) (no. 9)

**Grieg, Edvard***Lyric Pieces*, op. 12

- Elfin Dance (no. 4)
- Album-leaf (no. 7)

*Lyric Pieces*, op. 43

- Solitary Traveler (no. 2)

**Griesdale, Susan***Arctic Voices* RLP

- Toques and Parkas

*Piano Mime* RLP

- Piano Mime



## Level 7

**Hofmann, Heinrich***Skizzen*, op. 77

- Elegie (no. 2)
- Schlaf ein! (Go to Sleep!) (no. 9)

**Ibert, Jacques***Petite suite en quinze images* FOE

- Le cavalier sans-souci (The Carefree Knight) (no. 5)
- Sérénade sur l'eau (no. 10)

**Jaque, Rhené**

- Lutin CMC

*Suite pour piano*, op. 11 CVI; CMC

- L'heure d'angoisse

**Kabalevsky, Dmitri***Four Rondos*, op. 60 SCH

- Rondo–March (no. 1)
- Rondo–Dance (no. 2)
- Rondo–Song (no. 3)
- Rondo–Toccata (no. 4)

**Kenins, Talivaldis**

- Little Romance (in *Meet Canadian Composers at the Piano*, 1 CMC)
- Rondino (in *Meet Canadian Composers at the Piano*, 1 CMC)

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

- Ivan Is Very Busy

**Koechlin, Charles***Dix petites pièces faciles*, op. 61c SAL

- L'enfant bien sage (no. 1)
- Sicilienne (no. 10)

**Kosenko, Viktor***Twenty-four Pianoforte Pieces for Children*

- Waltz (no. 6)

**Louie, Alexina***Star Light, Star Bright* FHM

- Blue Sky II
- Shooting Stars

**Lutosławski, Witold***Bucolics* PWM

- 4th movement

**Lynch, Graham***Sound Sketches*, 3 LYN

- Kitesurfing

**MacDowell, Edward***Woodland Sketches*, op. 51

- To a Wild Rose (no. 1)

**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)

**Menotti, Gian Carlo***Poemetti per Maria Rosa* BEL

- Giga
- War Song

**Milne, Elissa***Pepperbox Jazz*, 2 FAB

- Dreamtime
- Foreign Correspondent
- Indigo Moon

**Mompou, Federico***Impresiones intimas* UNM

- Parajo Triste (Sad Bird) (no. 5)

**Moussorgsky, Modest**

- Une larme (A Tear)

**Muczynski, Robert***Diversions* SCH

- Allegro molto (no. 9)

**Niemann, Walter***Im Kinderland*, op. 46 PET

- The Little Mermaid in the Shell (no. 9)

**Norton, Christopher***Christopher Norton Connections® for Piano*, 7 FHM

- Fantasy Bossa
- Hanging Gardens

**Olson, Kevin**

- Time Traveler (in *In Recital for the Advancing Pianist: Original Solos*, 1 FJH)

**Papp, Lajos**

- Song and Dance

*Petite Suite* EMB

- Alpine Horn and Chamois

**Pentland, Barbara***Hands Across the C AVO*

- Sparks (no. 1)
- Seashore (no. 3)

**Pine, Katya***Images* PIN

- Jazz at the Bistro



# Level 7

## Pinto, Octavio

*Scenas infantis* SCH

- *Dorme nenem* (Sleeping Time)

## Poole, Clifford

- *Ghost Town* (in *Legacy Collection*, 4 FHM)
- *Nocturne* (in *Legacy Collection*, 4 FHM)

## Poulenc, Francis

*Villageoises* SAL

- *Valse tyrolienne* (no. 1)
- *Staccato* (no. 2)

## 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*

*Spotlight on Impressionist Style* ALF

- *Water Lilies*

## Rossi, Wynn-Anne

*An Alaska Tour* FJH

- *Arctic Moon*

## Rybicki, Feliks

*This Is Our Garden Fair* PWM

- *Our Little Garden*

## Sallee, Mary K.

*Route 66* ALF

- *The Land of Lincoln*

## Schubert, Franz

*Walzer, Ländler, und Ecossaisens*, op. 18, D 145

- *Waltz in B Minor* (no. 6)

## Schumann, Robert

*Albumblätter*, op. 124

- *Fantasetanz* (Fantastic Dance) (no. 5)
- *Wiegenliedchen* (Little Cradle Song) (no. 6)

*Sonata for the Young*, op. 118, no. 1

- 1st movement
- 2nd movement: Theme and Variations

## Stone, Court

- *Ottawa Valley Song* CST

## 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.

*She's Like the Swallow* FHM

- *The Morning Dew*

## Thompson, John

- *Variations on Three Blind Mice* WIL

## Tsitsaros, Christos

*Songs Without Words* HAL

- *Mirage*

## Vandall, Robert D.

*Celebrated Jazzy Solos*, 4 ALF

- *Rock Zone*

*Celebrated Virtuoso Solos*, 5 ALF

- *Exultation*

## Wuensch, Gerhard

*Twelve Glimpses into 20th Century Idioms*, op. 37 B&H

- *Beatless*
- *Quick March in Minor Sixths*

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

See table on p. 63.

## Etudes

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

Bullets used to denote selections for examination purposes:

- one selection, found in *Celebration Series*®, 2015 Edition: *Piano Etudes* 7 FHM

## Bennett, William Sterndale

*Thirty Preludes and Lessons*, op. 33

- *Lesson in A Major* (no. 7)

## Bertini, Henri

*Études pour piano*, op. 29

- *Etude in C Minor* (no. 7)

## Caramia, Tony

- *Mixed-up Rag*

## Concone, Giuseppe

*Vingt-cinq études mélodiques*, op. 24

- *Etude in G Minor* (no. 15)
- *Etude in C Major* (no. 22)

## Level 7

**Czerny, Carl**

*The Young Pianist*, op. 823

- Etude in G Major (no. 63)

## Gurlitt, Cornelius

*Aus meiner Notenmappe, op. 203*

- **Lament** (Klage) (no. 8)

## Hofmann, Heinrich

*Skizzen*, op. 77

- **Scherzo** (no. 7)

## Kabalevsky, Dmitri

*Thirty Children's Pieces*, op. 27 SCH

- Etude (no. 3)

## Lemoine, Henry

*Études enfantines*, op. 37

- Etude in G Minor (no. 31)

**Norton, Christopher**

*Christopher Norton Connections® for Piano, 7 FHM*

- ## ► Ringing Changes

## Schytte, Ludvig

*Adventure*, op. 107

- **Jumping Competition** (no. 10)

*Vingt-cinq études modernes, faciles et progressives*, op. 68

- Etude in D Minor (no. 9)

**Telfer, Nancy**

Space Travel FHM

- ### ► Halley's Comet

**Waxman, Donald**

*Fifty Etudes for Piano*, 2 GAL

- Etude of Alternating Double Notes (no. 19)

\* Students may substitute a popular selection for one of the etudes. See p. 11 for details.

## Technical Tests

Technical Tests		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. 11 and “Appendix B” on p. 106 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	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to ten notes

## Sight Reading

At this level, a single musical excerpt comparable to Level 4 repertoire will be used to test both rhythm and playing.

### Rhythm

A specific passage will be clearly designated within the given musical excerpt. 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.

### Playing

After performing the rhythm, students will be asked to play the entire musical excerpt, hands together.

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

Level 8 is the culmination of the Intermediate stage of the Certificate program. Students perform repertoire from four historical style periods, each with its own characteristic features. From this level onward, students encounter masterworks of the pianist's core repertoire. Technical requirements now include four-octave scales and arpeggios.

Level 8 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
one selection from List A	14 (1)
one selection from List B	16 (1)
one selection from List C	14 (1)
one selection from List D	12 (1)
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Written Examination Corequisite</b>	
Refer to the current <i>Theory Syllabus</i> .	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 8 FHM*

## List A

### Baroque Repertoire

#### Arne, Thomas

*Eight Sonatas or Lessons for the Harpsichord*

- 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

- 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
- 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

#### Galuppi, Baldassare

- Sonata in D Major, op. 1, no. 4

#### Handel, George Frideric

- Allemande, from Suite No. 4 in D Minor, HWV 437
- Allemande, from Suite No. 5 in E Minor, HWV 438
- Gigue, from Suite No. 7 in G Minor, HWV 432
- Sonatina in D Minor, HWV 581

#### Krebs, Johann Ludwig

- Air, from Suite No. 2 in B Minor
- Gigue in D Major, from Suite No. 1 in D Major

#### Pescetti, Giovanni Battista

Sonata in C Minor (in *The Baroque Spirit*, 1 ALF)

- 3rd movement

#### Purcell, Henry

- Prelude, from Suite No. 5 in C Major, Z 666

## Level 8

**Scarlatti, Domenico**

- Sonata in F Minor, K 185 (in *Celebrate Scarlatti*, 2 FHM)
- Sonata in C Major, K 398 (in *Celebrate Scarlatti*, 2 FHM)
- Sonata in E Major, K 531 (in *Celebrate Scarlatti*, 2 FHM)

**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

**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

**Beethoven, Ludwig van**

- Bagatelle in F Major, op. 33, no. 3
- ▶ Six Variations on a Swiss Folk Song, WoO 64

Sonata in G Minor, op. 49, no. 1

- 1st movement
- 2nd movement

Sonata in G Major, op. 49, no. 2

- 1st movement
- 2nd movement

Sonatina in E flat Major, WoO 47, no. 1

- 1st movement

**Cimarosa, Domenico**

- Sonata in B flat Major (no. 27 in *Sonatas*, 1 ZAN)
- Sonata in A Major (no. 35 in *Sonatas*, 1 ZAN)

**Clementi, Muzio**

Sonata in B flat Major, op. 4, no. 5 (op. 38, no. 2)

- 1st movement

Sonatina in G Major, op. 36, no. 5

- 1st movement

**Dussek, Jan Ladislav**

*Sechs Sonatinen*, op. 19/20

Sonatina in E flat Major (no. 6)

- ▶ 1st movement
- 3rd 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

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

**List C****Romantic Repertoire****Brahms, Johannes**

Walzer, op. 39 (Brahms' simplified version) (in *Celebrate Brahms* FHM)

- Waltz No. 15

**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. 69, no. 1 ("L'adieu")
- Waltz in B Minor, op. 69, no. 2

**Field, John**

- Nocturne No. 5 in B flat Major, H 37

**Fuchs, Robert**

*Jugendklänge*, op. 32

- ▶ Lieb' Schwesterlein (Dear Little Sister) (no. 14)

**Gade, Niels**

*Albumleaves*

- Capriccio (in *More Romantic Pieces for Piano*, 5 ABR)

*Aquarelles*, op. 19 ABR

- Intermezzo (no. 8)

## Level 8

**Glière, Reinhold***Huit pièces faciles pour piano*, op. 43

- Prelude (no. 1)

*Vingt-quatre pièces caractéristiques pour la jeunesse*, op. 34

- Melody (no. 13)

**Grieg, Edvard**

- Humoreske in C Major, op. 6, no. 3 PET

*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)

**Hofmann, Heinrich***Stimmungsbilder*, op. 88

- Nocturne (no. 3)

