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Board

2024

Manual of Syllabuses

MUSIC SYLLABUSES

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Foreword

We at AMEB respectfully acknowledge Aboriginal and Torres Strait Islander Peoples as the Traditional Custodians of the lands on which we live, learn and create. We recognise their continuing connection to country, and draw inspiration from the music, dance, song and storytelling handed down through many generations. We pay our respects to the Elders who came before us, are with us today, and are yet to come. We commit to a reconciled and shared future.

In 1887 a programme of music examinations was initiated in Australia by the Universities of Adelaide and Melbourne. Subsequently the Australian Music Examinations Board (AMEB) emerged in 1918 as a national body with the purpose of providing graded assessments of the achievements of music students. Later, examinations were also provided for students of speech and drama.

The Board provides syllabuses across a wide range of musical instruments, as well as in singing, theory of music, musicianship, music craft, and speech and drama. It has become the most widely used assessment system in these fields of study in Australia. The success and high regard for Australian musicians at an international level has been partly due to the encouragement of young performers in this country through their participation in AMEB activities.

While one of the chief functions of the Board is to set examination standards of a high order, more importantly it strives to offer all students access to some of the best repertoire for study purposes, whether they subsequently sit for the examinations or not. Through its publications the Board strives for the highest editorial standards of presentation together with advice on interpretation from some of the leading practitioners in the country. The Board has a commitment to including compositions by Australian and regional composers in its publications and syllabuses.

Overall direction of these activities is the responsibility of a Federal Board consisting of representatives of educational institutions that are signatories to the AMEB constitution, namely the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Early Learning, New South Wales, the Minister for Education, Queensland, and the Minister for Education, Children and Youth, Tasmania, through the University of Tasmania.

The success of AMEB's role in developing standards of performance and scholarship has been achieved through the support of teachers in all states. A collaborative approach is used in the development of syllabuses and views are sought from teachers in all areas of the Board's work. With the assistance of its examiners and specialist panels, the Board will continue to work in association with teachers to provide encouragement for students and the sense of achievement that is an outcome of participation in its syllabuses and examinations. The Board believes that its activities ultimately lead to the enhancement of the cultural life of the community.

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score.ameb.edu.au

AMEB Award

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ameb.edu.au/award

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Shop at www.ameb.edu.au

All syllabuses are available as digital downloads from AMEB's Online Music Shop at <www.ameb.edu.au> including:
Accordion, Ensemble Performance, Speech & Drama

ENQUIRIES

Your local State Office will be pleased to answer any queries you may have regarding practical and written examinations and can provide you with copies of entry forms and information bulletins. You can contact your State Office at the address listed below.

Enquiries regarding online courses, online examinations, AMEB's Online Music Shop, syllabuses and publications can be made to the Federal Office at the address listed below.

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AMEB EXAMINATIONS

ONLINE EXAMINATIONS

Most music theory written exams are now offered online and can be taken at any time of the year. Visit score.ameb.edu.au for further details.

WRITTEN EXAMINATIONS

There are no set dates for written exams. Diploma exams and selected grade exams are available by request. Contact your local AMEB State Office for details.

PRACTICAL EXAMINATIONS

For practical examination dates and closing dates for entries, please visit your local AMEB State Office's website, contact your local AMEB State Office or consult your state's AMEB Handbook.

NEWS 2024

SYLLABUSES

New releases

Viola

AMEB is proud to announce the launch of its new Viola syllabus, available for examination in all states from 2024. Following a comprehensive review of the Viola Manual Lists, the syllabus now features new repertoire in addition to existing favourite works. The new syllabus introduces one new examination: Certificate of Performance, which serves both to cap the Level 2 examinations as well as prepare candidates for the requirements of the Level 3 examinations. The technical work requirements have also been reviewed, culminating in the release of *Viola Technical work* (2023). A new series of Viola grade books has been produced for Preliminary to Grade 4, and Recorded accompaniments have been produced for the accompanied works in Series 2, Preliminary to Grade 3. Finally, *Viola Sight-reading* (2023) presents a selection of sight-reading exercises tailored to the parameters of the new syllabus.

The following resources, available from December 2023, may be used with the new syllabus:

Viola Series 2 grade books – Preliminary to Grade 4 (2023)
Viola Series 2 recorded accompaniments – Preliminary to Grade 3 (2023)
Viola Technical work (2023)
Viola Sight-reading (2023)

Users of the new syllabus will be able to source their repertoire from either Viola Series 1, Viola Series 2, or the works on the new Manual Lists.

Viola Technical work (2007) may not be used with the new syllabus. This book may only be used with the Viola syllabus that last appeared in the 2023 *Manual of syllabuses*.

The new Viola syllabus will be examined concurrently with the version of the Viola syllabus that last appeared in the 2023 *Manual of syllabuses* for two years after the release of the new syllabus. From the start of 2026 the previous Viola syllabus will no longer be available for examination.

Please visit www.ameb.edu.au for up-to-date information on the new syllabus and publications, workshops and launch dates, articles, video clips and more.

Teaching

AMEB is also proud to announce the launch of its new Teaching syllabus, available for examination in all states from 2024. The new syllabus has been developed over several years by leading national and international practitioners. It is assessed through a series of written and practical tasks aimed at developing the ability of instrumental and vocal teachers in line with international best practice and with reference to leading scholarship on music pedagogy from around the world.

The new syllabus comprises two awards: The Certificate Teacher of Music Australia (CTMusA) and Associate Teacher of Music Australia (ATMusA). These will be examined concurrently with the version of the Teaching syllabus that last appeared in the 2023 *Manual of syllabuses* for six years after the release of the new syllabus.

There is no Licentiate Teacher of Music Australia (LTMusA) offered by the new Teaching syllabus. The LTMusA that last appeared in the 2023 *Manual of syllabuses* will be examined for six years after the release of the new syllabus.

The following resources, available from December 2023, have been produced to support the new syllabus:

AMEB Teaching *Guide to assessment* (2023) [digital download]
AMEB Teaching *Companion text* (2023) [digital and hardcopy versions available]

Please visit www.ameb.edu.au for up-to-date information on the new syllabus and publications, workshops and launch dates, articles, video clips and more.

Flute

AMEB is proud to announce the launch of two additional grade books in Flute Series 4, for Grade 5 and Grade 6. These are made available for Level 2 as an additional resource for users of the current Flute syllabus.

The works featured in Flute Series 4 Grade 5 and Grade 6 will be added to the current Flute syllabus. There will be no other alterations to this syllabus beyond this.

The following publications, available from December 2023, provide additional material for use with the Flute syllabus:

Flute Series 4 grade books – Grade 5 to Grade 6 (2023)

Please visit www.ameb.edu.au for up-to-date information on the new publications, workshops and launch dates, articles, video clips and more.

Revised syllabuses

Piano for Leisure

The Manual List for the Piano for Leisure syllabus Certificate of Performance has been refreshed, and additional works will be available to select for examination from 2024. Approximately 40 new works have been added to the Manual list, which will feature increased stylistic diversity and increased representation by women composers and by Australian composers. No List pieces have been removed but editions that have gone out of print have been replaced by available editions for some works. For a full list of changes go to ameb.edu.au. See also the Piano for Leisure syllabus in the 2024 *Manual of syllabuse*s or the 2024 digital download for further information.

From 2024, only the version of the Piano for Leisure syllabus published in the 2024 *Manual of syllabuses* or the 2024 Piano for Leisure syllabus digital download will be available for examination.

Syllabus developments

Notice of withdrawal from examination

From **1 January 2024** the following syllabuses will no longer be available for examination:

- Violin (old syllabus), last published in the 2021 *Manual of syllabuses*.
- Horn (old syllabus), last published in the 2021 *Manual of syllabuses*.
- Piano for Leisure (old syllabus), last published in the 2021 *Manual of syllabuses*.

From 1 January 2026 the following syllabus will no longer be available for examination:

- Viola (old syllabus), last published in the 2023 *Manual of syllabuses*.

From 1 January 2030 the following syllabus will no longer be available for examination:

- CTMusA, ATMusA and LTMusA (Teaching – old syllabus), last published in the 2023 *Manual of syllabuses*.

PUBLICATIONS

New publications

AMEB is pleased to announce that the following resources are available from December 2023:

Viola

Viola Series 2 grade books – Preliminary to Grade 4 (2023)
Viola Series 2 recorded accompaniments – Preliminary to Grade 3 (2023)
Viola Technical work (2023)
Viola Sight-reading (2023)

Flute

Flute Series 4 grade books – Grade 5 to Grade 6 (2023)

Teaching

Guide to assessment (2023) [digital download]
Companion text (2023) [digital and hardcopy versions]

The following resources will be available in 2024:

Theory of Music

Theory of Music Grade 6: Integrated course and workbook

ROCKSCHOOL, PAA AND CREATIVE QUALIFCATIONS UPDATES

There are two new syllabuses available for examination in 2024. Firstly, PAA Public Speaking has been added to the Performance Arts Awards (PAA) suite of syllabuses, which also includes Musical Theatre, Jazz Dance, Street Dance, Acting and Screen Acting. Secondly, the Certificate 3 in Supporting Music and Performing Arts Learning is available for enrolment in 2024, suitable for aspiring or new teachers and assistants. For Rockschool there are no new syllabuses in 2024, but new repertoire grade books for Electric Guitar, Drums and Bass are expected in 2025. More information on all of these contemporary syllabuses available for examination through AMEB can be found at rockschool.ameb.edu.au. From the beginning of 2024, the two Creative Qualifications, vlogging and podcasting, will be withdrawn from AMEB. Candidates wishing to undertake these exams will still be able to enrol online via the RSLAwards UK website.

ONLINE

AMEB Federal Office website

The AMEB Federal Office website showcases all we have to offer across music, speech & drama, performing arts and more. Visit us online to buy AMEB publications, access tips, information and videos, or browse our exam page, to find an exam or syllabus to suit you.

Visit www.ameb.edu.au.

AMEB Online Shop

All AMEB publications are available for purchase from the AMEB Online Shop. Free shipping is available for orders over $125 AUD, with express post options also available. In addition, all AMEB syllabuses, several past exam papers and study resources, including Recorded Accompaniments, are available for purchase as digital downloads from www.ameb.edu.au/shop.

AMEB eNews

The Federal Office of AMEB publishes a bi-monthly e-Newsletter with updates and articles on topics of interest to teachers, students and parents. Subscribe to the eNews at www.ameb.edu.au.

GENERAL REFERENCE BOOKS

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Adler, S. *The Study of Orchestration*. 2nd ed. New York: Norton, 2001.
Aldwell, E. & Schachter, C. *Harmony and Voice Leading*. 2nd ed. Fort Worth: Harcourt Brace Jovanovich, 1989.
Anderson, N. *Baroque Music*. London: Thames & Hudson, 1994.
Atlas, A. *Renaissance Music*. New York: Norton, 1998.
Austin, W. *Music in the Twentieth Century*. New York: Norton, 1966.
Benward, B. & White, G. *Music in Theory and Practice*. 2 vols. 5th ed. Madison: Brown & Benchmark, 1993.
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The Cambridge Music Guide. Ed. S. Sadie. Cambridge: CUP, 1985.
Clough, J. & Conley, J. *Basic Harmonic Progressions*. New York: Norton, 1985.
Crocker, R. *A History of Musical Style*. New York: Dover, 1986.
Dahlhaus, C. *Nineteenth-Century Music*. Berkeley: University of California Press, 1989.
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Downs, P. *Classical Music*. New York: Norton, 1992.
Eighteenth Century Keyboard Music. Ed. R.L. Marshall. New York: Schirmer, 1994.
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Grout, D.J. & Palisca, C. *A History of Western Music*. 5th ed. New York: Norton, 1996.
A Guide to the Concerto. Ed. R. Layton. Oxford: OUP, 1996.
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German Lieder in the Nineteenth Century. Ed. R. Hallmark. New York: Schirmer, 1996.
The Harvard Biographical Dictionary of Music. Ed. D.M. Randel. Cambridge: Harvard UP, 1996.
Heritage of Music. Ed. M. Raeburn & A. Kendall. 4 vols. Oxford: OUP, 1989.
Hindemith, P. *A Concentrated Course in Traditional Harmony*. Bk 1. New York: Schott, 1968.
Hoppin, R. *Medieval Music*. New York: Norton, 1978.
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Kostka, S. & Payne, D. *Tonal Harmony*. 4th ed. Boston: McGraw-Hill, 2000.
Longyear, R. *Nineteenth-Century Romanticism in Music*. 3rd ed. Englewood Cliffs: Prentice-Hall, 1988.
Morgan, R.P. *Twentieth-Century Music*. New York: Norton, 1991.
Morris, R.O. *The Structure of Music*. London: OUP, 1935.
The New Grove Dictionary of Music and Musicians. Ed. S. Sadie. 29 vols. 2nd ed. London: Macmillan, 2001. Also available by subscription on-line. Refer also to 1980 edition.
The New Grove Dictionary of Women Composers. Ed. J.A. Sadie & R. Samuel. London: Macmillan, 1994.
The New Harvard Dictionary of Music. Ed. D.M. Randel. Cambridge: Harvard UP, 1986.
Nyman, M. *Experimental Music: Cage and Beyond*. Cambridge: CUP, 1999.
Owen, H. *Modal and Tonal Counterpoint from Josquin to Stravinsky*. New York: Schirmer, 1992.
The Oxford Companion to Australian Music. Ed. W. Bebbington. Melbourne: OUP, 1997.
Palisca, C. *Baroque Music*. 3rd ed. Englewood Cliffs: Prentice-Hall, 1991.
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Paynter, J. *Sound and Structure*. Cambridge: CUP, 1992.
Plantinga, L. *Romantic Music*. New York: Norton, 1984.
Pugh, A. *Women in Music*. Cambridge: CUP, 1992.
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Whittall, A. *Musical Composition in the Twentieth Century*. Oxford: OUP, 2000.
Whittall, A. *Romantic Music: A Concise History from Schubert to Sibelius*. London: Thames & Hudson, 1987.

GENERAL REQUIREMENTS WRITTEN EXAMINATIONS

Introduction

Three syllabuses are available for examination in the theoretical aspects of music, namely Music Craft (Preliminary–Grade 6), Theory of Music and Musicianship. These syllabuses provide

a graded series of examinations. Music Craft includes an aural component throughout the syllabus. The Musicianship syllabus includes an aural component from Grade 4 onwards.

Written Examinations

The aural component of written examinations is administered by means of a recording. Before the commencement of the written examination candidates will be given a short listening time in order to become familiar with the sounds to be used on the examination CD. When undertaking a written exam, candidates are encouraged to write neatly and clearly on examination papers. For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

Online Examinations

Candidates may complete written examinations online from www.score.ameb.edu.au. Online examinations use the same syllabus as the written examination papers. The aural component is administered through the computer's speakers within the exam and the aural and written components are combined.

GENERAL REQUIREMENTS PRACTICAL EXAMINATIONS

Introduction

In general, practical examinations comprise the presentation of work in the following areas: technical work; studies and pieces (including extra lists); aural tests; sight reading and general knowledge.

Technical Work

Unless specified otherwise, all technical work is to be presented from memory.

Studies and Pieces

Pieces to be presented must be drawn from the lists appropriate for the grade, as included in the current *Manual of syllabuses* and/or the Board's published grade books (where applicable). The syllabus lists may be revised from year to year and new grade books may be issued. Teachers and candidates should refer to the appropriate syllabus in the current *Manual* for up-to-date information. All music for the examination must be brought to the examination room.

Extra Lists

Two Extra List works are required for Comprehensive exams for all instrumental subjects and Singing from Grade 2 to Grade 7, both inclusive. Two Extra List songs are required in Musical Theatre from Grade 2 to Grade 6, both inclusive. Extra list works are not required for Piano for Leisure, Saxophone for Leisure, Singing for Leisure or Repertoire exams.

The Extra List should have an educational value similar to that already prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current grade book, or earlier editions of grade books. The candidate may present a work of educational value similar to those listed in the syllabus from a source other than those listed above. Candidates will be required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner. The music must be brought to the examination room.

Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

Memorisation

With the exception of Musical Theatre and where otherwise prescribed, candidates are not required to play or sing from memory. However, candidates should be encouraged even at the earliest stages to make a habit of memorising.

Candidates playing from memory must still bring their music to the examination for the General Knowledge section.

In Musical Theatre, candidates must perform all List songs and Extra list songs from memory.

Certificate of Performance

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.

Associate

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.
All other instruments: Candidates are encouraged to present a portion of the programme from memory.

Licentiate

Singing: Candidates must perform the whole programme, except items from cantata and oratorio, from memory.
Organ: Presentation from memory is entirely optional.
All other instruments: Candidates must present one complete work from memory.

Regulations

Teachers and candidates should note carefully all regulations.

Examination Conditions

In those cases where examinations are conducted in premises not provided by AMEB, the local authority or teacher must assume responsibility for the provision of a piano of adequate quality and ensure that it is tuned and regulated (pitch C522 is recommended). Where necessary a music stand must also be provided.

Accompanist

Accompaniment is essential wherever the pieces presented are provided with piano accompaniments, with the exception of Extra List pieces. Refer to Regulation 24. This should be checked with the retailer at the time of purchase of the solo part. Voice and all instrumental subjects other than Piano, Accordion, Organ, Harp and Classical Guitar, are to be accompanied. Candidates must provide their own accompanist (who may be the teacher), but the accompanist may remain in the examination room only when actually required. While it is desirable in all grades for candidates to be competently accompanied, in the higher grades (particularly in those pieces where interpretative success depends upon a musical partnership as in a sonata, etc.) candidates are advised to seek the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

Where AMEB recorded accompaniments are available, candidates may perform with those recordings in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. Candidates should refer to the foreword to the relevant syllabus in the annual *Manual of syllabuses* for further information on recorded accompaniments for their instrument. When performing with recorded accompaniments in examination, candidates must use the '100%' or 'performance' tempo.

Extra Lists do not have to be accompanied, even if written with accompaniment.

Note: Vertical rules alongside text from pp. ix-xxi inclusive indicate changes to information published in the 2023 *Manual of syllabuses.*

Repeats

Candidates are required to be familiar with repeats, but these need not be performed during the course of the examination unless specifically requested by the examiner. However, da capo directions should be observed.

In Level 3 (Associate and Licentiate) exams, repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Pencil Marks

Before entering the examination room candidates should see that all pencil marks which may have been made on their music to indicate general knowledge information are carefully erased. Marks indicating fingering, bowing or other teaching aids need not be erased.

Editions

Editions are mentioned solely as a means of identification. Original editions are recommended but any standard edition will be accepted. The Board does not prescribe any specific edition. In the case of arrangements however, it is necessary to use the specified volume as other editions may be of unsuitable levels of difficulty.

Metronome Marks

Metronome marks should be regarded as an approximate indication of required tempo.

Page Turning

Teachers and candidates are advised that candidates should not expect examiners to turn pages and adequate steps must be taken to ensure continuity of the music in performance. A page-turner may be used by the candidate and/or accompanist. The page-turner may only remain in the examination room when actually required.

General Notes

At the beginning of each syllabus the General Notes outline any details specific to that syllabus.

Keys of Pieces

Teachers and candidates are advised that pieces must be presented in the key that is specified in the syllabus.

Singing candidates may transpose all works except arias.

Aural Tests, Sight Reading, General Knowledge Requirements

These can be found in the first section of the *Manual*. Consult the Contents page for the correct page number.

Availability of Material

AMEB regrets that due to circumstances beyond its control it is unable to be responsible for the availability of listed syllabus material. Teachers are advised to consult their retailer in this regard or to choose an alternative work from the list. Teachers who are uncertain which retailers in their State stock AMEB syllabus material are advised to consult AMEB's Stockist list in the back of this manual and online at www.ameb.edu.au. Teachers and candidates are advised to check all printed examination material issued by authorities other than the Board in order to ensure that it conforms to the standards and requirements of AMEB examinations.

Australian Music Centre

Candidates requiring facsimile scores from the Australian Music Centre can contact the centre as follows:

Email: info@australianmusiccentre.com.au
Phone: 1300 651 834
Website: www.australianmusiccentre.com.au

Photocopies

In general, the Copyright Act prohibits the use of photocopied music.

Photocopies should not be used by candidates in AMEB examinations, unless an exception to copyright applies, or the relevant music publisher has granted permission for the candidate to make a copy.

In some circumstances, a copy of music may be required for use by the examiner. In these cases, if performing from memory, candidates should provide a published edition of the music to the examiner.

Diploma candidates must supply a copy of their music to the examiner.

If you are unsure of the provisions of the Copyright Act please refer to the 'Guide to Music Copyright for Australian Educators' on the APRA/AMCOS website or contact APRA/AMCOS on 1300 852 388 or apra@apra.com.au.

Downloaded Musical Scores

Candidates may present for examination using scores that have been legally purchased and downloaded via online sheet music retailers.

Candidates who present for examination using scores that have been downloaded for free from sites such as IMSLP.org should note that they bear the responsibility to ensure copyright clearance for their use of this material has been obtained. Copyright laws differ between countries, and works that are in the public domain where such a website may be hosted may still be under copyright restrictions in Australia. Candidates should note that penalties apply for the improper use of copyright material.

Approvals of Music

In some situations AMEB requires a copy of music to be provided for approval purposes prior to an examination – for example FMusA programmes and some Own Choice works. In such cases candidates should ensure authorised copies are submitted.

Objectives

Each syllabus contains a set of objectives which provide guidance on examiners' expectations of achievement at each level.

TEST REQUIREMENTS FOR CANDIDATES IN PRACTICAL EXAMINATIONS

AURAL TESTS

Aural Tests in Grades other than Preliminary will be played twice. In the case of tests specified in more than one grade, the difficulty of the examples given to the candidates will be adjusted to the standards of the respective grades.

Interval Tests: Boys whose voices are at the 'breaking' stage may respond to the pitch tests by whistling instead of humming or singing.

In tests where interval recognition is required, attention is drawn to the method of answering these questions. Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale. In Grades 4, 5 and 6, candidates are required to name the intervals as major second, major third, perfect fourth, etc.

Preliminary

TIME: To clap the beats of simple chord passages played in two or three beat time by the examiner at varying speeds – slow, moder-

ate and quick, and to continue clapping or beating after the examiner ceases to play.

RHYTHM: To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.

PITCH: To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner will first play the phrase and then repeat it, waiting on each note for the candidate to sing the note.

PITCH: To state which is the higher or lower of any two notes played separately, not less than a third apart.

Grade 1

PITCH: To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.

PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.

Grade 2

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.

PITCH: To hum or sing a short phrase played twice by the examiner, combining melody and time.

PITCH: To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.

Grade 3

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.

MELODY: To hum or sing a short phrase played twice by the examiner, combining melody and time.

PITCH: To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.

PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote.

Grade 4

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.

PITCH: The examiner, having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.

PITCH: To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.

PITCH: The examiner, having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.

Grade 5

RHYTHM: The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.

PITCH: The examiner, having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.

PITCH: To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.

HARMONY: The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.

Grade 6

PITCH: The examiner, having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.

HARMONY: The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.

PITCH: To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.

HARMONY: To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

Grade 7

PITCH: The examiner, having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.

HARMONY: To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

MEMORY: Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.

PITCH: To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.

Grade 8

HARMONY: The examiner, having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position, played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad).

HARMONY: To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.

MEMORY: Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.

PITCH: The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.

SIGHT READING TESTS

For candidates in practical examinations.

Preliminary (For Leisure syllabuses only), Grades 1 and 2: A test will be set consisting of a simple phrase of an elementary nature. For Preliminary Piano for Leisure and Grade 1 Piano and Piano for Leisure – hands separately only.

Grades 3 to 8: A test will be set within the limits of the technical standard of the grade.

GENERAL KNOWLEDGE TESTS

Guidelines for Levels 1 and 2

For candidates in practical examinations.

Candidates can expect to be asked:

- At least one question about each List piece presented;
- Between 6 and 10 questions in total;
- In Level 1, examinations on solo instruments and voice, questions will be asked from the candidate's part (not the accompaniment part)
- In Level 2, examinations on solo instruments and voice, questions will be asked from the accompaniment part (not the candidate's part)

From Grade 7 and above, candidates will be asked about the composer; candidates should interpret 'period' as an historical time frame; 'style' as the features, attributes and characteristics of the music or period (for example texture, phrasing, articulation, use of dynamics, motif, harmony, ornamentation, tempo, agogic accentuation etc.).

Candidates presenting in Musical Theatre should also consult the General Knowledge requirements in this syllabus as they contain certain requirements specific to the syllabus.

General Knowledge questions will not be asked about Extra List pieces.

LEVEL 1

Preliminary and Grade 1 Exams

By referring to the score of each List piece, candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality.

Grades 2, 3 and 4

By referring to the score of each List piece, candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and
(ii) Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.

LEVEL 2

Grades 5 and 6

By referring to the score of each List piece candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;
(ii) Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages;
(iii) Explain form, only if the piece represents one of the following: Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative (secco and stromentato/accompagnato), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad;
(iv) Name the period from which the piece comes and state the time frame of that period; and
(v) Discuss style by showing how the piece exemplifies typical features of its period.

Grades 7 and 8

By referring to the score of each List piece, candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;
(ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
(iii) Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work, brief knowledge of its relationship to the other movements in the work is expected.

Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked about:

(i) Period and style appropriate to the piece. In addition, knowledge of the composer, his/her influences and some other works is expected. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected e.g. orchestral music, choral music.

Certificate of Performance

By referring to the score of each piece, candidates can be asked to:

(i) Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
(ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
(iii) Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.

Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:

(i) Knowledge of the period and style appropriate to the piece;
(ii) Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
(iii) Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.

Guidelines for Level 3

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores, including the piano part

In addition to the guidelines above, Level 3 candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in these syllabuses as they contain certain requirements specific to these syllabuses.

REGULATIONS

1. General

Candidates must present for examination using the syllabus listed as available within the current AMEB *Manual of syllabuses*. The syllabus chosen for examination must be presented in its entirety. A combination of different syllabuses is not accepted for examination.

Subject to these Regulations, arrangements for the examinations in each State will be carried out in accordance with the procedure adopted by the State concerned.

PLACE OF EXAMINATIONS

2. Examination Centres

Practical examinations will be held in centres where an approved number of candidates wishes to attend. See also Regulation 5.

3. Written Examinations: Country Centre

Written examinations may be held in any country centre provided that:

(a) a sufficient number of candidates has entered
(b) satisfactory arrangements for the conduct of the examination can be assured. In the event of an insufficient number of candidates entering for a particular centre, the State Office reserves the right to call the candidates to an alternative centre.

4. Local Appointees

Arrangements for examinations in country centres will be carried out by a Local Secretary duly appointed in each State.

5. Examination Centres

Practical examinations may be conducted at places other than a general centre if the number of candidates and the examination conditions are approved by the State Office. Application for special centres must be made before the closing date for receipt of entries. The Board shall reserve the right to call candidates for Associate, Licentiate, ATMusA, and Fellowship diploma examinations to the centre which in its opinion is best suited for the examination.

EXAMINATION ENTRIES

6. Entry Requirements

Subject to Regulations 19 and 20, candidates may, irrespective of age, enter for any grade of any subject, without having passed a lower grade.

It is recommended that before entering the CTMusA examination, instrumentalists have reached the age of 18 years and vocalists have reached the age of 20 years.

It is recommended that before entering the ATMusA examination, instrumentalists have reached the age of 19 years and vocalists have reached the age of 20 years.

7. Applications

Application for examination shall be made on the prescribed form which must be lodged with the appropriate State Office not later than the date specified.

8. Late Entries

Late entries may only be accepted from candidates on payment of a late fee within a specified period as determined by the State Office.

9. Fees Payable by Candidates

For information on the scale of fees please contact the State Office.

EXAMINATION TIMES

10. Special Examination Times

Candidates should advise the State Office of dates to be avoided in the scheduling of their examination.

11. Examination Periods

Practical and written examinations in each State shall be held at times determined by the State Office. Online examinations can be taken at any time, within a year from the purchase date.

12. Notification of Examination

As soon as practicable after the closing date of entries, candidates will be officially notified of their candidate number, and the time and place of their examination.

13. Time Allowed for Examinations

WRITTEN & ONLINE EXAMINATIONS

Music Craft (Written)
Preliminary – 30 minutes
Grade 1 – 30 minutes
Grade 2 – 40 minutes
Grade 3 – 60 minutes
Grade 4 – 90 minutes
Grade 5 – 120 minutes
Grade 6 – 150 minutes

Music Craft (Aural)
Preliminary – 15 minutes
Grade 1 – 20 minutes
Grade 2 – 20 minutes
Grade 3 – 30 minutes
Grade 4 – 30 minutes
Grade 5 – 40 minutes
Grade 6 – 40 minutes

Theory of Music
Grade 1 – 1 hr
Grade 2 – 1 hr 30 mins
Grade 3 – 2 hrs
Grade 4 – 3 hrs
Grade 5 – 3 hrs
Grade 6 – 3 hrs
Associate – 3 hrs
Licentiate – 3 hrs

Musicianship (Written)
Grade 1 – 1 hr 30 mins
Grade 2 – 1 hr 30 mins
Grade 3 – 1 hr 30 mins
Grade 4 – 1 hr
Grade 5 – 1 hr 30 mins
Grade 6 – 2 hrs 30 mins
Associate Section II – 3 hrs
Licentiate Section II – 3 hrs

Musicianship (Aural)
Grade 4 – approximately 30 mins
Grade 5 – approximately 40 mins
Grade 6 – approximately 40 mins
Associate Section I – approximately 1 hr
Licentiate Section I – approximately 1 hr

Before the scheduled commencement of all written examinations (except the Aural component of the Musicianship and Music Craft examinations), ten minutes reading time is allowed. No writing will be permitted during this time.

At the commencement of Aural Musicianship and Music Craft Aural written examinations, candidates will be given a short listening time in order to become familiar with the sounds used on the examination CD.

At the conclusion of written Music Craft Aural examinations, candidates are permitted to write during checking time.

Two minutes are allowed for Preliminary, Grades 1 and 2, five minutes for Grades 3 and 4 and eight minutes for Grades 5 and 6.

At the conclusion of written Musicianship Aural examinations, candidates have ten minutes' checking time during which writing is permitted.

PRACTICAL EXAMINATIONS

Piano and Accordion
Preliminary – 12 min
Grade 1 – 14 min
Grade 2 – 15 min
Grade 3 – 20 min
Grade 4 – 20 min
Grade 5 – 25 min
Grade 5 (Piano (Collaborative) only) – 27 min
Grade 6 – 30 min
Grade 6 (Piano (Collaborative) only) – 32 min
Grade 7 – 40 min
Grade 8 – 50 min
Certificate of Performance (Piano only) – 45 min
Associate – 50 min
Licentiate – 60 min

Organ
Grade 3 – 25 min
Grade 4 – 30 min
Grade 5 – 35 min
Grade 6 – 40 min
Grade 7 – 45 min
Grade 8 – 55 min
Associate – 60 min
Licentiate – 75 min

Piano for Leisure, Singing for Leisure, Saxophone for Leisure
Preliminary – 10 min
Grade 1 – 12 min
Grade 2 – 14 min
Grade 3 – 15 min
Grade 4 – 16 min
Grade 5 – 20 min
Grade 6 – 25 min
Grade 7 – 30 min
Grade 8 – 35 min
Certificate of Performance – 40 min

Teaching Certificate
CTMusA
Section III(A) – 45 min
Section III(B) – 25 min

Teaching Diploma
ATMusA
Section III (A) – 45 min
Section III (B) – 25 min

Strings, Singing, Musical Theatre, Brass and Woodwind Instruments
Preliminary – 12 min
Grade 1 – 16 min
Grade 2 – 17 min
Grade 3 – 22 min
Grade 4 – 22 min
Grade 5 – 27 min
Grade 6 – 32 min
Grade 7 – 40 min
Grade 8 – 50 min
Certificate of Performance (applicable syllabuses only) – 45 min
Associate – 50 min
Licentiate – 60 min

Percussion
Preliminary – 15 min
Grade 1 – 20 min
Grade 2 – 25 min
Grade 3 – 30 min
Grade 4 – 35 min
Grade 5 – 35 min
Grade 6 – 40 min
Grade 7 – 45 min
Grade 8 – 50 min
Certificate of Performance – 45 min
Associate – 50 min
Licentiate – 60 min

SPECIAL SERVICES

14. Use of Dictionaries

Candidates whose first language is not English may use a dictionary in written examinations, provided that the dictionary is English/Foreign Language. Candidates should at the time of entry advise the State Office of their intention to avail themselves of this regulation, outlining their reason for so doing. The State Office will then provide the candidate with an authorising letter. Candidates will be asked to present the dictionary and the authorising letter to the examination centre supervisor prior to the commencement of writing, for checking.

15. Candidates with Disabilities

AMEB makes every effort to accommodate candidates with disabilities by providing reasonable adjustments to the means by which examinations are undertaken (but not the examination requirements themselves). Teachers and candidates should contact the State Office for further details.

16. Non English-Speaking Candidates

On application to the State Office, non English-speaking candidates may seek to have an accredited interpreter present at their practical music examination. Candidates for written examinations are able to have the examination paper translated into their first language. For details please contact the State Office.

EXAMINERS

17. Examiners for Diploma Examinations

There shall be two examiners for ATMusA, Associate and Licentiate Practical and Theoretical examinations.

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner who is a specialist in the instrument being examined or the instrument area. The other examiner will be a person who is not currently an AMEB examiner and is a recognised specialist in the instrument being examined or the instrument area. At least one of the three examiners will be a specialist in the instrument being examined.

SUBJECTS AND GRADES OF EXAMINATION

18. Subjects and Grades of Examination

Grade Examinations

Grade examinations are offered in the following subjects:

WRITTEN MUSIC SUBJECTS:
Music Craft – Preliminary to Grade 6
Theory of Music – Grades 1 to 6
Musicianship – Grades 1 to 6

PRACTICAL MUSIC SUBJECTS:
KEYBOARD INSTRUMENTS
Piano – Preliminary to Certificate of Performance
Piano for Leisure – Preliminary to Certificate of Performance
Organ – Grades 3 to 8
Accordion – Preliminary to Grade 8
STRINGED INSTRUMENTS
Violin – Preliminary to Certificate of Performance
Viola – Preliminary to Certificate of Performance
Cello – Preliminary to Certificate of Performance
Double Bass – Preliminary to Certificate of Performance
WIND INSTRUMENTS
Recorder – Grades 1 to 8
Flute – Preliminary to Certificate of Performance
Oboe – Preliminary to Certificate of Performance
Clarinet – Preliminary to Certificate of Performance
Bassoon – Grade 1 to Certificate of Performance
Saxophone – Grade 1 to Certificate of Performance (E♭ alto or B♭ tenor)
Saxophone for Leisure – Preliminary to Certificate of Performance
BRASS INSTRUMENTS
Horn – Preliminary to Certificate of Performance
Trumpet – Preliminary to Certificate of Performance
Trombone – Preliminary to Certificate of Performance
Bass Trombone – Grade 5 to Certificate of Performance
Tuba – Preliminary to Grade 8
Euphonium – Preliminary to Certificate of Performance
Band – Grades 1 to 8
OTHER MUSIC SUBJECTS:
Harp – Preliminary to Certificate of Performance
Classical Guitar – Preliminary to Certificate of Performance
Singing – Preliminary to Certificate of Performance
Singing for Leisure – Preliminary to Certificate of Performance
Musical Theatre – Preliminary to Certificate of Performance
Percussion – Preliminary to Certificate of Performance

Teaching Examination

CTMusA (Certificate Teacher of Music Australia)

Diploma Examinations

Diploma examinations are offered in the following subjects:

DIPLOMA OF ASSOCIATESHIP:
AMusA (Associate in Music, Australia)

Associate diplomas will be awarded in:

WRITTEN MUSIC SUBJECTS:
Theory of Music
Musicianship

PRACTICAL MUSIC SUBJECTS:
KEYBOARD INSTRUMENTS
Piano
Organ
Accordion
STRINGED INSTRUMENTS
Violin
Viola
Cello
Double Bass
WIND INSTRUMENTS
Recorder
Flute
Oboe
Clarinet
Bassoon
Saxophone
BRASS INSTRUMENTS
Horn
Trumpet
Trombone
Tuba
Euphonium
Band
OTHER MUSIC SUBJECTS
Harp
Classical Guitar
Singing
Musical Theatre
Percussion

TEACHING DIPLOMA:
ATMusA (Associate Teacher of Music, Australia)

DIPLOMA OF LICENTIATESHIP:
LMusA (Licentiate in Music, Australia)

Licentiate diplomas will be awarded in:

WRITTEN SUBJECT:
Theory of Music
Musicianship

PRACTICAL MUSIC SUBJECTS:
KEYBOARD INSTRUMENTS
Piano
Organ
Accordion
STRINGED INSTRUMENTS
Violin
Viola
Cello
Double Bass
WIND INSTRUMENTS
Recorder
Flute
Oboe
Clarinet
Bassoon
Saxophone
BRASS INSTRUMENTS
Horn
Trumpet
Trombone
Tuba
Euphonium
Band
OTHER MUSIC SUBJECTS
Harp
Classical Guitar
Singing
Musical Theatre
Percussion

19. Additional and Prerequisite Requirements

(a) Prerequisite Requirements: CTMusA, ATMusA

For these awards as set out in Table A, candidates must pass a prerequisite examination, which is regarded as a qualifying examination, before entering for the practical examination. A pass in any higher grade than the stated prerequisite will be accepted.

It is the responsibility of the candidate to give notification as to the date of passing this prerequisite requirement, and the centre at which such examination was held.

(b) Additional requirements: Grades 6, 7 and 8 practical; Certificate of Performance, Associate and Licentiate practical, Associate and Licentiate Theory and Musicianship.

For these examinations, as set out in Table A, an additional examination is required. In the case of these examinations, the additional requirement need not be completed before the principal examination, but, until both the principal examination and the additional requirement are passed, the examination is incomplete, and no certificate will be awarded.

It is the responsibility of the candidate to give notification as to the date of passing this additional requirement, and the centre at which such examination was held.

(c) Alternative Examinations. Alternative examinations set out below will be regarded as satisfying the prescribed prerequisite or additional requirement.

A degree or diploma in music from a recognised Australian or overseas tertiary institution will be deemed to have met the prerequisite or additional requirement/s for: Grades 6, 7 and 8 examinations, Certificate of Performance examinations, Associate diploma examinations and Licentiate diploma examinations.

For practical examinations, qualifications earned through the alternate examining authorities as set out in the table will be deemed to have met the necessary additional requirements.

(d) Recommended pre-entry levels: Certificate of Performance; Associate practical

Although no prerequisites are required, it is recommended, as a guide, that before entering for the Certificate of Performance, candidates should have achieved a pass or above in Grade 8 practical in the instrument. It is further recommended, as a guide, that before entering for the Associate, for those syllabuses offering Certificate of Performance, candidates should have achieved a pass or above in Certificate of Performance. For those syllabuses not offering Certificate of Performance, the recommended pre-entry standard for Associate is a credit or above in Grade 8 practical in the instrument. Candidates also need to be aware of the Objectives for Certificate of Performance and/or Level 3 examinations. It is recommended that before entering for the ATMusA, candidates should have achieved a pass or above in the CTMusA, or have equivalent practical teaching experience.

20. Examinations in Sections

The subjects set out below are divided into sections as shown. Except where otherwise stated, candidates must pass all sections of the examination before a certificate is awarded. A separate fee is payable for each section. A certificate will be issued upon the successful completion of all sections of the examination within periods as prescribed – namely, for a two-section examination, within four years; for a three-section examination, within six years.

AMusA, LMusA (Musicianship)
Section I Section II

ATMusA, and CTMusA
Section I Section II Section III

REPORTS AND CERTIFICATES

21. Examination Reports

A report from the examiner is provided for the information of candidates and teachers. The examiner's report carries the examination result. In all written examinations, the report will show the total marks obtained, and the marks obtained under each section of the examination.

TABLE A

EXAMINATION	PREREQUISITES	
CTMusA	Pass	G6 Practical G4 Theory of Music or Musicianship or Music Craft
ATMusA	Pass	G8 Practical G5 Theory of Music or Musicianship or Music Craft *(Also recommended)* Pass CTMusA

AMEB EXAMINATION	AMEB ADDITIONAL REQUIREMENTS*	ALTERNATE EXAMINING AUTHORITIES
LMusA Theory of Music	Pass, G6 Practical	G = Grade
AMusA Theory of Music	Credit, G5 Practical	
LMusA Musicianship	Credit, G6 Practical	
AMusA Musicianship	Credit, G5 Practical	
LMusA Practical	Pass, G6 Theory of Music or Musicianship or Music Craft	Pass, G8 ABRSM or Trinity Theory
AMusA Practical	Pass, G5 Theory of Music or Musicianship or Music Craft	Pass, G7 ABRSM or Trinity Theory
Certificate of Performance	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, G6 ABRSM or Trinity Theory
G8 Practical	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, G6 ABRSM or Trinity Theory
G7 Practical	Pass, G3 Theory of Music or Musicianship or Music Craft	Pass, G5 ABRSM or Trinity Theory
G6 Practical	Pass, G2 Theory of Music or Musicianship or Music Craft	Pass, G4 ABRSM or Trinity Theory

*Additional requirements do not apply to Piano for Leisure, Saxophone for Leisure and Singing for Leisure examinations.

22. Certificates

Certificates will be awarded to candidates who fulfil the requirements of the award. Certificates specify the subject and grade or diploma of examination and the result obtained.

EXAMINATION PROCEDURES

23. Inability to Present for Examination

Candidates who are prevented by illness or other exceptional cause from presenting themselves for examination, should notify the State Office as soon as possible. On payment of a transfer fee, it may be possible to reschedule the examination. Details can be obtained from the State Office.

24. Accompanied/Collaborative Pieces

Examination pieces, other than Extra List pieces, which require Accompaniment or a Collaborative Artist may not be heard or assessed without the necessary Accompaniment or Collaborative Artist. The examiner is not permitted to play the Accompaniment or Collaborative Artist part for the candidate. If there is one such work lacking Accompaniment the result will be reduced by one full grade; e.g. A down to B etc. If there are two or more such pieces then the result will either be reduced by two full grades from A to a C or, if the result would have been other than an A, 'unable to assess' will be stated on the report sheet, and an explanation made in the general remarks. Accompaniment of Extra List pieces is not required, even if the pieces are written with an accompaniment.

If a candidate for a Collaborative Piano examination is not able to present the prescribed collaborative work or works, the presentation will be assessed as though it is a Solo Piano examination and Regulation 25 will apply.

25. Pieces Not Prescribed by the Syllabus

The candidate is required to present works that are prescribed for examination within the syllabus for which the candidate has entered. Where there is an option for the candidate to present one or more works of Own Choice, the chosen works must comply with the requirements for Own Choice works as prescribed by the syllabus.

25.1 Diploma examinations

If a candidate presents a work which is not prescribed for the diploma examination within the syllabus for which the candidate has entered, on the examination report, the examiner will note that the presented work cannot be assessed as it is not prescribed for the syllabus and diploma for which the candidate has entered. In diploma examinations, if one or more works presented are not prescribed for the syllabus for which the candidate has entered, the overall result will be noted as 'Unable to assess'.

In diploma examinations if one or more prescribed works are absent the overall result will be noted as 'Unable to assess.'

25.2 Level 1 and Level 2 examinations

(a) List pieces in Grade and Certificate of Performance examinations

If a candidate presents a List piece which is not prescribed for the grade or certificate of performance examination within the syllabus for which the candidate has entered the overall result will be reduced by a half grading (e.g. B+ down to B). An explanation will be given in the general remarks. If two or more works presented are not prescribed for the grade or certificate within the syllabus for which the candidate has entered, the overall result will be noted as 'Unable to assess'.

(b) Own Choice works in Grade and Certificate of Performance examinations

If a candidate presents an Own Choice piece which is not of the required standard for the grade or certificate of performance examination within the syllabus for which the candidate has entered the overall result will be reduced by a half grading (e.g. B+ down to B). An explanation will be given in the general remarks. If two or more works presented are not of the required standard for the grade or certificate within the syllabus for which the candidate has entered, the overall result will be noted as 'Unable to assess'.

(c) Absence of works in Grade and Certificate of Performance examinations

The absence of a List piece or Own Choice work in a grade or certificate of performance examination will reduce the overall result by one full grading (e.g. B+ down to C+), with an explanation being given in the general remarks. If two or more works are absent the overall result will be noted as 'Unable to assess'.

26. Performance of Prescribed Pieces

Examiners may at their discretion hear the whole or any portion of the prescribed pieces presented for examination.

27. Written Examination Procedure

Candidates should note that no materials other than pens, rulers, pencils and erasers are permitted in written examination rooms.

28. Complaints

Every effort is made to make each examination an enjoyable event. The examiners are professionals in their field and are highly trained to conduct quality assessments and provide informative reports. Each State Office has established procedures for handling complaints. Should you have a concern or complaint about an examination, please contact the State Office.

RESULTS

29. Assessment System

WRITTEN EXAMINATIONS

Grades

High Distinction – 95%
Honours – 85%
Credit – 75%
Pass – 65%

Diplomas in Musicology, Harmony & Counterpoint and Orchestration & Arrangement

Award – 65%
Award with Distinction – 85%

Diploma in Musicianship

Award – 65%
Award with Distinction – 85%

Teaching Awards

See below under 'Practical Examinations'.

PRACTICAL EXAMINATIONS

Levels 1, 2 and 3 Assessment

The syllabus objectives introduce each of the three levels of a syllabus. They specify the required areas of achievement within each syllabus and are the basis upon which candidates and teachers work and upon which candidates can expect to be assessed. The detailed Grading Descriptors report the candidate's achievement against the objectives for the level and the specific syllabus requirements for the grade.

Grading Descriptors: Grades – Levels 1 and 2

High Distinction – A+:

In addition to satisfying the requirements for an A grading (below), the candidate demonstrates outstanding achievement in meeting

the syllabus objectives in all Sections, including performance flair, consistent technical fluency and penetrating stylistic insight.

Honours – A:
The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives in all Sections, in terms of musicianship, security of technique (including intonation, tone, phrasing, articulation, rhythm), and stylistic awareness.

Credit – B+ or B:
B+: In addition to satisfying the requirements for a B grading (below), the candidate demonstrates meritorious achievement against most of the syllabus objectives.

B: The candidate demonstrates an overall creditable level of achievement with appropriate development of musicianship, technique and stylistic awareness in accordance with the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination, may be apparent.

Satisfactory – C+ or C:
C+: In addition to satisfying the requirements for a C grading (below), the candidate demonstrates more than adequate achievement against some of the syllabus objectives in each Section.

C: The candidate demonstrates an overall adequate level of achievement in musicianship, technique and style in accordance with the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives, or between different Sections of the examination, may be apparent.

Not Satisfactory – D:
The candidate demonstrates an overall inadequate level of musicianship, technique and style and does not satisfy the syllabus objectives. Often this has resulted from inadequate preparation. Presentation is often hesitant, evidencing technical errors and/or an inappropriate sense of style.

Grading Descriptors: Diplomas – Level 3 (AMusA and LMusA)
Associate Diploma **(AMusA)**
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award and in addition demonstrate performance flair, consistent technical and musical command and penetrating stylistic insight.

Award
To qualify for an award at Associate level, the candidate must fulfil the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produce a satisfying musical performance overall.

No Award
The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfil the requirements for the award.

Licentiate Diploma **(LMusA)**
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award and in addition demonstrate performance flair, consistent technical and musical command and penetrating stylistic insight.

Award
To qualify for an award at Licentiate level, the candidate must fulfil the syllabus objectives, reaching a level of achievement that meets the technical and musical demands of the repertoire and produces a coherent and accomplished musical performance overall.

No Award
The candidate demonstrates an overall inadequate level of musicianship, technique and style, resulting in a performance that does not yet fulfil the requirements for the award.

Teaching Awards (CTMusA, ATMusA)
Certificate Teacher of Music Australia **(CTMusA)**
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and, in addition, demonstrate outstanding ability in all areas assessed (including written and practical tasks). An aggregate mark of at least 255 from a possible 300 marks is required, with no section receiving a mark of less than 80%.

Award
To qualify for an award at Certificate level the candidate must fulfil the syllabus objectives for each of the sections assessed demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 65% is required in each section (Section I, Section II, Section III).

No award
The candidate's work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each Section of the Certificate is undertaken, a report with percentage mark is issued. A mark of less than 65% in one or more of the Sections will result in a 'No award' classification until the Section or Sections are re-assessed and receive the required marks.

Associate Teacher of Music Australia **(ATMusA)**
Award with Distinction
To qualify for an award with distinction, the candidate must fulfil the criteria for a pass award (see below) and in addition, demonstrate outstanding ability in all areas assessed (including written and practical tasks). An aggregate mark of at least 255 from a possible 300 marks is required, with no section receiving a mark of less than 80%.

Award
To qualify for an award at Associate level the candidate must fulfil the syllabus objectives for each of the sections assessed demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 65% is required in each section (Section I, Section II, Section III).

No award
The candidate's work does not fulfil the syllabus objectives and demonstrates an inadequate level of achievement in one or more of the areas assessed. As each section of the Diploma is undertaken, a report with percentage mark is issued. A mark of less than 65% in one or more of the sections will result in a 'No award' classification until the section or sections are re-assessed and receive the required marks.

Fellowship in Music Australia **(FMusA)**
Qualified
Not Qualified

GENERAL REGULATIONS

30. Academic Dress

Academic dress is available for Associate, Licentiate, ATMus, and Fellows. Details can be obtained from the State Office.

FELLOWSHIP IN MUSIC AUSTRALIA

The Award

This is the highest and most prestigious award offered by AMEB.

The Fellowship can be undertaken in any instrument available for examination in the current edition of the AMEB *Manual of syllabuses* (Music syllabuses) including Voice.

It is expected that a performance at this level will reveal the following characteristics:

- Excellence in all areas including technical ability, musical maturity, stylistic understanding and professional stage presence.
- An ability to fully engage an audience and to maintain interest over the entire programme.
- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each, together with those elements that give them a particular unity or character.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Mastery of technical and stylistic elements resulting in an expressive and coherent performance.
- Command of contemporary techniques appropriate to the instrument.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles.
- A sense of professional presentation, with attention to posture, presentation and normal performance conventions.
- Performance from memory according to syllabus requirements.

To qualify for a Fellowship award, the candidate must display the above characteristics to an outstanding degree.

SUBJECT CODE: 9999

Content

The candidate will be expected to choose a full recital programme, of approximately 80 minutes' music content (60 minutes' music content in the case of Brass, Woodwind and Singing).

The programme should show balance and cohesion. Works will be chosen to demonstrate the candidate's proficiency in a variety of musical styles or in any style preferred by the candidate in the area of specialisation (e.g. *Lieder*, contemporary repertoire etc). It is expected that complete works will be chosen (e.g. a complete sonata rather than particular movements). The program should include works consistent with the high level of this award.

The programme should be planned as two halves with a 20 minute interval.

If the candidate wishes to include contemporary works requiring prepared piano in the programme, this must be discussed with AMEB to determine whether it may be accommodated.

Chosen works which require Accompaniment or a Collaborative Artist(s) must be performed with the necessary Accompaniment or Collaborative Artist(s).

Memorisation

For pianists the entire programme must be presented from memory with the exception of contemporary works. For string players the entire programme must be presented from memory except sonatas and contemporary works. For other instrumentalists presentation from memory is encouraged but is not mandatory. For singers, presentation from memory is required except in cantatas and oratorio.

These requirements relate to both the video audition and the examination recital.

Entry

Candidates are advised that the process from entry to examination may take 12 months and it is suggested they contact their State Office for more information about the timeline and enrolment closing dates.

Candidates need to take three steps to enter for FMusA.

Step 1 - Programme submission:
Candidates will be required to submit their proposed programme, together with timings, for approval by AMEB. The programme should be submitted online via SCORE at score.ameb.edu.au. A fee will be charged.

The Federal Chief Examiner will consider the programme and the candidate will be advised within three weeks of the approval, or otherwise, of the programme. After notification of approval has been provided, no programme changes are allowed within 12 months. Should the candidate wish to amend their programme within that time, they will be required to restart Step 1. If the programme is not approved, the candidate may revise and resubmit their programme (if desired) once only up to two weeks after the initial notification is received. If the resubmission is also unsuccessful, candidates may recommence Step 1 after three months.

Step 2 - Video audition:
Following approval of the programme, candidates will be required to submit a video recording of a performance of their entire programme, for approval by AMEB. This is a key stage in the entry process and will determine whether the candidate is offered the opportunity to enrol for the FMusA examination. A fee will be charged.

The video audition should be treated as a formal recital performance, conducted in a high quality environment, with live audience if desired. The video must be recorded in a single session on a single day and must include each individual work in the complete programme, including multi-movement works and associate artists. The candidate may stop at the programme interval point or take short breaks between works if needed. Video recordings should be submitted online via SCORE at score.ameb.edu.au.

The video will be considered by a panel of three current AMEB examiners, chaired by the Federal Chief Examiner. One of the other examiners will be a specialist in the instrument being examined. The candidate will be advised within four weeks whether their video audition has been successful and they may proceed to Step 3. If unsuccessful, the candidate may complete and submit another video recording within three months for assessment. No further resubmissions are allowed within 12 months at which point the candidate must restart the entry process.

Step 3 - Enrolment for examination:
Candidates must enrol for the recital examination with the AMEB office in their state within 12 months of the approval of their video audition. A fee will be charged.

Recital

The examination takes the form of a public recital.

Requirements regarding arrangement of the recital (including selection of venue, instrument requirements, rehearsal time, equipment, audience and programme preparation) are set out by

the AMEB State Offices. It is the responsibility of the candidate to follow these requirements. Candidates should consult with their State Office for further information.

Appropriate dress for a public recital should be worn, and the candidate should be aware of the appropriate manner in which to acknowledge the audience and the associate artist(s) if applicable. It is the responsibility of the candidate to select and manage their associate artist(s) including payment of any expenses.

Candidates must bring to the recital three copies of the music for the examiners.

Assessment

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. One of the other examiners will be an AMEB examiner who is a specialist in the instrument being examined or the instrument area. The other examiner will be a person who is not currently an AMEB examiner and is a recognised specialist in the instrument being examined or the instrument area. At least one of the three examiners will be a specialist in the instrument being examined.

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and receive professional development, collegial support and advertising on the website

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The Music Teachers' Association in your state supports individual teachers in their career development, as well as providing a collective voice for the music teaching profession. We firmly believe that this collegial support and career enrichment results in better music education for the whole community.

Our teacher accreditation program and evidence based membership criteria aim to set professional standards in instrumental music teaching. Our recommended teaching rates are used as a benchmark by teachers, schools, parents and students. We are the place people go to when looking for a quality teacher.

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- Advocacy, support & general advice

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For details of specific membership services including fee recommendations and upcoming events and to join, contact the Music Teachers' Association in your state:

The Music Teachers' Association of NSW
Phone: (02) 9570 1436 Email: info@mtansw.org.au
www.mtansw.org.au

Tasmanian Music Teachers' Association
Phone: 0432 175 578 Email:info@tmta.com.au
www.tmta.com.au

Queensland Music Teachers' Association
Phone: (07) 3870 4146 Email: qmta@qmta.org.au
www.qmta.org.au

Victorian Music Teachers' Association
Phone: (03) 7006 5220 Email:vmta@vmta.org.au
www.vmta.org.au

The Music Teachers' Association of South Australia
Phone: 0402 575 219 Email: info@mtasa.com.au
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The West Australian Music Teachers' Association
Phone: 0403 541 525 Email: admin@wamta.org.au
www.wamta.org.au

Teaching Syllabuses

CTMusA 2

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ATMusA 9

SECTION I 11
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Certificate Teacher of Music Australia (New syllabus)

FOREWORD

Transition arrangements

This syllabus is available for examination from 2024. This syllabus will be examined concurrently with the Teaching syllabus that last appeared in the 2023 *Manual of syllabuses* for six years after the release of the new syllabus. No combination of the syllabuses is permitted. From the start of 2030 the previous Teaching syllabus will no longer be available for examination. For further information see Regulation 1 in the front section of the *Manual of syllabuses*.

The Syllabus

The Certificate Teacher of Music Australia (CTMusA) aims to develop the ability of instrumental and vocal teachers to teach with confidence. It provides a core foundation for teachers working with AMEB syllabuses, while offering an additional source of training for teachers who wish to develop their proficiency and confidence. The syllabus has been specifically designed to assist teachers who have not previously undertaken formal study to develop strategies that can be applied in their specialist teaching area and provides a basis for further study towards the Associate Teacher of Music, Australia (ATMusA).

Supported by a series of resources, this syllabus is designed to assist teachers to deepen their working knowledge of AMEB practical examination requirements and teaching pedagogy, and to model performance effectively. Upon completion, it is anticipated that teachers will be able to demonstrate a working understanding of pedagogy and be more confident in using a range of teaching strategies to engage learners across different abilities and ages.

Certificate Teacher of Music framework

Four learning pillars

The Certificate Teacher of Music Australia (CTMusA) is structured around **FOUR** pillars, each of which provides key knowledge and skill development.

1. **WHY** am I teaching?
   - The development of a clear understanding of the performance focus for each student in my studio,
   - An applied knowledge of the AMEB syllabus,
   - A clear understanding of technical work and its purpose in performance and practice,
   - A broad knowledge of repertoire within grades with a detailed understanding of learning challenges in key works,
   - The ability to employ a range of structured, evidence-based teaching strategies to engage students.

2. **WHAT** do I teach?
   - The study of syllabus documents to develop a detailed understanding of the requirements for AMEB examinations, including an overview of repertoire and technical work requirements,
   - The teaching of aural skills, sight-reading and general knowledge,
   - The introduction to a range of practice strategies, linked to skill and repertoire learning.

3. **HOW** and **WHEN** do I teach?
   - An introduction to the various stages of music learning and skill development, including the exploration and development of grade-specific and developmentally appropriate teaching strategies, lesson structures, assessment modes, practice strategies, and self-regulation skills,
   - Providing opportunities to apply teaching practice that aligns with the level of skill and knowledge of the learner.

4. My **PERFORMANCE** as a teacher.
   - Consolidation of core teaching repertoire, including the ability to demonstrate and analyse key works as well as identify key teaching points,
   - Purposeful reflection that informs your development as a performer and teacher,
   - The opportunity to refine your skill as a musician and perform works from the relevant AMEB syllabus.

The Certificate Teacher of Music Australia (CTMusA) draws upon emerging research in music pedagogy to provide relevant learning opportunities for the candidate. It is expected that candidates studying the Certificate Teacher of Music Australia (CTMusA) will have a diverse range of musical backgrounds and experiences. They are encouraged to draw on their teaching journey as they engage with the material from the **FOUR** learning pillars. The syllabus offers a range of rich learning opportunities that challenge and inspire participants, so they can develop confidence in their ability as studio teachers.

Four-stage cycle of learning

The Certificate Teacher of Music Australia (CTMusA) incorporates a four-stage cycle of learning: (**PDRN**: PLAN, DO, REVIEW, and NEW).

Planning involves preparation and sequencing of suitable learning (content and skill) and resources, combined with the design and selection of suitable strategies and activities,

Doing involves the teaching of the lesson to the student/s, which includes selected content and skill from the planning stage,

Reviewing involves the act of assessing if the student has engaged with all intended learning activities and can understand, apply and demonstrate the content and skill from the lesson. This also involves the candidate reflecting on their own delivery and planning of the lesson,

New involves reviewing the teaching strategies as well as changing, re-organising, and creating new lessons to meet the students' needs for future learning.

Self-reflection skills

The CTMusA incorporates the development of self-reflection skills as candidates complete a range of tasks. The activities will include:

- Explicit demonstrations of practice and core (instrumental or vocal) foundational skills, linked to syllabus requirements, for one-on-one (studio) lessons including:
  - introductory knowledge and application of core teaching theory,
  - applied understanding of curriculum and syllabus development, articulation of relevant aims, outcomes, strategies, and lesson planning,
  - introductory application and knowledge of feedback and questioning strategies, with connection to appropriate assessment tools.
- Foundational and practically informed teaching experiences (including real time, face-to-face experiences and selected online/virtual interactions) that illustrate a range of meaningful music teaching scenarios and learning environments,
- Creating and teaching music lessons that reflect an awareness of the learning process, the instrument/vocal specialisation, and suitable repertoire,
- Demonstrated understanding and practical application of effective music practice strategies to consolidate learning,
- The ability to clearly interpret, understand and apply relevant syllabus documents and design activities linked directly to instrumental/vocal examination requirements,
- An introduction to online teaching technologies and resources to support teaching,
- Exposure to a range of research-based teaching literature that provides examples of effective music teaching. This will include areas related to the following aspects of teaching:
  - Lesson planning, curriculum/syllabus development, studio teaching environments, student motivation, engagement, feedback and questioning, group lessons and one-on-one instruction, interacting with parents and providing reports.

Available instrumental/vocal teaching areas

Candidates may submit for the Certificate Teacher of Music Australia (CTMusA) on instruments (and voice) for which AMEB music grade examinations are available.

Pre-entry requirements

Before entering for the Certificate Teacher of Music Australia (CTMusA), candidates must have achieved the following:

- A pass in AMEB Grade 6 or equivalent for the instrument/voice they are teaching,
- A pass in AMEB Grade 4 Theory, Musicianship or Music Craft, or equivalent.

Nomination of teaching level (level of candidate's students)

This syllabus is intended for candidates teaching from Preliminary to Grade 8. In assessments, candidates must specify the level at which they are teaching (i.e. Grade 2, Grade 7, etc.). **In Section III. Task B: Live performance,** candidates must demonstrate performing ability equivalent to AMEB Grade 6, or at least two grades above the level at which they are teaching (whichever is higher).

Maximum time for completion

All sections of the examination must be completed within a maximum of four years, although it is recommended that candidates complete the certificate within two years for better continuity of learning if possible.

Order of assessment

Examination sections must be completed in the order in which they are presented below.

Ways of teaching and learning

It is highly recommended that candidates completing the CTMusA engage with other experienced instrumental and vocal teachers, forming mentor relationships to assist and foster professional understanding as part of the journey while completing the certificate.

It is expected that all candidates will be teaching when they begin their candidature. It is recommended that mentor teachers observe each candidate's teaching – live or by video recording – several times before **Section III. Demonstrating my teaching** is undertaken.

Resource Material

The following resources have been developed by AMEB and should be considered essential reading for the successful completion of assessment tasks:

AMEB Teaching *Guide to assessment* (2023 – Digital download)
AMEB Teaching *Companion text* (2023 – Digital and hardcopy versions available)

Further evidence-supported reading is recommended at the end of each chapter in the AMEB Teaching *Companion text*.

Assessment

The CTMusA examination comprises 3 sections, each of which includes two tasks: Task A and Task B.

All sections must be passed (pass mark: 65%) to be awarded the CTMusA.

Enrolment

For Section I and Section II candidates must enrol via the AMEB Federal Office at score.ameb.edu.au

For Section III candidates must apply to their local AMEB State Office on completion of both Section I and Section II.

Assessment/submission summary
There is an aggregate total of 300 marks available for the CTMusA. These are allocated as follows:

Section I. The examination process and lesson design	**Total marks: 90**	**Pass mark: 58**
Task A	The examination process – written submission (1000 words +/– 10%) [45 marks] • Description of AMEB exam components • Example repertoire programs for two grades • Analysis of two works: one from each repertoire program • Description of teaching strategies for each analysed work	
Task B	Designing my lessons – written submission (1200 words +/– 10%) [45 marks] • Four detailed lesson plans	
Section II. Teaching effectively and engaging students as learners	**Total marks: 90**	**Pass mark: 58**
Task A	Teaching effectively – written response to case studies (1000 words +/– 10%) [45 marks] • Written response to three case studies	
Task B	Engaging students as learners – written submission (600 words +/– 10%) [45 marks] • Modified lesson plan from Section I. Task B • Discussion and rationale for changes made	
Section III. Demonstrating my teaching and live performance	**Total marks: 120**	**Pass mark: 78**
Task A	Demonstrating my teaching – video and *viva voce* examination (45 minutes) [75 marks] • Video recording of two micro-lessons, reviewed in person with the examiner (15 minutes each) • *Viva voce* conducted by examiner following viewing of recorded video exam	
Task B	Live performance and *viva voce* examination (25 minutes) [45 marks] • Live performance of 10-15 minute program of works • *Viva voce* conducted by examiner following performance	

SECTION I. THE EXAMINATION PROCESS AND LESSON DESIGN 05251

Section I comprises two tasks: Task A and Task B.

Written responses to both tasks must be submitted on enrolment. Candidates should refer to the AMEB Teaching *Guide to assessment* and *Companion text* before undertaking these tasks.

Total Marks 90
Pass Mark 58

TASK A: The examination process (What and Why do I teach?) 45 marks

Objectives
Candidates are required to demonstrate:
- A clear understanding of the purpose of each component/section in an AMEB comprehensive examination (i.e. Technical work, Repertoire, Aural tests, Sight-reading, and General Knowledge),
- A working knowledge of the syllabus which includes the ability to design a program to fulfil examination requirements for nominated grades of the AMEB syllabus,
- The ability to structurally analyse selected works and identify key musical features that may create possible performance challenges or difficulty for the learner,
- The knowledge and capacity to create and implement specific teaching strategies that would help students to overcome and remediate the performance challenges identified.

Written submission details
- **1000 words in total (+/– 10%)**

1. Candidates must provide a clear description, in their own words, of the purpose of each component of an AMEB comprehensive exam (i.e. Technical work, Repertoire, Aural tests, Sight-reading, General knowledge), demonstrating a full understanding of their chosen syllabus.
2. Using this knowledge, candidates must create and submit examples of examination programs for TWO different grades, e.g., Preliminary and Grade 3 to fulfil the AMEB requirements of the relevant AMEB syllabus.
3. From each of the chosen programs in part 2 above, candidates will be required to select one work and provide a detailed analysis of it (TWO works in total), specifically identifying performance and teaching challenges that require attention. This process must include the identification of different musical features, i.e., notation, style, performance markings, structural analysis (related to the focus of examination), combined with a description of the possible performance challenges (i.e., rhythmic, melodic, technical, or specific instrument and/or voice features) that each of these works provides.
4. Candidates must describe specific teaching strategies or activities they would use to assist the student to overcome the challenges identified in each of the TWO identified works.

TASK B: Designing my lessons (How, What and When do I teach?) 45 marks

Objectives

Candidates are required to demonstrate:

- An applied understanding of each section of an AMEB comprehensive syllabus, and how Technical work, Aural tests, Sight-reading, and General knowledge might be effectively combined with repertoire learning in lesson plans.
- A clear understanding of the PDRN framework (see Certificate Teacher of Music Australia framework in the foreword to this syllabus) and essential teaching strategies, terminology and sections (reflected through the inclusion of suitable learning objectives, content, teaching strategies, feedback processes, music demonstrations, modelling, homework tasks, and assessments) for each of the FOUR lessons, including the use of music technology and online delivery in at least one of the lessons.
- A detailed consideration and explanation of the assessment process in each lesson, accompanied by a clear overview of key assessment activities for each of the FOUR lesson plans,
- Relevant links to the learning objectives, marking processes, and the organisation, administration, and resourcing of the assessment activities.

Written submission details

- **1200 words in total (300 words per lesson) (+/– 10%)**
- **Lessons should be approximately 15–20 minutes in duration**

Candidates should submit a written response of 1200 words (300 words per lesson) following the instructions below. Candidates may write in prose or use dot points. The use of subheadings is encouraged:

Candidates are required to design FOUR detailed lesson plans that can be used in their own music teaching and include specific reference to all necessary components of the relevant syllabus – i.e. Section I. Technical work, Section II. Repertoire, Section III. Sight-reading, Aural tests and General knowledge. It is expected that each lesson will include suitable examples of assessment activities, based on the candididate's study and experiences while teaching. Each of the four lessons will include:

- Application of the applied teaching framework, i.e. PDRN (see syllabus foreword), and with clearly outlined reference to a range of teaching skills and strategies across each of the four lessons,
- A working knowledge and demonstration of essential teaching strategies, terminology, and sections within the lesson sequence (i.e. Introduction, Objectives, Content, Questioning, Feedback, Warm-ups, Demonstrations, Homework, Practice, Assessment, Resources etc.)

Please adhere to the requirements below for each of the FOUR lessons, ensuring they include the following syllabus detail*:

1. **Lesson One:** One List A piece (lesson with inclusion of related general knowledge and technical work)
2. **Lesson Two**: One List B piece (lesson with inclusion of related general knowledge and aural skills)
3. **Lesson Three**: One List C or D piece (lesson with inclusion of related general knowledge and sight-reading)
4. **Lesson Four**: One lesson that provides examination preparation for the student (i.e., with reference to all syllabus areas)

*ONE of the four lessons MUST employ music technology (software, devices, digital resources, internet, audio and video) demonstrating consideration for how the lesson could be taught via ONLINE delivery.

SECTION II. TEACHING EFFECTIVELY AND ENGAGING STUDENTS AS LEARNERS 05252

Section II comprises two tasks: Task A and Task B.

Written responses to both tasks must be submitted on enrolment. Candidates should refer to the AMEB Teaching *Guide to assessment* and *Companion text* before undertaking these tasks.

Total Marks 90
Pass Mark 58

TASK A: Teaching effectively (What and When do I teach?) 45 marks

Objectives

Candidates are required to demonstrate:

- The ability to respond to specific case studies with evidence-based strategies, definitions and examples drawn from the AMEB Teaching *Companion text* and further reading from reputable, evidence-supported sources.
- An applied knowledge of key teaching terminology and learning processes that include topics and key understandings related to the case studies selected.
- A working knowledge of the key processes and steps used in the learning process, combined with an understanding of related pedagogy, including areas such as: Feedback, Motivation, Self-regulation, Practice, and Exam preparation, etc.

Written submission details

- **1000 words (+/– 10%)**

Candidates should submit a written response of 1000 words (approximately 300–350 words per case study) following the instructions below. Candidates may write in prose or use dot points. The use of subheadings is encouraged:

Candidates will be provided with a series of small written case studies about music teaching scenarios and asked to submit a written response to three case studies of their choice (approximately 300–350 words per case study). Using their understanding from the AMEB teaching *Companion text* and their broader learning, candidates will be expected to be able to define, discuss and provide examples of key teaching terminology. Examples of areas of focus may include the following topics:

- Feedback
- Motivation
- Self-regulation
- Practice

A selection of case studies for this assessment task is available from the AMEB Federal office or ameb.edu.au/teaching.

TASK B: Engaging students as learners (Why do I teach?) 45 marks

Objectives

Candidates are required to demonstrate:

- The ability to receive feedback, reflect on it critically, and use it to improve their teaching-practice/student-learning outcomes.

- A developing knowledge of lesson structure, syllabus content and the examination process.

Written submission details

- **600 words (+/– 10%)**

Candidates should submit a written response of 600 words following the instructions below. Candidates may write in prose or use dot points. The use of subheadings is encouraged.

Candidates are required to review the feedback received from the lesson plans created in Section I. Task B. For this written task, candidates will be required to select and modify ONE lesson from the FOUR submitted. It is suggested that candidates choose the lesson for which they received the most feedback. It is expected that candidates will include detailed descriptions of at least two tasks and two strategies that have been added or modified to increase student engagement, such as additional content, activities, or resources.

Candidates may wish to include text from their Section I. Task B submission and provide elaborations, highlighting the modifications made from the original teaching process and delivery.

- Candidates are expected to explain **why** the changes were made to the teaching process, with reference to material and feedback from earlier tasks, highlighting the proposed benefit the change will provide,
- Candidates should look to include a range of teaching strategies (i.e., Questioning, Lesson structure, Modelling and Scaffolding) or the integration of additional resources.

SECTION III. DEMONSTRATING MY TEACHING AND LIVE PERFORMANCE 05253

Section III is a practical examination with two tasks: Task A and Task B. Both tasks will be assessed in a single examination with a total duration of approximately 70 minutes.

On enrolment, candidates should submit:

- A video recording of TWO 15-minute micro-lessons (each of which represents a section extracted from a larger lesson structure)
- TWO complete lesson plans, with the sections featured in each micro-lesson clearly identified, as well as any materials created for students

Candidates are responsible for obtaining all necessary approvals from parents, guardians, or otherwise for recordings in accordance with relevant Child Safety standards.

Candidates should refer to the AMEB Teaching *Guide to assessment* and *Companion text* before undertaking these tasks.

Total Marks 120
Pass Mark 78

TASK A: Demonstrating my teaching: putting the pieces together (How do I teach?) 75 marks

Objectives

Candidates are required to demonstrate:

- A working knowledge of relevant AMEB syllabus content (including Technical work, Repertoire, Sight-reading, Aural tests and General Knowledge) for their chosen instrument/voice.
- The ability to design and clearly write out plans for two lessons (candidates may use previously submitted material) appropriate for the learner, with clear structure and consideration for the teaching process.
- The use of suitable teaching strategies, musical demonstrations and planning suitable to the level of the learner and reflecting the AMEB syllabus when delivering lessons.
- A clear knowledge of the candidate's own teaching, including choices made during the micro-lessons, appropriate content for future lessons and identifying suitable alternative strategies.

Candidates are expected to demonstrate a developing level of teaching ability and to plan and deliver a well-balanced lesson. They should be able to:

- provide a model of excellence when demonstrating to students,
- communicate ideas clearly to students,
- suggest appropriate practice strategies and provide a model for effective home practice.

Practical examination: Video teaching demonstration and *viva voce*

- **45 minutes total**

Candidates should submit a video that includes TWO unedited 15-minute 'micro-lessons' (continuous sections extracted from a larger lesson structure) delivered to a student of the grade level nominated by the candidate. The 15-minute time limit (per micro-lesson) must be observed. The camera angle should be such that the teacher, the student and the student's playing can be clearly observed. The video will be viewed by the examiner and candidate on the day of the practical examination. After the viewing, the examiner will conduct a brief *viva voce* examination.

The video teaching demonstration and *viva voce* examination should follow the instructions below:

1. Candidates must create and teach TWO sections from lesson plans as examples of micro-lessons (extracted from a larger lesson structure). These micro-lessons should reference material submitted in previous tasks and be 15 minutes in length. It is expected that the two lessons prepared demonstrate a working knowledge of AMEB syllabus content (Technical work, Repertoire, Aural tests, General knowledge, Sight-reading, etc.) for their instrument/voice. The planning of both lessons and any materials created for students must be submitted as a written document for reference by the examiner during the practical examination.
2. Candidates are expected to clearly demonstrate the inclusion of appropriate:
   a. lesson plans (candidates may use previously submitted material),
   b. teaching strategies,
   c. learning goals,
   d. content and resources,
   e. performance examples and demonstrations in each lesson (a minimum of 1 minute in total).
3. Candidates must submit a video recording of themselves delivering these lessons to a student of an appropriate level. This will be viewed with the examiner during the exam.
4. Candidates must include at least ONE performance example in each lesson, approximately one minute in length, as a demonstration to the student.
5. The examiners will ask questions and have a brief conversation (*viva voce* examination) with the candidate about the two lessons after they have been viewed. Candidates will be

expected to be able to clearly describe and define the lesson plans, teaching strategies, learning goals, and content and resources employed during the micro-lessons.

TASK B: Live performance
45 marks

Objectives
Candidates are required to demonstrate:
- The ability to present a variety of works from their nominated teaching level, as well as at least ONE work of AMEB Grade 6 level or two grades above the nominated teaching level, whichever is greater.
- The ability to discuss teaching considerations associated with works presented from the candidate's nominated teaching level.

Practical examination: Performance demonstration and *viva voce*
- **25 minutes total**

The performance demonstration and *viva voce* examination should follow the instructions below.

Candidates will perform a program of not less than 10 minutes and not more than 15 minutes of repertoire that includes:
- a selection of works from the teaching level nominated for the lessons they have created in previous Sections.
- one work of at least AMEB Grade 6 (or equivalent) or two grades above the nominated teaching level, whichever is greater.
- at least three different styles/genres from the chosen syllabus, with each work exploring different musical features.

For example, the program may include:

- Three works from the nominated teaching level (e.g. Grade 2, Grade 3),
- One work from Grade 6.

Candidates must provide a copy of each work for use by examiners.

Candidates will be asked targeted questions as to how they would teach one of the works presented from their nominated teaching level, to demonstrate a practical application of their teaching knowledge. The work will be selected from the candidate's programme by the examiner.

Candidates are expected to be able to discuss:
- Technique and how it might be taught,
- Interpretation and how it might be taught,
- General knowledge,
- Necessary musical/technical elements of the piece being studied,
- How they would involve the student through questioning, feedback, etc.,
- Strategies for teaching the student to practise the work at home,
- Teaching students to self-evaluate their performance.

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Supporting resources include:

- Companion text
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Associate Teacher of Music Australia (New syllabus)

FOREWORD

Transition arrangements

This syllabus is available for examination from 2024. This syllabus will be examined concurrently with the Teaching syllabus that last appeared in the 2023 *Manual of syllabuses* for six years after the release of the new syllabus. No combination of the syllabuses is permitted. From the start of 2030 the previous Teaching syllabus will no longer be available for examination. For further information see Regulation 1 in the front section of the *Manual of syllabuses*.

The Syllabus

The Associate Teacher of Music Australia (ATMusA) aims to refine the existing skills, knowledge and overall teaching ability of instrumental and vocal music teachers.

As well as leading to the award of a prestigious diploma, the ATMusA syllabus offers an additional source of training and professional learning for instrumental/vocal teachers who aspire to further develop their teaching proficiency.

The syllabus is suitable for teachers who work with students at various stages of learning, from Preliminary through to Grade 8. The ATMusA syllabus is designed to build on the knowledge and skills developed in the Certificate Teacher of Music Australia (CTMusA).

Associate Teacher of Music Australia framework

Four learning pillars

The Associate Teacher of Music Australia (ATMusA) is structured around **FOUR** pillars, each of which provides key knowledge and skill development.

1. **WHY** am I teaching?
   - A developed understanding of my own approach towards music teaching and an applied knowledge of current teaching and learning literature,
   - A refined understanding of the performance focus for each student in my studio, including a detailed working knowledge of the AMEB syllabus across a range of styles,
   - A clear understanding of the connection between necessary technical work and skills in my instrument/voice area and the learning, performance, and practice process,
   - A detailed knowledge of key repertoire across all grades and levels, including an awareness of learning challenges within key works and how to develop student skill and understanding,
   - The ability to connect the choice of works with all student needs and ability levels, displaying a detailed application of relevant and informed teaching strategies.

2. **WHAT** skills and knowledge do I teach?
   - The study of syllabus documents to ensure a sophisticated and detailed knowledge of instrument or voice technical requirements for AMEB examinations, including repertoire selection and the key steps for preparation and successful examination completion,
   - The study of approaches to developing aural skills, sight reading, and general knowledge of music learning in all contexts,
   - The development and application of focused practice strategies, linked to skill and repertoire learning.

3. **HOW** and **WHEN** do I teach?
   - A developing working knowledge of the various strategies and approaches for use in music teaching,
   - The ability to select and create purposeful, focused lesson structures, and apply appropriate teaching strategies, assessment modes, practice strategies, and emerging literature in the teaching process,
   - The knowledge to apply and modify teaching practice that aligns with the level of the learner,
   - The knowledge and capacity to refine and apply new ideas as a teacher, developed through ongoing personal reflection and feedback from mentors.

4. My **PERFORMANCE** as a teacher.
   - The ability to develop and demonstrate sophistication as a performer, with repertoire encompassing the full range of the AMEB syllabuses in the selected area of expertise,
   - A detailed, working knowledge of teaching repertoire, including the ability to perform works from a broad range of eras, styles, and settings,
   - The capacity to self-reflect and refine your own skill as a performer and teacher.

The Associate Teacher of Music Australia (ATMusA) seeks to provide a compilation of rich learning opportunities that both engages and challenges the developing teacher, allowing them to feel confident across all areas of their teaching.

This syllabus acknowledges that there are many capacities that contribute to effective teaching, drawing upon emerging research into music learning combined with considered application of pedagogy within a range of learning settings and environments. At this level it is acknowledged that all candidates will bring varied backgrounds and experiences that inform their own teaching approach; they are encouraged to use prior knowledge and build capacity across all four learning pillars as they study.

Four-stage cycle of learning

The Associate Teacher of Music Australia (ATMusA) incorporates and builds on the four-stage cycle of learning: (**PDRN**: PLAN, DO, REVIEW, and NEW) introduced in the Certificate Teacher of Music Australia (CTMusA). It is expected that candidates will apply and revisit these stages regularly in their teaching process.

Planning involves preparation and sequencing of suitable learning (content and skill) and resources, combined with the design and selection of suitable strategies and activities,

Doing involves the teaching of the lesson to the student/s which includes selected content and skill from the planning stage,

Reviewing involves the act of assessing if the student has engaged with all intended learning activities and can understand, apply and demonstrate the content and skill from the lesson. This also involves the teacher reflecting on their own delivery and planning of the lesson,

New involves reviewing the teaching strategies as well as changing, re-organising, and creating new lessons to meet the students' needs for future learning.

Self-reflection skills

The ATMusA incorporates the development of self-reflection skills, as candidates complete a range of tasks. The areas covered will include:

- The development and delivery of one-on-one (studio) lessons which demonstrate:
  - introductory knowledge and application of core teaching theory,
  - A breadth of knowledge and application of relevant teaching theory,
  - The ability to differentiate teaching strategies and lesson design through the connection to purposeful learning aims and outcomes, demonstrating lesson design that caters for the individual needs of the learner,
  - An ability to apply a range of practical assessment tools and teaching strategies (including formative and summative activities).
- Opportunities to develop practical teaching experience (including face-to-face experiences and online/virtual interactions with students and teachers) that develop confidence through the application of a range of pedagogies,
- The continued exploration of the various stages and related features of musical development specific to the candidate's instrument/voice,
- The development of a refined understanding of the variety of repertoire currently taught across all levels. This may include a focus on a specific range of learning (i.e., Grades 1–4, Grades 5–8, or the Certificate of Performance, Associate and Licentiate levels),
- Development of approaches for effective music practice planning and application (drawing on current research) with a specific focus on skill areas such as planning, goal setting, monitoring, strategy use, time-management, and various assessment tasks,
- A detailed knowledge of examination requirements and the ability to run trial examinations,
- An introduction to various online teaching technologies (virtual learning, synchronous and asynchronous design) and music teaching tools and software,
- Readings from a selection of related literature and resources connected to the ATMusA which will be made available via the AMEB Teaching *Companion text* for candidates to use in their learning and apply to various assessment tasks.

Available instrumental/vocal teaching areas

Candidates may submit for the Associate Teacher of Music Australia (ATMusA) on instruments (and voice) for which AMEB music grade examinations are available.

Pre-entry requirements

Before entering for the Associate Teacher of Music Australia (ATMusA), candidates must have achieved the following:

- A pass in AMEB Grade 8 or equivalent for the instrument/voice they are teaching,
- A pass in AMEB Grade 5 Theory, Musicianship or Music Craft, or equivalent.

Before entering for the Associate Teacher of Music Australia (ATMusA), it is *recommended* that candidates have achieved a pass in the CTMusA or have equivalent prior learning and/or significant teaching experience.

Nomination of teaching level (level of candidate's students)

This syllabus is intended for candidates teaching from Preliminary to Grade 8. In assessments, candidates must specify the level at which they are teaching (i.e. Grade 2, Grade 7, etc.). In **Section III. Task B: Live performance**, candidates must demonstrate performing ability equivalent to AMEB Grade 8, or at least two grades above the level at which they are teaching (whichever is higher).

Maximum time for completion

All sections of the examination must be completed within four years, although it is recommended that candidates complete all sections within two years for better continuity of learning if possible.

Order of assessment

Examination sections must be completed in the order in which they are presented below.

Ways of teaching and learning

It is highly recommended that candidates completing the ATMusA engage with other experienced instrumental and vocal teachers, forming mentor relationships to assist and foster professional understanding as part of the journey while completing the ATMusA.

It is expected that all candidates will be teaching when they begin their candidature. It is recommended that mentor teachers observe each candidate's teaching – live or by video recording – several times before **Section III. Teaching demonstration** is undertaken.

Resource Material

The following resources have been developed by AMEB and should be considered essential reading for the successful completion of assessment tasks:

AMEB Teaching *Guide to assessment* (2023 – Digital download)
AMEB Teaching *Companion text* (2023 – Digital and hardcopy versions available)

Further evidence-supported reading is recommended at the end of each chapter in the AMEB Teaching *Companion text*.

Assessment

The ATMusA examination comprises 3 sections, each of which includes 2 tasks: Task A and Task B.

All sections must be passed (pass mark: 65%) to be awarded the ATMusA.

Enrolment

For Section I and Section II candidates must enrol via the AMEB Federal Office at score.ameb.edu.au

For Section III candidates must apply to their local AMEB State Office on completion of both Section I and Section II.

Assessment/submission summary
There is an aggregate total of 300 marks available for the ATMusA. These are allocated as follows:

Section I. Teaching strategies and literature review		**Total marks: 90**	**Pass mark: 58**
Task A	Lesson plans, teaching strategies and assessment – written submission (1500 words +/– 10%) [60 marks] • Background information on student • Three lesson plans		
Task B	Review of literature (1000 words +/– 10%) [30 marks] • Two written reviews		
Section II. Refining the teaching process through self-reflection		**Total marks: 75**	**Pass mark: 48**
Task A	Self-reflection and the teaching process (2000 words +/– 10%) [60 marks] • Reflective review of teaching episodes • (i) Assessment task design OR (ii) Report and strategy		
Task B	Reflective journal (500 words +/– 10%) [15 marks] • Reflective journal response		
Section III. Teaching demonstration and live performance		**Total marks: 135**	**Pass mark: 87**
Task A	Teaching demonstration – video and *viva voce* examination (45 minutes) [90 marks] • Video recording of 30-minute teaching episode, reviewed in person with the examiner • *Viva voce* conducted by examiner following viewing of recorded video exam		
Task B	Live performance and *viva voce* examination (25 minutes) [45 marks] • Live performance of 10-15 minute program of works • *Viva voce* conducted by examiner following performance		

SECTION I. TEACHING STRATEGIES AND LITERATURE REVIEW 05261

Section I comprises two tasks: Task A and Task B.

Written responses to both tasks must be submitted on enrolment.

Candidates should refer to the AMEB Teaching *Guide to assessment* and *Companion text* before undertaking these tasks.

Total Marks 90
Pass Mark 58

TASK A: Lesson plans, teaching strategies and assessment: (What and Why do I teach?)
60 marks

Objectives
Candidates are required to demonstrate:
- The ability to summarise a student's level of performance skill, musical knowledge and learning focuses.
- The ability to clearly design consecutive lesson plans reflecting suitable repertoire and valid reasons for their inclusion as part of the learning process.
- The ability to create and describe learning outcomes (skill, knowledge, and music content) that can be assessed in each lesson.
- The capacity to design lessons which integrate a range of suitable teaching and practice strategies for the student, and which include suitable resources.
- The ability to design assessment tasks suitable for use in lessons.

Written submission details
- **1500 words (+/– 10%)**

Candidates should submit a written response of 1500 words according to the following instructions. This will include background information about one nominated student, followed by the outlines for a series of THREE consecutive lessons to be taught to that student. The candidate must specify the grade level of the student and ensure the lesson sequence aligns with the requisite knowledge and skills for that grade.

Successful submissions will contain the following information:

Background Information (100–150 words)
- A description of the student, their prior musical experience, their current level of skill and knowledge, and their focus areas for learning, and goals,

THREE Lesson plans (1350–1400 words)
- Selection of suitable repertoire and a justification for inclusion within the lesson/s (i.e. a description of why the chosen repertoire is appropriate for the student's current skill level and performance goals),
- Clearly articulated learning outcomes (i.e. skill, knowledge, and music content) that can be assessed for each lesson,
- A demonstrated knowledge of well considered lesson organisation for the chosen grade combined with the use of a range of suitable teaching approaches and practice strategies relative to the needs of the student, as outlined,
- The ability to demonstrate a clearly structured learning sequence for each lesson with the inclusion of suitable teaching resources,
- A clearly detailed selection of THREE or FOUR assessment tasks that could be used for ONE lesson from the three that are created. Candidates must clearly identify the lesson selected for this task.

TASK B: Review of literature: Understanding my own teaching (How do I teach?)
30 marks

Objectives
Candidates are required to demonstrate:
- Detailed evidence of understanding and synthesis of the key ideas drawn from each article.
- A clearly articulated series of recommendations for their own teaching based on each article.

Written submission details
- **1000 words in total +/– 10% (500 words per review)**

Candidates should submit a written response of 1000 words (500 words per review) following the instructions below.

Candidates must select TWO readings/articles related to their own area of teaching specialisation or interest. These will be selected from the AMEB Teaching *Companion text* or from the list of recommended further reading at the end of each chapter in the *Companion text*. For this task, either a full article or a book chapter constitutes ONE reading.

The candidate must submit TWO written reviews (500 words each) that contain key insights and recommendations from each reading/article, including possible implications for the candidate's own teaching.

SECTION II. REFINING THE TEACHING PROCESS THROUGH SELF-REFLECTION 05262

Section II comprises two tasks: Task A and Task B.

On enrolment, candidates must submit:
- TWO video recorded teaching episodes (20–30 minutes each)
- Written responses to both Task A and Task B

Candidates are responsible for obtaining all necessary approvals from parents, guardians, or otherwise for recordings in accordance with relevant Child Safety standards.

Candidates should refer to the AMEB Teaching *Guide to assessment* and *Companion text* before undertaking these tasks.

Total Marks 75
Pass Mark 48

TASK A: Self-reflection and the teaching process (How can I refine my teaching?)
60 marks

Objectives
Candidates are required to demonstrate:

Part 1
- The ability to create and submit video recordings of their own teaching that reflect the use of appropriate teaching practices and lesson planning.
- The capacity to review and self-reflect on their own teaching by observing these teaching videos, with reference to the four learning pillars (Why, What, How and When, My Performance). See syllabus foreword for information on the four learning pillars.
- The ability to modify teaching to respond to the student's needs in the lesson and identify why these choices were made, and how they assisted the student in learning.

Part 2
Candidates may select either option (i) OR option (ii).

(option i)
- The ability to design an assessment task that specifically assists the learner improve in an area of performance.
- The ability to select and employ activities to assist the learner within the lesson delivery.
- The ability to devise different types of feedback for the student (and parent if necessary) to improve their understanding and learning progress.

(option ii)
- The knowledge to create suitable practice schedules for a student of a specific level with particular performance needs.
- Capacity to justify repertoire selection in relation to the student's level of engagement and learning progress.
- Evidence of teaching knowledge that provides justification for the design of the practice routine.

Video and written submission details
- **Two recorded teaching episodes (20–30 minutes each)**
- **Reflective review (2000 words total +/– 10%)**
  - **Part 1: 1500 words, excluding any additional references to readings**
  - **Part 2: 500 words**

To successfully complete this reflective review, candidates must complete Part 1 and Part 2 according to the following instructions:

Part 1 (Total 1500 words: 750 words for each review)
- Submit TWO video recorded teaching episodes from your own lessons (these videos should be approximately 20-30 minutes in duration). The camera angle should be such that the teacher, the student and the student's playing can be clearly observed.
- Undertake a review of these TWO videoed teaching episodes and complete a detailed written self-reflection for each teaching episode, guided by the questions below.
- The written self-reflection of the TWO lessons should reference the four syllabus pillars (WHY, WHAT, HOW and WHEN and MY PERFORMANCE – see syllabus foreword) to guide your evaluation of your own teaching.
- Analyse and reflect on your ability to respond and adapt as a teacher by identifying one suitable example from each lesson. Candidates must refer to specific time codes/events within the video (e.g.: "2:33 mins – use of questioning/explanation") to highlight the example within the lesson. References to the AMEB Teaching *Companion text* or further reading may be used to support your discussion.
- The following questions are provided to guide your reflection and discussion:
  - What were the intended outcomes for the lesson?
  - Were these intended outcomes suitable for the learner?
  - Were these intended outcomes achieved? Why or why not?
  - What activities did you choose to use in the lesson? Were they effective?
  - What strategies did you use to help the student learn? Were those strategies effective? Why or why not?
  - In what ways did you involve the student in the teaching-learning process?
  - How did you foster student interest and motivation during the lesson? Were those approaches effective? Why or why not?
  - How would you proceed with teaching in the next lesson, given the outcomes of this lesson?
  - What practice strategies would assist the learner?

Part 2 (500 words)

- Select ONE section of 3–5 minutes in length from the video-recorded lessons submitted (identified by time code, e.g.: "Lesson 2: 5:12 – 8:53 minutes"). Based on reflections from this targeted excerpt, assess the student's progress and respond to either option (i) OR (ii) below:

(i) Assessment task design

Develop a small assessment task to assist the learner to improve on a particular area of their performance. Candidates should identify the section of the video that relates to the area of performance to be improved. The written response should include:

- A small assessment task (multiple activities) that would assist the learner. It should include excerpts of works, technical work, aural skills, and general knowledge items, combined with suitable feedback for the student (and parent if needed),
- Evidence that you have considered your understanding of the student (how long they've been studying, interests, strengths/weaknesses in performance, etc.).

OR

(ii) Report and strategy

Write a small report and practice schedule to develop the student's performance. Candidates should identify the section of the video that relates to the area of performance to be developed. The written response should include:

- Evidence that repertoire choice has been made in relation to student learning needs, with consideration for what the student did well and what they need to improve
- Discussion of the reasons for the various tasks included in the practice routine, i.e.:
  - What specific skills require attention for the student to improve their performance?
  - Guidance for the student's use of practice time.
  - Recommended specific technical or musical exercises.
  - Practice strategies.
  - Guidelines to assist the parent/guardian/carer.

TASK B: Reflective journal: Understanding my own teaching (How do I teach?) 15 marks

Objectives

Candidates are required to demonstrate:

- The ability to draw upon personal reflections and articulate their own approach to teaching, referencing course material including the AMEB Teaching *Companion text* and a range of learning experiences,
- An applied knowledge of the teaching and learning process,
- An understanding of the range of strategies and resources they employ, combined with a thorough knowledge of their own teaching practice.

Written submission details

- **500-word (+/–) reflective journal response**

Candidates should submit an extended reflective journal response of 500 words which includes reflections about their own approach to teaching, drawing on course material (including, but not limited to, readings from Section I. Task B) and experiences. It should reference areas such as teaching strategies, lesson planning, performance, and so on. This can be presented as an essay or in dot points.

SECTION III. TEACHING DEMONSTRATION AND LIVE PERFORMANCE 05263

Section III is a practical examination with two tasks: Task A and Task B. Both tasks will be assessed in a single examination with a total duration of approximately 70 minutes.

On enrolment, candidates should submit:

- A video recording of one continuous 30-minute teaching episode.
- A detailed lesson plan according to the instructions below.

Candidates are responsible for obtaining all necessary approvals from parents, guardians, or otherwise for recordings in accordance with relevant Child Safety standards.

Candidates should refer to the AMEB Teaching *Guide to assessment* and *Companion text* before undertaking these tasks.

Total marks: 135
Pass mark: 87

TASK A: Teaching demonstration (How do I teach?) 90 marks

Objectives

Candidates are required to demonstrate:

- A clear understanding of the current abilities of the student for the chosen instrument/voice.
- The ability to design and deliver a lesson appropriate to the student, selecting suitable repertoire, technical work and other exam components (e.g. sight-reading, aural tests, general knowledge) to reflect the:
  - Design and purpose of the lesson.
  - Teaching strategies selected and activities chosen.
- The ability to discuss teaching activities and strategies, student motivation and engagement.
- The ability to discuss effective development of skills and technique for different students and performance levels.
- The abililty to identify various features of their own teaching that reflect current literature.
- The ability to discuss subject areas such as practice, lesson structure, etc., combined with reflections about the demonstration lesson delivery, identifying various teaching processes within the video.

Candidates are expected to demonstrate a high level of teaching ability and to plan and deliver a well-balanced lesson. They should be able to:

- provide a model of excellence when demonstrating passages.
- communicate ideas clearly to students.
- suggest appropriate practice strategies and provide a model for effective home practice.

Practical examination: Video teaching demonstration and *viva voce*

- **45 minutes total**

Candidates should submit a video that includes an unedited 30-minute individual lesson delivered to a student of the grade level nominated by the candidate. The 30-minute time limit must be observed. The camera angle should be such that the teacher, the student and the student's playing can be clearly observed. The video will be viewed by the examiner and candidate on the day of the practical examination. After the viewing, the examiner will conduct a brief *viva voce* examination.

The video teaching demonstration and *viva voce* examination should follow the instructions below:

1. Candidates must design and submit a detailed lesson plan (500 words) for a 30–minute teaching episode that includes:
   - The learning/grade level of the student and instrument/voice.
   - Reference to selected works, technical work items, general knowledge, aural skills, sight-reading, etc. using the following examples of lesson design:
     - Aims – Students will develop skills/knowledge of…
     - Objectives – By the conclusion of the lesson, the student will be able to demonstrate the ability to...
   - An overview of tasks that the student will complete including aural-skills tasks, sight-reading, musical games, chunking of information, demonstration of models and strategies for practising.
   - Reference to resources used (audio, online links, teaching materials etc.).
2. Candidates must submit a video recording of themselves delivering this lesson to a student of an appropriate level.
3. The examiners will ask questions and have a brief conversation (*viva voce* examination) with the candidate about their teaching after the lesson has been viewed, including questions about the design of the demonstration lesson. The *viva voce* may also include reference to content from previous ATMusA assessment tasks.

Examples of the kinds of questions examiners may ask include:
- How and why did you choose the activities in this lesson?
- In what ways did you involve the student in the teaching-learning process?
- How did you help your student overcome performance challenges during the lesson? Were your strategies effective? Why or why not?
- How are you developing fundamental technical skills with your students at this stage of their learning?
- What are common technical challenges that students have at this stage of learning and how would your teaching support your students in addressing these challenges?
- How was this lesson reflective of your knowledge of best practices in music teaching?
- Suggest 2-3 areas for the student to practise, how to practise them, and why these would be important for the next lesson?
- How would you structure the next lesson, given the outcomes of this lesson?
- Did you feel that you followed the lesson plan or did you deviate from it? If you deviated, account for this – it could have been a positive or perhaps negative move.

TASK B: Live performance
45 marks

Objectives
Candidates are required to demonstrate:
- The ability to present a variety of works from their nominated teaching level, as well as at least one work of AMEB Grade 8 level or two grades above the nominated teaching level, whichever is greater.
- The ability to present works in at least three different styles/genres.
- The ability to identify sections of repertoire that are challenging for a student to perform and describe how they would assist the student in learning those sections.
- Have a working knowledge of and be able to communicate the main considerations when teaching the selected work.
- Be able to respond to additional questions from the examiners in relation to the chosen repertoire.

Practical examination: Performance demonstration and *viva voce*
- **25 minutes total**

The performance demonstration and *viva voce* examination should follow the instructions below:

Performance demonstration
Candidates will perform a program of not less than 10 minutes and not more than 15 minutes of repertoire that includes:
- a selection of works from the teaching level nominated.
- one work of at least AMEB Grade 8 (or equivalent) level or two grades above the nominated teaching level, whichever is greater.
- at least three different styles/genres from the chosen syllabus, with each work exploring different musical features (i.e. a minimum of three pieces in the program).

For example, the program may include:

- Three works from the nominated teaching level (e.g. Grade 4, Grade 5),
- One work from Grade 8.

Candidates must provide a copy of each work for use by examiners.

Viva-voce
Using one piece of repertoire from the nominated grade level, candidates must complete the following:
- Select one section of the work that could be challenging for a student and briefly explain how you would approach teaching this section to ensure:
  - Student performance mastery,
  - Independent practice skills,
  - Student motivation,
  - Student self-evaluation.
- Provide a five–minute verbal overview/demonstration of the main considerations if the candidate were to teach that piece.
- Examiners may also request that candidates review and answer questions about an additional section from the selected works that are performed.

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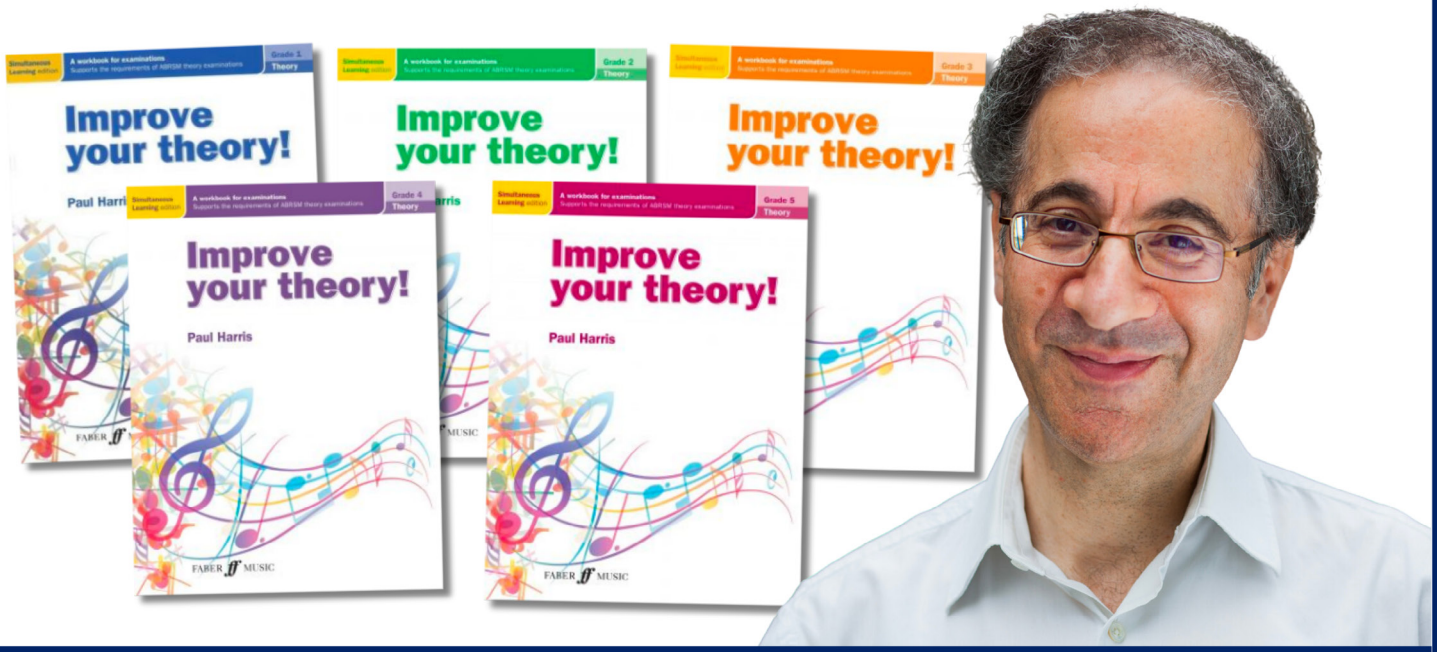

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Music Craft

GENERAL REQUIREMENTS – WRITTEN EXAMINATIONS

Introduction

The *Music Craft* syllabus is available for examination in the theoretical and aural aspects of music. *Music Craft* provides a graded series of examinations from Preliminary to Grade 6.

Online Examinations (Preliminary to Grade 4)

Candidates may complete written examinations online from score.ameb.edu.au. Online examinations use the same syllabus as the written examination papers. The aural component is administered through the computer's speakers within the exam and the aural and written components are combined.

Written Examinations (Grade 5 and Grade 6)

The aural component of written examinations is administered by means of a recording. Before the commencement of the written examination candidates will be given a short listening time in order to become familiar with the sounds to be used on the examination CD. When undertaking a written exam, candidates are encouraged to write neatly and clearly on examination papers. For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

AMEB Publications

The following are available and may be used in conjunction with this syllabus:

1. **Student Workbooks**
   Music Craft Student Workbooks (Preliminary to Grade 4)
2. **Teacher's Guides**
   Music Craft Teacher's Guides (Preliminary to Grade 4)
3. **Essential Exercises Grade 5**
   Essential Exercises Grade 6

LEVEL 1

BEGINNING

PRELIMINARY TO GRADE 4

Terminology

Note and rest values

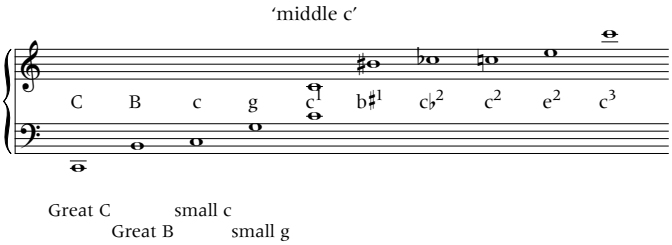
Music Craft will refer to note and rest values using both the traditional British/Australian terms – semibreve, minim, crotchet, quaver etc. and the corresponding American terms – whole note, half note, quarter note, eighth note etc.

Other terms

There is a similar flexibility in relation to other significant regional differences, for example the use of the term 'passing tone' as opposed to 'passing note', 'voice leading' as opposed to 'part writing', 'neighbour tone' as opposed to 'auxiliary', 'leger line' or 'ledger line'.

Pitch – specific pitch naming

The system of octave recognition used in *Music Craft* is based on the Helmholtz Pitch Notation System as follows:

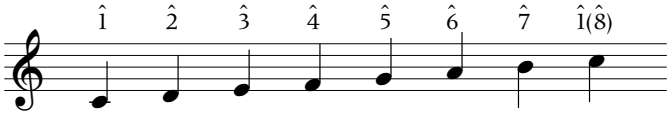


Scale degrees

The method of writing scale degree numbers in *Music Craft* is as follows:

- Scale degree numbers above the notes of the scale or melody
- Carets (ˆ)to be written over scale degree numbers.

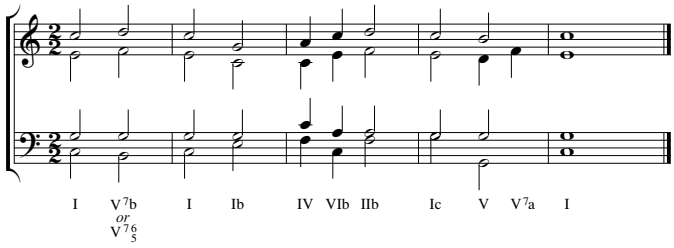
Example:



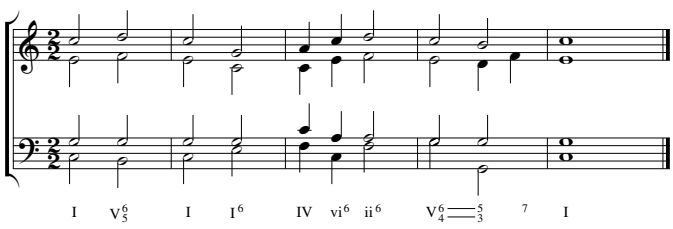
Harmonisation nomenclature

The nomenclature in *Music Craft* for describing tonal harmonic materials is a mixed notation consisting of figured bass and Roman numerals (upper case for major triads; lower case for minor). *Example 1* shows a style which is not acceptable for use with the *Music Craft* syllabus. *Example 2* shows mixed notation consisting of figured bass and Roman numerals, the notation for *Music Craft*.

Example 1 Not acceptable with the *Music Craft* syllabus.



Example 2 Correct nomenclature with the *Music Craft* syllabus.



Cadences

The nomenclature in *Music Craft* for describing cadences is the following:

V – I	Authentic cadence
	Perfect authentic cadence (scale degree $\hat{1}$ is soprano of I)
	Imperfect authentic cadence (scale degree $\hat{3}$ or $\hat{5}$ are the soprano of I)
IV – I	Plagal cadence
V – VI	Deceptive cadence
I – V, II – V, IV – V, VI – V	Half cadence
iv^6 – V	Phrygian cadence

Set Works and Integrated Questions

Set Works will be assigned to each grade level from Grade 1 onwards. The Set Works will be included in each *Student Workbook*, covering a wide range of music including diatonic or modal folk songs, contemporary popular music and melodic extracts from late 18th and early 19th century concert works. These works will track with the scale types and the harmony content of the grade. They will provide the stimulus for a series of questions that will integrate skill and knowledge areas as stipulated for the grade. Students should familiarise themselves with these pieces by singing and playing them and by seeking out the various musical features pertinent to the requirements of their grade level. For Grades 1 and 2, the pieces will be melodies only. Two-staff pieces and extracts will begin to appear in Grades 3 and 4 as harmonic materials assume greater importance. Extended works in Grades 5 and 6 are intended to help build an understanding of form and the contrapuntal models enrich the candidate's conception of usual contrapuntal practice.

AMEB Music Craft Study Packages

Study packages for each grade in Level 1, consisting of a *Teacher's Guide* and *Student Workbook* and interactive aural materials have been developed by AMEB. Thorough preparation using these materials will promote successful outcomes in the exam and help students to 'own' the knowledge and skills acquired.

Grades 5 and 6 are supported through AMEB's publications, *Essential Exercises Grade 5* and *Essential Exercises Grade 6*.

Length of Examinations

Grade	Aural	Written
Preliminary	15 minutes	30 minutes
1	20 minutes	30 minutes
2	20 minutes	40 minutes
3	30 minutes	60 minutes
4	30 minutes	90 minutes
5	40 minutes	120 minutes
6	40 minutes	150 minutes

Learning Outcomes by the completion of Level 1

1. Aural Work

Students will be able to recognise and write:

- all major and minor scale forms and several modal scale forms
- all diatonic intervals
- triads and their inversions
- authentic, plagal, deceptive, Phrygian and half cadences
- instrumental timbres

In addition, students will be able to:

- notate simple rhythms and short melodies in dictation
- recognise and differentiate register, texture, and timbre in music
- recognise and notate standard articulation and dynamic markings.

2. Rudiments of Music

Students will have a strong foundation in music notation rudiments related to elements of:

- pitch and rhythm notation
- metrical organisation
- scales (including tonal and several modal scales)
- the cycle of fifths in major and minor keys up to and including seven sharps and flats
- tempo
- expression
- articulation
- basic musical forms and structures
- standard presentation of music manuscript conventions
- concepts of diatonic, chromatic and enharmonic.

3. Melody, Harmony and Voice Leading

Students will be able to:

- recognise (visually) modulations to the dominant and relative major keys;
- realise figured basses and harmonise four-bar melodies using diatonic root position and first inversion triads, the dominant 7th and its first inversion (V^6_5);
- demonstrate convincing linear relationships between each chord in a progression or short piece;
- recognise standard non-chord tones in a four-voiced progression.

4. Musical Instruments

Students will be able to recognise all standard orchestral instruments and instruments familiar in contemporary music practice, and the standard ensemble categories in which those instruments are used.

They will be able to:

- use many of the music notation conventions for these instruments (including clefs and transposition)
- classify them according to their usual registers and families

Lastly, students will be able to integrate and synthesise the elements of these four learning areas through their musical understanding of the Set Works.

List of Recommended References

Adler, S. *The Study of Orchestration*, 3rd edition. New York: Norton, 2002.

Aldwell, E. and Schachter, C. *Harmony and Voice Leading*, 3rd edition. Belmont: Wadsworth, 2002.

Gauldin, R. *Harmonic Practice in Tonal Music,* 2nd edition. New York: Norton, 2004.

Herrold, R.M. *Mastering the Fundamentals of Music*, Upper Saddler River: Prentice Hall, 1997.

Hindemith, P. *A Concentrated Course in Traditional Harmony*: Book 1. New York: Schott Music, 1968.

Karpinski, G. *Aural Skills Acquisition: the Development of Listening, Reading, and Performing Skills in College Level Musicians*. New York: Oxford University Press, 2000.

Kennan, K. and Grantham, D. *The Technique of Orchestration*, 6th edition. Upper Saddle River: Prentice Hall, 2002.

Kennedy, M. *The Oxford Dictionary of Music*, 2nd edition. Oxford: Oxford University Press, 1994.

Piston, W. *Harmony.* New York: Norton, 1987.

Pratt, G. *The Dynamics of Harmony: Principles and Practice.* Milton Keynes: Open University Press, 1984.

Pratt, G. *Aural Awareness: Principles and Practice*. Philadelphia: Open University Press, 1990.
Randel, D.M. (Ed.) *The New Harvard Dictionary of Music*. Cambridge: Belnap Press, 1986.
Siegmeister, E. *Harmony and Melody*, Volumes 1 and 2. Belmont: Wadsworth, 1966.
Sturman, P. *Harmony, Melody & Composition*. Burnt Hill: Longman, 1983.
Turek, R. *The Elements of Music,* Volumes 1 and 2. New York: McGraw-Hill, 1996.

PRELIMINARY 1540

Preliminary is designed as a positive and achievable first experience at Music Craft exams. The aural course and examination allow candidates to demonstrate their ability in hearing changes and differences in pitch, rhythm, dynamic levels and instrumental timbre. The written test covers simple skills in music rudiments and writing.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Preliminary Book A and *Book B*
Music Craft Teacher's Guide Preliminary Book A and *Book B*

Candidates will be asked questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

Rhythm
To recognise and write the note values and rests:
- semibreve (whole note),
- minim (half note),
- crotchet (quarter note) and
- quaver (eighth note).

To recognise and write the note value of:
- dotted minim (dotted half note).

Metre
- To recognise, write and use the time signatures $\frac{2}{4}$ and $\frac{3}{4}$ (without anacrusis);
- To recognise the difference and/or the similarity between two short notated melodies.

2. Pitches, scales and keys

Pitch notation
- To recognise and write the treble clef;
- To recognise and write the names of the notes occupying the lines and spaces of the treble staff, extending to one leger line below the staff;
- To recognise and write the sharp and flat.

Scales
To recognise and write scales and key signatures of the following:
Major: C, G, F
Candidates are required to:
- Recognise and write scales in the treble clef;
- Write scales in one octave ascending only;
- Mark scale degrees with carets *above* the notes $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$, $\hat{1}(\hat{8})$;
- Recognise and write the key signatures of the scales for Preliminary; and
- Understand the concept of diatonic.

3. Triads and intervals

Intervals
To recognise and write with or without key signature the following intervals by number only:
- Major third and minor third
- Perfect fourth, perfect fifth and perfect octave

Triads
To recognise and write the root position tonic (I) triads on treble staff with or without key signature of:
Major: C, G and F

4. Terms

Candidates are required to recognise and write the English meanings of the following terms with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	*Adagio, Andante, Moderato* and *Allegro*
Dynamic level:	*pianissimo* (***pp***), *piano* (***p***), *mezzo forte* (***mf***), *forte* (***f***)
Other terms:	*staccato* and *legato*
Signs:	bar lines, and double bar lines

5. Instruments

The major orchestral families:
- string,
- woodwind,
- brass,
- percussion; and
- keyboard instruments (piano, harpsichord and pipe organ).

The candidate will be required to identify, from a picture of an instrument, the family to which the instrument belongs.

Aural Section (15 minutes)

1. Pitch

Higher/lower
To distinguish the higher and lower of two pitches. (No more than 2 tests. Each test will be played 3 times.)

Pitch range
To recognise pitches as high-, mid-, or low-range sounds by writing high, mid or low as appropriate. (No more than 1 test. The test will be played 3 times.)

2. Rhythm

To choose the correct rhythm from a selection of rhythms of two bars' length. The rhythm will consist of minims (half notes) and crotchets (quarter notes) in either $\frac{2}{4}$ or $\frac{3}{4}$ metre. (No more than 2 tests. Each test will be played 4 times.)

3. Dynamics

To indicate *loud* and *soft* by writing the signs ***f*** and ***p*** on a melody of approximately four bars, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

4. Articulation

To write the word *staccato* or *legato* on a given musical phrase. (No more than 1 test. The test will be played 3 times.)

5. Timbre

A short phrase will be played in which an instrument from the string, wind, brass, percussion or keyboard family will be featured. Candidates to identify the instrument family from which the featured instrument comes. (No more than 1 test. The test will be played 3 times.)

GRADE 1 1541

Grade 1 builds on the firm foundation for elementary music studies begun in Preliminary. Significant developments in this grade include recognising scales and intervals, simple rhythmic dictation, triads on tonic and dominant, and an introduction to woodwind instruments. In addition to activities focusing on individual elements from the list below, there will be collections of questions based on a piece of music selected from the Set Works for the Grade.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Grade 1 Book A and *Book B*
Music Craft Teacher's Guide Grade 1 Book A and *Book B*

In addition to the previous grade's requirements, candidates will be required to answer questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

In addition to the previous grade's requirements:
Rhythm
- To recognise and write correct groupings of quavers (eighth notes) and rests according to the metre given;
- To recognise and write the dotted crotchet (quarter note);
- To recognise and indicate syncopation within the bar.

Metre
To recognise, write and use the time signatures $\frac{4}{4}$ and $\frac{6}{8}$ with or without anacrusis (writing the time signature on a barred melody, or adding bar lines to an unbarred melody with time signature, or adding notes or rests to complete a bar).

2. Pitches, scales and keys

In addition to the previous grade's requirements:
Pitch notation
- To recognise and write the bass clef;
- To recognise and write the names of the notes occupying the lines and spaces, including one leger line above and below the treble staff, and one leger line above and below the bass staff;
- To understand the concepts: enharmonic, and chromatic; and
- To recognise and write the sharp, flat and natural signs.

Scales
In addition to the previous grade's requirements:
To recognise and write scales and key signatures of the following:

Major:	C, G, D, F, B♭
Harmonic minor:	A, E, D, G

Candidates are required to:
- Recognise and write scales on treble and/or bass staves
- Recognise and write scales through one octave ascending and/or descending
- To mark the position of tones, semitones and tone-and-a-half on the scales of the keys specified for the grade.

3. Triads and intervals

In addition to the previous grade's requirements:
Intervals
To recognise and write (by number only) all diatonic intervals within the range of an octave, with or without key signatures on both the treble and bass staves.
Triads
To recognise and write, on both the treble and bass staves with or without key signatures the following triads for the major and minor keys specified for this grade.
The root position of: I(i) tonic, and
V dominant.

4. Terms

In addition to the previous grade's requirements:
Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	*Lento, Allegretto, Vivace* and *Presto*
Speed modifiers:	*accelerando, rallentando, ritardando, ritenuto, a tempo*
Intensity of sound:	*mezzo piano* (***mp***), *fortissimo* (***ff***), *crescendo (cresc.), decrescendo (decresc.)*
Accents:	***sf*** *(sforzando)*, ***rf*** (*rinforzando*)

Candidates will recognise and write the following:
- Accents, phrasing signs, slurs and ties; and
- Repeat signs.

To recognise and mark *repetition* and *contrast* in:
- a previously unseen written melody of eight bars; and
- the Set Works for the grade.

5. Instruments

In addition to the previous grade's requirements:
Woodwind instruments
Candidates will be required to be familiar with the woodwind instruments:
- flute,
- oboe,
- clarinet, and
- bassoon.

Candidates will be required to describe:
- How the instrument produces its sound (i.e. single reed, double reed or embouchure hole); and
- The instrument as capable of high-, mid-, or low-range sounds.

6. Set Works

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.
Set Works for Grade 1
Bailey: *Scoobie du wup*
Mozart: *Birdcatcher's song* (from *Die Zauberflöte*)
Traditional: *Sleep, baby, sleep*
Traditional: *Botany Bay*
Traditional: *Jamaican rumba*

Aural Section (20 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grade:

1. Pitch

Higher/lower
To recognise and identify as either 'higher' or 'lower' from a short phrase that will be played at two different octave placements. (No more than 2 tests. Each test will be played 3 times.)
Scales
To recognise and name scale forms of major and harmonic minor, one octave ascending and descending. (No more than 1 test. The test will be played 3 times.)
Intervals
To distinguish between major and minor thirds. (No more than 1 test. The test will be played 3 times.)

2. Rhythm and metre

Rhythm
To write from dictation a two-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$ or $\frac{3}{4}$ metre. Rests, dotted notes, anacruses and syncopation will not be used.
The examination process will be as follows:
- The time signature and the speed of the pulse will be given
- The phrase will be played four times and the candidate may begin writing at any time
- One minute will then be given for the candidate to complete writing
- The phrase will be played once more for checking.
(No more than 2 tests. Each test will be played 5 times.)

Metre
To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple or simple triple. (No more than 1 test. The test will be played 4 times.)

3. Melodic contour
To make a simple line drawing reflecting the high and low points of a melodic contour the student will hear. (No more than 1 test. The test will be played 4 times.)

4. High-, mid- and low-range sounds
To recognise high-, mid- and low-range sounds. After hearing a short phrase comprising high-, mid- and/or low-range sounds, the candidate will identify those sounds as high-, mid- and low-range (No more than 1 test. The test will be played 3 times.)

5. Dynamics and tempo
Dynamics
To indicate dynamics by writing ***f*** and ***p***, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)
Tempo
To indicate tempo as either *allegro* or *adagio* by writing the appropriate speed direction on a short melody up to eight bars in length, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

6. Phrasing and articulation
To mark on a melody up to eight bars in length the following articulation signs: slurs over two and three notes and *staccato.* (No more than 1 test. The test will be played 4 times.)

7. Timbre
To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 1 test. The test will be played 3 times.)
- flute
- oboe
- clarinet
- bassoon

8. Aural recognition of Set Works
To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 2 1542

Grade 2 increases knowledge and skill in musical rudiments. An important feature of this grade is the introduction of basic harmony skills, including writing triads I, ii, IV and V in the keys of the grade, adapting those triads to individual four-voice SATB chords. Many of the categories below will be tested in a series of questions based on the Set Works for the grade.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Grade 2 Book A and *Book B*
Music Craft Teacher's Guide Grade 2 Book A and *Book B*

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (40 minutes)

1. Rhythm and metre
In addition to the previous grades' requirements:
Rhythm
- To recognise and write correct groupings of semiquavers (sixteenth notes) and their rests according to the metre given;
- To recognise and write the note values and rest values of triplets and duplets.

Metre
- To recognise, write and use the time signatures of $\frac{3}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$.

2. Pitches, scales and keys
In addition to the previous grades' requirements:
Pitch
- To recognise and write the notes up to three leger lines above and below the treble staff, and up to three leger lines above and below the bass staff;
- To recognise and write the alto clef and the names of the notes occupying the lines and spaces, including one leger line above and below the staff.

Transposition
A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade. Candidates will write the scale degrees over the notes of this tune.
Candidates will then:
- Transpose the melody into another major key required for this grade.

Candidates may also be asked to:
- Transcribe the melody from treble clef to bass clef or vice versa.

Scales
To recognise and write scales and key signatures of the following:

Major:	E♭, A
Harmonic Minor:	C, B, F♯
Major pentatonic scale:	on C and G
Mode:	Mixolydian scale beginning on G (one octave only)

Candidates are required to recognise and write scales through two octaves ascending and/or descending.

3. Triads and intervals
In addition to the previous grades' requirements:
Intervals
To recognise and write the following intervals on treble and bass staves:
- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth.

To identify the intervals as either consonant or dissonant.
Triads
To recognise and write above a given note, on the treble and bass staves, in the keys specified for this grade the following major and minor triads in root position and first inversion:
I (i), ii, IV (iv), V
To recognise and write triads in root position and first inversion in the keys set for the grade, labelling with Roman numerals and figured bass:
- tonic (I or i),
- supertonic (ii),
- subdominant (IV or iv), and
- dominant (V).

Harmony
To recognise and write four-part vocal style chord progressions in root position with appropriate spacing and doubling based on:
- tonic (I or i),
- subdominant (IV or iv), and
- dominant (V).

Cadence
To recognise and write an authentic cadence (V – I or V – i) in four voices using a common retained note in one of the voices.

4. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	*Largo, Vivo, Prestissimo, Largamente, Larghetto, Con moto, Maestoso*
Speed modifiers:	*Allargando, Più mosso, Meno mosso*
Other terms:	*sostenuto, sempre, poco, molto, senza, cantabile, leggiero, espressivo, mezzo staccato*
Signs indicating octave displacement:	8va, 8vb, and *loco*
Other terms relating to performance:	first/second time bars, *dal segno, al fine, da capo, arco, pizzicato*

Motion

To recognise and name similar, contrary and oblique motion between two parts.

Form

- The definition of phrase and motif.
- To recognise binary and ternary form and to mark the main divisions in a provided melody using the letters A and B.

5. Instruments

In addition to the previous grades' requirements:

Bowed instruments and the human voice

Candidates will be required to be familiar with bowed instruments, and the human voice.

Bowed instruments

To write the approximate range using the appropriate clefs of:

- violin,
- viola,
- violoncello, and
- double bass

To describe the violin, viola, violoncello and double bass as capable of high-, mid- or low-range sounds.

Human voice

To write the approximate range using treble or bass clefs of the four main human voice categories:

- soprano,
- alto,
- tenor, and
- bass.

6. Set Works

In addition to the previous grades' requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 2

Mozart: Theme from 1st movement of *Sonata* K331
Williams: *Star wars*
Traditional: *Green bushes*
Traditional: *Slane*
Traditional: *Little David, play on your harp*

Aural Section (20 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch

Scales

To recognise and name the following scales: major and/or harmonic minor scale, major pentatonic scale, one octave ascending and descending. (No more than 2 tests. Each test will be played 3 times.)

Intervals

To recognise and name intervals of a major third and minor third, perfect fourth and perfect fifth. These intervals will be played within a limit of 4 octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads

To recognise and name major and minor triads in root position. (No more than 2 tests. Each test will be played 3 times.)

Melodic dictation

To write from dictation a two-bar melody in $\frac{4}{4}$ metre of crotchets (quarter notes) and minims (half notes). Melodic movement up to and including a third will be used. Rests, dotted notes, and syncopation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The key signature, first note, and the pulse will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm and metre

Rhythm

To write from dictation a three-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$. Rests, syncopation and anacruses will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given.
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple, simple triple, compound duple, or compound triple metre.

3. Motion

To recognise similar, contrary and oblique motion between two parts. (No more than 2 tests. Each test will be played 3 times.)

4. Dynamics and tempo modification

Dynamics

To indicate dynamics by writing ***f*** and ***p***, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

Tempo

To indicate tempo modifications by writing *accelerando* or *rallentando* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

5. Phrasing and articulation

To indicate the articulations *staccato*, accents, two-note slurs and phrase marks by writing on a given four-bar melody. A copy of the melody will be provided. (No more than 1 test. The test will be played 4 times.)

6. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- violin
- violoncello
- double bass
- acoustic guitar
- electric guitar

To identify the difference between *pizzicato* and *arco* on a stringed instrument from a short melody. (No more than 1 test. The test will be played 3 times.)

7. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 3 1543

In Grade 3 more emphasis is given to creative use of melodic and harmonic materials in the written section of the exam. Studies of musical rudiments also continue.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Grade 3 Book A and *Book B*
Music Craft Teacher's Guide Grade 3 Book A and *Book B*

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (60 minutes)

1. Rhythm and metre

In addition to the previous grades' requirements:
To recognise and write the following:
Rhythm
Note values and rests of 32nds (demisemiquavers) and breves (double whole notes). The dot of augmentation is examinable for all note values.
Metre
To recognise, write and use the time signatures of $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$.

2. Pitches, scales and keys

In addition to the previous grades' requirements:
Pitch
- The names of the notes on the lines and spaces up to four leger lines above and below the treble staff and above and below the bass staff.
- The names of the lines and spaces up to two leger lines above and below the alto staff.

Transposition
A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade.
Candidates will be required to:
- Transpose the melody into another required key for this grade; and/or

Candidates may also be asked to:
- Transcribe the melody from alto clef to either treble clef or bass clef, or vice versa.

Scales
To recognise and write scales and key signatures of the following:

Major:	E, A♭
Harmonic minor:	C♯, F
Melodic minor:	C♯, F
Modes:	Phrygian on E
	Mixolydian on G

Candidates are required to:
- Recognise and write scales and modes in treble clef, bass clef or alto clef;
- Write scales and modes through one or two octaves, ascending and/or descending (or both) as required;
- Mark scale degrees over the notes as for the previous grades, and
- Mark the positions of tones, and/or semitones and/or the tone-and-half as required.

3. Triads and intervals

In addition to the previous grades' requirements:
Intervals
To recognise and write the following intervals on treble and/or bass staves in the keys specified for the grade with or without key signature:
- all diatonic intervals and their inversions, and
- the augmented 4th and diminished 5th.

Triads
To recognise and write:
- major and minor triads in root position and all inversions,
- diminished triads in root position and first inversion, and
- augmented triads in root position.

4. Terms

In addition to the previous grades' requirements:
Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Intensity of sound:	*calando, morendo, forte-piano* (***fp***)
Speed:	*rubato, stringendo*
Relating to performance:	*pesante, subito* ***p***

Form
To show an understanding of the function of authentic and half cadences in articulating phrases and periods in music.

5. Harmony and voice leading

Harmony
- To harmonise and figure cadential progressions in four-part vocal style of not more than two bars in length, using the following:
  I, I^6, i, i^6
  ii, ii^6, ii^{o6}
  IV, IV^6, iv, iv^6
  V, V^6
  and cadential $^6_4$
- To identify and name chords and chordal progressions, plagal cadence, half cadence and cadential $^6_4$ – $^5_3$ in a given four-bar harmonic progression using mixed Roman numerals and figured bass.
- To complete a four-bar melody based on a given harmonic framework consisting of chords using the following:
  I, I^6, i, i^6
  ii, ii^6, ii^{o6}
  IV, IV^6, iv, iv^6
  V, V^6
  and cadential $^6_4$

6. Instruments

In addition to the previous grades' requirements:
Brass instruments
Candidates will be required to be familiar with brass instruments:
- B♭ trumpet,
- F horn,
- tenor trombone,
- bass trombone and
- tuba.

Candidates are to:
- Recognise and write the approximate range using the appropriate clefs;
- Describe each of the above instruments as capable of high-, mid, and/or low-range sounds.

7. Set Works

In addition to the previous grades' requirements:
There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 3

Beethoven: Opening of the 2nd movement of *Sonata* Op. 14, No 1
Pezold: *Minuet*
Traditional: *Down by the Salley Gardens*
Traditional: *Pange lingua*
Traditional: *The crabfish*

Aural Section (30 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades.

1. Pitch

Scales

To recognise and name the following scales: major, harmonic minor and melodic minor scales, one octave ascending and descending. (No more than 3 tests. Each test will be played 3 times.)

Intervals

To recognise and name the following dissonant intervals:

- major second and minor second
- major seventh and minor seventh
- tritone

Intervals to be played within a limit of four octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads

To recognise and name major, minor and diminished triads in root position. (No more than 3 tests. Each test will be played 3 times.)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 3 may be used. (No more than 1 test. The test will be played 5 times.)

Melodic dictation

To write from dictation in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ a two- to four-bar melody, including intervals of up to a sixth, using crotchets (quarter notes), minims (half notes) and quavers (eighth notes). Rests, syncopation and anacruses will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The key signature, time signature, first note, pulse, and a notated version of the rhythm will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

- To write from dictation the rhythm of a two to four-bar phrase in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes), dotted crotchets (dotted quarter notes) and quavers (eighth notes). Rests, syncopation and anacruses will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking over.

3. Texture

To recognise and name homorhythmic and polyrhythmic textures in a piece four bars in length. (No more than 1 test. The test will be played 3 times.)

4. Articulation, dynamics and tempo modification

To indicate the variations in tone, dynamic, articulation and tempo in a melody of approximately eight bars, a copy of the melody being provided. (No more than 1 test. The test will be played 4 times.)

The following will be examined:

p, ***f***, *cresc.*, *decresc.*, ***sf***/***sfz***, ***fp***, *subito* ***p***, *legato*, *staccato*,
Phrasing slurs, *pizz.*, *arco*, *pesante*,
Largo, *Adagio*, *Moderato*, *Allegro*, *Presto*,
Accel., *a tempo*, *ritardando*, *morendo*, *tempo rubato*

5. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- trumpet
- horn
- trombone
- tuba

6. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 4 — 1544

By the end of Grade 4, successful candidates demonstrate their awareness and skill in the basics of music theory and aural perception according to the objectives of Level 1. This will include a working understanding of many elements of diatonic harmony and the cycle of fifths.

The following are available and may be used in conjunction with this grade:
Music Craft Student Workbook Grade 4 Book A and *Book B*
Music Craft Teacher's Guide Grade 4 Book A and *Book B*

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (90 minutes)

1. Rhythm and metre

In addition to the previous grades' requirements:
To recognise and write the following:

Metre

To recognise, write and use time signatures as for the previous grades with the addition of $\frac{5}{4}$ and $\frac{7}{8}$ metre.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- To recognise, write and use double flats and double sharps, and to be able to cancel them.

Transposition

A four- to eight-bar melody in a major or minor key will be set for transposition within the range of keys specified for this grade. Candidates will be required:

- To transpose the melody from one clef to another clef (treble, alto, bass).

Candidates may also be asked to:

- transpose the melody for clarinet in B♭, trumpet in B♭, or horn in F.

Scales
To recognise and write on treble, alto, and bass staves, scales and their key signatures as for the previous grades with the addition of:

Major:	B, F♯/G♭, C♯/D♭
Harmonic minor:	B♭, E♭/D♯, A♭/G♯
Melodic minor:	B♭, E♭/D♯, A♭/G♯
Modes:	Lydian mode beginning on F Æolian mode beginning on A

Candidates are required to:
- Recognise and write Lydian and Æolian modes through one octave; and
- Recognise and write the major pentatonic scale through one octave.

3. Terms
In addition to the previous grades' requirements:
Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs, where applicable, or to supply the correct German and/or French term for a given English meaning:

Speed (German):	*Langsam, Mäßig, Lebhaft, Sehr lebhaft, Schnell*
Speed (French):	*Lent, Modéré, Vif*
Terms relating to performance:	*agitato, attacca, animato, tranquillo, con brio, con grazia, con forza, con fuoco, dolce, risoluto, ad libitum, tenuto, sotto voce, scherzando*
Ornamentation:	trills, upper mordents, lower mordents, turns, *appoggiatura* and *acciaccatura*. Candidates will not be required to write out realisations of ornaments.

Form
- To recognise and describe motif, phrase and period and the role of repetition, variation and contrast.
- To know and describe the ways musical material is varied in variation form and to be prepared to discuss some of the principal ways in which this occurs.
- To know and describe the principal variation forms (chaconne, passacaglia, variation sets, etc).

4. Harmony and voice leading
In addition to the previous grades' requirements:
Intervals
To recognise and write all intervals studied from the previous grades:
- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth
- augmented fourth and diminished fifth

To identify the intervals as consonant or dissonant.
Triads
To recognise and write the dominant 7th in all inversions, with figuring.
Harmony
- To recognise and write V^7 in root position and first inversion ($^6_5$) resolving to I (i) in four voices;
- To harmonise and figure a partially completed figured bass in root position and first inversion chords, using the following:
  I, I^6, i, i^6
  ii, ii^6, $ii^{\circ 6}$
  III, III^6, iii, iii^6
  IV, IV^6, iv, iv^6
  V, V^6, V^7
  VI, VI^6, vi, vi^6
  $vii^{\circ 6}$
  (ii°, vii° – diminished triads in first inversion only).
- To recognise and name the following chords in a given harmonic progression:
  I, I^6, i, i^6
  ii, ii^6, $ii^{\circ 6}$
  III, III^6, iii, iii^6
  IV, IV^6, iv, iv^6
  V, V^6, V^7, V^6_5, V^4_3, V^4_2
  VI, VI^6, vi, vi^6
  $vii^{\circ 6}$
  (ii°, vii° – diminished triads in first inversion only).
- To recognise and name the following non-chord tones: passing tones, auxiliaries (or neighbour tones) and properly prepared and resolved suspensions, escape tones, and *appoggiature*;
- To recognise, label and write authentic, half, deceptive, plagal and Phrygian cadences; and
- To recognise and label modulation to the dominant or relative major/minor key.

5. Instruments
In addition to the previous grades' requirements:
Percussion instruments
Candidates will be required to be familiar with percussion instruments:
- timpani
- bass drum
- snare drum
- cymbals
- triangle
- tambourine
- glockenspiel
- xylophone
- gong
- tam-tam

Candidates are:
- To differentiate percussion instruments into those of definite and those of indefinite pitch; and
- To write the ranges of definite pitch percussion instruments using appropriate clefs.

6. Questions on Set Works
In addition to the previous grades' requirements:
There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.
Set Works for Grade 4
Elfman: *The Simpsons*
Joplin: *The entertainer*
Schubert: *Heidenröslein*
Traditional: *The ladies of Brisbane*
Traditional: *While shepherds watched*

Aural Section (30 minutes)
Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch
Scales and modes
To recognise and name the following scales: major, harmonic and melodic minor scales and Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (No more than 5 tests. Each test will be played 3 times.)
Intervals
To recognise and name within the range of an octave all diatonic intervals and the tritone. Intervals to be played within a limit of four octaves from C. (No more than 5 tests. Each test will be played 3 times.)

Triads
To recognise and name major and minor triads in root position and first inversions and diminished and augmented triads in root position only. (No more than 5 tests. Each test will be played 2 times.)
Cadences
To recognise and name the cadence that concludes a four-bar phrase as:
- Authentic (or perfect authentic),
- Plagal,
- Half,
- Deceptive,
- Phrygian.

(No more than 2 tests. Each test will be played 3 times.)
Antecedent and Consequent
An eight-bar melody comprising a four-bar antecedent and a four-bar consequent phrase will be played. The candidate will then hear either the antecedent or the consequent and will be required to identify the heard or missing phrase as antecedent or consequent. (No more than 1 test. The test will be played 2 times.)
Form
To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 4 may be used. (No more than 1 test. The test will be played 5 times.)
Dictation
To write from dictation a two- to four-bar melody in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes), quavers (eighth notes), and dotted notes. Rests, syncopation and anacruses will not be used. (No more than 2 tests. Each test will be played 5 times.)
The examination process will be as follows:
- The first note and the tonic chord, with root note on top, will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm
To write from dictation a two to four-bar rhythm of minims (half notes), crotchets (quarter notes), quavers (eighth notes), and dotted notes, in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ metre. Rests, syncopation and anacruses will not be used. (No more than 2 tests. Each test will be played 5 times.)
The examination process will be as follows:
- The time signature and the speed of the pulse will be given;
- The phrase will be played four times and the candidate may begin writing any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

3. Texture
To recognise and name either the presence or the absence of canon and imitation in a four-bar, two-part phrase. (No more than 2 tests. Each test will be played 3 times.)

4. Timbre
To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)
- timpani
- bass drum
- snare drum
- cymbals
- triangle
- tambourine
- glockenspiel
- xylophone
- gong

To identify and name any instrumental timbre covered in any grade up to and including Grade 4. (No more than 4 tests. Each test will be played 3 times.)

5. Aural recognition of Set Works
To recognise and name any of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

LEVEL 2
GRADE 5 — 1545

Grade 5 consolidates the harmonic and structural materials introduced in Grade 4 and develops some areas that are introduced in rudimentary form in Grade 4 (e.g. the dominant seventh chord, modulation, etc).

The following is available and may be used in conjunction with this grade:
Music Craft Essential Exercises Grade 5

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (120 minutes – 60 marks)
1. Rhythm and metre
Rhythm
- To recognise, write and demonstrate an understanding of duplets, triplets, quintuplets and septuplets;
- to recognise hemiola.

Metre
To recognise, write and use time signatures as for the previous grade with the addition of the recognition of mixed metre.

2. Pitches, scales and keys
Candidates will:
- recognise and write all major, harmonic minor and melodic minor scales in the treble, alto, tenor and bass clefs;
- display an understanding of the harmonic series;
- display an understanding of the cycle of fifths;
- recognise and write all of the following in any transposition: Dorian, Æolian, Ionian, Phrygian, Lydian, Mixolydian;
- recognise and write the chromatic scale; and
- recognise and write 'major' and 'minor' forms of the pentatonic scale.

3. Form
Candidates will display an understanding of:
- binary form,
- ternary form,
- rondo form,
- ritornello form,
- 32-bar song form, and
- sectional variations form (theme and variations).

4. Harmony and voice leading
Candidates will be able to:
- recognise, construct and demonstrate appropriate voice leading for any diatonic chord in root position and first inversion;
- recognise, construct and demonstrate appropriate voice leading for the cadential $^{6}_{4}$;

- recognise, construct and demonstrate appropriate voice leading for the dominant seventh chord in root position and all inversions;
- recognise, construct and demonstrate an understanding of the quality of the following seventh chords:
  - major 7th
  - minor 7th
  - dominant 7th
  - diminished 7th
  - half-diminished 7th
  - augmented 7th
  - minor-major 7th
- recognise, construct and demonstrate appropriate voice leading for:
  - ii^7, $ii^{ø7}$ (half-diminished 7th), ii^6_5, $ii^{ø6}_5$ (half-diminished 7th),
  - IV^7, iv^7
- analyse melodic figuration; and
- recognise modulation to the subdominant, dominant, relative major and relative minor.

5. Species counterpoint

Candidates will be able to:
- write a first-, second- or fourth-species counterpoint to a given cantus firmus; and
- analyse a fourth-species counterpoint in two parts by indicating preparation, dissonance, resolution and the intervals between the parts.

6. Instruments

Voice

Candidates will be required:
- To show a general knowledge of the human voice as a solo and ensemble instrument in art song, opera and popular song;
- To distinguish between recitative and aria; and
- To describe the structure of popular song form.

7. Set Works and contrapuntal models

The following works are prescribed for study. Candidates will be required to demonstrate the practical application of music theory knowledge by answering questions relating to the Set Works.

Set Works for Grade 5

Ludwig van Beethoven, *Rondo* from *Sonata facile* Op. 49 No 1

George Frideric Handel, *Air and variations* ('The harmonious blacksmith') from *Suite* No 5 in E major HWV 430

Claudio Monteverdi, *Io la Musica son* (Ritornello from the Prologue) from *L'Orfeo*

Jack Strachey and Harry Link, *These foolish things*

Contrapuntal models for Grade 5

Johann Fux: Exercises in first-, second- and fourth-species counterpoint in two parts

Heinrich Schenker: Exercises in first-, second- and fourth-species counterpoint in two parts

Aural Section (40 minutes – 40 marks)

1. Pitch

Scales and modes

Candidates will be required to recognise and name the following: major, harmonic minor and melodic minor scales and Dorian, Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (No more than 5 tests. Each test will be played twice.)

Triads

Candidates will be required to recognise and name:
- major and minor triads in all positions,
- diminished triads in root position or first inversion, and
- augmented triads in root position.

(No more than 5 tests. Each test will be played twice.)

Chord progressions

Candidates will be required to identify the chords in a progression of five chords, where the first chord is given, using the following harmonic vocabulary:

I, I^6, i, i^6,
ii, ii^6, $ii^{\circ 6}$,
IV, IV^6, iv, iv^6,
V, V^6, and
cadential $^6_4$

Candidates will also identify by name the cadence that occurs at the end of this five-chord progression. (No more than 2 tests. Each test will be played 5 times.)

Dictation

Candidates will be required to write from dictation a four- to six-bar diatonic melody in a major or minor key (both forms of the minor scale may be examined) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$, consisting of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes). The melody may feature dotted notes on any note value apart from the semibreve (whole note) and semiquaver (sixteenth note). If the melody features an anacrusis, the pitch and rhythmic duration of the anacrusis will be given. Rests and syncopation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The first note and the tonic chord, with the root note on top, will be given prior to the first playing.

2. Rhythm

Candidates will be required to write from dictation a four- to eight-bar rhythm of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes) and dotted notes on any note values except the semiquaver (sixteenth note) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$ metre. Triplets, duplets, anacrusis and syncopation within the bar may be used. Rests and syncopation featuring semiquavers will not be used. (No more than 2 tests. The test will be played 5 times.)

The time signature and the speed of the pulse will be given.

3. Form

Candidates will be required to recognise repetition and contrast in a 16- to 32-bar melody. Excerpts from the Set Works or melodies that the candidates have not heard before may be used as the basis for this question. (No more than 1 test. The test will be played 5 times.)

4. Aural recognition of Set Works

Candidates will be required to recognise, name and describe significant features of the Set Works for the grade. (No more than 4 tests. Each test will be played 3 times.)

GRADE 6 — 1546

The following is available and may be used in conjunction with this grade:
Music Craft Essential Exercises Grade 6

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (150 minutes – 70 marks)

1. Harmony and voice leading

Candidates will use all the harmonic vocabulary of previous grades and be able to:
- recognise, construct and demonstrate appropriate voice leading for the leading-tone seventh chord ($vii^{ø7}$ and $vii^{\circ 7}$ – half-diminished and diminished 7ths) in all positions;

- recognise, construct and demonstrate appropriate voice leading for all second inversion triads;
- recognise, construct and demonstrate appropriate voice leading for ii^{7}, ii^{ø7}, IV^{7} and iv^{7} in all positions;
- write and analyse modulation to the subdominant, dominant and the relative major/minor keys;
- analyse and write melodic figuration.

Candidates will be required to undertake exercises such as harmonising a melody in four voices, realising a figured bass in four voices or in a simple exercise such as (but not limited to) the accompaniment of a Handel recitative, devising melodic figuration over a harmonic scaffold, and harmonic analysis.

2. Species counterpoint

Candidates will be able to:

- write a third-species counterpoint of three or four notes to every one note of a given cantus firmus;
- analyse a third-species counterpoint in two parts by indicating passing tones, neighbour tones, changing notes, double neighbours and the intervals between the parts;
- write a fifth-species counterpoint to a given cantus firmus;
- analyse a fifth-species counterpoint in two parts by indicating passing tones, neighbour tones, syncopations, anticipations, changing notes, double neighbours and the intervals between the parts; and
- analyse the harmonic basis of contrapuntal writing in two parts by using Roman numerals and figures.

3. Analysis and Form

Candidates will be able to show an understanding of:

- sonata form,
- continuous variation form (chaconne, passacaglia and ground bass),
- contrapuntal works for keyboard in two parts (i.e. the two-part inventions of Bach).

Candidates will be required to demonstrate their understanding of these forms through questions based on the Set Works and on previously unseen works.

4. Set Works and contrapuntal models

The following works are prescribed for study. Candidates will be required to demonstrate the practical application of music theory knowledge by answering questions relating to the Set Works.

Set Works for Grade 6

Johann Sebastian Bach, *Passacaglia* in C minor BWV 582 (excluding fugue)

Johann Sebastian Bach, *Two-part invention* No 1 (C major, BWV 772), No 7 (E minor, BWV 778) and No 13 (A minor, BWV 784)

Ludwig van Beethoven, First movement from *Symphony No 2* Op. 36

Henry Purcell, *When I am laid in earth* from *Dido and Æneas*

Igor Stravinsky, First movement from *Symphony of psalms*

Contrapuntal models for Grade 6

Johann Fux: Exercises in two-part fifth species counterpoint

Heinrich Schenker: Exercises in two-part fifth species counterpoint

Aural Section (40 minutes – 30 marks)

1. Pitch

Triads and seventh chords

Candidates will be required to identify:

- major and minor triads in all positions,
- diminished triads in root position or first inversion,
- augmented triads in root position,
- the major 7th, minor 7th, diminished 7th, half-diminished 7th and dominant 7th in root position.

Chords may be examined in either open or closed position. (No more than 6 tests. Each test will be played twice.)

Chord progressions

Candidates will be required to identify the chords in a progression of up to seven chords, where the first chord is given, using the following harmonic vocabulary:

I, I^{6}, i, i^{6},
ii, ii^{6}, ii^{o6},
III, III^{6}, iii, iii^{6},
IV, IV^{6}, iv, iv^{6},
V, V^{6},
VI, VI^{6}, vi, vi^{6},
vii^{o6}, and
cadential $^{6}_{4}$

Candidates will also identify by name the cadence that occurs at the end of this progression of up to seven chords. (No more than 2 tests. Each test will be played 5 times.)

Candidates will also be required to identify modulation to the dominant and relative major/minor keys in a short passage of music. (No more than 2 tests. Each test will be played 3 times.)

Dictation

Candidates will be required to write from dictation a six- to eight-bar diatonic melody in a major or minor key (both forms of the minor scale may be examined) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$, consisting of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes). The melody may feature dotted notes on any note value apart from the semiquaver (sixteenth note). The melody may feature syncopation, an anacrusis, triplets and duplets. Rests will not be used. (No more than 2 tests. Each test will be played 5 times.)

The first note and the tonic chord, with the root note on top, will be given prior to the first playing.

Lower part dictation

Candidates will be required to write from dictation the lower part of a two-part diatonic exercise that is up to four bars in length. The melody may be in a major or minor key, feature a time signature of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ and consist of semibreves (whole notes), minims (half notes), crotchets (quarter notes) and quavers (eighth notes). The melody may feature dotted notes on any note value apart from the semibreve (whole note) and quaver (eighth note). Rests, an anacrusis and syncopation will not be used. (No more than 1 test. The test will be played 5 times.)

The first notes and the tonic chord, with the root note on top, will be given prior to the first playing.

2. Rhythm

Candidates will be required to write from dictation a four- to eight-bar rhythm of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes) and dotted notes on any note values except the semiquaver (sixteenth note) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{7}{8}$ or $\frac{5}{4}$ metre. Triplets, duplets, anacrusis and syncopation on any note value may be used. Rests will not be used. Mixed metre is examinable at this grade but the time signature changes will be given to the candidate. (No more than 2 tests. Each test will be played 5 times.)

The time signature(s) and the speed of the pulse will be given.

3. Aural recognition of Set Works

Candidates will be required to recognise, name and describe significant features of the Set Works for the grade. (No more than 4 tests. Each test will be played 3 times.)

Australian
Music
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Theory of Music

See the front section of the *Manual of syllabuses* for general preparatory information.

AMEB Resources

GRADE 1 to GRADE 6

Theory of Music Integrated course and workbooks (Grades 1, 2, 3) (AMEB, 2019), Grade 4 (AMEB 2020), Grade 5 (AMEB 2021) and Grade 6 (AMEB 2024).

Theory of Music Online courses (Grades 1, 2, 3, 4 & 5) (score.ameb.edu.au).

GRADE 5 & GRADE 6

Theory of Music Analytical notes (ameb.edu.au).

Recommended reference books

GRADE 1, GRADE 2, GRADE 3 & GRADE 4

Baker, T. *Dictionary of Musical Terms* (Schirmer).
Bishop, J. *Master Melodies* (EMI Music Publishing).
Chambers, H.A. *Musical Manuscript* (Curwen).
Chambers, H.A. *Practical Transposition* (Allans).
Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).
Greenish, A. *Dictionary of Musical Terms* (Williams).
Hyde, M. *Examples in Binary, Ternary and Rondo Form Melodies* (EMI Music Publishing).
Johnstone, J. Alfred. *Questions and Exercises on Rudiments of Music* (EMI Music Publishing).
Johnstone, J. Alfred. *Rudiments* (EMI Music Publishing).
Leckie, A.J. *A Hundred Melodic Tests* (EMI Music Publishing).
Leckie, A.J. *Melodies and their Treatment* (EMI Music Publishing).
Long, N. *Harmony and Style*, Book l (Faber).
Loughlin, G. *Diatonic Harmony* (EMI Music Publishing).
Lovelock, W. *Hints on Working Rudiments* Questions (Elkin).
Lovelock, W. *Melody Writing*, Imperial Ed. 974 (EMI Music Publishing).
Lovelock, W. *The Rudiments of Music* (Bell).
Macpherson, S. *Rudiments of Music* (Williams).
Morris, R.O. *The Structure of Music* (OUP).
Peter Pan Series. *Tests in Theory* (J. Albert).
Spearritt, G.D. *Essential Music Theory*, Grades 1, 2, 3 and 4 (All Music Publishing).
Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).
Steele, J.A. *Harmony for Students* (EMI Music Publishing).
Thiman, E. *Musical Form for Examination Students* (Faber).

GRADE 5 & GRADE 6

Bach, J.S. *Two-part Inventions*.
Colles, H. *The Growth of Music* (OUP).
Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).
Jacob, G. *Orchestral Technique* (OUP).
Long, N. *Harmony and Style, Book II* (Faber and Faber).
Lovelock, W. *108 Exercises in Harmonisation* (Elkin).
Lovelock, W. *Elementary Accompaniment Writing* (Bell).
Lovelock, W. *First Year Harmony* (Elkin).
Lovelock, W. *Second Year Harmony* (Elkin).
Lovelock, W. *Two-part Writing*, Imperial Ed. 1093 (EMI Music Publishing).
Morris, R.O. *Foundations of Practical Harmony and Counterpoint* (Macmillan).
Morris, R.O. *Introduction to Counterpoint* (OUP).
Morris, R.O. *The Structure of Music* (OUP).
Robson, E.M. *Students' Harmony and Counterpoint* (Nicholsons).
Scholes, P. *The Oxford Companion to Music* (OUP).
Spearritt, G.D. *Essential Music Theory Grades 5 and 6* (All Music Publishing).
Steele, J.A. *Free Counterpoint in Two Parts* (EMI Music Publishing).
Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).
Steele, J.A. *Harmony for Students* (EMI Music Publishing).
Thiman, E. *A Guide to Elementary Harmony* (Faber).
Thiman, E. *Practical Free Counterpoint* (Faber).
(In addition, the previously recommended books on the Rudiments of Music, and Melody Construction).

ASSOCIATE & LICENTIATE

Abbate, C. and Parker, R. *A History of Opera: The Last 400 Years* (Penguin, 2012).
Bach, J.S. 371 Harmonised Chorales (Any recognised edition).
Bach, J.S. Three-part Inventions (Any recognised edition).
Bach, J.S. French Suites, English Suites, Partitas (Any recognised edition).
Bruhn, S. *J.S. Bach's Well-Tempered Clavier: In-Depth Analysis and Interpretation* Vols I to IV. (Hong Kong: Mainer International Ltd, 1993).
David, N. *Jazz Arranging* (Scarecrow Press Inc., 1998).
Hallmark, R. *German Lieder in the Nineteenth Century* 2nd ed. Routledge Studies in Musical Genres Series (Routledge, 2010).
Hardy, G. and Fish, A. *Music Literature: A Workbook for Analysis* Vols 1 and 2. (Dodd, Mead, 1966).
Hillier, P. (ed.), *The Catch Book: 153 Catches Including the Complete Catches of Henry Purcell* (OUP, 1987).
Kopp, E. 'A Brief History of the Blues' (www.allaboutjazz.com).
Todd, R.L. *Nineteenth-Century Piano Music* 2nd ed. Routledge Studies in Musical Genres Series (Routledge, 2004).
Parsons, J. (ed.) *The Cambridge Companion to the Lied* (CUP, 2004).
Peterson, N. *Rhythm Reading and Dictation* (Insight, 2008).
Piston, W. *Orchestration* (Gollancz, 1969).
Pullig, K and Lowell, D. *Arranging for Large Jazz Ensemble* (Berklee Press, 2003).
Simpson, K. (ed.), *77 Rounds and Canons* (Novello, 1980).
Wagner, J. *Workbook for Band Scoring* (McGraw Hill, 1960).

The following is a list of terms required in the grades. The meanings given are those which the Board considers to be satisfactory English equivalents.

Terms required for Grade 1

SPEED

Adagio, slowly.
Andante, at an easy walking pace.
Moderato, at a moderate speed.
Allegro, lively and fast.
Presto, very fast.

MODIFICATIONS OF SPEED

Accelerando (*accel.*), gradually becoming faster.
Rallentando (*rall.*), gradually becoming slower.

Ritardando (*ritard.*) (*rit.*), gradually becoming slower.
Ritenuto (*riten.*) (*rit.*), immediately slower, or held back.
A tempo, return to former speed.
INTENSITY OF SOUND
Crescendo (*cres.*) (*cresc.*), gradually becoming louder.
Decrescendo (*decres.*) (*decresc.*), gradually becoming softer.
Diminuendo (*dim.*), gradually becoming softer.
Forte (***f***), loud.
Piano (***p***), soft.
OTHER TERMS
Legato, smoothly, well connected.
Staccato, detached, short.

Additional Terms for Grade 2

SPEED
Lento, slowly.
Largo, broadly.
Allegretto, moderately fast.
Vivace, lively, spirited.
Vivo, lively, spirited.
MODIFICATIONS OF SPEED
Allargando, becoming broader.
Più mosso, quicker.
Meno mosso, slower.
INTENSITY OF SOUND
Pianissimo (***pp***), very soft.
Fortissimo (***ff***), very loud.
Mezzo forte (***mf***), moderately loud.
Mezzo piano (***mp***), moderately soft.
OTHER TERMS
Maestoso, majestic.
Sostenuto, sustained.
Sempre, always.
Poco, a little.
Molto, very.
Senza, without.
Cantabile, in a singing style.
Leggiero, lightly.
Dal segno, from the sign.
Da capo al fine, from the beginning to the word *fine*.
Mezzo staccato, moderately short and detached.

Additional Terms for Grade 3

SPEED
Largamente, broadly.
Larghetto, rather broadly.
Prestissimo, extremely fast, or as fast as possible.
Con moto, with movement.
INTENSITY OF SOUND
Calando, getting softer and slower.
Morendo, dying away.
Forte-piano (***fp***), loud then immediately soft.
Sforzando (***sf***) (***sfz***), a strong accent.
OTHER TERMS
Agitato, with agitation.
Attacca, go on at once.
Animato, with animation.
Tranquillo, calmly.
Con anima, with feeling.
Con brio, with spirit.
Con grazia, with grace.
Con forza, with force.
Dolce, soft and sweet.
Risoluto, with resolution.
Ben marcato, well marked.
Main droite (M.D.), right hand.
Main gauche (M.G.), left hand.
Una corda, with the soft pedal.
Tre corde, release the soft pedal.
Ad libitum, at pleasure, quite freely.
Opus, a work or group of works.
Loco, at normal pitch (after an 8va sign).

Additional Terms for Grade 4

SPEED
Tempo commodo, at a comfortable speed.
Tempo giusto, at a consistent speed.
L'istesso tempo, at the same speed.
Non troppo, not too much.
Grave, slow and solemn.
MODIFICATIONS OF SPEED
Rubato, with some freedom in the time.
Stringendo, pressing on faster.
INTENSITY OF SOUND
Perdendosi, fading away.
Smorzando, dying away.
Rinforzando, (***rfz***),(***rf***) reinforcing the tone.
Pesante, heavily.
OTHER TERMS
Cantando, in a singing style.
Tenuto, (*ten.*) held.
Piacevole, pleasant, agreeable.
Portamento, a smooth gliding from one note to another (as in singing or string playing).
Dolente, sadly, plaintively.
Doloroso, sadly, plaintively.
Sotto voce, softly in an undertone.
Giocoso, gay, merry.
Grazioso, gracefully.
Assai, very.
Quasi, as if, as it were.
Scherzando, playfully.
Subito, (*sub.*) suddenly.
TERMS REFERRING TO STRING PLAYING
Sul ponticello, (*sul. pont.*) bow on or near the bridge.
Sul tasto, bow on or near the finger board.
Tremolo, bowing very rapidly (usually on one note at a time), to produce a shimmering or wavering effect.
Pizzicato, (*pizz.*) pluck the string with the finger (instead of bowing it).
Arco, with the bow (used after a *pizz.* sign).

GRADE 1 — 0001

The paper may comprise questions on:

Pitch and Tonality

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each stave. The sharp, flat and natural.

Keys and Scales

(i) The recognition and writing of the scales of C, G and F major over one octave only; their key signatures; and the positioning of their tones and semitones.
(ii) The writing of scale degree numbers under the notes of a tune.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (by number only, not quality).

Chords

Writing the tonic triad in root position in the keys specified for the grade, in the treble clef.

Time and Rhythm
The following note values and rests:

The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, (𝄴) with or without one beat before the first barline (anacrusis).

Transposition
Candidates will be given a short melody without accidentals and not more than four bars in length, which they will be asked to transpose into one of the required keys for this grade. Note values will be those specified for the grade.

Terminology
The English meanings of the following terms, together with their abbreviations and signs where applicable.
SPEED
Adagio, andante, moderato, allegro, presto.
MODIFICATIONS OF SPEED
Accelerando, rallentando, ritardando, ritenuto, a tempo.
INTENSITY OF SOUND
Crescendo, decrescendo, diminuendo, forte, piano.
OTHER TERMS RELATING TO PERFORMANCE
Legato, staccato.
SIGNS
Tie, slur, barline, double barline.

GRADE 2 0002

Questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of scales and their key signatures as for Grade 1, with the addition of D and A major, and of A, E, and D minor (harmonic form), through one or two octaves; including the positioning of their tones and semitones.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef (both quality and numerical value required).

Chords
Writing the tonic triad in root position in the keys specified for the grade, in the treble or bass clef.

Time and Rhythm
To the note-values and rests in the previous grade add:

in simple time;

in compound time;

as it occurs as an anacrusis before the barline. The semibreve (or whole bar) rest is to be added: 𝄻

To the time signatures of the previous grade, add $\frac{6}{8}$ with or without anacrusis.

Transposition
Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the required keys for the grade. Only accidentals involving the leading note of the minor key will be introduced.

Terminology
In addition to the terms set for the previous grade, the English meanings of the following terms, together with their abbreviations and signs where applicable.
SPEED
Lento, largo, allegretto, vivace, vivo.
MODIFICATIONS OF SPEED
Allargando, più mosso, meno mosso
INTENSITY OF SOUND
Pianissimo, fortissimo, mezzo forte, mezzo piano.
OTHER TERMS RELATING TO PERFORMANCE
Maestoso, sostenuto, sempre, poco, molto, senza, cantabile, leggiero, dal segno, da capo al fine, mezzo staccato.
SIGNS
As required for Grade 1 with the addition of the pause, repeat sign and signs for accent (>, ^, –).

General Knowledge
(a) To show an understanding of simple duple, triple and quadruple time; and compound duple time.
(b) To recognise the form of a tune as binary or ternary, and to mark its main divisions, using the letters AB or ABA.

Creative
To mark the accentuation in a simple couplet of words by placing an upright line before each accented syllable or word.

GRADE 3 0003

Questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of scales and their key signatures as for the previous grades with the addition of E, B♭, E♭ and A♭ major, and of G and C minor (harmonic form), through one or two octaves. To show a knowledge of tones and semitones, and the technical names of the degrees of the scales.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble or bass clef.

Chords
(a) The writing on treble or bass stave of the three primary triads in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
(b) The writing and recognition of the perfect and plagal cadences in these same keys, in four-part vocal styles.

Time and Rhythm
To the note values and rests in the previous grades add:

To the time signatures of the previous grades add: $\frac{3}{2}$, $\frac{2}{2}$, 𝄵, $\frac{3}{8}$, $\frac{9}{8}$

Transposition
Candidates will be given a short melody involving note values specified for this grade, and not more than eight bars in length which they will be asked to transpose into one of the required keys for the grade. Simple accidentals may be involved.

Terminology
In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable.
SPEED
Largamente, larghetto, prestissimo, con moto.

INTENSITY OF SOUND
Calando, morendo, forte-piano, sforzando.
OTHER TERMS RELATING TO PERFORMANCE
Agitato, attacca, animato, tranquillo, con anima, con brio, con grazia, con forza, dolce, risoluto, ben marcato, main droite (M.D.), main gauche (M.G.), una corda, tre corde, ad libitum.
MISCELLANEOUS
Opus, loco.
SIGNS
As required for the previous grades with the addition of MM., 8*va*.

General Knowledge
In addition to the requirements set for the previous grades in this section.
(a) To show an understanding of compound triple time, accidentals, sequence and anacrusis.
(b) To recognise Binary, Ternary and Rondo forms, and to mark their main divisions, using the letters AB, ABA, ABACA, etc.
(c) To show on treble and bass staves, the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.

Creative
(a) To write a suitable rhythmic pattern to a simple couplet of words. AND
(b) To write a melody of four bars in any major key up to two sharps or two flats, on a given rhythmic pattern. Phrasing should be included.

GRADE 4 0004

Questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of scales and their key signatures as for the previous grades, with the addition of B, F♯, D♭, and G♭ major, and B, F♯, C♯, F and B♭ minor (harmonic form), through one or two octaves. Use of double sharps and double flats, tones and semitones and the technical names of the degrees of the scales.

Intervals
Recognition and writing of all diatonic intervals above or below the tonic, in the keys specified for the grade, in the treble or bass clef. Inversion of intervals.

Modulation
Recognition in melodies of modulation to the dominant or relative major or minor.

Time and Rhythm
Note values and rests as in the previous grades. Syncopation (crotchet and quaver values only). Barring an unbarred phrase. To the time signatures in the previous grades add $\frac{6}{4}$ and $\frac{12}{8}$.

Harmony
(a) The recognition of chords on

I, II, IV, V, VI	Major
Ib, IIb, IVb, Vb, VIb	keys
I, IV, V, VI	Minor
Ib, IVb, Vb, VIb	keys

in keys up to four sharps or four flats, in four-part vocal style.
(b) The writing and recognition of the four principal cadences in the same keys, in four-part vocal style.
(c) The harmonisation of a simple melody of not more than six bars, in a major or minor key up to four sharps or four flats, in four-part vocal style using the above vocabulary.

Creative Work
To write a melody to a simple verse couplet, the words to be correctly written below the notes. Major and minor keys up to two sharps and two flats are required, and modulation is not expected. Phrasing should be included.

Transposition
Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the keys required for the grade. Accidentals will be involved.

Terminology
In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable:
SPEED
Tempo commodo, tempo giusto, l'istesso tempo, non troppo, grave.
MODIFICATIONS OF SPEED
Rubato, stringendo.
INTENSITY OF SOUND
Perdendosi, smorzando, rinforzando, pesante.
OTHER TERMS RELATING TO PERFORMANCE
Cantando, tenuto, piacevole, portamento, dolente, doloroso, sotto voce, giocoso, grazioso, sul ponticello, sul tasto, tremolo, pizzicato, arco, assai, quasi, scherzando, subito.
SIGNS
As required for the previous grades with the addition of the recognition and writing of the signs of the upper mordent, lower mordent, turn, trill *tr*, *acciaccatura* and *appoggiatura*. Candidates will not be required to write out the interpretation of these ornaments.

General Knowledge
In addition to the requirements set for the previous grades in this section.
(a) To define and to recognise the following: compound quadruple time, diatonic and chromatic (as applied to semitones and to scales), counterpoint.
(b) To show a general knowledge of the form, time and character of dances included in the keyboard suites of Purcell, Bach and Handel: Allemande, Courante, Corrente, Sarabande, Gavotte, Minuet, Gigue.
(c) To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass.

GRADE 5 0005

Questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of all the major and minor scales (both forms), and their key signatures.

Intervals
The recognition and writing of all diatonic and chromatic intervals and their inversions, in treble and bass clefs, with or without key signatures.

Modulation
Recognition in melodies of modulation to the dominant, subdominant, or relative major or minor.

Harmony
(a) To harmonise a melody of no more than eight bars in four-part vocal style using the following vocabulary:
I II* IV V VI
(*Major key only)
Ib IIb IVb Vb VIb VIIb

Ic (cadential)
unaccented passing and auxiliary notes.

(b) In a given melody or unfigured bass, which may modulate to closely related keys, to harmonise cadences in pianoforte or four-part vocal style, preceding each cadence by a suitable chord. First inversions may be included in cadential progressions.

Creative Work

To write a melody in a major or minor key up to three sharps or three flats, to a four-line stanza of poetry. The words to be correctly written below the notes. Phrase marks are to be included. Modulation is optional.

General Knowledge

(a) To show a general knowledge of the following forms, and an acquaintance with examples by the great composers: Minuet and Trio, Scherzo, Air with variations, Recitative and Aria as in Handel or Mozart.

(b) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B♭, clarinet in A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. piccolo, cor anglais, bass clarinet, clarinet in E♭ and contrabassoon will not be examined.

Set Works

A Minuet and Trio from a chamber work by Mozart or Haydn, and a Recitative and Aria from an oratorio by Handel will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes.

Candidates will need to analyse, and will be asked questions on BOTH of the following Set Works:

MOZART, *Divertimento* in E♭ major K 563, *Minuet* and *Trio*, third movement

HANDEL, *Comfort ye my people* and *Ev'ry valley shall be exalted* from *Messiah* HWV 56 Part 1

GRADE 6 0006

Harmony

The following vocabulary is to be used in both major and minor keys:

I II III IV V VI
Ib IIb IIIb IVb Vb VIb VIIb
cadential Ic
passing: Ic, IVc, Vc
V7 V7b V7c V7d
accented and unaccented passing notes and auxiliary notes, single suspensions, *Tierce de Picardie* (minor keys only).

Modulation within the six related keys.

(a) To harmonise a melody or an unfigured bass in four vocal parts.

(b) To write a part above or below a given part in simple two-part contrapuntal keyboard style.

Creative Work

To write a balanced melody in a major or minor key up to four sharps or flats, to a four-line stanza, with modulation. The words to be correctly written below the notes. Phrasing should be included.

General Knowledge

(a) To answer general questions on the Sonata, Symphony, Concerto, and Overture, and to refer to examples by great composers, based on the type and range of material in such reference books as the *New Harvard Dictionary of Music* or publications of similar scope.

(b) To show a knowledge of First Movement or Sonata form, and to refer to a standard movement in this form in the Pianoforte Sonatas of Mozart or early Beethoven. A detailed analysis will not be required but candidates should be able to show their acquaintance with the score and with the musical effect.

(c) To show a knowledge of the brass instruments of the symphony orchestra (horn in F, trumpet in B♭, tenor trombone, tuba in F).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected. Auxiliary instruments and instruments pitched in other keys – e.g. horn in B♭, trumpet in D, bass trombone and Wagnerian tuba will not be examined.

Set Works

An overture by Handel, the first or second movement of a piano concerto by Mozart or Beethoven, and the first or second movement of a symphony by Haydn, Mozart, Beethoven or Schubert will be set for study. Candidates will be asked general questions about the music and should be able to quote main themes and where appropriate, indicate their orchestration.

Candidates will need to analyse, and will be asked questions on, ALL of the following Set Works:

MOZART, *Piano concerto* No 23 in A major K 488, second movement
BEETHOVEN, *Symphony* No 5 in C minor Op. 67, first movement
HANDEL, *Overture* from *Alcina* HWV 34

ASSOCIATE DIPLOMA IN MUSICOLOGY 4002

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

The paper consists of three questions, all of which are to be answered.

(a) Analysis

To analyse a fugue from a given score, being able to recognise and discuss the fugal devices it contains OR given a score extract from a complex work such as a Classical symphony or Classical chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

(b) History

To write an essay on individual works and composers chosen from any ONE of the four topics as follows:

Topic (i) The development of chamber music in the nineteenth century.

Topic (ii) The development of the symphony in the eighteenth century up to and including the late symphonies of Haydn.

Topic (iii) The development of oratorio from the seventeenth to the nineteenth centuries.

Topic (iv) The development of *Lied* and art song in the nineteenth and twentieth centuries.

(c) Set Works

Two Set Works, one vocal and one instrumental, are to be studied in their entirety. Candidates will be asked to discuss aspects of their analysis of the works and to quote or recognise main themes.

Vocal Set Work:

PURCELL, *Dido and Æneas*

Instrumental Set Work:

MOZART, *Symphony No 25*, in G minor K183

ASSOCIATE DIPLOMA IN HARMONY AND COUNTERPOINT 4003

Additional Requirements
Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)
The paper consists of three questions all of which are to be answered.

Vocabulary to be used and recognised
All diatonic harmony including dominant ninths, elevenths and thirteenths as well as secondary sevenths; the principal chromatic harmony including discords on the tonic and the supertonic, augmented sixths, the Neapolitan sixth, chromatic sevenths and ninths and the other chromatic concords; notes of anticipation, appoggiaturas and changing notes; single, double and triple suspensions and retardations; accented and unaccented passing and auxiliary notes; modal harmony using all standard authentic church modes: æolian, dorian, phrygian, ionian, lydian and mixolydian; modulation to related and unrelated keys.

(a) Chorale Harmonisation
Given a tonal or modal chorale melody of not more than sixteen bars, to complete a four-part vocal style harmonisation in the style of J.S. Bach.

(b) Counterpoint
To complete a three-part invention of not more than sixteen bars, for which one part is given in its entirety, and a suggested opening is given for the other parts. The invention may be scored for three stringed instruments, three woodwind instruments, three brass instruments or a playable version for solo keyboard OR using a given opening, to complete a two-voice canon for keyboard of no less than sixteen bars. The canon must include modulation.

(c) Chromatic Harmony
To demonstrate the use and resolution of chromatic chords by creating three separate four-bar exercises in four-part vocal style. The key and chromatic chord will be given for each separate exercise.

ASSOCIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT 4004

Additional Requirements
Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)
Candidates will be expected to show a knowledge of and be able to write for piano and the instruments of the symphony orchestra (strings, woodwind and brass) as for Theory Grades 4, 5 and 6 with the addition of percussion including timpani, bass drum, side drum and cymbals OR the instruments common to a jazz ensemble including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophone, trumpet and tenor trombone OR the instruments common to a 'garage band' including standard drum kit, bass and acoustic guitars and keyboards.

Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions all of which are to be answered.

(a) Scoring for Ensemble
To orchestrate a given piano work of not more than sixteen bars for either string quartet, wind quartet or brass quartet OR to arrange a lead sheet of not more than sixteen bars for jazz combination using at least four instruments of the candidate's choice OR a 'garage band' using at least four instruments of the candidate's choice and for the working to include a chord chart and notated lines for bass and lead instruments. A vocal line and notated drum kit part are not required.

(b) Piano Reduction
To create a playable piano reduction from a given Classical period orchestral score of no more than sixteen bars.

(c) Transcription/Arrangement
Given the complete melody line and accompaniment, to transcribe a Lied or art-song of not more than sixteen bars for an instrumental combination of at least four instruments of the candidate's choice (words will not be included) OR to transcribe a given Lied or art-song of not more than sixteen bars for an *a cappella* vocal ensemble of either SATB, SSAA or TTBB.

LICENTIATE DIPLOMA IN MUSICOLOGY 1200

Additional Requirements
Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)
The paper consists of three questions, all of which are to be answered.

(a) Analysis
Candidates must choose EITHER Option 1 OR Option 2.
Option 1:
Given a score, to analyse an instrumental work from the Baroque era such as a chorale, chorale prelude or similar and to recognise, label and discuss the harmonic components of the work. Modal harmony may be included. Any recognized system of chord labelling that shows tonal and harmonic function is acceptable.

Option 2:
Given a score extract from a complex work from the Classical or Romantic eras such as a symphony, concerto or chamber work, to answer a series of questions regarding the analysis of the extract by discussing such aspects as harmony, texture, form and instrumentation.

(b) History
Candidates must choose ONE topic from either Option 1 OR Option 2.
Option 1:
To write an informative essay including knowledge of composers and individual works on ONE of the following four topics:

Topic (i) The development of European keyboard music in the nineteenth and twentieth centuries.
Topic (ii) The development of operatic works in the nineteenth and twentieth centuries with particular reference to the works of German or Italian composers.
Topic (iii) The development of symphonic music in the nineteenth and twentieth centuries in England, Russia and the USA.
Topic (iv) The evolution and development of jazz and blues in the twentieth century.

Option 2:
To write an informative essay demonstrating detailed historical and musicological knowledge of ONE of the following topics: the English madrigal, the harpsichord works of François Couperin, *the Well-Tempered Clavier* Book II of JS Bach, the piano works of Schumann, the Lieder of Brahms, the Russian Nationalist composers, the ballets of Igor Stravinsky, the *Salomon* symphonies of Haydn, the operas of Puccini, the orchestral works of Sir Edward Elgar, the choral music of Benjamin Britten or the string quartets of Bartók.

(c) Set Works

To be able to discuss in detail TWO works studied in their entirety, ONE from Group 1 (vocal works) and ONE from Group 2 (instrumental works).

Group 1:

- BEETHOVEN, *An die ferne Geliebte* Op. 98
- MONTEVERDI, *Madrigals* Book 4:
  Ah, dolente partita (I); *Sfogava con le stelle* (IV);
  Quel augellin che canta (XIV); *Si ch'io vorrei morire* (XVI)
- POULENC, *Mass* in G major for unaccompanied choir
- SCHUMANN, *Frauenliebe und Leben* Op. 42
- VAUGHAN WILLIAMS, *On Wenlock Edge* (original 1909 version for tenor, string quartet and piano; complete work)

Group 2:

- BACH, *Four Orchestral Suites* BWV1066-1069
- BARTÓK, *String quartet* No 4
- DEBUSSY, *Prélude à l'après-midi d'un faune*
- GERSHWIN, *Rhapsody in Blue* (1942 version orch. Grofé)
- SIBELIUS, *Finlandia* Op. 26

LICENTIATE DIPLOMA IN HARMONY AND COUNTERPOINT 1300

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Vocabulary to be used and recognised

A more advanced application of the harmonic and melodic resources of the Associate syllabus, with other resources used in Western Music literature.

The examination consists of two Parts both of which must be passed in order to award the diploma. Part II must be completed within one week of Part I.

Part I.
(Total marks 60 – Pass Mark 40)

Part 1 consists of two questions both of which are to be answered.

(a) Stylistic Harmony

Using a given melodic motif, to compose a binary-form dance (any of courante, corrente, sarabande, minuet, gavotte or gigue) of not more than sixteen bars for keyboard in the style of dances of the Baroque suite OR using a given melodic motif, to compose an étude of not more than twenty-four bars in a standard form for an unaccompanied solo orchestral instrument of the candidate's choice.

(b) Fugal exposition

To complete a three-voice fugal exposition based on a given subject which may be written for pianoforte or for strings in open score. The countersubject should be invertible.

Part II. Creative Writing
(Total marks 40 – Pass Mark 25)

To create a brief instrumental vignette on a topic chosen by the candidate from a list provided by the AMEB. The work will be for a combination of six solo orchestral instruments of the candidate's choice with the optional use of a wordless solo or vocal group. The performance length should be of between three and six minutes. Candidates should show mastery of the techniques appropriate to the style of their work and evidence of a developing individual compositional voice.

A list of topics will be provided when the candidate sits Part I (on completion of that Part). The candidate will select one topic and will return the completed exercise to their AMEB State Office within one week of receiving the list. The work can be handwritten or completed using music notation software and may be accompanied by a MIDI or other recording of the work in audio format on CD. It must be accompanied by a brief descriptive preamble. The candidate will be required to sign a declaration that the work is original and has been created unaided.

LICENTIATE DIPLOMA IN ORCHESTRATION AND ARRANGEMENT 1400

Additional Requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

(Total marks 100 – Pass Mark 65)

Candidates will be expected to show a knowledge of and be able to write for the piano, voice and the instruments of the symphony orchestra as listed in the Associate Orchestration and Arrangement syllabus, with the addition of piccolo, cor anglais, bass clarinet, alto and tenor saxophones, contrabassoon, bass trombone and a full range of pitched and unpitched percussion instruments OR the instruments common to a jazz ensemble and big band, including piano, bass guitar, double bass, drum kit, clarinet, alto and tenor saxophones, trumpet and tenor trombone. Candidates will also be expected to orchestrate and arrange as appropriate to the style of the selected extract.

The paper consists of three questions, all of which are to be answered.

(a) Scoring for Ensemble

The candidate must select ONE topic from the following four topics:

Topic (i) To orchestrate a piano work of not more than sixteen bars for a full wind and brass ensemble that may include strings.

Topic (ii) To arrange a given folk or traditional melody for a group of at least six percussion instruments which must include both pitched and unpitched instruments.

Topic (iii) To arrange a given lead sheet of not more than sixteen bars for a big band group or jazz ensemble of no less than five instruments of the candidate's choice. The working should include a chord chart and notated lines for bass and lead instruments.

Topic (iv) To create a fanfare for a full wind and brass ensemble from a given sixteen-bar rhythmic pattern, the chord vocabulary mainly consisting of triads and seventh chords.

(b) Piano Reduction

To create a playable piano reduction from a given full orchestral score of not more than sixteen bars.

(c) Transcription/Arrangement

To orchestrate an excerpt from a string quartet of not more than sixteen bars for a sextet comprising a mixed group of wind and brass instruments of the candidate's choice OR to arrange an extract from a Romantic period piano work for a wordless *a cappella* SATB choir.

Musicianship

See the front section of the *Manual of syllabuses* for general preparatory information.

GRADE 1 0021

The paper may comprise questions on:

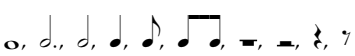
Pitch and Tonality
The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each stave. The sharp, flat and natural.

Keys and Scales
The recognition and writing of the scales of C, G, D and F major, and A, E and D harmonic minor and of their key signatures on treble and bass staves, using the resources of pitch and tonality of this grade. One octave only will be required. The positioning of the tones and semitones. Writing the scale degree numbers (or sol-fa [moveable doh] if the candidate prefers) under the notes of a tune.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on the treble and bass staves (by number only, not quality).

Chords
Writing the tonic triad in root position in the keys specified for the grade on the treble and bass staves.

Time and Rhythm
The following note values and rests:



The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\mathbf{c}$, with or without a one beat anacrusis.

Transposition
A short phrase will be set for transposition, either an octave higher or lower, or at the same pitch, possibly using another clef.

Terms required for Grade 1
The English meanings of the following terms, together with their abbreviations and signs where applicable.
SPEED
Andante, at an easy walking pace.
Moderato, at a moderate speed.
Allegro, lively and fast.
Allegretto, moderately fast.
MODIFICATIONS OF SPEED
Rallentando (*rall.*), gradually becoming slower.
Ritardando (*ritard.*) (*rit.*), gradually becoming slower.
A tempo, return to former speed.
INTENSITY OF SOUND
Crescendo (*cres.*) (*cresc.*), gradually becoming louder.
Diminuendo (*dim.*), gradually becoming softer.
Forte (***f***), loud.
Piano (***p***), soft.
Mezzo forte (***mf***), moderately loud.
Mezzo piano (***mp***), moderately soft.
OTHER TERMS
Legato, smoothly, well connected.
Staccato, detached, short.
SIGNS
Tie, slur, barline, double barline.

Rhythmic Invention
To place an upright line before the accented words or syllables in a line of poetry.

GRADE 2 0022

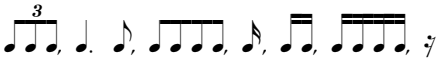
The paper may comprise questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of the following major and harmonic minor scales and their key signatures: C, G, D, A, E, B and F, through one or two octaves. Pitch to include three leger lines above or below treble and bass staves. Positioning of tones and semitones in the keys specified for the grade. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on treble and bass staves (both quality and numerical value required).

Chords
The writing and recognition of tonic (I), subdominant (IV) and dominant (V) triads in root position, in the keys specified for the grade, on treble and bass staves.

Time and rhythm
To the time values and rests in the previous grade add:



in simple time, and

in compound time, with

as it occurs as an anacrusis before the bar line. To the time signatures of the previous grade add $\frac{3}{8}$, $\frac{6}{8}$.

Transposition
A short phrase in a major key of approximately six to eight bars will be set for transposition up or down a tone, within the range of keys specified for this grade. In addition, to write the scale degree numbers (or sol-fa if the candidate prefers) under the notes of this tune.

Terms required for Grade 2

In addition to the words set for the previous grade the English meanings of the following terms, together with their abbreviations and signs where applicable:

SPEED

Lento, slowly.
Vivace, lively, spirited.

MODIFICATIONS OF SPEED

Accelerando (*accel.*), gradually becoming faster.
Più mosso, quicker.
Meno mosso, slower.

INTENSITY OF SOUND

Decrescendo (*decres.*) (*decresc.*), gradually becoming softer.
Pianissimo (***pp***), very soft.
Fortissimo (***ff***), very loud.

OTHER TERMS

Maestoso, majestic.
Sostenuto, sustained.
Sempre, always.
Poco, a little.
Molto, very.
Senza, without.
Mezzo staccato, moderately short and detached.

SIGNS

Pause, repeat, signs for accent.
(>, ^)

General Knowledge

(a) To show an understanding of simple duple, triple and quadruple times, and compound duple time.
(b) The recognition in a four-bar melody of a modulation from a major key to its dominant, subdominant or relative minor key. The tonic key of the given melody will be limited to one of the following major keys: C, G or D.

Rhythmic Invention

To place an upright line before the accented words or syllables in a couplet, and to write on a staff a rhythmic pattern to the words, the time signature being given. The words are to be correctly written under the pattern.

GRADE 3 0023

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales

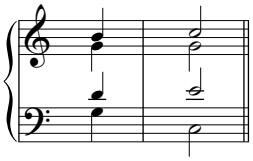
The recognition and writing of scales and their key signatures as for the previous grades with the addition of the major and harmonic minor scales of F♯ and C♯, and the scales of B♭, E♭ and A♭ major, through one or two octaves, including the positioning of tones and semitones in these scales. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals

Recognition and writing of all diatonic intervals above the tonic in the keys specified for this grade, using treble and bass staves, and the inversion of these intervals with their names.

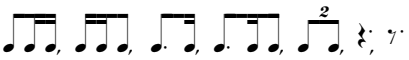
Chords

(a) The writing and recognition on treble or bass staves of the triads on I, IV and V in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
(b) The writing and recognition of Perfect and Imperfect cadences, using only root position chords, in the keys specified for this grade, in four-part vocal style, e.g.



Time and Rhythm

To the note values and rests of previous grades add:



To the time signatures of previous grades add ¢, $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{9}{8}$.

Terms required for Grade 3

SPEED

Adagio, slowly.
Presto, very fast.
Con moto, with movement.

INTENSITY OF SOUND

Sforzando (***sf***) (***sfz***), a strong accent.

OTHER TERMS

Cantabile, in a singing style.
Leggiero, lightly.
Dal segno, from the sign.
Da capo al fine, from the beginning to the word *fine*.
Con grazia, with grace.
Dolce, soft and sweet.
Ben marcato, well marked.
Una corda, with the soft pedal.
Tre corde, release the soft pedal.
Tenuto, (*ten.*) held.
Scherzando, playfully.

SIGNS

MM. 8va.

General Knowledge

(a) To show an understanding of sequence as it occurs in a melody.
(b) To recognise binary and ternary forms and to mark their main divisions in a melody provided, using the letters AB or ABA.
(c) To show on the treble and bass staves the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.
(d) The recognition in an eight bar melody of simple modulations to dominant, subdominant or relative major or minor keys. Keys will be limited to those with not more than four sharps or four flats.

Rhythmic Invention and Melody

(a) To write on a staff a suitable rhythmic pattern to a simple couplet of words, the words being correctly written below the notes.
(b) To write a melody of four bars in any major key up to four sharps or four flats on a given rhythmic pattern.

GRADE 4 0024

(A) Aural Section – 30 minutes

1. Pitch

(a) To recognise and name the scale forms of major and harmonic minor played twice ascending and descending. (2 tests)
(b) Given the keynote of a major scale with not more than four sharps or flats, to write with a key signature any note of the scale within the limits of an octave, played three times melodically. (3 tests)

(c) To distinguish between major and minor triads in root position played three times in close position. (2 tests)
(d) To recognise similar, contrary and oblique motion between two parts in a progression of not more than four intervals played twice. (2 tests)
(e) To distinguish between Perfect and Imperfect cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm

(a) To recognise the time of a phrase as simple duple, simple triple or compound duple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
(b) To write from dictation the rhythm of a three-bar melodic phrase of minims, crotchets and quavers in a simple time. A semibreve or a dotted minim may be included. The time signature and the speed of the pulse will be given. The phrase will be played six times and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Expression and Mood

To mark the principal cadences with a bracket, and to indicate the variations of tone and touch, in a melody of approximately eight bars played three times, a copy of the melody being provided. The opening degree of tone will be given. The candidate may also be asked to describe in two or three words the character of the melody (e.g. slow and quiet, or quick and like a march). (1 test)

4. Form and History

To recognise binary and ternary forms in melodies either (i) played twice, OR (ii) from a printed copy, the candidate to mark the main divisions. (1 test)

(B) Written Section – 1 hour

Form and History

(a) To discuss briefly the form, time and character of the following dances from the standard keyboard suite of Bach: Allemande, Courante, Sarabande, Minuet and Gigue. (2 questions).
(b) To give short answers to a series of general questions or to write a short paragraph on the life and work of Bach, Handel and Purcell.

Essay-type answers will not be expected. (4 questions)

5. Melody

To write a balanced melody of eight bars in simple time in a major key of not more than four sharps or flats. Phrasing should be included. The rhythm of the first four bars will be given. Modulation is not expected, but the melody must show a feeling for phrasing and tonality.

6. Harmony

In a given melody or unfigured bass in a major key of not more than four sharps or flats to harmonise perfect, imperfect and interrupted cadences in pianoforte style. (2 cadences)

7. Rudiments

The recognition and writing of all major and harmonic minor scales, and their key signatures. Double sharps and double flats, tones and semitones. (2 questions)

GRADE 5 0025

(A) Aural Section – 40 minutes

1. Pitch

(a) To recognise and name the following scale forms: major and minor (both forms) played twice ascending and descending. (2 tests)
(b) Given the keynote C (one octave above middle C) to write on the treble staff any note of the major scale played melodically three times, within the limits of the lower octave. (3 tests)
(c) To distinguish between major and minor triads in root position or inversion played three times in close position. (2 tests)
(d) Melodic dictation: The key and the keynote being given, a short melodic phrase of six crotchets in a major key of not more than two sharps or two flats, beginning on the keynote and keeping to the limits of one octave, will be played six times. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
(e) To distinguish between perfect, imperfect and interrupted cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm

(a) To recognise the time of a phrase as simple or compound, duple or triple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
(b) To write from dictation the rhythm of a four-bar melodic phrase of minims and crotchets (dotted or undotted) and quavers in simple duple or simple triple time. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context

To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections of the work will be played and the candidate will be expected to state the name and section of the work from which the excerpt comes. Examples will generally be from 15 to 30 bars in length and may be taken from any section of any of the set works. Each will be played twice.

(B) Written Section – 1 hour 30 minutes

4. Form, History and Instruments

(a) To give short answers to a series of questions on (i) *Lieder*, (ii) art song and (iii) chamber music for strings. In preparing these topics particular reference should be given to the *Lieder* of Schubert; to English art song in the first half of the twentieth century by such British composers as Britten, Finzi, Gurney, Holst, Ireland, Parry, Quilter, Stanford, Vaughan Williams and Warlock; and to the string chamber music of Haydn, Mozart and Schubert. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period and some acquaintance with the several styles of composition of the composers mentioned. To be able to answer such general questions on this aspect of the examination with confidence it is suggested that in addition to the set works, students should be acquainted with at least four contrasted Schubert *Lieder*, two art songs (one from each of two different composers) and one complete

string chamber work. Questions requiring specific details will be restricted to the set works.

Set Works

Candidates will need to analyse, and will be asked questions on, ALL of the following Set Works:

FINZI, *O mistress mine* from *Let us garlands bring* Op. 18 No 4
MOZART, *String quartet* No 14 in G Major K 387, first movement
SCHUBERT, *Frühlingstraum* from *Winterreise* D 911 [any edition in F major]

(b) To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass. (2 questions)

5. Melody

To write a balanced melody to a simple verse couplet, the words to be correctly written below the notes. Credit will be given for sensitive treatment of the poetry. Phrasing should be included.

6. Harmony

Vocabulary – chords I, II, IV, V and VI in root position and first inversion, and tonic chord in second inversion, major keys only.

(a) In a given melody of eight bars in simple duple or simple triple time, the candidate will be required to write four-part harmonies in vocal style for the opening chord, for the cadence in each phrase, and for a chord leading into each cadence. In addition, the candidate will write a bass part for the remainder of the melody, showing an appropriate harmonic basis.
(b) To a given bass, moving in even crotchets, and limited to four bars of simple time in a major key, the candidate is to add a simple melody. The added part may include unessential notes.

7. Rudiments

The recognition and writing of all major and minor scales (both harmonic and melodic), and their key signatures. (2 questions)

GRADE 6 0026

(A) Aural Section – 40 minutes

1. Pitch

(a) Given the keynote of a major or a minor scale with not more than four sharps or flats to write with a key signature any note of the major or harmonic minor scale within the limits of an octave, played three times above or below the keynote. (3 tests)
(b) To distinguish between major and minor triads in root position or inversion, and the diminished triad in root position, played three times. (3 tests)
(c) Melodic dictation: The key, the keynote and the time signature being given, a short melodic phrase of eight notes in simple time, in a major key of not more than two sharps or two flats, beginning on the keynote, will be played six times. The phrase will consist of minims and crotchets only keeping within the limits of an octave. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
(d) To distinguish between perfect, imperfect and interrupted cadences in major and minor keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)
(e) To recognise modulations from a major key to its dominant or relative minor key. The original key will be stated and the test played three times. (1 test)

2. Rhythm

To write from dictation the rhythm of a four-bar melodic phrase in compound duple time, using dotted minims, crotchets and quavers (dotted or undotted) and semiquavers. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context

To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections will be played and the candidate will be expected to state the section or movement from which the excerpt comes. Examples will generally be from 15 to 30 bars in length, and may be taken from any of the movements actually set for study. Each will be played twice.

(B) Written Section – 2 hours 30 minutes

4. Form, History and Instruments

To give short answers to a series of questions or to write a short paragraph on (i) Chamber music for strings and piano (possibly including woodwind) and (ii) Piano music. Particular reference should be paid to the chamber music of nineteenth century composers and to the piano music of Chopin, Schumann and Debussy. It is important to note that only questions of a very general nature are required in this section. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period, and some acquaintance with the several styles of composition of the composers mentioned. Examples of types of questions that candidates should ask themselves in this general background area referring to the piano music of Chopin, Schumann and Debussy are: What types of pieces did these composers write? What forms did they favour? What periods of composition do they represent? What are some of the characteristics of their style of composing? With regard to the section on chamber music of the nineteenth century for strings and piano (possibly including woodwind), types of questions to cover this field should include: Which composers wrote such works? What forms are usually used for various movements? What are some of the stylistic traits of the main composers of such works? An overview is thus required. Detailed knowledge of particular pieces should be restricted to the set works. (iii) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B♭ and A, bassoon).

A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected.

Auxiliary instruments and instruments pitched in other keys e.g. piccolo, cor anglais, bass clarinet, clarinet in E♭ and contrabassoon, will not be examined. (2 questions)

Set Works

Candidates will need to analyse, and will be asked questions on, BOTH of the following Set Works:

SCHUMANN, *Piano quintet* in E♭ major Op. 44, first movement
CHOPIN, *Nocturnes* 1, 2 and 3 Op. 15 [complete work]

5. Melody

To write a balanced melody in a major or a minor key up to three sharps or three flats, to a four-line stanza of poetry. Credit will be given for sensitive treatment of the poetry. Phrasing should be included. The melody will be given for the first line of the poem, but if candidates prefer, they may choose to compose an original melody for the whole stanza. Modulation to related keys is desirable.

6. Harmony

Vocabulary – all major and minor chords and their inversions, and diminished chords in their first inversions, in major or minor keys; unaccented passing and auxiliary notes.

(a) To harmonise a given melody or bass of approximately eight bars in a major or minor key in simple time, and in four-part vocal style. Modulations will not be required.

(b) To add a part to a given melody or bass of not more than eight bars in a major or minor key, using unaccented passing and auxiliary notes. Modulation will not be required.

ASSOCIATE 5029/30

Additional Requirements and Examinations in Sections

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

For information on 'Examinations in Sections' see Regulation 20.

Marking – Aural Section, 100; Written Section, 100. Pass mark for each section is 65. The examination consists of two Parts both of which must be passed in order to award the diploma.

Section I. Aural Section – 1 hour

1. Pitch

(a) **Two-part dictation**
To write from dictation the upper and lower parts of a two-part passage of not more than six bars in length. The key, time signature, number of bars, tonic chord and the starting notes of both parts will be given. Two different melodic instruments other than keyboard will be used. Clefs may be treble, bass or alto. The passage will be played seven times and the candidate may begin writing at any time. There will be a one-minute break before the last playing.

(b) **Scale forms**
To distinguish between various scale forms: dorian, phrygian, lydian, mixolydian, æolian, and locrian modes, the whole-tone scale and both forms of the octatonic scale. Transpositions of all modes may be included. The final will be given and each scale will be played twice for one octave, ascending only, within a range of two octaves above or below middle C. (4 tests)

(c) **Chorale analysis**
A four-voice tonal chorale excerpt in the style of J.S. Bach of four to six bars length and in a major key will be played ten times. The key signature, the soprano melody and the rhythm of the bass line will be given. The bass line is to be notated and a functional harmonic analysis of the whole excerpt is to be provided drawn from the following vocabulary: diatonic triads in root position or inversion, II^7, V^7 and vii^{o7} all in root position or inversion, secondary dominants including V, V^7 and their inversions, suspensions. Modulation will not be included.

2. Rhythm

(a) To write from dictation the rhythm of a melodic phrase of up to eight bars. Syncopation and rests may be included. The number of bars will be given. Mixed metre of simple and compound time will be used. Time signatures may include any combination of $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$. The speed of the pulse will be established before the first playing. The phrase will be played seven times but the candidate may begin writing at any time. There will be a one-minute break before the final playing.

(b) To write from dictation the rhythm of either the upper or the lower part of a two-part passage in mixed metre. The passage may be up to eight bars in length and may include syncopation and rests. Only simple and compound time signatures as specified in (a) will be used. The time signatures, the number of bars and the speed of the pulse will be given. The passage may be played on any two single-line instruments or on keyboard and will be played seven times. There will be a one-minute break before the final playing.

Section II. Written Section – 3 hours

3. Eighteenth-Century Chamber Music

Scores will be provided of two excerpts from two different eighteenth-century chamber works comprising instruments as specified in the Musicianship Grades 5 and 6 syllabuses.

Candidates will be asked to answer a series of questions that may include identification and/or discussion of elements such as: the tonic key, modulation, specific chords, instrumentation, rhythm, ornamentation, cadences, sequences, form, articulation, expressive devices, texture and other salient features. Candidates may also be asked to provide harmonic analysis of a section of either or both scores.

Excerpts may include modulation and some chromaticism. Candidates may be required to answer questions by annotating the scores.

4. Counterpoint

A score will be provided of an excerpt from a two or three-part invention for keyboard in the Baroque style. Candidates will be asked to analyse the score or a section of the score in terms of structure, motivic development, contrapuntal devices, tonality, harmonic progression and modulation. Questions may also be asked requiring identification and/or discussion of such elements as: the number of parts, rhythm, ornamentation, textural variety and other salient features.

5. Art song and Opera

A score will be provided of an excerpt from a nineteenth-century opera or art song with the original text and English translation. A series of short questions will be asked on topics such as: tonality, mood, characterisation, word painting, texture, vocal writing, and other expressive devices or techniques that may represent the text.

6. Orchestral Music

A score will be provided of an excerpt from a tonal orchestral work from the eighteenth or nineteenth centuries.

Candidates will be required to answer a series of short questions on topics such as: rhythm and tempo, modulation, cadence recognition, instrumentation and orchestration, texture, use of articulation, expressive devices, form and genre. Candidates may also be asked to provide an harmonic analysis of all or part of the score.

LICENTIATE 5031/32

Additional Requirements and Examinations in Sections

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

For information on 'Examinations in Sections' see Regulation 20.

Marking – Aural Section, 100; Written Section, 100. Pass mark for each section is 65. The examination consists of two Parts both of which must be passed in order to award the diploma.

Section I. Aural Section – 1 hour

1. Pitch

(a) **Three-part dictation**
To write from dictation all three parts of a three-part tonal polyphonic passage of up to six bars. The key, time signature, number of bars and the starting note of each voice and the speed of the pulse will be given. Keyboard and one melodic instrument OR three single line melodic instruments will be used. Clefs may be any combination of treble, alto, tenor or bass. The passage will be played ten times and the candidate may begin writing at any time. There will be a one-minute break before the last playing.

(b) **Melodic dictation**

[i] To write a four-bar melody from dictation and to name the mode of the melody as dorian, phrygian, lydian, mixolydian, æolian, or locrian. A compound time signature, the speed of the pulse and the final will be given. An appropriate key signature is to be added to the melody. The final will be heard before each playing. The melody will be played six times with a one-minute break before the last playing.

[ii] Upon hearing a serial melody of twelve notes restricted to within a two-octave range played on keyboard, to write the tone row upon which the melody is based. The starting note will be given and either the actual pitches or their octave equivalents are to be written in semibreves. The rhythm is not required. The melody will be played six times and candidates may begin writing at any time. There will be a one-minute break before the final playing.

(c) **Chorale analysis**

A four-voice tonal chorale in the style of J.S. Bach in a major or minor key of six to eight bars' length will be played twelve times. The key signature, the rhythm of the bass line and the first note of the bass line will be given. The bass line is to be notated and a functional harmonic analysis of the whole excerpt is to be provided drawn from the following vocabulary: diatonic triads and seventh chords both in root position or inversion, V^7 or vii^{o7} both in root position or inversion, all recognised secondary dominants in root position or inversion, the Neopolitan sixth, augmented sixth chords and suspensions. Non-harmonic tones need not be included in the analysis. A modulation may be included and the excerpt may not conclude in the original tonic key.

2. Rhythm

Given the time signatures and using mixed metre of simple, compound, and irregular time, a melody of up to eight bars including syncopation and rests will be played seven times. In addition to the time signatures of the Associate syllabus, $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{4}$ and $\frac{7}{8}$ may also be used. The rhythm only is to be written and the melody may be played on any instrument. The number of bars and the speed of the pulse will be given.

Section II. Written Section – 3 hours

3. Nineteenth-Century Chamber Music

Scores will be provided of two excerpts from two different nineteenth-century chamber works whose instrumentation may include any of the following instruments: violin, viola, violoncello, double bass, flute, oboe, clarinets in B♭/A, bassoon, horn in F, piano. A series of questions will be asked requiring identification and/or discussion of such elements as: form, tonality, modulation, specific chords, instrumentation, transposition, rhythmic features, ornamentation, cadence areas, sequences, texture and other salient features.

Excerpts may include chromaticism and modulations to any diatonically related key. Candidates may be required to answer questions by annotating the scores.

4. Counterpoint

Scores will be provided of two keyboard excerpts from a Baroque period fugue, the first excerpt being the Exposition and the second excerpt from a later section of the same fugue.

(a) For the first excerpt a series of questions will be asked requiring identification and/or discussion of such elements and fugal devices as: tonality, modulations, the number of voices, whether the answer is real or tonal, the use of countersubject and the invertibility of the countersubject, to note whether there are redundant entries, and to mark other salient features.

(b) The second excerpt will consist of a series of short questions about tonality and various fugal devices such as: modulations, the number of entries, stretto, diminution, augmentation, episodes, the use of countersubject and other salient techniques or devices.

5. Choral music

An excerpt from an unaccompanied twentieth-century choral work will be given along with the original text and English translation. A series of short questions will be asked on topics such as: tonality, use of harmony, mood, characterisation, word painting, texture, style of vocal writing, compositional devices and any other expressive devices or techniques that may represent the text.

6. Orchestral and Vocal Music

An excerpt from a large-scale orchestral and/or vocal work from the nineteenth or twentieth centuries will be given.

Candidates will be required to answer a series of short questions on topics such as: metre and tempo, tonality and/or modality, modulation, cadence recognition, instrumentation and orchestration, texture, motivic development (including harmonic, melodic and rhythmic considerations), use of articulation and expressive devices, form and genre. Candidates may also be asked to provide an harmonic analysis of all or part of the score.

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Assessment

The AMEB offers a non-graded assessment experience that focuses on encouragement, performance, participation and preparation for future examinations. Contact your AMEB State Office for further information on the assessment options.

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Piano (Comprehensive)

Foreword

Aim

The Piano syllabus has the following aims:

- To offer a structured and systematic progression of piano study with emphasis on a broad range of repertoire.
- To encourage candidates studying this syllabus to work towards the achievement of technical and artistic goals.
- To encourage candidates in their personal engagement with the instrument and its music.
- To provide candidates studying this syllabus with an established system of assessment and recognition of achievement from an internationally recognised body.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 (solo) – Grade 5 to Grade 8, Certificate of Performance
Level 2 (collaborative) – Grade 5 to Grade 8
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

Publications

This syllabus is supported by two series of grade books, *Piano Series 18* (AMEB, 2018) and *Piano Series 17* (AMEB, 2014), from Preliminary to Grade 8 and by *Piano Australian Anthology* Level 1 (Preliminary–Fourth Grade) (AMEB, 2003) and *Piano Australian Anthology* Level 2 (Fifth–Eighth Grade) (AMEB, 2001). These books may all be used as a source of repertoire in addition to the repertoire found in the Manual Lists for each of the grades.

The syllabus is also supported by *Piano Technical work* Level 1 (Preliminary to Grade 4) (AMEB, 2018) and *Piano Technical work* Level 2 (Grade 5 to Grade 8) (AMEB, 2018), which contain all of the technical work and exercises for this syllabus, and *Piano Sight-reading* (AMEB, 2018), which contains exercises in sight reading suitable to prepare candidates for this section of the examination. Additionally, the *Piano Series 18 Handbooks* Level 1 or Level 2 (print edition) or by grade (digital edition), *Piano Series 18 Recordings* (digital only) and *Series 17 Recording & Handbooks* Preliminary to Grade 8 (print edition) are available. These publications include analyses of all works in *Piano Series 18* and *Piano Series 17* and will be of assistance in preparing candidates for Section III requirements.

Piano Series 16 and *Piano Series 15* grade books and *Piano Studies and Baroque works* – First to Fourth Grade (2001) may not be used with this syllabus (except as a source of Extra List works). *Piano Technical work* (2008) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Piano Technical work* Level 1 or *Piano Technical work* Level 2 (AMEB, 2018). *Piano Sight reading* (2004), while not tailored to the parameters of the new syllabus, may be used as an extra resource for practice purposes.

Summary

The following publications may be used in conjunction with this syllabus:

GRADE BOOKS
Piano Series 18 (Preliminary – Grade 8)
Piano Series 17 (Preliminary – Grade 8)

REPERTOIRE ANTHOLOGIES
Piano Australian Anthology Level 1 (Preliminary–Fourth Grade) (2003) [List C works]
Piano Australian Anthology Level 2 (Fifth–Eighth Grade) (2001) [List D works]

TECHNICAL WORK BOOK
Piano Technical work Level 1 (Preliminary to Grade 4) (2018)
Piano Technical work Level 2 (Grade 5 to Grade 8) (2018)

SIGHT READING
Piano Sight-reading (2018)

HANDBOOKS
Piano Series 18 Handbook Level 1 (Preliminary to Grade 4) (2018)
Piano Series 18 Handbook Level 2 (Grade 5 to Grade 8) (2018)
Piano Series 18 Handbooks (Preliminary – Grade 8) (digital edition, available by grade)
Piano Series 18 Recordings (Preliminary – Grade 8) (digital downloads, available by grade)
Piano Series 17 Recording & Handbooks (Preliminary – Grade 8) [print edition, including CD recordings]

Programme structure

Number of works to be presented

The following structure applies to Comprehensive Piano examinations. For Repertoire Piano examination requirements, please see the Repertoire examination page at the end of this syllabus.

Candidates are required to present the following works at examination in addition to any Technical Work, Sight Reading, Aural Test, or General Knowledge requirements.

Piano *Level 1* (Preliminary to Grade 4)
One work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra lists* below).

Piano (solo) *Level 2* (Grade 5 to Grade 8)
One work from each of Lists A, B, C, and D, in addition to any Extra List requirement (see *Extra lists* below).

Piano (collaborative) *Level 2* (Grade 5 to Grade 8)

Grade 5 and Grade 6
Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) exam, but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the relevant collaborative Manual Lists for the grade.

Grade 7 and Grade 8
Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) exam, but substitute their List B and EITHER their List C OR List D repertoire selection for collaborative repertoire selections from the relevant collaborative Manual Lists for the grade.

Piano *Level 2* (Certificate of Performance)
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. One work must be chosen from each of Lists A, B, C, and D, with the remainder of the programme taken from Lists A, C, or D at the candidate's discretion.

The choice of works for the programme as a whole should ensure a diversity of at least three styles and/or historical periods.

Piano *Level 3* (Associate)
Duration should be not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

One work must be chosen from List A and at least three works must be chosen from any of Lists B, C, or D. Additional works needed to fulfill the time requirements may be selected from Lists B, C, or D.

While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.

Piano *Level 3* (Licentiate)
A concert standard of performance is expected in this examination. Duration should be not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.

One work must be chosen from List A and at least three works must be chosen from any of Lists B, C, or D. Additional works needed to fulfill the time requirements may be selected from Lists B, C, or D.

While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.

Extra lists
Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General Requirements Practical Examinations' section at the front of this Manual.

Candidates who choose the Collaborative Piano option in Grades 5–8 must fulfil the Extra List requirements using solo piano repertoire.

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works in their original form), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the piano (e.g. works by Bach or Mozart), the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General Requirements Practical Examinations – Availability of material' in the front section of this Manual.

Examination conduct

Additional requirements
Candidates are required to achieve a pass grading in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19b and 19c in 'Regulations' in the front section of this Manual.

Collaborative Artists
When undertaking a Piano (Collaborative) exam it is essential that the collaborative artist presents with the candidate for assessment. See Regulation 24 for more information. As interpretive success will depend in part on the competence of the collaborative artist, it is recommended that the artist chosen be of sufficient standard that the candidate is able to demonstrate ensemble skills to their full potential. A number of rehearsals will be required for the candidate and the collaborative artist to gel as an ensemble, and having sufficient opportunity to rehearse with the collaborative artist should be another consideration when selecting that person.

Copies of works to be provided
Copies of works presented in the Associate and Licentiate examinations must be provided for the use of examiners.

For further information, see 'General Requirements Practical Examinations – Photocopies' in the front section of this Manual.

Fingering
The Board does not specify any particular system of fingering for repertoire, scales, and arpeggios. Examiners may comment on inappropriate fingering if it results in technical or musical problems. Written fingerings must be observed for the technical exercises found in the AMEB Piano *Technical work* books. Where appropriate, alternative fingerings for smaller hands have been provided.

Instruments
Candidates are encouraged to use acoustic pianos for all examinations.

The AMEB will not provide digital pianos for examination, but studio teachers who offer their studios for examination may make use of their own digital piano for Level 1 (Preliminary to Grade 4) examinations.

Digital pianos must meet the following specifications:
Keyboard size – 88 notes
Action – weighted and touch sensitive
Pedals – fixed, and functioning as for acoustic pianos

For further information regarding the use of digital pianos in examinations, please contact your State Office. Contact details for the State Offices are found in the front section of this Manual.

Page turning
Teachers and candidates are advised that candidates should not expect examiners to turn pages. A page turner may be used, but is permitted to remain in the examination room only when actually required.

Adequate steps must be taken to ensure continuity of the music in performance.

Technical work
All of the Technical Work for this syllabus is printed in *Piano Technical work* Level 1 (AMEB, 2018) and *Piano Technical work* Level 2 (AMEB, 2018).

All scales, chord progressions and arpeggios must be presented from memory for examination purposes. Candidates may read

from the music only when presenting technical exercises for examination.

The minimum metronome speeds for technical work are requirements for a satisfactory assessment in that section of the examination. Candidates will be given credit for demonstrating fluency, clarity and control at faster speeds.

Technical Work should be played without undue accentuation. Attention must be paid to evenness and quality of touch.

For further information, see 'General Requirements Practical Examinations – Technical Work' in the front section of this Manual.

Presentation of List Pieces from memory
The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades. Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

For further information, see 'General Requirements Practical Examinations – Memorisation' in the front section of this Manual.

Selection of examination music
Teachers are strongly advised to consider the hand size and shape of the candidate, and the emotional and technical implications of the music, when selecting works for the higher examinations.

Timing of examinations
The time allotted for all examinations is fixed by Regulation 13. For further information, see 'Regulations' in the front section of this Manual.

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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives
At the completion of Level 1, students will demonstrate musicality, aural awareness, technical achievement and musical understanding according to the objectives given below. Examiners will use this set of objectives in assessing all Level 1 examinations.

Section I. Technical work
All technical work should be performed promptly, accurately and according to the tempo specifications.

Scales and arpeggios must be performed from memory. Exercises may be played from the score.

In addition, the candidate is required to demonstrate:
- A comfortable and well-balanced seating position
- A stable, relaxed hand and finger shape with secure and efficient shifts between positions
- A clear and expressive tonal quality
- Systematic fingering in scales and arpeggios
- Smooth passing of the thumb under the hand in scales and arpeggios and a flexible crossover in the reverse direction
- Clear finger work, together with effective coordination between fingers, hand and arm
- A clear, even, *legato* touch
- A crisp, even, *staccato* touch
- Secure coordination between the hands
- Observance of dynamic and articulation markings in exercises

Section II. Studies and pieces and Extra lists
Through a program of works drawn from one or more of the current grade books and/or from the manual lists, the candidate is required to demonstrate:
- A secure and fluent performance with accurate notes and note values
- Rhythmic and metric stability
- An expressive tonal quality in *legato*, non-*legato* and *staccato* touches as required
- A feeling for phrase units and the ability to shape phrases expressively
- Developing awareness of the dynamic range of the piano and the ability to introduce dynamic variety into the performance
- Controlled variations of tone, touch and tempo*
- The ability to vary the dynamic relationship between the hands and to differentiate tonally between melody and accompaniment
- Understanding of the style and expressive character of each work
- Execution of ornaments according to stylistic conventions

  **Legato* pedalling is not an assessed objective at Level 1. Occasionally, however, works may be encountered that invite other forms of pedalling as a source of particular tonal effects. If such works are presented for examination, the use of pedal will be assessed within the context of this objective.

Extra lists (Grades 2, 3 and 4 only)
The candidate is required to demonstrate familiarity with Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge
Aural tests
The candidate will be required to demonstrate the ability to perform promptly and accurately the Aural Tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural Tests' in the front section of this Manual.

Sight-reading (Grade 1 to Grade 4 only)
Through the performance of a previously unseen piece of music, the candidate is required to demonstrate:
- Accuracy of notes, time and rhythm
- Fluency

General knowledge
The candidate will be required to answer questions according to the guidelines set out in 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of this manual.

PRELIMINARY 9940

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work
All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018).

Section II. Studies and pieces
Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

List A
- **From AMEB *Piano Preliminary Series 18*:**
  EAGLES, M. *Let's sing a duet*
  HIRSCHBERG, D. *The fisherman*
  SPINDLER, F. *Theme* No 12 from Op. 308
  TELEMANN, G. arr. HODGSON. *Minuet* No 11 from TWV 34
- **From AMEB *Piano Preliminary Series 17*:**
  COUPPEY, F. Le. *Study* No 2 from Op. 17
  McKERN, B. *Scherzo*
  MILNE, E. *Salt and pepper* from *Very easy little peppers*
  TRYNES, J. *The banjo*

AMEB Manual List:
BARTÓK, B. *Round dance* No 10 from *Kezdők zongoramuzsikája* [First term at the piano] BB 66 (No 6 in *Etudes with Technique* Book 2 – FJH Music Company)
CARLEY, I. *Play-party* No 3 from *Eleven miniatures* (All Music Publishing)
CROSBY, A. *Celebration* (*In my dreams* – Frederick Harris Music)
GURLITT, C. *Allegro* (No 19 in *The best traditional piano études* Book 2 – Alfred)

GURLITT, C. *Mutiger Knabe* [Brave boy] from *Der Hausfreund* Op. 197 (*Exploring preliminary* – Hal Leonard)
KABALEVSKY, D. *A little tune* No 1 and *Polka* No 2 from *24 little pieces* Op. 39 (*Exploring preliminary* – Hal Leonard)
KABALEVSKY, D. *A porcupine dance* No 8 [also listed as *The little hedgehog*] from *35 easy pieces* Op. 89 (*Getting to preliminary* – Hal Leonard)
KABALEVSKY, D. *Funny event* No 7 from *24 pieces for children* Op. 39 (Schirmer)
KÖHLER, L. *Etude* in A minor Op. 190 No 31 (*First favorite classics* Solo book 1 – Alfred)
MOURET, J. *La Montagnarde* [The highlander] (*More classics to moderns* [Second series] Book 1 – Yorktown)
MÜLLER, A. *Study* (*Andante)* in A minor (No 9 in *Instructive pieces for piano* Book 1 – Peters)
REINAGLE, A. *Minuet* (*Getting to grade one* – Hal Leonard)
RYBA, J. *Short invention* No 1 and *Short invention* No 2 (*Classics for pleasure* Volume 2 – Fentone)
SWINSTEAD, F. *Follow my leader* (*Work and play* – ABRSM)

List B

● **From AMEB *Piano Preliminary Series 18*:**
BRESLAUR, E. *Walzer* No 25 from Op. 46
GURLITT, C. *Andante* No 35 from Op. 82
HOOK, J. *Tempo di minuetto* Position lesson II from Op. 37
TÜRK, D. arr. FABER and FABER. *Little dance*

● **From AMEB *Piano Preliminary Series 17*:**
DUNCOMBE, W. *Trumpet tune*
HOOK, J. *Allegretto* No 4 from Op. 81
REINAGLE, A. *Allegretto* No 11 from Op. 2
TÜRK, D. *Die Jugend tanzt* No 32 from *120 Handstücke für angehende Klavierspieler* Volume 2

AMEB Manual List:
BEYER, F. *Circle dance* No 60 from *Vorschule in Klavierspiel* Op. 101 (*Exploring preliminary* – Hal Leonard)
CLEMENTI, M. *Arietta* in C major (*Melodious masterpieces* Book 1 – Alfred)
DIABELLI, A. *Vivace* No 7 from *Die ersten 12 Lektionen* Op. 125
HÄSSLER, J. *Minuetto* (*Piano repertoire: Baroque and Classical* Level 1 – Kjos)
HAYDN, J. *Allegretto* in D major Hob IX:22 No 2 (*German dance in D major* in *Piano masterworks for teaching and performance* Volume 1 – Alfred)
HAYDN, J. *Quadrille* (*Getting to Preliminary* – Hal Leonard)
HOOK, J. *Gavotta in C* (*Getting to Preliminary* – Hal Leonard)
HOOK, J. *Gavotte* (*Discovering piano literature* Book 1 – Alfred)
KÖHLER, L. *Song without words* Op. 190 No 27 (*Premier piano course* Masterworks 3 – Alfred)
SPINDLER, F. *Song without words* (*Melodious masterpieces* Book 1 – Alfred)
WILTON, C.H. *Moderato* 1st movement from *Little sonata* (*Journey through the classics* Book 2 – Hal Leonard)
WILTON, C.H. *Minuet* (*Andante*) 2nd movement from *Little sonata* (*Journey through the classics* Book 2 – Hal Leonard)

List C

● **From AMEB *Piano Preliminary Series 18*:**
BAUMGARTNER, E. *Mini toccata*
EL-DABH, H. *Soufiane* from *Mekta' in the art of Kita'* Book 2
GILLOCK, W. *Little flower girl of Paris*
MCFARLANE, D. *Creepy crawlies*
RICHERT, T. *Bouncing ball*

● **From AMEB *Piano Preliminary Series 17*:**
CHUA, S. *Dripping fairy* from *Assorted fairies*
HYDE, M. *Gnomes marching*
SCHAWERSASCHWILI, T. *Nun rate mal!*
TRADITIONAL arr. HEUMANN. *Malagueña*

● **From AMEB *Piano Australian anthology (Preliminary – Fourth Grade)* (2003):**
CARR-BOYD, A. *Staccato imitation*
JONES, M. *Prayer of the swinging mantis*
MAGEAU, M. *Wandering wombat*
SITSKY, L. *Red Indian hand game song*

AMEB Manual List:
ADAIR, Y. *The bronze boar* (*Sketches from Hans Andersen* – Oxford University Press)
AGAY, D. *Prelude to a puppet show* (*The joy of recital time* – Yorktown)
BAUMGARTNER, E. *Cool it!* (*Jazz piano basics: Encore* – Willis Music Company)
BOBER, M. *Stealth mode* (*Solo xtreme* Book 2 – Alfred)
CORNICK, M. *Chromatic blues for the left hand* (*30 easy piano studies* – Universal)
CROSBY, A. *Angelfish* (*Freddie the frog* – Frederick Harris Music)
CROSBY, A. *Starfish at night* (*Exploring preliminary* – Hal Leonard)
DUNHILL, T. *A little hush-song* (No 5 in *First year pieces* – ABRSM)
DUNHILL, T. *The old abbey* (No 4 in *First year pieces* – ABRSM)
DURO, S. *A raggy tune* (*Finger jogging boogie* – ABRSM)
DURO, S. *Finger joggin' boogie* (*Finger joggin' boogie* – ABRSM)
GILLOCK, W. *Fog at sea* (*Exploring preliminary* – Hal Leonard)
HAUGHTON, A. *Ballerina* (*Roundabout* – ABRSM)
HAUGHTON, A. *Petite valse* (*Roundabout* – ABRSM)
HOLLAND, D. *Sea-gulls* (*Learn the piano* Book 2 – EMI Music Publishing)
HYDE, M. *The new flute* (Wirripang)
KADOSA, P. *Allegretto leggiero* No 8 from *55 small piano pieces* (*Getting to preliminary* – Hal Leonard)
KODÁLY, Z. *Allegretto* No 1 from *Gyermektáncok* [Children's dances] (*Children's dances for the black keys* – Boosey and Hawkes)
LAST, J. *Ducks in the pond* (*Piano time pieces* Book 3 – Oxford University Press)
MILNE, E. *Chase* (*Very easy little peppers* – Faber)
NORTON, C. *Struttin'* No 3 (*The microjazz collection* 1 – Boosey and Hawkes)
RAHBEE, D.G. *Snowflakes gently falling* from *Pictures and beyond* (*Exploring preliminary* – Hal Leonard)
SATIE, E. *Profiter de ce qu'il a des cors aux pieds pour lui prendre son cerceau* [At play with a hoop] from *Peccadilles Importunes* (*More classics to moderns* [Second series] Book 1 – Yorktown)
SITSKY, L. *Jewish folk song* No 112 from *Century* (*Century* Volume 3 – Wirripang)
TANSMAN, A. *Arabia* from *Happy time* Book 1 (*Exploring preliminary* – Hal Leonard)
WEDGWOOD, P. *Antics* (*Up-grade!* Piano grades 0-1 – Faber)
WEDGWOOD, P. *Temple of doom* (*More up-grade!* Piano grades 0-1 – Faber)
WEDGWOOD, P. *The brave knight* (*More up-grade!* Piano grades 0-1 – Faber)
WOODING, K. *The house on the hill* (*Spooky piano time* – Oxford University Press)

Section III. Aural tests, General knowledge

GRADE 1 9941

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018).

Section II. Studies and pieces

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

List A

● **From AMEB *Piano Grade 1 Series 18*:**
BEYER, F. *Etude* No 93 from Op. 101
CONCONE, G. arr. HODGSON. *Prelude* No 8 from Op. 37
PURCELL, H. *Minuet* Z 649
VANDALL, R. *Summer toccatina* No 2 from *Short suite*

● **From AMEB *Piano Grade 1 Series 17*:**
ARNOLD, S. *Giga* No 3 in *Lesson II* from Op. 12
KABALEVSKY, D. *A merry tune* No 26 from Op. 89
LULLY, J. *Menuett*
TRYNES, J. *Puddles*

AMEB Manual List:

BACH, J.S. *Shaffs mit mir* [Deal with me, Lord, according to your will] from *Clavierbüchlein für Anna Magdalena Bach* BWV 514 (No 1 in *The children's Bach* – EMI Music Publishing)
BARTÓK, B. *Dance in canon form* No 31 from *Mikrokosmos* Volume I BB 105
BAUMGARTNER, E. *Scherzando* (*Composer's choice: Eric Baumgartner* – Willis Music Company)
BERTINI, H.J. *Study* (*Piano time pieces* Book 3 – Oxford University Press)
BOBER, M. *Roaming river* (*Solo xtreme* Book 3 – Alfred)
BURGMÜLLER, J. *La candeur* [Sincerity] No 1 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *L'arabesque* No 2 from *25 easy and progressive studies* Op. 100
CHAPPLE, B. *Copycat* from *In the pink* (*New classics to moderns* [Third series] Book 1 – Yorktown)
CLARKE, J. *King William's march* (*The developing artist: Piano literature* Book 2 – Faber)
CONCONE, G. *Clouds* (*Technic is fun* Book 1 – Alfred)
CORELLI, A. *Sarabande* (*Discovering piano literature* Book 2 – Alfred)
DUVERNOY, J. *Moderato* No 3 from *25 elementary studies for piano* Op. 176
GILLOCK, W. *A stately sarabande* (*Accent on rhythm & style* – Willis) (*Classic piano repertoire: William Gillock* Elementary level – Willis)
GOEDICKE, A. *Etude in A minor* (*Piano time pieces* Book 3 – Oxford University Press)
GOEDICKE, A. *Tarantella* in D minor (*Exploring piano classics: Level 2 Repertoire* – Alfred)
GURLITT, C. *Arabesque* (*Piano repertoire: Etudes* Level Two – Kjos)
GURLITT, C. *Etude* in F major from *The first steps of the young pianist* Op. 82 No 39 (*Essential keyboard études* – Alfred)
GURLITT, C. *Study in triplets* (*First favourite classics* Solo Book 2 – Alfred)
HANDEL, G. *Gavotte* (*Classics for pleasure* Volume 2 – Fentone)
HANDEL, G. *Menuet* in G from *Suite (Partita)* HWV 450 (*Anthology of Baroque keyboard music* – Alfred)
HASLINGER, T. *Allegro non tanto* 1st movement from *Sonatina* in C (*The developing artist: Piano sonatinas* Book 2 – Faber)
HOLLAND, D. *In the dark cave* (*Learn the piano* Book 3 – EMI Music Publishing)
HYDE, M. *Hide and seek* (*Children's suite* No 2 – Chappell)
KABALEVSKY, D. *Jumping* No 15 [also listed as *Skachka* [Riding]] from *24 pieces for children* Op. 39 (Schirmer)
KOTCHIE, J. *Raindrops on the window* (*Australian piano anthology* Book 1 – Wirripang)
KRIEGER, J. *Minuet* in A minor (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
LULLY, J. *Minuet* in D minor (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
MAYS, S. *Follow me* (*Australian piano music* Volume 1 – Currency Press)
McFARLANE, D. *Daybreak* (*Supersonics piano method* Level 3 – supersonicspiano.com)
SCARLATTI, A. *Arioso* (*New classics to moderns* [Third series] Book 1 – Yorktown)
SCARLATTI, D. *Sonata* in C major K 73b (*Melodious masterpieces* Book 1 – Alfred)
SCHYTTE, L. *Etude* in B♭ major from *25 melodious studies* Op. 108 No 10 (*Essential keyboard études* – Alfred)
SCHYTTE, L. *Melody for the left hand* from *25 melodious studies* Op.108 No 12 (*Piano repertoire: Etudes* Level 1 – Kjos)
SEIXAS, C. de. *Minuet* in C minor (*Exploring piano classics: Level 2 Repertoire* – Alfred)
SHEELES, J. *Jigg* (*Music through time* Book 2 – Oxford University Press)
SPEER, D. *Air* in D minor (*The developing artist: Piano literature* Book 2 – Faber Piano Adventures)
SPINDLER, F. *Ice skating* (*Technic is fun* Book 1 – Alfred)
TELEMANN, G. *Gayement* 2nd movement from *Klavierfantasie* TWV 33:14 (*Gavotte* in C major in *Getting to preliminary* – Hal Leonard)

List B

● **From AMEB *Piano Grade 1 Series 18*:**
HÄSSLER, J. *Allegro* from *Klavier- und Singstücke verschiedener Art*
Attrib. HAYDN, J. *Minuet* 3rd movement from *Sonata* Hob XVI:15
NIELSEN, C. *Allegretto* No 2 from Op. 53
SZYMANOWSKA, M. *Mazurka* No 3 from *24 mazurkas*

● **From AMEB *Piano Grade 1 Series 17*:**
DIABELLI, A. *Allegretto* No 10 from Op. 125
GRAUPNER, C. *Bourrée* GWV 827
MÜLLER, A. ed. BULLARD and BULLARD. *Rustic dance*
NEEFE, C. *Kanzonetta*

AMEB Manual List:

BEETHOVEN, L. van. *Allemande* (*Music through time* Book 2 – Oxford University Press)
BEETHOVEN, L. van. *Russian folk song* Op. 107 No 3 (*Getting to grade one* – Hal Leonard)
DIABELLI, A. *Allegretto* Op. 125 No 3 (*Easy original pieces for beginners* 1 – Bosworth)
DUNCOMBE, W. *Sonatina* in C major (*Melodious masterpieces* Book 1 – Alfred)
FRANCK, C. *Les plaintes d'une poupée* [The complaints of a doll] (Schott)
GOEDICKE, A. *Dance* (*Getting to grade one* – Hal Leonard)
GRECHANINOV, A. *Fairy tale* No 1 from *Detskiy al' bom* [Children's book] Op 98 (Schott)
GURLITT, C. *Mazurka* No 47 from *54 Kleine melodische Etüden fur Anfänger* Op. 187
GURLITT, C. *Scherzo* No 17 from *Album for the young* Op. 140 (*Piano time pieces* Book 3 – Oxford University Press)
GURLITT, C. *Unverzagt* [Undaunted] No 6 from *Der erste Vortrag* Op. 210 (No 4 in *The new Gurlitt* Volume 1 – Schott)
HÄSSLER, J. *Tempo di minuetto* No 4 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Easy original pieces for beginners* 1 – Bosworth)
HENKEL, H. *Piano piece for the young* No 13 (*Best of grade 1 piano* – Faber)
HUMMEL, J. *Écossaise* in C Major No 5 from *6 piéces trés faciles* Op. 52 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
KÖHLER, L. *Theme and variation* from Op. 300 (*Succeeding with the masters: The festival collection* Book 2 – FJH Music Company)
LATOUR, J. *Allegretto* 1st movement from *Sonatina* in C (*The developing artist: Piano sonatinas* Book 2 – Faber Piano Adventures)
LYNES, F. *Tarantella* Op. 14 No 8 (*Journey through the classics: complete* – Hal Leonard)
MOZART, L. *Minuet* in D minor (*Classical piano anthology* 1 – Schott)
MOZART, W.A. *Bourrée* (*Discovering piano literature* Book 1 – Alfred)
MOZART, W.A. *Minuet* in F major K 2 (*Mozart: 14 of his easiest pieces* – Alfred)

MOZART, W.A. *Minuet* in C major K 6 (*Essential keyboard repertoire* Volume 1 – Alfred)
PLEYEL, I. *Moderato* from *Minuet* in C major (*Piano masterworks for teaching and performance* – Alfred)
ROLLIN, C. *The flying horseman* (*Pathways to artistry* Repertoire Book 3 – Alfred)
SALUTRINSKAYA, T. *Sonatina* in D (*The developing artist: Piano sonatinas* Book 1 – Faber Piano Adventures)
SARTORIO, A. *Two frogs* No 12 from Op. 783 (*A romantic sketchbook for piano* Book 1 – ABRSM)
STEIBELT, D. *Adagio* from *Sonatina* (*Getting to grade one* – Hal Leonard)
TÜRK, J.G. *Arioso* (*Exploring piano classics: Level 2 Repertoire* – Alfred)

List C

● **From AMEB *Piano Grade 1 Series 18*:**
BULLARD, A. *Goblin dance*
DIEMER, E. *A rainy Saturday*
MILNE, E. *Mozzie*
TANSMAN, A. *Sailors' dance*

● **From AMEB *Piano Grade 1 Series 17*:**
BARTÓK, B. *Quasi adagio* No 3 from *Gyermekeknek* Volume 1 BB 53
HOLLAND, D. *Around the pool*
HOPKINS, A. *Ghosts* from *For talented beginners* Book 2
SUTHERLAND, M. *Sea shanty* No 1 from *Holiday tunes*

● **From AMEB *Piano Australian anthology (Preliminary – Fourth Grade)* (2003):**
HANNAN, M. *Prayer*
HISCOCKS, W. *The apple bough*
HOLLAND, D. *The ghostly huntsman*
MAGEAU, M. *Forecasts*

AMEB Manual List:
ALT, H. *I hear a guitar* (*Piano time pieces* Book 2 – Oxford University Press)
BAILEY, K. *Raggy blues* (*Jazzin' around* 2 – Bailey)
BARRAUD, H. *Complainte* [Lament] (*L'album de Marguerite* – Salabert)
BARTÓK, B. *Allegro* No 1 from *Gyermekeknek* [For children] Volume 1 BB 53 (Listed as *A toyshop tune* in *Musical cameos* – Allans)
BAUMGARTNER, E. *A mingus among us* (Willis)
BAUMGARTNER, E. *Black cat chat* (Willis)
BAUMGARTNER, E. *Funkasaurus* (*Jazz piano basics: Encore* – Willis)
BRANDMAN, M. *Mongolian knights* (*Contemporary piano method: Twelve timely pieces* – Jazzem Music)
BULLARD, A. *Sorrow and joy* (*Piano time* 3 – Oxford University Press)
CARLSON, R. *The dancing brolgas* (*Australian piano pieces for children* – Flexi-Fingers)
CASTERÈDE, J. *La chanson du vent* [The Wind Song] (*L'album de Marguerite* – Salabert)
CHAPPLE, B. *March hare* (*Getting to grade one* – Hal Leonard)
CHAPPLE, B. *Tango* (*Lazy days* – Chester)
CHUA, S. *Headache crawl* from *Bogus boogies* (*Piano music of Sonny Chua* Volume 1 – Midnight Editions)
CHUA, S. *Waltz it all about I* (*Sonny Chua piano music* Volume I – All Music Publishing)
DONKIN, C. *Detectives* (*Comics & card tricks* – Frederick Harris Music)
DURO, S. *Jaunty blues* (*Finger jogging boogie* – ABRSM)
GILLOCK, W. *Stormy weather* (*Classic piano repertoire: William Gillock* Elementary – Willis)
HOULIHAN, P. *Albatross* (*Getting to grade one* – Hal Leonard)
HYDE, M. *Cherry blossom time* (*Neighbours suite* – Wirripang)
HYDE, M. *Echo song* (*Children's suite* No 1 – Warner/Chappell)
KLOSE, C. *Leap frog* (*Getting to grade one: The new mix* – Hal Leonard)
KOEHNE, G. *A perfect prelude to whatever next* (*Aphorisms* – Schirmer)
LUKOMSKY, L. *Little tune with variations* (*The joy of Russian piano music* – Yorktown)
MILNE, E. *Rhyme time* (*Little peppers* – Faber)
MILNE, E. *Starlight* (*Easy little peppers* – Faber)
NORTON, C. *A short walk* No 16 (*The microjazz collection* 1 – Boosey and Hawkes)
NORTON, C. *Inter-city stomp* (*Microjazz collection* 2 – Boosey and Hawkes)
NORTON, C. *Snow scene* No 8 (*The microjazz collection* 1 – Boosey and Hawkes)
POE, J.R. *Poseidon's throne* from *Sea pictures* (Carl Fischer)
RAHBEE, D.G. *Hobby horse* Op. 107 No 5 (*Modern miniatures for piano solo* Volume 1 – FJH Music Company)
REA, G. *Skate park* (*The playground* – Piano for Schools)
ROLLIN, C. *Chromatic etude* (*Pathways to artistry* Repertoire Book 3 – Alfred)
ROLLIN, C. *El conquistador* (*Catherine Rollin's favorite solos* Book 2 – Alfred)
ROLLIN, C. *Little toccata* (*Pathways to artistry* Repertoire Book 2 – Alfred)
SEBBA, J. *Jane's zebra* (*Getting to grade one* – Hal Leonard)
SHOSTAKOVICH, D. *In waltz tempo* No 2 from *Detskaya tetrad'* [Children's notebook] Op. 69
SHOSTAKOVICH, D. *March* No 1 from *Detskaya tetrad'* [Children's notebook] Op. 69
TANAKA, K. *Child of light 2 – Green paradise* (*Children of light* – Chester)
TANSMAN, A. *Reflections* (*Happy time* Book 1 – Universal/Hal Leonard)
TREMAIN, R. *Ghosts* (*Eight children's pieces* – Chappell & Co/SOUNDZ)
WEDGWOOD, P. *Minnie Mouse hits town!* (*Up-grade!* Piano grades 0-1 – Faber)
WHITTON, J. *Winter* (*An alphabet of piano pieces* – Stainer and Bell)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 9942

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

Candidates are required to present TWO Extra list works in addition to the List works.

List A

● **From AMEB *Piano Grade 2 Series 18*:**
BACH, C.P.E. *March* from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh. 122
BORTKIEWICZ, S. *Through the steppes* No 5 from Op. 21
GILLOCK, W. *Dragon fly* No 10 from *Lyric preludes*
STANLEY, J. arr. LOCKETT. *Minuet*

● **From AMEB *Piano Grade 2 Series 17*:**
BARTÓK, B. *Allegro* No 4 from *Gyermekeknek* Volume 1 BB 53
BURGMÜLLER, F. *Innocence* No 5 from Op. 100
COUPPEY, F. Le. *Study* No 15 from *L'art du piano*
FISCHER, J. *Balet anglois* 5th movement of *Clio suite* from *Musicalischer Parnassus*

AMEB Manual List:

ANON. *Menuet* in A minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 120 (listed as *A little canonic piece* or *Minuet* No 13 in *The children's Bach* – EMI Music Publishing)
ANON. *Menuet* in B♭ major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 118 (listed as *Minuet* No 15 in *The children's Bach* – EMI Music Publishing)
ANON. *Menuet* in C minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 121 (listed as *Minuet* No 11 in *The children's Bach* – EMI Music Publishing)
ANON. *Menuet* in D minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 132 (listed as *Minuet* in D minor No 9 in *The children's Bach* – EMI Music Publishing)
ANON. *Menuet* in G major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 116 (listed as *Minuet* in G No 8 in *The children's Bach* – EMI Music Publishing)
ANON. *Musette* in D major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 126 (listed as *Musette* No 12 in *The children's Bach* – EMI Music Publishing)
BABELL, W. *Rigaudon* (*Music through time* Book 3 – Oxford University Press)
BACH, J.S. *Menuett I* 5th movement from *Suite* in G minor BWV 822 (listed as *Minuet in G minor* in *Exploring piano classics: Level 2 Repertoire* – Alfred)
BACH, J.S. *Gavotte II* (or *Musette*) 6th movement from *'English' Suite* in G minor BWV 808 (listed as *Musette in G major* in *Piano masterworks for teaching and performance* Volume 1 – Alfred)
BACH, J.S. *So oft ich meine Tobakspfeife* from *Clavierbüchlein für Anna Magdalena Bach* BWV 515a (listed as *A song of contentment* or *Aria* No 4 in *The children's Bach* – EMI Music Publishing)
BACH, W.F. *Menuett* in G major (*Easy piano pieces from Bach's sons to Beethoven* – Schott)
BACH, W.F. *Minuet* in G major (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
BURGMÜLLER, J. *Progrès* [Progress] No 6 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *Tendre fleur* [Tender flower] No 10 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *La bergeronette* [The young shepherdess/The wagtail] No 11 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *Inquiétude* [Discomfort] No 18 from *25 easy and progressive studies* Op. 100
BUTTSTEDT, J. *Minuet* in D minor from *Musicalische Clavier-Kunst und Voraths-Kammer* (*The developing artist: Piano literature* Book 4 – Faber)
CLARKE, J. *The Prince of Denmark's march* from *A choice collection of ayres for the harpsichord* (*Essential keyboard repertoire* Volume 7 – Alfred)
CLARKE, J. *Trumpet tune* from *A choice collection of ayres for the harpsichord* (*Essential keyboard repertoire* Volume 7 – Alfred)
COUPERIN, F. *The benevolent cuckoos* [Les Coucous Bénévoles] from *Pièces de clavecin* Book 3 (listed as *Benevolent cuckoos under yellow dominos* in *Three centuries of piano music* Early intermediate level – Schirmer)
COUPERIN, F. *The trifle* [Le Petit Rein] from *Pièces de clavecin* Book 3*; 14e ordre* 1722 (*Essential keyboard repertoire* Volume 7 – Alfred)
CZERNY, C. *Etude* in G major No 45 from *Practical exercises for beginners* Op. 599
DUVERNOY, J. *Study* (*Moderato*) No 4 from *25 elementary studies for piano* Op. 176
DUVERNOY, J. *Study* (*Allegro commodo*) No 13 from *25 elementary studies for piano* Op. 176
GILLOCK, W. *Yo-yo tricks* (*Hello, Mister Gillock! Carl Czerny!* – Breitkopf und Härtel)
GURLITT, C. *Study* (*Con grazia*) in C Op. 50 No 3 (*A romantic sketchbook for piano* Book 1 – ABRSM)
GURLITT, C. *Study* (*Allegretto scherzando*) in A minor from Op. 228 (*The new Gurlitt* Volume 2 – Schott)
HANDEL, G. *Bourée* ('Impertinence') HWV 494 (*Getting to grade two* – Hal Leonard)
HANDEL, G. *Gavotte* in G major HWV 491
HANDEL, G. *Menuett* (*Easy original pieces for beginners* 1 – Bosworth)
HOLLAND, D. *Staccato study* (*Man on stilts*) from *Ten study pieces* (Allans)
KOTCHIE, J. *Chasing tornados* (*Another Pinch… and a Stronger Dash* – Wirripang)
KOTCHIE, J. *Circus invention* (*Australian piano anthology* Book 1 – Wirripang)
LABURDA, J. *Prelude* No 1 from *10 little polyphonic pieces* (Theodore Presser)
LABURDA, J. *Canzona* No 2 from *10 little polyphonic pieces* (Theodore Presser)
McDONAGH, A. *Rat race* (*It's a piano thing* Book 2 – Boosey and Hawkes)
MILNE, E. *Gold rush* (*Getting to grade two* – Hal Leonard)
MILNE, E. *Mister bumble* (*More little peppers* – Faber)
MOZART, L. *Burleske* (*Essential keyboard études* – Alfred)
PASCAL, C. *Le quadrille des amateurs de gammes* [Quadrille for beginners at scales] (*L'album de Lisette et Poulot* – Durand)
PEZOLD, C. *Minuet* in G major BWV Anh 114 from *Clavierbüchlein für Anna Magdalena Bach* (listed as *Minuet I* No 5 in *The children's Bach* – EMI Music Publishing)
PEZOLD, C. *Minuet* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 115 (listed as *Minuet II* No 6 in *The children's Bach* – EMI Music Publishing)
PURCELL, H. arr. MILNE. *Air* in D minor (*Getting to grade two* – Hal Leonard)
PURCELL, H. *Hornpipe* in B♭ major (*Getting to grade two* – Hal Leonard)
RAMEAU, J. *Menuet* in A minor from *Premier livre de pièces de clavecin* (Durand)
ROWLEY, A. *Two's company* from *Four little inventions: for piano* (*Succeeding with the masters: The festival collection* Book 2 – FJH Music Company)
TELEMANN, G. *Jig* (*First favourite classics* Solo Book 2 – Alfred)
TELEMANN, G. *Rigaudon* (*Piano repertoire, Baroque and classical* Level 2 – Kjos)

List B

- **From AMEB *Piano Grade 2 Series 18*:**
  GOEDICKE, A. *Petite pièce* No 5 from Op. 6
  LYNES, F. *Allegro* 1st movement of *Sonatina* No 1 from Op. 39
  MOZART, W. *Minuet* KV 5
  ROLLIN, C. *Mazurka for Chopin* from *Dancing on the keys*
- **From AMEB *Piano Grade 2 Series 17*:**
  MOZART, W. *Menuetto I* and *Menuetto II* 3rd movement from *Sonata* KV 13
  REICHARDT, J. *Scherzo*
  TÜRK, D. *Poco presto e con allegrezza* 3rd movement of *Sonata* No 3 from *12 leichte Klaviersonaten*
  VANHAL, J. *Allegretto* 2nd movement of *Sonatina* No 2 from Op. 41

AMEB Manual List:

ATTWOOD, T. *Allegretto* 1st Movement from *Sonatina* in F major No 3 (*The developing artist: Piano sonatinas* Book 2 – Faber Piano Adventures)
ATTWOOD, T. *Sonatina* in G Major No 1 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
BACH, J.C. *Risoluto* (*Discovering piano literature* Book 3 – Alfred)
BACH, J.C. *Tempo giusto* (*Essential keyboard repertoire* Volume 8 – Alfred)
BEETHOVEN, L. van. *Moderato* 1st movement from *Sonatina* in G major WoO Anh 5/1
BEETHOVEN, L. van. *Romanza – Allegretto* 2nd movement from Sonatina in G major WoO Anh 5/1

BURGMÜLLER, J. *Pastorale* No 3 from *25 easy and progressive studies* Op. 100
CLEMENTI, M. *Vivace* 3rd movement from *Sonatina* in C major Op. 36 No 1 (Peters)
DIABELLI, A. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 168 No 3
DIABELLI, A. *Rondo – Allegro* 3rd movement from *Sonatina* in C major Op. 168 No 3
DUNCOMBE, W. *Gigue* in C major (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
GILLOCK, W. *Mazurka* (*Accents around the World* – Willis)
GRECHANINOV, A. *Horse and rider* [also listed as *Riding the hobby-horse*] No 5 from *Detskiy al'bom* [Children's album] Op. 98 (*Grechaninoff children's book* – Schott)
GRECHANINOV, A. *In a woodland glade* No 6 from *Detskiy al'bom* [Children's album] Op. 98 (*Grechaninoff children's book* – Schott)
GURLITT, C. *A little flower* No 11 from *Kleine Blumen* [Little flowers] Op. 205 (*Essential keyboard repertoire* Volume I – Alfred)
GURLITT, C. *Bolero* (*Easy original pieces for beginners* 1 – Bosworth)
GURLITT, C. *Gavotte* No 9 from *Der erste Vortrag* Op. 210 (*Romantic piano anthology* 1 – Schott)
GURLITT, C. *Serenade* No 18 from *Album for the young* Op. 140
GURLITT, C. *The festive dance* (*Viennese Waltz*) No 7 from *Album for the young* Op. 140
GURLITT, C. *The little horse* from Op. 179 (No 25 in *The new Gurlitt* Volume 1 – Schott)
HÄSSLER, J. *Allegro assai* in A major No 34 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Fifty pieces for beginners* Op. 38 – ABRSM)
HÄSSLER, J. *Ecossaise* in G major No 23 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Getting to grade two* – Hal Leonard)
HAYDN, J. *German dance* in B♭ major Hob IX:12 No 2 (*Succeeding with the masters*: *Classical era* Volume 1 – FJH Music Company)
HAYDN, J. *German dance* in G major (*Waltzes: 48 original piano pieces* – Schott)
HAYDN, J. *German dance* No 1 in G major Hob IX:12 No 1 (*Succeeding with the masters: Classical era* Volume 1 – FJH Music Company)
HAYDN, J. *Minuet* in C major (*Music through time* Book 1 – Oxford University Press)
KIRCHNER, T. *Allegretto scherzando* No 11 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
LACK, T. *Finale* 4th movement from *Sonatina* in F major Op. 257 No 2
LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 66 No 1
LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 49 No 1
LISZT, F. *La cloche sonne* LW A169/S 238
LYNES, F. *Allegro* 3rd movement from *Sonatina* in C Major Op. 39 No 1 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)
REICHARDT, J. *Schäfers Klage* [Shepherd's Lament] (*Toll in Moll* – Breitkopf und Härtel)
REINECKE, C. *Gavotte* 4th movement from *Serenade* in C major Op. 183 No 1 (*Essential keyboard repertoire* Volume 2 – Alfred)
SCHUBERT, F. *Ländler* (*More classics to moderns* [Second series] Book 1 – Yorktown)
SCHUMANN, R. *Soldatenmarsch* [Soldier's march] No 2 from *Album für die Jugend* Op. 68
SOMERVELL, A. *Plaintive waltz* from *Holiday pictures* (*A romantic sketchbook for piano* Book 1 – ABRSM)
STREABBOG, L. *In the swing* No 4 from *12 very easy and melodious studies* Op. 63 (*Piano masterworks* Early intermediate level – Schirmer)
TCHAIKOVSKY, P. *Legend* (*Music through time* Book 1 – Oxford University Press)
WASHBURN, R. *Valse triste* (*Piano time pieces* Book 2 – Oxford University Press)

List C

● **From AMEB *Piano Grade 2 Series 18*:**
KOTCHIE, J. *Meandering mazurka*
PESKANOV, A. *Circus*
SCHMITZ, M. *Tango for two*
WAXMAN, D. *The troll at the edge of the woods*

● **From AMEB *Piano Grade 2 Series 17*:**
BULLARD, A. *Thin ice* No 3 from *Fantasies*
CHUA, S. *T-rex hungry* from *A day in the life of a T-rex*
KUTNOWSKI, M. *Stars and galaxies*
SUTHERLAND, M. *Patter dance* No 5 from *Miniature ballet suite*

● **From AMEB *Piano Australian anthology (Preliminary – Fourth Grade)* (2003):**
FORD, A. *A brolga behaves like Bartók*
MILNE, E. *Cloak and dagger*
SCULTHORPE, P. *Singing sun*
WHITICKER, M. *Speckled grasshopper*

AMEB Manual List:
ALEXANDER, D. *Toccata robusto* (*Keys to artistic performance* Book 1 – Alfred)
BAILEY, K. *Little song* (*Jazzin' around* 2 – Bailey)
BAILEY, K. *Two part intention* (*Jazzin' around* 2 – Bailey)
BARTÓK, B. *Allegro molto* No 10 from *Gyermekeknek* [For children] Volume 1 BB 53 (listed as *A train journey* in *Musical cameos* – Allans)
BARTÓK, B. *Lento* No 17 from *Gyermekeknek* [For children] Volume 1 BB 53 (listed as *Gipsy dance* in *Musical cameos* – Allans)
BARTÓK, B. *Little scherzo* (*Essential keyboard repertoire* Volume 8 – Alfred)
BARTÓK, B. *Melody against double notes* No 70 from *Mikrokosmos* Volume III BB 105
BARTÓK, B. *Allegro deciso* No 17 from *Kezdők zongoramuzsikája* [First term at the piano] BB 66 (*Rhythmic dance* in *Getting to grade two* – Hal Leonard)
BARTÓK, B. *Andante* No 7 from *Gyermekeknek* [For Children] Volume 2 BB 53 (listed as *The vagabond* in *Musical cameos* – Allans)
BERKOVICH, I. *Variations on a Russian folk song* (*Discovering piano literature* Book 3 – Alfred)
BOBER, M. *Twilight tarantella* (*In all keys* Book 2: Flat Keys – Alfred)
BRANDMAN, M. *Canon: The albino koala* (*Contemporary modal pieces* Levels 2 to 3 – Jazzem Music)
CARLSON, R. *The galloping horse* (*Flexi-fingers: Five concert pieces* – Flexi-Fingers)
CHAPPLE, B. *Lazy days* (*Lazy days* – Chester)
CHAPPLE, B. *Petite valse* (*Lazy days* – Chester)
CHAPPLE, B. *The snow melts* (*Lazy days* – Chester)
CHUA, S. *Funky fairy* (*Sonny Chua piano music* Volume II – All Music Publishing)
CHUA, S. *Out of my way* (*Sonny Chua piano music* Volume I – All Music Publishing)
CORNICK, M. *Bach to the conga* (*30 easy piano studies* – Universal)
CORNICK, M. *Chromatique fantasia* (*30 easy piano studies* – Universal)
CORNICK, M. *Contrariwise* (*30 easy piano studies* – Universal)
DONKIN, C. *Witches and wizards* (*Legends & lore* – Frederick Harris Music)
EMONTS, F. *Little tango* (*The European piano method* Volume 3 – Schott)
FORD, A. *Whole world waltz* (*10 easy waltzes from 'The waltz book'* – AMC)

GILLOCK, W. *Carnival in Rio* (*Hello, Mister Gillock! Carl Czerny!* – Breitkopf und Härtel)
GILLOCK, W. *Journey in the night* (*William Gillock Recital Collection* – Willis)
GILLOCK, W. *Tarantella* (*William Gillock Recital Collection* – Willis)
GOLSTON, M. *Flamenco dancer* (*The virtuosic performer* Book 1 – Alfred)
HARRIS, P. *Dragonflies* (*Music through time* Book 1 – Oxford University Press)
HESSE, M. *Hustle, bustle* (*Composers' Series Marjorie Hesse* Volume II – Wirripang)
HOLLAND, D. *Echoes around the mountain* (*Lucky dip* – EMI Music Publishing)
HYDE, M. *Starry night* (Wirripang)
KABALEVSKY, D. *Ditty* (*A little song*) No 2 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *At night on the river* No 4 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Clowns* No 20 from *24 pieces for children* Op. 39 (Schirmer)
KABALEVSKY, D. *Chastushka* [Ditty] No 25 from *35 easy pieces* Op. 89 (Schirmer)
LINN, J. *L'oiseau-mouche* [Hummingbird] (*Les petites images* – Hal Leonard)
MAGEAU, M. *That mosquito!* (*Progressive repertoire* 3 – Carl Fischer)
McDONAGH, A. *Cheeky tango* (*It's a piano thing* Book 1 – Boosey and Hawkes)
McFARLANE, D. *Reflections* (*Supersonics collection* Book 2 – supersonicspiano.com)
MILNE, E. *The little vortex* (*More little peppers* – Faber)
NORTON, C. *Cheeky* (rock 'n' roll) No 8 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Foot tapper* (disco) No 4 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Given half a chance* (*Christopher Norton connections* 3 - Frederick Harris Music)
NORTON, C. *In the bag* (Glenn Miller style) No 9 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Misty day* (Waltz) No 7 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Open space* No 8 (*Microjazz collection* 2 – Boosey and Hawkes)
PEETERS, F. *Chagrin d'enfant* No 4 from *Sketches from childhood* Op. 27 (*Getting to grade two* – Hal Leonard)
PEETERS, F. *Tempo di minuetto* 2nd movement from *Sonatina* Op. 45 (*Piano sonatinas by Belgian composers* Volume 2 – Associated Music Publishers)
RAHBEE, D.G. *Prelude: Lullaby for Elias* from *Three preludes* Op. 87 No 2 (*Preludes* Volume 1 – FJH Music Company)
REBIKOV, V. *The clown* (*Masterpieces with flair!* Book 2 – Alfred)
ROLLIN, C. *Inversion rag* (*Pathways to artistry* Repertoire 2 – Alfred)
ROWLEY, A. *Miniature prelude* and *Miniature Fugue No 1* (*Five miniature preludes and fugues* – Chester)
SCHMITZ, M. *Jazz invention* No 1 (*25 Jazz-Inventionen für Klavier* – Deutsche Verlag für Musik)
SCHOENMEHL, M. *The somersault king* (*Little stories in jazz* – Schott)
SEIBER, M. *Comodo* No 1 (*Rhythmical studies* – Schott)
SEIBER, M. *Polka* (*Easy dances* Book 2 – Schott)
SEIBER, M. *Tango II* (Habanera) (*Easy dances* Book 1 – Schott)
TANSMAN, A. *Petite rêverie* [Little daydream] (*Pour les enfants* Volume 3 – Eschig)
TRYNES, J. *The little clown* (Wirripang)
WAXMAN, D. *Close to danger* (*The new pageants for piano* Book 3 – Galaxy Music)
WAXMAN, D. *Lyric: Homage to Bartók* (*The new recital pageants* Book 1 – Galaxy Music)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 9943

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

Candidates are required to present TWO Extra list works in addition to the List works.

List A

- **From AMEB *Piano Grade 3 Series 18*:**
  CONCONE, G. *Study* No 5 from Op. 24
  HANDEL, G. *Preludio* from *Chaconne* HWV 442
  SCHOENMEHL, M. *Banjo tune*
  TELEMANN, G. *Loure* 3rd movement from *Overture* TWV 32:12
- **From AMEB *Piano Grade 3 Series 17*:**
  BURGMÜLLER, F. *Ballade* No 15 from Op. 100
  HANDEL, G. *Sonatina* HWV 585
  HUMMEL, J. *Etude* No 32 from *Ausführlich theoretisch-practische Anweisung zumbPiano-forte Spiel* s157
  RAICHEV, A. *The water mill*

AMEB Manual List:

ANON. *Polonaise* in G minor from *Clavierbüchlein für Anna Magdalena Bach BWV* Anh 119 (listed as *Polonaise* No 10 in *The children's Bach* – EMI Music Publishing)
BACH, C.P.E. *Polonaise* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 125 (listed as *Polonaise* No 19 from *The children's Bach* – EMI Music Publishing)
BACH, J.C.F. *Solfeggio* (*Journey through the classics* Book 3 – Hal Leonard)
BACH, J.S. *Minuet* in G minor from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 842 (listed as *Minuet* No 17 in *The children's Bach* – EMI Music Publishing)
BACH, J.S. *Polonaise* 5th movement from *'French' suite* in E major BWV 817
BACH, J.S. *Præambulum* in C major from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 924
BACH, J.S. *Prelude* in C major BWV 939 (*Getting to grade three* – Hal Leonard)
BACH, J.S. *Prelude* in C minor BWV 999
BACH, W.F. *Allemande* in G minor from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 836 (listed as *Allemande* No 18 in *The children's Bach* – EMI Music Publishing)
BAUSTETTER, J. *Spanish folia* (*Anthology of Baroque music* – Alfred)
BERTINI, H. *Andantino quasi allegretto* in G major No 16 from *25 études* Op. 100
BERTINI, H. *Movimento di Valtzer* in D major No 10 from *25 études* Op. 100
BRANDMAN, M. *The ring-tail 'possum* No 9 (*Contemporary modal pieces* Levels 2 to 3 – Jazzem Music)
BURGMÜLLER, J. *Le courant limpide* [The limpid stream] No 7 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *La chasse* [The chase] No 9 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *Douce plainte* [Sweet sorrow] No 16 from *25 easy and progressive studies* Op. 100

BURGMÜLLER, J. *La tarentelle* No 20 from *25 easy and progressive studies* Op. 100
COBURN, W. *Frolicky rollicky wind* (*Getting to grade three* – Hal Leonard)
CZERNY, C. *Etude* in B♭ major No 83 from *Practical exercises for beginners* Op. 599 (listed as *The Bird and the Bullfrog* in *Technic is Fun* Book 3 – Alfred)
CZERNY, C. *Etude* in B minor No 98 from *Hundert Übungsstücke* [100 progressive studies] Op. 139
DUVERNOY, J. *Allegretto* in A minor No 18 from *25 elementary studies for piano* Op. 176
GURLITT, C. *Stormy Weather* [also listed as *Hurry skurry; Sturm und Drang*] No 20 from *Album for the young* Op. 140
HANDEL, G. *Minuet* in A minor HWV 549 (*Succeeding with the masters* Baroque Era Volume 2 – FJH Music Company)
HANDEL, G. *Sarabande* 3rd movement from *Suite* in D minor HWV 447
HANDEL, G. *Sarabande II* 5th movement from *Suite* in D minor HWV 448 (*Succeeding with the masters* Baroque Era Volume 1 – FJH Music Company)
HELLER, S. *Etude* (*Allegro vivace*) in A minor No 2 from *25 études mélodiques* [25 melodious studies] Op. 45
HELLER, S. *Etude (Allegretto)* in C major No 1 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47
HELLER, S. *Etude (Allegretto con moto)* in A minor No 3 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47
HELLER, S. *Etude (Andante quasi Allegretto)* in C minor No 16 from *24 études d'expression et de rythme* Op. 125
HOEY, D. *Lydian* No 3 from *Five moods in five modes* (*First light* Volume 1 – Wirripang)
KABALEVSKY, D. *A little joke* No 13 from *30 pieces for children* Op. 27 (Boosey and Hawkes)
KIRCHNER, T. *Study* in D minor No 24 from *100 kleine Studien* Op. 71
KIRNBERGER, J. *Invention* (*The Baroque piano* – Alfred)
KIRNBERGER, J. *La lutine* from *Clavierstücke* (*Anthology of Baroque keyboard music* – Alfred)
LABURDA, J. *Gavotte* No 6 from *10 little polyphonic pieces* (Theodore Presser)
MAYER, C. *Study* in A minor Op. 340 No 2 (*A romantic sketchbook for piano* Book 2 – ABRSM)
NEUGASIMOV, V. *Butterfly* (*Piano sketches* Book 1 – Oxford)
PESKANOV, A. *Invention – Tribute to J.S. Bach* (Classical Video Concepts)
PURCELL, H. arr. MILNE. *Hornpipe* in E minor Z T685 (*Getting to grade three* – Hal Leonard)
ROLLIN, C. *Winter wind* (*The new virtuoso* Book 1 – Alfred)
SCARLATTI, A. *Aria* in D minor (*Three centuries of piano music* Early intermediate level – Schirmer)
SCARLATTI, A. *Folia* (*The developing artist: Piano literature* Book 4 – Faber Piano Adventures)
SEIXAS, C. de. *Toccata* in C major (*An anthology of piano music* Volume 1: The Baroque period – Yorktown)
SOLER, A. *Sonata* in D minor R115 (*Essential keyboard repertoire* Volume 7 – Alfred)

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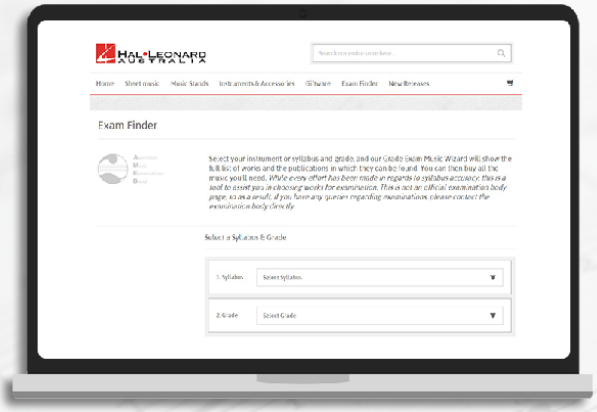

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STREABBOG, L. *Allegretto* No 11 from *12 very easy and melodious studies* Op. 63 (listed as *Chasing butterflies* in *Piano masterworks* Early intermediate level – Schirmer)
STREABBOG, L. *Allegro moderato* No 9 from *12 easy and melodious studies* Op. 64 (listed as *The whirlwind* in *Piano masterworks* Early intermediate level – Schirmer)
WEBER, C.M. von. *Scherzo* and *Trio* (*Essential keyboard études* – Alfred)
ZILCHER, P. *The gossip* [Die Schwätzerin] No 4 from Op. 55 (*A romantic sketchbook for piano* Book 2 – ABRSM)

List B

● **From AMEB *Piano Grade 3 Series 18*:**
BEACH, A. *Gavotte* No 2 from *Children's album* Op. 36
BENDA, G. *Sonatina* No 11 from *34 Sonatinas*
ELGAR, E. *Andantino* 1st movement from *Sonatina*
HAYDN, J. *Menuet and Trio* 3rd movement from *Divertimento* Hob XVI:1

● **From AMEB *Piano Grade 3 Series 17*:**
BENDA, G. *Sonatine* No 3 from *34 Sonatines*
DIABELLI, A. *Allegro moderato* 1st movement of *Sonatina* No 2 from Op. 168
LICHNER, H. *Rondo* 3rd movement of *Sonatina* No 3 from Op. 4
VANHAL, J. *Alla tedesca* 2nd movement of *Sonatina* No 9 from Op. 41

AMEB Manual List:
attrib. BEETHOVEN, L. van. *Allegro assai* 1st movement from *Sonatina* in F major WoO Anh 5/2
attrib. BEETHOVEN, L. van. *Rondo – Allegro* 2nd movement from *Sonatina* in F major WoO Anh 5/2
BACH, C.P.E. *La Pott* H 80/W 117.18 (*C.P.E. Bach: 23 pièces characteristiques* – Oxford University Press)
BEETHOVEN, L. van. *German dance* [Deutscher Tanz] in B♭ major No 6 from *12 German dances* WoO 13 (*Easy original pieces for beginners* 2 – Bosworth)
BENDA, G. *Sonatina* in G minor No 16 from *34 piano sonatinas* (Editio Supraphon Praha)
BENDA, G. *Sonatina* in F major No 10 from *34 piano sonatinas* (*Three centuries of piano music* Early intermediate level – Schirmer)
BENDA, G. *Sonatina* in D major No 17 from *34 piano sonatinas* (*The Classical piano* – Alfred)
CHOPIN, F. *Wiosna* [Spring] Op. 74 No 2/CT 130 (*Melodious masterpieces* Book 2 – Alfred)
CLEMENTI, M. *Waltz* in G major No 8 from *12 waltzes* Op. 38 (*Waltzes: 48 original piano pieces* – Schott)
DIABELLI, A. *Moderato cantabile* 1st movement from *Sonatina* in F major Op. 168 No 1
DIABELLI, A. *Scherzo* 2nd movement from *Sonatina* in G major Op. 151 No 1 (*Succeeding with the masters*: Festival collection Book 3 – FJH Music Company)
GRECHANINOV, A. *My dear mother* No 1 from *Dedushkin al'bom* [Grandfather's Album] Op. 119 (Schott)
GRECHANINOV, A. *Orientale* No 11 from *Historiettes* Op. 118 (*Selected pieces for piano* Intermediate level – Alphonse Leduc)
GURLITT, C. *In the garden* No 4 from *Album for the young* Op. 140 (*Succeeding with the masters*: Festival Collection Book 3 – FJH Music Company)
GURLITT, C. *Andantino* [Wild Mignonette] No 1 from *Kleine Blumen* [Little flowers] Op. 205 (ABRSM)
GURLITT, C. *Longing* No 11 from *Album for the young* Op. 140 (*Melodious masterpieces* Book 1 – Alfred)
GURLITT, C. *Träumerei* No 32 from *Der erste Vortrag* Op. 210 (*Easy original pieces for beginners* 2 – Bosworth)
HAYDN, J. *Menuetto* and *Trio* in C minor (*Toll in Moll* – Breitkopf und Härtel)
HAYDN, J. *Piano piece* in D Major (*Essential keyboard études* - Alfred)
HOOK, J. *Rondo* from *Sonatina* Op. 12 No 9 (*Classical piano anthology* 2 – Schott)
IORDANSKY, M. *An old ballad* from Op. 24 (*The joy of Russian piano music* – Yorktown)
KIRCHNER, T. *Andantino* No 3 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
KIRCHNER, T. *Allegretto* No 10 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
KIRCHNER, T. *Ruhig, ausdrucksvoll* No 8 from *Miniaturen* [Miniatures] Op. 62 (ABRSM)
KIRCHNER, T. *Allegretto, poco agitato* No 9 from *Miniaturen* [Miniatures] Op. 62 (ABRSM)
KOZELUCH, L. *Menuetto* 2nd movement from *Sonata* No 37 in G major (*Complete sonatas for keyboard* Volume III – Bärenreiter)
KUHLAU, F. *Allegro* 1st movement from *Sonatina* in C major Op. 55 No 1
KUHLAU, F. *Rondo – Vivace* 2nd movement from *Sonatina* in C major Op. 55 No 1
KULLAK, T. *Die Wanduhr* No 2 from *Kinderleben* [Scenes from childhood] Op. 62 (listed as *The clock* in *Three centuries of piano music* Early intermediate level – Schirmer)
LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in F major Op. 4 No 2
LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 4 No 3
LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 49 No 2
LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 66 No 3
MENDELSSOHN, F. *Romanze* (*Getting to grade three* – Hal Leonard)
MOROVSKY, A. *Valsette* (*Essential keyboard repertoire* Volume 7 – Alfred)
MOZART, W. *Larghetto* 1st movement from *Viennese sonatina* No 5 in F major (Schirmer)
MOZART, W. *Polonaise* 3rd movement from *Viennese sonatina* No 5 in F major (Schirmer)
MOZART, W. *Rondo* in C major (*Three centuries of piano music* Intermediate level – Schirmer)
REBIKOV, V. *Shepherd playing his pipe* No 8 from Op. 31 (*The joy of Russian piano music* – Yorktown)
REINECKE, C. *Scherzo* 3rd movement from *Serenade* Op. 183 No 5 (*A romantic sketchbook* Book 2 - ABRSM)
SANDRÉ, G. *Go to sleep* (*A romantic sketchbook for piano* Book 1 – ABRSM)
SCHUBERT, F. *Waltz* Op. 18 No 6 D 145 (*Easy classics to moderns* Volume 17 – Music Sales)
SCHUMANN, R. *Erster Verlust* [First loss] No 16 from *Album für die Jugend* Op. 68
SCHUMANN, R. *Schnitterliedchen* No 18 from *Album für die Jugend* Op. 68
SCHUMANN, R. *Wilder Reiter* No 8 from *Album für die Jugend* Op. 68
SPINDLER, F. *Flying Leaf* Op. 123 No 10 (*The romantic piano* – Alfred)
TCHAIKOVSKY, P. *Chanson italienne* [Italian song] No 15 from *Album pour enfants* Op. 39

List C

● **From AMEB *Piano Grade 3 Series 18*:**
BENJAMIN, A. *A song with a sad ending* No 3 from *Fantasies*
HILLER, W. *Butterfly waltz* from *2 Miniaturen für Kinder*
MUCZYNSKI, R. *Fable* No 9 from *Fables*
TANSMAN, A. *La poupée* No 2 from *Pour les enfants*

● **From AMEB *Piano Grade 3 Series 17*:**
BENJAMIN, A. *Soldiers in the distance* No 3 from *Fantasies*
KOEHNE, G. *A closed world of fine feelings and grand design* No 2 from *Aphorisms*

SEIBER, M. *Foxtrot* No 2 from *Leichte Tänze*
SHOSTAKOVICH, D. *Eine lustige Geschichte* No 4 from *Detskaya tetrad'*

● **From AMEB *Piano Australian anthology (Preliminary – Fourth Grade)* (2003):**
BRANDMAN, M. *Spider on the mirror*
BROADSTOCK, B. *Cool…*
HINDSON, M. *Gentle giant*
POLDEN, A. *5 to 4*
SYMONS, J. *Ambling along*

AMEB Manual List:
BAILEY, K. *Breezin'* (*Jazzin' around* 2 – Bailey)
BAILEY, K. *Study in Latin* (*Jazzin' around* 2 – Bailey)
BARTÓK, B. *Little study* No 77 from *Mikrokosmos* Volume III BB 105
BARTÓK, B. *Moderato* No 26 from *Gyermekeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
BARTÓK, B. *Lassú vergődés* [Frustration] No 2 from *Ten easy pieces* BB 51 (listed as *Painful scuffle* in *Three centuries of piano music* Early intermediate level – Schirmer)
BARTÓK, B. *Tót legények tánca* [Slovak boys' dance] No 3 from *Ten easy pieces* BB 51 (listed as *Slovak peasant dance* in *Three centuries of piano music* Early intermediate level – Schirmer)
BARTÓK, B. *Teasing song* No 18 from *Gyermekeknek* [For children] Volume 2 BB 53 (Boosey and Hawkes)
BRANDMAN, M. *The squirrel glider* (*Contemporary modal pieces* – Levels 2 to 3 – Jazzem Music)
CAPERS, V. *Ella scats the little lamb* (*Portraits in jazz* – Oxford University Press)
CHUA, S. *Midnight snack* from *Scenes of childhood* (All Music Publishing)
CORNICK, M. *Ballad* (*Easy jazzy piano* – Universal)
CORNICK, M. *Blues in two* (*Easy jazzy piano* – Universal)
CORNICK, M. *Minor event* (*Dixieland piano* – Universal)
CORNICK, M. *Tango* in A minor (*In the groove and more* – Universal)
DIEMER, E.L. *Serenade* (*Anthology of 20th century piano music* – Alfred)
DIEMER, E.L. *Gigue* (*Anthology of 20th century piano music* – Alfred)
FORD, A. *Life in a shell* No 14 from *The waltz book* (*10 easy waltzes from 'The waltz book'* – AMC)
GILLOCK, W. *Autumn sketch* (*Toll in Moll* – Breitkopf und Härtel)
GILLOCK, W. *Castanets* (*Getting to grade three* – Hal Leonard)
GILLOCK, W. *Flamenco* (*William Gillock recital collection* – Willis)
GILLOCK, W. *Valse triste* (*William Gillock recital collection* – Willis)
GOLDSTON, M. *Tumbling waterfall* (*The virtuosic performer* Book 2 – Alfred)
HANNAN, M. *Full sail* (*Fortune pieces* – AMC)
HOLLAND, D. *Popcorn* (*Lucky dip* – EMI Music Publishing)
HOLLAND, D. *Sailor song* (*Tale of a mouse* – EMI Music Publishing)
HYDE, M. *Eastern temple* (*Little sketchbook* – Warner/Chappell)
JACOBY, R. *Sonatina* (*The developing artist*: *Piano literature* Book 3 – Faber Piano Adventures)
KABALEVSKY, D. *Sad story* No 6 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Toccatina* No 12 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Slow waltz* No 23 from *24 pieces for children* Op. 39 (Schirmer)
KHACHATURIAN, A. *Melody* (*Getting to grade three* – Hal Leonard)
LINN, J. *La marée de soir* [Evening tide] (*Les petites impressions* – Hal Leonard)
MAYKAPAR, S. *Fleeting vision* (*Getting to grade three* – Hal Leonard)
MENOTTI, G. *Winter wind* (*Poemetti* – Alfred)
NIELSEN, C. *Marziale* No 7 from *Piano music for young and old* Volume I Op. 53
NORTON, C. *A spy story* (Funky rock) No 25 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *A whimsy* (12/8 ragtime) No 26 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Heavy work* (Mancini stomp) No 38 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Hebridean song* (Slow waltz) No 36 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Piano exchange rag* (4/4 ragtime) No 20 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Plus fives* (5/4 jazz) No 35 (*The microstyles collection* – Boosey and Hawkes)
NORTON, C. *Rhapsody* (romantic piano style) No 11 (*The microstyles collection* – Boosey and Hawkes)
PEETERS, F. *Valse enfantine* [Children's waltz] No 10 from *Sketches from childhood* Op. 27 (*Toys: 44 easy original piano pieces* – Schott)
PEETERS, F. *Conte* [Fairy tale] No 6 from *Sketches from childhood* Op. 27 (Schott)
PEETERS, F. *Berceuse de la petite poupée* [Lullaby for the little doll] No 9 from *Sketches from childhood* Op. 27 (Schott)
POLDINI, E. *The enchanted castle* from *Musical moments* (Ricordi)
PROKOFIEV, S. *Promenade* No 2 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
RIEGGER, W. *The tritone* (*Anthology of 20th century piano music* – Alfred)
ROLLIN, C. *Jazz cat* (*Best of Catherine Rollin* Book 1 – Alfred)
ROLLIN, C. *Rockin' in New Orleans* (*Best of Catherine Rollin* Book 2 – Alfred)
SCHMITZ, M. *Tango Aurora* (*Mini tango* Book 1 – Deutscher Verlag)
SCHOENMEHL, M. *Melancholy reflections* (*Piano studies in Pop* – Schott)
SCULTHORPE, P. *Koori dancing* No 5 (*A little book of hours* – Faber)
SCULTHORPE, P. *Left bank waltz* No 2 (*Two easy pieces* – Faber)
SCULTHORPE, P. *Sea chant* No 1 (*Two easy pieces* – Faber)
SHEFTEL, P. *Tango* (*Preludes, interludes and a postlude*: *Studies in styles for piano* – YBK Publishers)
SHOSTAKOVICH, D. *Sad story* No 5 from *Detskaya tetrad'* [Children's notebook] Op. 69
SLAVICKÝ, K. *Im Wechseltakt* (No 27 in *Das Pianobuch: Klaviermusik für Neugierige* Volume 1 – Peters)
TANSMAN, A. *Fin des vacances* [Vacation is over] No 8 (*Pour les enfants* Book 1 – Eschig)
TSITSAROS, C. *Little mazurka* (*Piano recital showcase* Book 3 – Hal Leonard)
WAXMAN, D. *The mosquito* (*The new recital pageants* Book 3 – Galaxy Music)
WESLEY-SMITH, M. *Grey's beach* (*Three little piano pieces* – AMC)
YU, J. *Flower riddle* No 6 (*24 Chinese folk songs* – AMC)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 9944

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

● **From AMEB *Piano Grade 4 Series 18*:**
FISCHER, J. *Chaconne* 5th movement from *Melpomène* suite from *Musicalischer Parnassus*
HELLER, S. *Etude* No 7 from *30 études progressives* Op. 46
OLSON, K. *Machines on the loose*
YU, J. *Mountain village scene* No 2 from *Easy piano pieces*

● **From AMEB *Piano Grade 4 Series 17*:**
DARGOMÏZHSKY, A. *Tabakerochnïy val's (Snuffbox waltz)*
HELLER, S. *Study* No 1 from Op. 46
SCHUMANN, R. *Kleine Studie* No 14 from Op. 68
TELEMANN, G. *Bourrée* 2nd movement of *Suite* No 12 from *Exercizii musici* TWV 32:4

AMEB Manual List:

BACH. J.C.F. *Trio* (*The joy of Baroque* – Yorktown)
BACH, J.S. *Allemande* 1st movement from *Suite* in F major BWV Anh 80 (*Dances of J.S. Bach* – Alfred)
BACH, J.S. *Gavotte I* 5th movement from *'English' suite* in G minor BWV 808
BACH, J.S. *Invention* No 1 in C major BWV 772
BACH, J.S. *Invention* No 4 in D minor BWV 775
BACH, J.S. *Little prelude* in C major BWV 933
BACH, J.S. *Little prelude* in C minor BWV 934
BACH, J.S. *Little prelude* in E minor BWV 938
BACH, J.S. *Little prelude* in E minor BWV 941
BACH, W.F. *Aria* in G minor (*The classical piano* – Alfred)
BRANDMAN, M. *The wombat* (*Contemporary modal pieces* – Levels 2 to 3 – Jazzem Music)
BURGMÜLLER, J. *L'harmonie des anges* [Angels' voices] No 21 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *L'hirondelle* [The swallow] No 24 from *25 easy and progressive studies* Op. 100
BURGMÜLLER, J. *Le retour* [Returning home] No 23 from *25 easy and progressive studies* Op. 100
CONCONE, J. *Allegro brillante* [also listed as *Winter Wind*] Op. 24 No 25 (*Masterpieces with flair!* Book 3 – Alfred)
CZERNY, C. *Etude* in B♭ major No 7 from *25 studies for small hands* Op. 748
HANDEL, G. *Aria* from *Suite* in G HWV 441 (*Anthology of Baroque keyboard music* – Alfred)
HANDEL, G. *Sarabande* 3rd movement from *Suite* in D minor HWV 437 (*Three centuries of piano music* Early intermediate level – Schirmer)
HELLER, S. *Etude (Allegretto)* in A minor No 3 from *30 études progressives* Op. 46
HELLER, S. *Etude (Andantino)* in B minor No 11 from *30 études progressives* Op. 46
HELLER, S. *Etude (Adagio)* in E minor No 15 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47 (listed as *Duetto: Souvenir of Beethoven* in *Essential keyboard repertoire* Volume 6 – Alfred)
HEL LER, S. *Etude (Andante)* in A♭ major No 23 from *25 études pour former au sentiment du rhythme et à l'espression* Op. 47
HELLER, S. *Etude (Tempo di Marcia)* in D minor No 11 from *24 études d'expression et de rhythme* Op. 125 (*Etudes with technique* Book 5 – FJH Music Company)
HOEY, D. *Phrygian* No 2 from *Five moods in five modes* (*First light* Volume 1 – Wirripang)
HYDE, M. *Melody (for left hand)* (AMC)
KABALEVSKY, D. *Etude (Allegro vivace)* in A minor No 3 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Dance* No 27 from *30 pieces for children* Op. 27 (Schirmer)
KIRNBERGER, J. *Les Carillons* [The Chimes] (*Three centuries of piano music* Intermediate Level – Schirmer)
LEMOINE, A. *Study* in G major No 23 from *Etudes enfantines* Op. 37
MAYER, C. *Etude* in G minor Op. 340 No 15 (*Toll in Moll* – Breitkopf und Härtel)
MAYKAPAR, S. *Chez le forgeron* [At the blacksmith] No 5 from *Novelettes mignonnes* Op. 8 (*Exploring piano classics: Level 4 Repertoire* – Alfred)
PURCELL, H. *Air* (*Easy Baroque piano music* – Schott)
PURCELL, H. arr. MILNE. *Festival rondo* (*Getting to grade three* – Hal Leonard)
ROLLIN, C. *Sparks* (*The new virtuoso* Book 1 – Alfred)
SCARLATTI, D. *Sonata* in G major K 63 (*Masterpieces with flair!* Book 3 – Alfred)
SCARLATTI, D. *Sonata* in G minor K. deest (*Selected piano sonatas* Volume 1 – Henle)
ZIPOLI, D. *Verso* in E minor from *Sonata d'intavolatura,* parte prima (*Succeeding with the masters: The festival collection* Book 4 – FJH Music Company)

List B

● **From AMEB *Piano Grade 4 Series 18*:**
CHAMINADE, C. *Orientale* No 9 from Op. 123
HAYDN, J. *Allegro* No 2 from *12 kleine Stücke* Hob XVII:anh
HUMMEL, J. *Romanze* No 4 from Op. 52
TCHAIKOVSKY, P.I. *Mazurka* No 10 from Op. 39

● **From AMEB *Piano Grade 4 Series 17*:**
attrib. BACH, W. *Allegro*
BENDA, G. *Sonatine* No 6 from *34 Sonatines*
HUMMEL, J. *Allegro* No 2 from Op. 52
VANHAL, J. *Cantabile* and *Allegro* 2nd and 3rd movements of *Sonatina* No 6 from Op. 41

AMEB Manual List:

ALBÉNIZ, I. *L'automne* from *Les saisons* [The seasons] Op. 201 (*Selected pieces for piano* Intermediate level – Alphonse Leduc)
BACH, C.P.E. *La Gabriel* H 97/W 117.35 (*C.P.E. Bach: 23 pièces characteristiques* – Oxford University Press)
BACH, C.P.E. *Les langueurs tendres* H 110/W 117.30 (*C.P.E. Bach: 23 pièces characteristiques* – Oxford University Press)
CHOPIN, F. *Prelude* in B minor Op. 28 No 6
CHOPIN, F. *Waltz* in A minor KK IVb/11 (posth)/CT 224
CLEMENTI, M. *Allegretto* 1st movement from *Sonatina* in G major Op. 36 No 2 (Peters)
CLEMENTI, M. *Spiritoso* 1st movement from *Sonatina* in C major Op. 36 No 3 (Peters)
DUSSEK, J. *Allegro non tanto* 1st movement from *Sonatina* in G major Op. 20 No 1
FIBICH, Z. *Capriccio* (*Romantic piano anthology* 2 – Schott)
GILLOCK, W. *Legend* (*Lyric preludes in romantic style* – Alfred)
GLINKA, M. *Mazurka* (*The joy of Russian piano music* – Yorktown)
GRANADOS, E. *Dedicatoria* [Dedication] No 1 from *Cuentos de las juventud* [Stories of the young] Op. 1 (*Melodious masterpieces* Book 2 – Alfred)
GRIEG, E. *Alfedans* [Fairy dance] No 4 from *Lyriske småstykker* [Lyric pieces] Op. 12
GRIEG, E. *Vaegtersang* [Watchman's Song] No 3 from *Lyriske småstykker* [Lyric pieces] Op. 12
GURLITT, C. *Valse noble* No 14 from *Albumleaves for the young* Op. 101
HAYDN, J. *Allegro* 1st movement from *Divertimento* in C major Hob XVI:1
HAYDN, J. *Finale – Presto* 3rd movement from *Sonata* in D major Hob XVI:24
HUMMEL, J. *Gigue* in D major (*Best of grade 4 piano* – Faber)
HUMMEL, J. *Tempo di menuetto* in C major No 3 from *6 piéces trés faciles* Op. 52 (*Sixteen short pieces* – ABRSM)
KIRCHNER, T. *Andantino* No 12 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)

KIRCHNER, T. *Allegretto* No 20 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
KIRCHNER, T. *Moderato* No 25 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)
KOZELUCH, L. *Moderato* 1st movement from *Sonata* No. 37 in G (*Complete sonatas for keyboard* Volume III – Bärenreiter)
KUHLAU, F. *Allegretto* 1st movement from *Sonatina* in G major Op. 55 No 2 (*Succeeding with the masters: The festival collection* Book 4 – FJH Music Company)
KUHLAU, F. *Allegro con spirito* 1st movement from *Sonatina* in C major Op. 55 No 3
MAYKAPAR, S. *The turbulent waters* No 1 from *Miniatures* Op. 33 (*Masterpieces with flair!* Book 3 – Alfred)
MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 1 in C major (Schirmer)
MOZART, W. *Allegro* 4th movement from *Viennese sonatina* No 1 in C major (Schirmer)
MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 6 in C major (Schirmer)
MOZART, W. *Finale – Allegro* 4th movement from *Viennese sonatina* No 6 in C major (Schirmer)
MUSORGSKY, P. *Une larme* [A tear] Op. post. 70 No 18 (*A romantic sketchbook for piano* Book 4 – ABRSM)
PACHULSKI, H. *Valse Mignonne* (*Exploring piano classics: Level 4 Repertoire* – Alfred)
PESKANOV, A. *Mazurka* (Classical Video Concepts)
SCHUMANN, R. *Kleine Romanze* No 19 from *Album für die Jugend* Op. 68
SCHUMANN, R. *Lebhaft* 1st movement from *Drei Clavier-Sonaten für die Jugend* in G major Op. 118 No 1
SCHUMANN, R. *Wiegenliedchen* No 6 from *Albumblätter* Op. 124 (*Nacht und Träume* [Night and dreams] – Schott)
SIBELIUS, J. *Valsette* No 1 from *Pensées lyriques* Op. 40 (*Beyond the romantic spirit* Book 1 – Alfred)
TCHAIKOVSKY, P. *Chant de l'alouette* [Song of the lark] No 22 from *Album pour enfants* Op. 39
TCHAIKOVSKY, P. *Douce reverie* [Sweet dream] No 21 from *Album pour enfants* Op. 39

List C

- **From AMEB *Piano Grade 4 Series 18*:**
  KABALEVSKY, D. *Sonatina* No 18 from Op. 27
  KATS-CHERNIN, E. *Russian waltz* No 5 from *12 one-page piano pieces*
  LIEBERMANN, L. *Rainy day* No 8 from Op. 43
  MILNE, E. Tartan No 5 from *Pepperbox jazz* Book 1
- **From AMEB *Piano Grade 4 Series 17*:**
  BAILEY, K. *Summer rain*
  CASELLA, A. *Bolero* No 4 from Op. 35
  CHAMINADE, C. *Gavotte* No 4 from *Album des enfants* 1st series Op. 123
  KABALEVSKY, D. *Scherzo* No 14 from *15 children's pieces* Op. 27
- **From AMEB *Piano Australian anthology (Preliminary – Fourth Grade)* (2003):**
  EDWARDS, R. *Emily's song*
  JUN YU, J. *The puppet*
  LEEK, S. *As you like it*

AMEB Manual List:

ADAMS, E. *Witches in the wind* (*Getting to grade four* – Hal Leonard)
BAILEY, K. *Triplet falls* (Bailey)
BARTÓK, B. *Allegro non troppo* No 33 [No 35 in 1st edition] from *Gyermekeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
BARTÓK, B. *Allegro robusto* No 21 from *Gyermekeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
BARTÓK, B. *Bulgarian rhythm* No 113 from *Mikrokosmos* Volume IV BB 105
BARTÓK, B. *Evening in the country* [also listed as *Evening with the Széklers*] No 5 from *Tíz könnyú zongoradarab* [10 easy pieces] BB 51 (*Essential keyboard repertoire* Volume 5 – Alfred)
BARTÓK, B. *In folksong style* No 100 from *Mikrokosmos* Volume IV BB 105
CHAPPLE, B. *Washtub rag* (*On the cool side* – Chester)
CHUA, S. *Angel – Intermezzo* from *Sonatina* (*Piano music of Sonny Chua* Solos Volume 1 – Midnight Editions)
CORNICK, M. *Bossa nova* (*Easy jazzy piano* – Universal)
DELLO JOIO, N. *Prayer of the matador* No 2 from *Lyric pieces for the young* (*The Boosey and Hawkes 20th century piano collection from 1945* – Boosey and Hawkes)
EASTON, M. *In a reflective mood* No 1 from *Moods* (AMC)
EASTON, M. *Toccata* No 1 from *Five for ten* (Schirmer)
EDWARDS, R. *Allegretto* No 1 from *Five little piano pieces* (AMC)
EDWARDS, R. *Lento* No 4 from *Five little piano pieces* (AMC)
GOEDICKE, A. *Miniature* Op. 8 No 10
HARRHY, E. *On the Wanganui* (*Australian heritage collection* Volume II – Wirripang)
HOLLAND, D. *The lost seagull* (*Lucky dip* – EMI Music Publishing)
HYDE, M. *Bourrée* (*Four dances* – Wirripang)
KABALEVSKY, D. *March* No 15 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Ballade* No 16 [also listed as *Lyric piece*] from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *A short story* No 20 [also listed as *Fairy tale*] from *30 pieces for children* Op. 27 (Schirmer)
KHACHATURIAN, A. *The little horse* No 7 (*Pictures of childhood: Children's album* Book 1 – Hal Leonard)
LEAHY, C. *Lace* from *Skins* (AMC)
LIEBERMANN, L. *Boogieman* No 4 from *Album from the young* Op. 43 (Theodore Presser)
MILNE, E. *Daylight robbery* (*Pepperbox jazz* Book 1 – Faber)
MILNE, E. *Drill* (*Pepperbox jazz* Book 1 – Faber)
MILNE, E. *Vendetta* (*Pepperbox jazz* Book 2 – Faber)
NEWNHAM, H. *Feelin' Phrygian* (*Australian piano miniatures* – Red House Editions)
NORTON, C. *Haiku* No 20 (*Microjazz collection* 3 – Boosey and Hawkes)
PETERSON, J. *A quiet obsession* (*Australian piano anthology* Book 1 – Wirripang)
PROKOVIEV, S. *Cortège de sauterelles* [March of the grasshoppers] No 7 from *Music for children* Op. 65 (*Serge Prokofieff: Musique d'enfants* – Boosey and Hawkes)
REBIKOV, V. *Evening in the meadow* No. 5 from *Silhouettes* Op. 31 (Alfred)
ROCHEROLLE, E. *Court jester* (*Seven scenes* – Kjos)
ROCHEROLLE, E. *Island breeze* (*Rainbow's end* Level 3 – Kjos)
ROLLIN, C. *Summer's nocturne* (*Best of Catherine Rollin* Book 2 – Alfred)
SCHOENMEHL, M. *Train-journey* (*Piano studies in pop* – Schott)
SHOSTAKOVICH, D. *A clockwork doll* No 6 (also listed as *Mechanical doll*) from *Detskaya tetrad'* [Children's notebook] Op. 69
SISKIND, J. *Pineapple woman* (*Jazz etude inspirations* – Hal Leonard)
TANSMAN, A. *Night mood* [Nocturne] (*Happy time* Book 3 – Hal Leonard) (Universal)
VINE, C. *Semplice* from *Red blues* (*Getting to grade four* – Hal Leonard)
YU, J. *March fair* (*Easy piano pieces* – AMC)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING

GRADE 5 TO GRADE 8, CERTIFICATE OF PERFORMANCE

Objectives

At the completion of Level 2, students will demonstrate musicality, aural awareness, technical achievement and musical understanding according to the objectives given below. Examiners will use this set of objectives in assessing all Level 2 examinations.

Section I. Technical work

All technical work should be performed promptly, accurately and according to the tempo specifications.

Scales, arpeggios and triads must be performed from memory. Exercises may be played from the score.

In addition, the candidate is required to demonstrate:

- A comfortable and well-balanced seating position
- A stable, relaxed hand shape with secure and efficient shifts between positions
- Systematic fingering in scales and arpeggios
- Smooth passing of the thumb under the hand in scales and arpeggios and a flexible crossover in the reverse direction
- Clearly articulated finger work, with effective coordination between fingers, hand and arm
- A clear, even *legato* touch
- A crisp, clear and even *staccato* touch
- Secure coordination between the hands
- Increasing dynamic range, with controlled contrasts and gradations
- Observance of dynamic and articulation markings in exercises

Section II. Studies and pieces and Extra lists

Through a program of works drawn from one or more of the current grade books and/or from the manual lists, the candidate is required to demonstrate:

- A secure, fluent performance with accurate notes and note values
- Rhythmic and metric stability
- An expressive tonal quality in *legato*, non-*legato* and *staccato* touches as required
- A feeling for phrase units and the ability to shape phrases expressively
- Exploration of the full dynamic range of the piano and the ability to introduce dynamic variety into the performance
- Controlled variations of tone, touch and tempo
- The ability to vary the dynamic relationship between the hands and to differentiate tonally between melody and accompaniment
- Exploration of specific colours and textures through the effective use of the sustaining pedal and, where appropriate, the *una corda* pedal
- Effective *legato* pedalling, with precise coordination between hands and foot
- Understanding of the style and expressive character of each work and the ability to project them with confidence
- Execution of ornaments according to stylistic conventions

In the case of collaborative works, the candidate will additionally be required to demonstrate:

- Strong ensemble awareness, including confident cueing and a unified treatment of tempo variations and *fermatas*
- Refined listening skills, leading to a sensitive handling of tonal balance and blend together with an integrated approach to style and musical character
- The ability to exercise musical leadership and to respond to the initiative of the collaborating player, according to context

Extra lists (Grades 5, 6, & 7 only)

The candidate is required to demonstrate familiarity with Extra List pieces by performing the whole or any part of them at the discretion of the examiner. Those candidates taking collaborative piano options in lists B, C or D must fulfill the Extra List requirements using solo piano repertoire.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate will be required to demonstrate the ability to perform promptly and accurately the Aural Tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural Tests' in the front section of this Manual.

Sight-reading

Through the performance of a previously unseen piece of music, the candidate is required to demonstrate:

- Accuracy of notes, time and rhythm
- Fluency at the tempo indicated
- Dynamics, articulation and style as indicated
- Use of the sustaining pedal where appropriate

General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of this Manual.

GRADE 5 (SOLO) 9945

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

- **From AMEB *Piano Grade 5 Series 18*:**
  BACH, J.S. *Invention* No 14 from BWV 785
  BURGMÜLLER, F. *Confidence* No 1 from Op. 109
  SCARLATTI, D. *Sonata* K 95
  ZIPOLI, D. *Giga* 4th movement from *Suite* Op. 1 No 18
- **From AMEB *Piano Grade 5 Series 17*:**
  BACH, J.S. *Invention* No 3 from *15 inventions* BWV 774
  BURGMÜLLER, F. *La source* No 5 from Op. 109
  SEIXAS, C. de. *Toccata*
  TANSMAN, A. *Gigue* No 4 from *Ten easy pieces*

AMEB Manual List:

ARNE, T. *Gigue* (*Presto*) 2nd movement from *Sonata* No 6 in G major (*Thomas Augustine Arne: Eight sonatas* – Kalmus)
BACH, J.S. *Invention* No 8 in F major BWV 779
BACH, J.S. *Invention* No 11 in G minor BWV 782
BACH, J.S. *Invention* No 13 in A minor BWV 784
BACH, J.S. *Little prelude* in D major BWV 925
BACH, J.S. *Little prelude* in E major BWV 937
BACH, J.S. *Giguetta* from *Sarabande con partite* in C major BWV 990

BERENS, H. *Etude* in F minor No 10 from *Die Pflege der linken Hand* [Training of the left hand] Op. 89 Book II
COUPERIN, F. *Le moucheron* No 8 from *Deuxième livre de pièces de clavecin 6th ordre*
CZERNY, C. *Etude* in C major No 11 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299 (Alfred)
CZERNY, C. *Etude* in E♭ major No 18 from *Etudes de mécanisme* Op. 849
FARRENC, L. *Etude* in A major No 16 from *20 etudes de moyenne difficulté* Op. 42 (*Etudes of Louise Farrenc* – Mel Bay)
HANDEL, G. *Gigue* (*Presto*) 4th movement from *Suite* in D minor HWV 436 (*George Frideric Handel keyboard works for solo instrument* – Dover)
HELLER, S. *Etude (Andantino con tenerezza)* in B♭ major No 16 from *25 études mélodiques* [25 melodious studies] Op. 45
HELLER, S. *Etude (Allegro)* in G minor No 18 from *25 études mélodiques* [25 melodious studies] Op. 45
HELLER, S. *Etude (Allegro vivace)* in C minor No 18 from *30 études progressives* [30 progressive studies] Op. 46
KABALEVSKY, D. *Etude (Allegro marcato)* in F major No 24 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Etude (Allegro)* in A major No 26 from *30 pieces for children* Op. 27 (Schirmer)
KHACHATURIAN, A. *Etude* from *Detskiy al'bom 1* [Children's Album No 1] (*Essential keyboard repertoire* Volume 6 – Alfred)
KÖHLER, L. *Study* in E minor Op. 195 (*Selected studies for pianoforte* Grades 5-7 – EMI Music Publishing)
MARCELLO, B. *Presto* 2nd movement from *Sonata* in G major (*A keyboard anthology* [Third series] Book 4 – ABRSM)
MOSZKOWSKI, M. *Etude (Vivace)* in C major No 2 from *20 petites études* Op. 91 Book One
NIELSEN, C. *Snurretoppen* [Spinning top] No 2 from *Humoreske-bagateller* Op. 11 (*Nielsen: Humorous bagatelles* Op. 11 – ABRSM)
PESCETTI, G. *Presto* from *Sonata* No 6 in C minor (*Encore* Book 2 – Alfred)(*The developing artist: Piano literature* Book 4 – Faber)
SCARLATTI, D. *Sonata* in G K 391(*Essential keyboard repertoire* Volume 6: Baroque to modern – Alfred)
SCARLATTI, D. *Sonata* in G major K 455 (*Selected studies for pianoforte* Grades 5-7 – EMI Music Publishing)
SHCHEDRIN, R. *Thirds* No 5 from *Notebook for young people* (Universal)
TELEMANN, G. *Vivace* from *Fantasia* No 8 in G minor (first dozen) TWV 33:8
ZIPOLI, D. *Gavotta* 4th movement from *Keyboard Suite (Sonata)* in B minor Op. 1 No 17

List B

- **From AMEB *Piano Grade 5 Series 18*:**
  BEETHOVEN, L. van. *Bagatelle* No 3 from Op. 33
  EBERL, A. *Rondo* 3rd movement from *Sonatine* Op. 5
  HAYDN, J. *Moderato* 1st movement from *Sonata* Hob XVI:4
  HUMMEL, J. *Alla Polacca* No 53 from *Ausfürliche theoretisch-practische Anweisung zum Piano-forte Spiel*
- **From AMEB *Piano Grade 5 Series 17*:**
  DIABELLI, A. *Allegro moderato* 1st movement of *Sonatina* No 4 from Op. 168
  DUSSEK, J. *Rondo* 2nd movement of *Sonatina* No 6 from Op. 20
  HAYDN, J. *Finale* 3rd movement from *Divertimento* Hob XVI/10
  MOZART, W. *Rondo* 4th movement of *Divertimento* from K. Anh. 229/439b

AMEB Manual List:

BEETHOVEN, L. van. *Bagatelle* (*Allegretto*) in G minor No 1 from *11 bagatelles* Op. 119
BEETHOVEN, L. van. *Allegretto* 2nd movement from *Sonata* [No 9] in E major Op. 14 No 1

BEETHOVEN, L. van. *Scherzo* and *Trio* 3rd movement from *Sonata* [No 2] in A major Op. 2 No 2
BEETHOVEN, L. van. *Bagatelle* (*Allegretto quasi andante*) in D No 6 from 7 *bagatelles* Op. 33 (*Klavierstücke* – Henle)
BEETHOVEN, L. van. *Rondo* in C major WoO 48 (*Klavierstücke* – Henle)
CLEMENTI, M. *Con spirito* 1st movement from *Sonatina* in F major Op. 36 No 4 (Peters)
CLEMENTI, M. *Allegro con spirito* 1st movement from *Sonatina* in D major Op. 36 No 6 (*Sonatinen für Klavier II: Klassik* – Henle)
CLEMENTI, M. *Allegro* 1st movement from *Sonatina* in G major Op. 38 No 1 (*Clementi: Six Sonatas* Op. 4 (Op. 37, 38) – Alfred)
CLEMENTI, M. *Rondo* 2nd movement from *Sonatina* in B♭ major Op. 38 No 2 *Clementi: Six Sonatas* Op. 4 (Op. 37, 38) – Alfred)
CLEMENTI, M. *Allegro* 1st movement from *Sonatina* in F major Op. 38 No 3 *Clementi: Six Sonatas* Op. 4 (Op. 37, 38) – Alfred)
DIABELLI, A. *Rondo* 3rd movement from *Sonatina* in F Op. 168 No 1
DUSSEK J. *Allegretto moderato* 1st movement from *Sonatina* in C major Op. 20 No 5 (Schirmer) (Ricordi)
HÄSSLER, J. *Allegro* in B♭ major (*Leichte Klaviermusik aus zwei Jarhhundert* Book 1– Henle)
HAYDN, F. *Allegro* 1st movement from *Sonata* in G major Hob XVI:G1
HAYDN, F. *Menuetto* and *Trio* 2nd movement from *Sonata* (*Partita*) in E major Hob. XVI:13
KUHLAU, F. *Allegro* 1st movement from *Sonatina* in F major Op. 60 No 1
KUHLAU, F. *Rondo – Allegro* 3rd movement from *Sonatina* in C major Op. 88 No 1
KUHLAU, F. *Allegro molto* 1st movement from *Sonatina* in F major Op. 88 No 4 (*The best of grade 5 piano* – Faber)
MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 2 in A major
PLEYEL, I. *Rondo – Allegretto* 2nd movement from *Sonatina II* in F major B 656 (*Sonatinen für Klavier II: Klassik* – Henle)
VOŘÍŠEK, J.V. *Rondeau mignon* in C major Op. 18 No 2 (*Composizioni per piano solo* – Henle)

List C

● **From AMEB *Piano Grade 5 Series 18*:**
CHAMINADE, C. *Tarentelle* No 10 from Op. 123
GLIER, R. *Rondo* No 6 from Op. 43
HELLER, S. *Waltz* No 7 from Op. 97
KÖLLING, C. *Lose Blätter* No 2 from Op. 147

● **From AMEB *Piano Grade 5 Series 17*:**
GLIER, R. *Romanze* No 7 from Op . 31
MACDOWELL, E. *Alla tarantella* No 2 from Op. 39
SÉVERAC, D. de. *Invocation à Schumann* from *En vacances*
WOLLENHAUPT, H. *À la mazourka* No 3b from Op. 41

AMEB Manual List:
ALBÉNIZ, I. *Prelude* 1st movement from *España* Op. 165 (Schott)
BEACH, A. *March* No 4 from *Children's album* Op. 36 (*Beach: Young people's album* Op. 36 – Alfred)
BRUCH, M. *Andante con Larghezzo* No 6 from *6 Klavierstücke* Op. 13
CHAMINADE, C. *Valse mignonne* No 12 from *Album des enfants* [2nd series] Op. 126
CHOPIN, F. *Polonaise* in G minor Op. post./CT 161/KK IIa/1 (*Chopin selected works for piano* Book 1 – Kjos)
CUI, C. *Spanish marionettes* (*Essential keyboard repertoire* Volume 6: Baroque to Modern – Alfred)
GADE, N. *Kanzonette* No 3 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
GLIER, R. *Valse* in B♭ major No 6 from *12 pièces enfantines* [12 pieces for children] Op. 31
GLIER, R. *Prélude* No 1 from *8 pièces faciles* Op. 43
GLIER, R. *Mazurka* No 3 from *8 pièces faciles* Op. 43
GLIER, R. *Arietta* No 7 from *8 pièces faciles* Op. 43
GRECHANINOV, A. *Ballade* Op. 99 No 3 (*The Grechaninov collection* – Schott)
GRIEG, E. *Allegro ma non troppo* No 1 from *Poetische Tonbilder* Op. 3 (Peters)
GRIEG, E. *Vals* [Waltz] No 2 from *Lyriske småstykker* [Lyric pieces] Op. 12
GRIEG, E. *Walzer* No 7 from *Neue Lyrische Stückchen* [Lyric pieces] Op. 38 (Henle)
GRIEG, E. *Vöglein* No 4 from *Lyrische Stückchen* [Lyric pieces] Op. 43 (Schirmer)
HELLER, S. *Gedenkblatt* No 7 from *Notenbuch für Klein und Gross* [Album for the young] Op. 138
HELLER, S. *Scherzetto* No 8 from *Notenbuch für Klein und Gross* [Album for the young] Op. 138
MACDOWELL, E. *Gnomentanz* [Dance of the gnomes] No 6 from *12 Etüden* Op. 39
MAYKAPAR, S. *Tarantella* No 6 from *Miniatures* Op. 33
MENDELSSOHN, F. *Venetianisches Gondellied* No 6 in G minor from *Lieder ohne Worte* [Songs Without Words] Op. 19b (Alfred)
NIELSEN, C. *Spillevärket* [The musical clock] No 6 from *Humoreske-bagateller* Op. 11 (*Nielsen: Humorous bagatelles* Op. 11 – ABRSM)
REGER, M. *Fast zu keck!* No 12 from *Aus der Jugendzeit* Op. 17
REINECKE, C. *Moderato* 1st movement from *Sonatina* Op. 98 No 2 (*Bärenreiter Sonatinen Album für Klavier* Volume 2 – Bärenreiter)
SCHUMANN, R. * * * No 30 from *Album für die Jugend* [Album for the young] Op. 68
SCHUMANN, R. *Lied italienischer Marinari* [Italian Mariners' Song] No 36 from *Album für die Jugend* [Album for the young] Op. 68 (Henle)
SCHUMANN, R. *Eisame Blumen* [Lonely flowers] No 3 from *Waldscenen* Op. 82
SIBELIUS, J. *Joueur de harpe* [The harpist] No 8 from *10 bagatelles* Op. 34

List D

● **From AMEB *Piano Grade 5 Series 18*:**
BARTÓK, B. *Merry Andrew* No 139 from *Mikrokosmos* Volume V
BENJAMIN, A. *Haunted house*
PROKOFIEV, S. *La pluie et l'arc-en-ciel* No 8 from Op. 65
RUSSELL-SMITH, G. *Wistful prelude*

● **From AMEB *Piano Grade 5 Series 17*:**
HANDEL, A. *Stalactite* No 1 from *Migrations in music*
IBERT, J. *A giddy girl* No 4 from *Histoires*
LUTOSŁAWSKI, W. *Marsz* No 3 from *3 pieces for the young*
SITSKY, L. *Jewish folksong – dance*

● **From AMEB *Piano Australian anthology (Fifth – Eighth Grades)* (2001):**
BENJAMIN, A. *March*
EAGLES, M. *Pastorale*

AMEB Manual List:
BAILEY, K. *Boogie rock* (*Jazzin' around* 4 – Bailey)
BAILEY, K. *Left hand drive* (*Jazzin' around* 5 – Bailey)
BARTÓK, B. *Harmonics* No 102 from *Mikrokosmos* Volume IV BB 105 (Boosey & Hawkes)
BARTÓK, B. *Stamping dance* No 128 from *Mikrokosmos* Volume V BB 105 (listed as *Peasant dance* in *Mikrokosmos* Volume V – Boosey & Hawkes)
BRUMBY, C. *Arlecchino* No 1 from *Harlequinade* (Fentone)
BRUMBY, C. *Columbina* No 2 from *Harlequinade* (Fentone)
CAPERS, V. *Waltz for Miles* (*Portraits in jazz* – Oxford University Press)
CHUA, S. *Around the world in 2 minutes … or less* from *Scenes of childhood* (All Music Publishing)
CHUA, S. *Zeitgeist 22* (*Sonny Chua piano music* Volume 3 – All Music Publishing)

COREA, C. *Children's song No 7* (*Schott's 20th century piano classics* – Schott)
CORNICK, M. *Blue ballad* (*Blue piano* – Universal)
CORNICK, M. *First impression* (*Blue piano* – Universal)
DE JONG, S. *In the wind* [to be played with repeats] from (*Australian piano miniatures* Book 3 – Red House)
DELLO JOIO, N. *Russian dancer* (*The Boosey and Hawkes 20th century piano collection*: *From 1945* – Boosey and Hawkes)
DURHAM, B. *Birds in the swamp* (*Relaxation for piano: Back to nature* – Wirripang)
EASTON, M. *High spirits* No 2 from *Moods* (AMC)
EASTON, M. *Practical jokes* No 4 from *Moods* (AMC)
GLANVILLE-HICKS, P. *Pastoral* (*Australian heritage collection* Volume III – Wirripang)
HOLLAND, D. *Dancing shadows* from *Five story pieces for young pianists: Medium difficulty* (EMI Music Publishing)
HUTCHENS, F. *Two little birds* (EMI Music Publishing)
HYDE, M. *Dragonflies* (Wirripang)
HYDE, M. *Reverie* (EMI Music Publishing)
KABALEVSKY, D. *Caprice* No 28 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
KABALEVSKY, D. *Cavalryman* No 29 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
KABALEVSKY, D. *A dramatic event* No 30 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
KHACHATURIAN, A. *Two ladies gossiping* No 6 from *Detskiy al'bom 2* [Children's Album No 2] (*Encore* Book 1 – Alfred)
LUTOSŁAWSKI, W. *Allegro vivace* 1st movement from *Bukoliki* (*The century of invention* – PMW)
McCOMBE, C. *Asphyxed* (*Australian piano miniatures* Book 2 – Red House)
MILHAUD, D. *Romance* (*The century of invention* – Universal)
PROKOFIEV, S. *Tarantella* No 4 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
PROKOFIEV, S. *Marche* No. 10 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
SHOSTAKOVICH, D. *Country dance* (*Essential keyboard repertoire* Volume 6: Baroque to Modern – Alfred)
SITSKY, L. *Only one note* No 108 and *Interjections* No 109 from *Century* Volume 3 (Wirripang)
TCHEREPNIN, A. *Bagatelle* No 9 from *Bagatelles*: *10 pieces for piano* Op. 5 (Alfred)
VILLA-LOBOS, H. *Samba-lêlê* No 4 from *Guia pràtico* Volume 2 (Durand)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 5 (COLLABORATIVE) 9965

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam as an alternative to the solo piano exam. In Grade 5, this option allows candidates to present ONE collaborative work as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the following lists.

In Grade 5, all collaborative repertoire options are for piano duet and must be selected from the following Manual Lists. They must be performed with an associate artist and candidates must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

List C – Collaborative Piano

For piano duet

GRIEG, E. *Norwegian dance (Allegretto tranquillo e grazioso)* No 2 in A major [Primo or Secondo] from *Norwegisch Tänze* [Norwegian dances] Op. 35 (*Essential keyboard duets* Volume 1 – Alfred) (*Piano duets* (*Everybody's favorite series* 7) – Amsco) (*Grieg: Norwegian dances* for piano four hands *Op. 35 Nos 1-4* – Peters)
MOSZKOWSKI, M. *Spanish dance* (*Moderato*) No 2 in G minor [Primo or Secondo] from *Spanische Tänze* Op. 12 (*Essential keyboard duets* Volume 2 – Alfred) (*Spanish dances* Op. 12 – Peters)
SCHUBERT, F. *March* ('Kindermarsch' [Children's march]) in G major [Primo or Secondo] D 928
SCHUMANN, R. *Gartenmelodie* [Garden melody] No 3 [Secondo] from *12 vierhändige Clavierstücke für kleine und grosse Kinder* [12 pieces for large and small children] Op. 85 (*Das vierhändige Pianobuch* Volume 1 – Peters)

List D – Collaborative Piano

For piano duet

CORNICK, M. *Ringing the changes* [Secondo] (*Easy jazzy duets* Piano – Universal)
CORNICK, M. *Conga* 3rd movement [Primo] from *Latin Suite* for piano duet No 1 (*Das vierhändige Pianobuch* Volume 1 – Peters) (*Cornick: Latin piano duets* for piano 4 hands – Universal)
MILNE, E. *Mulga Bill* [Primo or Secondo] (*Pepperbox jazz* Book 1 – Faber)
RAVEL, M. *Petit poucet* [Little Tom Thumb] No 2 [Secondo] from *Ma mère l'oye* [Mother Goose] (*Maurice Ravel: Ma mère l'oye* – Durand)

GRADE 6 (SOLO) 9946

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

- **From AMEB** *Piano Grade 6 Series 18:*
  BACH, J.S. *Menuet I* and *Menuet II* 5th movement from *French suite* No 3 BWV 814
  DAQUIN, L. *Le coucou* from *Troisième suite*
  LUTOSŁAWSKI, W. *Four-finger exercise* No 1 from *3 pieces for the young*
  SCARLATTI, D. *Sonata* K 35
- **From AMEB** *Piano Grade 6 Series 17:*
  BACH, J.S. *Gigue* 8th movement of *Suite* No 6 from BWV 817
  BACH, J.S. *Sinfonia* BV 794
  HELLER, S. *Etude* No 20 from Op. 45

AMEB Manual List:

ALBÉNIZ, M. *Sonata* in D major (*Masterpieces with Flair* Book 3 – Alfred)
BACH, C.P.E. *Presto* in C minor H 230/W 114.3 (*Essential keyboard repertoire* Volume 6: Baroque to Modern – Alfred)
BACH, J.S. *Courante* 2nd movement from '*French' suite* No 2 in C minor BWV 813
BACH, J.S. *Sinfonia* in C major BWV 787
BACH, J.S. *Sinfonia* in D major BWV 789
BACH, J.S. *Sinfonia* in E major BWV 792
BACH, J.S. *Sinfonia* in E minor BWV 793

BACH, J.S. *Gigue* 6th movement from *'French' suite* No 3 in B minor BWV 814
BACH, J.S. *Little prelude* in D major No 4 from *6 Kleine Praeludien* BWV 936
BURGMÜLLER, F. *Le retour de pâtre* [The shepherd's return] in G major No 3 from *18 characteristic studies* Op. 109 (Schirmer)
CHUA, S. *Study* No 20 from *Zeitgeist: 13 urban studies for solo piano* Book 2 (All Music Publishing)
CIMAROSA, D. *Sonata* in A major (No 14 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 1 – Carisch)
CZERNY C. *Study* in E major No 29 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299 (*Selected studies for pianoforte Grades 5-7* – EMI Music Publishing)
CZERNY C. *Study* in C major No 5 from *Die Schule der Geläufigkeit* [The School of Velocity] Op. 299
CZERNY C. *Study* in C major No 6 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299
CZERNY C. *Study* in D major No 24 from *Etudes de Mécanisme* Op. 849 (Universal)
HANDEL, G. *Air con variazioni* 3rd movement from *Suite* in B♭ major HWV 434 (*Piano masterworks* Intermediate level – Alfred)
HANDEL, G. *Sonatina* in D minor HWV 581 (Alfred) (Bärenreiter)
HELLER, S. *Etude (Andante, quasi allegro)* in E major No 9 from *25 études mélodiques* [25 melodious studies] Op. 45
HELLER, S. *Etude (Allegro vivace)* in G minor No 21 from *25 études mélodiques* [25 melodious studies] Op. 45
HELLER, S. *Etude (Allegro con moto)* in D major No 22 from *25 études mélodiques* [25 melodious studies] Op. 45
KREBS, J. *Courante* in C major 4th movement from *ClavierÜbung* Part 2 (Due West Editions)
MOSZKOWSKI M. *Etude (Con moto)* in G major No 1 from *20 petites études* Op. 91 Book 1
PURCELL, H. *Prelude* from *Suite* in G minor Z 661
SCARLATTI, D. *Sonata* in F major K 85
SCARLATTI, D. *Sonata* in A minor K 3 (*Scarlatti: 60 sonatas in one volume* – Schirmer)
TANSMAN, A. *Fughetta* (*The Tansman collection* – Universal)
TELEMANN, G. *Allegro* from *Fantasia* No 4 in E minor (first dozen) TWV 33:4
TELEMANN, G. *Vivace* from *Fantasia* No 5 in F major (first dozen) TWV 33:5
TELEMANN, G. *Allegro* from *Fantasia* No 9 in A major (first dozen) TWV 33:9

List B

● **From AMEB *Piano Grade 6 Series 18*:**
BACH, J.C. *Allegro* 2nd movement from *Sonata* WA 9/Op. 17 No 3
EBERL, A. *Allegro* 1st movement from *Sonatine* Op. 5
KOZELUCH, L. *Allegretto* 2nd movement from *Sonata* Op. 35 No 3
SCHUMANN, C. *Scherzo* No 4 from Op. 15

● **From AMEB *Piano Grade 6 Series 17*:**
BACH, C.P.E. *Vivace* 3rd movement from *Sonata* No 1 from W 50
BEETHOVEN, L. van. *Six variations on an original theme* WoO 77
HADYN, J. *Finale* 3rd movement of *Sonata* Hob XVI/21
VOŘÍŠEK, J. *Rondo* No 1 from Op. 18

AMEB Manual List:
BACH, C.P.E. *Allegro di molto* 3rd movement from *Sonata* in C major H 59/W 62.10
BACH, J.C. *Allegretto* 1st movement from *Sonata* in B♭ Op. 5 No 1/ WA 1
BEETHOVEN, L. van. *Minuet* 3rd movement from *Sonata* in B♭ major Op. 22 (Henle)
BEETHOVEN, L. van. *Andante* 1st movement from *Sonata* in G minor Op. 49 No 1
BENDA, J. *Sonatina* (*Allegro non troppo*) No 13 in C minor (Editio Supraphon Praha)
CARR, B. *Yankee doodle* (*Anthology of American music* Intermediate to early advanced – Alfred)
CLEMENTI, M. *Rondo – Allegro vivace* 3rd movement from *Sonatina* in F major Op. 36 No 4 (Peters)
CLEMENTI, M. *Presto* 1st movement from *Sonatina* in G major Op. 36 No 5 (Peters)
CLEMENTI, M. *Allegro moderato* 1st movement from *Sonatina* in B♭ Op. 38 No 2 (Peters)
CLEMENTI, M. *Allegretto* 2nd movement from *Sonatina* in F major Op. 38 No 3 (Peters)
DIABELLI, A. *Allegro moderato* 1st movement from *Sonatina* in F Op. 151 No 3
DUSSEK, J. *Moderato* 1st movement from *Sonatina* in A major Op. 20 No 4
DUSSEK, J. *Allegro* 1st movement from *Sonatina* in E♭ major Op. 20 No 6
HAYDN, J. *Moderato* 1st movement from *Sonata* in B♭ Hob XVI:2
HAYDN, J. *Moderato* 1st movement from *Sonata* in E major Hob XVI:13
HAYDN, J. *Finale – Allegro* 3rd movement from *Sonata* in D Hob XVI:14
HAYDN, J. *Finale – Presto* 3rd movement from *Sonata* in G major Hob XVI:27
HAYDN, J. *Scherzando – Allegro con brio* 2nd movement from *Sonata* in C♯ minor Hob XVI:36
HAYDN, J. *Variations* in G major from Hob XVII:2 (*Haydn: Leichte Klavierstücke und Tänze* – Bärenreiter)
KUHLAU, F. *Allegro maestoso* 1st movement from *Sonatina* in C major Op. 55 No 6
KUHLAU, F. *Allegro con spirito* 1st movement from *Sonatina* in A major Op. 60 No 2
KUHLAU, F. *Allegro burlesco* 3rd movement from *Sonatina* in A minor Op. 88 No 3
MOZART, W. *Allegro* 3rd movement from *Sonata* K 282
MOZART, W. *Minuet* and *Trio* 2nd Movement from *Sonata* in A major K 331
NEEFE, C. *Toccata* in D minor (*Anthology of Classical piano music* – Alfred)
PLEYEL, I. *Rondo – Allegro* 2nd movement from *Sonatina III* in G major (*Sonatinen für Klavier II: Klassik* – Henle)
SCHUBERT, F. *Scherzo* No 1 in B♭ major from *2 scherzos* D 593 (*Schubert: Kleinere Stücke* – Breitkopf & Härtel)

List C

● **From AMEB *Piano Grade 6 Series 18*:**
GRIEG, E. *Notturno* No 4 from Op. 54
HILL, A. *Berceuse*
SÉVERAC, D. de. *Mimi se déguise en 'Marquise'* No 4 from *En vacances* I
WOLLENHAUPT, H. *Scherzino* No 6 from Op. 29

● **From AMEB *Piano Grade 6 Series 17*:**
DELIBES, L. arr. DELIBES. *Passepied* No 6 from *Le roi s'amuse*
GADE, N *Andantino*
GRIEG, E. *Allegro moderato* No 5 from Op. 3
LYADOV, A. *Mazurka* No 3 from Op. 57

AMEB Manual List:
ALBÉNIZ, I. *Malagueña* from *España* Op. 165
ALKAN, C.-V. *La chanson de la folle au board de la mer* [The song of the mad woman on the sea shore] No 8 from *Vingt-cinq préludes* Op. 31 (Billaudot)
BENJAMIN, A. *Waltz* from *Fantasies* Book 2 (AMC)
BORTKIEWICZ, S. *Erster Schmerz* [First sorrow] from *Aus Meiner Kindheit* [From my childhood] Op. 14 No 5 (Boosey & Hawkes) (D. Rahter)
CHOPIN, F. *Prelude* in D♭ Op. 28 No 15
COLERIDGE-TAYLOR, S. *Tempo di minuetto* No 3 from *Scenes from an imaginary ballet* Op. 74 (Allans) (Schirmer)

FIELD, J. *Nocturne* No 13 in D minor H 59A (*A Keyboard anthology* Book 4 Grade 6 – Alfred)
GADE, N. *Scherzo* No 2 from *Aquarellen* Op. 19 (Peters)
GLIER, R. *Prelude* No 1 from *12 children's pieces* Op. 31 (*Melodious masterpieces* Volume 3 – Alfred)
GRANADOS, E. *Danza de la rosa* No 3 from *Escenas poeticas I* (*Enrique Granados: Goyescas, Spanish dances and other works for solo piano* – Dover)
GRIEG, E. *In der Heimat* [In the home] No 3 from *Lyrische Stückchen* [Lyric pieces] Op. 43 (Peters)
GRIEG, E. *Småtrold* [Puck] No 3 from *Lyrische Stücke* [Lyric pieces] Op. 71 (*Complete lyric pieces* – Schirmer)
GURLITT, C. *Allegretto grazioso* No 4 from *Blüthen unde Knospen* [Buds and blossoms] Op. 107 (*Melodious Masterpieces* Book 3 – Alfred)
GURLITT, C. *Moderato grazioso* No 7 from *Blüthen unde Knospen* [Buds and blossoms] Op. 107 (*Melodious Masterpieces* Book 3 – Alfred)
HENSEL, F. *Bagatelle* No 1 (*Anthology of romantic piano music* – Alfred)
HOFMANN, H. *Hungarian* (*Animations: 27 pieces on the lively side* – Boosey & Hawkes)
KALINNIKOV, V. *Chanson triste* (*Succeeding with the masters: The festival collection* Book 6 – FJH Music Company) (*The joy of Russian piano music* – Yorktown)
MACDOWELL, E. *Of a tailor and a bear* No 2 from *Forgotten fairy tales* Op. 4 (*Anthology of Romantic piano music* – Alfred)
MACDOWELL, E. *Song* No 5 from *Sea pieces* Op. 55 (*Classics for the advancing pianist*: *Edward MacDowell* Book 1– Alfred)
SCHUMANN, R. *Buntes blatt* [Coloured leaf] No 1 from *Bunte blätter* Op. 99
SKRYABIN, A. *Prelude* in A minor No 2 from *24 preludes* Op. 11
SKRYABIN, A. *Prelude* in E minor No 4 from *24 preludes* Op. 11

List D

- **From AMEB *Piano Grade 6 Series 18*:**
  BENJAMIN, A. *Silent and soft and slow descends the snow* from *Fantasies* Book 2
  HANDEL, A. *Dreamboat blues*
  SEIBER, M. *Ap agapak: variations on a Bashkirian folk song*
  TURINA, J. *Fiesta* No 7 from *Miniaturas*
- **From AMEB *Piano Grade 6 Series 17*:**
  IBERT, J. *La cage de cristal* No 8 from *Histoires*
  KATS-CHERNIN, E. *Cinema* No 12 from *Twelve one-page piano pieces*
  PROKOFIEV, S. *Soir* No 11 from Op. 65
- **From AMEB *Piano Australian anthology (Fifth – Eighth grades)* (2001):**
  AGNEW, R. *A child's dream*
  BENJAMIN, A. *Dance at dawn*
  HYDE, M. *Tap tune*
  ISAACS, M. *Tender earth*
  MEALE, R. *Bagatelle*
  SITSKY, L. *Fantasia No 11, 'E'*

AMEB Manual List:
BAILEY, K. *Dance on the nightingale floor* (*Jazzin' around* 6 – Bailey)
BAILEY, K. *Morning song* (*Jazzin' around* 4 – Bailey)
BAILEY, K. *Reflection* (*Six sketches* – Bailey)
BARBELER, D. *Fragment of gratification* No 3 from *Fragments of gratification* (Reed Music)
BARTÒK, B. *Grasshopper's wedding* No 42 from *Gyermekeknek* [For children] BB 53
BARTÒK, B. *Andante* No 1 from *Három rondó népi dallamokkal* [Three rondos on (Slovak) folktunes] BB 92 (Universal)
BARTÒK, B. *Bagpipe music* No 138 from *Mikrokosmos* Volume V BB 105
BONSOR, B. *Feelin' good* (*Jazzy piano* 2 – Universal)
BONSOR, B. *Girl on a catwalk* (*Jazzy piano* 2 – Universal)
BONSOR, B. *Willie Wagglestick's walkabout* (*Jazzy piano* 2 – Universal)
BURLEIGH, H. *On bended knees (Nobody Knows the Trouble I've Seen)* (*Anthology of American piano music: Intermediate to Early Advanced works by 31 composers* – Alfred)
CHUA, S. *Yo ho ho and a bottle of rum* from *Scenes of childhood* (All Music Publishing)
CORNICK, M. *Romance* No 3 from *Six jazz piano solos* (Universal)
DEBUSSY, C. *Pièce pour le vêtement du blesse* [Piece for the dressing of the wounded] L 133 (*Klavierstücke* – Henle)
DEBUSSY, C. *The little shepherd* No 5 from *Children's corner suite* L 113
EDWARDS, R. *Vivace* No 5 from *Five little piano pieces* (AMC)
GERSHWIN, G. *Prelude* (*Novelette in fourths)* (*Gershwin: Complete works for solo piano* – Alfred)
GILLOCK, W. *Happy birthday to you* (*William Gillock recital collection* – Willis)
GOOSSENS, E. *Good morning* No 1 from *Kaleidoscope* Op. 18 (AMC)
GOOSSENS, E. *The hurdy-gurdy man* No 3 from *Kaleidoscope* Op. 18 (AMC)
HYDE, M. *Prelude* in B♭ from *Five piano pieces* (Wirripang)
HYDE, M. *Woodland sketch* (*Piano works of Miriam Hyde* – Allans)
KABALEVSKY, D. *Allegro assai e lusingando* 1st movement from *Sonatina* in C major Op. 13 No 1
KABALEVSKY, D. *Presto* 3rd movement from *Sonatina* in C major Op. 13 No 1
KABALEVSKY, D. *Novelette* No 25 from *30 pieces for children* Op. 27 (Schirmer)
LABUNSKI, W. *Four variations on a theme by Paganini* (Carl Fischer)
MILNE, E. *Bittersweet* No 9 from *Pepperbox jazz* Book 2 (Faber)
MOMPOU, F. *Cris dans la rue* No 1 from *Scènes d'enfants* (Salabert)
NORTON, C. *Prelude 2* (Rumba 1) (*Latin preludes collection* – Boosey and Hawkes)
NORTON, C. *Prelude 5* (Bossa Nova) (*Latin preludes collection* – Boosey and Hawkes)
PROKOFIEV, S. *Repentirs* [Regrets] No 5 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
PROKOFIEV, S. *Attrape qui peut* [Playing 'Tag'] No 9 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
RAVEL, M. *Prélude* (1913) (Durand) (Alfred)
SCHMITZ, M. *Jenny's Boogie* (*Blues and boogie-woogie* – Breitkopf und Härtel)
SHOSTAKOVICH, D. *Lyric waltz* No 1 from *Dance of the dolls* (Sikorski)
SHOSTAKOVICH, D. *Polka* No 4 from *Dances of the dolls* (Sikorski)
SUTHERLAND, M. *Chorale prelude* from *Second suite* (*The piano works of Margaret Sutherland* – All Music Publishing)
TCHEREPNIN, A. *Bagatelle* Op. 5 No 4 (*Melodious masterpieces* Book 3 – Alfred)
VILLA-LOBOS, H. *Carangueijo* [Crab] No 3 from *Guia prático* Volume 6

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 (COLLABORATIVE) 9966

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 6, this option allows candidates to present ONE collaborative work as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above,

but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the following lists.

In Grade 6, all collaborative repertoire options are for piano duet and must be selected from the following Manual Lists. They must be performed with an associate artist and candidates must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

List C – Collaborative Piano

For piano duet

BIZET, G. *La poupée* [The doll] No 3 [Secondo] from *Jeux d'enfants* [Children's games]
FAURÉ, G. *Berceuse* No 1 [Secondo] from *Dolly* Op. 56 (IMC)
RACHMANINOFF, S. *Thème russe* [Russian theme] No 3 [Primo or Secondo] from *Six Morceaux* Op. 11
SCHUMANN, R. *Trauer* No 6 [Secondo] from *12 vierhändige Clavierstücke für kleine und grosse Kinder* [12 pieces for large and small children] Op. 85 (*Das vierhändige pianobuch* Volume 1 – Peters)

List D – Collaborative Piano

For piano duet

CORNICK, M. *Blues in F* [Secondo] (*Jazzy duets piano* 2 – Universal)
GRAINGER, P. *Country gardens* No 22 [Primo] from *British folk music settings* for one piano four hands [1936 version] (*Grainger: Country gardens.* British folk-music settings. For piano duet – Schott)(Schirmer)
NORTON, C. *Mambo* [Primo or Secondo] from *Latin duets* (*Latin Duets* – Boosey and Hawkes)
PETER-HORAS, T. *Tabasco* [Primo or Secondo] (*Das vierhändige Pianobuch* Volume 2 – Peters)
POULENC, F. *Prelude* (*Modéré*) 1st movement [Primo] from *Sonata* for four hands Schmidt 8 (Chester)

GRADE 7 (SOLO) 9947

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

● **From AMEB *Piano Grade 7 Series 18*:**
BACH, J.S. *Sinfonia 15* BWV 801
CIMAROSA, D. *Sonata* No 11
MOSZKOWSKI, M. *Etude* No 17 from Op. 91
SIBELIUS, J. *Etude* No 2 from Op. 76

● **From AMEB *Piano Grade 7 Series 17*:**
BACH, J.S. *Fugue* BWV 953
COUPERIN, F. *Les tricoteuses* No 2 from *23e ordre of Quatrième livre de pièce de clavecin*
HYDE, M. *Concert waltz, for left hand*
SCARLATTI, D. *Sonata* K 239

AMEB Manual List:

BACH, C.P.E. *Presto* 3rd movement from *Sonata* in G minor H 118/W 62.18
BACH, C.P.E. *Allegro di molto* 1st movement from *Sonata* in F minor H 75/W 63:6
BACH J.S. *Prelude* and *Fugue* in D major BWV 850 from *Das Wohltemperierte Clavier* Book I
BACH J.S. *Prelude* and *Fugue* in B♭ major BWV 866 from *Das Wohltemperierte Clavier* Book I
BACH J.S. *Prelude* and *Fugue* in E♭ major BWV 876 from *Das Wohltemperierte Clavier* Book II
BACH J.S. *Prelude* and *Fugue* in G Major BWV 884 from *Das Wohltemperierte Clavier* Book II
BACH J.S. *Sinfonia* No 2 in C minor BWV 788
BERENS, H. *Study* in A minor No 32 from *Neueste Schule der Geläufigkeit* [Newest school of velocity] Op. 61 (*Selected studies for pianoforte* Grades 5-7 – EMI Music Publishing)
BURGMÜLLER, F. *La fileuse* [Spinning song] in D major No 18 from *18 characteristic studies* Op. 109 (listed as *Study* (*At the Spinning Wheel*) No 9 in *18 characteristic studies* – Schirmer)
CIMAROSA, D. *Sonata* in B♭ major (No 40 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 2 – Carisch) [Numbering refers to the work in the Carisch edition only]
CIMAROSA, D. *Sonata* in E♭ major (No 21 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 1 – Carisch) [Numbering refers to the work in the Carisch edition only]
CZERNY, C. *Study* in B♭ major No 13 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299
FISCHER, L. *Study* in C major No 3 from Op. 11 (*Selected studies for pianoforte* Grade 5-7 – EMI Music Publishing)
GILLOCK, W. *Valse étude* (*William Gillock recital collection* – Willis)
GOUNOD, C. *Matinée de Mai* [May morning] (*French romantic repertoire* Level 2 – Faber)
HANDEL, G. *Preludio* 1st movement from *Suite (Partita)* in G Major HWV 450
HYDE, M. *Rhapsodic study for the left hand* (Wirripang)
MOSCHELES, I. *Etude* (*Vivace*) in A major No 19 from *24 études* Op. 70 (*24 études de perfectionnement* – Schott)
MOSZKOWSKI, M. *Etude (Veloce)* in C major No 12 from *20 petites études* Op. 91 Book 2
MOSZKOWSKI, M. *Etude (Animato e leggiero)* in C major No 14 from *20 petites études* Op. 91 Book 2
MOSZKOWSKI, M. *Etude (Allegro non troppo ma molto energico)* in E♭ major No 15 from *20 petites études* Op. 91 Book 2
MOSZKOWSKI, M. *Etude (Vivo)* in A minor No 18 from *20 petites études* Op. 91 Book 2
PARADIES, D. *Allegro* 2nd movement from *Sonata* No 6 in A major from *12 Sonate for gravicembalo* [12 harpsichord sonatas] (Schott)
SHCHEDRIN, R. *Arpeggio* No 1 from *Notebook for young people* (Universal)
SHCHEDRIN, R. *Etude* in A No 15 from *Notebook for young people* (Universal)
SOLER, A. *Sonata* in D major R 84
TANSMAN A. *Study (Vivo)* (*The Tansman collection* – Universal)

List B

● **From AMEB *Piano Grade 7 Series 18*:**
BACH, C.P.E. *Allegro* 1st movement from *Sonata* Wq 62:22
HAYDN, J. *Allegro* 1st movement from *Sonata* Hob XVI:24
MOZART, W. *Allegro* 1st movement from *Sonata* K 332
SCHUBERT, F. *Allegro moderato* 1st movement from *Sonata* D 557

● **From AMEB *Piano Grade 7 Series 17*:**
BACH, C.P.E. *Sonata* No 3 from *Clavier-Sonaten nebst einigen Rondos*
BACH, J.C. *Allegro* 1st movement of *Sonata* No 3 from Op. 5
KOZELUCH, L. *Allegro* 1st movement of *Sonata* Op. 20 No 1
MOZART, W. *Allegro moderato* 1st movement of *Sonata* K 330

AMEB Manual List:

BACH C.P.E. *La Böhmer* H 81/W 117.26 (*C.P.E. Bach: 23 pièces characteristiques* – Oxford University Press)
BACH, J.C. *Allegro di molto* 1st movement from *Sonata* in D major Op 5 No 2/WA 2
BEETHOVEN, L. van. *Rondo – Allegro* 3rd movement from *Sonata* [No 8] in C minor Op. 13

BEETHOVEN, L. van. *Largo appassionato* 2nd movement from *Sonata* in A major Op. 2 No 2
BEETHOVEN, L. van. *Rondo* in C major Op. 51 No 1 (*Klavierstücke* – Henle)
BEETHOVEN, L. van. *Allegro cantabile* 1st movement from *Sonata* in E♭ major WoO 47 (*Klavierstücke* – Henle)
BENDA, J. *Sonatina* (*Allegro moderato)* No 7 in B♭ major
HAYDN, J. *Tempo di Menuetto* 2nd movement from *Sonata* in A major Hob XVI:30
HAYDN, J. *Moderato* 1st movement from *Sonata* in C♯ minor Hob XVI:36
HAYDN, J. *Vivace assai* 2nd movement from *Sonata* in D major Hob XVI:42
HOFFMEISTER, F. *Allegro* 1st movement from *Sonatina* in E♭ major (*Sonatinen für Klavier II Klassik* – Henle)
MOZART, W. *Allegro* 1st movement from *Sonata* K 283
MOZART, W. *Allegro con spirito* 1st movement from *Sonata* in C major K 309
MOZART, W. *Rondo – Allegretto grazioso* 3rd movement from *Sonata* in C major K 309
MOZART, W. *Allegro* 1st movement from *Sonata* in C minor K 457
MOZART, W. *Rondo* in D major K 485

List C

● **From AMEB *Piano Grade 7 Series 18*:**
FALLA, M. de. *Canción*
GRIEG, E. *Gade* No 2 from Op. 57
MACDOWELL, E. *Scotch poem* No 2 from Op. 31
SÉVERAC, D. de. *Où l'on entend vieille boite à musique* No 6 from *En vacances* Vol I

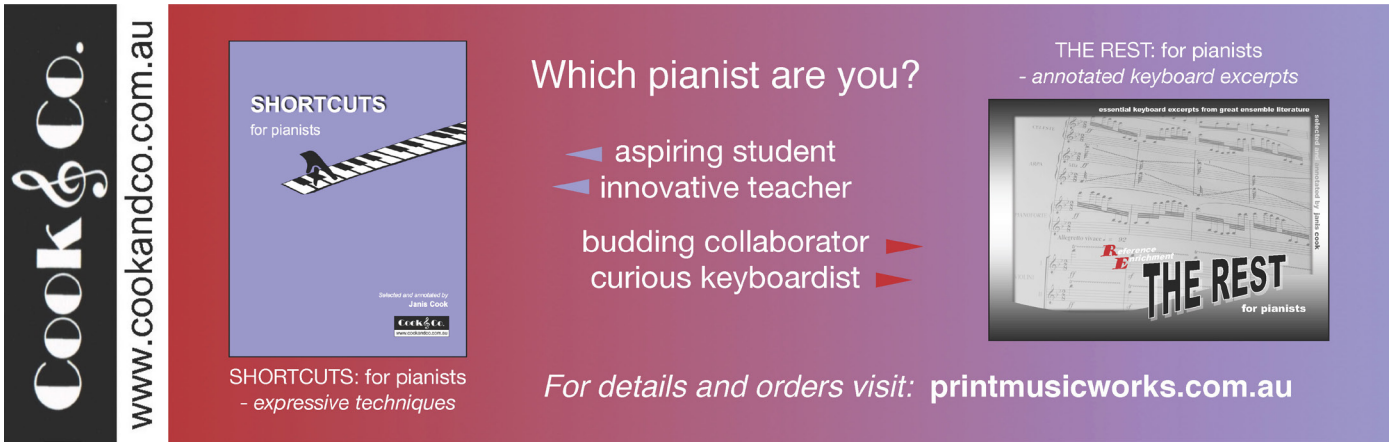
● **From AMEB *Piano Grade 7 Series 17*:**
ARENSKY, A. *Le coucou* No 2 from Op. 34
MENDELSSOHN, F. *Allegro non troppo* No 2 from Op. 38
TCHAIKOVSKY, P. *Feuillet d'album* No 6 from Op. 19
SCHUMANN [née Wieck], C. *Larghetto* No 1 from Op. 15

AMEB Manual List:
ALBÉNIZ, I. *Tango* 2nd movement from *España* Op. 165
ALBÉNIZ, I. *Serenata* 4th movement from *España* Op. 165
BRIDGE, F. *Rosemary* No 2 from *Three sketches* (Boosey and Hawkes)
CHOPIN, F. *Waltz* in A minor Op. 34 No 2/CT 209
CHOPIN, F. *Nocturne* in F minor Op. 55 No 1/CT 122
CHOPIN, F. *Nocturne* in C minor Op. post. (*Chopin: Selected works for piano* Book 1 – Kjos)
FAURÉ, G. *Andante moderato* No 3 from *Romances sans paroles* Op. 17 (Peters)
FAURÉ, G. *Andante moderato* in C♯ minor No 5 from *Pieces brèves pour piano* Op. 84 (*Gabriel Fauré: Pieces brèves pour piano* – Hinrichsen) (*Improvisation from melodious masterpieces* Volume 3 – Peters)
FIELD, J. *Nocturne* No 5 in B♭ major H 37A (Henle)
GADE, N. *Andantino con moto* No 2 from *Frühlingsblumen* Op. 2B (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
GADE, N. *Novellette* No 9 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
GRANADOS, E. *Danza española (Andantino, quasi Allegretto*) No 5 from *12 danzas españolas*
GRIEG, E. *Scherzo* No 5 from *Lyrische Stücke* [Lyric pieces] Op. 54
GRIEG, E. *Vivace* No 3 from *Albumblätter* Op. 28
GRIEG, E. *Troldtog* [March of the dwarfs] No 3 from *Lyrische Stücke* [Lyric pieces] Op. 54 (Henle)
GRIEG, E. *Bådnlåt* [Lullaby] No 5 from *Lyrische Stücke* [Lyric Pieces] Op. 68
GRÜTZMACHER, F. *Albumblatt* Op. 66 (*Recital gems* Book 2 – Alfred)
HENSEL, F. *Allegretto* in C♯ minor No 2 from *Six mélodies pour le piano* Op. 4
KÖLLING, C. *Rhapsodie Mignonne (Hungary*) Op. 410 (*Recital Gems* Book 2 – Alfred)
LYADOV, A. *The musical snuff box* Op. 32 (*The library of piano classics* – Music Sales)
MACDOWELL, E. *The Brook* No 2 from *Four little poems* Op. 32 (*Edward MacDowell: Classics for the advancing pianist* Book 2 – Alfred)
MACDOWELL, E. *To a humming bird* No 2 from *Six fancies* Op. 7 (*Edward MacDowell: Classics for the advancing pianist* Book 2 – Alfred)
MENDELSSOHN, F. *Lied ohne Worte* in C major No 3 from *Lieder ohne Worte* Op. 102
MENDELSSOHN, F. *Lied ohne Worte* in G minor No 4 from *Lieder ohne Worte* Op. 102
MENDELSSOHN, F. *Lied ohne Worte* In E♭ major No 2 from *Lieder ohne worte* Op. 53
NEVIN, E. *Narcissus* No 4 from *Water scenes* Op. 13
PADEREWSKI, I. *Minuet* in G major No 1 from *Humoresques de concert* Op. 14 (*Piano masterworks for teaching and performance* Volume 2 – Alfred)
SCHUBERT, F. *Momen musical* in F minor No 3 from *Momens musicaux* Op. 94/D 780

List D

● **From AMEB *Piano Grade 7 Series 18*:**
COPLAND, A. *Sentimental melody*
LIGETI, G. *Tempo di valse* No 4 from *Musica ricercata*
SCULTHORPE, P. *Stars* No 3 from *Night pieces*
TAKÁCS, J. *Merry Andrew*

● **From AMEB *Piano Grade 7 Series 17*:**
AGNEW, R. *Prelude* No 4 from *Four preludes*
BARTÓK, B. *Finale* 3rd movement of *Sonatina* BB 69



DEBUSSY, C. *Minstrels* No 12 from *Preludes* Book 1
MARTINŮ, B. *Tanec loutek* No 5 from *Loutky* Book 1 H 92

● **From AMEB *Piano Australian anthology (Fifth – Eighth grades)* (2001):**
HUMBLE, K. *Waltz*
HUTCHENS, F. *The enchanted isle*

AMEB Manual List:
BAILEY, K. *Faster blaster* from (*Jazzin' around* 5 – Bailey)
BARRATT, C. *Etude* (No 6 in *Pattern preludes* – Boosey and Hawkes)
BARRATT, C. *In der Nacht* (No 1 in *Fantasy preludes* – Boosey and Hawkes)
BARRATT, C. *Fantasia* (No 9 in *Fantasy preludes* – Boosey and Hawkes)
BARTÓK, B. *Bagpipers* 1st movement from *Sonatina* BB 69
BARTÓK, B. *Medvetánc* [Bear dance] No 10 from *Tíz könnyű zongoradarab* [Ten easy pieces] BB 51
BARTÒK, B. *Free variations* No 140 from *Mikrokosmos* BB 105
BEATH, B. *Contrasts* (AMC)
COPLAND, A. *Jazzy* No 3 from *Three moods* (Boosey and Hawkes)
DEBUSSY, C. *Golliwogg's cake-walk* No 6 from *Children's corner suite* L113
DEBUSSY, C. *Arabesque* No 1 from *Deux arabesque*
DEBUSSY, C. *Arabesque* No 2 from *Deux arabesque*
DEBUSSY, C. *La fille aux cheveux de lin* [The girl with the flaxen hair] No 8 from *Preludes* Book 1 L 117
DETT, N. *Dance (Juba)* from *In the bottoms* (*Piano music of Africa and the African diaspora* Volume 3 – OUP) (Alfred)
GERSHWIN, G. *'S wonderful* (*The essential collection: Gershwin gold* – Chester) (*Gershwin at the keyboard* – Alfred)
HOLLAND, D. *Rig-a-jig* No 3 from *Three dances for a new doll* (EMI Music Publishing)
HYDE, M. *Ear-rings from Spain* (*7 pieces for solo piano* – Wirripang)
IBERT, J. *Le petit âne blanc* No 2 from *Histoires (*Alphonse Leduc)
KATS-CHERNIN, E. *Waltz of things past …* from *Piano village* (Boosey and Hawkes)
NAZARETH, E. *Remando: Tango* (*Nazareth brazilian tangos and dances for the piano* – Alfred)
NORTON, C. *Prelude VI (Beguine*) from *Latin preludes collection* (Boosey and Hawkes)
NORTON, C. *Prelude VII (Mambo*) from *Latin preludes collection* (Boosey and Hawkes)
POULENC, F. *Valse (The century of invention* – Universal)
PROKOFIEV, S. *Lentamente* No 1 and *Andante* No 2 from *Visions fugitives* Op. 22
PROKOFIEV, S. *Con eleganza* No 6 and *Ridicolosamente* No 10 from *Visions fugitives* Op. 22
PROKOFIEV, S. *Dolente* No 16 and *Poetico* No 17 from *Visions fugitives* Op. 22
RAVEL, M. *Assez lent avec une expression intense* No 2 from *Valses nobles et sentimentales*
RAVEL, M. *A la manière de … Borodine* [In the style of … Borodin] (*Maurice Ravel : Easy piano pieces and dances* – Bärenreiter)
RAVEL, M. *Menuet sur le nom d'Haydn*
SHCHEDRIN, R. *Let's play an opera by Rossini* No 3 from *Notebook for young people*
SITSKY, L. *Zig-zag* and *Zig-zag mirror* No 152 and 153 from *Century* Volume 3 (Wirripang)
VINE, C. *Spartacus* from *Red Blues* (Faber)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 (COLLABORATIVE) 9967

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 7, this option allows candidates to present TWO collaborative works as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute their List B and EITHER their List C OR List D repertoire selection for collaborative repertoire selections from the following lists.

In Grade 7, there are collaborative repertoire options for piano duet, piano and violin, piano and flute, and piano and clarinet. BOTH collaborative repertoire selections must use the same instrumental combination, and both must be performed with the same associate artist. Both collaborative repertoire selections must be made from the following lists. Candidates who choose piano duet must perform with an associate artist and the candidate must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

List B – Collaborative Piano

For piano duet
BACH, J.C.F. *Allegro con spirito* 1st movement [Primo] from *Sonata* in A major BR A 40/ W XIII/1 (Noetzel)
BEETHOVEN, L. van. *March* (*Allegro ma non troppo*) No 1 in C major [Primo or Secondo] from *Three marches* Op. 45
MOZART, W. *Allegro* 1st movement [Primo or Secondo] from *Sonata* in D major K 381 (123a) (*Mozart: Werke für Klavier zu vier Händen* – Henle)
SCHUBERT, F. *Allegro moderato* in C major [Primo or Secondo] D 968 [excluding the *Andante*]

For piano and violin
MOZART, W. *Allegro* 2nd movement from *Sonata* in G major K 301 (293a)
MOZART, W. *Allegro* 1st movement from *Sonata* in E minor K 304 (300c)
MOZART, W. *Allegro di molto* 1st movement from *Sonata* in A major K 305 (293d)
SCHUBERT, F. *Allegro molto* 1st movement or *Allegro vivace* 3rd movement from *Sonata (Sonatina)* in D major Op. 137 No 1 / D 384

For piano and flute
BACH, J.S. *Adagio ma non tanto* 1st movement from *Sonata* in E minor BWV 1034 (Henle) [Use specified edition only]
BACH, J.S. *Allegro* 2nd movement from *Sonata* in E major BWV 1035 (Henle) [Use specified edition only]
BACH, C.P.E. *Andante* 1st movement and *Allegretto* 2nd movement from *Sonata* in D major H 561/W 131 (Hortus Musicus) [Use specified edition only]

For piano and clarinet
SAINT-SÄENS, C. *Allegretto* 1st movement from *Sonata* in E♭ major Op. 167
MARTINŮ, B. *Moderato* 1st movement from *Sonatina* in B♭ H 356

List C – Collaborative Piano

For piano duet
BIZET, G. *La toupie* [The top] No 2 [Primo or Secondo] from *Jeux d'enfants* [Children's games]
BRAHMS, J. *Hungarian dance* (*Allegro*) No 5 in F♯ minor for piano four hands [Primo or secondo] from *Hungarian dances* WoO 1
CHABRIER, E. *Cortège burlesque* [Primo or Secondo]
RACHMANINOFF, S. *Scherzo* No 2 [Primo or Secondo] from *Six morceaux* Op. 11

For piano and violin
DVOŘÁK, A. *Allegro appassionato* No 3 in B♭ major from *Romantické kusy* [Romantic pieces] Op. 75/B 150
SMETANA, B. *Moderato* 1st movement from *Z domoviny* [From the homeland] (listed as *Aus der Heimat* in Peters edition) JB 1:118 (Peters)

For piano and flute
FAURÉ, G. *Fantaisie* Op. 79
MOUQUET, J. *Pan et les bergers* 1st movement from *La flûte du Pan* Op. 15

For piano and clarinet
SCHUMANN, R. *Nicht schnell* No 1 or *Nicht schnell* No 3 from *Drei Romanzen* [3 romances] Op. 94
SCHUMANN, R. *Zart und mit Ausdruck* No 1 from *Fantasiestücke* [Fantasy pieces] Op. 73

List D – Collaborative Piano
For piano duet
BENJAMIN, A. arr. TRIMBLE. *Jamaican rumba* [Primo or Secondo] (Boosey and Hawkes) (AMC)
DEBUSSY, C. *En bateau* [Sailing] No 1 [Primo or Secondo] from *Petite suite* (*Essential keyboard duets* Volume 2 – Alfred)
RAVEL, M. *Laideronette, Impératrice des Pagodes* [Little ugly girl, Empress of the Pagodas] No 3 [Primo or Secondo] from *Ma mère l'oye* [Mother Goose] (*Maurice Ravel: Ma mère l'oye* – Durand)
VAUGHAN-WILLIAMS, R. arr. FOSS, H. *Fantasia on Greensleeves* [Primo or Secondo] (OUP)

For piano and violin
FALLA, M. de. arr. KOCHAŃSKI. *El paño moruno* [The Moorish cloth] No 1 from *Suite populaire espagnole* [Spanish popular suite] (Durand)
STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Introduzione* [Introduction] from *Suite italienne* [version for violin and piano] (Boosey & Hawkes)

For piano and flute
COOKE, A. *Allegro moderato* 1st movement from *Sonatina*
FOOTE, A. *Mélodie* (*Andantino con moto*) No 2 from *Three pieces* Op. 31 (Schott)

For piano and clarinet
ARNOLD, M. *Allegro con brio* 1st Movement from *Sonatina* Op. 29
FINZI, G. *Carol* No 3 from *5 Bagatelles* Op. 23

GRADE 8 (SOLO) 9948

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work
All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018).

Section II. Studies and pieces
Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

List A
- **From AMEB *Piano Grade 8 Series 18*:**
  BACH, J.S. *Presto* 3rd movement from *Concerto nach italiänischen Gusto* BWV 971
  CZERNY, C. *Molto vivace con velocità* No 24 from Op. 740
  JENSEN, A. *Andante con sentimento* No 7 from Op. 32
  SCARLATTI, D. *Sonata* K 484
- **From AMEB *Piano Grade 8 Series 17*:**
  BACH, J.S. *Capriccio* 6th movement of *Partita* No 2 BWV 826
  HANDEL, G. *Allegro* 3rd movement of *Suite* HWV 431
  MOSZKOWSKI, M. *Etude* No 2 from Op. 72
  SCARLATTI, D. *Sonata* K 209

AMEB Manual List:
BACH, J.S. *Gigue* 7th movement from *'French' suite* No 5 in G major BWV 816
BACH, J.S. *Courante* 3rd movement and *Sarabande* 4th movement from *Partita* No 1 in B♭ major BWV 825
BACH, J.S. *Prelude* and *Fugue* in E major BWV 854 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in B major BWV 868 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in G♯ minor BWV 863 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in F minor BWV 881 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in B minor BWV 893 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. 1st movement from *Concerto nach italiänischen Gusto* (Also known as *Italienisches Konzert*) BWV 971
CRAMER, J. *Study* (*Allegro*) in E minor No 20 from *84 studies* Op. 50 (No 2 in *Cramer: 50 selected studies* – Alfred)
HENSELT, A. *Repos d'amour* [Love's repose] No 4 from *Douze études caracteristiques* Op. 2
HINDEMITH, P. *Interludium (Pastorale, moderato)* and *Fuga tertia* in F from *Ludus Tonalis* (*Schott's 20th century piano classics* – Schott)
MOSCHELES, A. *Etude (Allegro brillante)* in G major No 3 from *24 études* Op. 70 (*24 études de perfectionnement* – Schott)
MOSCHELES, A. *Etude (Lentamente con tranquilezza)* in E major No 4 from *24 études* Op. 70 (*24 études de perfectionnement* – Schott)
MOSZKOWSKI, M. *Etude (Allegro energico)* in G minor No 16 from *20 petites études* Op. 91 Book 2
SCARLATTI, D. *Sonata* in A major K 342
SCARLATTI, D. *Sonata* in G major K 427 (*D. Scarlatti Sonates* Volume VII K 306-357 – Heugel et Cie)
SCARLATTI, D. *Sonata* in C major K 513

List B
- **From AMEB *Piano Grade 8 Series 18*:**
  CLEMENTI, M. *Allegro con spirito* 1st movement of *Sonata* Op. 7 No 3
  HAYDN, J. *Allegro moderato* 1st movement of *Sonata* Hob XVI:22
  KOZELUCH, L. *Allegro* 1st movement of *Sonata* Op. 30 No 1
  MÉHUL, E.-N. *Fièrement* 1st movement of *Sonata* Op. 1 No 2
- **From AMEB *Piano Grade 8 Series 17*:**
  HAYDN, J. *Allegro* 1st movement of *Sonata* Hob XVI:49
  KOZELUCH, L. *Allegro con brio* 1st movement of *Sonata* Op. 1 No 3
  MOZART, W. *Allegro con spirito* 1st movement of *Sonata* K 311 (284c)
  SCHUBERT, F. *Allegro moderato* 1st movement of *Sonata* D 459

AMEB Manual List:
BEETHOVEN, L. van. *Rondo – Grazioso* 4th movement from *Sonata* in A major Op. 2 No 2
BEETHOVEN, L. van. *Rondo – Poco allegretto e grazioso* 4th movement from *Sonata* in E♭ major Op. 7
BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in B♭ major Op. 22
BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in D major Op. 28
BEETHOVEN, L. van. *Allegro vivace* 1st movement from *Sonata* in G major Op. 31 No 1
BEETHOVEN, L. van. *Polonaise* in C major Op. 89
BEETHOVEN, L. van. *Rondo a Capriccio* ('Rage over a lost penny') Op. 129 (Henle)
CLEMENTI, M. *Rondo – Spiritoso* 2nd movement from *Sonata* in C major Op. 2 No 1 (Peters) (Schirmer)
CLEMENTI, M. *Presto* 1st movement from *Sonata* in D major Op. 25 No 6 (*Clementi: Klaviersonaten Auswahl* Band II – Henle)

CLEMENTI, M. *Rondo – Allegro assai* 3rd movement from *Sonata* in D major Op. 25 No 6 (*Clementi: Klaviersonaten Auswahl* Band II – Henle)
HAYDN, J. *Moderato* 1st movement from *Sonata* in F major Hob XVI:29
HAYDN, J. *Sonata* in G [complete] Hob XVI:40
HAYDN, J. *Allegro* 1st movement from *Sonata* in B♭ Hob XVI:41
HAYDN, J. *Fantasia* in C Hob XVII:4
MOZART, W. *Rondeau – Allegro* 3rd movement from *Sonata* in B♭ major K 281 (189f)
MOZART, W. *Allegro* 1st movement from *Sonata* in D major K 284 (205b)
MOZART, W. *Allegro* 3rd movement from *Sonata* in F major K 332 (300k)

List C

● **From AMEB *Piano Grade 8 Series 18*:**
MACDOWELL, E. *Hexentanz* No 2 from Op. 17
SCHUMANN, C. *Mazurka* No 3 from Op. 6
SMETANA, B. *Polka* No 1 from Op. 8
TCHAIKOVSKY, P.I. *Humoresque* No 2 from Op. 10

● **From AMEB *Piano Grade 8 Series 17*:**
CHADWICK, G. *Scherzino* No 3 from Op. 7
CHOPIN, F. *Lento con gran espressione* KK IVa/16
SCHUMANN, R. *Intermezzo* No 4 from Op. 26
SIBELIUS, J. *Romance* No 9 from Op. 24

AMEB Manual List:
ALBÉNIZ, I. *Prelude* No 1 from *Cantos de España* Op. 232
CHOPIN, F. *Nocturne* in F major Op. 15 No 1
CHOPIN, F. *Mazurka* in B♭ minor Op. 24 No 4
CHOPIN, F. *Prelude* in A♭ major Op. 28 No 17
CHOPIN, F. *Nocturne* in B major Op. 32 No 1
CHOPIN, F. arr. FONTANA. *Waltz* in F minor Op. 70 No 2 (*Chopin Waltzer* – Henle)
FAURÉ, G. *Andante, quasi allegretto* No 1 from *3 romances sans paroles* Op. 17
GADE, N. *Scherzo (Allegro vivacissimo)* No 10 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
GRIEG, E. *Albumblatt* [Album leaf] No 2 from *Lyrische Stückchen* [Lyric pieces] Op. 47
HENSEL, F. *Lento appassionato* in B major No 4 from *Six mélodies pour le piano* Op. 5
LISZT, F. *Klavierstück* in F♯ major S 193 (*Individual character pieces* Volume 1 – EMB)
MACDOWELL, E. *Schattentanz* [Shadow dance] No 8 from *12 Etüden* Op. 39 (*Classics for the advancing pianist* Book 2: *Edward MacDowell* – Alfred)
MACDOWELL, E. *Ungarisch* [Hungarian] No 12 from *12 Etüden* Op. 39 (*Classics for the advancing pianist* Book 2: *Edward MacDowell* – Alfred)
MELARTIN, E. *Elegie* No 3 from *4 Klavierstücke* Op. 67
SCHUBERT, F. *Momen musical* in A♭ major No 2 from *Momens musicaux* Op. 94/D780
SCHUBERT, F. *Momen musical* in C♯ minor No 4 from *Momens musicaux* Op. 94/D780
SCHUMANN, C. *Piece fugitive* (*Andante espressivo)* in D major No 3 from *Quatre pièces fugitives* [Four fleeting pieces] Op. 15 (*Clara Schumann piano music* – Dover)
SCHUMANN, C. *Piece fugitive* (*Un poco agitato*) in A minor No 2 from *Quatre pièces fugitives* [Four fleeting pieces] Op. 15 (*Clara Schumann piano music* – Dover)
SCHUMANN, C. *Romance* in B Major No 3 from *Quatre pièces caractéristiques* Op. 5 (*Clara Wieck-Schumann: Ausgewählte Klavierwerke* – Henle)
SCHUMANN, R. *Des Abends* [Evening] No 1 from *Fantasiestücke* Op. 12
SCHUMANN, R. *Romance* in F♯ major No 2 from *Drei Romanzen* Op. 28
SCHUMANN, R. *Vogel als Prophet* No 7 from *Waldscenen* Op. 82
SCHUMANN, R. *Schlummerlied* [Slumber song] No 16 from *Albumblätter* Op. 124
SKRYABIN, A. *Andante* No 1 from *Two nocturnes* Op. 5
SZYMANOWSKA, M. *Nocturne* (*Piano music by female composers: 24 piano pieces from the 18th-20th century* – Schott)
WIDOR, C. *Valse-impromptu* No 6 from *6 morceaux de salon* Op. 15 (Crescendo)
WILCHER, P. *A rose on water* (Wilcher)

List D

● **From AMEB *Piano Grade 8 Series 18*:**
BARTÓK, B. *Allegretto* 1st movement from *Suite* Op. 14
GLANVILLE-HICKS, P. *Prelude for a pensive pupil*
GRIFFES, C. *The lake at evening* No 1 from Op. 5
TURINA, J. *Sacro-monte* No 5 from Op. 55

● **From AMEB *Piano Grade 8 Series 17*:**
BARTÓK, B. *From the diary of a fly* No 142 from *Mikrokosmos* Volume VI
EDWARDS, R. *Frangipani* No 2 from *Mantras and night flowers*
NAZARETH, E. *Odeon*
RAVEL, M. *Rigaudon* No 4 from *Le tombeau de Couperin*

● **From AMEB *Piano Australian anthology (Fifth – Eighth grades)* (2001):**
HOLLAND, D. *The lake*
PARKER, K. *Down Longford way*

AMEB Manual List:
BARRATT, C. *Capriccio* No 6 from *Fantasy preludes* (Boosey and Hawkes)
BARTÒK, B. *Dance in Bulgarian rhythm* No 153 from *Mikrokosmos* BB 105
BENJAMIN, A. *Jamaican rumba* (*Piano music by British and American composers* – Boosey and Hawkes)
BUTTERLEY, N. *Il Gubbo* (Wirripang)
CARR-BOYD, A. *Prelude* (Wirripang)
DEBUSSY, C. *Danseuses de Delphe* [Dancers of Delphi] No 1 from *Préludes* Book 1 L 117
DEBUSSY, C. *Voiles* [Veils/Sails] No 2 from *Préludes* Book 1 L 117
DEBUSSY, C. *Des pas sur la neige* [Footsteps in the snow] No 6 from *Préludes* Book 1 L 117
DEBUSSY, C. *La serenade interrompue* [Interrupted serenade] No 9 from *Préludes* Book 1 L 117
DEBUSSY, C. *La cathédrale engloutie* [The submerged cathedral] No 10 from *Préludes* Book 1 L 117
DEBUSSY, C. *Bruyères* No 5 from *Préludes* Book 2 L 123
DEBUSSY, C. *Canope* [Canopic jar] No 10 from *Préludes* Book 2 L 123
GERSHWIN, G. *Fascinating rhythm* (*Gershwin at the keyboard* – Warner)
GERSHWIN, G. *I got rhythm* (*Gershwin at the keyboard* – Warner)
GERSHWIN, G. *Prelude* No 1 from *Three preludes* (*Gershwin: Complete works for solo piano* – Alfred)
HYDE, M. *Reflected reeds* (*Piano works of Miriam Hyde* – All Music Publishing)
JANÁCEK, L. *Naše večery* [Our evenings] No 1 from *Po zarostlém chodníčku* [On the overgrown path] JW VIII/17 (*Schott's 20th century piano classics* – Schott)
KODÁLY, Z. *Allegretto grazioso* No 8 from *Nine piano pieces* Op. 3 (*Kodály: Nine piano pieces* Op. 3 – EMB)
LIGETI, G. *Allegro con spirito* No 3 from *Music ricercata* (*György Ligeti: Musica ricercata* – Schott)
MOMPOU, F. *Jeune filles au jardin* from *Scènes d'enfants* (Salabert)
POULENC, F. *Nocturne* No 1 in C major (1929)
POULENC, F. *Mouvement perpétuel* No 3 from *Trois mouvements perpétuels* Schmidt 14

POULENC, F. *Novelette* in B♭ minor No 2 from *Deux novelettes* Schmidt 47 (*Trois novelettes* – Chester)
PROKOVIEV, S. *Allegretto* No 13 and *Feroce* No 14 from *Visions fugitives* Op. 22
PROKOVIEV, S. *Presto agitatissimo e molto accentuato* No 19 and *Lento* No 20 from *Visions fugitives* Op. 22
RAVEL, M. *Menuet* No 5 from *Le tombeau de Couperin*
RAVEL, M. *Mouvement de menuet* 2nd movement from *Sonatine*
SATIE, E. *Sonatine bureaucratique* (*Anthology of 20th century piano music* – Alfred)
SCHOENBERG, A. *Leicht, zart* No 1, *Langsam* No 2 and *Sehr langsam Viertel* No 3 from *6 kleine Klavierstücke* Op. 19 (Universal)
SCHOENBERG, A. *Rasch, aber leicht* No 4, *Etwas rasch* No 5 and *Sehr langsam* No 6 from *6 kleine Klavierstücke* Op. 19 (Universal)
SHOSTAKOVICH, D. *Three fantastic dances* Op. 5
SITSKY, L. *Nocturne canonique* No 154 from *Century* (*Century* Volume 3 – Wirripang)
TOCH, E. *Der Jongleur* [The juggler] No 3 from *Burlesken* Op. 31 (*Schott 20th century classics* – Schott)
VILLA-LOBOS, H. *Senhora Dona Viúva* No 5 from *Guia prático* Volume 2

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 (COLLABORATIVE) 9968

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 8, this option allows candidates to present TWO collaborative works as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute their List B and EITHER their List C OR List D repertoire selection for collaborative repertoire selections from the following lists.

In Grade 8, there are collaborative repertoire options for piano duet, piano and violin, piano and flute, and piano and clarinet. BOTH collaborative repertoire selections must use the same instrumental combination, and both must be performed with the same associate artist. Both collaborative repertoire selections must be made from the following lists. Candidates who choose piano duet must perform with an associate artist and the candidate must play the piano duet part [primo/secondo] as stipulated in the Manual lists below.

List B – Collaborative Piano

For piano duet
MOZART, W. *Andante mit Variationen* in G major [Primo or Secondo] K 501 (*Mozart: Werke für Klavier zu vier Händen* – Henle)
MOZART, W. *Allegro* 1st movement from *Sonata* in C major [Primo or Secondo] K 521 (*Mozart: Werke für Klavier zu vier Händen* – Henle)
SCHUBERT, F. *Rondo* in D major [Primo or Secondo] Op. 138 / D 608
WEBER, C. *Allegro* in C major No 2 [Primo] from *Huit pièces* [Eight pieces] Op. 60 (*Weber: Original compositions* for piano duet – IMC)

For piano and violin
MOZART, W. *Allegro con spirito* 1st movement from *Sonata* in G major K 301 (293a)
MOZART, W. *Allegro moderato* 1st movement from *Sonata* in B♭ major K 378 (317d)
MOZART, W. *Allegro* 1st movement from *Sonata* in F major K 376 (374d)
BEETHOVEN, L. van. *Tema con variazioni* 2nd movement from *Sonata* in D major Op. 12 No 1
BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in A major Op. 30 No 1
SCHUBERT, F. *Allegro moderato* 4th movement from *Sonatina* in G minor Op. post. 137 No 3 / D 408

For piano and flute
BACH, J.S. *Allegro moderato* 1st movement from *Sonata* in E flat major BWV 1031 (Henle)
HINDEMITH, P. *Sehr lebhaft* 3rd movement from *Sonata* for flute and piano
HYDE, M. *Allegro giocoso* 1st movement from *Sonata* in G minor for flute and piano (Wirripang)
HOFFMEISTER, F. *Allegro* 1st movement from *Sonata* in C major Op. 13 (Nagels Musik-Archiv)
MOZART, W. *Andante* 1st movement from *Sonata* in A major K 12 [originally for violin]

For piano and clarinet
BRAHMS, J. *Allegretto grazioso* 3rd movement from *Sonata* No 1 in F minor Op. 120 No 1
POULENC, F. *Allegro tristamente* 1st movement from *Sonata* Schmidt 184
SAINT-SAËNS, C. *Molto allegro* 4th movement from *Sonata* in E♭ major Op. 167

List C – Collaborative Piano

For piano duet
BIZET, G. *Le bal* [The ball] No 12 [Primo or Secondo] from *Jeux d'enfants* [Children's games] Op. 22 (*Essential keyboard duets* Volume 2 – Alfred)
BRAHMS, J. *Hungarian dance* (*Allegro molto*) No 1 in G minor for piano four hands [Primo] from *Hungarian dances* WoO 1
DVOŘÁK, A. *Allegro vivace* No 5 in A major [Primo or Secondo] from *Slovanské tancy* [Slavonic dances] Op. 46 / B 78
FAURÉ, G. *Pas espagnol* No 6 [Primo or Secondo] from *Dolly* Op. 56 (IMC)

For piano and violin
GRIEG, E. *Allegretto espressivo alla romanza* 2nd movement from *Sonata* No 3 in C minor Op. 45
KREISLER, F. *Praeludium* and *Allegro*

For piano and flute
POULENC, F. *Allegro malinconico* 1st movement from *Sonata* Schmidt 164

For piano and clarinet
GADE, N. *Allegro vivace* No 2 from *Fantasiestücke* [Fantasy pieces] Op. 43
SCHUMANN, R. *Lebhaft, leicht* No 2 from *Fantasiestücke* [Fantasy pieces] Op. 73
SCHUMANN, R. *Einfach, innig* No 2 from *Drei Romanzen* [3 Romances] Op. 94

List D – Collaborative Piano

For piano duet
BERKELEY, L. *Palm court waltz* [Primo or Secondo] Op. 81/2a (Chester)
DEBUSSY, C. *Marche écossaise sur un thème populaire* (*Marche des anciens comtes de Ross*) [Scottish march on a popular theme (The Earl of Ross march)] [Primo or Secondo]
HINDEMITH, P. *Stürmisch* No 7 [Primo or Secondo] from *Walzer für Klavier vierhändig* Op. 6 (1916)
RAVEL, M. *Les entretiens de la Belle et de la Bête* [Conversations of Beauty and the Beast] No 4 [Primo or Secondo] from *Ma mère l'oye* [Mother Goose] (*Maurice Ravel: Ma mère l'oye* – Durand)
WHIFFIN, L. *Playtime* No 4 [Primo or Secondo] from *Suite Colette* (AMC)

For piano and violin

BARTÓK, B. arr. SZÉKELY. *Poargă românească* [Romanian polka] No 5 and *Mărunțel* [Fast dance] No 6 from *Romanian folk dances* for violin and piano

STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Gavotte* from *Suite italienne* [version for violin and piano] (Boosey & Hawkes)

For piano and flute

BERKELEY, L. *Allegro moderato* 1st movement from *Sonatina* Op. 13 (Schott)

FOOTE, A. *Aubade villageoise* No 1 from *Three Pieces* Op. 31 (AMC)

For piano and clarinet

HOLLAND, D. *Ballad* for clarinet and piano (AMC)

HOROVITZ, J. *Lento, quasi andante* 2nd movement from *Sonatina* (Novello & Co)

CERTIFICATE OF PERFORMANCE 9949

For further information on the Certificate of Performance examination, see the Foreword of this syllabus.

Objectives

Candidates must demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

This syllabus is intended to be prepared as a musical performance. The examination will last 45 minutes.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

One work must be chosen from each of Lists A, B, C, and D, with the remainder of the programme taken from Lists A, C or D at the candidate's discretion.

The choice of works for the programme as a whole should ensure a diversity of at least three styles and/or historical periods.

List A

BACH, J.S. *Prelude* and *Fugue* in A♭ major BWV 862 from *Das Wohltemperierte Clavier* Book 1

BACH, J.S. *Prelude* and *Fugue* in C minor BWV 871 from *Das Wohltemperierte Clavier* Book 2

CRAMER, J. *Study* (*Moderato*) in G major No 21 from *84 studies* Op. 50 (No 20 in *Cramer: 50 selected studies* – Alfred)

CRAMER, J. *Study* (*Moderato*) in D♭ major No 3 from *84 studies* Op. 50 (No 6 in *Cramer: 50 selected studies* – Alfred)

CRAMER, J. *Study* (*Vivace*) in D major No 33 from *84 studies* Op. 50 (No 13 in *Cramer: 50 selected studies* – Alfred)

CRAMER, J. *Study* (*Maestoso energico*) No 64 in B♭ major from *84 studies* Op. 50 (No 25 in *Cramer: 50 selected studies* – Alfred)

CZERNY, C. *Study* in F major No 11 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740

CZERNY, C. *Study* in A♭ major No 45 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740

HANDEL, G. *Capriccio* in F major HWV 481

HENSEL, F. *Übungsstück* (*Allegro Moderato*) in C major (*Hensel: Ausgewälte Klavierwerke (Erstausgabe)* – Henle)

HENSEL, F. *Übungsstück* (*Allegro Moderato*) in G minor (*Hensel: Ausgewälte Klavierwerke (Erstausgabe)* – Henle)

LISZT, F. *Etude* (*Molto agitato*) in G minor No 6 from *Etude in 12 Übungen* Op. 6/LW A8 No 6/S 136 [sometimes published in error as Op. 1]

LISZT, F. *Etude* (*Allegro non troppo*) in B♭ minor No 12 from *Etude in 12 Übungen* Op. 6/LW A8 No 12/S 136 [sometimes published in error as Op. 1]

MACDOWELL, E. *Scherzino* No 11 from *12 Etüden* Op. 39

MOSCHELES, I. *Etude* (*Allegro giocoso*) in D minor No 6 from *24 études* Op. 70 (*24 études de perfectionnement* – Schott)

MOSCHELES, I. *Etude* (*Agitato*) in B♭ minor No 12 from *24 études* Op. 70 (*24 études de perfectionnement* – Schott)

MOSZKOWSKI, M. *Etude (Presto)* in F major No 6 from *15 études de virtuosité* Op. 72

RAMEAU, J. *Gavotte* and *Doubles de la Gavotte* [six doubles] in A minor from *Nouvelles suites de pièces de clavecin* (*Pièces de clavecin* (troisiéme recueil) – Bärenreiter)

SCARLATTI, D. *Sonata* in E major K 28 (*Scarlatti: 60 Sonatas* Volume 1 – Schirmer)

SCARLATTI, D. *Sonata* in D major K 96 (*Anthology of Baroque keyboard music* – Alfred)

SCARLATTI, D. *Sonata* in D major K 140

SCARLATTI, D. *Sonata* in D minor K 141 (*D. Scarlatti: Sonates* Volume 3 – Heugel & Cie)

SCARLATTI, D. *Sonata* in F major K 366

SCARLATTI, D. *Sonata* in D major K 535 (*D. Scarlatti: Sonates* Volume 11 – Heugel & Cie)

SCARLATTI, D. *Sonata* in B♭ major K 551 (*D. Scarlatti: Sonates* Volume 11 – Heugel & Cie)

SCHUMANN, C. *Praeludium* II and *Fuga* II in B♭ No 2 from *Drei Präludien und Fugen* Op. 16 (Romantische Klaviermusik – Bärenreiter)

SHOSTAKOVICH, D. *Prelude* and *Fugue* in D major No 5 from *24 preludes and fugues* Op. 87

SHOSTAKOVICH, D. *Prelude* and *Fugue* in E major No 9 from *24 preludes and fugues* Op. 87

List B

BACH, C.P.E. *Sonata* in F minor H 173/W 57.6

BACH, J.C. *Sonata* in E major Op. 5 No 5 (*Sonatas* Volume I – Henle)

BACH, J.C. *Sonata* in B♭ major Op. 17 No 6 (*Sonatas* Volume II – Henle)

BACH, J.S. *'French' suite* [No 3] in B minor BWV 814

BEETHOVEN, L. van. *Sonata* in E major Op. 14 No 1 (Henle)

BEETHOVEN, L. van. *Rondo* in G major Op. 51 No 2

BEETHOVEN, L. van. *Sonata* in G major Op. 79 (Henle)

CLEMENTI, M. *Sonata* in A major Op. 10 No 1 (*Clementi: Piano sonatas* Volume 1 – Henle)

CLEMENTI, M. *Sonata* in F minor Op. 13 No 6 (*Clementi: Piano sonatas* Volume 1 – Henle)

CLEMENTI, M. *Sonata* in G major Op. 25 No 2

HAYDN, J. *Sonata* in G major Hob XVI:6

HAYDN, J. *Sonata* in D major Hob XVI:19

HAYDN, J. *Sonata* in D major Hob XVI:37

HAYDN, J. *Sonata* in E♭ major Hob XVI:38

HAYDN, J. *Sonata* in D major Hob XVI:42

HAYDN, J. *Sonata* in G minor Hob XVI:44

HAYDN, J. *Sonata* in F major Hob XVI:47

HAYDN, J. *Sonata* in C major Hob XVI:48

HUMMEL, J. *Sonata* VII in G major (Musica Rara)

MÉHUL, E. *Sonata* in D major Op. 1 No 1

MÉHUL, E. *Sonata* in A major Op. 1 No 3

MOZART, W. *Sonata* in E♭ major K 282

MOZART, W. *Rondo* in A minor K 511

MOZART, W. *Sonata* in C major K 545

POULENC, F. *Suite for piano*

SCULTHORPE, P. *Sonatina* (Faber)

SUTHERLAND, M. *Sonatina* (*The piano works of Margaret Sutherland* – All Music Publishing)

List C

ARENSKY, A. *Nocturne* in D♭ major No 3 from *24 characteristic pieces* Op. 36

BRIDGE, F. *Valse capricieuse* No 3 from *Three sketches* (*The Boosey and Hawkes 20th century piano collection: 1900-1945* – Boosey and Hawkes)
CHOPIN, F. *Polonaise* in C♯ minor Op. 26 No 1/CT 150
CHOPIN, F. *Polonaise* in E♭ minor Op. 26 No 2/CT 151
CHOPIN, F. *Impromptu* in A♭ major Op. 29/CT 43
CHOPIN, F. *Mazurka* in B minor Op. 33 No 4/ CT 75
CHOPIN, F. *Polonaise* in A major Op. 40 No 1/CT 152
CHOPIN, F. *Mazurka* in C♯ minor Op. 50 No 3/CT 82
CHOPIN, F. *Fantasie-impromptu* in C♯ minor Op. 66/CT 46
FAURÉ, G. *Allegro molto* No 2 from *Trois romances sans paroles* Op. 17 No. 2 (Peters)
GRIEG, E. *Bryllupsdag på Troldhaugen* [Wedding-day at Troldhaugen] No 6 from *Lyrische Stücke* [Lyric pieces] Op. 65
HENSEL, F. *Andante* No 1 from *4 Lieder für das Pianoforte* Op. 2
HENSEL, F. *Allegretto grazioso* No 3 from *4 Lieder für das Pianoforte* Op. 2
HENSEL, F. *Andante cantabile* in F♯ minor No 3 from *4 Lieder für das Pianoforte* Op. 6
HENSEL, F. *Allegro moderato* No 1 from *4 Lieder für das Pianoforte* Op. 8
HENSEL, F. *Andante cantabile* in D♭ (*Hensel: Ausgewälte Klavierwerke* – Henle)
HILL, M. *The leafy lanes of Kent* (AMC)
LISZT, F. *Au lac de Wallenstadt* [At Lake Wallenstadt] No 2 from *Années de pèlerinage: Premiere année* [Years of pilgrimage: First year] LW A159/S 160
LISZT, F. *Notturno* (*O Lieb, so lang du lieben kannst)* in A♭ major No 3 from *Liebesträume* LW A103/S 541
MENDELSSOHN, F. *Lieder ohne Worte* (*Presto e molto vivace*) in E major No 3 from *Lieder ohne Worte* Op. 38
RACHMANINOFF, S. *Humoresque* in G major [revised version 1940] No 5 from *Morceaux de salon* Op. 10
RACHMANINOFF, S. *Prélude* in C♯ minor No 2 from *Morceaux de fantaisie* Op. 3
RACHMANINOFF, S. *Mélodie* in E major No 3 from *Morceaux de fantaisie* Op. 3
RACHMANINOFF, S. *Polichinelle* in F♯ minor No 4 from *Morceaux de fantaisie* Op. 3
SCHUBERT, F. *Impromptu* in G♭ major No 3 from *4 Impromptus* D 899
SCHUMANN, R. *Fabel* No 6 from *Fantasiestücke* Op. 12
SCHUMANN, R. *Arabeske* Op. 18
SCHUMANN, R. *Novellette* in F major No 1 from *8 Novelletten* Op. 21
SCHUMANN, R. *Novellette* in B minor No 9 from *Bunte Blätter* [Coloured leaves] Op. 99 (*Schumann: Klavierwerke* Band 1 – Henle)
SCHUMANN, R. arr. LISZT, F. *Liebeslied (Widmung)* [Dedication] LW A133/S 566[Catalogue numbers given as for Liszt works catalogues]
SKRYABIN, A. *Prélude* in G♭ major No 13, *Prélude* in E♭ minor No 14, *Prélude* in D♭ major No 15 and *Prélude* in B♭ minor No 16 from *Vingt-quatre preludes* [24 preludes] Op. 11
SKRYABIN, A. *Quatre préludes* Op. 22
TCHAIKOVSKY, P. *Polka de salon* No 2 from *Trois morceaux* Op. 9 (*Ausgewählte Klavierwerke* Volume 2 – Peters)

List D

ALBÉNIZ, I. *Orientale* No 2 from *Cantos d'España* Op. 232
ALBÉNIZ, I. *Cordoba* No 4 from *Cantos d'España* Op. 232 (*Celebration series: Piano repertoire* Level 10 – Frederick Harris)
ALBÉNIZ, I. *Seguidillas* No 5 from *Cantos d'España* Op. 232
BAILEY, K. *Drowsy bees and butterflies* (Bailey)
BARTÓK, B. *Allegro barbaro* Sz 49/BB 63
BARTÓK, B. *Petite suite* Sz 105/ BB 113
BENJAMIN, A. *Scherzino* (*The Boosey and Hawkes 20th Century Piano Collection: 1900-1945* – Boosey and Hawkes)
BOULANGER, L. *D'un jardin clair* [Of a bright garden] (No 2 in *Trois morceaux pour piano* – Schirmer)
CHUA, S. *Rodeo* (*Scenes of childhood: Fourteen piano solos* – Midnight Editions)
COPLAND, A. *Le chat et la souris* [The cat and the mouse] (*The Copland piano collection* – Boosey and Hawkes)
COPLAND, A. *Night thoughts* (*The Copland piano collection* – Boosey and Hawkes)
DEBUSSY, C. *Les sons et les parfums tournent dans l'air du soir* [The sounds and fragrances swirl through the evening air] No 4 from *Préludes* Book 1 L 117
DEBUSSY, C. *La puerta del vino* [Wine door] No 3 from *Préludes* Book 2 L 123
DEBUSSY, C. *Rêverie* L 68
DEBUSSY, C. *Prélude* 1st movement from *Suite Bergamasque* L 75
DEBUSSY, C. *Sarabande* 2nd movement from *Pour le piano* L 95
DEBUSSY, C. *La plus que lente* L 121
DURHAM, B. *Wind chimes* (*Blowing in the wind: Australia* – Barbara Durham Music)
FALLA, M. de. *Danza ritual del fuego* [Ritual fire dance] from *El amor brujo* [Love, the magician]
GINASTERA, A. *Danza del viejo boyero* [Dance of the old herdsman] No 1 and *Danza de la moza donosa* [Dance of the beautiful maiden] No 2 [to be performed as one work] from *Danzas Argentinas* Op. 2
GINASTERA, A. *Rondó sobre temas infantiles argentines* [Rondo on Argentine children's folk tunes]
GOULD, M. *Boogie woogie etude* (*Anthology of American piano music* – Alfred)
HANDEL, A. *The seduction of Andalucia* (*Australian Women Composers' Piano Anthology* – Wirripang)
HOLLAND, D. *Nocturne* (*Australian heritage collection* Volume III – Wirripang)
HOLLAND, D. *Piano rag* (AMC)
KABALEVSKY, D. *Variations* in A minor Op. 40 No 2 (*Celebration series: Piano repertoire* Level 10 – Frederick Harris)
KHACHATURIAN, A. *Tokkata* [Toccata]
PROKOFIEV, S. arr. PROKOFIEV. *The Montagues and the Capulets* No 6 from *Ten pieces from Romeo and Juliet* Op. 75 (Hal Leonard)
PROKOFIEV, S. *Gavotte (from Hamlet)* Op. 77bis [Also published as Op. 77 No 4]
RAVEL, M. *Pavane pour une infante défunte* [Pavane for a dead princess]
SCHOENBERG, A. *Sechs kleine Klavierstücke* Op. 19
SITSKY, L. *Petra* No 155 from *Century* (*Century* Volume 3 – Wirripang)
STRAVINSKY, I. *Cadenza finale* 4th movement from *Serenade* in A (Boosey and Hawkes)
STRAVINSKY, I. *Hymne* 1st movement from *Serenade* in A (Boosey and Hawkes)
SUTHERLAND, M. *Valse descant* (*The piano works of Margaret Sutherland* – All Music Publishing)
VILLA-LOBOS, H. *Branquinha* No 1 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *Moreninha* No 2 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *Caboclinha* No 3 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *Mulatinha* No 4 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *O Polichinello* No 7 from *Prole do bebê* [The baby's family] Volume 1

Section II. General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of this Manual.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate an advanced level of technical accomplishment, a mature musical understanding and the ability to feel and project the changing mood and character of the music that is performed. The repertoire should be chosen carefully so that the program fits within the prescribed timings, achieves the required balance and stylistic diversity and covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and musical elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Command of contemporary techniques appropriate to the instrument.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 9950

Candidates must prepare a program according to the following requirements:

- Duration should be not less than 25 minutes and not more than 40 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All da capo directions must be observed.
- One work must be chosen from List A.
- At least three works must be chosen from any of Lists B, C, or D.
- While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.
- Additional works needed to fulfil the time requirements may be selected from Lists B, C, or D.

Section I. Pieces

List A

BACH, C.P.E. *Sonata* in A major H 186/W 55.4
BACH, J.S. *'French' suite* [No 5] in G major BWV 816
BEETHOVEN, L. van. *Sonata* in F minor Op. 2 No 1
BEETHOVEN, L. van. *Sonata* in C minor Op. 10 No 1
BEETHOVEN, L. van. *Sonata* in F major Op. 10 No 2
BEETHOVEN, L. van. *Sonata* in C minor Op. 13
BEETHOVEN, L. van. *Sonata* in G major Op. 14 No 2
BEETHOVEN, L. van. *Sonata* in B♭ major Op. 22
BEETHOVEN, L. van. *Sonata* in A♭ major Op. 26
BEETHOVEN, L. van. *Sonata* in Eb major Op. 27 No 1
BEETHOVEN, L. van. *Sonata* in D major Op. 28
BEETHOVEN, L. van. *Sonata* in F♯ major Op. 78
CLEMENTI, M. *Sonata* in B♭ major Op. 24 No 2
CLEMENTI, M. *Sonata* in D major Op. 25 No 6
CLEMENTI, M. *Sonata* in G major Op. 37 No 2 (Henle)
DUSSEK, J. *Sonata* [VIII] in B♭ major Op. 24 (c 96) [sometimes listed as Op. 23]
FIELD, J. *Sonata* in A major No 2 from *Three sonatas* Op. 1 / H 8A
HAYDN, J. *Sonata* in C minor Hob XVI:20
HAYDN, J. *Sonata* in F major Hob XVI:23
HAYDN, J. *Sonata* in E♭ major Hob XVI:28
HAYDN, J. *Sonata* in B minor Hob XVI:32
HAYDN, J. *Sonata* in D major Hob XVI:33
HAYDN, J. *Sonata* in E minor Hob XVI:34
HAYDN, J. *Sonata* in G major Hob XVI:39
HAYDN, J. *Sonata* (*Divertimento*) in A♭ major Hob XVI:46
HAYDN, J. *Variations* in F minor, Hob XVII:6
KOŽELUCH, L. *Sonata* in A minor Op. 26 No 2
MENDELSSOHN, F. *Sonata* in G minor Op. 105
MOZART, W. *Sonata* in C major K 279
MOZART, W. *Sonata* in F major K 280
MOZART, W. *Sonata* in B♭ major K 281
MOZART, W. *Sonata* in G major K 283
MOZART, W. *Sonata* in C major K 330
MOZART, W. *Sonata* in F major K 332
MOZART, W. *Sonata* in B♭ major K 333
MOZART, W. *Sonata* in B♭ major K 570
SCHUBERT, F. *Sonata* in A minor D 537/Op. 164
SCHUBERT, F. *Sonata* in A♭ major D 557
SCHUBERT, F. *Sonata* in A major D 664/Op. 120

List B

BACH, J.S. *Prelude* 1st movement from *'English' suite* in A minor BWV 807
BACH, J.S. *Prelude* 1st movement from *'English' suite* in G minor BWV 808
BACH, J.S. *Sinfonia* 1st movement from *Partita* in C minor BWV 826
BACH, J.S. *Overture* 1st movement from *Partita* in D major BWV 828
BACH, J.S. *Toccata* 1st movement from *Partita* in E minor BWV 830
BACH, J.S. *Prelude* and *Fugue* in F major BWV 856 from *Das wohltemperierte Clavier* Book 1

BACH, J.S. *Prelude* and *Fugue* in F♯ major BWV 858 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in F♯ minor BWV 859 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in G major BWV 860 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in G minor BWV 861 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in A major BWV 864 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in C major BWV 870 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in C♯ major BWV 872 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in D minor BWV 875 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in E major BWV 878 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in A major BWV 888 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in A minor BWV 889 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Toccata in E minor* BWV 914
HANDEL, G. *Courante* 3rd movement and *Gigue* 4th movement from *Suite* in A major HWV 426
HANDEL, G. *Adagio* 3rd movement and *Allegro* (*Fugue*) 4th movement from *Suite* in F major HWV 427
HANDEL, G. *Allegro* 1st movement from *Suite* in E minor HWV 429
MENDELSSOHN, F. *Prelude* and *Fugue* in F minor Op. 35 No 5
REGER, M. *Präludium* and *Fugue* in A minor Op. 99 No 3
SCHUMANN, R. *Fugue* in D minor Op. 72 No 2
SHOSTAKOVICH, D. *Prelude* and *Fugue* in A minor No 2 from *24 preludes and fugues* Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in E minor No 4 from *24 preludes and fugues* Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in A major No 7 from *24 preludes and fugues* Op. 87

List C

BEETHOVEN, L. *Fantasia* Op. 77
BORTKIEWICZ, S. *Etude* in D♭ major No 8 from *Dix etudes* Op. 15
BORTKIEWICZ, S. *Etude* in F♯ minor No 9 from *Dix etudes* Op. 15
BRAHMS, J. *Rhapsody* in G minor No 2 from *Two rhapsodies* Op. 79
BRAHMS, J. *Capriccio* in D minor No 7 from *Fantasien* Op. 116
BRAHMS, J. *Intermezzo* in B♭ minor No 2 from *Three intermezzos* Op. 117
BRAHMS, J. *Intermezzo* in A major No 2 from *Clavierstücke* Op. 118
BRAHMS, J. *Romance* in F major No 5 from *Clavierstücke* Op. 118
CHAMINADE, C. *Etude* (*Automne*) in D♭ major No 2 from *6 études de concert* Op. 35
CHOPIN, F. *Nocturne* in B major No 3 from *Three nocturnes* Op. 9/CT 110
CHOPIN, F. *Nocturne* in F♯ major No 2 from *Two nocturnes* Op. 15/CT 112
CHOPIN, F. *Nocturne* in C♯ minor Op. 27 No 1/CT 114
CHOPIN, F. *Nocturne* in E♭ major No 2 from *Two nocturnes* Op. 55/CT 123
CHOPIN, F. *Etude* in A♭ major No 1 from *Etudes* Op. 25/CT 26
CHOPIN, F. *Etude* in F minor No 2 from *Etudes* Op. 25/CT 27
CHOPIN, F. *Etude* in C♯ minor No 7 from *Etudes* Op. 25/CT 32
CHOPIN, F. *Etude* in G♭ major No 9 from *Etudes* Op. 25/CT 34
CHOPIN, F. *Waltz* in F major Op. 34 No 3/CT 210
CHOPIN, F. *Waltz* in A♭ major Op. 64 No 3/CT 214
CHOPIN, F. *Waltz* in E minor Op. post./B 56/CT 222
CHOPIN, F. *Berceuse* in D♭ major Op. 57/CT 7
CZERNY, K. *Study* in G minor No 50 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740
FALLA, M. de. *Nocturno* (*Manuel de Falla: Music for piano* Book 1 – Chester)
FAURÉ, G. *Barcarolle* No 1 in A minor Op. 26
FAURÉ, G. *Impromptu* No 2 in F minor Op. 31
GLINKA, M. arr. BALAKIREV, M. *Zhavoronok* [The lark] [also listed as L'alouette] (Dover)
LISZT, F. *Sonetto 47 del Petrarca* No 4 from *Années de pèlerinage, Deuxième année* S 161/L A55
LISZT, F. *Sonetto 104 del Petrarca* No 5 from *Années de pèlerinage, Deuxième année* S 161/L A55
LISZT, F. *Sonetto 123 del Petrarca* No 6 from *Années de pèlerinage, Deuxième année* S 161/L A55
LISZT, F. *Sposalizio* No 1 from *Années de pèlerinage, Deuxième année* S 161/L A55
LISZT, F. *Paysage* [Scenery] No 3 from *Etudes d'exécution transcendante* S 139/L A172
MENDELSSOHN, F. *Scherzo* in E minor No 2 from *Trois fantaisies ou caprices* Op. 16
MENDELSSOHN, F. *Rondo Capriccioso* Op. 14
RACHMANINOFF, S. *Elégie* in E♭ minor No 1 from *Morceaux de fantaisie* Op. 3
RACHMANINOFF, S. *Prelude* in D major No 4 from *10 preludes* Op. 23
RACHMANINOFF, S. *Prelude* in G major No 5 from *13 preludes* Op. 32
RACHMANINOFF, S. *Prelude* in G♯ minor No 12 from *13 preludes* Op. 32
RACHMANINOFF, S. *Etude-tableau* (*Grave*) in C minor No 3 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)(Henle)
RACHMANINOFF, S. *Etude-tableau* (*Moderato*) in G minor No 8 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)(Henle)
SCHUMANN, R. *Grillen* [Whims] No 4 from *Fantasiestücke* Op. 12
SCHUMANN, R. *Sehr rasch, mit leidenschaftlichen Vortrag* in C minor No 1 from *Drei Fantasiestücke* Op. 111
SKRYABIN, A. *Etude* in A♭ major No 8 from *Douze études* [12 etudes] Op. 8
SKRYABIN, A. *Etude* in E♭ major No 8 from *Huit études* [8 Etudes] Op. 42
SKRYABIN, A. *Nocturne* in D♭ major from *Prélude et nocturne pour la main gauche seule* [Two pieces for the left hand alone] Op. 9
SZYMANOWSKI, K. *Prélude* in C minor No 7 from *Nine preludes* Op. 1
TCHAIKOVSKY, P. *Février: Carnaval* [February: Carnival] No 2 from *Les saisons* [The seasons] Op. 37b
TCHAIKOVSKY, P. *Août: La moisson* [August: The harvest] No 8 from *Les saisons* [The seasons] Op. 37b
TCHAIKOVSKY, P. *November: Troika* No 11 from *Les saisons* [The seasons] Op. 37b
TCHAIKOVSKY, P. *Valse sentimentale* No 6 from *Six morceaux* [Six pieces] Op. 51
TCHAIKOVSKY, P. *Méditation* No 5 from *Dix-huit morceaux* [18 pieces] Op. 72

List D

AGNEW, R. *Will o' the wisp* II (*Agnew: Collected edited piano works* Volume XI – Wirripang)
ALBÉNIZ, I. *El puerto* from *Iberia* Book 1
ALBÉNIZ, I. *Evocación* [Evocation] from *Iberia* Book 1
BARTÓK, B. *Román kolinda-dallamok* [Romanian Christmas songs] Series 1 BB 67
BARTÓK, B. *Román népi táncok* [Romanian folk dances] Sz 56/BB 68
BOULANGER, L. *D'un vieux jardin* [Of an old garden] No 1 from *Trois morceaux* [3 pieces] (*The century of invention* – European American Music Corp)
BRITTEN, B. *Night piece* (*Notturno*)
CARMICHAEL, J. *A courtly dance* No 4 from *Postcards* (AMC)

DEBUSSY, C. *Et la lune descend sur le temple qui fut* [And the moon descends on the temple that was] No 2 from *Images* 2ème série L 111
DEBUSSY, C. *Menuet* No 2 from *Suite bergamasque* L 75
DEBUSSY, C. *La soirée dans Grenade* [Evening in Granada] No 2 from *Estampes* [Prints] L 100
DEBUSSY, C. *La danse de Puck* No 11 from *Préludes* Book 1 L 117
DEBUSSY, C. *Général Lavine – eccentric* No 6 from *Préludes* Book 2 L 123
DEBUSSY, C. *Ondine* No 8 from *Préludes* Book 2 L 123
DEBUSSY, C. *Hommage à S. Pickwick Esq. P.P.M.P.C.* No 9 from *Préludes* Book 2 L 123
DEBUSSY, C. *Pour les sonorités opposées* No 10 from *Etudes* L 136
GINASTERA, A. *Criolla* No 3 from *Tres piezas* Op. 6
GRAINGER, P. *Spoon river* (*Grainger: Music for solo piano* Volume II – Schott)
GRAINGER, P. *Irish tune from County Derry* (*Grainger: Music for solo piano* Volume I – Schott)
GREENBAUM, S. *Lost – The moon – Don't leave me here* 1st movement from *Ice man* (Promethean)
HAMMOND, J. *Anywhere* (*Australian women composers' piano anthology* – Wirripang)
HESSE, M. *Valse gracieuse* (*Australian heritage collection* Volume III – Wirripang)
HYDE, M. *To a skylark* (Wirripang)
HYDE, M. *Wet night on the highway* (Wirripang)
IVES, C. *The Alcotts* No 3 from *Piano sonata* No 2 'Concord'
KATS-CHERNIN, E. *Russian rag* [original version starting in B♭ minor] (Boosey and Hawkes)
KOUVARAS, L. *Bundanon rhapsody* No 5 from *Bundanon suite* (AMC)
LUTOSŁAWSKI, W. *Five Bukoliki* [Bucolics] (*Lutosławski: Album for the young* – Chester)
MESSIAEN, O. *Instants défunts* [Dead instants] No 4 from *Préludes* I/2
MESSIAEN, O. *Regard de l'étoile* [Contemplation of the star] No 2 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Regard du temps* [Contemplation of time] No 9 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MUNRO, I. *It's time! Whitlam rag* No 1 (AMC)
OVERMAN, M. *Dance* (*Vivo e risoluto*) No 3 from *3 dances* (*The piano music of Meta Overman* Volume II – Wirripang)
PARKER, K. *Arc-en-ciel* [Rainbow] (*Australian heritage collection* Volume I – Wirripang)
PERTOUT, A. *Chant d'augmentation* [Song of augmentation] (Reed Music)
POULENC, F. *Novelette* (*Modéré sans lenteur*) in C major No 1 from *Deux novelettes* Schmidt 47 (*Trois novelettes* – Chester)
PROKOFIEV, S. *Rigaudon* No 3 from *Ten pieces* Op. 12
PROKOFIEV, S. *The young Juliet* No 4 from *Ten pieces from Romeo and Juliet* Op. 75 (Hal Leonard)
RAVEL, M. *Modéré* 1st movement from *Sonatine*
RAVEL, M. *Animé* 3rd movement from *Sonatine*
RAVEL, M. *Oiseaux tristes* [Sad birds] No 2 from *Miroirs* [Mirrors]
RAVEL, M. *La vallée des cloches* [The valley of bells] No 5 from *Miroirs* [Mirrors]
SABIN, N. *Another look at autumn* (AMC)
SCHOENBERG, A. *Minuet and Trio* No 5 from *Suite* Op. 25
SKRYABIN, A. *Quatre préludes* Op. 33
VINE, C. Any three of *Five bagatelles* (Faber)

Section II. General knowledge

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Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Duration should be not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All da capo directions must be observed.
- One work must be chosen from List A.
- At least three works must be chosen from any of Lists B, C, or D.
- While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.
- Additional works needed to fulfil the time requirements may be selected from Lists B, C, or D.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Section I. Pieces

List A

BACH, J.S. *'English' suite* No 2 in A minor BWV 807
BACH, J.S. *Partita* [No 4] in D major BWV 828
BARBER, S. *Sonata* Op. 26
BARTÓK, B. *Sonata* BB 88
BEETHOVEN, L. van. *Sonata* in C major Op. 2 No 3
BEETHOVEN, L. van. *Sonata* in E♭ major Op. 7
BEETHOVEN, L. van. *Sonata* in D major Op. 10 No 3
BEETHOVEN, L. van. *Sonata* in G major Op. 31 No 1
BEETHOVEN, L. van. *Sonata* in D minor Op. 31 No 2
BEETHOVEN, L. van. *Sonata* in E♭ major Op. 31 No 3
BEETHOVEN, L. van. *Six variations on an original theme* Op. 34
BEETHOVEN, L. van. *Sonata* in E♭ major Op. 81a
BEETHOVEN, L. van. *Sonata* in E major Op. 109
BEETHOVEN, L. van. *Sonata* in A♭ major Op. 110
BRAHMS, J. *Variations on a theme by R. Schumann* Op. 9
BRAHMS, J. *4 Klavierstücke* Op. 119 [complete work]
CHOPIN, F. *Sonata* in B♭ minor Op. 35/CT 202
CHOPIN, F. *Sonata* in B minor Op. 58/CT 203
CLEMENTI, M. *Sonata* in B minor Op. 40 No 2 (Henle)
COPLAND, A. *Piano variations* (Boosey and Hawkes)
DUSSEK, J. *Sonata* in E♭ ('The farewell') Op. 44
EDWARDS, R. *Sonata* (AMC)
FRANCK, C. *Prélude, choral et fugue* M 21
GINASTERA, A. *Piano sonata* No 1 Op. 22
GRIEG, E. *Sonata* in E minor Op. 7
HAYDN, J. *Sonata* in C major Hob XVI:50
HAYDN, J. *Sonata* in E♭ major Hob XVI:52
HOLLAND, D. *Sonata* (EMI Music Publishing)
HYDE, M. *Piano sonata* in G minor (Wirripang)
KABALEVSKY, D. *Sonata* [No 3] in F major Op. 46
MEDTNER, N. *Sonata tragica* No 5 from *Vergessene Weisen* Op. 39
MENDELSSOHN, F. *Fantasia (Sonate écossaise)* [Fantasy ('Scottish sonata')] in F♯ minor Op. 28
MENDELSSOHN, F. *Variations sérieuses* Op. 54
MOZART, W. *Sonata* in D major K 311
MOZART, W. *Sonata* in C minor K 457
MOZART, W. *Sonata* in F major K 533
MOZART, W. *Sonata* in D major K 576
PROKOFIEV, S. *Sonata* No 2 in D minor Op. 14
PROKOFIEV, S. *Sonata* No 5 in C major Op. 38
PROKOFIEV, S. *Sonata* No 6 in A major Op. 82
PROKOFIEV, S. *Sonata* No 7 in B♭ major Op. 83
RACHMANINOFF, S. *Sonata* No 2 in B♭ minor Op. 36 [1931 revised version]

SCHUBERT, F. *Sonata* in A minor D 845/Op. 42
SCHUBERT, F. *Sonata* in E♭ major D 568/Op. 122
SCHUBERT, F. *Sonata* in B major D 575/Op. 147
SCHULTZ, A. *Sea-change* Op. 32 (AMC)
SCHUMANN, C. *Sonata* in G minor (Breitkopf)
SCHUMANN, R. *Sonata* No 2 in G minor Op. 22
SCHUMANN, R. *Faschingsschwank aus Wien* [Carnival scenes from Vienna] Op. 26
SCOTT, C. *Sonata* No 3
SKRYABIN, A. *Sonata* No 2 in G♯ minor ('Sonate-fantasie') Op. 19
SKRYABIN, A. *Sonata* No 3 in F♯ minor Op. 23
VINE, C. *Sonata* No 1 (Chester)
VINE, C. *Sonata* No 3 (Chester)
WESTLAKE, N. *Piano sonata* No 2 (AMC)

List B

BACH, J.S. *Prelude* and *Fugue* in C♯ major BWV 848 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in C♯ minor BWV 849 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in E♭ major BWV 852 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in E♭ minor BWV 853 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in F minor BWV 857 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in A minor BWV 865 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude* and *Fugue* in D major BWV 874 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in F major BWV 880 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in F♯ major BWV 882 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in F♯ minor BWV 883 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in G minor BWV 885 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in A♭ major BWV 886 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in G♯ minor BWV 887 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in B♭ minor BWV 891 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude* and *Fugue* in B major BWV 892 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Chromatic fantasia and fugue* BWV 903
BACH, J. S. *Fantasia and Fugue* in A minor BWV 944
BACH, J.S. *Toccata* in C minor BWV 911
BACH, J.S. *Toccata* in D major BWV 912
BACH, J.S. *Toccata* in G major BWV 916
BUSONI, F. *Prelude* in C major and *fuge* in C minor Op. 5
MENDELSSOHN, F. *Prelude* and *Fugue* in E minor No 1 from *Six preludes and fugues* Op. 35
MENOTTI, G. *Ricercare and toccata on a theme from 'The old maid and the thief'*
RAVEL, M. *Prélude* No 1 and *Fugue* No 2 from *Le tombeau de Couperin*
SCHOENBERG, A. *Präludium* and *Gavotte* from *Suite* Op. 25
SHOSTAKOVICH, D. *Prelude* and *Fugue* in G major No 3 from *24 preludes and fugues* Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in B minor No 6 from *24 preludes and fugue*s Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in D♭ major No 15 from *24 preludes and fugue*s Op. 87
SHOSTAKOVICH, D. *Prelude* and *Fugue* in D minor No 24 from *24 preludes and fugue*s Op. 87

List C

BRAHMS, J. *Capriccio* in B minor No 2 from *Klavierstücke* Op. 76
BRAHMS, J. *Rhapsody* in B minor No 1 from *Two rhapsodies* Op. 79
BRAHMS, J. *Capriccio* in G minor No 3 from *Fantasien* Op. 116
BRAHMS, J. *Intermezzo* in E♭ minor No 6 from *Klavierstücke* Op. 118
CHOPIN, F. *Andante spianato* and *Grand polonaise brillante* Op. 22
CHOPIN, F. *Allegro de concert* Op. 46/CT 1
CHOPIN, F. *Ballade* No 1 in G minor Op. 23/CT 2
CHOPIN, F. *Ballade* No 2 in F major Op. 38/CT 3
CHOPIN, F. *Ballade* No 3 in A♭ major Op. 47/CT 4
CHOPIN, F. *Ballade* No 4 in F minor Op. 52/CT 5
CHOPIN, F. *Barcarolle* in F♯ major Op. 60/CT 6
CHOPIN, F. Any two contrasting *Etudes* from Op. 10/CT 14-25 and/or Op. 25/CT 26-37
CHOPIN, F. *Fantasy* in F minor Op. 49/CT 42
CHOPIN, F. *Mazurkas* Op. 59/CT 86–88
CHOPIN, F. *Nocturne* in D♭ major Op. 27 No 2/CT 115
CHOPIN, F. *Nocturne* in B major Op. 62 No 1/CT 124
CHOPIN, F. *Polonaise* in A♭ major Op. 53/CT 155
CHOPIN, F. *Rondo* [with Introduction] Op. 16/CT 195
CHOPIN, F. *Scherzo* No 1 in B minor Op. 20/CT 197
CHOPIN, F. *Scherzo* No 2 in B♭ minor Op. 31/CT 198
CHOPIN, F. *Scherzo* No 3 in C♯ minor Op. 39/CT 199
CHOPIN, F. *Scherzo* No 4 in E major Op. 54/CT 200
CHOPIN, F. *Waltz* in E♭ major Op. 18/CT 207
CHOPIN, F. *Waltz* in A♭ major Op. 42/CT 211
CHOPIN, F. *Variations brillantes* in B♭ major Op. 12/CT 226
FAURÉ, G. *Valse-caprice* No 1 in A major Op. 30
GRANADOS, E. *Los requiebros* [The compliments] No 1 from *Goyescas, o Los majos enamorados* Book 1
GRANADOS, E. *Coloquio en la reja, duo de amor* [Conversation at the window] No 2 from *Goyescas, o Los majos enamorados* Book 1
GRANADOS, E. *El fandango de candil* [Fandango by candlelight] No 3 from *Goyescas, o Los majos enamorados* Book 1
GRANADOS, E. *Quejas, o La maja y el ruiseñor* [Complaint, or the girl and the nightingale] No 4 from *Goyescas, o Los majos enamorados* Book 1
GRANADOS, E. *El amor y la muerte, balada* [Love and death, ballad] No 5 from *Goyescas, o Los majos enamorados* Book 2
GRANADOS, E. *Epílogo, serenata del espectro* [Epilogue, seranade to a spectre] No 6 from *Goyescas, o Los majos enamorados* Book 2
GRANADOS, E. *Allegro di concierto*
LISZT, F. *Au bord d'une source* [Beside a spring] No 4 from *Années de pèlerinage, Première année* S 160/L A159
LISZT, F. *Ballade* No 2 in B minor S 171/L A181
LISZT, F. *Hungarian Rhapsody* No 12 in C♯ minor L A132/12 from *Ungarishe Rhapsodien* S 244
LISZT, F. *Un sospiro* No 3 from *Trois (grandes) etudes de concert* S 144/L A118
LISZT, F. *St François de Paule marchant sur les flots* [St Francis de Paola walking on the waters] No 2 from *Deux légendes* S 175/L A219
LISZT, F. *Ricordanza* No 9 from *Etudes d'exécution transcendante* S 139/L A172
LISZT, F. *Etude* in E♭ major No 2 from *Grandes études de Paganini* S 141/L A173
RACHMANINOFF, S. Any two contrasting *Préludes* from *10 preludes* Op. 23 and/or *13 preludes* Op. 32
RACHMANINOFF, S. *Etude-tableau* (*Moderato*) in D minor No 5 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)
RACHMANINOFF, S. *Etude-tableau* (*Allegro con fuoco*) in E♭ major No 7 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)
RACHMANINOFF, S. *Etude-tableau* (*Allegro agitato*) in C minor No 1 from *Etudes-tableaux* Op. 39
RACHMANINOFF, S. *Etude-tableau* (*Lento assai*) in A minor No 2 from *Etudes-tableaux* Op. 39
RACHMANINOFF, S. *Etude-tableau* (*Allegro*) in A minor No 6 from *Etudes-tableaux* Op. 39

SCHUMANN, C. *Variationen … über ein Thema von Robert Schumann* [Variations on a theme of R. Schumann] Op. 20
SCHUMANN, R. *In der Nacht* No 5 from *Fantasiestücke* Op. 12
SCHUMANN, R. *Traumes Wirren* No 7 from *Fantasiestück*e Op. 12
TCHAIKOVSKY, P. *Dumka: Russian rustic scene* Op. 59
VERDI, F. arr. LISZT, G. *Rigoletto: paraphrase de concert* S 434/L A187

List D

AGNEW, R. *Etude* (*Agnew: Collected edited piano works* Volume IV – Wirripang)
ALBÉNIZ, I. *Triana* No 3 from *Iberia* Book 2
ALBÉNIZ, I. *El Albaicín* No 1 from *Iberia* Book 3
BARBER, S. *Excursion* No 1 from *Excursions* Op. 20 (Schirmer)
BARBER, S. *Excursion* No 4 from *Excursions* Op. 20 (Schirmer)
BARBER, S. *Nocturne* Op. 33 (Schirmer)
BARBER, S. *Ballade* Op. 46 (Schirmer)
BARTÓK, B. *Tizenöt magyar parasztdal* [Fifteen Hungarian peasant songs] BB 79
BENNETT, R.R. *Tango after Syrinx* (Wise)
BERG, A. *Sonata* Op. 1
BERNSTEIN, L. *Touches* (Boosey and Hawkes)
BOYD, A. *Kabarli meditation* (*Dawn*) (AMC)
BOWEN, Y. *Toccata* Op. 155
CARMICHAEL, J. *Maurice Ravel* No 4 from *Hommages* (AMC)
CARMICHAEL, J. *Toccata* 3rd movement from *Sonatine* (AMC)
DEBUSSY, C. *Toccata* No 3 from *Pour le piano* L 95
DEBUSSY, C. *Pagodes* [Pagodas] No 1 from *Estampes* [Prints] L 100
DEBUSSY, C. *Jardins sous la pluie* [Gardens in the rain] No 3 from *Estampes* [Prints] L 100
DEBUSSY, C. *L'isle joyeuse* L 106
DEBUSSY, C. *Reflets dans l'eau* [Reflections in the water] No 1 from *Images* 1ère série L 110
DEBUSSY, C. *Hommage à Rameau* No 2 from *Images* 1ère série L 110
DEBUSSY, C. *Cloches à travers les feuilles* [Bells through the leaves] No 1 from *Images* 2ème série L 111
DEBUSSY, C. *Poissons d'or* [Golden fishes] No 3 from *Images* 2ème série L 111
DEBUSSY, C. *Feux d'artifice* [Fireworks] No 12 from *Préludes* Book 2 L 123
DEBUSSY, C. *Pour les cinq doigts* No 1 from *Etudes* L 136
DEBUSSY, C. *Pour les sixtes* No 4 from *Etudes* L 136
DEBUSSY, C. *Pour les octaves* No 5 from *Etudes* L 136
DEBUSSY, C. *Pour les arpèges composés* No 11 from *Etudes* L 136
FALLA, M. de. *Aragonesa* No 1 from *4 pièces espagnoles* (Durand)
FALLA, M. de. *Cubana* No 2 from *4 pièces espagnoles* (Durand)
FALLA, M. de. *Fantasia baetica*
GINASTERA, A. *Danza del gaucho matrero* [Dance of the outlaw cowboy] No 3 from *Danzas argentinas* Op. 2 (Durand)
GINASTERA, A. *Piano sonata* No 3 [in one movement] Op. 55
GINASTERA, A. *Suite de danzas criollas* Op. 15
GRAINGER, P. *The merry king* (*Grainger: Music for solo piano* Volume II – Schott)
GRAINGER, P. *Colonial Song* (*Grainger: Music for solo piano* Volume I – Schott)
GRAINGER, P. *In Dahomey* (*Cakewalk Smasher*) (Peters)
GRIFFES, C. *The fountain of the Acqua Paola* No 3 from *Roman sketches* Op. 7
HARVEY, M. *Pink nautilus* (AMC)
HUMBLE, K. *Eight bagatelles* (Astra)
HUMBLE, K. *Sonata* No 3 (Astra)
HYDE, M. *Valley of rocks* (Wirripang)
HYDE, M. *Brownhill Creek in spring* (Wirripang)
ISAACS, M. *Theme and variations: on 'The snow it melts the soonest'* (AMC)
JANÁČEK, L. 1.X.1905 (*Z ulice dne 1. října* 1905) [From the street, 1 October 1905] ('Sonata') VIII/19
KAPUSTIN, N. *Prelude* No 1 from *8 kontsertnïkh ėtyudov* [Eight concert studies] Op. 40
KAPUSTIN, N. *Finale* No 8 from *8 kontsertnïkh ėtyudov* [Eight concert studies] Op. 40
KERRY, G. *Figured in the drift of stars* (AMC)
LIGETI, G. *Arc-en-ciel* [Rainbow] No 5 from *Etudes* Book 1
MESSIAEN, O. *Regard de la Vierge* [Contemplation of the Virgin] No 4 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Première communion de la Vierge* [The Virgin's first communion] No 11 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Noël* [Christmas] No 13 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Regard des anges* [Contemplation of the angels] No 14 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Je dors, mais mon cœur veille* [I sleep, but my heart keeps watch] No 19 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27
MESSIAEN, O. *Ile de feu I* [Fire island I] No 1 from *Quatre études de rythme* [Four rhythm studies] I/32
MOREL, F. *Etude de sonorité* No 2 from *2 études de sonorité*
MUCZYNSKI, R. *Toccata* Op. 15
PERTOUT, A. *L'architecture du cosmos* (AMC)
POULENC, F. *Caprice italien* No 3 from *Napoli* Schmidt 40
POULENC, F. *Mélancolie* Schmidt 105
PROKOFIEV, S. *Sonata* No 3 in A minor Op. 28
PROKOFIEV, S. *Sarkazmï* [Sarcasms] Op. 17 [complete work]
PROKOFIEV, S. *Toccata* Op. 11
RAVEL, M. *Une barque sur l'ocean* [A boat on the ocean] No 3 from *Miroirs* [Mirrors]
RAVEL, M. *Alborada del gracioso* [The jester's aubade] No 4 from *Miroirs* [Mirrors]
RAVEL, M. *Jeux d'eau* [Fountains/Water games]
RAVEL, M. *Toccata* No 6 from *Le tombeau de Couperin*
SANCAN, P. *Mouvement* (Durand)
SCHOENBERG, A. *Mäßige* [crotchet] No 1 from *Drei Klavierstücke* Op. 11
SCHOENBERG, A. *Mäßige* [quaver] No 2 *Drei Klavierstücke* Op. 11
SCHOENBERG, A. *Bewegte* [crotchet] No 3 from *Drei Klavierstücke* Op. 11
SCHULTZ, A. *Sleepers wake - Karalananga* (Wirripang)
SCULTHORPE, P. *Mountains* (Faber)
SEIBER, M. *Scherzando capriccioso* (Schott)
SHCHEDRIN, R. *Basso ostinato* from *Two polyphonic pieces* (1961) (Sikorski)
SKRYABIN, A. *Patetico* No 12 from *Douze études* Op. 8
SKRYABIN, A. *Sonata* No 5 Op. 53
SKRYABIN, A. *Poème-nocturne* Op. 61
SKRYABIN, A. *Sonata* No 7 ('White mass') Op. 64
SMALLEY, R. *Variations on a theme of Chopin* (AMC)
STRAUSS, R. arr. GRAINGER. *Ramble on the love-duet from Der Rosenkavalier* (Schott)
STRAVINSKY, I. *Danse russe* [Russian dance] from *Three movements from 'Petrushka'* (Boosey and Hawkes)
STRAVINSKY, I. *Chez Petrouchka* from *Three movements from 'Petrushka'* (Boosey and Hawkes)
STRAVINSKY, I. *La semaine grasse* [The Shrovetide Fair] from *Three movements from 'Petrushka'* (Boosey and Hawkes)
STRAVINSKY, I. *Circus polka*
TERRY, J. *Paradox* I (Wirripang)
VINE, C. *Toccatissimo* (Faber)
WEBERN, A. *Variations* Op. 27 (Universal)
WILCHER, P. *Wind chimes* (Wirripang)
YU, J. *Impromptu* Op. 9 (Universal)
YU, J. *China rhapsody* (AMC)

Section II. General knowledge

Piano (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Piano (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6200

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6201

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 2 (REPERTOIRE) 6202

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 3 (REPERTOIRE) 6203

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 17 min.

GRADE 4 (REPERTOIRE) 6204

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 17 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6205

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 6 (REPERTOIRE) 6206

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 7 (REPERTOIRE) 6207

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6208

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Piano for Leisure

Piano for Leisure (Comprehensive)

Foreword

Aim

The Piano for Leisure syllabus is designed for all ages. It explores popular repertoire including well-loved standards from the classics, jazz styles and arrangements of movie themes and popular songs.

Piano for Leisure is an exciting part of the AMEB's range of piano syllabuses, catering to a wide variety of tastes and interests. Its unique combination of styles complements the traditional Piano syllabus.

Syllabus structure

The Piano for Leisure syllabus comprises two levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance

The Certificate of Performance represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance.

For further information on the recommended pre-entry standards for the Certificate of Performance examination, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by four series of grade books, *Piano for Leisure* Series 4, from Preliminary to Grade 8, *Piano for Leisure* Series 3, from Preliminary to Grade 7 as well as *Piano for Leisure* Series 1 and Series 2.

This syllabus is also supported by *Piano Technical work* Level 1 (Preliminary to Grade 4) (2018) and *Piano Technical work* Level 2 (Grade 5 to Grade 8) (2018), which contain all of the technical work and exercises for this syllabus and *Piano Sight reading* (AMEB, 2018), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination.

Piano for Leisure Series 1 *Recordings* (now available from digital music outlets), *Piano for Leisure* Series 2 *Recordings and handbooks, Piano for Leisure* Series 3 *Recordings and handbooks* and *Piano for Leisure* Series 4 *Recordings and handbooks*, contain recordings of every work in the grade books, as well as useful information on the context, history and style of each work. This information will be of use to those seeking to address the requirements of the General knowledge tests in Section III of practical examinations.

Candidates and teachers preparing for the aural tests in Section III of practical examinations will find the Board's *Aural tests: Graded exercises in aural skills* (AMEB, 2002) useful.

EXAMINATION STRUCTURE

Section I.

Technical work

All scales, chord progressions and arpeggios must be presented from memory for examination purposes. Candidates may read from the music only when presenting technical exercises for examination.

The technical work component of the syllabus is outlined in each grade.

All technical work is set out in *Piano Technical work* Level 1 (Preliminary to Grade 4) (2018) and *Piano Technical work* Level 2 (Grade 5 to Grade 8) (2018).

There is no specific Piano for Leisure technical work book.

Technical work is not examined as a discrete section of the Certificate of Performance examination.

Section II.

Preliminary to Grade 8

Candidates must prepare three works for presentation at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' below).

Certificate of Performance

Candidates must present a minimum of four works at examination, with further works to be selected to make up the performance time of the examination.

The remaining works must be chosen from the Manual list shown in the Certificate of Performance area below. Candidates may present a work of Own choice (see 'Own choice' below).

Candidates may present a work from the Manual lists in the Certificate of Performance syllabus of the Piano syllabus.

Candidates should prepare a programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

Section III.

Candidates in all grades and the Certificate of Performance are expected to answer General knowledge questions conforming to the parameters provided in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*. Candidates in all grades (excluding the Certificate of Performance) must choose to undertake either Aural tests or Sight reading in addition to the General knowledge test.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged, volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the piano (e.g. Beethoven sonatas and Bach keyboard music), the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

Each Manual list entry lists a work that may be presented at examination. In some cases, two or more works must be presented as a single item at examination. These are listed in the format, for example, of '*x* and *y*' in the Manual listings.

Own choice works

Own choice works selected for presentation at examination must be of the same standard as the remaining works on the examination programme.

Ensuring that the standard of Own choice works is equivalent to the works on the rest of the examination programme is the responsibility of teachers and candidates. Prior approval of the AMEB for Own choice works should not be sought.

Own choice works may be drawn from any suitable source and may be the candidate's own arrangement or composition.

Copies of Own choice works must be provided for the use of examiners during examinations. The making of such copies must not infringe copyright law.

EXAMINATION CONDUCT

Additional requirements

In Piano for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade or the Certificate of Performance.

Backing tracks

Backing tracks may be used during examination. Candidates who wish to use backing tracks must provide and operate the equipment for the playback of backing tracks.

Improvisation

Improvisation is appropriate in some of the works in this syllabus and candidates may improvise if the style of the work warrants it.

Care must be taken to maintain the work's musical integrity and level of difficulty.

There is no provision for assessment of improvisation in this syllabus and no additional credit will be allocated for improvisation.

Instruments

Candidates are encouraged to use an acoustic piano in the Piano for Leisure syllabus. Digital pianos may be used throughout this syllabus but must meet the following specifications: keyboard size – 88 notes; action – weighted and touch sensitive; pedals – fixed and functioning as for acoustic pianos.

The AMEB will not provide digital pianos for examination, but teachers who offer their studios for examination may make use of their own instruments for Piano for Leisure examinations.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will demonstrate musical and aural awareness and will have developed their technical ability and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- A comfortable and well-balanced seating position
- Appropriate hand and finger shape
- Accurate and prompt performance of all Technical work requested by the examiner
- Performance of the Technical work at the indicated minimum tempo or faster
- Independent action of the fingers
- Smooth passing of the thumb under the hand in scales and arpeggios
- Controlled co-ordination of the hands
- Systematic fingering in scales and arpeggios
- Controlled, even tone in all Technical work
- An increasing range of dynamic levels
- A clear, even, *legato* touch

Section II. Pieces

Through a programme of three works, the candidate is required to demonstrate:
- Accuracy and fluency
- Rhythmic and metric stability
- Articulation of *legato*, non-*legato* and *staccato* textures as required
- Musical phrasing and punctuation
- Development of increasing awareness of the dynamic range of the piano
- Expressive realisation of dynamics
- Control of variations in tempo, tone and touch
- Control of variations in the tonal balance between the hands
- Understanding of the style and character appropriate to each work
- Execution of ornaments appropriate to each style/period

Although the use of the sustaining pedal is encouraged, the development of a *legato* pedalling technique is not expected in Level 1 examinations.

Section III.

Candidates must choose either Aural tests or Sight reading.

Aural tests

The candidate will be required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

Through the performance of a previously unseen piece of music, the candidate is required to demonstrate:
- Accuracy of notes, time and rhythm
- Fluency

General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 6330

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 1 (2018):

TECHNICAL EXERCISES

PB (i) *This little piggy*
PB (ii) *Off to market*

SCALES

Scales - hands separately
C major (1 octave)
A natural minor (1 octave)
A harmonic minor (1 octave)

Scales – hands together in contrary motion
C major (1 octave)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Preliminary Series 4*:**
BIZET, G. arr. MATZ. *March of the Toreadors*
BOBER, M. *Saxophone blues*
COUPPEY, F. Le. *Bourrée*
DORNAN, S. *Three plus two*
GILLOCK, W. *The singing Sioux*
GURLITT, C. *Moonlight variation*
HUTCHENS, F. *March of the cubs*
KOTCHIE, J. *Just jazzin'*
MCFARLANE, D. *Winter's day*
MILNE, E. *Square-o*
NORTON, C. *Full of confidence*
TRADITIONAL arr. HODGSON. *Waltzing Matilda*

● **From AMEB *Piano for Leisure Preliminary Series 3*:**
BACH, J.C. *Prelude*
BERLIN, B. *March of the goblins*
GOLDSTON, C. *The Japanese koto*
KOTCHIE, J. *The mischievous basketball*
LADD, I. *Butcher boy rag*
MORRICONE, E. arr. MILNE. *The good, the bad and the ugly*
MOZART, W. arr. BASTIEN. *Aria*
NORTON, C. *Driving range*
SCHÖNMEHL, M. *Sherlock Holmes*
STORER, S. *Beginner's blues*
TRYNES, J. *Hen-house hoe-down*

● **From AMEB *Piano for Leisure Preliminary Series 2*:**
GIBSON, M. *From the top*

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GRUBER, U. *C minor blues*
KOWALCHYK, G. and LANCASTER, E. *Struttin' the blues*
LADD, I. *Woe is me*
LOAM, A. *A passing storm*
MIER, M. *Taco rock*
MILNE, E. *Safari*
MOZART, W. arr. SCHULTZ. *Là ci darem la mano*
NOONA, W. and NOONA, C. *Major Melvin's military marching band*
NORMAN, M. arr. FABER and FABER. *Theme*
NORTON, C. *Two-handed blues*
RIMSKY-KORSAKOV, N. arr. BROADSTOCK. *Theme*

● **From AMEB *Piano for Leisure Preliminary Series 1*:**
BRAHMS, J. *Lullaby*
GOLDSTON, M. *Simply jazzy*
KABALEVSKY, D. *Waltz*
KOWALCHYK, G. and LANCASTER, E. *Carefree boogie*
MOZART, L. *Minuet*
OLSON, L. *Cross-over blues*
SAINT-SAËNS, C. *Royal march of the lion*
TINGLEY, G. *Cubanera*
TRADITIONAL arr. BURK. *Amazing grace*
TRADITIONAL arr. BURK. *Brother James*
TRADITIONAL arr. HALL. *Jamaican rumba*
TRADITIONAL arr. HAUN. *Botany Bay*

AMEB Manual list

BASTIEN, J. *Cheerleader boogie* (*Boogie, rock and country* Level 3 — Bastien)
BASTIEN, J. *The man on the flying trapeze* (*Boogie, rock and country* Level 2 — Bastien)
BULLARD, A. *Friday night rag* (*Piano time jazz* Book 1 — Oxford University Press)
BULLARD, A. *Living it up* (*Piano time jazz* Book 1 — Oxford University Press)
BULLARD, A. *Flying above the clouds* (*Piano time going places* — Oxford University Press)
CULLEN, D. *Paris promenade* (*Piano time going places* — Oxford University Press).
GRITTON, P. *Creepy crawly* (*Piano time jazz* Book 1 — Oxford)
HALL, P. *Hong Kong ferry* (*Piano time going places* — Oxford University Press)
HAUGHTON, A. *Hop it!* (*Piano time going places* — Oxford University Press)
HEUMANN, H. *Malagueña* (*Getting to Preliminary: The new mix* — Hal Leonard)
LENNON, J. arr. FRITH. *Imagine* (*Making the grade* Grade 1 — Chester)
MACDOWELL, E. arr. COLE and PAUL. *To a wild rose* (*Great themes of the romantic era* Easy piano — Minstrel)
MIER, M. *Surfboard boogie* (*Jazz, rags and blues* Book 1 — Alfred)
NORTON, C. *Creaking stairs* (*Connections for piano 1* — Frederick Harris Music)
NORTON, C. *Out of the mist* (*Connections for piano 1* — Frederick Harris Music)
NORTON, C. *Caribbean song* (*Connections for piano 1* — Frederick Harris Music)
OFFENBACH, J. arr. COLE and PAUL. *Can-can* (*Great themes of the romantic era* Easy piano — Minstrel)
RODGERS, R. *Do-re-mi* (*Getting to Preliminary: The new mix* — Hal Leonard)
SCHAUM, W. *Big beat* (*Getting to Preliminary: The new mix* — Hal Leonard)
SHOSTAKOVICH, D. *March* No 1 from *Detskaya tetrad'* Op. 69 (*Six children's pieces* — Boosey and Hawkes)
TRADITIONAL arr. FRITH. *Scarborough fair* (*Making the grade* Grade 1 — Chester)
WEDGWOOD, P. *The brave knight* (*More up-grade!* Piano Grades 0–1 — Faber)
WEDGWOOD, P. *In the eyes of the tiger* (*Getting to preliminary: The new mix* — Hal Leonard)
WEDGWOOD, P. *Temple of doom* (*More up-grade!* Piano Grades 0–1 — Faber)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 1 6331

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 1 (2018):

TECHNICAL EXERCISES
1A (i) *A flying leap*
1A (ii) *A running jump*

SCALES
Scales – hands separately and together in similar motion
G major (2 octaves)
F major (2 octaves)
D natural minor (2 octaves)
Scales – hands together in contrary motion
G major (2 octaves)
E harmonic minor (2 octaves)
Chromatic scale – hands separately
Commencing on G (1 octave)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 1 Series 4*:**
AUSTIN, G. *Going Baroque*
CHUA, S. *Jive turkey*
CLARKE, J. attrib. PURCELL, H. arr. HALL. *Trumpet tune*
COSTLEY, K. *Dance of the gnomes*
DURO, S. *Warm starry nights*
HAMMOND, H. *Dudes keep struttin'*
HANNAN, M. *Prayer*
NORTON, C. *Sea bird*
ROSSI, W.-A. *A wild chase*
ROSSINI, G. arr. HOWELL. *Overture*
SHORE, H. arr. HODGSON. *In dreams*
VERDI, G. arr. HODGSON. *La donna è mobile*

● **From AMEB *Piano for Leisure First Grade Series 3*:**
ANDERSSON, B. and ULVAEUS, B. arr. WEDGWOOD. *Thank you for the music*
BIZET, G. arr. HALL. *Toreador song*
CHUA, S. *Lonesome blues*

DIAMOND, N. arr. MILNE. *I'm a believer*
FISCHER, J. *Præludium harpeggiato*
GIBSON, M., STAVRINOUDIS, J. and BAKER, S. *Hot chilli rock*
HICKS-WARD, K. *Boogie blues*
LLOYD-WEBBER, A. arr. WASHTELL. *Close every door to me*
MARTINI, G. arr. ALEXANDER. *Plaisir d'amour*
ROLLIN, C. *Animal chit chat*
TCHAIKOVSKY, P. arr. BASTIEN. *Russian dance*

● **From AMEB *Piano for Leisure Grade 1 Series 2*:**
BARTÓK, B. *Dance*
BAUMER, S. *The mad hatter*
CHUA, S. *TV zombie*
KEANE, R. *The ambling armadillo*
MIER, M. *Ol' rocking chair blues*
MILNE, E. *Groovy movie*
MIZZY, V. arr. ALEXANDER. *The Addams family theme*
NORTON, C. *Rag time*
VERDI, G. arr. BRIMHALL. *Marcia trionfale*
WEDGWOOD, P. *Garage sale*

● **From AMEB *Piano for Leisure Grade 1 Series 1*:**
ALEXANDER, D. *Got those boogie blues*
ANONYMOUS. *Air*
BAILEY, K. *Scoobie du wup*
DAQUIN, L. *Christmas piece*
GRIEG, E. *In the hall of the mountain king*
LIVINGSTON, J. and EVANS, R. *Whatever will be, will be*
MOZART, W. *The birdcatcher's song*
RENFROW, K. *Ragtime ecossaise*
TANAKA, K. *Child of light 2*
TRADITIONAL arr. BASTIEN. *Hava nagilah*
WEDGWOOD, P. *Contra-flow!*

AMEB Manual list
BASTIEN, J. *Hoe down* (*Getting to Grade One: The new mix* — Hal Leonard)
BASTIEN, J. *New Orleans blues* (*Boogie, rock and country* Level 3 — Bastien)
BLACKWELL, D. *Railroad blues* (*Piano time jazz* Book 2 — Oxford)
BOYD, B. *Latin logic* (*Piano solos* Book 4 — Hal Leonard)
BULLARD, A. arr. HALL. *Round the bend* (*Piano time jazz* Book 2 — Oxford)
CHAPPLE, B. *Tango* (*Getting to Grade One: The new mix* — Hal Leonard)
CHUA, S. *Cuckoo fairy* (*Assorted fairies* — Midnight)
HANDEL, G. arr. HALL. *Hornpipe* (*Piano time classics* — Oxford)
HALL, P. *Mexican fiesta* (*Piano time jazz* Book 1 — Oxford)
LLOYD-WEBBER, A. arr. MILNE. *The phantom of the opera* (*Getting to Grade One: The new mix* — Hal Leonard)
LLOYD-WEBBER, A. arr. FRITH. *Memory* (*More making the grade* Grade 2 — Chester)
MACARDLE, F. *Snowball rag* (*Piano time jazz* Book 2 — Oxford)
MIER, M. *Seventh street blues* (*Jazz, rags and blues* Book 1 — Alfred)
MOZART, W. *Minuet* in F major KV 2(*Classical music for children* — Schott)
NORTON, C. *Chant* (*Microjazz collection* 2 — Boosey and Hawkes)
NORTON, C. *Stairway* (*Microjazz collection* 1 — Boosey and Hawkes)
NORTON, C. *Tut-tuttin'* (*Microjazz collection* 1 — Boosey and Hawkes)
NORTON, C. *Samba band* (*Connections for piano* 3 — Frederick Harris Music)
PALMER, W., MANUS, M. and LETHCO, A. arr. MILNE. *Calypso rhumba* (*Getting to Grade One: The new mix* — Hal Leonard)
REJINO, M. *Scavenger hunt* (*Piano solos* Book 4 — Hal Leonard)
ROLLIN, C. *Cool jump* (*Jazz-a-little, jazz-a-lot* Book 1 — Alfred)
ROSSINI, G. arr. HALL. *William Tell overture* (*Piano time classics* — Oxford)
SAINT-SAËNS, C. arr. BARRATT. *The elephant* (*Chester's easiest animal tunes,* Grades 1–2 — Chester)
SHOSTAKOVICH, D. *Valse* No 2 from *Detskaya tetrad'* Op. 69 (*Six children's pieces* — Boosey and Hawkes)
SIMON, P. arr. FRITH. *Bridge over troubled water* (*Making the grade* Grade 2 [original unrevised edition 1991] — Chester)
TCHAIKOVSKY, P. arr. BASTIEN. *Swan lake* (*Classic themes by the masters* — Kjos West)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 2 6332

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 1 (2018):

TECHNICAL EXERCISES
2A (i) *Thumb driving*
2A (ii) *Bass driver*

SCALES
Scales – hands separately and together in similar motion
D major (2 octaves)
B natural minor (2 octaves)
B harmonic minor (2 octaves)
Scales – hands together in contrary motion
F major (2 octaves)
D harmonic minor (2 octaves)
Chromatic scale – hands separately
Commencing on D (2 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure,* Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure,* Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 2 Series 4*:**
BULLARD, J. *Whatever*
CASEY, W. and JACOBS, J. arr. WEDGWOOD. *Greased lightnin'*
FLY, L. *Mayfly*
GILLOCK, W. *On the Champs-Élysées*
GLINKA, M.I. *Polka*
JOHNSTON, P. *Microwaltz*
JUTRAS, P. *Secret agent*
LOESCHHORN, C.A. *The castle ball*
ORZABAL, R. arr. BOLTON. *Mad world*
REA, G. *Spider's web*
SPRINGER, M. *Boogie woogie rock*
WILSON, S. *The stowaway*

● **From AMEB *Piano for Leisure Second Grade Series 3*:**
ANDERSSON, B., ULVAEUS, B. and ANDERSON, S. arr. WEDGWOOD. *Dancing queen*

BAILEY, K. *Bass rules*
CORNICK, M. *Feline boogie*
ELGAR, E. arr. LANNING. *Pomp and circumstance*
GIBSON, M. *Kinabalu sunrise*
KERN, F. *Easy does it*
LADD, I. *Cleaning day rag*
MILNE, E. *Deadline*
MONK, T. arr. WEDGWOOD. *Blue monk*
WILLIAMS, J. arr. COATES. *Raiders' march*
WILLIAMS, J. arr. FABER and FABER. *Hedwig's theme*

● **From AMEB *Piano for Leisure Grade 2 Series 2*:**
BARTÓK, B. *Jeering song*
BORODIN, A. arr. BARRATT. *Polovtsian dance*
CARMICHAEL, H. and ARODIN, S. arr. DURO. *Lazy river*
CHOVÁN, K. *Gypsy legend*
MIER, M. *Jazzin' around*
PONCHIELLI, A. arr. PALMER. *Il ballo delle ore*
ROLLIN, C. *Boogie band*
SABAN, H. and LEVY, S. arr. FABER and FABER. *Inspector Gadget main theme*
SCHUBERT, F. arr. FABER and FABER. *Theme*
SHOSTAKOVICH, D. *A happy fairy tale*
TINGLEY, G. *Celebration rag*

● **From AMEB *Piano for Leisure Grade 2 Series 1*:**
ANDERSSON, B. and ULVAEUS, B. arr. FRITH. *Money, money, money*
BARTÓK, B. *The vagabond*
CHUA, S. *Hoonmobile*
JOPLIN, S. arr. BASTIEN. *The entertainer*
MIER, M. *Raspberry rag*
MOZART, W. *Cherubino's song*
NICKLAUS, M. *Fantasie*
PEZOLD, C. *Menuet*
TANAKA, K. *Dugong*
TCHAIKOVSKY, P. *Dance of the sugarplum fairy*
TRADITIONAL arr. BRIMHALL. *Country gardens*
WILLIAMS, J. *Star wars*

AMEB Manual list
BAILEY, K. *Swing mode* (*Jazzin' around* 3 — Kerin Bailey Music)
CHUA, S. *Funky fairy* (*Assorted fairies* — Midnight)
DIABELLI, A. *Bagatelle* (*Masterpieces with flair!* Book 1 — Alfred)
ELFMAN, D. arr. ROED. *The Batman theme* (*Road Runner's adventure songs* — Warner)
LENNON, J. and McCARTNEY, P. arr. FRITH. *Penny lane* (*More making the grade* Grade 2 — Chester)
NORTON, C. *In the bag* (*Microstyles 1* — Boosey and Hawkes)
NORTON, C. *Given half a chance* (*Connections for piano* 3 — Frederick Harris Music)
NORTON, C. *The dream* (*Connections for piano* 3 — Frederick Harris Music)
NORTON, C. *At the market* (*Connections for piano* 3 — Frederick Harris Music)
RODGERS, R. arr. BARDEN. *My favorite things* (*Top hits! Solo book* Level 2 — Alfred)
ROLLIN, C. *Jazzy joey* (*Jazz menagerie* 2 — Alfred)
ROLLIN, C. *Swingin' through the trees* (*Jazz menagerie* 2 — Alfred)
SCHUMANN, R. *Soldatenmarsch* No 2 from *Album für die Jugend* Op. 68
STORER, S. *Summer days* (*Piano diversions* — reedmusic.com)
STORER, S. *Waltz* (*Piano diversions* — reedmusic.com)
STRAUSS, J. arr. LANNING. *The blue Danube* (*The classic experience* — Cramer)
TCHAIKOVSKY, P. *Mélodie antique française* No 16 from *Album pour enfants* Op. 39
WEDGWOOD, P. *Tik-tak* (*Up-grade jazz!* Piano Grades 1–2 — Faber)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 3 — 6333

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 1 (2018):

TECHNICAL EXERCISES
3A (i) *Whirlygig*
3A (ii) *Wind whipper*

SCALES
Scales – hands separately and together in similar motion
A major (2 octaves)
F♯ natural minor (2 octaves)
F♯ harmonic minor (2 octaves)
Scales – hands together in contrary motion
D major (2 octaves)
B harmonic minor (2 octaves)
Chromatic scale – hands separately and together
Commencing on A (2 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 3 Series 4*:**
ALEXANDER, D. *Toccata ritmico*
ALLEN, P. arr. COATES. *I still call Australia home*
ARNOLD, G. *Twilight*
BOBER, M. *Midnight ride*
GARNER, E. arr. MATZ. *Misty*
GRECHANINOV, A. *The little would-be man*
MILLER, C. *Spanish dance*
NAKADA, Y. *Song of twilight*
ROLLIN, C. *Nashville rag*
SCHÖNBERG, C.-M. arr. WEDGWOOD. *I dreamed a dream*
TCHAIKOVSKY, P.I. *Morning prayer*
WEDGWOOD, O. *Buckaroo*

● **From AMEB *Piano for Leisure Grade 3 Series 3*:**
BIRCH, S. *Havanna nights*
BIZET, G. arr. LANNING. *Chanson bohème*
DELIBES, L. arr. GEROU. *Flower duet*
HENLEY, D. and FREY, G. arr. COATES. *Desperado*
LENNON, J. and MCCARTNEY, P. arr. BAKER. *Here, there and everywhere*
MIER, M. *Jelly bean rag*
MOSER, J. *Flying bees*
MOZART, W. *Theme* and *Variation*
MOZART, W. arr. FABER and FABER. *Theme*
SHEARING, G. arr. WEDGWOOD. *Lullaby of Birdland*
WILLIAMS, J. arr. FABER and FABER. *Theme from Jurassic Park*

- **From AMEB *Piano for Leisure Grade 3 Series 2*:**
  BACH, J.S. *Præambulum*
  BRANDMAN, M. *Minnamurra rainforest dreaming*
  CARR, E. *Doves of peace*
  CORNICK, M. *Minor event*
  GOUNOD, C. arr. FABER and FABER. *Funeral march of a marionette*
  JOHN, E. arr. BRANDMAN. *Song for Guy*
  MOZART, W. *Polonaise*
  OLSON, L. *Thank you Mrs Bach*
  SAINT-SAËNS, C. arr. BRIMHALL. *Le cygne*
- **From AMEB *Piano for Leisure Grade 3 Series 1*:**
  BACH, J.S. *Prelude*
  BEETHOVEN, L. van. *Choral symphony*
  CARMICHAEL, M. *Georgia on my mind*
  CHOPIN, F. *Sostenuto*
  COREA, C. *Children's song No 1*
  GERSHWIN, G. *Fascinating rhythm*
  HEFTI, N. *Batman theme*
  HENLEY, L. *The wind beneath my wings*
  KABALEVSKY, D. *Toccatina*
  NORTON, C. *Rhodes scholar*
  TCHAIKOVSKY, P. *Waltz of the flowers*
  TRADITIONAL arr. BARRATT. *Londonderry air*
  WEDGWOOD, P. *Brighton boogie*

AMEB Manual list

BAILEY, K. *Mullumbimby bounce* (*Jazzin' around* 4 — Kerin Bailey Music)
BAILEY, K. *March of the brass band blues boys* (*Jazzin' around* 6 — Kerin Bailey Music)
BAILEY, K. *Petite prelude* (*Jazzin' around* 5 — Kerin Bailey Music)
BAILEY, K. *Groove time* (*Jazzin' around* 4 — Kerin Bailey Music)
BAILEY, K. *Blue waltz* (*Jazzin' around* 3 — Kerin Bailey Music)
DELIBES, L. arr. LANNING. *Pizzicato polka* (*Classic experience encores* — Cramer)
EDWARDS, R. No 2 from *5 little pieces* (Universal)
GERSHWIN, G. arr. WEDGWOOD. *Summertime* (*Up-grade jazz!* Piano Grades 1–2 — Faber)
HARLINE, L. arr. BRIMHALL. *When you wish upon a star* (*All gold* Volume 2 Easy piano — EMI)
JOPLIN, S. arr. RAY. *The entertainer* (*It's time for ragtime* — Alfred)
KHACHATURIAN, A. arr. LANNING. *Adagio* from *Spartacus* (*The classic experience* — Cramer)
LENNON, J. and McCARTNEY, P. arr. BAKER. *Michelle* (*Complete piano player Beatles* — Wise)
McBROOM, A. arr. COATES. *The rose* (*Encyclopædia of popular music, easy piano* — Alfred/Warner)
MIER, M. *Wild honeysuckle rag* (*Jazz, rags and blues* 2 — Alfred)
MILNE, E. *Brolga stroll* (*More little peppers* — Faber)
NORTON, C. *Steam-train blues* (*Microjazz collection* 3 — Boosey and Hawkes)
ROLLIN, C. *Swan waltz* (*Jazz menagerie* 2 — Alfred)
SAINT-SAËNS, C. arr. HEUMANN, G. *Finale* from *Carnival of the animals* (*Karneval der Tiere* — Schott)
SCHWANDT, F. and ANDRE, W. arr. BRIMHALL. *Dream a little dream of me* (*All gold* Volume 2 Easy piano — EMI)
SCHUMANN, R. arr. BRADLEY. *A little study* (*Hours with the masters* Book 1 Grades 1 and 2 — Bosworth)
WALDTEUFEL, E. arr. LANNING. *Skater's waltz* (*Classic experience encores* — Cramer)
WILLIAMS, S. arr. DURO. *Basin street blues* (*Just blues* — Chester)
WEDGWOOD, P. *Break-out* (*Up-grade!* Piano Grades 2–3 — Faber)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 4 6334

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 1 (2018):

TECHNICAL EXERCISE
4A *Winter winds*

SCALES and ARPEGGIOS

Scales – hands separately and together in similar motion
E major (4 octaves)
C♯ natural minor (4 octaves)
C♯ harmonic minor (4 octaves)
C♯ melodic minor (4 octaves)

Scales – hands together in contrary motion
A major (2 octaves)
F♯ harmonic minor (2 octaves)

Chromatic scale – hands separately and together
Commencing on E (4 octaves)

Arpeggios – hands separately
E major (4 octaves)
E minor (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 4 Series 4*:**
ANONYMOUS. *Allegro*
ARNOLD, G. *Tambo tango*
BASTIEN, J. *Let the good times roll*
BERENS, H. *Allegro con fuoco*
BOBER, M. *Twilight*
GRIEG, E.H. *Grandmother's minuet*
HUTCHENS, F. *Sunday morning*
KANDER, J. arr. FABER and FABER. *Theme from New York, New York*
ROLLIN, C. *Kitten 'n' mousin' on the keys*
ROSSI, W.-A. *Jazz train*
SCHMITZ, M. *My old movie blues*
STÖLZEL, G.H. *Bourrée*

● **From AMEB *Piano for Leisure Fourth Grade Series 3*:**
ALEXANDER, D. *Toccata spirito*
ARLEN, H. arr. FABER and FABER. *Over the rainbow*
BACH, J.S. *Gavotte*
GERSHWIN, G. arr. MARTIN. *Let's call the whole thing off*
JOPLIN, S. arr. FABER and FABER. *Solace*
MATTHEWS, M. *Emily's etude*
PODGORNOV, N. *Ragtime on the typewriter*
PUCCINI, G. arr. LANNING. *Oh! Mio babbino caro*
ROCHEROLLE, E. *Midday on the Champs-Elysées*
SCULTHORPE, P. *Song for a penny*
WEDGWOOD, P. *Tequila sunrise*

● **From AMEB *Piano for Leisure Grade 4 Series 2*:**
BACH, J.S. arr. AARONSON. *Jesus bleibet meine Freude*
BIZET, G. arr. HARRIS. *Habanera*
CORNICK, M. *Definitely blue*
DVOŘÁK, A. arr. BRIMHALL. *Largo*
FAURE, G. arr. BROADSTOCK. *Pavane*
GILLOCK, W. *The constant bass*
GRAINGER, P. arr. STEVENSON. *Over the hills and far away*
JOPLIN, S. arr. DENNIS. *Elite syncopations*
KEANE, R. *Brolga ballet*
NEVIN, E. arr. MANHIRE. *Narcissus*
SMETANA, B. arr. HEUMANN. *Source of the Moldau*

● **From AMEB *Piano for Leisure Grade 4 Series 1*:**
BACH, C.P.E. *Solfeggio*
BACH, J.S. *Prelude*
CHOPIN, F. *Prelude*
CHUA, S. *Airy fairy*
EDWARDS, R. *Andante con moto*
ELFMAN, D. *The Simpsons*
HUTCHENS, F. *Goblins*
MIER, M. *Steamboat rag*
MONK, T. *Off minor*
MOZART, W. *Andante*
ROLAND, B. *Jessica's theme*
SCHUMANN, R. *The happy farmer*

AMEB Manual list
ALEXANDER, D. *El zapateado* (*The Alfred signature series* — Alfred)
BAILEY, K. *Melissa's mood* (*Jazzin' around* 1 — Kerin Bailey Music)
BAILEY, K. *Melinda's mini-march* (*Jazzin' around* 1 — Kerin Bailey Music)
BAILEY, K. *Triplet cascades* (*Jazzin' around* 6 — Kerin Bailey Music)
BAILEY, K. *Latin break* (*Jazzin' around* 3 — Kerin Bailey Music)
BARTÓK, B. No 27 *Drinking song* (*32 piano pieces* — Boosey and Hawkes)
BERNSTEIN, L. *Maria* (*Unforgettable…Great music from the movies* — Wise)
BOYD, B. *The bass man walketh* (*Jazz sketches* — Hal Leonard)
BOYD, B. *Rock shock* (*Jazz delights* Lower intermediate level — Hal Leonard)
CHOPIN, F. *Waltz* in A minor CT 224/B 150
DELIBES, L. arr. LANNING. *Waltz* (*Classic experience encores* — Cramer)
ELGAR, E. arr. LANNING. *Chanson de matin* (*The Classic experience* — Cramer)
GLASS, P. *Metamorphosis one* (*Philip Glass solo piano* — Chester)
GRIEG, E. *Vals* No 2 from *Lyriske småstykker* Op. 12
HANDEL, G. arr. LANNING. *Arrival of the queen of Sheba* (*Classic experience encores* — Cramer)
JOPLIN, S. arr. BARRATT. *The sycamore* (*Next step piano allsorts collection* Easy piano — Chester).
KLOSE, C. *Cool stepper* (*Piano solos* Book 5 — Hal Leonard)
LENNON, J. and McCARTNEY, P. arr. BAKER. *When I'm sixty-four* (*Complete piano player: Beatles* — Wise)
MASSENET, J. arr. LANNING. *Meditation* (*The Classic experience* — Cramer)
MILNE, E. *Mischief* (*Pepperbox jazz* Book 1 — Faber)
NORTH, A. *Unchained melody* (*Unforgettable…Great music from the movies* — Wise)
NORTON, C. *Take your time* (*Microjazz collection* 3 — Boosey and Hawkes)
NORTON, C. *Jaunty* (*Connections for piano* 4 — Frederick Harris Music)
RIMSKY-KORSAKOV, N. arr. BRADLEY. *Flight of the bumblebee* (*Bradley's giant piano book* — Alfred)

ROCHEROLLE, E. *Strolling the Luxemburg Gardens* (*Parisian promenade* — Kjos)
ROSSINI, G. arr. LANNING. *William Tell overture* (*The Classic experience* — Cramer)
SAINT-SAËNS, C. arr. STEWART. *Danse macabre* (*TV detective* — Chester)
SCHÖNBERG, C. arr. GOUT. *I dreamed a dream* (*Les miserables* Easy piano — Music Sales)
SHOSTAKOVICH, D. *Clockwork doll* No 6 from *Detskaya tetrad'* Op. 69 (*Six children's pieces* — Boosey and Hawkes)
TÁRREGA, F. arr. LANNING. *Recuerdos de la Alhambra* (*Classic experience encores* — Cramer)
TCHAIKOVSKY, P. *Le matin en hiver* No 2 from *Album pour enfants* Op. 39
TCHAIKOVSKY, P. *Mazurka* No 11 from *Album pour enfants* Op. 39
WEDGWOOD, P. *A rough sea shanty!* (*Up-grade!* Piano Grades 3–4 — Faber)

Section III. Aural tests or Sight-reading; General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8, CERTIFICATE OF PERFORMANCE

Objectives

At the completion of Level 2 students will be able to play musically with aural awareness and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Comfortable and well-balanced seating position
- Appropriate hand and finger shape
- Accurate and prompt performance of all technical work requested by the examiner
- Performance of the technical work at the indicated minimum tempo or faster
- Independent action of the fingers
- Smooth passing of the thumb under the hand in scales and arpeggios
- Controlled co-ordination of the hands in scales and arpeggios
- Systematic fingering in scales and arpeggios
- Controlled, even tone in all technical work
- An increasing range of dynamic levels
- Controlled gradations and contrasts of tone as required for each grade
- Clear, even, articulation of the notes
- A clear, even, *legato* touch

Section II. Pieces

Through the works selected for examination programmes, candidates are required to demonstrate:
- Accuracy and fluency
- Rhythmic and metric stability
- Articulation of *legato*, non-*legato* and *staccato* textures as required
- Musical phrasing and punctuation
- A wide dynamic range
- Refinement and subtlety of style, texture, and tone quality and colour
- Expressive realisation of dynamics
- Control of variations in balance between the hands and clarity of part playing
- Projection of style and character appropriate to the period and to performance practices
- Execution of ornaments appropriate to each style/period
- Reliable pedalling technique
- Effective use of the sustaining pedal to create specific colours and textures
- Use of the *una corda* pedal where appropriate

Section III.

Candidates must choose either Aural tests or Sight reading.

Aural tests

The candidate will be required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Sight-reading

Through the performance of a previously unseen piece of music, the candidate is required to demonstrate:
- Accuracy of notes, time and rhythm
- Fluency at the tempo indicated
- Dynamics, articulation and style as indicated
- Use of the sustaining pedal where appropriate

General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 — 6335

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 2 (2018):

TECHNICAL EXERCISE
5C *Positive pulse*

SCALES and ARPEGGIOS

Scales – hands separately and together in similar motion
B major (4 octaves)
G♯ harmonic minor (4 octaves)
G♯ melodic minor (4 octaves)
D♭ major (4 octaves)
B♭ harmonic minor (4 octaves)

Scales – hands together in contrary motion
E major (2 octaves)
C♯ harmonic minor (2 octaves)

Chromatic scale – hands separately and together
Commencing on B (4 octaves)

Arpeggios – hands separately and together
B major (4 octaves)
B minor (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 5 Series 4*:**
ASCHER, K.L. and WILLIAMS, P.H. *The rainbow connection*
BERNSTEIN, L. arr. KLOSE. *America*
EDWARDS, R. *Emily's song*
ELLMENREICH, A. *Spinnliedchen*
GIBSON, M. *Legend of Tanis*
LYNES, F. *Queen Alice*
MILLER, G. arr. SPRINGER. *Moonlight serenade*
OLSON, K. *Sunday morning revival*
PUCCINI, G. arr. HODGSON. *Nessun dorma*
RODGERS, R. arr. GERLITZ. *My funny Valentine*
SATIE, E. *Quatrième gnossienne*
TRADITIONAL arr. ZHAO. *Jingpo folk song*

● **From the AMEB *Piano for Leisure Fifth Grade Series 3*:**
BENNETT, R. *Diversion No 2*
BERTINI, H. *Etude*
CORNICK, M. *Great Marlborough Street rag*
HANDEL, G. *Passacaille*
MORRICONE, E. arr. KEVEREN. *Gabriel's oboe*
MOZART, W. *Allegro*
NORTON, C. *Scamp*
ORFF, C. arr. REGNER. *O Fortuna*
SILVESTRI, A. arr. KEVEREN. *Feather theme*
WILCHER, P. *The blue gardenia*
WRIGHT R. and FORREST, G. arr. ORNADEL. *Stranger in Paradise*

● **From the AMEB *Piano for Leisure Grade 5 Series 2*:**
BACH, J.S. *Invention*
COWAN, M. arr. WOOD. *Waltzing Matilda*
HUTCHENS, F. *Evening*
JOBIM, A. arr. BOOTH. *Desafinado*
KABALEVSKY, D. *7 variations on a Ukrainian folk song*
LEGRAND, M. arr. BRIMHALL. *The summer knows*
MASSENET, J. *Mélodie*
MYERS, S. and WILLIAMS, J. arr. DURO. *Cavatina*
PETERSON, O. *Jazz exercise* No 2
SATIE, E. *Gnossienne* No 3
SCHUMANN, R. *Erinnerung*
WESLEY-SMITH, M. *Griff's riffs*
WILLIAMS, J. arr. GALLIFORD, NEUBERG and EDMONSON. *The chamber of secrets*

● **From the AMEB *Piano for Leisure Grade 5 Series 1*:**
BAILEY, K. *The Latin touch*
BEETHOVEN, L. van. *For Elise*
BOYD, B. *Everyone's blues*
CHOPIN, F. *Prelude*
FALTERMEYER, M. *Axel F*
HURLEY, P. *Gymnopédie for Merida*
MENDELSSOHN, F. *Consolation*
MACDOWELL, E. *To a wild rose*
MANCINI, F. *The pink panther*
MILLER, B. *Bernie's tune*
MOZART, W. *Andante cantabile*
NYMAN, M. *The heart asks pleasure first*

AMEB Manual list
BACH, J.S. *Gavotte* 4th movement from *'French' Suite* in E♭ major BWV 815
BACH, J.S. *Præambulum* in D minor BWV 875a
BACH, J.S. *Præludium* in E major BWV 937
BACH, J.S. *Præludium* in E minor BWV 938
BEETHOVEN, L. van. *Tempo di minuetto* 2nd movement from *Sonata* in G major Op. 49 No 2
BERLIN, I. *Alexander's ragtime band* (*Irving Berlin piano solos* — Hal Leonard)
BERNSTEIN, L. arr. ORNADEL. *I feel pretty* (*The joy of show music* — Yorktown Music Press)
CAPERS, V. *Sweet Mister Jelly Roll* (*Portraits in jazz: Piano music of Africa and the African diaspora* — Oxford University Press)
CHOPIN, F. *Prelude* in E minor Op. 28 No 4/B 123
CHUA, S. *Flapping fairy* (*Assorted fairies* — Midnight)
CLAPTON, E. and JENNINGS, W. arr. COATES. *Tears in heaven* (*Dan Coates complete advanced piano solos: Music for all occasions* — Warner)
DEBUSSY, C. *The little nigar* (Peters)
DE SENNEVILLE, P. arr. BOOTH. *Ballade pour Adeline* (*The cocktail bar piano solos – The Waldorf collection* — Music Sales)
DORSEY, T. and KINCAIDE, D. arr. ISACOFF. *T.D's boogie woogie* (*From rags to jazz* — Amsco Publications)
DVOŘÁK, A. *Dědeček tančí s babičkou* No 2 from *Dvě perličky* B 156 (Bärenreiter)
FRANCK, C. *Danse lent* M 22 (*A romantic sketchbook for piano* — ABRSM)
GERSHWIN, G. arr. BOOTH. *Summertime* (*The cocktail bar piano solos* — *The Waldorf collection* — Music Sales)
HART, L. and RODGERS, R. *Blue moon* (*The genius of George Shearing piano solos* — Wise)
HUTCHENS, F. *Two little birds* (EMI)
JOEL, B. arr. BOOTH. *Just the way you are* (*100 Piano solos* — Wise Publications)
LENNON, J. and McCARTNEY, P. arr. HILL. *Get back* (*The Beatles for jazz piano* — Wise)
LENNON, J. and McCARTNEY, P. arr. BAUMGARTNER. *Let it be* (*Popular piano solos 5th grade: John Thompson's modern course for the piano* — Hal Leonard)
MARTINEZ, M. von. *Sonata* in E major (*3 Sonatas for Keyboard* — Hildegard)
NORTON, C. *Beguine* (*Microstyles* 4 — Boosey and Hawkes)
REINECKE, C. *Molto moderato* 1st movement from *Weihnachts-Sonatine* Op. 251 No 3 (Schott)
SATIE, E. *Gymnopédie* No 1
SATIE, E. *Gymnopédie* No 2
SATIE, E. *Gymnopédie* No 3
SCHUMANN, R. *Von fremden Landen und Menschen* No 1 from *Kinderszenen* Op. 15
YIRUMA. *When the love falls* (musicnotes.com)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 6 — 6336

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 2 (2018):

TECHNICAL EXERCISE
6B *Perfect polyrhythms*

SCALES, CHORDS and ARPEGGIOS

Scales – hands separately and together in similar motion
F♯ major (4 octaves)
D♯ melodic minor (4 octaves)

Scales – hands together in abbreviated grand scale format
E♭ major (4 octaves)
C harmonic minor (4 octaves)

Scales – hands together in contrary motion
B major (2 octaves)
G♯ harmonic minor (2 octaves)

Chromatic scale – hands separately and together
Commencing on F♯/G♭ (4 octaves)

I-V-I chord progression
G major

Arpeggios – hands separately and together
F♯ major (root position only) (4 octaves)
E♭ minor (root position only) (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 6 Series 4*:**
BAILEY, K. *Mellow mood*
BEETHOVEN, L. van. *Bagatelle*
BERRYMAN, G., BUCKLAND, J., CHAMPION, W. and MARTIN, C. arr. KEVEREN. *Fix you*
BRANDMAN, M. *Jucaro rumba*
EINAUDI, L. *Nuvole bianche*
FAURÉ, G. arr. HODGSON. *Pie Jesu*
GADE, N.W. *Elegie*
GILLOCK, W. *Nocturne*
LEVITT, J. *Goodbye for now, but not forever*
REGER, M. *Improvisation*
TIERSEN, Y. *Comptine d'un autre été: l'après-midi*
YARED, G. *C'est le vent, Betty*

● **From the AMEB *Piano for Leisure Sixth Grade Series 3*:**
BONSOR, B. *Dreamy*
BRAHMS, J. arr. ULLRICH. *Hungarian dance*
BROWN, T. *Tango romantico*
CHOPIN, F. *Prelude*
CHUA, S. *Death by pasta*
CONFREY, Z. *Dizzy fingers*
GERSHWIN, G. *Promenade*
MOZART, W. arr. ULLRICH. *Andante*
PEARSON, J. *All creatures great and small*
POLLARD, M. *Carillon for Sacha*
TRADITIONAL arr. HOFFMANN. *Go tell it on the mountains*
TRADITIONAL arr. BOOTH. *Danny boy*

● **From the AMEB *Piano for Leisure Grade 6 Series 2*:**
ALBÉNIZ, I. *Malagueña*
BACH, J.S. arr. LONG. *Air*
BOTSFORD, G. *Black and white rag*
DESMOND, P. *Take five*
ELLINGTON, D., DE LANGE, E. and MILLS, I. arr. EVANS. *Solitude*
GIAZOTTO, R. arr. LONG. *Adagio in G minor*
KHACHATURIAN, A. *Sabre dance*
LENNON, J. and McCARTNEY, P. arr. HILL. *Yesterday*
PREVIN, A. *Like blue*
VINE, C. *Red blues*
WILLIAMS, C. and MONK, T. *Round midnight*

● **From the AMEB *Piano for Leisure Grade 6 Series 1*:**
BEETHOVEN, L. van. *Adagio cantabile*
BRAHMS, J. *Waltz*
HEFTI, N. *Li'l darlin'*
HORNER, J. *My heart will go on*
LLOYD WEBBER, A. *Don't cry for me, Argentina*
MORTON, F. *Kansas city stomp*
PACHELBEL, J. *Canon*
PREVIN, A. *Like young*
SATIE, E. *Gnossienne*
SCHIFRIN, L. *Mission: Impossible*
SCHUBERT, F. *Military march*
TERRY, J. *Story*

AMEB Manual list
ANDERSSON, B., RICE, T. and ULVAEUS, B. arr. BOOTH. *I know him so well* (*The cocktail bar piano solos – The Savoy collection* — Music Sales)
BACH, J.S. *Bourée I* 8th movement and *Bourée II* 9th movement from *Overtüre nach französischer Art* BWV 831
BACH, J.S. *Gigue* 8th movement from *'French' Suite* in E major BWV 817
BACH, J.S. *Menuet* and *Trio* 4th movement from *'French' Suite* in B minor BWV 814
BACH, J.S. *Præludium* 1st movement from *Partita* in B♭ major BWV 825
BACH, J.S. arr. WEIGART. *Badinerie* (*J.S. Bach Famous Pieces* — Schott)
BAILEY, K. *Toccatina* from *Six sketches* (Kerin Bailey Music)
BEETHOVEN, L. van. *Andante* 2nd movement from *Sonata* in G major Op. 79
BERLIN, I. *Cheek to cheek* (*Irving Berlin piano solos* — Hal Leonard)
BRITTEN, B. *Nocturne* 2nd movement from *Sonatina romantica* (*Bärenreiter Piano Album – Early 20th century* — Bärenreiter Kassel)
BRUBECK, D. *Unsquare dance* (*The genius of Dave Brubeck* Book 1 — Warner)
CHOPIN, F. *Mazurka* in E minor Op. 41 No 2/CT 74
CHUA, S. *You dirty rat* from *A gangster suite* (*Piano music of Sonny Chua* — Midnight)
CHUA, S. *Twirling fairy* (*Assorted fairies* — Midnight)
DAQUIN, L. *Le coucou* (EMI)
DEBUSSY, C. *The little shepherd* No 5 from *Children's corner suite* (Henle)
DIABELLI, A. *Tempo di marcia* 1st movement from *Sonatina* in D major Op. 168 No 5
GERSHWIN, G. *Prelude* (*Novelette in fourths*) (*The complete Gershwin keyboard works* — Warner)
HRADECKY, E. *Boogie woogie* (*Jazz etudes for young pianists* — Editio Bärenreiter Praha)
HYDE, M. *Woodland sketch* (*Piano works of Miriam Hyde* — Allans)
JOPLIN, S. arr. PROGRIS. *Easy winners* (*Joplin's greatest rags* — Santorella)
JOPLIN, S. arr. PROGRIS. *Elite syncopations* (*Joplin's greatest rags* — Santorella)
JOPLIN, S. arr. PROGRIS. *The sycamore* (*Joplin's greatest rags* — Santorella)

JOPLIN, S. arr. PROGRIS. *Peacherine* (*Joplin's greatest rags* — Santorella)
KEANE, R. *Cats are cute* (*'C' is for…* — Wits' end music)
KEANE, R. *Cinema cop's car chase* (*'C' is for…* — Wits' end music)
KERN, J. arr. BOOTH. *Can't help lovin' dat man* (*Best of the cocktail bar piano collection* — Music Sales).
LENNON, J. and McCARTNEY, P. arr. HILL. *With a little help from my friends* (*The Beatles for jazz piano* — Wise)
MARIANELLI, D. *Dawn/Georgiana* (*Essential film themes* Volume 3 — Wise)
OLSON, K. *Jingle bell jam* (*In recital throughout the year* Volume 1 Book 6 — FJH Music Company)
OLSON, K. *Jazz etude* (*In recital throughout the year* Volume 2 Book 6 — FJH Music Company)
PETERSON, O. *Cakewalk* (*Oscar Peterson originals* 2nd edition — Hal Leonard)
PETERSON, O. *Sushi* (*Oscar Peterson originals* 2nd edition — Hal Leonard)
PETERSON, O. *The gentle waltz* (*Oscar Peterson originals* 2nd edition — Hal Leonard)
PRICE, F. *Silk hat and walking cane* (*Dances in the canebrakes. Piano music of Africa and the African diaspora* Volume 2 — Oxford University Press)
SMITH, G. *Improvisation* (*Great women composers* — Creative Keyboard Publications)
SONDHEIM, S. arr. EVANS. *Not while I'm around* (*Lee Evans arranges Stephen Sondheim* — Hal Leonard)
TCHAIKOVSKY, P. arr. BANTOCK. *Dance of the cygnets* from *Swan lake* (Novello)
TCHAIKOVSKY, P. arr. BANTOCK. *Scene I (Approach of the Swans)* from *Swan lake* (Novello)
VAUGHAN WILLIAMS, R. *A birthday gift* from *Birthday gifts: Three short pieces for piano* (Stainer and Bell)
WEBSTER, P. and BURKE, S. arr. BOOTH. *Black coffee* (*100 piano solos* — Wise publications)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 7 6337

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 2 (2018):

TECHNICAL EXERCISE
7C *Octave activation*

SCALES, CHORDS and ARPEGGIOS

Scales – hands together in abbreviated grand scale format
A♭ major (4 octaves)
F harmonic minor (4 octaves)

Polyrhythmic scale (three against two) – hands together in similar motion
D major (3/2 octaves)

Scales – hands together in contrary motion
F♯ major (2 octaves)
D♯ harmonic minor (2 octaves)

Chromatic scale – hands separately and together in similar motion
Commencing on G♯/A♭ (4 octaves)

I-IV-V-I chord progression
F major

Arpeggios – hands separately and together
D major (root position only) (4 octaves)
A♭ minor (root position only) (4 octaves)

Dominant 7th arpeggio – hands separately and together
of D (root position only) (4 octaves)

Diminished 7th arpeggio – hands separately and together
of A♭ (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:
- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 3 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 7 Series 4*:**
ALEXANDER, D. *Reverie in F minor*
COPLAND, A. arr. NORTON. *Hoedown*
JOHN, E. and TAUPIN, B. arr. KEVEREN. *Goodbye yellow brick road*
LARSON, J. arr. KEVEREN. *Seasons of love*
LENNON, J. and MCCARTNEY, P. arr. BAILEY. *Here, there and everywhere*
MASSENET, J. arr. ROQUES. *Meditation*
PETERSON, O. arr. JORDAN. *Laurentide waltz*
RANDELL, E. *Fugue in F minor*
SCARLATTI, D. *Sonata*
SINDING, C. *Serenade*
TURPIN, T. *The St Louis rag*
WONDER, S. *Isn't she lovely*

● **From the AMEB *Piano for Leisure Seventh Grade Series 3*:**
ALBÉNIZ, I. *Tango*
CARMICHAEL, H. arr. BOOTH. *Stardust*
CHUA, S. *Struttin' it around*
DEBUSSY, C. *Golliwogg's cake-walk*
HOFFMANN, R. *A cloudy walk*
JARRE, M. *Lawrence of Arabia*
JOEL, B. *Root beer rag*
LLOYD WEBBER, A. arr. GRAMA. *All I ask of you*
PIECZONKA, A. *Tarantella*
POULENC, F. *Novelette*

● **From the AMEB *Piano for Leisure Grade 7 Series 2*:**
CHOPIN, F. *Waltz*
DVOŘÁK, A. *Humoreske*
FALLA, M. de. arr. DURO. *Danza del terror*
GRIEG, E. *Morgenstemning*
MENDELSSOHN, F. *Lied ohne Worte*
MILLER, G. arr. SHEARING. *Moonlight serenade*
OFFENBACH, J. arr. MAGNUS. *Barcarolle*
PADEREWSKI, I. *Menuet célèbre*
SCOTT, C. *Lotus land*
STRAYHORN, B. arr. DURO. *Take the 'A' train*
TRAD. arr. LOAM. *Greensleeves*
WALLER, T. *Alligator crawl*
WILLIAMS, S. *Basin street blues*

YOUMANS, V. *Tea for two*

● **From the AMEB *Piano for Leisure Grade 7 Series 1*:**
BACH, J.S. *Prelude*
BEETHOVEN, L. van. *Adagio sostenuto*
BRUBECK, D. *Three to get ready*
DEBUSSY, C. *Moonlight*
FOGERTY, J. *Proud Mary*
GARNER, E. *Misty*
JOHN, E. *Your song*
JOPLIN, S. *Maple leaf rag*
LISZT, F. *Consolation*
MASSER, M. *In your eyes*
MOZART, W. *Rondo alla turca*
NORTON, C. *Prelude*

AMEB Manual list

ALLEN, P. and BARRY, J. arr. ROED. *I honestly love you* (*Advanced piano solos encyclopedia* Volume 1 — Warner)
BACH, J.S. *Allemande* 1st movement from *'French' Suite* in D minor BWV 812
BACH, J.S. *Gavotte I* 6th movement and *Gavotte II* 7th movement from *'English' Suite* in D minor BWV 811
BACH, J.S. *Prelude* and *Fughetta* in F major BWV 901
BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in F minor Op. 2 No 1
BEETHOVEN, L. van. *Menuetto* 3rd movement from *Sonata* in E♭ major Op. 31 No 3
BISHOP, S. *Separate lives* (*Dan Coates complete advanced piano solos* — Warner)
BONSOR, B. *Willie Wagglestick's walkabout* (*Jazzy piano 2 for young players* — Universal)
BRUCH, M. *Impromptu* No 3 from *6 piano pieces* Op. 12 (*Bärenreiter Romantic piano album* — Bärenreiter)
CHOPIN, F. *Nocturne* in G minor Op. 37 No 1/CT 118
CHOPIN, F. *Waltz* in C♯ minor Op 64 No 2/CT 213
COLERIDGE-TAYLOR, S. *The bamboula* No 8 from *24 negro melodies* Op. 59
CRESSWELL, T. *Prelude* No 1 (Eldon music)
DEBUSSY, C. *Arabesque* No 1 from *Deux arabesques*
DEBUSSY, C. *Arabesque* No 2 from *Deux arabesques*
DEBUSSY, C. *Clair de lune* 3rd movement from *Suite bergamasque*
DEBUSSY, C. *La fille aux cheveux de lin* No 8 from *Préludes* Book 1
DETT, R. *Juba dance* from *In the bottoms suite* (*Piano music of Africa and the African diaspora* Volume 3 — Oxford University Press)
ELLINGTON, D. *Caravan* (*Unforgettable…The lighter side of jazz* — Wise)
FAURE, G. *Romance sans paroles* in A♭ major No 3 from *Trois romances sans paroles* Op. 17
FIELD, J. *Nocturne* No 5 in B♭ major H 37
FIELD, J. *Nocturne* in D minor H 59A (*Bärenreiter Romantic piano album* — Bärenreiter)
GERSHWIN, G. *Prelude* (*Melody No 17: 1925 – 1926*) (*The complete Gershwin keyboard works* — Warner)
GERSHWIN, G. *The man I love* (*Gershwin at the keyboard* — Warner)
HOLST, G. *The shoemaker* No 2 from *2 Folk song fragments* Op. 46 No 2 (*Bärenreiter piano album early 20th century* — Bärenreiter)
ILYNSKY, A. *Berceuse* Op. 13 No 7
JAMES, H., ELLINGTON, D., HODGES, J., and GEORGE, D. arr. BOOTH. *I'm beginning to see the light* (*100 piano solos* — Wise Publications)
KEANE, R. *Bungy boogie* (*Thrillogy for Jimbo* — Wit's end music)
KEANE, R. *Sky dive samba* (*Thrillogy for Jimbo* — Wit's end music)
KEANE, R. *The curious caveman* (*'C' is for…* — Wit's end music)
LEGRAND, M. arr. ROED. *The windmills of your mind* (*Favorite jazz for piano solo* — Alfred)
LYADOV, A. *Mazurka* No 3 from *Tri p'yesï* Op. 57 (*Russian Romantic repertoire* Level 1 — Faber Music)
MACDOWELL, E. *Improvisation* No 4 from *Zwölf Virtuosen-Etüden* Op. 46 (Alfred)
MOZART, W. *Marcia* in C major K 408/1 (*Mozart Miscellaneous works for piano* — Bärenreiter)
MOZART, W. *Minuet* in D major K 355
MOZART, W. *Rondeau en polonaise* 2nd movement from *Sonata* in D major K 284
MOZART, W. *Variations on 'Ah, vous dirai-je, maman'* K 265
MUSORGSKY, M. *Il vecchio castello* No 2 from *Kartinki s vïtavki* (*Pictures at an exhibition*)
NORTON, C. *Prelude* VII (*Latin preludes* 2 — Boosey and Hawkes)
PAUL, D. *Happy birthday, Amadeus! Eine heitere Geburtstagssonatine* (Schott)
RACHMANINOFF, S. arr. LONG. *18th variation from Rhapsody on a theme of Paganini* (*Cinema classics arranged for intermediate piano solo* — Chester)
RUSSELL, O. *Jamaican dance* No 2 (*Piano music of Africa and the African diaspora* Volume 3 — Oxford University Press)
SCHUMANN, R. *Herberge* No 6 from *Waldszenen* Op. 82
SCULTHORPE, P. *Stars* No 3 from *Night pieces* (Faber)
SONDHEIM, S. arr. COATES. *Send in the clowns* (*Complete advanced piano solos: Music for all occasions* — Warner)

Section III. Aural tests or Sight-reading; General knowledge

GRADE 8 — 6338

Section I. Technical work

Refer to the syllabus objectives (Section I. Technical work) at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018). Candidates are encouraged to study all of the technical work for the grade, but for examination purposes the following items must be prepared, as detailed in *Piano Technical work* Level 2 (2018):

TECHNICAL EXERCISE
8C *Active octavation*

SCALES, CHORDS and ARPEGGIOS

Scales – hands together in abbreviated grand scale format
B♭ major (4 octaves)
G harmonic minor (4 octaves)

Polyrhythmic scale (two against three) – hands together in similar motion commencing 2 octaves apart
E major (2/3 octaves)

Chromatic scale – hands separately and together in similar motion, grouped in sixes
Commencing on A♯/B♭ (3 octaves)

I-IV-I⁶₄-V-I chord progression
E♭ major

Arpeggios – hands separately and together
B♭ major (root position only) (4 octaves)
B♭ minor (root position only) (4 octaves)

Dominant 7th arpeggio – hands separately and together
of B♭ (root position only) (4 octaves)

Diminished 7th arpeggio – hands separately and together
of B♭ (4 octaves)

Section II. Pieces

Refer to the syllabus objectives (Section II. Pieces) at the beginning of this level.

Candidates must present three works at examination.

Candidates may:

- Draw all three works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list or
- Draw two works from the contents of Series 1 *Piano for Leisure*, Series 2 *Piano for Leisure*, Series 4 *Piano for Leisure* and the Manual list in addition to one work of Own choice (see 'Own choice' section at the start of this syllabus).

● **From AMEB *Piano for Leisure Grade 8 Series 4*:**
BACHARACH, B. arr. COATES. *I say a little prayer*
BEETHOVEN, L. van. *Andante*
HORNSBY, B. arr. HOWELL. *The way it is*
KATS-CHERNIN, E. *Alexander rag*
MACDOWELL, E. *Ungarisch*
PESKANOV, A. *Sonnet 140 of Petrarch*
SATIE, E. *Sonatine bureaucratique*
SCHMIDT, J. *All of me*
SCHUBERT, F. *Allegretto quasi andantino*
TCHAIKOVSKY, P.I. *June – Barcarolle*
TIZOL, J. arr. BOOTH. *Perdido*
WOOD, S.J. *Stomp*

● **From the AMEB *Piano for Leisure Grade 8 Series 2*:**
ATWELL, W. *Dixie boogie*
BAILEY, J. arr. BISHOP. *The sprightly ones*
BEETHOVEN, L. van. *Allegro molto e con brio*
BRAHMS, J. *Ballade*
FINA, J. *Bumble boogie*
FISHER, M. *When Sunny gets blue*
GERSHWIN, G. *I got rhythm*
GRANADOS, E. *Villanesca*
GRIEG, E. *An den Frühling*
RUBINSTEIN, A. *Mélodie*
SCHUBERT, F. arr. LISZT. *Ständchen*
WILLIAMS, C. *The dream of Olwen*

● **From the AMEB *Piano for Leisure Grade 8 Series 1*:**
ALBÉNIZ, I. *Sevilla sevillanas*
BEETHOVEN, L. van. *Andante*
BERNIE, B. *Sweet Georgia Brown*
BRUBECK, D. *Far more blue*
CHOPIN, F. *Polonaise*
ELLINGTON, D. *Satin doll*
GERSHWIN, E. *Prelude*
GRAINGER, P. *Country gardens*
HANDEL, G. *Air and variations*
MOZART, W. *Fantasy*
SCHUBERT, F. *Impromptu*
SINDING, C. *Rustle of spring*

AMEB Manual list

ALBÉNIZ, I. *Sevilla* No 3 from *Suite española* Op.47
BACH, J.S. 1st movement from *Concerto nach italiänischen Gusto* BWV 971
BACH, J.S. *Andante* 2nd movement from *Concerto nach italiänischen Gusto* BWV 971
BACH, J.S. *Presto* 3rd movement from *Concerto nach italiänischen Gusto* BWV 971
BACH, J.S. *Duetto* in G major BWV 804
BACH, J.S. *Passepied I en rondeau* 5th movement and *Passepied II* 6th movement from *'English' Suite* in E minor BWV 810
BEETHOVEN, L. van. *Allegro molto e con brio* 1st movement from *Sonata* in C minor Op. 10 No 1
BEETHOVEN, L. van. *Presto con fuoco* 4th movement from *Sonata* in E♭ major Op. 31 No 3
BENJAMIN, A. *Jamaican rumba* (Boosey and Hawkes)
BERNARD, F. arr. BRUBECK. *Winter wonderland* (*Selections from a Dave Brubeck Christmas* — Warner)
BLAND, E. *Cell phone blues* (*Piano music of Africa and the African diaspora* Volume 3 — Oxford University Press)
BRAHMS, J. *Andante* in D minor No 1 from *Ballades* Op. 10
BRAHMS, J. *Intermezzo* in E minor No 5 from *Fantasien* