

Piano Curriculum

2015

Mission Statement of the Piano Department

Our mission is to guide students of all ages in the Art of Piano in ways that are loving and challenging and to represent a standard of quality for the community. The goal is to love music.

Adopted by the piano faculty, 2000

Students and families coming to Eastman for piano lessons have a wide range of expectations and ambitions; we can be many things to many people, and we try to help students find their own way in a diverse musical universe. We realize that piano skills are basic in western music, and our syllabus attempts to guide students to a mastery of several skill sets in a variety of musical styles.

This new 2015 edition of the Piano Syllabus revisits the Eastman Piano Department Curriculum, which has been in continuous use (with frequent revisions) since the founding of the Preparatory Department of the School in 1921.

We strongly encourage our piano students to enrich their skills by taking advantage of the many ECMS Music Theory course offerings. Recognizing that “ear precedes eye” in learning to play an instrument, we encourage the playing of folksongs by ear in the early levels, along with the acquisition of keyboard harmony skills: scales, triads, inversions, and chord progressions. Teachers may adopt diverse exercises involving ear training, singing, and movement; many of us make use of music theory texts alongside piano methods in the early grades.

Annual examinations provide an ongoing assessment of student progress. ECMS Piano students are strongly encouraged to play examinations every spring. We do not formally examine piano students in music theory, ear training, or improvisation. The examination report consists of written commentary, not a grade. The numeric grade level is assigned by the teacher. There are 6 numeric levels follow an introductory level. Levels 4 through 6 are designated by ECMS as “Advanced Division.” Students in these levels will generally be examined by a jury rather than by an individual teacher; jury reports include letter grades.

A student is eligible to receive the Community Music School Diploma in Piano when he or she achieves a grade of B or better in a level 5 Jury, and has completed the prescribed coursework. Most of our piano students, working diligently and consistently, aspire to achieve this grade. For a complete discussion of our Diploma offerings, see the pertinent ECMS brochure, or visit the website <www.esm.rochester.edu/community>.

Our **Repertoire** represents some recommendations; teachers may feel free to choose other repertoire of similar level in any category. **Methods** and **Collections** listed are likewise offered as representative examples.

ECMS Piano Curriculum Introductory Level

Technique and Keyboard Skills

Play 1 or 2 scales; hands separately, one octave in quarter notes, M.M. ♩ = 72 – 96.

Studies

Alfred Technic Books [1A]
Burnam Dozen a Day [Mini, Preparatory]

Methods

Alfred Premier Piano Course, 1A-1B
Barrett, Carol Chester's Easiest Piano Course Books 1, 2
Boosey & Hawkes The Russian School of Piano Playing, Book 1
Burnam Step-by-Step, Book 1
Clark Music Tree, Time to Begin, Part 1
D'Auberge Piano Course, Book 1
Faber and Faber Piano Adventures, Primer and Level 1
Hal Leonard All-In-One Piano Lessons, Books B, C, D
Olson Music Discoveries; Solos Book A, Music Pathways
Suzuki Piano Method Book 1
Thompson Teaching Little Fingers to Play; Easiest Piano Course 1, 2

Contemporary

Linda Niamath Marching Mice (and others)
Christopher Norton Connections for Piano, Book 1
Donald Waxman Introductory Pageant, Book 1; Folksongs Pageant 1A

Collections

Harris (pub.) Celebration Series, Introductory Book
Snell KJOS Library Piano Repertoire Series, Preparatory

Examination Requirements

Student should play a few pieces to demonstrate beginning competency in duple/triple meters, staccato/legato touch, piano/forte dynamics.

ECMS Piano Curriculum Level 1

Technique and Keyboard Skills

Scales and Arpeggios, each hand one octave up and down, ♩ = 100. 7 major keys, 3 harmonic minors.

Tonic and Dominant chords, hands alone or together, in the keys of the scales.

Etudes

Burnam	A Dozen a Day, Book 1
Czerny	Studies, Op. 823
Celebration Series	Perspectives Piano Etudes, Book 1
Olson	Traditional Piano Etudes, Book 1

Methods

Clark, Goss, Holland	Music Tree, Parts 2A, 2B
Faber and Faber	Piano Adventures, Books 2A, 2B
Hal Leonard	Piano Lessons, Books 2, 3
Thompson	Easiest Piano Course, Books 2, 3

Collections

Agay	Joy of 1 st Year Piano
Clark et. al.	*Keyboard Literature (Music Tree, Part 3)
Faber and Faber	Developing Artist/Piano Literature; Book 1
Harris (pub.)	*Celebration Perspectives Piano Repertoire; Intro., Book 1
Olson	Essential Keyboard Repertoire, Volume 1

Literature by Composer

Bartok	Mikrokosmos, Books 1, 2; First Term at the Piano; For Children
George, Jon	A Day in the Park, A Day in the Jungle, etc.
Norton, Chris	Microjazz for Beginners, Microjazz Collection 1
Olson	Beginning Sonatinas
Waxman	Pageants, Book 2

Examination Requirements

1. The examiner will ask to hear scales, arpeggios, and chord progressions in one or two keys. The goal of 7 Major/3 Minor keys is not attainable by all level one students. Metronome is not used in the examination: tempo is a practice guideline.
2. The student will play three contrasting pieces. Students may be stopped partway through longer pieces. Examinations are not recitals, and they proceed according to schedule. Students may be assured that at least a portion of each composition will be heard.

*Asterisk indicates listing in NYSSMA Level One.

ECMS Piano Curriculum
Level 2

Abstract Technique and Keyboard Skills

Scales. Quarter notes and eighth notes, hands separately, M.M. ca. ♩ = 72.

Triad Arpeggios, hand over hand, quarter notes 2 octaves, eighth notes 4 octaves.
Minimum 10 major and 5 minor keys (harmonic form)

I, IV, V chord progressions in 5 major and 5 minor keys. Hands together or separately.

Etudes

Burnam	A Dozen a Day, Books 1 and 2
Czerny-Germer	Selected Studies, Book I/1
Olson, ed.	Best Traditional Piano Etudes, Book 1

Baroque Repertoire

Snell	KJOS: J.S. Bach, Selections from Anna Magdalena Notebook
Bach, C.P.E.	*March D Major (Attr. J.S. Bach), BWV Anh. 122 (<i>Anna Magdalena Notebook</i>)
Bach, J.S.	*Minuet G Major, BWV Anh. 116 (<i>Anna Magdalena Notebook</i>)
Handel, G.F.	*Bourrée in G Major; “Impertinence,” HWV 494
Petzold, C.	*Minuet G Major (Attr. J.S. Bach), BWV Anh. 114 *Minuet G Minor (Attr. J.S. Bach), BWV Anh. 115
Scarlatti, D.	*Minuet C Major, L. 217, K. 73

Classic Repertoire (one movement or one dance suffices for examination)

Attwood, T.	Sonatina in G Major
Beethoven, L.	Sonatina in G Major
Clementi, M.	Sonatina in C Major, Op. 36, no. 1
Haydn, J.	Six German Dances
Spindler, F.	Sonatina in C Major

Romantic to Contemporary Repertoire

Adler, Samuel	Gradus, Book 1
Bartok, Bela	For Children, Books 1 and 2; Mikrokosmos, Books 1-2
Bernstein, Seymour	Moodscapes
Burgmüller	Progressive Pieces, Opus 100
Caramia, Tony	The Sounds of Jazz; Six Sketches
George, Jon	Day in the Jungle; Kaleidoscope Books 3-4

Gretchaninoff	Children's Album, Op. 98
Kabalevsky	24 Pieces for Children, Op. 39
Norton, Chris	Microjazz Collection 1; Connections Book 2
Shostakovitch, D	*Children's Pieces
Schumann	Album for the Young
Waxman, D	Pageants for Piano, Book 2 / Folksong Pageants, Book 1A