**Kalinnikov, Vasili**

- Chanson triste

**Karganov, Génari***Miniatures*, op. 10

- Souvenir (no. 1)

**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

- Indian Idyl (no. 6)
- With Sweet Lavender (no. 4)

*Woodland Sketches*, op. 51

- At an Old Trysting-place (no. 3)

**Mendelssohn, Felix**

- Gondellied (Barcarole) in A Major
- Song without Words, op. 19, no. 2
- Song without Words, op. 62, no. 4
- Song without Words, op. 102, no. 2

*Sechs Kinderstücke*, op. 72

- Andante sostenuto (no. 2)

**Rebikov, Vladimir**

- Valse mélancolique, op. 3, no. 3 (op. 2, no. 3 in *Piano Repertoire: Romantic & 20th century*, 7 KJO)

**Schubert, Franz***Zwei Scherzi*, D 593

- Scherzo in B flat Major (no. 1)

**Schumann, Robert***Sonata for the Young*, op. 118, no. 3

- 3rd movement: Zigeunertanz

*Album für die Jugend*, op. 68

- Knecht Ruprecht (no. 12)
- Reiterstück (The Horseman) (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

**Archer, Violet***Four Bagatelles* WAT

- Forceful (no. 1)

*Six Preludes* WAT

- Prelude No. 5

**Austin, Glenda***Jazz Suite No. 2* WIL

- 3rd movement

**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



## Level 8

**Bernstein, Seymour***Birds*, 2 MAN

- The Nightingale (no. 7)

**Bonsor, Brian***Jazzy Piano*, 2 UNI

- Dreamy

**Brown, Stephen***Giant Things* SWA; CMC

- Ukrainian Easter Egg

**Burge, John***Parking an Octatonic Truck* RLP

- Cluster Blues

**Casella, Alfredo***Eleven Children's Pieces*, op. 35 MAS

- Bolero (no. 4)

**Chatman, Stephen***Amusements*, 3 FHM

- ▶ Sneaky

*Preludes*, 4 ECS

- Tara

**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* ALK

- 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)

**Ding, Shande***Suite for Children* (in *Chinese Piano Music for Children* OTT)

- Catching Butterflies (no. 3)

**Duncan, Martha Hill**

- The War Memorial RLP

**Evans, Lee***Fiesta!* FJH

- Son cubano

**Faith, Richard**

- Souvenir (in *12 x 11: Piano Music in 20th Century America* ALF)

**Gardiner, Mary***Short Circuits* STU; CMC

- Currents
- Luminescence

**Goolkasian Rahbee, Dianne***Five Toccatinas* (in *Modern Miniatures*, 2 FJH)

- Toccata No. 3

**Granados, Enrique***Cuentos de la juventud*, op. 1

- ▶ La mendiga (The Beggar Woman) (no. 2)

**Grovez, Gabriel***L'almanach aux images* S&B

- Berceuse de la poupée
- Petites litanies de Jésus

**Ibert, Jacques***Histoires pour piano* LED

- A Giddy Girl (no. 4) ALF

**Ikeda, Naoko***Celestial Dreams* WIL

- ▶ Shooting Stars in Summer

**Jaque, Rhené**

- Caprice CMC

- Toccata sur touches blanches CVI; CMC

**Kabalevsky, Dmitri***Easy Variations for Piano*, op. 51 SCH

- Seven Good-humoured Variations on a Ukrainian Folk Song (no. 4)

*In the Pioneer Camp*, op. 3/86 SCH

- Morning Exercises (no. 2)

*Twenty-four Preludes*, op. 38 SCH

- Prelude No. 8

**Kenins, Talivaldis**

- Bagatelle (in *Legacy Collection*, 4 FHM)

**Kodály, Zoltán***Children's Dances* (*Gyermektáncok*) B&H

- Vivace (no. 3) *and* Moderato cantabile (no. 4)

**Komanetsky, Andrey***Musical Treasures*, 2 FJH

- Toccata

**Kuzmenko, Larysa**

- Mysterious Summer's Night PLA

**Louie, Alexina***Star Light, Star Bright* FHM

- 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, and Blues*, 5 ALF

- Blue Interlude



## Level 8

**Milhaud, Darius***L'enfant aime (A Child Loves)*, op. 289 UNI

- La vie (Life) (no. 5)

**Nakada, Yoshinao***Japanese Festival* (in *Piano Pieces for Children* OGT)

- Etude allegro

**Norton, Christopher***Christopher Norton Connections® for Piano*, 8 FHM

- Celtic Lament
- Cuban Romance
- Hot Day
- Jane's Song

*Rock Preludes* B&H

- Wildcat (no. 1)
- Blue Sneakers (no. 6)

**Olson, Kevin**

- Seven of Hearts FJH

**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)

**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-roda! (Ring around the Rosy)

**Ravel, Maurice**

- Prélude DUR

**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**

- Gnossienne No. 3

*Trois gymnopédies*

- any one

**Scriabin, Alexander***Twenty-Four Preludes*, op. 11

- Prelude No. 22

**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
- Three in Blue No. 2
- Three in Blue No. 3

**Springer, Mike***Not Just Another Jazz Book*, 2 ALF

- Far Away Friend

**Starer, Robert***Sketches in Color*, 1 HAL

- Pink (no. 6) and Crimson (no. 7)

**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

- La aldea duerme (no. 3)
- Fiesta (no. 7)

**Vandall, Robert D.***Robert D. Vandall's Favorite Solos*, 3 ALF

- Flying Fingers

**Wuensch, Gerhard**

- Scherzo (in *Horizons*, 2 WAT)

*Twelve Glimpses into 20th Century Idioms*, op. 37 B&H

- Oliver's Twist

**Technical Requirements**

Please see "Technical Requirements" on p. 11 and "Appendix A" on p. 102 for important information regarding this section of the examination.

**Technical Tests**

See table on p. 70.

# Level 8

Technical Tests	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 <sup>6–5</sup> <sub>4–3</sub> –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	♩ = 69	
Leading-tone Diminished 7th	C, D, E, B♭, E♭, F♯ minor	(root position only)		

## Etudes

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

Bullets used to denote selections for examination purposes:

- ▶ one selection, found in *Celebration Series*®, 2015 Edition: *Piano Etudes 8* FHM

### Burgmüller, Johann Friedrich

*Dix-huit études de genre*, op. 109

- ▶ The Storm (Orage) (no. 13)

### Grieg, Edvard

*Lyric Pieces*, op. 43

- ▶ Little Bird (no. 4)

### Heller, Stephen

*Vingt-cinq études faciles*, op. 45

- ▶ Etude in D Minor (no. 15)

### Hofmann, Heinrich

*Stimmungsbilder*, op. 88

- ▶ In the Evening (Am Abend) (no. 2)

### Kabalevsky, Dmitri

*Thirty Children's Pieces*, op. 27 SCH

- ▶ Etude (no. 24)

### Karganov, Génari

*Für die Jugend*, op. 21

- ▶ Dance of the Elves (Elfentanz) (no. 3)

### Maykapar, Samuel

*Bagatelles*, op. 28

- ▶ At the Skating Rink (no. 23)

### Rowley, Alec

*Thirty Melodic and Rhythmic Studies*, op. 42 PET

- ▶ Lied (no. 13)
- ▶ Agitato (no. 18)

### Schoenmehl, Mike

*Piano Studies in Pop* OTT

- ▶ Disco-Visit

# Level 8

## Schütt, Eduard

*Miniatures*, op. 30

- **Confession** (Aveu) (no. 2)

## Swinstead, Felix

*Six Studies for the Development of the Left Hand* B&H

- **Study in D Major** (no. 6)

→ play with LH only

## Tarenghi, Mario

*Piccole scene d'infanzia*, op. 70 RIC

- **Dance of the Marionettes** (Baile de una marioneta)

★ Students may substitute a popular selection for one of the etudes.  
See p. 11 for details.

## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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	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♭, E♭ major, C, E minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to eleven notes

## Sight Reading

At this level, a single musical excerpt comparable to Level 5 repertoire will be used to test both rhythm and playing.

### Rhythm

A specific passage will be clearly designated within the given musical excerpt. 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.

### Playing

After performing the rhythm, students will be asked to play the entire musical excerpt, hands together.

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

# Level 9

At Level 9, Baroque contrapuntal works, larger-scale Classical sonata movements, and etudes and character pieces from the Romantic and contemporary periods all serve as effective vehicles for pianistic development. Technical requirements in a wide range of keys reflect the increasing demands of the repertoire.

Level 9 Requirements	Marks
<b>Repertoire</b>	<b>56</b>
one selection from List A	14 (1)
one selection from List B	16 (1)
one selection from List C	14 (1)
one selection from List D	12 (1)
<b>Technical Requirements</b>	<b>24</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Sight Reading</b>	<b>10</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Written Examination Corequisites</b>	
Refer to the current <i>Theory Syllabus</i> .	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for any selections that are not memorized.

## Repertoire

Please see “Repertoire” on p. 9 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*®, 2015 Edition: *Piano Repertoire 9 FHM*

## 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 diletto, BWV 992

- 1st movement

*The Well-Tempered Clavier*, 1

- Prelude and Fugue in C Minor, BWV 847

*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
- 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

#### 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

- Air with Variations

Suite No. 4 in E Minor, HWV 429

- Allemande
- Courante
- Sarabande
- Gigue

#### Krebs, Johann Ludwig

Suite No. 3 in E flat Major CAR

- Gigue

#### Platti, Giovanni Benedetto

Sonata in C Minor, op. 4, no. 2

- 3rd movement

#### Rameau, Jean-Philippe

*Nouvelles suites de pièces de clavecin*

- L'Egyptienne

# Level 9

## Scarlatti, Domenico

- Sonata in D Minor, K 9
- Sonata in E Major, K 20
- 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 HEN

## List B

### Classical Repertoire

## Bach, Carl Philipp Emanuel

Sonata in B Minor, Wq 62/22, H 132

- 1st movement
- 2nd and 3rd movements

*Clavier-Sonatenbebt einengen Rondos*

Sonata in F Minor, Wq 57/6, H 173

- 1st movement

*Sei sonate per cembalo* (Prussian Sonatas)

Sonata in C Minor, Wq 48/4, H 27

- 3rd movement

## Bach, Johann Christian

Sonata in D Major, op. 5, no. 2

- 1st movement

Sonata in D Major, op. 17, no. 4

- 1st movement

## Beethoven, Ludwig van

- Bagatelle in E flat Major, op. 33, no. 1
- Neun Variationen über das Thema “Quant’ è più bello,” WoO 69
- Six Easy Variations on an Original theme, WoO 77
- Six Variations on “Nel cor più non mi sento” (La Molinara Paisiello), WoO 70

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

## Haydn, Franz Joseph (continued)

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

## 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

## List C

### Romantic Repertoire

## Brahms, Johannes

- Intermezzo in B flat Major, op. 76, no. 4
- Intermezzo in A Minor, op. 76, no. 7

## 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
- 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

## Glinka, Mikhail

- Variations on a Russian Folk Song (Among the Gentle Valleys)

## Grieg, Edvard

*Lyric Pieces*, op. 43

- Butterfly (no. 1)
- Erotik (no. 5)
- To Spring (no. 6)

