

Chase-Riecken Musicianship Exams



Revised Syllabus E-Book
Grade 8
Grade 9
Grade 10



Chase-Riecken Musicianship Exam



New Syllabus Overview

Level 8, 9 and 10

Examination Overview

Level 8, 9, and 10 examination represents significant accomplishment. Advancement for this level prepares students for future musical study. The technical curriculum is carefully designed to foster well-rounded musicianship training. Repertoire at this level brings new musical demands for the hands and mind.

Repertoire

At each level, students are encouraged to choose a balanced program that includes a variety of musical styles, genre and tonalities.

- To encourage candidates to explore different musical styles and perform repertoire the student enjoys, here are the new rules and regulations for programming a balanced repertoire.
- Candidates must program two music selections from the **Required Pieces** List in the Baroque, Classical and Romantic periods. Please note some pieces apply to all levels, some only apply to specific levels.
- Candidates will receive no mark (0%) on each piece if **Require Piece** requisite is not met. However, a written comment will still be provided by the adjudicator
- The other two **Non-Required Pieces** can be chosen from the list below. Candidates must not repeat musical periods they have programmed in the **Required Pieces**.
 - Baroque
 - Classical
 - Romantic
 - Impressionistic and Post Romantic
 - Contemporary
 - Modern
- For Composer Category, please refer to page 39 - 42 for a list of composers who have composed for piano. Many of the composers listed are transitional composers, therefore they can be applied to more than one period (for example, Enrique Granados is listed as Post Romantic Period but many of his pieces can also be categorized as Romantic Period). Please contact Piano Chair if you have any questions about composer category.
- We encourage teachers to design the entire repertoire program to be no more than 20 - 23 minutes, so that the examiner may listen to the entire program. In the event where the program exceeds the time limit, the examiner might cut the music selection and move to the next piece. Candidate will not be penalized for the incomplete performance.
- To promote secure and confident performances, students are required to memorize two pieces from their four-piece repertoire list. Failure to demonstrate sufficient memorization skills for two of the required

pieces will result in a 15% deduction per piece. No bonus points will be awarded if student memorizes more than four pieces.

Repertoire Programming Examples

Candidate No. 1: This candidate is using all musical selections from the **Required Repertoire List** in the Baroque, Classical and Romantic periods. The candidate chooses a non-required piece from a contemporary pedagogical composer.

Baroque: Bach - Invention in A Minor, BWV 874 (req. list, memory)

Classical: Beethoven Sonata in G Major, Op. 49/2 1st mvt (req. list, not memorized)

Romantic – Field – Nocturne in B flat Major (req. list, not memorized)

Modern – Bober – Moonlight Rhapsody (non-req. list, memorized)

Study – Burgmuller – The Storm, Op. 109, No. 13

Candidate No. 2: This candidate is using only two musical selections from the **Required Repertoire List**.

Baroque: Scarlatti – Sonata in G Major, K. 63 (req. list, not memorized)

Romantic: Grieg – Puck, Op. 71, No. 3 (req. list, not memorized)

Impressionistic: Debussy – Reverie (non-req. list, memorized)

Modern: Bartok – Bear Dance (non-req. list, memorized)

Study: Heller – Warrior Song Op. 45, No. 15 (req. etude)

Candidate No. 3: This candidate is using only two musical selections from the **Required Repertoire List**, but using a Romantic Period etude from the **Required Etude List** for the Romantic period selection.

Baroque: Daquin: Coucou (req. list, not memorized)

Classical: Mozart: Fantasia in D minor, K. 397 (req list, memorized)

Romantic: Grieg: Little Bird, Op. 43, No. 5 (non-req. list, but appears in req. etude, memorized)

Post Romantic: Albeniz – Tango, Op. 165, No. 2 (non-req. list, not memorized)

Etude: Czerny – Etude in C Major, Op. 299, No. 3 (req. etude)

Candidate No. 4: This candidate is using only two musical selections from the **Required Repertoire List**; he/she is using a Level 7 required piece and a Level 10 required piece, which both pieces appear on the Level 8 **Required Repertoire List**, and includes a pop music selection for the Modern period.

Classical: Beethoven - Fur Elise (req list level 7, appears on Level 8, not memorized)

Romantic: Chopin – Revolutionary Etude, Op. 10/12 (req. list, Level 10, appears on Level 8, memorized)

Contemporary – Khachaturian – Toccata (non-req. list, memorized)

Modern: Yiruma – River Runs in You (non-req. list, not memorized)

Etude: Burgmuller – The Gypsies, Op. 109/14 (req. etude)

Technical Skills

- The 12 Major and Minor Scales are now divided evenly in Grade 8, 9 and 10. Please refer to examples listed later in the syllabus on how to execute these skills.
 - Grade 8
 - Major: D, F, A^b, E^b

- Minor: D, F, A^b, E^b
- Grade 9
 - Major: D^b, E, G, G^b
 - Minor: C[#], E, G, F[#]
- Grade 10
 - Major: B, B^b, C, A
 - Minor: B, B^b, C, A
- Technical elements are now divided into three Areas
 - **Area 1 Scales:** Parallel four octave major, parallel four octave minor scale and contrary scale.
 - **Area 2 Chords:** 4-note broken chord inversion, cadence and inversion, dominant 7th broken and blocked chords and diminished 7th broken and blocked chords
 - **Area 3 Arpeggio** – Tonic arpeggios in root and inversion, dominant 7th and diminished 7th arpeggios in root position
- Guidelines and minimum required tempo and evaluation matrix are added for preparation of these essential skills.
- The examiner will choose a representative sampling of items from the technical tests listed at each level as shown on the “Distribution of Technical Question” table.
- Technical skills must be played from memory
- Metronome speeds are intended as a guideline for the minimum tempo of each requirements.

Study/Etude

- Candidate will select 1 study from the suggested Etude list furnished.
- No Hanon and Pishna are permitted in these advanced levels.
- Etudes do not need to be memorized. No extra marks will be awarded for memorizing etudes, though stronger performance often results.

Sight Reading

- Candidate will be provided with a sight reading excerpt that is 16 – 32 measures long.
- The excerpt will be music examples from standard repertoire or pieces composed specifically for the exam.
- Key signature will be up to 4 sharps or 4 flats in a major or minor key.
- Candidate will be given 60 - 90 seconds to study the score before playing the excerpt for the examiner.
- Sight reading resources:

Snell, Keith. *Sight Reading – Piano Music for Sight Reading and Short Study, Level 3 – 10*. CA: Neil Kjos Music, 2019. [Ordering information](#)

Berlin, Boris and Markow, Andrew. *Four Star Sight Reading and Ear Training Level 3 – 10*. ON: RCM Publishing, 2015. [Ordering information](#)

Legal Copy/Photocopy of Music

- Candidate must furnish a legal copy of printed music from the Repertoire selections in one of the following forms:
 - Physical copy of the book
 - Digital copy with proof of purchase – either the water mark on the music or a printout of the receipt indicating the candidate, parents or teacher has legal right of the music by purchase the of piece from a reputable source.
- Although not required, candidates are encouraged to provide a duplicate of the non-memorized pieces for the examiner for reference. In this case, a physical book/sheet music, or a photocopy will be sufficient.
- Candidates are allowed to photocopy pages to facilitate page turn.
- The Musician Examination Committee will publish a Study/Etude e-book in 2025 from the **Required Etude/Study** list for Level 8 - 10. Since all the pieces from the Etude/Study list are public domain, the Examination Board is making an exception to allow physical sheet music, legally downloaded sheet music, and photocopies from websites such as IMSLP to be used in the Etude/Study portion of the exam until the e-book is published.

Flow of Examination

Technical Skills and Sight Reading		
Q#1	Four Octave Major Scale	10%
Q#2	Four Octave Minor Scale (harmonic or melodic)	10%
Q#3	Contrary Motion Scale	10%
Q#4	Tonic 4 note chord (blocked or broken)	10%
Q#5	Cadence (Root, 1 st or 2 nd inversions)	10%
Q#6	Dominant 7 th chord (blocked and broken) and Dominant 7 th arpeggio	10%
Q#7	Diminished 7 th chord (blocked or broken) and Diminished 7 th arpeggio	10%
Q#8	Arpeggio (Tonic, 1 st or 2 nd inversions)	10%
Q#9	Study or Etude	10%
Q#10	Sight Reading	10%
Total Score (70% to pass)		100%

Repertoire		
Repertoire Programming Note		
- You must program 2 pieces from the Required Repertoire List, (Baroque, Classical and Romantic periods) and 2 pieces from the other four music periods. DO NOT program more than one piece from each musical period. - Out of the four pieces, candidates are required to memorize any two pieces from the program. The memorized pieces need not be from the Required Repertoire List. Students will inform their examiners during the exam their memorized pieces. 15% deduction will occur if students fail to successfully complete their memorized pieces during the examination.		
1	1 memorized piece from the 6 musical periods. Do not repeat musical period	25%
2	1 memorized piece from the 6 musical periods. Do not repeat musical period	25%
3	1 piece from the 6 musical periods. Do not repeat musical period	25%
4	1 piece from the 6 musical periods. Do not repeat musical period	25%
Total Score (70% to pass)		100%
Candidate must achieve a minimum of 70% on each Technical Skill/Sight Reading and Repertoire to pass the test.		

Marking Criteria

90 – 100% -- Superior

This standing is awarded for exceptional performances that are confident and effective, showing technical security and musical awareness. Performance is generally secure. However, there may be quick recovery from any minor slips.

80 – 89% -- Excellent

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 and lapses, with room for further development of technical control and attention to musical details.

70 – 79% -- Pass

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips and lapses, lost of continuity, unresolved technical issues, and lack of attention to musical details. The examiner report will identify areas that require further study.

69 and below -- Insufficient to pass

This standing is given for performances that are 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.

Chase-Riecken Musicianship Exam



Grade 8, 9 and 10

**Technique Outline
Technique Examples
Technique Planning Chart
Repertoire Planning Chart**

Focus Keys for Level 8		Major: D, F, A ^b , E ^b	Minor: D, F, A ^b , E ^b	
	Keys	Played	Tempo	Note Value
Area 1: Scale				
Parallel Scale	Major: D, E ^b F, A ^b Minor: D, E ^b F, A ^b <i>(Harmonic and Melodic)</i>	Hands Together 4 octaves	♩ = 60	
Contrary Motion Scale	Major: D, E ^b Minor: F <i>(natural)</i>	Hands Together 2 octaves	♩ = 60	
Area 2: Chord and Cadence				
4-Note Broken Tonic Inversion <i>(3-note chord acceptable for candidates with small hands)</i>	Major: D, E ^b F, A ^b Minor: D, E ^b F, A ^b	Hands Together 2 octaves	♩ = 60 Broken	
Cadence <i>(root position and inversions)</i> <i>I - IV - I - V - V⁷ - I (Major)</i> <i>i - iv - i - V - V⁷ - i (minor)</i>	Major: D, E ^b F, A ^b Minor: D, E ^b F, A ^b	Hands Together	♩ = 60 Blocked	
Dominant 7 th Chords <i>Blocked and broken chords in root position</i>	D ⁷ , F ⁷ , A ^{b7} , E ^{b7}	Hand Together 1 octave	♩ = 60 Blocked ♩ = 60 Broken	Blocked Broken
Diminished 7 th Chords <i>Blocked and broken chords in root position</i>	D ^{o7} , E ^{b o7}	Hand Together 1 octave	♩ = 60 Blocked ♩ = 60 Broken	Blocked Broken
Area 3: Arpeggio				
Tonic Arpeggio - Root Position 1st & 2nd Inversions	Major: D, F, A ^b , E ^b Minor: D, F, A ^b , E ^b	Root pos. – 4 Oct HT 1 st and 2 nd inv – 2 oct HS	♩ = 60 (HT) ♩ = 60 (HS)	
Dominant 7 th Arpeggio Root position	D ⁷ , F ⁷ , A ^{b7} , E ^{b7}	Hand Separate 2 octaves	♩ = 60	
Diminished 7 th Arpeggio Root position	D ^{o7} , E ^{b o7}	Hand Separate 2 octaves	♩ = 60	
Distribution of Technical Questions		Evaluation Matrix		
Q#1	Four Octave Major Scale	10%	Superior 9 - 10%	
Q#2	Four Octave Minor Scale <i>(harmonic or melodic)</i>	10%	- Highly accurate notes - Up to/exceeds tempo requirement - Musically shaped	
Q#3	Contrary Motion Scale	10%	Excellent 7 – 8%	
Q#4	Tonic 4 note chord <i>(blocked or broken)</i>	10%	- Largely accurate notes, some errors - Up to/slightly under tempo - Mainly even tone	
Q#5	Cadence (Root, 1 st or 2 nd inversions)	10%	Satisfactory 5 – 6%	
Q#6	Dominant 7 th chord (blocked and broken) and Dominant 7 th arpeggio	10%	- Generally correct notes - Under tempo and uneven tone - Minor fingering problems	
Q#7	Diminished 7 th chord <i>(blocked or broken)</i> and Diminished 7 th arpeggio	10%	Fair 3 – 4%	
Q#8	Arpeggio (Tonic, 1 st or 2 nd inversions)	10%	- Frequent errors in notes - Lacking continuity and tone, many fingering problems - Very under tempo	
Q#9	Study or Etude	10%	Needs Improvement 1 – 2%	
Q#10	Sight Reading	10%	- Sporadic and frequently incomplete - Lacking continuity and poor fingering - Uneven/lack of tempo continuity	
Total Score (70% to pass)		100%	Fail 0%	
			Incomplete/does not know the skill set	