Collections

Agay, ed.	Easy Classics to Moderns, Vol. 17
Bastien, James	Sonatina Favorites, Book I
Clark, Goss, Holland	Music Tree Part 3 Keyboard Literature
Faber and Faber	Developing Artist Library: Piano Lit. Books 1 & 2 and Sonatinas, Book 1
Harris	Celebration Perspectives Piano Repertoire Books 2-3
Olson	Essential Keyboard Repertoire, Volume 1

Methods

Hal Leonard	Piano Lessons, Books 2, 3, 4
Clark, Goss, Holland	Music Tree, Part 3
Faber and Faber	Piano Adventures, Books 3A, 3B, Fun Time
Thompson	Easiest Piano Course, 3-4

Examination Requirements

1. Examiner will ask to hear scales, arpeggios, and chord progressions in one or two keys. A metronome is not used in the examination.
2. Student should play four contrasting pieces: an etude, a baroque piece, a classical piece, and a romantic-contemporary piece.

*Asterisk indicates listing in NYSSMA Level Two

ECMS Piano Curriculum
Level 3

Abstract Technique and Keyboard Skills

Scales in quarters, eighths and sixteenths, hands separately. All majors and at least 8 harmonic minors, M.M. ♩= 92.

Diminished Seventh Arpeggios, similarly, ♩=72

Triad Arpeggios (root position only), quarters and eighths, hands separately, same keys as scales, All keys, ♩= 120.

Chord Progression I-IV-I-V-I in major and minor keys.

Etudes

Czerny-Germer Selected Studies, Book I, part 2
Heller Studies, Opus 46, 47, 125

Baroque

Bach Short Preludes
Handel Various short contrapuntal pieces

Classic

Beethoven Sonatina in F Major
Benda Sonatina in A Minor
Clementi *Sonatinas, Op. 36, No. 2 – 4
Dusseck Sonatina in G, Op. 20, No. 1
Kuhlau Sonatinas, Op. 55

Romantic to Contemporary

Bartok Mikrokosmos, Vol 3
Grieg Lyric Pieces
Kabalevsky Variations, Op. 51; Children's Pieces, Op. 27
Khachaturian Adventures of Ivan
Liebermann, L. Album for the Young
Nakada Japanese Festival
Pinto Scenas Infantis
Prokofiev *Music for Children, Op. 65
Schubert selected easy Ländler, Minuets, Waltzes
Schumann Album for the Young: Knecht Ruprecht
Starer Sketches in Color

Collections

Faber and Faber	Lesson Books 4 – 5; Sonatina bk. 2-3, Developing Artist Bk. 3-4
Harris	Celebration Perspectives Piano Repertoire Bk. 3, 4, 5, 6
Myers	Spectrum 2: 30 Miniatures for Solo Piano.
Olson	Applause, Bk. 1
Various ed.	Sonatina Album

Examination Requirements

1. The examiner will ask to hear scales, arpeggios, and chord progressions in one or two keys. A metronome is not used in the examination: tempos above are given as practice guidelines.
2. The student will play four contrasting pieces: an etude, a baroque piece, a classical piece, and a romantic-contemporary piece.

* Asterisk indicates inclusion in the 2003 NYSSMA listing, Level 3. We include this information for the convenience of students who wish to play for NYSSMA solo festivals. *Be sure to consult the current NYSSMA manual to confirm these listings: they change from year to year!* The NYSSMA catalog uses a 6-level structure, similar to this Curriculum, but there are relatively few points of congruity between the two lists. One can often find appropriate repertoire in the NYSSMA catalog by looking one level above or below our corresponding levels.

ECMS Piano Curriculum
Level 4

Abstract Technique

Scales	All major and harmonic minor scales are to be played hands together, with the hands one octave apart: up and down 1 octave in quarter notes, 2 octaves in eighth notes, 3 octaves in triplets, 4 octaves in sixteenth notes, at about M.M. ♩= 92.
Arpeggios	All diminished sevenths to be played similarly at the same speed; all major and minor triads to be played in three positions, 1 octave in quarter notes, 2 octaves in eighth notes, 4 octaves in sixteenth notes M.M. ♩= 80.