*Lyric Pieces*, op. 54

- Notturmo (no. 4)

# Level 9

## Liszt, Franz

- En rêve, S 207

*Consolations*, S 172

- Consolation No. 2
- Consolation No. 4

## 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)

## 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. 102, no. 4

## Moszkowski, Moritz

*Four Piano Pieces*, op. 10

- Mazurka (no. 3)

## 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

- ▶ Moment musical (no. 3)
- Allegretto in A flat Major (no. 6)

*Vier Impromptus für Klavier*, op. 142, D 935

- Impromptu in A flat Major (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)

*Sonata for the Young*, op. 118, no. 3

- 2nd movement

*Waldszenen: neun Klavierstücke*, op. 82

- Herberge (no. 6)

## Smetana, Bedřich

- ▶ Toccata in B flat Major

## Tchaikovsky, Pyotr Il'yich

*The Seasons*, op. 37b

- April (Snowdrop) (no. 4)
- May (May Night) (no. 5)
- June (Barcarolle) (no. 6)
- ▶ October (Autumn Song) (no. 10)

## 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

## 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)

## Bolcom, William

*The Garden of Eden* (in *Complete Rags for Piano* EBM)

- The Eternal Feminine (no. 2)

## Brown, Timothy

*In Style!*, 3 FJH

- El Albaicín

## Copland, Aaron

*Four Piano Blues* B&H

- one of nos. 1–3

## Coulthard, Jean

- White Caps BER

*Twelve Preludes for Piano* BER

- Prelude No. 1

## Debussy, Claude

- Mazurka
- Rêverie

*Children's Corner*

- ▶ Golliwogg's Cake-Walk (no. 6)

*Preludes*, 1

- La fille aux cheveux de lin (no. 8)

*Preludes*, 2

- Canope (no. 10)



## Level 9

**Dello Joio, Norman***Suite for Piano* SCH

- 1st and 2nd movements

**Dolin, Samuel**

- Prelude for John Weinzwieg CMC

**Duncan, Martha Hill**

- Kingston Mills Locks RLP

*Isla Vista Suite* RLP

- Monarchs
- Santa Ana Winds

**Fauré, Gabriel**

- Romance sans paroles, op. 17, no. 3

*Huit pièces brèves*, op. 84 LED

- Improvisation (no. 5)

**Fleming, Robert**

- Toccata WAT

**Gardiner, Mary**

- Footloose ALK

*Two for D* CMC

- no. 1 or no. 2

**Gershwin, George**

- Prelude (Melody No. 17) ALF

**Gillock, William***Accent on Gillock*, 7 WIL

- Deserted Plantation

**Ginastera, Alberto***Twelve American Preludes* FIS

- Danza criolla (no. 3)

**Gonzales, Chilly***Solo Piano* EBR

- Carnivale

**Goolkasian Rahbee, Dianne***Three Preludes*, op. 5 FJH

- Prelude No. 3

**Granados, Enrique***Danzas españolas*

- Andaluza (Playera) (no. 5) ALF; SAL

**Grechaninov, Alexandr***Sonatina in F Major*, op. 110, no. 2

- 1st movement

**Griffes, Charles T.***Three Tone Pictures*, op. 5 SCH

- The Lake at Evening (no. 1)

**Grovez, Gabriel***L'almanach aux images* S&B

- Les ânes
- Chanson de l'escarpolette
- La sarabande

*A Child's Garden* CHS

- Chanson (no. 5)
- Pepita (no. 6)

**Henderson, Ruth Watson**

- Ocean Vista

**Hovhaness, Alan**

- Mystic Flute PET

**Ibert, Jacques***Histoires pour piano* LED

- Le petit âne blanc (no. 2)
- La cage de cristal (no. 8)

**Ireland, John**

- The Darkened Valley S&B

**Kabalevsky, Dmitri**

- Variations in D Major, op. 40, no. 1 SCH

*Children's Dreams*, op. 88 SCH

- Dreams (no. 1)

*Easy Variations for Piano*, op. 51 SCH

- Six Variations on a Ukrainian Folk Song (no. 5)

*Sonatina in C Major*, op. 13, no. 1 B&H; SCH

- 1st movement

*Twenty-four Preludes*, op. 38 SCH

- Prelude No. 1 and Prelude No. 2
- Prelude No. 12

**Kenins, Talivaldis***Diversities* CMC

- two of nos. 5, 9, 12

**Khachaturian, Aram***Sonatina* SCH; SIK

- 1st movement
- 3rd movement

**Konescni, Sarah**

- Buenos dias! (Welcome to Spain!) SKP

**Louie, Alexina***Music for Piano* ALF

- Changes
- Distant Memories
- The Enchanted Bells
- Once Upon a Time

*Star Light, Star Bright* FHM

- Moonlight Toccata

**Manzano, Miguel***Spanish Preludes* B&H

- Decadent Sentimental Song

**Martinů, Bohuslav***Loutky (Puppets)*, 1 BAR

- The New Puppet (no. 2)

**McIntyre, David L.**

- Better Days RSM

- Stealing a March RSM

**Mier, Martha***Romantic Impressions*, 4 ALF

- Silhouette Moon



## Level 9

**Milne, Elissa***Pepperbox Jazz*, 2 FAB

- Bittersweet

**Morawetz, Oskar**

- Scherzino CMC

**Morel, François**

- Ronde enfantine BER

**Muczynski, Robert***Six Preludes*, op. 6 (in *Muczynski: Collected Piano Pieces* SCH)

- Prelude No. 2 *and* Prelude No. 3

**Palmgren, Selim**

- May Night, op. 27, no. 4 ALF; SCH

**Pépin, Clermont***Three Short Pieces for the Piano* CMC

- Le nez

**Peterson, Oscar***Canadiana Suite* HAL

- Laurentide Waltz (no. 2)

**Piazzolla, Astor**

- El viaje B&H

**Pinto, Octavio***Scenas infantis* SCH

- Corre, corre! (Run, Run!)
- Salta, salta (Hobby-horse)

**Poulenc, Francis**

- Valse (in *Album des six* ESC; MAS)

**Prokofiev, Sergei***Four Pieces*, op. 32

- Gavotte (no. 3)

*Tales of the Old Grandmother*, op. 31

- Sostenuto (no. 4)

**Ravel, Maurice***Le tombeau de Couperin* DUR

- Menuet

**Schafer, R. Murray**

- Polytonality ARC; CMC

**Schmidt, Heather**

- Serenity ENP

**Schwantner, Joseph**

- Veiled Autumn (Kindertoteslied) (in *Changing Faces* OTT)

**Scriabin, Alexander***Twenty-four Preludes*, op. 11

- two of nos. 9, 10, 13

**Shchedrin, Rodion**

- Humoreske

**Shostakovich, Dmitri***Twenty-four Preludes*, op. 34

- Prelude No. 24

**Sibelius, Jean***Ten Pieces*, op. 24 B&H

- Romance (no. 9)

**Starer, Robert***Five Preludes* (in *Robert Starer: Album for Piano* HAL)

- Prelude No. 2 *and* Prelude No. 3

**Stevens, Halsey**

- Notturmo (in *12 x 11: Piano Music in 20th Century America* ALF)

**Strauss, Richard***Fünf Stimmungsbilder*, op. 9 UNI

- Träumerei (no. 4)

**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)

**Tcherepnin, Alexander***Bagatelles*, op. 5 ALF; HEU; SCH

- no. 1 *and* no. 4
- no. 3 *and* no. 5
- no. 8
- no. 10

**Thurgood, George**

- Saturday Night THU

**Tsitsaros, Christos***Lyric Ballads* HAL

- Sea Breezes

**Turina, Joaquín***Cinco danzas gitanas I*, op. 55 SAL

- Sacro-Monte (no. 5)

*El circo (The Circus)* OTT

- Trapeze Artists (no. 6)

*Cuentos d'España*, op. 20

- In the Garden of Murcia (no. 4) SAL

*Miniaturas*, op. 52 SCH; OTT

- *two of:*
  - Caminando (no. 1)
  - Se acercan soldados (no. 2)
  - Amanecer (no. 4)
  - El mercado (no. 5)
  - Duo sentimental (no. 6)
  - La vuelta (no. 8)

*Niñeras (Petite suite)*, op. 21

- Procession of the Tin Soldiers (no. 3) SAL

# Level 9

## Villa-Lobos, Heitor

*Prole do bebê*, 1 ALF

- O Polichinelo (Punch) (no. 7)

## Weiner, Leó

*Three Hungarian Rural Dances* EMB

- Fox Dance (no. 1)

## Wuensch, Gerhard

*Mini-Suite No. 1* B&H

- Prelude
- Tarantella

*Mini-Suite No. 2* B&H

- Prelude

## Technical Requirements

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

## Technical Tests

Technical Tests	Keys	Played	Tempo	Note Values
Scales				
Four-octave	C, D♭, D, E♭, E, F major C, C♯, D, E♭, E, F minor (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 • solid/blocked <i>staccato</i> <i>or</i>	F, D♭ major F, C♯ minor (harmonic and melodic)	HT 2 octaves	♩ = 60	
• broken <i>legato</i> *			♩ = 72	
Chords				
Tonic Four-note • broken	C, D♭, D, E♭, E, F major C, C♯, D, E♭, E, F minor	HT 2 octaves (root position and inversions) ending with I–VI–IV–V <sub>4</sub> <sup>6</sup> –V <sup>8–7</sup> –I progression	♩ = 104	
• solid/blocked <i>or</i>			♩ = 80	
• broken alternate-note pattern**			♩ = 80	
Dominant 7th • broken	C, D♭, D, E♭, E, F major	HT 2 octaves (root position and inversions)	♩ = 104	
• solid/blocked			♩ = 104	
Leading-tone Diminished 7th • broken	C, C♯, D, E♭, E, F minor	HT 2 octaves (root position and inversions)	♩ = 104	
• solid/broken			♩ = 104	
Arpeggios				
Tonic	C, D♭, D, E♭, E, F major C, C♯, D, E♭, E, F minor	HT 4 octaves (root position and inversions)	♩ = 84	
Dominant 7th	C, D♭, D, E♭, E, F major			
Leading-tone Diminished 7th	C, C♯, D, E♭, 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

## Etudes

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

Bullets used to denote selections for examination purposes:

- one selection, found in *Celebration Series*®, 2015 Edition: *Piano Etudes* 9 FHM

### Berens, Hermann

*Neueste Schule der Geläufigkeit*, op. 61

- Etude in A Minor (no. 13)

### Bertini, Henri

*Twenty-four Etudes*, op. 32

- Etude in C Minor (no. 34)

### Fauré, Gabriel

*Huit pièces brèves*, op. 84

- Improvisation

### Gade, Niels

*Aquarelles*, op. 19

- Barcarole (no. 5)

### Gounod, Charles

- May Morning (Matinée de mai)

### Gurlitt, Cornelius

*Blüthen und Knospen*, op. 107

- Etude in G Major (no. 7)

### Heller, Stephen

*Vingt-cinq études faciles*, op. 45

- Etude in D Major (no. 3)

### Hofmann, Heinrich

*Nachklänge*, op. 37, 2

- To the Lute (Zur Laute) (no. 1)

### Ibert, Jacques

*Petite suite en quinze images* FOE

- The Sleigh Ride (La promenade en traîneau) (no. 7)

### Kabalevsky, Dmitri

*Children's Dreams*, op. 88 SCH

- Who'll Win the Argument? (no. 2)

### Maykapar, Samuel

*Pieces for Children*, op. 33

- Raging Torrent (no. 18)

### Moszkowski, Moritz

*Pièces mignonnes*, op. 77

- Restless (Inquiétude) (no. 4)

### Schytte, Ludwig

*Vingt-cinq études modernes, faciles et progressives*, op. 68

- Etude in F Minor (no. 11)

★ Students may substitute a popular selection for one of the etudes. See p. 11 for details.

## Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 106 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	Position
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)

## Level 9

### 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

### Sight Reading

At this level, a single musical excerpt comparable to Level 6 repertoire will be used to test both rhythm and playing.

### Rhythm

A specific passage will be clearly designated within the given musical excerpt. Students will be asked to:

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

A steady pulse and metric accentuation are expected.

### Playing

After performing the rhythm, students will be asked to play the entire musical excerpt, hands together.

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

# Level 10

Level 10 provides a stimulating combination of challenges through more demanding and varied repertoire selections and enhanced technical requirements. Three- and four-part contrapuntal textures, contrasting movements of Classical sonatas, and more complex Romantic and contemporary repertoire and etude selections provide the inspiration for students' developing artistry. The examination's comprehensive testing prepares students for the challenges of the diploma-level concert presentation.

Level 10 Requirements	Marks
<b>Repertoire</b>	<b>56 (39)</b>
one selection from List A	12 (1)
one selection from List B	14 (1)
one selection from List C	10 (1)
one selection from List D	10 (1)
one selection from List E	10 (1)
<b>Technical Requirements</b>	<b>24 (17)</b>
Technical Tests	12
Etudes: two etudes from the <i>Syllabus</i> list	12
<b>Musicianship</b>	
<b>Ear Tests</b>	<b>10 (7)</b>
– Intervals	2
– Chords	2
– Chord Progressions	2
– Playback	4
<b>Sight Reading</b>	<b>10 (7)</b>
– Rhythm	3
– Playing	7
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Written Examination Corequisites</b>	
Refer to the current <i>Theory Syllabus</i> .	

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) in Piano Performance or Piano Pedagogy 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. 98 and "Supplemental Examinations" on p. 98 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. 98.

★ Please visit [rcmusic.ca](http://rcmusic.ca) for further information regarding prerequisites and corequisites.

## Repertoire

Please see "Repertoire" on p. 9 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*®, 2015 Edition: *Piano Repertoire 10 FHM*

### List A

#### Works by J.S. Bach

#### Bach, Johann Sebastian

Capriccio sopra la lontananza del fratello diletissimo, BWV 992

- 4th, 5th, and 6th movements

*The Well-Tempered Clavier*, 1

- Prelude and Fugue in C Major, BWV 846
- Prelude and Fugue in D Major, BWV 850
- Prelude and Fugue in D Minor, BWV 851
- Prelude and Fugue in E Major, BWV 854
- Prelude and Fugue in E Minor, BWV 855
- Prelude and Fugue in F Major, BWV 856
- Prelude and Fugue in F sharp Major, BWV 858
- Prelude and Fugue in F sharp Minor, BWV 859
- Prelude and Fugue in G Minor, BWV 861
- Prelude and Fugue in A flat Major, BWV 862
- Prelude and Fugue in G sharp Minor, BWV 863
- 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 Minor, BWV 875
- Prelude and Fugue in E flat Major, BWV 876
- Prelude and Fugue in D sharp Minor, BWV 877
- Prelude and Fugue in E Major, BWV 878
- Prelude and Fugue in E Minor, BWV 879
- Prelude and Fugue in F Minor, BWV 881
- Prelude and Fugue in G Major, BWV 884
- Prelude and Fugue in A Major, BWV 888
- Prelude and Fugue in A Minor, BWV 889
- Prelude and Fugue in B Minor, BWV 893

English Suite No. 2 in A Minor, BWV 807

- Allemande and Gigue

English Suite No. 4 in F Major, BWV 809

- Allemande and Gigue

## Level 10

**Bach, Johann Sebastian** (continued)

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

French Suite No. 6 in E Major, BWV 817

- Allemande *and* Gigue

## List B

## Classical Repertoire

**Beethoven, Ludwig van**

- Rondo in C Major, op. 51, no. 1

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

Sonata in D Major, op. 28

- 1st *and* 2nd movements
- 3rd *and* 4th 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 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:51

Sonata in D Major, Hob. XVI:19

- 1st *and* 2nd movements

Sonata in G Minor, Hob. XVI:44

- 1st *and* 2nd movements

**Mozart, Wolfgang Amadeus**

- Fantasia in C Minor, K 475
- Rondo in D Major, K 485
- Rondo in A Minor, K 511

Sonata in F Major, K 280 (189e)

- 1st *and* 2nd movements
- 2nd *and* 3rd movements

**Mozart, Wolfgang Amadeus** (continued)

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

**Mozart, Wolfgang Amadeus, arr. Maximillian Stadler**

- Fantasia in C Minor, K 396

## List C

## Romantic Repertoire

**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 Minor, op. 118, no. 4
- Intermezzo in B Minor, op. 119, no. 1
- Intermezzo in E Minor, op. 119, no. 2
- Intermezzo in C Major, op. 119, no. 3
- Romance in F Major, op. 118, no. 5

**Chopin, Frédéric**

- 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
- *Trois écossaises*, op. posth. 72, no. 3
- complete



# Level 10

## Grieg, Edvard

*Lyric Pieces*, op. 57

- Vanished Days (no. 1)

*Lyric Pieces*, op. 65

- Wedding Day at Trolldhaugen (no. 6)

*Pictures from Life in the Country*, op. 19

- Norwegian Bridal Procession (no. 2)

## Liszt, Franz

- Liebestraum No. 1, S 541/1

*Années de pèlerinage*, 2, S 161

- Canzonetta del Salvator Rosa

*Consolations*, S 172

- Consolation No. 3

*Kleine Klavierstücke*, S 192

- Klavierstücke No. 2

*Valses oubliées*, S 215

- Valses oubliée No. 1

## Mendelssohn, Felix

- Allegro in E Minor, op. 117

- Song without Words, op. 53, no. 1

- Spinning Song, op. 67, no. 4

## Schubert, Franz

*Moments musicaux*, op. 94, D 780

- Andantino in A flat Major (no. 2)

- Moderato in C sharp Minor (no. 4)

*Vier Impromptus für Klavier*, op. 90, D 899

- Impromptu in E flat Major (no. 2)

- Impromptu in A flat Major (no. 4)

*Vier Impromptus für Klavier*, op. 142, D 935

- Impromptu in B flat Major (no. 3)

- Impromptu in F Minor (no. 4)

## Schumann, Clara

*Quatre pièces fugitives*, op. 15 BRH

- Andante espressivo (no. 3)

## Schumann, Robert

- Arabeske, op. 18

- Intermezzo, op. 4, no. 5

*Faschingsschwank aus Wien*, op. 26

- Intermezzo (no. 4)

*Novelletten*, op. 21

- no. 1 or no. 7

*Fantasiestücke*, op. 12

- Aufschwung (no. 2)

*Waldszenen*, op. 82

- Vogels als Prophet (no. 7)

## Tchaikovsky, Pyotr Il'yich

*The Seasons*, op. 37b

- February (The Carnival) (no. 2)

- July (The Reaper's Song) (no. 7)

- August (The Harvest) (no. 8)

- November (In the Troika) (no. 11)

- December (Christmas) (no. 12)

## List D

### Post-Romantic, Impressionist, and Early 20th-century Repertoire

#### Albéniz, Isaac

*Cantos de España*, op. 232

- Córdoba (no. 4)

#### Beach, Amy

- A Hermit Thrush at Eve, op. 92, no. 1 (in *Music for Piano*, 2 HIL)

*Trois morceaux caractéristiques*, op. 28

- Barcarolle (no. 1) (in *Music for Piano*, 1 HIL)

#### Debussy, Claude

- La plus que lente

*Deux arabesques*

- Arabesque No. 1

- Arabesque No. 2

*Children's Corner*

- Doctor Gradus ad Parnassum (no. 1)

- Serenade for the Doll (no. 3)

- The Snow is Dancing (no. 4)

*Préludes*, 1

- Danseuses de Delphes (no. 1)

- Des pas sur la neige (no. 6)

- La sérénade interrompue (no. 9)

- Minstrels (no. 12)

*Préludes*, 2

- Brouillards (no. 1)

- 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)

*Pour le piano*

- Sarabande

#### 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. 4 in A flat Major, op. 44

#### Gershwin, George

- Rialto Ripples ALF

#### Griffes, Charles T.

*Roman Sketches*, op. 7 SCH

- The Fountain of the Acqua Paola (no. 3)

- Clouds (no. 4)



# Level 10

## Hofmann, Josef

- Berceuse, op. 20, no. 5 WIL

## Ibert, Jacques

- Le vent dans les ruines LED

## Janáček, Leoš

*V mlhách (In the Mists)* BAR

- any two

## Palmgren, Selim

*Twenty-four 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

*Trois novelettes* CHS

- no. 1 or no. 3

## Rachmaninoff, Sergei

*Morceaux de fantaisie*, op. 3

- Elégie (no. 1)
- Prélude (no. 2)
- Mélodie (no. 3)
- Sérénade (no. 5)

*Ten Preludes*, op. 23

- Prelude in A flat Major (no. 8)
- Prelude in G flat Major (no. 10)

*Thirteen Preludes*, op. 32

- Prelude No. 11

## Ravel, Maurice

*Le tombeau de Couperin* ALF; DUR; PET

- Prélude

## Scott, Cyril

- Danse nègre, op. 58, no. 5 ALF; NOV

## Scriabin, Alexander

*Twenty-four Preludes*, op. 11

- Prelude No. 2 and Prelude No. 14
- Prelude No. 4 and Prelude No. 6

## Szymanowski, Karol

*Mazurkas*, op. 50 UNI

- one of nos. 1–3

## Bartók, Béla

*Fifteen Hungarian Peasant Songs* UNI

- nos. 1–5

*Fourteen Bagatelles*, op. 6 EMB

- Bagatelle No. 12

*Mikrokosmos*, 6 B&H

*Six Dances in Bulgarian Rhythm*

- two of nos. 148–153

*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

## Chatman, Stephen

*Preludes*, 4 ECS

- Nocturne

## Copland, Aaron

- The Cat and the Mouse (Scherzo humoristique) ALF; B&H

## 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

*Suite for Piano* SCH

- 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

## List E

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

## Archer, Violet

*Six Preludes* WAT

- Prelude No. 1 or Prelude No. 6

## Barber, Samuel

*Souvenirs: Ballet Suite*, op. 28 SCH

- Waltz (no. 1)
- Pas de deux (no. 3)
- Galop (no. 6)