Level 8 Technical Skills Examples

Area 1: Scale

Parallel Scales (Hands together. Written in 2 octaves, play 4 octaves for the exam)

Required keys: Major: D Major, E $\flat$ Major, F Major, A $\flat$ Major

Minor: D Minor, E $\flat$ Minor, F Minor, A $\flat$ Minor (harmonic and melodic minor)

D Major $\text{♩} = 60$



D Harmonic Minor $\text{♩} = 60$



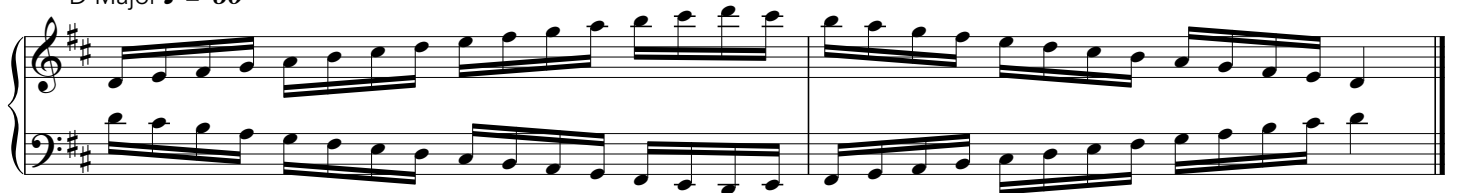
D Melodic Minor $\text{♩} = 60$



Contrary Motion Scale (Hands together. Written in 1 octave, play 2 octaves for the exam)

Required keys: D Major, E $\flat$ Major and F Natural Minor

D Major $\text{♩} = 60$



F Natural Minor $\text{♩} = 60$



Area 2 Chords

4 Note Broken Tonic Chord Inversion (Hands together. Written in one octave, play 2 octaves for the exam)

Required keys: Major: D Major, E♭ Major, F Major, A♭ Major

Minor: D Minor, E♭ Minor, F Minor, A♭ Minor

D Major ♩ = 60

Handwritten musical notation for D Major 4-note broken tonic chord inversion. The piece is in D major (two sharps) and 60 bpm. It consists of two staves (treble and bass clef) with a grand staff bracket. The melody is a continuous eighth-note line. The bass line features a broken chord pattern with an 8va (octave) marking and a bracket indicating the interval.

D Minor ♩ = 60

Handwritten musical notation for D Minor 4-note broken tonic chord inversion. The piece is in D minor (two flats) and 60 bpm. It consists of two staves (treble and bass clef) with a grand staff bracket. The melody is a continuous eighth-note line. The bass line features a broken chord pattern with an 8va (octave) marking and a bracket indicating the interval.

Cadence (Hands together, in root position, first inversion and second inversion)

Required keys: Major: D Major, E♭ Major, F Major, A♭ Major

Minor: D Minor, E♭ Minor, F Minor, A♭ Minor

D Major ♩ = 60

Handwritten musical notation for D Major cadence. The piece is in D major (two sharps) and 60 bpm. It consists of two staves (treble and bass clef) with a grand staff bracket. The notation shows three measures: Root Position, First Inversion, and Second Inversion, each with a label above the staff. The chords are played in a sequence, with the bass line showing the root position, first inversion, and second inversion of the D major chord.

D Minor ♩ = 60

Handwritten musical notation for D Minor cadence. The piece is in D minor (two flats) and 60 bpm. It consists of two staves (treble and bass clef) with a grand staff bracket. The notation shows three measures: Root Position, First Inversion, and Second Inversion, each with a label above the staff. The chords are played in a sequence, with the bass line showing the root position, first inversion, and second inversion of the D minor chord.

Dominant 7th Chords (Hands together, 1 octave, blocked and broken form)

Required chords: D7, Eb7, F7, Ab7

D7 ♩ = 60

A musical exercise for the Dominant 7th chord (D7) in a blocked form. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The exercise shows the D7 chord (F#, C#, G, D) in various inversions across eight measures. The tempo is marked as ♩ = 60.

D7 ♩ = 60

A musical exercise for the Dominant 7th chord (D7) in a broken form. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The exercise shows the D7 chord (F#, C#, G, D) in various inversions across eight measures. The tempo is marked as ♩ = 60.

Diminished 7th Chord (Hands together, 1 octave, blocked and broken form)

Required chords: Do7, Eb7

Do7 ♩ = 60

A musical exercise for the Diminished 7th chord (Do7) in a blocked form. It consists of two staves (treble and bass clef) with a key signature of two flats (Bb, Eb). The exercise shows the Do7 chord (Bb, Eb, Gb, Ab) in various inversions across eight measures. The tempo is marked as ♩ = 60.

Do7 ♩ = 60

A musical exercise for the Diminished 7th chord (Do7) in a broken form. It consists of two staves (treble and bass clef) with a key signature of two flats (Bb, Eb). The exercise shows the Do7 chord (Bb, Eb, Gb, Ab) in various inversions across eight measures. The tempo is marked as ♩ = 60.

Area 3: Arpeggio

Tonic Arpeggio Root Position (Hands together, 4 octaves. Example in two octaves, play 4 octaves for the exam)

Required keys: Major: D Major, Eb Major, F Major, Ab Major

Minor: D Minor, Eb Minor, F Minor, Ab Minor

D Major ♩ = 60

A musical exercise for the Tonic Arpeggio Root Position in D Major. It consists of two staves (treble and bass clef) with a key signature of two sharps (F#, C#). The exercise shows the D Major arpeggio (D, F#, A, D) in various inversions across eight measures. The tempo is marked as ♩ = 60.

Arpeggios in first inversion (Hand separately, 2 octaves)

Required keys: Major: D Major, E $\flat$ Major, F Major, A $\flat$ Major

Minor: D Minor, E $\flat$ Minor, F Minor, A $\flat$ Minor

D Major $\text{♩} = 60$ 8^{va}

Musical notation for D Major arpeggio in first inversion, 2 octaves. The notation is for a piano piece with a treble and bass staff. The tempo is marked as quarter note = 60. The arpeggio is written in first inversion, starting on F# in the bass and moving up to D in the treble. The notation includes a dashed line indicating the 8va (octave) range.

Arpeggios in second inversion (Hand separately, 2 octaves).

Required keys: Major: D Major, E $\flat$ Major, F Major, A $\flat$ Major

Minor: D Minor, E $\flat$ Minor, F Minor, A $\flat$ Minor

D Major $\text{♩} = 60$ 8^{va}

Musical notation for D Major arpeggio in second inversion, 2 octaves. The notation is for a piano piece with a treble and bass staff. The tempo is marked as quarter note = 60. The arpeggio is written in second inversion, starting on A in the bass and moving up to D in the treble. The notation includes a dashed line indicating the 8va (octave) range.

Dominant 7th Arpeggio (Hand separately, 2 octaves)

Required arpeggios: D7, E $\flat$ 7, F7, A $\flat$ 7

D7 $\text{♩} = 60$ 8^{va}

Musical notation for Dominant 7th Arpeggio (D7), 2 octaves. The notation is for a piano piece with a treble and bass staff. The tempo is marked as quarter note = 60. The arpeggio is written in first inversion, starting on F# in the bass and moving up to D in the treble. The notation includes a dashed line indicating the 8va (octave) range.

Diminished 7th Arpeggio (Hand separately, 2 octaves)

Required arpeggios: Do7, E $\flat$ o7

Do7 $\text{♩} = 60$ 8^{va}

Musical notation for Diminished 7th Arpeggio (Do7), 2 octaves. The notation is for a piano piece with a treble and bass staff. The tempo is marked as quarter note = 60. The arpeggio is written in first inversion, starting on B in the bass and moving up to D in the treble. The notation includes a dashed line indicating the 8va (octave) range.

LVMTA Level 8 Planning Chart

Level 8 Technical Skills								
Scale	D Major	F Major	A [♯] Major	E [♯] Major	D minor	F Minor	A [♯] minor	E [♯] minor
Parallel Major Scale, HT								
Parallel Harmonic Minor Scale, HT								
Parallel Melodic Minor Scale, HT								
Contrary Scale, HT								
Chords	D Major	F Major	A [♯] Major	E [♯] Major	D minor	F Minor	A [♯] minor	E [♯] minor
4-Note Broken Tonic Chord Inversion, HT								
Cadence Root Position, HT								
Cadence 1 st Inversion, HT								
Cadence 2 nd Inversion, HT								
Blocked Dominant 7 th chords, HT	D7	F7	A [♯] 7	E [♯] 7				
Broken Dominant 7 th chords, HT	D7	F7	A [♯] 7	E [♯] 7				
Blocked Diminished 7 th chords, HT					D [°] 7			E [°] 7
Broken Diminished 7 th chords, HT					D [°] 7			E [°] 7
Arpeggio	D Major	F Major	A [♯] Major	E [♯] Major	D minor	F Minor	A [♯] minor	E [♯] minor
Tonic Arpeggio (root position) 4 Oct HT								
Tonic Arpeggio (first inversion) 2 Oct HS								
Tonic Arpeggio (second inversion) 2 Oct HS								
Dominant 7 th Arpeggio 2 Oct HS	D7	F7	A [♯] 7	E [♯] 7				
Diminished 7 th Arpeggio 2 Oct HS					D [°] 7			E [°] 7

Examination Program

- Select 4 pieces from the six music categories below. Only 1 piece per musical period. Each piece carries maximum of 25%
- Two pieces on the repertoire list must be memorized. 15% on each piece will be deducted if student failed to memorize. No bonus points will be awarded if candidate chooses to memorize more than two pieces
- Select 1 Study/Etude for the exam. This etude will carry a total of 10%. Memorization is optional, and no bonus will be awarded if candidate chooses to memorize the Study/Etude
- Student must score 70% and above **each** in Technical Skill & Study/Etude and Repertoire to pass the exam

Music Category	Repertoire List	Composer	Memory?
Baroque			
Classical			
Romantic			
Impressionistic Post-Romantic			
Contemporary			
Modern			
	Repertoire	Composer	
Study/etude			

Focus Keys for Level 9		Major: D ^b , E, G, G ^b		Minor: C [#] , E, G, F [#]	
		Keys	Played	Tempo	Note Value
Area 1: Scale					
Parallel Scale		Major: D ^b , E, G, G ^b Minor: C [#] , E, G, F [#] (Harmonic and Melodic)	Hands Together 4 octaves	q = 60	
Contrary Motion Scale		Major: D ^o , G Minor: E (natural)	Hands Together 2 octaves	q = 60	
Area 2: Chord and Cadence					
4-Note Broken Tonic Chord Inversion • (3-note chord acceptable for candidates with small hands)		Major: D ^b , E, G, G ^b Minor: C [#] , E, G, F [#]	Hands Together 2 octaves	q = 60 Broken	
Cadence (root position and inversions) • I - IV - I - V - V ⁷ - I (Major) • i - iv - i - V - V ⁷ - i (minor)		Major: D ^b , E, G, G ^b Minor: C [#] , E, G, F [#]	Hands Together	q = 60 Blocked	q
Dominant 7 th Chords • Blocked and broken chords in root position		D ^b 7, E7, G7, G ^b 7	Hands Together 1 octaves	q = 60 Blocked q = 60 Broken	Blocked q Broken
Diminished 7 th Chords • Blocked and broken chords in root position		C ^{#o} 7, E ^o 7	Hands Together 1 octaves	q = 60 Blocked q = 60 Broken	Blocked q Broken
Area 3: Arpeggio					
Tonic Arpeggio • Root Position, 4 oct, HT • 1 st and 2 nd inversion, 2 oct, HS		Major: D ^b , E, G, G ^b Minor: C [#] , E, G, F [#]	Root Pos. – 4 Oct HT 1 st and 2 nd inv – 2 oct HS	q = 60 (HT) q = 60 (HS)	
Dominant 7 th Arpeggio • Root position		D ^o 7, E7, G7, F [#] 7	Hand Separate 2 octaves	q = 60	
Diminished 7 th Arpeggio • Root position		C ^{#o} 7, E ^o 7	Hand Separate 2 octaves	q = 60	

Distribution of Technical Questions		
Q#1	Four Octave Major Scale	10%
Q#2	Four Octave Minor Scale (harmonic or melodic)	10%
Q#3	Contrary Motion Scale	10%
Q#4	Tonic 4 note chord (blocked or broken)	10%
Q#5	Cadence (Root, 1 st or 2 nd inversions)	10%
Q#6	Dominant 7 th chord (blocked and broken) and Dominant 7 th arpeggio	10%
Q#7	Diminished 7 th chord (blocked and broken) and Diminished 7 th arpeggio	10%
Q#8	Arpeggio (Tonic, 1 st or 2 nd inversions)	10%
Q#9	Study or Etude	10%
Q#10	Sight Reading	10%
Total Score (70% to pass)		100%

Evaluation Matrix	
Superior 9 - 10%	- Highly accurate notes - Up to/exceeds tempo requirement - Musically shaped
Excellent 7 - 8%	- Largely accurate notes, some errors - Up to/slightly under tempo - Mainly even tone
Satisfactory 5 - 6%	- Generally correct notes - Under tempo and uneven tone - Minor fingering problems
Fair 3 - 4%	- Frequent errors in notes - Lacking continuity and tone, many fingering problems - Very under tempo
Needs Improvement 1 - 2%	- Sporadic and frequently incomplete - Lacking continuity and poor fingering - Uneven/lack of tempo continuity
Fail 0%	Incomplete/does not know the skill set

Level 9 Technical Skills Examples

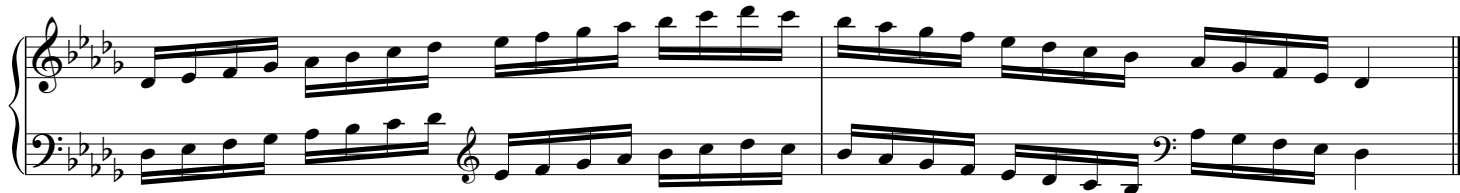
Area 1: Scales

Parallel Scales (Hands together. Written in 2 octaves, play 4 octaves for the exam)

Required keys: Major: D $\flat$ Major, E Major, G Major, G $\flat$ Major

Minor: C $\sharp$ Minor, E Minor G Minor, F $\sharp$ Minor (harmonic and melodic minor)

D $\flat$ Major $\text{♩} = 60$



C $\sharp$ Harmonic Minor $\text{♩} = 60$



C $\sharp$ Melodic Minor $\text{♩} = 60$



Contrary Motion Scale (Hands together. Written in 1 octave, play 2 octaves for the exam)

Required keys: D $\flat$ Major, G Major and E Natural Minor

D $\flat$ Major $\text{♩} = 60$



E Natural Minor $\text{♩} = 60$



Area 2 Chord and Cadence

4 Note Broken Tonic Chord Inversion (Hands together. Written in one octave, play 2 octaves for the exam)

Required keys: Major: D $\flat$ Major, E Major, G Major, G $\flat$ Major

Minor: C $\sharp$ Minor, E Minor G Minor, F $\sharp$ Minor

D $\flat$ Major $\text{♩} = 60$

Written in one octave, play 2 octaves in exam

Musical notation for D $\flat$ Major, 4-note broken tonic chord inversion. The piece is written in one octave, but the instruction says to play 2 octaves for the exam. The notation shows a treble and bass staff with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$). The melody in the treble staff and the bass line in the bass staff are both ascending and descending eighth-note patterns. A dashed line labeled '8va' indicates an octave shift in the bass line.

C $\sharp$ Minor $\text{♩} = 60$

Musical notation for C $\sharp$ Minor, 4-note broken tonic chord inversion. The piece is written in one octave, but the instruction says to play 2 octaves for the exam. The notation shows a treble and bass staff with a key signature of three sharps (F $\sharp$, C $\sharp$, G $\sharp$). The melody in the treble staff and the bass line in the bass staff are both ascending and descending eighth-note patterns. A dashed line labeled '8va' indicates an octave shift in the bass line.

Cadence (Hands together, in root position, first inversion and second inversion)

Required keys: Major: D $\flat$ Major, E Major, G Major, G $\flat$ Major

Minor: C $\sharp$ Minor, E Minor G Minor, F $\sharp$ Minor

D $\flat$ Major $\text{♩} = 60$

Musical notation for D $\flat$ Major cadence. The piece is written in one octave, but the instruction says to play 2 octaves for the exam. The notation shows a treble and bass staff with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$). The cadence is shown in three parts: Root Position, 1st Inversion, and 2nd Inversion. Each part consists of a treble and bass staff with a whole note chord. The Root Position shows the chord with the root in the bass. The 1st Inversion shows the chord with the third in the bass. The 2nd Inversion shows the chord with the fifth in the bass.

C $\sharp$ Minor $\text{♩} = 60$

Musical notation for C $\sharp$ Minor cadence. The piece is written in one octave, but the instruction says to play 2 octaves for the exam. The notation shows a treble and bass staff with a key signature of three sharps (F $\sharp$, C $\sharp$, G $\sharp$). The cadence is shown in three parts: Root Position, 1st Inversion, and 2nd Inversion. Each part consists of a treble and bass staff with a whole note chord. The Root Position shows the chord with the root in the bass. The 1st Inversion shows the chord with the third in the bass. The 2nd Inversion shows the chord with the fifth in the bass.

Dominant 7th Chords (Hands together, 1 octave, blocked and broken forms)

Required chords: D $\flat$ 7, E7, G7, G $\flat$ 7

D $\flat$ 7 $\text{♩} = 60$

D $\flat$ 7 $\text{♩} = 60$

Diminished 7th Chord (Hands together, 1 octave, blocked and broken forms)

Required chords C $\sharp$ o7, Eo7

C $\sharp$ 7 $\text{♩} = 60$

C $\sharp$ 7 $\text{♩} = 60$

Area 3: Arpeggio

Tonic Arpeggio

Tonic Arpeggio Root Position (Hands together, 4 octaves. Example in two octaves, play 4 octaves for the exam)

Required keys: Major: D $\flat$ Major, E Major, G Major, G $\flat$ Major

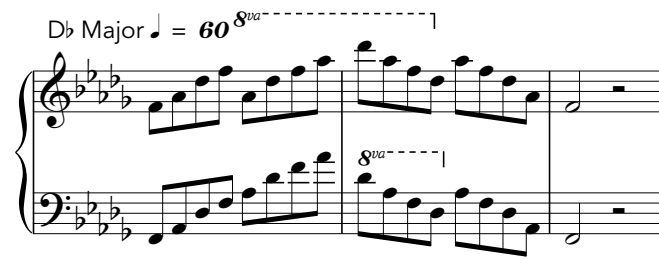
Minor: C $\sharp$ Minor, E Minor G Minor, F $\sharp$ Minor

D $\flat$ Major $\text{♩} = 60$

Arpeggios in first inversion (Hand separately, 2 octaves)

Required keys: Major: D $\flat$ Major, E Major, G Major, G $\flat$ Major

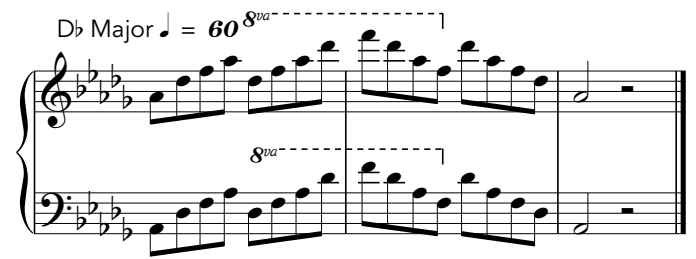
Minor: C $\sharp$ Minor, E Minor G Minor, F $\sharp$ Minor



Arpeggios in second inversion (Hand separately, 2 octaves)

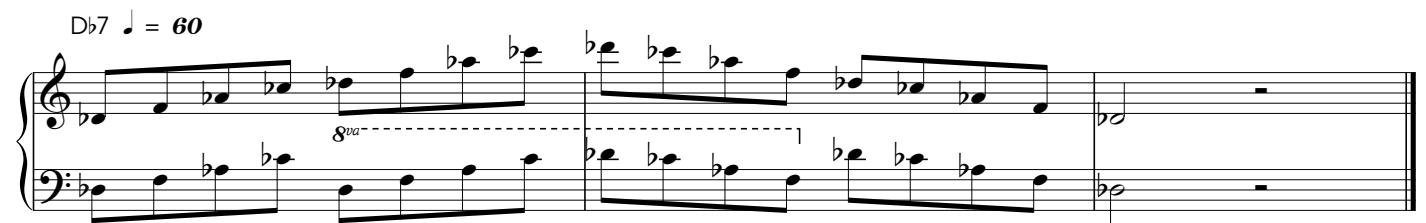
Required keys: Major: D $\flat$ Major, E Major, G Major, G $\flat$ Major

Minor: C $\sharp$ Minor, E Minor G Minor, F $\sharp$ Minor



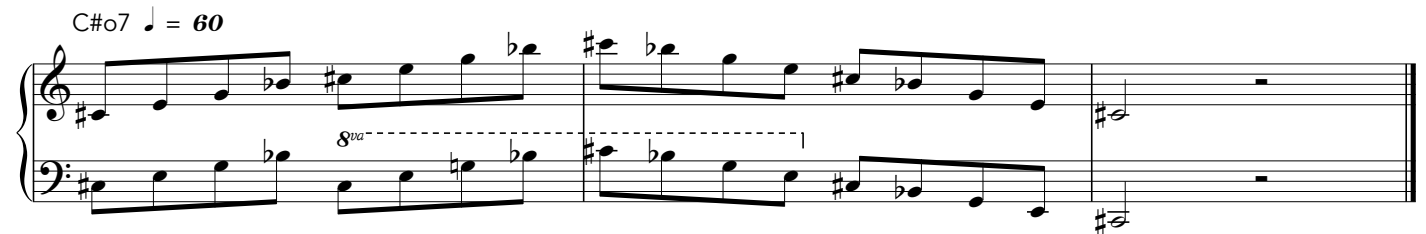
Dominant 7th Arpeggio (hand separately, 2 octaves)

Required chords: D $\flat$ 7, E7, G7, F $\sharp$ 7



Diminished 7th Arpeggio (hand separately, 2 octaves)

Required chords: C $\sharp$ o7, A $\flat$ o7



LVMTA Level 9 Planning Chart

Level 9 Technical Skills								
Scale	D [♮] Major	E Major	G Major	G [♯] Major	C [♮] minor	E Minor	G minor	F [♯] minor
Parallel Major Scale, HT								
Parallel Harmonic Minor Scale, HT								
Parallel Melodic Minor Scale, HT								
Contrary Scale, HT								
Chord and Cadence	D [♮] Major	E Major	G Major	G [♯] Major	C [♮] minor	E Minor	G minor	F [♯] minor
4-Note Broken Tonic Chord Inversion HT								
Cadence Root Position, HT								
Cadence 1 st Inversion, HT								
Cadence 2 nd Inversion, HT								
Blocked Dominant 7 th chords, HT	D [♮] 7	E7	G7	G [♯] 7				
Broken Dominant 7 th chords, HT	D [♮] 7	E7	G7	G [♯] 7				
Blocked Diminished 7 th chords, HT					C [♮] °7	E°7		
Broken Diminished 7 th chords, HT					C [♮] °7	E°7		
Arpeggio	D [♮] Major	E Major	G Major	G [♯] Major	C [♮] minor	E Minor	G minor	F [♯] minor
Tonic Arpeggio (root position) 4 Oct HT								
Tonic Arpeggio (first inversion) 2 Oct HS								
Tonic Arpeggio (second inversion) 2 Oct HS								
Dominant 7 th Arpeggio 2 Oct HS	D [♮] 7	E7	G7	G [♯] 7				
Diminished 7 th Arpeggio 2 Oct HS					C [♮] °7	E°7		

Examination Program			
- Select 4 pieces from the six music categories below. Only 1 piece per musical period. Each piece carries maximum of 25% - Two pieces on the repertoire list must be memorized. 15% on each piece will be deducted if student failed to memorize. No bonus points will be awarded if candidate chooses to memorize more than two pieces - Select 1 Study/Etude for the exam. This etude will carry a total of 10%. Memorization is optional, and no bonus will be awarded if candidate chooses to memorize the Study/Etude - Student must score 70% and above each in Technical Skill & Study/Etude and Repertoire to pass the exam			
Music Category	Repertoire List	Composer	Memory?
Baroque			
Classical			
Romantic			
Impressionistic Post-Romantic			
Contemporary			
Modern			
	Repertoire	Composer	
Study/etude			