Studies

Bertini	Studies, Op. 29
Czerny, ed. Germer	Selected Studies, I/2

Baroque

Bach	Two-Part Inventions
Scarlatti	Selected Sonatas

Classic

Beethoven	Variations on a Swiss Air, WoO 64 6 Easy Variations on an Original Theme, WoO 77 Sonatas, Op. 49
Clementi	*Sonatinas, Op. 36, No. 5-6
Kuhlau	Sonatinas, Op. 20, No. 2-3
Mozart	*Viennese Sonatinas; *Sonata in C, K. 545; Sonata in F, K. 547a

Romantic to Contemporary

Adler	Gradus II
Albeniz	6 Spanish Dances
Bartók	Mikrokosmos [III, IV]
S. Bernstein	Birds; Moodscares; Insects
Bloch	Enfantines
Casella	11 Pieces Enfantines
Chopin	Mazurkas: Op. 7, No. 1-2 (B-flat, a); Op. 67, No. 2, 4 (g, a); Op. 68, No. 3 (F). Nocturnes: Op. 15, No. 3 (g); Op. 55, No. 1 (f); Op. Posth. (c). Polonaises: Op. Posth. B-flat and g. Preludes: No. 4 (e), No. 6 (b), No. 7 (a). Waltzes: Op. Posth. a.
Corea	Children's Songs
Creston	5 Little Dances; 5 Dances Op. 1
Debussy	Arabesque No. 1; Le Petit Negre

Granados	Twelve Spanish Dances
Grieg	Lyric Pieces
Kabalevsky	Variations, Op. 51; 2 Sonatinas
Khatchaturian	Adventures of Ivan
MacDowell	Woodland Sketches; Fireside Tales; New England Idylls
Mendelssohn	Songs Without Words (easier ones); Children's Pieces, Op. 72
Pinto	Scenas Infantis
Prokofiev	Music For Children, Op. 65 (level 3-4)
Schubert	German Dances and Waltzes (easier ones)
Scriabin	Preludes, Op. 11, No. 2, 4, 15, 17, 22
Starer	Sketches in Color; 7 Vignettes; Hexahedron
Tansman	Pour Les Enfants; Happy Time I

Collections

Agay, ed.	Classics to Moderns Vol 37 "Music for Millions"
Harris	Celebration Perspectives Piano Repertoire books 5,6,7,8
Myers	Spectrum and Spectrum 3: Contemporary Works for Solo Piano
Olson	Applause, Book 2
Sonatina Albums	

Examination Requirements

Level 4 examinations will generally be played for a **jury** of teachers, including the piano department chairperson.

1. Examiner will ask to hear scales, arpeggios, and chord progressions in one or two keys. A metronome is not used in the examination: tempos above are given as practice guidelines.
2. Student will play four contrasting pieces: an etude, a baroque piece, a classical piece, and a romantic-contemporary piece.

*Asterisk indicates listing in NYSSMA Level Four.

ECMS Piano Curriculum Level 5

Abstract Technique

Scales	All major scales are to be played in thirds, sixths, and tenths, 1 octave in quarter notes, 2 octaves in eighth notes, 3 octaves in triplets, 4 octaves in sixteenth notes, M.M. $q = \text{circa } 100$. All harmonic minor scales are to be played with hands an octave apart with the same rhythmic subdivisions and at the same tempo.
Arpeggios	All triads are to be played similarly, in three positions, hands together, one octave apart, M.M. $q = \text{circa } 100$. All Dim. 7 arpeggios are to be played similarly at the same speed. All V^7 arpeggios are to be played in root position, inversions optional, 1 octave in quarter notes, 2 octaves in eighth notes, 3 octaves in triplets, 4 octaves in sixteenth notes, M. M. $q = \text{circa } 80$.