## Level 10

**Duncan, Martha Hill***The Sunken Garden* RLP

- The Japanese Tea Garden
- ▶ The River
- The Theatre

**Dutilleux, Henri***Au gré des ondes* LED

- 4th movement: Mouvement perpétuel

**Eckhardt-Gramatté, Sophie-Carmen***From My Childhood*, 1 WAT

- ▶ “V”: Valse chromatique

**Gallant, Pierre**

- ▶ Six Variations on “Land of the Silver Birch”

**Gardiner, Mary**

- Synergy CMC

**Ginastera, Alberto**

- Rondo sobre temas infantiles argentinos, op. 19 B&H

*Danzas argentinas*, op. 2

- Danza de la moza donosa (no. 2)

**Hovhaness, Alan**

- Macedonian Mountain Dance, op. 144, no. 1 PET

**Joplin, Scott**

- Solace: A Mexican Serenade

**Kabalevsky, Dmitri**

- Variations in A Minor, op. 40, no. 2 SCH

*Sonatina in C Major*, op. 13, no. 1 B&H; SCH

- 2nd and 3rd movements

*Twenty-four Preludes*, op. 38 SCH

- no. 3
- no. 5 and no. 9
- no. 6 and no. 20

**Khatchaturian, Aram***Masquerade Suite* SCH

- Waltz (no. 1)

**La Montaine, John**

- Toccata, op. 1 BRD

**Lemay, Robert***Six Ushebtis* CMC

- nos. 1–4

**Liebermann, Lowell**

- Nocturne No. 2, op. 31 PRE

**McDonald, Boyd***Three Preludes for Piano* CMC

- no. 1 and no. 2
- no. 2 and no. 3

**McInyre, David L.**

- En forme RSM
- ▶ Toccata RSM
- Three Preludes RSM

**Messiaen, Olivier***Huit préludes pour piano* DUR

- Plainte calme (no. 7)

**Morel, François***Deux études de sonorité* BER

- Étude No. 1

**Mompou, Federico***Cancións y danzas* EBM

- ▶ Canción y danza VI

**Muczynski, Robert***Six Preludes*, op. 6 (in *Muczynski: Collected Piano Pieces* SCH)

- Prelude No. 1 and Prelude No. 6

**Nancarrow, Conlon***Three Two-part Studies for Piano* PET

- no. 1
- no. 2 and no. 3

**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

- Hometown Blues (no. 4)
- Land of the Misty Giants (no. 8)

**Picker, Tobias**

- Old and Lost Rivers OTT

**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***Sonata No. 1* (“American”) FIS

- 1st movement

## Level 10

**Shostakovich, Dmitri***Three Fantastic Dances*, op. 5

- complete

*Twenty-four Preludes*, op. 34

- two of nos. 5, 9, 11, 12, 18, 20

**Somers, Harry**

- Strangeness of Heart BER

**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

**Takács, Jenő**

- Toccata, op. 54 DOB

**Vladigerov, Pancho***Choumen–Schumen Miniatures*, op. 29 UNI

- Ratchenitza (no. 6)

**Technical Requirements**

Please see “Technical Requirements” on p. 11 and “Appendix A” on p. 102 for important information regarding this section of the examination.

**Technical Tests**

See table on p. 86.

**Etudes**

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

Bullets used to denote selections for examination purposes:

- ▶ one selection, found in *Celebration Series*®, 2015 Edition:  
*Piano Etudes 10* FHM

**Bartók, Béla***Fourteen Bagatelles*, op. 6

- ▶ Bagatelle No. 11

**Burgmüller, Johann Friedrich***Douze études brillantes et mélodiques*, op. 105

- ▶ Etude in E Major (no. 9)

**Chatman, Stephen***Preludes for Piano*, 3 FHM

- ▶ Spring Celebration

**Chopin, Frédéric***Douze études*, op. 25

- ▶ Etude in F Minor (no. 2)

**Concone, Giuseppe***Vingt études chantantes*, op. 30

- ▶ Etude in A flat Major (no. 19)

**Czerny, Carl***School of Velocity*, op. 299

- ▶ Etude in E Major (no. 29)

**Dohnányi, Ernő***Winterreigen*, op. 13 DOB

- ▶ Postludium (no. 10)

**Gounod, Charles***Deux romances sans paroles*

- ▶ Periwinkle (La pervenche) (no. 1)

**Haberier, Ernst***Études-poésies*, op. 53

- ▶ Sérénade (no. 5)

**Heller, Stephen***Vingt-cinq études faciles*, op. 45

- ▶ Etude in F Major (no. 14)

**MacDowell, Edward***Four Little Poems*, op. 32

- ▶ The Brook (no. 2)

**Rachmaninoff, Sergei***Étude-tableaux*, op. 33

- ▶ Étude-tableau (no. 8)

# Level 10

Technical Tests	Keys	Played	Tempo	Note Values
Scales				
Four-octave	G♭, G, A♭, A, B♭, B major F♯, G, G♯, A, B♭, B minor (harmonic and melodic)	HT 4 octaves	♩ = 120	
Separated by a 3rd	G♭, G, A♭ major	HT 4 octaves	♩ = 104	
Separated by a 6th	A, B♭, B major	HT 4 octaves	♩ = 104	
In Octaves • solid/blocked <i>staccato</i> <i>or</i>	B♭, B major B♭, B minor (harmonic and melodic)	HT 2 octaves	♩ = 80	
• broken <i>legato</i> *			♩ = 92	
Chromatic in Octaves	starting on any note from F♯ to B	HT 2 octaves	♩ = 80	
Chords				
Tonic Four-note • broken alternate-note pattern	G♭, G, A♭, A, B♭, B major F♯, G, A♭, A, B♭, B minor	HT 2 octaves (root position and inversions) ending with I–VI–IV–V <sub>4</sub> <sup>6</sup> –V <sup>8-7</sup> –I progression	♩ = 96	
• solid/blocked			♩ = 120	
Dominant 7th • broken alternate-note pattern	G♭, G, A♭, A, B♭, B major	HT 2 octaves (root position and inversions)	♩ = 96	
• solid/blocked			♩ = 120	
Leading-tone Diminished 7th • broken alternate-note pattern	F♯, G, A♭, A, B♭, B minor		♩ = 96	
• solid/blocked			♩ = 120	
Arpeggios				
Tonic	G♭, G, A♭, A, B♭, B major F♯, G, A♭, A, B♭, B minor	HT 4 octaves (root position and inversions, either individually or in sequence starting with root position or any inversion)	♩ = 92	
Dominant 7th	G♭, G, A♭, A, B♭, B major			
Leading-tone Diminished 7th	F♯, G, A♭, A, B♭, 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. 11 and “Appendix B” on p. 106 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	Position
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	Approximate Length
tonic, mediant, dominant, upper tonic	any major or minor key, up to four sharps or flats	four measures

### Sight Reading

At this level, a single musical excerpt comparable to Level 7 repertoire will be used to test both rhythm and playing.

### Rhythm

A specific passage will be clearly designated within the given musical excerpt. 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.

### Playing

After performing the rhythm, students will be asked to play the entire musical excerpt, hands together.

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

# Associate Diploma (ARCT) in Piano Performance

The Associate Diploma (ARCT) in Piano Performance is the culmination of The Royal Conservatory 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.

Associate Diploma (ARCT) in Piano Performance Requirements	Marks
<b>Repertoire</b>	<b>100</b>
one selection from List A	20
one selection from List B	25
one selection from List C	15
one selection from List D	15
one selection from List E	15
one selection from List F	10
<b>Total possible marks (pass = 70)</b>	<b>100</b>
<b>Prerequisite</b>	
Level 10 Piano comprehensive certificate	
<b>Written Examination Corequisites</b>	
Refer to the current <i>Theory Syllabus</i> .	

Please see “Prerequisites and Corequisites” on p. 9, “Classification of Marks” on p. 98, and “Supplemental Examinations” on p. 98 for important details regarding the Associate Diploma (ARCT) in Piano Performance examination. 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 Performance. For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 98.

★ Please visit [rcmusic.ca](http://rcmusic.ca) for further information regarding prerequisites and corequisites.

## Repertoire

Please see “Repertoire” on p. 9 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 will 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
- 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

#### *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

#### *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 F sharp Major, BWV 882
- Prelude and Fugue in F sharp Minor, BWV 883
- Prelude and Fugue in G Minor, BWV 885
- Prelude and Fugue in A flat Major, BWV 886
- Prelude and Fugue in G sharp Minor, BWV 887
- Prelude and Fugue in B flat Major, BWV 890
- Prelude and Fugue in B flat Minor, BWV 891
- Prelude and Fugue in B Major, BWV 892

#### 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
- Allemande, Sarabande, *and* Capriccio



## ARCT in Piano Performance

**Bach, Johann Sebastian** (continued)

Partita No. 3 in A Minor, BWV 827

- Fantasia, Sarabande, *and* Gigue

Partita No. 4 in D Major, BWV 828

- Overture *and one* additional movement

Partita No. 5 in G Major, BWV 829

- Praeambulum, Sarabande, *and* Gigue

## 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 E flat Major, op. 7
- Sonata in D Major, op. 10, no. 3
- Sonata in C Minor, op. 13 (“Pathétique”)
- Sonata in B flat Major, op. 22
- Sonata in A flat Major, op. 26
- Sonata in C sharp Minor, op. 27, no. 2 (“Moonlight”)
- Sonata in G Major, op. 31, no. 1
- Sonata in D Minor, op. 31, no. 2 (“Tempest”)
- Sonata in E flat Major, op. 31, no. 3
- Sonata in C Major, op. 53 (“Waldstein”)
- Sonata in F Major, op. 54
- Sonata in F Minor, op. 57 (“Appassionata”)
- Sonata in F sharp Major, op. 78
- Sonata in E flat Major, op. 81a (“Les adieux”)
- Sonata in E Minor, 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 310
- 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

**Balakirev, Mily**

- The Lark, transc. 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
- Scherzo in B Minor, op. 20
- Scherzo in B flat Minor, op. 31
- Scherzo in C sharp Minor, op. 39
- Scherzo in E Major, op. 54
- Waltz in E flat Major, op. 18

*Préludes*, op. 28

- *four* of nos. 1, 2, 3, 5, 8, 10, 11, 12, 14, 16, 18, 19, 21, 22, 23, 24

**Franck, César**

- Prélude, choral, et fugue

**Grieg, Edvard**

- Sonata in E Minor, op. 7

**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 519/2
- Le rossignol, S 250/1 (transc. from Alexandre Alabieff)



## ARCT in Piano Performance

**Liszt, Franz** (continued)*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 359

- 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, 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

## 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)

**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)

*Préludes*, 2

- *La puerta del vino* (no. 3)
- *Les fées sont d'exquises danseuses* (no. 4)
- *La terrasse des audiences du clair de lune* (no. 7)
- *Feux d'artifice* (no. 12)

**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

**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)

## ARCT in Piano Performance

**Griffes, Charles T.***Fantasy Pieces*, op. 6 MAS

- Barcarolle (no. 1)
- Notturmo (no. 2)
- Scherzo (no. 3)

*Roman Sketches*, op. 7 SCH

- The White Peacock (no. 1)

**Ireland, John***Decorations* S&B

- Island Spell (no. 1)

**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

*Improvisations* SAL

- any four

*Trois pièces* HEU

- Toccata (no. 3)

**Rachmaninoff, Sergei***Morceaux de fantaisie*, op. 3

- Polichinelle (no. 4)

*Ten Preludes*, op. 23

- one of nos. 2, 4–7

*Thirteen Preludes*, op. 32

- one of nos. 3, 5, 9, 10, 12

**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

## List E

## 20th-and 21st-century Repertoire

**Adaskin, Murray, et al.**

- Variations on a Theme of Murray Adaskin CMC

**Anhalt, István**

- Fantasia BER

**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

*Out of Doors*, BB 89 UNI

- two movements

*Suite*, op. 14 UNI

- three movements

*Three Burlesques*, op. 8c EMB

- two burlesques

*Two Roumanian Dances*, op. 8a B&H

- no. 1 or no. 2

*Two Elegies*, op. 8b EMB

- no. 1 or no. 2

**Behrens, Jack**

- Di Bella Variations CMC

- The Feast of Life CMC

**Bell, Allan Gordon**

- Old Coyote's Saturday Night ALK

**Berg, Alban**

- Sonata, op. 1 HEN; UNI

**Binkerd, Gordon***Essays for Piano* B&H

- any two

**Bolcom, William***Nine Bagatelles* (1996) EBM

- five consecutive bagatelles

*Nine New Bagatelles* (2006) EBM

- any five

**Buczynski, Walter**

- Amorphous PLA

- Aria and Toccata PLA

**Burge, John**

- Everything Waits for the Lilacs CMC

**Camilleri, Charles**

- Sonatina No. 1 RBT

**Cardy, Patrick**

- Silver and Shadow CMC

**Champagne, Claude**

- Quadrilha brasileira BER

**Chatman, Stephen***Preludes*, 4 ECS

- Mountain Spirit

**Copland, Aaron**

- Passacaglia B&H

## ARCT in Piano Performance

**Coulthard, Jean**

- Image astrale AVO
- Image terrestre (1991) AVO

**Creston, Paul**

- Prelude and Dance No. 2, op. 29 SHA

**Crumb, George**

- Processional PET

**Dun, Tan**

*Eight Memories in Watercolor* SCH

- any four

**Dutilleux, Henri**

*Trois préludes* LED

- Le jeu des contraires

**Ferguson, Howard**

- Five Bagatelles, op. 9 B&H

**Finney, Ross Lee**

- Sonata No. 1 in D Minor (1933) PRE
- Variations on a Theme by Alban Berg PET

**Gardiner, Mary**

- Polarities CMC

**Ginastera, Alberto**

- Danzas argentinas, op. 2 DUR
- Malambo, op. 7 RIC
- Suite de danzas criollas, op. 15 B&H

**Héту, Jacques**

- Ballade, op. 30 DOM
- Variations pour piano, op. 8 BER

**Hindemith, Paul**

- Sonata No. 2 OTT

**Ho, Vincent**

- Three Scenes of Childhood PME; CMC

**Honegger, Arthur**

*Trois pièces* SAL

- Hommage à Ravel (no. 2) *and* Danse (no. 3)

**Jaque, Rhené**

- Deuxième suite BER
- Étude et fantaisie CMC

**Joachim, Otto**

- L'eclosion BER

**Kabalevsky, Dmitri**

- Sonata No. 3 in F Major, op. 46 INT; SCH
- Twenty-four Preludes*, op. 38 SCH
- two of nos. 10, 14, 16, 22, 24

**Kenins, Talivaldis**

- Sonata No. 1 (1961) CMC

**Kennan, Kent**

- Three Preludes SCH

**Kernis, Aaron Jay**

*Before Sleep and Dreams* SCH

- 2nd movement: Play Before Sleep
- 5th movement: Before Sleep and Dreams

**Kuzmenko, Larysa**

- Diabolic Dance PLA
- In Memoriam to Victims of Chernobyl PLA

**Lambro, Phillip**

- Toccata for Piano TRG

*Night Pieces for Piano* TRG

- two of nos. 1–4

**Liebermann, Lowell**

*Gargoyles*, op. 29 PRE

- any two

**Louie, Alexina**

- Fastforward CMC
- I leap through the sky with stars ALF

*Scenes from a Jade Terrace* (1996) CMC

- Southern Sky
- Warrior

**Martin, Frank**

*Huit préludes* UNI

- any three

**McIntyre, David L.**

- Butterflies & Bobcats ALK
- A Wild Innocence RSM
- Transmissions RSM; CMC

**McKay, Neil**

- *Five Miniatures for Piano* CMC

**Messiaen, Olivier**

*Huit préludes pour piano* DUR

- Chant d'extase dans un paysage triste (no. 2)
- Le nombre léger (no. 3)
- Un reflet dans le vent (no. 8)

*Vingt regards sur l'enfant-Jésus* DUR

- Regard de la vierge (no. 4)
- Regard du silence (no. 17)

**Morawetz, Oskar**

- Scherzo B&H

*Fantasy, Elegy, and Toccata* CMC

- Toccata

**Mozetich, Marjan**

- Three Pieces for Piano Solo (2012) CMC

**Muczynski, Robert**

- Desperate Measures (Paganini Variations), op. 48 PRE
- Toccata, op. 15 SCH

**Nancarrow, Conlon**

- Prelude *and* Blues PRE; SON

## ARCT in Piano Performance

**O’Riley, Christopher, transc.***True Love Waits: Radiohead Reimagined for Piano* COY

- Exit Music

**Papineau-Couture, Jean***Suite pour piano* BER

- 5th movement: Rondo

**Paulus, Stephen***Preludes, 1* OTT

- Rolicking (no. 5)

**Peeters, Flor**

- Toccata, op. 51a PET

**Pentland, Barbara**

- Studies in Line BER

- Toccata BER

**Pépin, Clermont***Suite pour piano* CMC

- *one* movement

**Persichetti, Vincent***Poems for Piano, 2, op. 5* PRE

- *all of*:
  - And warm winds spilled fragrance into her solitudes (no. 7)
  - To whose more clear than crystal voice the frost had joined a crystal spell (no. 8)
  - Make me drunken with deep red torrents of joy (no. 11)

**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* INT; MAS

- Scherzo (no. 10)

*Visions fugitives, op. 22* B&H; SCH

- *five* consecutive movements

**Rapoport, Alexander**

- Sonata for Pianoforte No. 2 (1997) PLA

**Rawsthorne, Alan**

- Bagatelles (in *Rawsthorne: Selected Piano Pieces* OUP)

**Rival, Robert***Six Pieces* CMC

- Scherzo, March, *and one* additional piece

**Rochberg, George**

- Nach Bach PRE

**Rorem, Ned**

- Barcarolles PET

*Sonata No. 1* PET

- 3rd movement: Toccata PET

**Rudnyts’kyi, Antin**

- Variations on a Simple Theme, op. 38 TRG

**Sancan, Pierre**

- Toccata DUR

**Schmidt, Heather**

- Night Rainbow ENP; CMC

- Solus ENP; CMC

**Shchedrin, Rodion***Ten Piano Pieces* SCH

- Basso Ostinato

**Shostakovich, Dmitri***Twenty-four Preludes and Fugues, op. 87* PET

- *one* Prelude and Fugue (except nos. 1, 5, 7)

**Skarecky, Jana**

- Tekarra CMC

**Somers, Harry**

- Sonata No. 1 (“Testament of Youth”) BER

- Three Sonnets BER

**Tajčević, Marko***Balkantanze* OTT

- *five* consecutive movements

**Vladigerov, Pancho***Trois pièces, op. 15* UNI

- *any one*

**Webern, Anton**

- Variations, op. 27 UNI

## List F

## Concert Etudes

**Bartók, Béla***Three Etudes, op. 18* B&H

- *any one*

**Beach, Amy***Four Sketches, op. 15*

- Fireflies (no. 4) (in *Music for Piano, 1* HIL)

**Chaminade, Cécile**

- Toccata, op. 39 ENO

**Chatman, Stephen***Preludes, 4* ECS

- Shimmering Wings

**Chopin, Frédéric***Études, op. 10*

- *any one*

*Études, op. 25*

- *any one* (except no. 2)

**Coulthard, Jean***Four Etudes for Piano* BER

- *any one*

## ARCT in Piano Performance

**Debussy, Claude***Douze études* DUR

- any one

**Diemer, Emma-Lou**

- Toccata HIL

**Dohnányi, Ernő***Six Concert Etudes*, op. 28 EMB

- no. 5 or no. 6

**Dubois, Pierre Max***Études de concert* LED

- any one

**Eckhardt-Gramatté, Sophie-Carmen***From My Childhood*, 2 WAT

- Étude de concert

**Kapustin, Nikolai***Eight Concert Etudes*, op. 40 ARM; PRH

- any one

**Lavallée, Calixa**

- Le papillon (The Butterfly) WIL

**Ligeti, György***Études pour piano*, 1 OTT

- any one

**Liszt, Franz***Études d'exécution transcendante*, S 139

- any one

*Études d'exécution transcendante d'après Paganini*, S 140

- any one (except "La chasse")

*Trois études de concert*, S 144

- any one

*Zwei Konzertetüden*, S 145

- Waldesrauschen (no. 1)
- Gnomenreigen (no. 2)

**Lutosławski, Witold***Two Studies for Piano* CHS

- no. 1 or no. 2

**MacDowell, Edward**

- Étude de concert, op. 36 OTT

**Mendelssohn, Felix**

- Étude in F Minor

- Perpetuum mobile, op. 119

*Three Preludes*, op. 104a

- any one

**Morel, François***Deux études de sonorité* BER

- Étude No. 2

**Moscheles, Ignaz***Charakteristische Studien*, op. 95 KAL

- one of nos. 1, 5, 10

**Moszkowski, Moritz***Drei Konzert-Etüden*, op. 24

- no. 1

*Huit morceaux caractéristiques*, op. 36

- Etincelles (no. 6)

*Quinze études de virtuosité*, op. 72 ("Per aspera") ALF; SCH

- any one (except nos. 3, 4, 8–10)

*Sechs Phantasiestücke*, op. 52

- La Jongleuse (no. 4)

**Poulenc, Francis**

- Presto en si-bémol SAL

**Prokofiev, Sergei***Four Etudes*, op. 2

- any one

**Rachmaninoff, Sergei***Études-tableaux*, op. 33 B&H

- any one (except no. 8)

*Études-tableaux*, op. 39 B&H

- any one

**Saint-Saëns, Camille***Six études*, op. 52

- one of nos. 1–3, 5, 6

*Six études*, op. 111

- any one

**Schumann, Robert***Six Etudes d'après des caprices de Paganini*, op. 10

- any one

**Scriabin, Alexander***Eight Etudes*, op. 42

- one of nos. 1, 5, 6, 7, 8

*Four Pieces*, op. 56

- Étude (no. 4)

*Three Etudes*, op. 65

- any one

*Three Pieces*, op. 49

- Étude (no. 1)

*Twelve Etudes*, op. 8

- any one

**Stravinsky, Igor***Four Etudes*, op. 7 (in *Stravinsky: Short Piano Pieces* B&H)

- any one

**Szymanowski, Karol***Four Etudes*, op. 4 MAS

- one of nos. 1–3

**Weber, Carl Maria von**

- Momento capriccioso in B flat Major, op. 12

*Sonata No. 1 in C Major*, op. 24

- Perpetuum mobile (Rondo)

## Associate Diploma (ARCT) in Piano Pedagogy

For current information on the Associate Diploma (ARCT) in Piano Pedagogy requirements, please visit [rcmusic.ca](http://rcmusic.ca).

