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.

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**ECMS Piano Curriculum**  
**Introductory Level**

### Technique and Keyboard Skills

Play 1 or 2 scales; hands separately, one octave in quarter notes, M.M. \( \text{♩} = 72 – 96. \)

### Studies

<table>
<thead>
<tr>
<th>Method</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred</td>
<td>Technic Books [1A]</td>
</tr>
<tr>
<td>Burnam</td>
<td>Dozen a Day [Mini, Preparatory]</td>
</tr>
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### Methods

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

<table>
<thead>
<tr>
<th>Method</th>
<th>Text</th>
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<tbody>
<tr>
<td>Linda Niamath</td>
<td>Marching Mice (and others)</td>
</tr>
<tr>
<td>Christopher Norton</td>
<td>Connections for Piano, Book 1</td>
</tr>
<tr>
<td>Donald Waxman</td>
<td>Introductory Pageant, Book 1; Folksongs Pageant 1A</td>
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### Collections

<table>
<thead>
<tr>
<th>Method</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harris (pub.)</td>
<td>Celebration Series, Introductory Book</td>
</tr>
<tr>
<td>Snell</td>
<td>KJOS Library Piano Repertoire Series, Preparatory</td>
</tr>
</tbody>
</table>

### 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, \( \text{♩} = 100 \). 7 major keys, 3 harmonic minors.

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

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**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 1st 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. $\frac{\text{♩}}{\text{♩}} = 72$.

**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
(Anna Magdalena Notebook)
Bach, J.S. *Minuet G Major, BWV Anh. 116
(Anna Magdalena Notebook)
Handel, G.F. *Bourrée in G Major; “Impertinence,” HWV 494
*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
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. \( \frac{3}{4} = 92 \).

Diminished Seventh Arpeggios, similarly, \( \frac{3}{4} = 72 \)

Triad Arpeggios (root position only), quarters and eighths, hands separately, same keys as scales, All keys, \( \frac{3}{4} = 120 \).

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
Dussek 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
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.
## 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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bertini</td>
<td>Studies, Op. 29</td>
</tr>
<tr>
<td>Czerny, ed. Germer</td>
<td>Selected Studies, I/2</td>
</tr>
</tbody>
</table>

## Baroque

<table>
<thead>
<tr>
<th>Composer</th>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Two-Part Inventions</td>
</tr>
<tr>
<td>Scarlatti</td>
<td>Selected Sonatas</td>
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## Classic

<table>
<thead>
<tr>
<th>Composer</th>
<th>Repertoire</th>
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<tbody>
<tr>
<td>Beethoven</td>
<td>Variations on a Swiss Air, WoO 64</td>
</tr>
<tr>
<td></td>
<td>6 Easy Variations on an Original Theme, WoO 77</td>
</tr>
<tr>
<td></td>
<td>Sonatas, Op. 49</td>
</tr>
<tr>
<td>Clementi</td>
<td>*Sonatinas, Op. 36, No. 5-6</td>
</tr>
<tr>
<td>Kuhlau</td>
<td>Sonatinas, Op. 20, No. 2-3</td>
</tr>
<tr>
<td>Mozart</td>
<td>*Viennese Sonatinas; *Sonata in C, K. 545; Sonata in F, K. 547a</td>
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## Romantic to Contemporary

<table>
<thead>
<tr>
<th>Composer</th>
<th>Repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adler</td>
<td>Gradus II</td>
</tr>
<tr>
<td>Albeniz</td>
<td>6 Spanish Dances</td>
</tr>
<tr>
<td>Bartók</td>
<td>Mikrokosmos [III, IV]</td>
</tr>
<tr>
<td>S. Bernstein</td>
<td>Birds; Moodscapes; Insects</td>
</tr>
<tr>
<td>Bloch</td>
<td>Enfantines</td>
</tr>
<tr>
<td>Casella</td>
<td>11 Pieces Enfantines</td>
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<tr>
<td>Corea</td>
<td>Children's Songs</td>
</tr>
<tr>
<td>Creston</td>
<td>5 Little Dances; 5 Dances Op. 1</td>
</tr>
<tr>
<td>Debussy</td>
<td>Arabesque No. 1; Le Petit Negre</td>
</tr>
<tr>
<td>Composer</td>
<td>Pieces</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------------------------------------------</td>
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<tr>
<td>Granados</td>
<td>Twelve Spanish Dances</td>
</tr>
<tr>
<td>Grieg</td>
<td>Lyric Pieces</td>
</tr>
<tr>
<td>Kabalevsky</td>
<td>Variations, Op. 51; 2 Sonatinas</td>
</tr>
<tr>
<td>Khatchaturian</td>
<td>Adventures of Ivan</td>
</tr>
<tr>
<td>MacDowell</td>
<td>Woodland Sketches; Fireside Tales; New England Idylls</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Songs Without Words (easier ones); Children’s Pieces, Op. 72</td>
</tr>
<tr>
<td>Pinto</td>
<td>Scenas Infantis</td>
</tr>
<tr>
<td>Prokofiev</td>
<td>Music For Children, Op. 65 (level 3-4)</td>
</tr>
<tr>
<td>Schubert</td>
<td>German Dances and Waltzes (easier ones)</td>
</tr>
<tr>
<td>Scriabin</td>
<td>Preludes, Op. 11, No. 2, 4, 15, 17, 22</td>
</tr>
<tr>
<td>Starer</td>
<td>Sketches in Color; 7 Vignettes; Hexahedron</td>
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<tr>
<td>Tansman</td>
<td>Pour Les Enfants; Happy Time I</td>
</tr>
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**Collections**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agay, ed.</td>
<td>Classics to Moderns Vol 37 &quot;Music for Millions&quot;</td>
</tr>
<tr>
<td>Harris</td>
<td>Celebration Perspectives Piano Repertoire books 5,6,7,8</td>
</tr>
<tr>
<td>Myers</td>
<td>Spectrum and Spectrum 3: Contemporary Works for Solo Piano</td>
</tr>
<tr>
<td>Olson</td>
<td>Applause, Book 2</td>
</tr>
<tr>
<td>Sonatina Albums</td>
<td></td>
</tr>
</tbody>
</table>

**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 = 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 = circa 100. All Dim. 7 arpeggios are to be played similarly at the same speed. All V7 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 = circa 80.

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

Baroque
Bach
French Suites
Sinfonias

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♭), 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 Prophesies
Casella
11 Pieces Enfantines
Chopin
*Nocturnes: Op. 9, No. 2 (E-flat); *Op. 37, No. 1 (g);
Chopin (cont’d.)
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
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.

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

*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
Nocturnes: Op. 9, No. 1 (B-flat); Op. 27, No. 1 (c-sharp); Op. 32, No. 1 (B); Op. 48, No. 1, 2.
Preludes: any not listed in levels 4 – 5.
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
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
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
Schoenberg 6 Little Pieces, Op. 19
Schubert *Impromptus, Op. 90, 142; Sonata in A, Op. 120
Scriabin Preludes, Op. 11, No. 6, 7, 14, 24; Poloniasie, 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.

Examination Requirements and Repertoire Guidelines: see level 5.