Studies

Berens	Studies, Op. 89 [for the left hand]
Czerny	The School of Velocity, Op. 299

Baroque

Bach	French Suites Sinfonias
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Classic

Beethoven	Sonatas Op. 2, No. 1 (c); Op 14, No. 1 (E) Rondos, Op. 51
Haydn	Sonatas Hob. XVI No. 23 (F), 27 (G), 35 (C), 37 (D), 40 (G), 44 (g)
Mozart	Sonatas K. 282 (E ^b), 283 (G), 330 (C), 332 (F) Fantasie in D minor, K. 397

Romantic to Contemporary

Albeniz	Album of 8 Pieces
Bartok	Sonatina; Mikrokosmos [IV, V]; 3 Rondos on Folk Tunes; Roumanian Folk Dances
Berg	Frühe Klaviermusik I
Bloch	Poems of the Sea; Visions et Prophetes
Casella	11 Pieces Infantines
Chopin	Mazurkas: Op. 17, No. 1, 2, 4; Op. 24, No. 1-3; Op. 33, No. 3; Op. 63, No. 2; Op. 68, No. 2. *Nocturnes: Op. 9, No. 2 (E-flat); *Op. 37, No. 1 (g);
Chopin (cont'd.)	Op. 72, No. 1 (e); Op. Posth., c-sharp.

	Polonaises: Op. 26, No. 1 (c-sharp); Op. 40, No. 1 (c).
	Preludes: No. 9, 15, 20.
	*Waltzes: Op. 34, No. 2 (a); *Op. 64, No. 1, 2 (D-flat, c-sharp);
	Op. 69, No. 1, *2 (A-flat, b); Op. 70, No. 2 (f).
Copland	The Cat and the Mouse
Debussy	Children's Corner Suite, Reverie, Valse romantique
Gershwin	George Gershwin for the Piano (Chappell)
Ginastera	12 American Preludes; Danzas Argentinas; Malambo
Grieg	Lyric Pieces
Liszt	Consolations
MacDowell	Sea Pieces, Op. 55; 10 New England Idylls, Op. 62
Mendelssohn	Songs Without Words; 3 Fantasies, Op. 16
	Variations in Bb, Op. 83; Scherzo in B minor
Paderewski	Minuet in G
Rachmaninoff	Moments Musicaux, Op. 16, No. 5
Saint-Saens	Valse Nonchalant, Op. 110
Satie	various works
Schubert	Impromptu in Ab, Op. 142, No. 2; Moments Musicaux
Schumann	Waldszenen, Op. 82
Scriabin	Preludes, Op. 11, No. 1, 18, 23
Tchaikovsky	The Seasons, Op. 37b
Weber	Invitation to the Dance; Sonata in C—Rondo

Collections

Harris (pub.) Celebration Perspectives Piano Repertoire, Books 7, 8, 9, 10.

<p>Examination Requirements</p> <p>Level 5 and 6 examinations will generally be played for a jury, including the piano department chairperson.</p> <p>1. Examiner will ask to hear abstract technique in one or two keys. Metronome is not used in the examination.</p> <p>2. Student will play four contrasting pieces, including an etude, a baroque piece, a classical piece, and a romantic-to-contemporary piece.</p>

*Asterisk indicates listing in NYSSMA Level 5.

ECMS Piano Curriculum Level 6

Abstract Technique

Scales	All major and harmonic minor scales are to be played in thirds, sixths and tenths, 2 octaves in eighth notes, 4 octaves in sixteenth notes, M.M. ♩ = circa 112. All melodic minor scales to be played with hands one octave apart, 2 octaves in eighth notes, 4 octaves in sixteenth notes, M.M. ♩ = circa 112.
Arpeggios	All triads to be played in all positions, similarly, M.M. ♩ = circa 112. All diminished 7ths and dominant 7ths (inversions optional) to be played similarly.

Studies

Cramer	Studies for the Piano
Moszkowski	Etudes, Op. 72
Czerny	School of Finger Dexterity, Op. 740

Baroque

Bach	The Well-Tempered Clavier; English Suites; Partitas
Handel	Keyboard Suites
Scarlatti	Sonatas

Classic

Beethoven	Sonatas, Op. 14, no. 2 (G); Op. 79 (G)
Haydn	Sonatas, Hob. XVI, No. 21 (c), 34 (e), 41 (Ab), 50 (C), 52 (Eb)
Mozart	Sonatas, K. 310 (a), 311(D), 331(D), 331(A), 333(Bb), 457(c)

Romantic to Contemporary

Albright	Rags
Barber	Excursions; Ballade; Nocturne
Bartok	Mikrokos. 5-6; Allegro Barbaro; Bagatelles, Op. 6; Suite, Op. 14
Bernstein	New Pictures at an Exhibition
Bolcom	3 Ghost Rags
Brahms	Rhapsodies Op. 79
Chopin	Mazurkas: Op. 17, No. 1; Op. 24, No. 4; Op. 33, No. 2, 4; Op. 50, No. 1; Op. 59, No. 1, 2; Op. Posth., a, D. Nocturnes: Op. 9, No. 1 (B-flat); Op. 27, No. 1 (c-sharp); Op. 32, No. 1 (B); Op. 48, No. 1, 2. Polonaises: Op. 26, No. 2 (e-flat); Op. 40, No. 2 (c). Preludes: any not listed in levels 4 – 5. *Waltzes: Op. 18 (E-flat); Op. 70, No. 1, 3; Op. Posth., e.

Copland	4 Piano Blues; "Rodeo" Dance Episodes; Night Thoughts
Crumb	A Little Suite for Christmas
Debussy	*Suite Bergamasque; Danse; Suite Pour le Piano; Preludes
Dello Joio	Suite for Piano (Schirmer)
Gershwin	*3 Preludes; Gershwin at the Keyboard (Song Improvisations)
Ginastera	Suite de Danzas Criollas
Gottschalk	Bamboula, Pasquinade, others
Grieg	Sonata in E minor, Op. 7; Ballade, Op. 24
Hindemith	Sonata No. 2; Ludus Tonalis; Tanzstücke, Op. 9
Hoiby	5 preludes, Op. 7
Honegger	Trois Pieces; Sept Pieces Breves
Janacek	The Overgrown Path; In the Mist
Kabalevsky	Sonatas, Rondos, Op. 60
Khachaturian	Toccata
Martin	8 Preludes
Liszt	Rhapsodies, Liebesträume, Années de Pelerinage, concert etudes
Mendelssohn	Capriccio in F# minor, Op. 5; Fantasie in F# minor, Op. 28; Rondo capriccioso, Op. 14; Scherzo a capriccio in F#
Menotti	Ricercare and Toccata
Messiaen	8 Preludes
Muczynski	Preludes, Op. 6; Suite, Op. 13; Seven, Op. 30; Masks, Op. 40
Paderewski	Legende in Ab, Op. 16/1; Cracovienne Fantastique, Op. 14/ 6
Poulenc	Improvisations, Nocturnes, Promenades, Intermezzi
Prokofiev	pieces from Opp. 3, 4, 12, 22, 32, etc.
Rachmaninoff	Preludes
Ravel	Sonatine
Rochberg	Arioso; Bartokiana
Saint-Saens	6 Etudes, Op. 52; 6 Etudes, Op. 111
Schoenberg	6 Little Pieces, Op. 19
Schubert	*Impromptus, Op. 90, 142; Sonata in A, Op. 120
Schumann	Papillons, Op. 2; Phantasiestücke, Op. 12
Scriabin	Preludes, Op. 11, No. 6, 7, 14, 24; Polonaise, Op. 21
Shostakovich	Preludes, Op. 34; preludes and fugues
Starer	Excursions
Stravinsky	Serenade in A; Tango; Piano Rag Music
Talma	Pastoral Prelude; Alleluia in Form of Toccata
Tcherepnin	various works
Villa Lobos	Prolo de Bebe
Weber	Sonata No. 2 in Ab, Op. 39

Collections

Harris (pub.)	Celebration Perspectives Piano Repertoire, Books 7, 8, 9 (not Kabalevsky Variations), 10.
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Examination Requirements and Repertoire Guidelines: see level 5.

Addendum
October 2021

Technique Requirements
Spring 2016 (and continuing years)

Level 1

While we expect students in this level to learn Scales and Arpeggios in at least 7 major and 3 minor keys (harmonic minor scales only), teachers may elect to have students offer fewer than 10 for the examination. The keys offered for examination should be listed on the Repertoire card.

Level 2

Students in level 2 are expanding their tonal vocabulary, and we expect them to learn Scales, Arpeggios and Chord Progressions in at least 10 major and 5 minor keys (harmonic minor scales only). Teachers may elect to have students offer fewer than 15 keys for the examination. The keys offered for examination should be listed on the Repertoire card.

Level 3

Major and harmonic minor scales and diminished 7th arpeggios should be played hands separately at about 80 in quarter notes, eighth notes and triplets, 1, 2 and 3 octaves, hands separately. (Sixteenth notes, 4 octaves, are optional.) Triad arpeggios, quarters and eighths, root position only, at about 92.

Students in level 3 should learn Scales and Arpeggios in all major keys. and at least 8 minor keys. At least 3 major and 3 minor keys must be presented for the examination.

Level 4

In this level, we expect students to know scales and arpeggios in all keys, and play them hands together, an octave apart in quarters, eighths, triplets and sixteenths at a tempo of about 80. At least 5 keys must be presented for the exam. Diminished 7 arpeggios should be played in the same manner. Triad arpeggios, including inversions, should be played hands together, in quarters, eighths and triplets at about 66.

Level 5

All major scales are to be played in 3rds, 6ths and 10ths at about 100. Harmonic minor scales and diminished 7th arpeggios, hands an octave apart, at a tempo of about 100. Triad arpeggios and inversions are to be played in the same rhythmic divisions as the scales, at a tempo of about 80. Dominant 7th arpeggios, root position, are to be played in the same manner, also at about 80. For the examination, at least 5 major and 5 minor keys must be presented.

Level 6

All Major and Harmonic Minor Scales are to be prepared in 3rds, 6ths, and 10ths. 2 octaves eighth notes and 4 octaves sixteenths at about 132. Melodic minor scales, hands an octave apart, should be played at about 112. Triad arpeggios with inversions, dim and dom 7ths, likewise, at about 100. ALL KEYS must be presented for the jury.

Revised Guidelines for Piano Exams and Juries

EXAM AND JURY DATES: 5/22/22 – 5/28/2022

Curricular Grade Level (discussed and adopted 10/14/16)

- In levels 1-3, the piano teacher assigns the level, not the examiner. The exam report is in a narrative style and does not assign a letter or number grade.
- In Juries, levels 4-6, the jury decides the level, including fractions.
- The Jury also awards a letter grade, A to C. (If the student shows up to play, they get at least a C!)
- Two years of juries are compulsory for the Diploma in Piano, and a student must achieve at least 5B+ in the senior year jury to be awarded the Diploma in Piano.
- Advanced level piano students who prefer a simple examination to a jury may choose that option, but this will not put them on track for a Diploma.

Some suggestions for choosing examination programs:

- If a student does not have all the requirements for a given level, it is still okay to play an exam. Students should realize that each level normally requires at least two years to complete. If Susie plays a level 2 exam this year, and has only two pieces ready to perform, then maybe she can aim to perform four pieces next year.
- It is better to feel secure with scales and arpeggios in 3 keys than to feel shaky in 8 keys. Next year, plan ahead and practice earlier!

Some suggestions for writing examination comments:

- Balance positive and negative—best way for students to learn.
- Criticism is constructive, never destructive.
- Refer to the syllabus and assess the student's progress within the given level. "Scales and arpeggios played well in level 2 patterns." "Czerny Etude was played at a slow tempo, below level 3 expectation." "So far, so good. Next year, see if you can present three pieces in your program, to fulfill level 1 requirement."