## Licentiate Diploma (LRCM) in Piano Performance

For current information on the Licentiate Diploma (LRCM) in Piano Performance requirements, please visit [rcmusic.ca](http://rcmusic.ca).



# 3: Policies and Reference

## Examination Regulations

### Examination Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time. *Note that examination times cannot be exchanged among students.*

- Students are required to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Warm-up rooms are not provided for piano students.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with an original, published copy of all music to be performed at the examination.
- Students who choose to perform with music should bring two original copies to the examination, one to play from and one to give to the examiner.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 99.)
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The student’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- At each level, the examiner will choose a representative sampling of technical tests.

### Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are granted only to students who are unable to attend an examination because of:

- medical reasons *or*
- scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee *or* a 50 percent refund of the examination fee.

Requests for examination credits and refunds must be made to The Royal Conservatory Certificate Program *in writing* and

be accompanied by the necessary documentation. Additional information is available online.

- ★ All requests must be submitted by email, mail, or fax within two weeks following the examination. Requests received after this time will be denied.

### Examination Credit

An examination credit may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the student registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferrable and may not be extended beyond one year.*

### Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

### Students with Special Needs

Students with special needs should submit a Special Needs Request Form by email, mail, or fax to The Royal Conservatory Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students with special needs may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

- ★ The Special Needs Request Form is available online.

### Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and written examination. Please see “Prerequisites and Corequisites” on p. 9.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and written corequisite examinations for that level have been successfully completed. Written corequisite examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

- ★ For further information regarding the recognition of achievement in the Certificate Program, please visit [rcmusic.ca](http://rcmusic.ca).



# Examination Regulations

## Table of Marks

	Prep A–B	Levels 1–4	Levels 5–7	Levels 8–9	Level 10	ARCT in Piano Performance
<b>Repertoire</b>	<b>66</b>	<b>56</b>	<b>56</b>	<b>56</b>	<b>56 (39)</b>	<b>100</b>
<i>two selections</i>	40 (20+20)	—	—	—	—	—
<i>Teacher's Choice</i>	20	—	—	—	—	—
List A	—	16	16	14 (1)	12 (1)	20
List B	—	18	18	16 (1)	14 (1)	25
List C	—	16	16	14 (1)	10 (1)	15
List D	—	—	—	12 (1)	10 (1)	15
List E	—	—	—	—	10 (1)	15
List F	—	—	—	—	—	10
Memory	6 (2+2+2)	6 (2+2+2)	6 (2+2+2)	—	—	—
<b>Technical Requirements</b>	<b>14</b>	<b>24</b>	<b>24</b>	<b>24</b>	<b>24 (17)</b>	<b>—</b>
Technical Tests	14	12	12	12	12	—
Etudes	—	12	12	12	12	—
<b>Ear Tests</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	<b>—</b>
Clapback	4	2	—	—	—	—
Intervals	—	2	2	2	2	—
Chords	2	2	2	2	2	—
Chord Progressions	—	—	2	2	2	—
Playback	4	4	4	4	4	—
<b>Sight Reading</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	<b>—</b>
Rhythm	5	3	3	3	3	—
Playing	5	7	7	7	7	—
<b>TOTALS</b>	<b>100 (pass = 60)</b>					<b>100 (pass = 70)</b>

- In Levels 8 to 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 Performance must achieve an overall mark of 70 in order to pass.

## Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

★ Teachers may access their students' examination results online.

Official transcripts are available upon written request to The Royal Conservatory Certificate Program and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)

## Interpreting Examination Results

All students may access their complete, official results (including examiner's comments) online after the examination has taken place. The examiner's report explains in general terms how the official mark was calculated, and it provides information to support students in their future musical development. The official mark reflects the examiner's evaluation of the student's performance during the examination. As the candidate's performance cannot be reconstructed, requests to review marks will be considered only in the event of a serious procedural irregularity.

## Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Levels 1–10)	60–69
Insufficient to Pass	50–59

*Please note:* in cases where the total mark would be under 50, the student receives the examiner's comments only: further preparation is deemed necessary for assessment.

## 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.

### *Marks Below 50*

The performance is not yet ready for assessment due to insufficient preparation.

## Split Level 10 Practical Examinations

Students may choose to take the Level 10 Piano 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 within the same session or in different sessions.
- 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 written corequisite 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 a regional gold medal (Canada) or a Certificate of Excellence (US).

## Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be taken within two years of the original examination.
- Supplemental examinations are given during regular examination sessions.
- Students in Level 10 may repeat any *three* sections of a practical examination: repertoire, technical requirements (including etudes), ear tests, or 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 written corequisite examinations within five years of the *original practical examination*.

# Reference

## Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Fingering and other editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

## Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the *Piano Syllabus, 2015 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining piano music in your community, you may visit [frederickharrismusic.com](http://frederickharrismusic.com) to find a listing of additional music retailers near you.

## Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Legacy Collection*, 2 FHM).

## Celebration Series®, 2015 Edition

In order to ensure the ready availability of high-quality examination materials, Frederick Harris Music has published *Celebration Series®, 2015 Edition*. This series includes twelve volumes of *Piano Repertoire* (Preparatory A through Level 10) with recordings; ten volumes of *Piano Etudes* (Levels 1 to 10); and nine volumes of *Technical Requirements for Piano, 2015 Edition* (Preparatory through Level 8).

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Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

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Please note that unauthorized photocopied music will not be permitted in the examination room. Students who bring unauthorized photocopies to the examination will not be examined.

## Abbreviations

### Names of Publishers

The following abbreviations identify publishers listed throughout the *Piano Syllabus, 2015 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions.

ABR	Associated Board of the Royal Schools of Music
ALF	Alfred Publishing Co., Inc.
ALK	Alberta Keys Music Publishing
AMC	available from the Australian Music Centre
AMP	Associated Music Publishers, Inc. (Hal Leonard)
API	Artistry Press International
ARC	Arcana Editions
ARM	A-Ram (Moscow)
AVO	Avondale
B&B	Bote & Bock (Boosey & Hawkes)
B&H	Boosey & Hawkes
BAR	Bärenreiter
BEL	Belwin-Mills (Alfred Publishing Co., Inc.)
BER	Berandol Music
BMP	Belmont Music Publishers (Arnold Schoenberg)
BRD	Broude Brothers Limited
BRH	Breitkopf & Härtel
CAR	Carus
CEL	Celestial Music Publications (self-published)
CFP	Clifford Ford Publications
CHS	Chester Music Ltd.
CMC	available from the Canadian Music Centre
CMI	Contemporary Music Centre (Ireland)
CMS	Counterpoint Music Library Services
COM	Éditions Combre
COY	Christopher O'Riley (self-published)

CST	Court Stone (self-published)	LEM	Editions Henry Lemoine
CVI	Coopérative Vincent-d'Indy	LES	Leslie Music Supply
DAT	Dantalian Inc.	LIN	Lingua Press
DIA	The Diapason Press	LYN	Graham Lynch (self-published)
DOB	Doblinger	MAN	Manduca
DOM	Les Éditions Doberman-Yppan	MAS	LudwigMasters Publications
DSC	Dmitri Shostakovich Publishers	MAY	Mayfair Music
DUR	Éditions Durand	MEC	Mercury Music Corporation (Theodore Presser)
EAP	Earth Music Publications (San Fernando Valley Symphony Orchestra)	MED	Melos Ediciones Musicales
EBM	Edward B. Marks	MPB	M.P. Belaieff
EBR	Editions Bourgès R.	MSL	Music Sales Limited
ECS	ECS Publishing	MYC	Music for Young Children
ELK	Elkin and Co.	MYK	Myklas Music Press (Alfred)
EMB	Editio Musica Budapest	NOT	Notekidds (self-published)
ENO	Editions Enoch	NOV	Novello
ENP	Echo North Productions (Heather Schmidt)	OGT	Ongaku no tomo sha
ESC	Éditions Eschig	OTT	Schott Music GmbH
FAB	Faber Music	OUP	Oxford University Press
FAI	Fairbank Music	PER	Peermusic Classical
FHM	The Frederick Harris Music Co., Limited	PET	Edition Peters
FIS	Carl Fischer	PGM	Pine Grove Music
FJH	FJH Music Company	PIN	Pine Productions
FOE	Edition Foetisch Frere	PLA	Plangere
FOR	Forsyth	PME	Promethean Editions
FPA	Faber Piano Adventures	PRE	Theodore Presser
GAL	Galaxy Music Corporation	PRH	Prhythm Edition
GEN	General Music Publishing	PWM	Polskie Wydawnictwo Muzyczne Edition
GIE	Janet Gieck (self-published)	RBT	Robertson
HAL	Hal Leonard Corporation	RIC	G. Ricordi
HAN	Wilhelm Hansen	RLP	Red Leaf Pianoworks
HEN	G. Henle Verlag	RSM	Roy Street Music
HEU	Heugel et Cie	RUS	Russell Publishing
HIL	Hildegard Publishing Company	S&B	Stainer & Bell
HMP	Heritage Music Press	SAL	Éditions Salabert
IMSLP	International Music Score Library Project	SCH	G. Schirmer
INT	International Music	SHA	Shawnee Press
JOB	Editions Jobert	SIK	Sikorski
KAL	Kalmus	SIM	Simrock
KAW	Kawai	SKP	SK Publishing (Sarah Konescni)
KJO	Neil A. Kjos Music Company	SON	Sonic Art Editions (Smith Publications)
LED	Alphonse Leduc	SPM	Sound Pool Music (Frederic Rzewski)
LEG	Lengnick	STU	Studea Musica
		SWA	Swan House Victoria

THU	George Thurgood (self-published)
TME	Tre Media Edition
TON	Tonos Music
TRG	Trigram Music/Wimbeldon Music
UNI	Universal Edition
UNM	Union Musical Ediciones (Music Sales)
UYM	University of York Music Press
WAT	Waterloo Music Co. (Mayfair Music)
WIE	Wiener Urtext
WIL	The Willis Music Company
YOR	Yorktown Music Press
ZAN	Zanibon
ZEN	Zen-On
ZRB	Zerboni

## Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edn/edited by
n.d.	no date
no.	number
op.	opus
p., pp.	page(s)
posth.	posthumous
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume

- represents one selection for examination purposes
- selection is published in *Celebration Series*®, 2015 Edition FHM
- additional performance instructions

## Resources for Examination Preparation

### Repertoire

*Celebration Series*®, 2015 Edition: *Piano Repertoire*. 12 vols: Preparatory A–Level 10, with recordings.

### Etudes

*Celebration Series*®, 2015 Edition: *Piano Etudes*. 10 vols: Levels 1–10, with recordings.

### Technical Tests

*Technical Requirements for Piano*, 2015 Edition. 9 vols: Preparatory–Level 8.

*The Royal Conservatory of Music Complete Piano Technique Book*, 2008 Edition: “*The Red Scale Book*.”

*Scales, Chords, and Arpeggios for Piano*: “*The Brown Scale Book*.”

### Musicianship

Berlin, Boris, and Andrew Markow. *Four Star*® *Sight Reading and Ear Tests*, 2015 Edition. Rev. Laura Beauchamp-Williamson. 12 vols: Preparatory A–Level 10.

### Additional Syllabi of The Royal Conservatory (Available online.)

*Popular Selection List*. Published biannually.

*Theory Syllabus*

*Associate Diploma (ARCT) in Piano Pedagogy*

*Licentiate Diploma (LRCM) in Piano Performance*

### Official Examination Papers

*The Royal Conservatory Examinations Official Examination Papers*. 15 vols. Published annually.

For a list of current titles, please visit [bookstore.rcmusic.ca](http://bookstore.rcmusic.ca) (Canada) or [bookstore.musicdevelopmentprogram.org](http://bookstore.musicdevelopmentprogram.org) (US).

All titles published by The Frederick Harris Music Co., Limited, [frederickharrismusic.com](http://frederickharrismusic.com).

For a comprehensive list of resources for reference, teaching, and examination preparation, please visit [rcmusic.ca](http://rcmusic.ca).

# Appendices

## Appendix A: Technical Tests Examples

All scale, chord, and arpeggio patterns required for Preparatory to Level 8 are provided in *Technical Requirements for Piano, 2015 Edition* FHM. 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

#### Pentascals



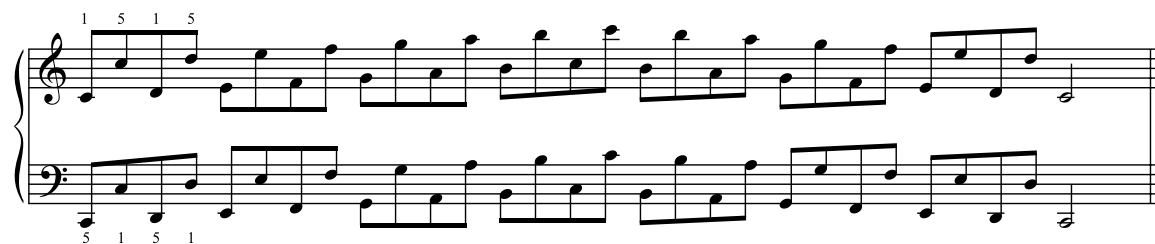
#### Two-octave formula pattern



#### Four-octave formula pattern

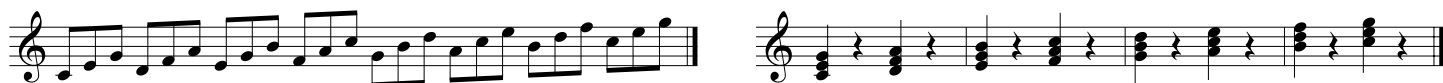


## Scale in Broken *Legato* Octaves



## Chords

### Triad Sequence (Preparatory)



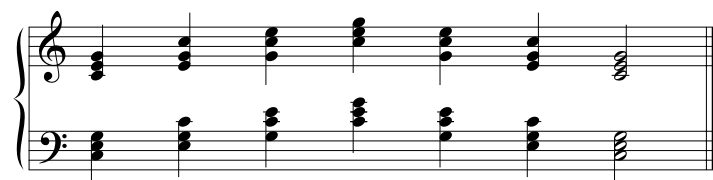
### Broken triads



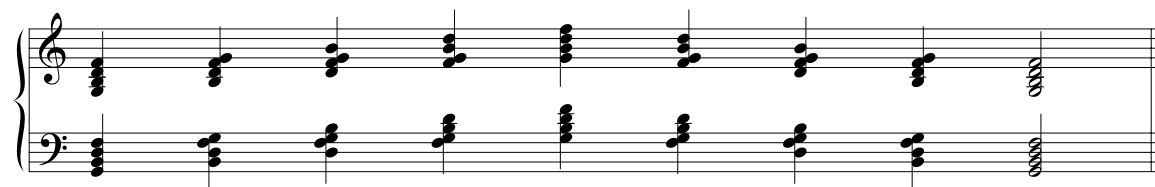
### Solid/blocked triads with rests (Levels 1–4)



### Solid/blocked triads without rests (Levels 5–6)



### Dominant 7th chords of major keys, broken and solid/blocked





# Appendices

## Leading-tone diminished 7th chords of minor keys, broken and solid/blocked

The first system shows a broken pattern of leading-tone diminished 7th chords in B-flat minor, ascending and then descending. The second system shows the same chords in a solid/blocked format, ascending and then descending.

## Four-note chords, broken alternate-note pattern

The musical notation shows a broken alternate-note pattern for four-note chords in B-flat minor, ascending and then descending.

## Dominant 7th and leading-tone diminished 7th chords, broken alternate-note pattern

The musical notation shows a broken alternate-note pattern for dominant 7th and leading-tone diminished 7th chords in B-flat minor, ascending and then descending.

## Arpeggios

### Tonic arpeggios

The musical notation shows tonic arpeggios in B-flat minor for root position, 1st inversion, and 2nd inversion. Below each system are the labels: root position, 1st inversion, and 2nd inversion.

# Appendices

## Dominant 7th and leading-tone diminished 7th arpeggios

root position

1st inversion

2nd inversion

3rd inversion

## 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    V    I

### I–IV–V<sup>6-5</sup><sub>4-3</sub>–I chord progression (Level 8)

I    IV    V<sup>6-5</sup><sub>4-3</sub>    I

### I–IV–V–I chord progression (Level 7)

I    IV    V    I

### I–vi–IV–V<sup>6</sup><sub>4</sub>–V<sup>8-7</sup>–I chord progression (Levels 9–10)

I    vi    IV    V<sup>6</sup><sub>4</sub>    V<sup>8-7</sup>    I

## Appendix B: 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, 2015 Edition* FHM.

### Ear Tests: Clapback (examples only)

#### Preparatory A



#### Preparatory B



#### Level 1



#### Level 2



#### Level 3



#### Level 4



### Ear Tests: Intervals (examples only)

#### Levels 1–4

Intervals played ascending and descending. Refer to each level for specific intervals.



# Appendices

## Levels 5–9

Intervals played melodic form followed by harmonic form. Refer to each level for specific intervals.



## Level 10

Intervals played melodic form (ascending or descending) or harmonic form.

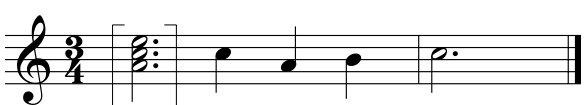


## Ear Tests: Playback (examples only)

### Preparatory A



### Preparatory B



### Level 1



### Level 2



### Level 3



### Level 4



### Level 5



## Level 6



## Level 7



## Level 8



## Level 9



## Level 10

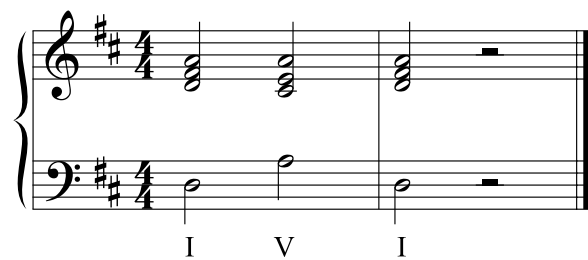
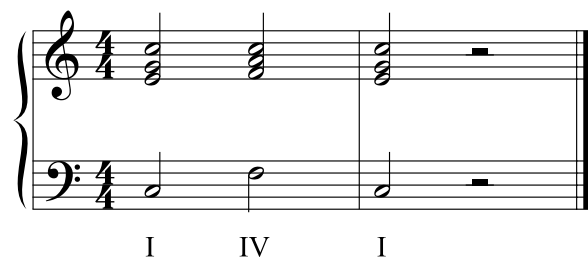


Implied harmony: I IV V I

Implied harmony: i iv V i

## Ear Tests: Chord Progressions (examples only)

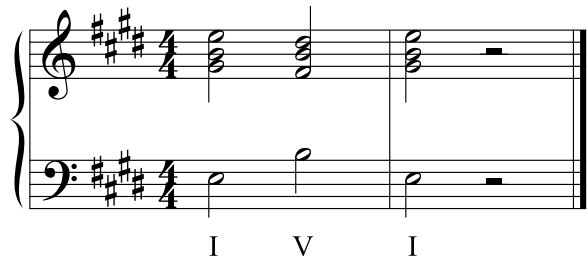
### Level 5



I IV I

I V I

### Level 6



i iv i

I V I

## Level 7

I IV V

i V i

## Level 8

I IV V I

i iv V VI

I vi IV V

i VI iv i

## Level 9

i iv i V

## Level 10

I IV  $V_4^6 = 3^5$  I  
cad.  $\frac{6}{4}$

### Sight Reading: Rhythm (examples only)

## Preparatory A



## Preparatory B



## Level 1



## Level 2



### Level 3



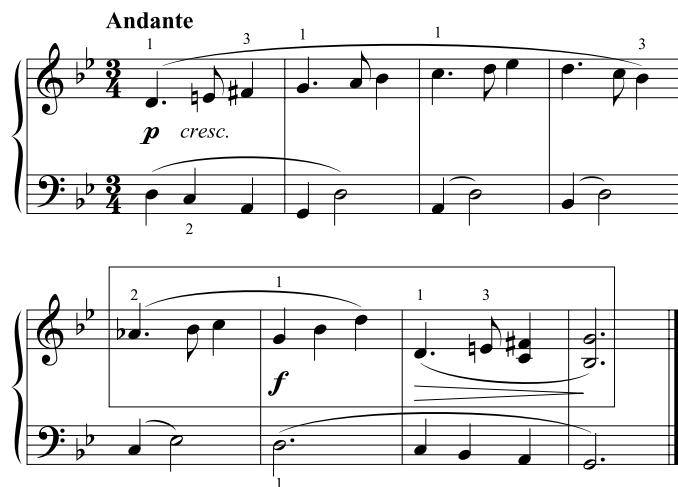
## Level 4



### Sight Reading: Rhythm and Playing (examples only)

### Levels 5–10

Example from Level 5; the boxed passage is the sight rhythm excerpt.





# Practical Examination Day Checklist for Students

## Before You Leave Home

- \_\_\_\_\_ Plan to arrive 15 minutes early.
- \_\_\_\_\_ Complete your Examination Program Form.
- \_\_\_\_\_ Bring original copies of all the music being performed in the examination.
- \_\_\_\_\_ Mark the pieces being performed with a paper clip or a “sticky note.”
- \_\_\_\_\_ Bring an additional copy of any repertoire you are not performing from memory.

## Points to Remember

- Photo ID may be requested before a student is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, phones, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- The performance of repertoire may be interrupted by the examiner when an assessment has been made.

## What to Expect from a Piano Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, etudes, technical tests, ear tests, and sight reading.
- The examiner’s written evaluation online within four weeks.

## After the Examination

Access your examination marks and examiner comments through the “Examination Results” link at [examinations.rcmusic.ca](http://examinations.rcmusic.ca) (Canada) or [musicdevelopmentprogram.org](http://musicdevelopmentprogram.org) (US).