Focus Keys for Level 10

Major: B, B^b, C, A

Minor: B, B^b, C, A

	Keys	Played	Minimum Tempo	Note Value
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Area 1: Scale

Parallel Scale	Major: B ^b , B, C, A Minor: B ^b , B, C, A <i>(Harmonic and Melodic)</i>	Hands Together 4 octaves	♩ = 60	
Contrary Motion scale	Major: B ^b , B Minor: C, B (Natural)	Hands Together 2 octaves	♩ = 60	

Area 2: Chord

4-Note Broken Tonic Inversion • <i>(3-note chord acceptable for candidates with small hands)</i>	Major: B ^b , B, C, A Minor: B ^b , B, C, A	Hands Together 2 octaves	♩ = 60 Broken	
Cadence <i>(root position and inversions)</i> • I - IV - I - V - V ⁷ - I (Major) • i - iv - i - V - V ⁷ - i (minor)	Major: B ^b , B, C, A Minor: B ^b , B, C, A	Hands Together	♩ = 60 Blocked	♩
Dominant 7 th Chords • <i>Blocked and broken chords in root position</i>	B ⁷ , B ⁷ , C ⁷ , A ⁷	Hand Together 1 octave	♩ = 60 Blocked ♩ = 60 Broken	Blocked ♩ Broken
Diminished 7 th Chords • <i>Blocked and broken chords in root position</i>	C ^{o7} , B ^{o7}	Hand Together 1 octave	♩ = 60 Blocked ♩ = 60 Broken	Blocked ♩ Broken

Area 3: Arpeggio

Tonic Arpeggio • Root Position, 4 Oct HT • 1 st & 2 nd Inversions, 2 Oct HS	Major: B ^b , B, C, A Minor: B ^b , B, C, A	Root pos. – 4 Oct HT 1 st and 2 nd inv – 2 oct HS	♩ = 60 (HT) ♩ = 60 (HS)	♩
Dominant 7 th Arpeggio • Root position	B ⁷ , B ⁷ , C ⁷ , A ⁷	Hand Separate 2 octaves	♩ = 60	♩
Diminished 7 th Arpeggio • Root position	C ^{o7} , B ^{o7}	Hand Separate 2 octaves	♩ = 60	♩

Distribution of Technical Questions

Q#1	Four Octave Major Scale	10%
Q#2	Four Octave Minor Scale <i>(harmonic or melodic)</i>	10%
Q#3	Contrary Motion Scale	10%
Q#4	Tonic 4 note chord <i>(blocked or broken)</i>	10%
Q#5	Cadence (Root, 1 st or 2 nd inversions)	10%
Q#6	Dominant 7 th chord (blocked and broken) and Dominant 7 th arpeggio	10%
Q#7	Diminished 7 th chord <i>(blocked or broken)</i> and Diminished 7 th arpeggio	10%
Q#8	Arpeggio (Tonic, 1 st or 2 nd inversions)	10%
Q#9	Study or Etude	10%
Q#10	Sight Reading	10%
Total Score (70% to pass)		100%

Evaluation Matrix

Superior 9 - 10%	- Highly accurate notes - Up to/exceeds tempo requirement - Musically shaped
Excellent 7 - 8%	- Largely accurate notes, some errors - Up to/slightly under tempo - Mainly even tone
Satisfactory 5 - 6%	- Generally correct notes - Under tempo and uneven tone - Minor fingering problems
Fair 3 - 4%	- Frequent errors in notes - Lacking continuity and tone, many fingering problems - Very under tempo
Needs Improvement 1 - 2%	- Sporadic and frequently incomplete - Lacking continuity and poor fingering - Uneven/lack of tempo continuity
Fail 0%	Incomplete/does not know the skill set

Level 10 Technical Skills Examples

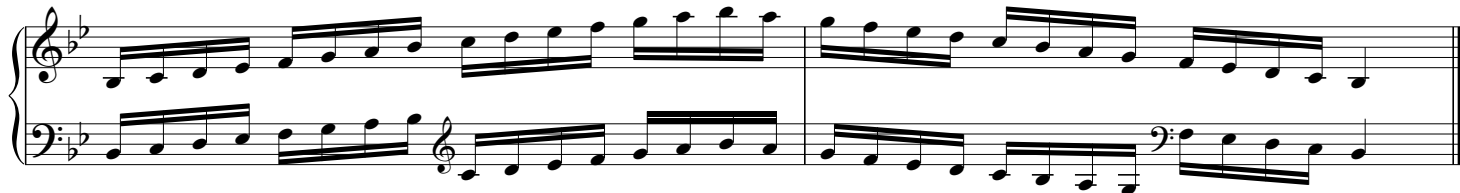
Area 1: Scale

Parallel Scales (Hands together. Written in 2 octaves, play 4 octaves for the exam)

Required keys Major: B $\flat$ Major, B Major, C Major and A Major

Minor: B $\flat$ Minor, B Minor, C Minor and A Minor (harmonic and melodic minor)

B $\flat$ Major $\text{♩} = 60$



B $\flat$ Harmonic Minor $\text{♩} = 60$



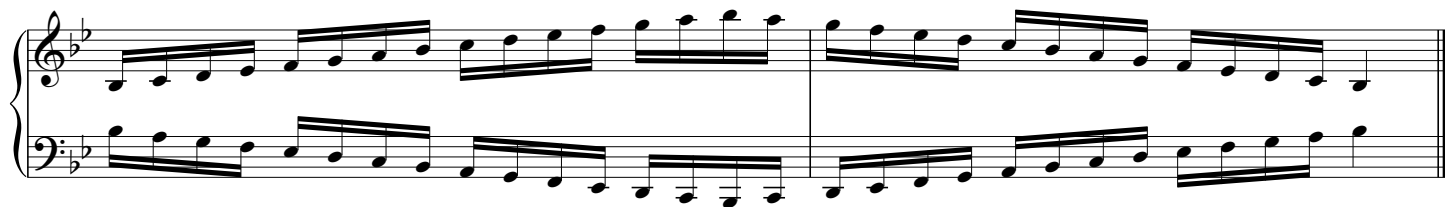
B $\flat$ Melodic Minor $\text{♩} = 60$



Contrary Motion Scale (Hands together. Written in 1 octave, play 2 octaves for the exam)

Required keys: B $\flat$ Major, B Major, C Natural Minor, B Natural Minor

B $\flat$ Major $\text{♩} = 60$



C Natural Minor $\text{♩} = 60$



Area 2 Chords

4 Note Broken Tonic Inversion (Hands together, Written in one octave, play 2 octaves for the exam)

Required keys Major: B♭ Major, B Major, C Major and A Major

Minor: B♭ Minor, B Minor, C Minor and A Minor

B♭ Major ♩ = 60

Musical notation for B♭ Major 4-note broken tonic inversion. The piece is written for piano with two staves. The key signature has two flats (B♭ and E♭). The tempo is marked as ♩ = 60. The notation shows a continuous eighth-note pattern in both hands, with the right hand starting on G4 and the left hand starting on B3. An 8va line indicates an octave shift in the left hand.

B♭ Minor ♩ = 60

Musical notation for B♭ Minor 4-note broken tonic inversion. The piece is written for piano with two staves. The key signature has three flats (B♭, E♭, and A♭). The tempo is marked as ♩ = 60. The notation shows a continuous eighth-note pattern in both hands, with the right hand starting on G4 and the left hand starting on B3. An 8va line indicates an octave shift in the left hand.

Cadence (Hands together, in root position, first inversion and second inversion)

Required keys Major: B♭ Major, B Major, C Major and A Major

Minor: B♭ Minor, B Minor, C Minor and A Minor

B♭ Major ♩ = 60

Musical notation for B♭ Major cadence. The piece is written for piano with two staves. The key signature has two flats (B♭ and E♭). The tempo is marked as ♩ = 60. The notation shows three measures of chords in root position, first inversion, and second inversion, each held for four beats. The chords are B♭ major, E♭ major, and A♭ major.

B♭ Minor ♩ = 60

Musical notation for B♭ Minor cadence. The piece is written for piano with two staves. The key signature has three flats (B♭, E♭, and A♭). The tempo is marked as ♩ = 60. The notation shows three measures of chords in root position, first inversion, and second inversion, each held for four beats. The chords are B♭ minor, E♭ minor, and A♭ minor.

Dominant 7th Chords (Hands together, one octave blocked and broken form)

Required chords: B $\flat$ 7, B7, C7, A7

B $\flat$ 7 $\text{♩} = 60$

Blocked chords for B $\flat$ 7 in both hands, starting on C $\flat$ 4 and moving up by half steps.

B $\flat$ 7 $\text{♩} = 60$

Broken chords for B $\flat$ 7 in both hands, starting on C $\flat$ 4 and moving up by half steps.

Diminished 7th Chord (Hands together, one octave blocked and broken form)

Required chords: B $\flat$ o7, Co7

Co7 $\text{♩} = 60$

Blocked chords for Co7 in both hands, starting on C $\flat$ 4 and moving up by half steps. An 8va line connects the two staves.

Co7 $\text{♩} = 60$

Broken chords for Co7 in both hands, starting on C $\flat$ 4 and moving up by half steps. An 8va line connects the two staves.

Area 3: Arpeggio

Tonic Arpeggio Root Position (Hands together, 4 octaves. Example in two octaves, play 4 octaves for the exam)

Required keys Major: B $\flat$ Major, B Major, C Major and A Major

Minor: B $\flat$ Minor, B Minor, C Minor and A Minor

B $\flat$ Major $\text{♩} = 60$

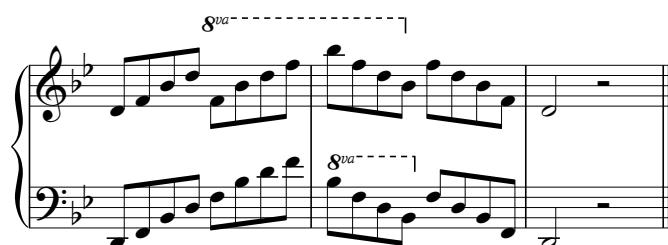
Tonic arpeggio for B $\flat$ Major in both hands, starting on C $\flat$ 4 and moving up by half steps. An 8va line connects the two staves.

Arpeggios in first inversion (hand separately, 2 octaves)

Required keys Major: B $\flat$ Major, B Major, C Major and A Major

Minor: B $\flat$ Minor, B Minor, C Minor and A Minor

B $\flat$ Major $\text{♩} = 60$

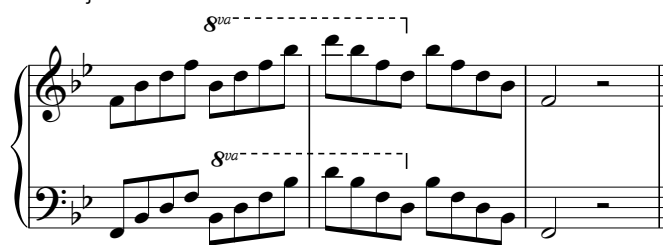


Arpeggios in second inversion (hand separately, 2 octaves)

Required keys Major: B $\flat$ Major, B Major, C Major and A Major

Minor: B $\flat$ Minor, B Minor, C Minor and A Minor

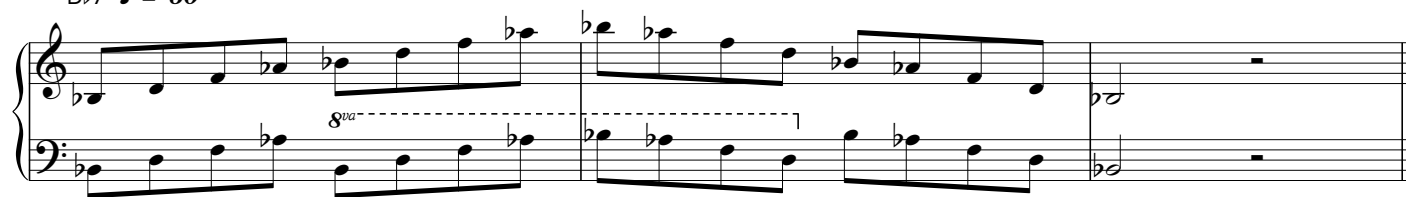
B $\flat$ Major $\text{♩} = 60$



Dominant 7th Arpeggio (Hand separately, 2 octaves)

Required arpeggios: B $\flat$ 7, B7, C7, A7

B $\flat$ 7 $\text{♩} = 60$



Diminished 7th Arpeggio (Hand separately, 2 octaves)

Required arpeggios: B $\flat$ o7, Co7

Co7 $\text{♩} = 60$



LVMTA Level 10 Planning Chart

Level 10 Technical Skills								
Scale	B Major	B ^b Major	C Major	A Major	B Minor	B ^b Minor	C Minor	A Minor
Parallel Major Scale, HT								
Parallel Harmonic Minor Scale, HT								
Parallel Melodic Minor Scale, HT								
Contrary Scale, HT								
Chords	B Major	B ^b Major	C Major	A Major	B Minor	B ^b Minor	C Minor	A Minor
4-Note Broken Tonic Chord Inversion, HT								
Cadence Root Position, HT								
Cadence 1 st Inversion, HT								
Cadence 2 nd Inversion, HT								
Blocked Dominant 7 th chords, HT	B ⁷	B ^{b7}	C ⁷	A ⁷				
Broken Dominant 7 th chords, HT	B ⁷	B ^{b7}	C ⁷	A ⁷				
Blocked Diminished 7 th chords, HT						B ^{b o7}	C ^{o7}	
Broken Diminished 7 th chords, HT						B ^{b o7}	C ^{o7}	
Arpeggio	B Major	B ^b Major	C Major	A Major	B Minor	B ^b Minor	C Minor	A Minor
Tonic Arpeggio (root position) 4 Oct HT								
Tonic Arpeggio (first inversion) 2 Oct HS								
Tonic Arpeggio (second inversion) 2 Oct HS								
Dominant 7 th Arpeggio 2 Oct HS	B ⁷	B ^{b7}	C ⁷	A ⁷				
Diminished 7 th Arpeggio 2 Oct HS						B ^{b o7}	C ^{o7}	

Examination Program

- Select 4 pieces from the six music categories below. Only 1 piece per musical period. Each piece carries maximum of 25%
- Two pieces on the repertoire list must be memorized. 15% on each piece will be deducted if student failed to memorize. No bonus points will be awarded if candidate chooses to memorize more than two pieces
- Select 1 Study/Etude for the exam. This etude will carry a total of 10%. Memorization is optional, and no bonus will be awarded if candidate chooses to memorize the Study/Etude
- Student must score 70% and above **each** in Technical Skill & Study/Etude and Repertoire to pass the exam

Music Category	Repertoire List	Composer	Memory?
Baroque			
Classical			
Romantic			
Impressionistic Post-Romantic			
Contemporary			
Modern			
	Repertoire	Composer	
Study/etude			

Chase-Riecken Musicianship Exam



Grade 8, 9 and 10 Repertoire

**Required repertoire for Baroque, Classical and
Romantic periods**

Required Etude and Study

Composer Category

Level 8 Required Repertoire List

For more information on please see Level 8, 9 and 10 Overview.

Baroque Period

Bach, Johann Sebastian

Six Little Preludes

- Little Prelude in C Major, BWV 933⁷
- Little Prelude in C Minor, BWV 934
- Little Prelude in D Minor, BWV 935⁷
- Little Prelude in D Major, BWV 936
- Little Prelude in E Minor, BWV 938

Little Prelude from the Little Notebook for Wilhelm Friedemann Bach

- Little Prelude in D Minor BWV 926
- Little Prelude in F Major BWV 928
- Little Prelude in G Minor, BWV 930
- Little Prelude in E major, BWV 937
- Little Prelude in A Minor, BWV 942

Two Part Inventions, BWV 772-786

- Any two-part Invention, BWV 772-786^{9, 10}

French Suites BWV 812 - 817

- French Suite No. 1 BWV 812
 - Allemande, Courante, or Gigue (select 1)
- French Suite No. 2 BWV 813
 - Allemande, Courante, Air or Gigue (select 1)
- French Suite No. 3 BWV 814
 - Allemande, Courante, or Gigue (select 1)
- French Suite No. 4 BWV 815
 - Allemande, Courante, Air or Gigue (select 1)
- French Suite No. 5 BWV 816
 - Allemande, Courante, or Gigue (select 1)
- French Suite No. 6 BWV 817
 - Allemande, Courante, or Gigue (select 1)

Partitas, BWV 825 - 830

Any movements from Partitas^{9, 10} Some suggested repertoire for Level 8:

- Partitas No. 1 in B-flat Major, BWV 825
 - Gigue

Well-Tempered Clavier, BWV 846-893

- Any Prelude and Fugue from Book 1 and 2 excludes Prelude BWV 846. (candidate may play

either the Prelude or the Fugue alone, or program both Prelude and Fugue as a selection for Level 8)^{9, 10}

Bach, C. P. E.

- Solfeggietto⁷

Daquin, Louis-Claude

- La Coucou

Fiocco, Joseph Hector

- Suite in G Major, Op. 1, no. 1 (11th movement)

Handel, George Frederic

Any Suite movement from HWV: 426 – 442^{9, 10}. Some suggested repertoire for Level 8:

- Allegro from Suite in F Major HWV 427
- Allemande or Courante from Suite in E Minor HWV 429
- Allemande from Suite in D minor, HWV 436
- Allemande or Courante in D Minor from Suite in D Minor, HWV 437
- Allemande from Suite in E minor, HWV 438
- Courante from Suite in G Minor, HWV 439

Paradies (Paradisi), Pietro Domenico

- Toccata (from Sonata No. 6 in A Major)
- Presto (from Sonata in D Major)

Pescetti, Giovanni

- Sonata in C minor from Six Sonatas, 3rd movement

Purcell, Henry

- Any movement from Suite No. 2 in G Minor, Z. 661
- Any movement from Suite No. 3 in G Major, Z. 662
- Any movement from Suite No. 5 in C Major, Z. 666

Rameau, Jean-Philippe

⁷ denotes a repertoire selection from Level 7 Required List that is suitable for Level 8

⁹ denotes repertoire can be applied towards a repertoire selection for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

From Pieces de Clavecin

- La rappel des oiseaux ⁹
- La villageoise⁹
- Les tourbillons⁹
- Les tendres plaints
- Les Sauvages
- La triomphante ⁹

From Nouvelles Suite de Pieces de Clavecin,

- La timide⁹

From 5 Pieces de clavecin Pieces en Concert RCT 7 - 11 (1711)

- Menuet en Rondeau (1st and 2nd Rondeau)

Scarlatti, Domenico

- Sonata in G Major, K. 63, L. 84
- Sonata in D Minor, K. 64, L. 58⁷
- Sonata in A Minor, K. 149, L. 93⁷
- Sonata in F Minor, K. 185, L. 173⁷
- Sonata in C Major, K. 95, L. 358
- Sonata in A Minor, K. 109, L. 138
- Sonata in A minor, K. 149.L. 93
- Sonata in F minor, K. 185, L. 173
- Sonata in A Major, K. 208, L. 238 ⁷
- Sonata in F Major, K. 274, L. 97⁷
- Sonata in A Major, K. 322, L. 483⁷
- Sonata in B Flat Major, K. 440, L. 97
- Sonata in F Major, K. 466, L. 433 ⁷

Telemann, Georg

- Fantasia No. 2 in D Minor TWV 33:2
- Fantasia No. 10 in A Minor TWV 33:10
- Gigue in G Major "Gigue a l'anglais"

Classical Period

Albeniz, Mateo

- Sonata in D major

Bach, C. P. E.

- Sonata in C Major Wq. 53/5 (any movement)
- Sonata in E Minor, Wq.62/12
 - Sarabande ⁷

Beethoven, Ludwig van

- Bonn Sonatina in WoO 47, No. 1, 2 or 3 (any movement) ⁹
- Bagatelle Op. 33, No. 1, 2, 3, 6, or 7 ^{9 10}
- Bagatelle Op. 119, No. 1, 3, and 5
- Bagatelle Op. 126, No. 1, 2 or 5
- Bagatelle WoO. 59 (Für Elise) ⁷
- Any 32 Piano Sonatas, any movement ^{9 10}
- Sonatina in C Major, WoO 51 (any movement) ⁹
- Six Variation on a duet by Paisiello WoO 70
- Six Easy Variations on an Original Theme WoO 77⁹
- Rondo in C Major, Op. 1, No. 1 ^{9 10}.
- Rondo in A Major, WoO 49 ⁹

Cimarosa, Domenico

- Sonata in B flat Major, C. 27
- Sonata in A Major, C. 35

Clementi, Muzio

- Sonata in D Major, Op. 4, No. 1 or 2 (any movement) ⁹
- Sonatina in G Major, Op. 36, No. 5 (movement 1 and 3)
- Sonatina in D Major, Op. 36, No. 6, (movement 1 and 3)
- Sonata in B-flat Major, Op. 38, No. 2 (any movement)

Diabelli, Anton

- Sonatina in C major Op. 151, No. 2 ⁷ or 4 ⁷ (movement 1 and 3)
- Sonatina in D Major, Op. 168, No. 5 (movement 1 and 3)

Dussek, Jan Landislav

- Sonatina in E Flat Major, Op. 20, No. 6 (any movement)

Haydn, Franz Joseph

- Sonatas Hob: XVI: 4⁷, 6, 7⁷, 8, 9, 10, 12, 13, 23, 27, 34 - 52 (any movement)

Hummel, Johann

- Scherzo in A Major, from Klavierschule
- Allegro in C, Op. 52, No. 2

Kuhlau, Friedrich

⁷ denotes a repertoire selection from Level 7 Required List that is suitable for Level 8

⁹ denotes repertoire can be applied towards a repertoire selection for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

- Sonatina Op. 20, No. 2 or 3 (any movement)
- Sonatina Op. 55, No. 1 ⁷, 2, 3 ⁷, 5 or 6 (first and 3rd movement)
- Sonatina in A major, Op. 59, No. 1 (any movement)
- Sonatina Op. 60 No. 1 – 3 (any movement) ⁹
- Sonatina Op. 88, No. 1 – 3 (any movement) ⁹

Mozart, Wolfgang Amadeus

- Adagio in B minor, K. 540 ⁹
- Viennese Sonatina No. 1 – 6 (any movement) ^{7 9}
- 18 Piano Sonatas (any movement) ^{9 10}
- Seven Variations on “Willem van Nassau” K. 25⁹
- 12 Variation on “Ah vous dirai-je, maman” K. 300e (complete) ^{9 10}
- Variation on Mio caro Adore by Salieri, K. 180 ⁹
- Fantasy in D minor, K. 397 ⁹

Saint-George, Joseph Bologne

- Adagio in F minor

Romantic Period

Brahms, Johannes

- Waltz, Op. 39 (non simplified version) (any piece)
- Two Sarabande, WoO 5 (any Sarabande)

Burgmuller, Friedrich

- 12 Brilliant and Melodious Studies, Op. 105 (any movement)
- 18 Characteristic Studies, Op. 109 (any movement)
- Rondo Alla Turca, Op. 68, No. 3

Chopin, Frederic

- Contradanse in G-flat Major, Op. Post ⁷
- Etude, Op. 10 and 25 (any) ^{9 10}
- Mazurka (any from Op. 7, 24, 30, 33, 67 ⁷, 68 ⁷) ^{9 10}
- Nocturne (any) ^{9 10}
- Impromptu (any) ^{9 10}
- Waltzes (any except A minor, Op. Post) ⁹
- Polonaise (any except G minor, Op. Post) ^{9 10}
- Prelude Op. 28 (No. 2, 6, 9 and 20)

Dvorak, Anton

- Silhouettes, Op. 8 (No. 4, 5, 8, 9, or 10)
- Waltzes, Op. 54, (No. 3 – 8)

Field, John

- Nocturne No. 1 in E Flat Major ⁹
- Nocturne No. 2 in C Minor ^{9 10}
- Nocturne No. 3 in A flat Major ^{9 10}
- Nocturne No. 5 in B Flat Major ⁹
- Nocturne No. 8 in G major ⁹

Grieg, Edvard

Lyric Pieces, Op. 12

- No. 4 Elfin Dance ⁷
- No. 5 Norwegian Melody

Lyric Pieces, Op. 38

- No. 1 Berceuse
- No. 3 Melodie
- No. 4 Norwegian Dance
- No. 6 Elegie
- No. 8 Canon

Lyric Piece, Op. 47

- No. 3 Melodie

Lyric Piece Op. 68

- No. 5. An der Weige

Lyric Piece, Op. 71

- No. 3 Puck

Poetic Tone Pictures, Op. 3

- No. 1, 2 or 4

Gurlitt, Cornelius

Buds and Blossoms, Op. 176

- No. 5, 6 or 12

Chrysanthemes, Op. 132

- No. 7 in G Major ⁷

Heller, Stephen

25 Studies, No. 45

- No. 1, 3, 5, 9, 10, 13, 15, 16 or 18

30 Studies, No. 46

- No. 6, 8 or 14 ⁹

25 Etudes, Op. 47

- No. 14⁷ or 19 ⁷ or 20⁹

Liszt, Franz

- Any one from Six Consolations ^{9 10}

⁷ denotes a repertoire selection from Level 7 Required List that is suitable for Level 8

⁹ denotes repertoire can be applied towards a repertoire selection for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

Mendelssohn, Felix

- Song Without Words, Op. 16, No. 2 in E Minor
- Song Without Words, Op. 19, No. 2 in A Minor ⁹
- Song Without Words, Op. 19, No. 6 in G Minor⁷
- Song Without Words, Op. 39, No. 4 in A Major ⁹
- Song Without Words, Op. 30, No. 6 in F# Minor (Venetian Boat Song) ⁷
- Song Without Words, Op. 53, No. 4 in F Major ⁹
- Song Without Words, Op. 62, No. 4 in G Major ⁹
- Song Without Words, Op. 67, No. 5 in B Minor ⁹
- Song Without Words, Op. 102, No. 1 in C Minor
- Song Without Words, Op. 102, No. 2 in D major⁹
- Song Without Words, Op. 102, No. 6 in C Major⁹
- Children Pieces, Op. 72, No. 2, 4, 5 or 6

Moszkowski, Moritz

10 Pieces Mignonnes, Op. 77

- Posthumous
- Scherzino
- Tarantelle
- Allegretto

Paderewski, Ignaz

- Minuet in G Major from 6 Humoresques de Concert, Op. 14

Pieczonka, Albert

- Tarantella⁹

Schubert, Franz

- Moment Musicaux Op. 94, No.3 or 6
- Scherzo No. 1 in B-flat Major, D. 593

Schumann, Robert

Kinderszenen, Op. 15

- No. 6 An Important Event

Album for the Young, Op. 68

- No. 12 Knight Rupert⁷
- No. 13 May, Sweet May
- No. 28 Remembrance
- No. 29 Strange Man
- No. 30 Italian Mariner Song

Albumblatt, Op. 124

- No. 3 Scherzino ⁹
- No. 15 Waltz ⁹
- No. 16 Schlummerlied⁹
- No. 18 Botschaft⁹

Fantasiestücke, Op. 12

- No. 3 Warum?
- Sonata No. 1, Op. 118a (any movement)

Album for the Young, Op. 39

- No. 5 Hobby Horse

Tchaikovsky, Peter

The Season, Op.38

- March (Song of the Lark)

- Chanson Triste, Op. 40, No. 2 ^{9 10}

For additional repertoire resources:

Book:

Hinson, Maurice, *Guide to the Pianist's Repertoire*, 4th edition, Bloomington, Indiana: Indiana University Press, 2013 [Purchase link](#)

Margrath, Jane. *The Pianist's Guide to Standard Teaching and Performing Literature*. Van Nuys, CA: Alfred Publishing [Purchase link](#)

Margrath, Jane, *Piano Literature for Teaching and Performance: A Graded Guide and Annotated Bibliography*, Kingston, NJ: The Frances Clark Center [Purchase link](#)

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⁹ denotes repertoire can be applied towards a repertoire selection for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

Level 9 Required Repertoire List

Baroque Period

Bach, Johann Sebastian

- Fantasia in D Minor, BWV 919¹⁰
- Prelude and Fuguetta in D Minor, BWV 899¹⁰
- Prelude and Fuguetta in G Major, BWV 902a¹⁰

Sinfonias, BWV 788-801

- Any one¹⁰

English Suites

- Any movement from the English Suite BWV 806-811^{8 10}.

Partitas, BWV 825 - 830

- Any movements from Partitas^{8 10}

Well-Tempered Clavier, BWV 846-893

- Any Prelude and Fugue (complete Prelude **and** Fugue) from Book 1 and 2. Suggested Prelude and Fugue
 - Prelude and Fugue in C Minor, BWV 847
 - Prelude and Fugue in E Minor, BWV 855

Couperin, Francois

Suite No. 9 in A Major (from Pieces de clavecin 2)

- Le bavolet-flottant
- Le tic-toc-choc¹⁰

Suite No. 17 in E Minor (from Pieces de Clavecin, 3)

- Les Petits moulins a vent

Daquin, Louis-Claude

- La Coucou⁸

Handel, George Frederic

Any Suite movement from HWV: 426 – 442^{9 10}. Some suggested repertoire for Level 9:

- Air With Variation from Suite No. 1 (Harmonious Blacksmith), HWV 434¹⁰
- Suite No. 4 in E Minor, HWV 429

- Sonata in A Minor, HWV 584
- Sonata in C Major, HWV 577, G. 59

Kullak, Johann

- Biblical Sonata (any)

Paradisi, Domenico

- Toccata from Sonata in A

Rameau, Jean-Philippe

- La villageoise⁸
- Les cyclope
- Les trois mains
- La timide⁸
- La poule
- La Triomphante⁸
- L'Egyptienne¹⁰

Scarlatti, Domenico

- Sonata in D Minor, K. 1, L. 366
- Sonata in D Minor, K. 9, L. 413
- Sonata in G Major, K. 13, L. 486¹⁰
- Sonata in E Major, K. 20, L. 375
- Sonata in G Major, K. 63, L. 84⁸
- Sonata in C Major, K. 132, L. 457
- Sonata in C Major, K. 159, L. 104
- Sonata in E Major, K. 162, L. 21
- Sonata in F Minor, K. 239, L. 281
- Sonata in E Major, K. 380, L. 23¹⁰
- Sonata in G Minor, K. 426, L. 128
- Sonata in B Flat Major, K. 440, L. 97⁸
- Sonata in D Major, K. 430, L. 463
- Sonata in F Minor, K. 481, L. 187
- Sonata in E Major, K. 531, L. 430

⁸ denotes a repertoire selection from Level 8 Required List that is suitable for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

Soler, Antonio

Any keyboard sonata ^{8 10}. Some suggested repertoire for Level 9

- Sonata in D-flat Major, R. 23
- Sonata in A Minor, R. 70
- Sonata in D Major, R. 84
- Sonata in D Minor, R. 360

Classical Period

Bach, C. P. E.

- Sonata in C Minor, Wq 48/4 (any movement) ¹⁰
- Sonata in D Minor, Wq 51/4 (any movement)
- Sonata in F Major, Wq 51/5 (any movement)
- Sonata in F Minor, Wq 57/6 (any movement) ¹⁰
- Sonata in B Minor, Wq 62/22 (any movement) ⁸
- Sonata in G Major, Wq 62/19 (any movement)

Beethoven, Ludwig van

- Minuet and Trio in E flat Major WoO 82
- Bonn Sonatina in WoO 47, No. 1, 2 or 3 (any movement)
- Sonata in C Major WoO 51 (any movement) ⁸
- Any 32 Piano Sonatas, any movement ^{9 10}
- Nine Variations on Quant e piu bello, WoO 69
- Six Easy Variations on an Original Theme WoO 717
- Six Variations on Nel cor piu non me sento WoO 7⁷
- Rondo in C Major, Op. 51, No. 1
- Rondo a Capriccio in G Major, Op. 129 (Rage Over a Lost Penny)¹⁰

Clementi, Muzio

- Sonata in E flat Major, Op. 37, No. 1 (any movement)
- Sonata in D Major, Op. 25, No. 6 (any movement)
- Sonata in D Major, Op. 26, No. 3 (any movement)

Haydn, Franz Joseph

- Sonatas Hob: XVI 19, 20, 23, 27, 28, 31, 32, 33, 34, 35, 37, 39 40, 42, 44, 48, 49, 50, 51 (any movement)
- Hungarian (Gypsy) Rondo, Hob XV: 25
- Fantasia in C, Hob XVII: 4

Mozart, Wolfgang Amadeus

- 18 Piano Sonatas (any movement) ^{9 10}
- 12 Variations on "Ah vous dirai-je, maman" K. 300e ^{8 10}
- Variation on Mio caro Adore by Salieri, K. 180 ⁸
- Fantasy in D minor, K. 397 ⁸
- Klavierstucke, KV. 616 (Andante)
- Klavierstucke, KV 400 (Allegro)
- Rondo in D, K. 485¹⁰

Romantic Period

Brahms, Johannes

- Intermezzo, in A Flat Major, Op. 76, No. 3¹⁰
- Intermezzo in B Flat Major, Op. 76, No. 4¹⁰
- Capriccio in C Sharp Minor, Op. 76, No. 5¹⁰
- Intermezzo in A Minor, Op. 76, No. 7¹⁰
- Intermezzo, in A Minor, Op. 116, No. 2¹⁰
- Intermezzo in E Minor, Op. 116, No. 5¹⁰
- Intermezzo in B Minor, Op. 119, No. 1¹⁰

Burgmuller, Friedrich

- 12 Brilliant and Melodious Studies, Op. 105 (choose one excluding No. 1)
- 18 Characteristic Studies, Op. 109, No. 11, 12 or 14

Chopin, Frederic

- Etude, Op. 10 and 25, include the Trios Nouvelles Etudes (any) ^{8 10}
- Mazurka (any from Op. 7, 24, 30, 33, 67, 68) ^{8 10}
- Nocturne (any) ^{8 10}
- Impromptu (any) ^{8 10}
- Waltzes (any, except A minor, Op. Post) ⁸
- Polonaise (any, exclude Polonaise in B-flat Major Op. Post) ^{8 10}
- Prelude Op. 28 (any, except No. 4 and 7)

Durand, Aguste

- Waltz, Op. 83, 86, 88, 90, 91 or 96¹⁰

Dvorak, Anton

- Silhouette Op. 8 (any) ⁸
- Waltz, Op. 54, No. 3, 4, 5, 7 or 8

Field, John

- Nocturne No. 1 in E Flat Major ^{8 10}
- Nocturne No. 2 in C Minor ^{8 10}

⁸ denotes a repertoire selection from Level 8 Required List that is suitable for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

- Nocturne No. 3 in A flat Major ^{8 10}
- Nocturne No. 5 in B Flat Major ⁹
- Nocturne No. 10 in E major
- Nocturne No. 18 in F Major

Hansel, Fanny

- Andante con espressione, Op. 8, No. 2
- Larghetto, Op. 8, No. 3
- Melodie in B flat Major Op. 5, No. 4

Grieg, Edvard

Lyric Pieces, Op. 43

- No. 1 Butterfly
- No. 5 Erotik
- No. 6 To Spring

Lyric Pieces, Op. 54

- No. 1 Shepherd Boy
- No. 4 Notturmo

Lyrics Pieces, Op. 65

- No. 6 Wedding Day at Trolldhaugen¹⁰

Heller, Stephen

- Study in E minor Op. 45, No. 17
(Determination)
- 30 Studies, Op. 46, No. 2, 6, 8, 9, 14, 22, 24, 25

Koelling, Carl

- Hungarian, Op. 410

Liszt, Franz

- En Reve, S. 207
- Any one from Six Consolation ^{8 10}
- Ava Maria Stella, S. 506
- Liebestraum S. 541 (any)¹⁰

Mendelssohn, Felix

- Song Without Words, Op. 19, No. 1 or 3
- Song Without Words, Op. 30, No. 1, 2 or 4¹⁰
- Song Without Words, Op. 38 No. 1, 2 or 6 ¹⁰
- Song Without Words, Op. 53, No. 2
- Song Without Words, Op. 62, No. 1⁸
- Song Without Words, Op. 67, No. 2
- Song Without Words, Op. 85, No. 1 and 4 ¹⁰
- Song Without Words, Op. 102, No. 3 or 4 ¹⁰

Moszkowski, Moritz

10 Pieces Mignonnes, Op. 77

- Scherzino⁸
- Tarantelle⁹

Pieczonka, Albert

- Tarantalla⁸

Schubert, Franz

- Moment Musicaux, Op. 94, D. 780
 - No. 2 in A Flat Major
 - No. 3 Allegro Moderato⁸
 - No. 5 in F Minor
 - No. 6 Moment Musical⁸
- Impromptu in A-flat Major, Op. 142, No. 2

Schumann, Clara

- Romance in E flat Major, Op. 11, No. 1
- Romance in F Major, Op. 21, No. 2

Schumann, Robert

- Romance in F Sharp Major, Op. 28, No. 2

Albumblatt, Op. 124

- No. 3 Scherzino ⁸
- No. 15 Waltz ⁸
- No. 16 Schlummerlied⁸
- No. 18 Botschaft⁸

Fantasiestucke, Op. 12

- No. 1 Evening
- No. 2 Aufschwung
- No. 4 Grillen
- No. 6 Fable
- No. 8 End of the Story

- Scenes from Childhood, Op. 15, No. 2, 3, 7, or 12
- Sonata No. 2, Op. 118b (any)
- Sonata No. 3, Op. 118c (any)

Rubinstein, Anton

- Melodie in F Major, Op. 3, No. 1

Sinding, Christian

- Rustle of Spring, Op. 32, No. 3¹⁰

⁸ denotes a repertoire selection from Level 8 Required List that is suitable for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

Tchaikovsky, Peter

The Seasons, Op.38

- April (Snowdrop)
- May (May Night)
- June (Barcarolle)
- October (Autumn Song)
- December (Christmas)

- Nocturne in C sharp Minor, Op. 19, No. 4

- 12 Morceaux, Op. 40
 - No. 2 Chanson Triste
 - Chant sans paroles

For additional repertoire resources:

Book:

Hinson, Maurice, *Guide to the Pianist's Repertoire*, 4th edition, Bloomington, Indiana: Indiana University Press, 2013 [Purchase link](#)

Margrath, Jane. *The Pianist's Guide to Standard Teaching and Performing Literature*. Van Nuys, CA: Alfred Publishing [Purchase link](#)

Margrath, Jane, *Piano Literature for Teaching and Performance: A Graded Guide and Annotated Bibliography*, Kingston, NJ: The Frances Clark Center [Purchase link](#)

⁸ denotes a repertoire selection from Level 8 Required List that is suitable for Level 9

¹⁰ denotes repertoire can be applied towards a repertoire selection for Level 10

Level 10 Required Repertoire List

Baroque Period

Bach, Johann Sebastian

- Fantasia in D Minor, BWV 919
- Italian Concerto (any movement) BWV 971
- Toccata (any) BWV 910-916
- Fugue in C Major BWV 952
- Fugue in C Major BWV 953

Sinfonias, BWV 788-801

- Any one

English Suites BWV 806-811

- Any one movement from the English Suite

French Suite BWV 812-817

- Allemande, Courante, Sarabande or Gigue (any movement) from any French Suite

Partitas, BWV 825 - 830

- Any one movements from any Partitas

Well-Tempered Clavier, BWV846-893

- Any Prelude and Fugue (complete) from Book 1 and 2.

Couperin, Francois

- Les moissonneurs (in B-flat Major)
- Les tic-toc-choc⁹

Handel, George Frederic

Suite No. 3 in D Minor HWV. 428

- I. Prelude
- II. Allegro
- III. Allemande
- VI. Presto

Suite No. 4 in E Minor, HWV 429

- I. Allegro
- II. Allemande

Suite No. 5 in E Major, HWV 430

- Prelude and Air (Harmonious Blacksmith)⁹

Kuhnau, Johann

- Any Biblical Sonata

Paradisi, Pietro Domenico

- Toccata from Sonata in A Major

Rameau, Jean-Philippe

- Gavotte with Variation, RCT 5/7
- La Timide
- La Villageoise
- La Cyclopes
- La Triomphante
- L'Egyptienne

Scarlatti, Domenico

- Choose any, K. 1 – 3, 6, 9, 11, 29, 74, 87, 96, 108, 109, 113, 141, 159, 208, 377, 380, 393, 415, 426, 430, 443, 466, 481, 496, 511, 525

Soler, Antonio

Any keyboard sonata

Classical Period

Bach, C. P. E.

From Kenner un Liebhaber, Wq 55 - 61

- Sonata I in C Major Wq 55/1 (any movement)
- Sonata IV in A Major, Wq 55/4 (any movement)
- Rondo in C Major, Wq 56/3
- Sonata in D Major Wq 61/2 (any movement)
- Sonata in F Major Wq 51/5 (any movement)
- Sonata in G Major, Wq 62/19 (any movement)
- Sonata in D Minor, Wq. 52/2 (any movement)

Beethoven, Ludwig van

- Any 32 Piano Sonatas, any movement
- Rondo in C Major, Op. 51, No. 1
- Bagatelle in C Major, Op. 33, No. 2
- Bagatelle in A flat Major, Op. 33, No. 7
- Bagatelle in C Minor, WoO, 52
- Rondo a Capriccio in G Major, Op. 129 (Rage Over a Lost Penny)

Clementi, Muzio

- Sonata in B flat Major, Op. 4, No. 1 (any movement)
- Sonata in B flat Major Op 24, No. 2 (any movement)

- Sonata in D Major, Op. 25, No. 6 (any movement)
- Sonata in D Major, Op. 26, No. 3 (any movement)
- Sonata in B flat Major Op. 47, No. 2 (any movement)

Haydn, Franz Joseph

- Sonatas Hob: XVI 19, 20, 23, 27, 28, 31, 32, 33, 34, 35, 37, 39, 40, 42, 44, 48, 49, 50, 51 (any movement)
- Arietta with 12 Variations, Hob XVI: 3

Kuhlau, Friedrich

- Sonatina Op. 60, No. 1
 - II. Theme and Variation from a theme by Rossini

Martinez, Marianne von

- Sonata in A Major (any movement)

Mozart, Wolfgang Amadeus

- 18 Piano Sonatas (any movement)
- 12 Variation on "Ah vous dirai-je, maman" K. 300e
- Fantasia in C Minor, K. 475
- Rondo in D Major, K. 485
- Adagio in B Minor, K. 540

Romantic Period

Brahms, Johannes

- Ballade, Op. 10 (any)
- Intermezzo Op. 76 (any)
- Intermezzo Op. 116 (any)
- Intermezzo Op. 117 (any)
- Intermezzo Op. 118 (any)
- Rhapsody Op. 79 (any)

Burgmuller, Friedrich

- 12 Brilliant and Melodious Studies, Op. 105 (choose one excluding No. 1)
- Etude in F Major, Op. 109, No. 11 or 12

Chopin, Frederic

- Etude, Op. 10 and 25 (any) ^{8 10}
- Mazurka (any from Op. 7, 24, 30, 33, 67, 68) ^{8 10}
- Nocturne (any) ^{8 10}
- Impromptu (any) ^{8 10}

- Waltzes (any, except A minor, Op. Post and B Minor, Op. 69, No. 2) ⁸
- Polonaise (any, exclude Polonaise in B-flat Major Op. Post) ^{8 10}
- Prelude Op. 28, No. 3, 5, 8, 9, 10, 12, 15, 16, 17, 18, 19, 20, 21, 22 or 24

Durand, Auguste

- Waltz Op. 83, 86, 88, 90, 91 and 96 (any)

Field, John

- Nocturne No. 2 in C Minor
- Nocturne No. 3 in A flat Major
- Nocturne No. 7 in A Major
- Nocturne No. 9 in E Minor

Grieg, Edvard

Lyric Pieces, Op. 19

- No. 4 Norwegian Bridal Procession

Lyric Pieces, Op. 43

- No. 1 Butterfly

Lyric Pieces, Op. 54

- No. 3 March of the Dwarfs
- No. 4 Notturmo

Lyrics Pieces, Op. 65

- No. 6 Wedding Day at Troldhaugen

Sonata in E Minor, Op. 7 (any movement)

Poetic Tone Poem, Op. 3 (any)

Liszt, Franz

- Liebestraume (No. 1, 2 or 3) S. 541
- Etude in F Major, Op. 1, No. 3

From *Années de pèlerinage: Switzerland*

- Au Lac de Wallenstadt S. 160, No. 2

From *Années de pèlerinage: Second Year*

- Il Penseroso, S. 161, No. 2
- Canzonetta del Salvator Rosa, S. 161, No. 3

Mendelssohn, Felix

- Song Without Words, Op. 19, No. 1 or 3
- Song Without Words, Op. 30, No. 1, 2 or 41⁰
- Song Without Words, Op. 38 No. 1, 2 or 6 ¹⁰
- Song Without Words, Op. 53, No. 2
- Song Without Words, Op. 62, No. 1⁸
- Song Without Words, Op. 67, No. 2
- Song Without Words, Op. 85, No. 1 and 4 ¹⁰
- Song Without Words, Op. 102, No. 3 or 4 ¹⁰

Moszkowski, Moritz

10 Pieces Mignonnes, Op. 77

- Scherzino
- Inquietude
- Pantomime
- Tarantelle
- 20 Etude for Piano, Op. 91 (any)
- Serenata, Op. 51, No. 1

Schubert, Franz

- Moment Musicaux, Op. 94, D. 780
 - No. 3 Allegro Moderato
 - No. 6 Moment Musical
- Impromptu Op. 90 (any)
- Impromptu Op. 142 (any)
- 21 Piano Sonatas (any)

Schumann, Clara

- Romance in E flat Major, Op. 11, No. 1
- Romance in F Major, Op. 21, No. 2

Schumann, Robert

- Romance in F Sharp Major, Op. 28, No. 2
- Arabeske, Op. 18
- Nouvelle, Op. 99, No. 9
- Kinderscene Op. 15, No. 3, 4, 5, 8, 10, 11 or 12

Albumblatt, Op. 124

- No. 3 Scherzino
- No. 15 Waltz
- No. 16 Schlummerlied
- No. 18 Botschaft

Fantasiestücke, Op. 12

- No. 1 Evening
- No. 4 Grillen
- No. 6 Fable
- No. 8 End of the Story

Sinding, Christian

- Rustle of Spring, Op. 32, No. 3

Tchaikovsky, Peter

The Seasons, Op. 38

- April (Snowdrop)
- May (May Night)
- June (Barcarolle)

- October (Autumn Song)
- December (Christmas)
- Nocturne in C sharp Minor, Op. 19, No. 4
- 12 Morceaux, Op. 40
 - No. 2 Chanson Triste
 - Chant sans paroles

For additional repertoire resources:

Book:

Hinson, Maurice, *Guide to the Pianist's Repertoire*, 4th edition, Bloomington, Indiana: Indiana University Press, 2013 [Purchase link](#)

Margrath, Jane. *The Pianist's Guide to Standard Teaching and Performing Literature*. Van Nuys, CA: Alfred Publishing [Purchase link](#)

Margrath, Jane, *Piano Literature for Teaching and Performance: A Graded Guide and Annotated Bibliography*, Kingston, NJ: The Frances Clark Center [Purchase link](#)

Etudes/Studies for Level 8, 9 and 10

Etudes by Composers

Select ONE (1) etude from the list below as your Etude/Study Selection.

Arensky, Anton

- 4 Etudes, Op. 41 (any) ^{9 10}
- 12 Etudes, Op. 74 (any) ^{9 10}

Bartok, Bela

- Three Etudes, Op. 18 (any) ^{9 10}

Bertini, Henri

- 24 Etudes Op. 29 ^{8 9}

Blumenfeld, Felix

- 18 Etudes (any) ^{9 10}

Busoni, Ferruccio

- 6 Etudes, Op. 16, BV 203 (any) ^{9 10}

Burgmuller, Friedrich

- 12 Brilliant Etudes, Op. 105 (any) ^{8 9}
- 18 Characteristic Studies, Op. 109 (any) ^{8 9}

Charminade, Cecile

- 6 Concert Etudes, Op. 35 (any) ^{8 9}

Chopin, Frederic

- 12 Etudes, Op. 10 (any) ^{9 10}
- 12 Etudes, Op. 25 (any) ^{9 10}
- Etudes Op. Post (any) ^{9 10}

Clementi, Muzio

- Gradus ad Parnassum (any) ^{8 9}

Czerny, Carl

- The School of Velocity, Op. 299 (any) ^{8 9}
- Grande Etude Carateristiques, Op. 692 (any) ^{8 9}
- Etude for the Young Op. 694 (any) ^{8 9}

- The Art of Finger Dexterity, Op. 740 (any) ^{8 9}

Debussy, Claude

- 12 Etudes, L.136 (any) ^{9 10}

Farrenc, Louise

- 12 Etudes of Dexterity, Op. 41 (any) ^{8 9}
- 30 Etudes in Major and Minor Keys (any) ^{9 10}

Glass, Phillip

- 20 Etudes (any) ^{8 9}

Godowsky, Leopold

- Concert Study, Op. 11 ^{9 10}
- Etude Macabre ^{9 10}

Gottschalk, Louis

- Etude de Concert (any) ^{9 10}

Heller, Stephen

- 25 Etudes Melodiques, Op. 45 (any except No. 2, 16 and 18) ^{8 9}
- Freischutz Studien, Op. 127 (any) ^{8 9}
- 21 Etudes Speciales After Chopin, Op. 154 (any) ^{8 9}

Hummel, Johann N.

- Etude, Op. 125 (any) ^{8 9}

LeCouppey, Felix

- L'Agilite, Op. 20 (any)

Liszt, Franz

- Transcendental Etude No. 1 ^{9 10}
- Paganini Etude (any) ¹⁰
- Transcendental Etudes (any) ¹⁰

Mendelssohn, Felix

- Three Etudes, Op. 104 (any) ^{9 10}

⁸ denotes a Level 8 Etude/Study selection

⁹ denotes a Level 9 Etude/Study selection

¹⁰ denotes a Level 10 Etude/Study selection

Moscheles, Ignaz

- Character Etudes, Op. 95 (any)^{8 9}

Moszkowski, Moritz

- 3 Concert Studies, Op. 24 (any)^{8 9}
- 15 Etudes de Virtuosite, Op. 72 (any)^{8 9}

Price, Florence

- Etude in C Major (any)^{8 9}

Prokofiev, Sergei

- 4 Etudes, Op. 2 (any)^{9 10}

Rachmaninoff, Sergei

- Etude Tableaux, Op. 36 (any)^{9 10}
- Etude Tableaux, Op. 39 (any)^{9 10}

Schumann, Robert

- Etude, Op. 3¹⁰

Scriabin, Alexander

- Etude Op. 2, No. 1^{9 10}
- 12 Etudes, Op. 8 (any)^{9 10}

- 8 Etudes, Op. 42 (any)^{9 10}
- Etude in E-flat Major, Op. 49, No. 1^{9 10}
- 3 Etudes, Op. 65 (any)^{9 10}

Sibelius, Jean

- Study in A minor, Op. 76, No. 2^{8 9}

Tausig, Carl

- Etude Op. 6 (any)¹⁰
- Etude de Concert, Op. 1b¹⁰

Etude Anthology

Candidate may also select 1 etude/study from corresponding anthology from the following publishers:

Piano Etudes edited by Keith Snell

Piano Etudes Level 8 [ordering link](#)

Piano Etudes Level 9 [ordering link](#)

Piano Etudes Level 10 [ordering link](#)

Celebration Series Sixth Edition Piano Etudes

Piano Etudes Level 8 [ordering link](#)

Piano Etudes Level 9 [ordering link](#)

Piano Etudes Level 10 [ordering link](#)

⁸ denotes a Level 8 Etude/Study selection

⁹ denotes a Level 9 Etude/Study selection

¹⁰ denotes a Level 10 Etude/Study selection

Composer Category

Baroque

Standard Baroque Literature

Thomas Arne	George Frederic Handel	Alexander Scarlatti
Johann Sebastian Bach	Johann Kirnberger	Domenico Scarlatti
William Byrd	Jean Baptiste Loeillet (Lully)	Carlos Seixas
Jeremiah Clarke	Giovanni Martini	Antonio Soler
Archangelo Corelli	Johann Pachelbel	Georg Telemann
Francois Couperin	Henry Purcell	Domenico Zipoli
Louis Daquin	Jean Phillippe Rameau	
Baldassare Galuppi	Ignatius Sancho	

Pre-Classical Transitional Literature (can be used to fulfill both Baroque and Classical repertoire)

C.P.E. Bach	W.F. Bach	Georg Benda
J.C. Bach	Johann Kuhnau	Domenico Cimarosa
J.C.F. Bach	Pietro Paradisi	Giovanni Pescetti

Classical

Mateo Albeniz	Johann Hassler	Josef Myslivecek
Anton Andre	Franz Joseph Haydn	Ignaz Playel
Thomas Attwood	James Hook	Alexander Reinagle
Ludwig van Beethoven	Johann Hummel	Antonio Rosetti
Muzio Clementi	Friedrich Kuhlau	Joseph Bologne Saint-George
Carl Czerny	Jean Latour	Daniel Steibert
Anton Diabelli	Henry Lamoine	Daniel Turk
Jan Dussek	Marianne von Martinez	Samuel Wesley
Sophia Dussek	Leopold Mozart	
Baldassare Galuppi	Wolfgang Amadeus Mozart	

Romantic

Early Romantic

Paul Beaumont	Guiseppe Concone	Jacon Schmitt
Henri Bertini	Johann Cramer	Franz Schbert
Albert Biehl	Louis Kohler	Carl Maria von Weber

High Romantic

Hermann Berens	Jean-Baptiste Duvernoy	Cornelius Gurlitt
Ferdinand Beyer	John Field	Stephen Heller
Frederic Chopin	Edvard Grieg	Fanny Mendelssohn Hansel

Composer Category

Konrad Kunz
Felix Le Couppey
Henry Lemoine

Henrich Lichner
Theodore Oesten
Camille-Marie Stamaty

Jean Louis Streabbog
Peter Tchaikovsky

Late Romantic – Transitional

Anton Arensky
Milly Balakirev
Alexander Borodin
Johann Brahms
Ernest Chausson
Alexander Dorn
Antonin Dvorak
Albert Ellmenreich
Zdenek Fibich
Niels Gade
Charles Gounod

Agatha Backer Grondahl
Adolf van Hensel
Adolf Jensen
Genari Karganov
Theodor Kirchner
Carl Kolling
Theodore Kullak
Franz Liszt
Sergei Lyapunov
Frank Lynes
Modest Mussorgsky

Ignaz Paderewski
Albert Pieczonka
Joachim Raff
Carl Reubecje
Hugo Reinhold
Clara Schumann
Robert Schumann
Ludwig Schytte
Bedrich Smetana
Fritz Spindler
Richard Wagner

Impressionistic and Post Romantic Music (1860 – 1920)

Post Romantic and Post Romantic Nationalism

Issac Albeniz
Charles Alkan
Anton Arensky
Amy Beach
Max Bruch
Mel. Bonis
Ferruccio Busoni
Cecile Chaminade
Emmanuel Chabrier
Carlos Chavez
Ignacio Cervantes
Samuel Coleridge-Taylor
Manuel De Falla

Gabriel Faure
Robert Fuchs
Cesar Franck
Enrique Granados
Leopold Godowsky
Louis Gottschalk
Leos Janacek
Ernesto Lecuona
Edward MacDowell
Nikolai Medtner
Federic Mompou
Moritz Moszkowski
Nikolai Myaskovsky

Ernesto Nazareth
Joaquin Rodrigo
Anton Rubinstein
Camille Saint-Saens
Erik Satie
Cyril Scott
Jean Sibelius
Karol Szymanowski
Alexander Tansman
Trygve Torjussen
Xaver Scharwenka
Vaughn Williams

Impressionistic and Neo Impressionism

Ernest Chausson
Claude Debussy
Paul Dukas
Richard Gliere
Charles Griffes

Jacques Ibert
Charles Ives
Bohuslav Martinu
Carl Nielson
Nikolai Rimsky-Korsakov

Maurice Ravel
Cyril Scott
Vladimir Rebikov

Composer Category

Contemporary Music (1880 – 1950)

Atonality

George Antheil
Alban Berg
Lili Boulanger
Henry Cowell

Paul Creston
Robert Muczynski
Pierre Sancan
Arnold Schoenberg

Igor Stravinsky
Anton Webern

Neo-Classicism

Gustav Holst
Max Reger

Sergei Prokofiev
Robert Starer

Nationalism and Folk Composer

Benjamin Arthur
Bela Bartok
Samuel Barber
Leonard Bernstein
Seymour Bernstein
Anton Bilotti
Alfredo Casella
Aaron Copland
Henry Cowell
Norman Dello Joio
Alexander Gretchaninoff
Alan Hovhaness
Vincent D'Indy

Witold Lutoslawski
Darius Milhaud
Selim Palmgren
Frances Poulenc
Astor Piazzola
Manuel Ponce
Carl Orff
Leo Ornstein
Alexander Tcherepnin
Dmitri Kabalevsky
Aram Khachaturian
Paul Hindemith
Nathaniel Dett

Zoltan Kodaly
Samuel Maykapar
Octavio Pinto
Francis Poulenc
Sergei Rachmaninoff
Alexander Scriabin
Dmitry Shostakovich
William Grant Still
Ernest Toch
Joaquin Turina
Hector Villa-Lobos

Cakewalk, Ragtime and Jazz

Harold Arlen
Irvin Berlin
George Gershwin

Morton Gould
Scott Joplin

Oscar Peterson
George Walker

Modern Music (1930 – Present)

Modern Ethnic and Nationalism

Margaret Bonds
Benjamin Britten
Harry Burleigh
Valerie Capers
Unsuk Chin

Ernst Bloch
Connor Chee
Ernst Donhnanyi
Tan Dun
Alberto Ginastera

Percy Grainger
Gabriel Grovlez
Carlos Gustavino
Sophie Carmen Echardt-
Gramatte

Composer Category

Roy Harris
Nikolai Kapustin
Alexina Louie
Undine Moore

Ned Roram
Arvo Part
Florence Price
Ellie Siegmeister

Rodion Shchedrin
Jeno Takacs
Chen Yi

Serious/Concert Music

Pierre Boulez
John Cage
Richard Danielpour
Chilly Gonzalez
Marc-Andre Hamlin

Phillip Lambros
Benjamin Lees
Lowell Liebermann
Gyorgy Ligeti
Oliver Messiaen

William Schumann
Erwin Schulhoff
Carl Vine

Pop Music Idiom and Minimalism

William Bolcom
Dave Brubeck
Richard Clayderman
Madeline Dring
Ludovico Einaudi
David Diamond

Phillip Glass
Joe Hisaishi
David Lanz
David McIntyre
Christopher Norton
Michael Nyman

Steve Reich
Yann Tiersen
George Winston
Yiruma

Pedagogical Composers

Dennis Alexander
Glenda Austin
James Bastien
Jane Bastien
Melody Bober
Timothy Brown
Stephen Chatman
Kevin Costley
Jean Coulthard
Emma Lou Diemer
Christine Donkin
Martha Hill Duncan
Randall and Nancy Faber
Christopher Fischer
Alexandr Goedicke

Alexander Gretchmaninoff
Tom Gerou
William Gillock
Howard Hanson
David Karp
Phillip Keveren
Mary Leaf
Martha Mier
Carolyn Miller
Elissa Milne
Yoshiharo Nakada
Lajos Papas
Barbara Pentland
Clifford Poole
Scott Price

Kevin Olson
Dianne Goolkasian Rahbee
Catherine Rollin
Wynn-Anne Rossi
Keith Snell
Carolyn Setliff
Mike Springer
Soulima Stravinsky
Chee-Hwa Tan
John Thompson
Christos Tsiitsaros
Robert Vandall
Donald Waxman

Others

John Adam
Ross Lee Finney

Lucas Foss
Ulysses Kay

Kent Kennan
John LaMontaime

Composer Category

Wiktor Labunski
Gian Carlo Menotti
Vincent Persichetti
Ned Roram

Alec Rowley
Peter Schickele (PDQ Bach)
Germaine Tailleferre
Virgil Thompson

Ernst Toch
Michael Valenti

Chase-Riecken Musicianship Exam



Sight Reading Outline

Sight Reading Overview

Candidates will be asked to play a short piece in 4, 8 or 16 measures of music. They will be given 60 seconds to look through the piece. Here are some of the features of each grade.

	Measure	Time signature	Keys	Hands position/repertoire	Cumulative Features
Grade 3	4	4/4 3/4 2/4	CM, GM, FM	- Each hand plays separately - Five finger position (tonic to dominant)	- Move in one direction, may contain repeat notes. ♩, ♪, ♫, and their rests - Legato and staccato <i>f</i> and <i>p</i>
Grade 4	4	4/4 3/4 6/8	CM, GM, FM am, dm, em	- Five finger position or penta-scale - Melody accompanied by I-V7 chord	- Anacrusis - May contain intervals up to 5th - Accidentals 2 and 3 note slurs <i>mp</i> and <i>mf</i> - Crescendo & diminuendo
Grade 5	Up to 8	2/4 3/4 4/4 3/8	GM, DM, AM gm, em, cm	Outside five finger position	- Simple scale/arpeggio/chordal passages. - Dotted rhythm ♩ - Triplets - Eighth rest - Alberti Bass
Grade 6	8	3/8 6/8 9/8 3/4 4/4	EM, AM, B-M bm, fm	- Waltz Pattern - May include standard repertoire	- Arpeggio work - Simple 2 voice polyphonic work - Sixteenth note/rest - May contain compound intervals - Syncopation - Fermata and <i>rit.</i> - Melody on LH
Grade 7	Up to 12	2/4 3/4 4/4 6/8 5/4 or 5/8	B-M, E-M, A-M c#m, f#m	- Intermediate passage work - Standard repertoire in Classical and Jazz	- Pedaling - Clef change - Jazz/pop harmonies 8va sign <i>ff</i> or <i>pp</i>
Grade 8	16	All simple and compound duple, triple or quadruple	Up to 3 [♯] s and 3 [♭] s, major/minor	- Leaps more than one octave - May include modern repertoire	- Cross rhythm (2 against 3 etc) - May include four note blocked <i>Dom 7th</i> chord or <i>Dim 7th</i> chords - Atonal passage 32nd or 64th note and rest
Grade 9	16	Any	Up to 4 [♯] s and 4 [♭] s, major/minor	Late intermediate passage work	- Double sharp and double flat - Jazz rhythm and harmony - Contemporary idiom - Chromatic harmony
Grade 10	Up to 32	Any, could include meter change	Up to 4 [♯] s and 4 [♭] s, major/minor	- Cross hand - Large leaps	- Simple ornaments - Acceleration of tempo - Changing meter - Melody passing between RH and LH