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: to love music.

Adopted by the piano faculty, Spring 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 Curriculum attempts to guide students to a mastery of several skill sets in diverse musical styles.

This new 2013 edition of the Piano Curriculum 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 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 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 annual examinations. We do not formally examine piano students in music theory, ear training, or improvisation. The examination report consists of written commentary and a numeric rating within the level submitted by the student’s teacher. Six numeric levels follow the 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.

A student is eligible to receive the Community Music School Diploma in Piano when he or she achieves at least a 75% score in level 5 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. $\frac{\text{♩}}{4} = 72 – 96.$

### 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

<table>
<thead>
<tr>
<th>Technique and Keyboard Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales and Arpeggios, each hand one octave up and down, $\frac{j}{\text{♩}} = 100$. 7 major keys, 3 harmonic minors.</td>
</tr>
<tr>
<td>Tonic and Dominant chords, hands alone or together, in the keys of the scales.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Etudes</th>
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<tbody>
<tr>
<td>Burnam</td>
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<tr>
<td>Czerny</td>
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<td>Celebration Series</td>
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<table>
<thead>
<tr>
<th>Methods</th>
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<td>Clark, Goss, Holland</td>
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<td>Faber and Faber</td>
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<tr>
<td>Hal Leonard</td>
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<td>Thompson</td>
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<table>
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<tr>
<th>Collections</th>
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<tbody>
<tr>
<td>Agay</td>
</tr>
<tr>
<td>Clark et. al.</td>
</tr>
<tr>
<td>Faber and Faber</td>
</tr>
<tr>
<td>Harris (pub.)</td>
</tr>
<tr>
<td>Olson</td>
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<table>
<thead>
<tr>
<th>Literature by Composer</th>
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<tbody>
<tr>
<td>Bartok</td>
</tr>
<tr>
<td>George, Jon</td>
</tr>
<tr>
<td>Norton, Chris</td>
</tr>
<tr>
<td>Olson</td>
</tr>
<tr>
<td>Waxman</td>
</tr>
</tbody>
</table>
**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. $\text{♩} = 72$.

**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.

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**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
- 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
- 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
- Burgmühler: 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
Shostakovich, 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. \( \frac{\text{j}}{} = 92 \).

Diminished Seventh Arpeggios, similarly, \( \frac{\text{j}}{} = 72 \)

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

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.
## ECMS Piano Curriculum
### Level 4

### Abstract Technique

<table>
<thead>
<tr>
<th>Technique</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales</td>
<td>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.</td>
</tr>
<tr>
<td>Arpeggios</td>
<td>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.</td>
</tr>
</tbody>
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### Studies

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
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<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>Composers</th>
<th>Works</th>
</tr>
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<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>Composers</th>
<th>Works</th>
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</thead>
<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>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>
</tr>
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</table>

### Romantic to Contemporary

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</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>
</tr>
<tr>
<td>Chopin</td>
<td>Mazurkas: Op. 7, No. 1-2 (B-flat, a); Op. 67, No. 2, 4 (g, a); Op. 68, No. 3 (F).</td>
</tr>
<tr>
<td></td>
<td>Nocturnes: Op. 15, No. 3 (g); Op. 55, No. 1 (f); Op. Posth. (c).</td>
</tr>
<tr>
<td></td>
<td>Preludes: No. 4 (e), No. 6 (b), No. 7 (a).</td>
</tr>
<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>
</tbody>
</table>
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
Stacer      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

### 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.)  
  Op. 72, No. 1 (e); Op. Posth., c-sharp;  
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.

**Examination Requirements**

Level 5 and 6 examinations will generally be played for a jury, including the piano department chairperson.

1. Examiner will ask to hear abstract technique in one or two keys. Metronome is not used in the examination.

2. Student will play four contrasting pieces, including an etude, a baroque piece, a classical piece, and a romantic-to-contemporary piece.

*Asterisk indicates listing in NYSSMA Level 5.
ECMS Piano Curriculum
Level 6

Abstract Technique

<table>
<thead>
<tr>
<th>Technique</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Scales</td>
<td>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. ( \text{♩} ) = 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. ( \text{♩} ) = circa 112.</td>
</tr>
<tr>
<td>Arpeggios</td>
<td>All triads to be played in all positions, similarly, M.M. ( \text{♩} ) = circa 112. All diminished 7ths and dominant 7ths (inversions optional) to be played similarly.</td>
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</tbody>
</table>

Studies

<table>
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<tr>
<th>Composer</th>
<th>Works</th>
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<td>Cramer</td>
<td>Studies for the Piano</td>
</tr>
<tr>
<td>Moszkowski</td>
<td>Etudes, Op. 72</td>
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<tr>
<td>Czerny</td>
<td>School of Finger Dexterity, Op. 740</td>
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Baroque

<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
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<tbody>
<tr>
<td>Bach</td>
<td>The Well-Tempered Clavier; English Suites; Partitas</td>
</tr>
<tr>
<td>Handel</td>
<td>Keyboard Suites</td>
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<tr>
<td>Scarlatti</td>
<td>Sonatas</td>
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Classic

<table>
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<tr>
<th>Composer</th>
<th>Works</th>
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<tbody>
<tr>
<td>Beethoven</td>
<td>Sonatas, Op. 14, no. 2 (G); Op. 79 (G)</td>
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<tr>
<td>Haydn</td>
<td>Sonatas, Hob. XVI, No. 21 (c), 34 (e), 41 (Ab), 50 (C), 52 (Eb)</td>
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<tr>
<td>Mozart</td>
<td>Sonatas, K. 310 (a), 311(D), 331(D), 331(A), 333(Bb), 457(c)</td>
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Romantic to Contemporary

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<td>Albright</td>
<td>Rags</td>
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<tr>
<td>Barber</td>
<td>Excursions; Ballade; Nocturne</td>
</tr>
<tr>
<td>Bartok</td>
<td>Mikrokos. 5-6; Allegro Barbaro; Bagatelles, Op. 6; Suite, Op. 14</td>
</tr>
<tr>
<td>Bernstein</td>
<td>New Pictures at an Exhibition</td>
</tr>
<tr>
<td>Bolcom</td>
<td>3 Ghost Rags</td>
</tr>
<tr>
<td>Brahms</td>
<td>Rhapsodies Op. 79</td>
</tr>
<tr>
<td>Copland</td>
<td>4 Piano Blues; &quot;Rodeo&quot; Dance Episodes; Night Thoughts</td>
</tr>
</tbody>
</table>

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; Polonasie, 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.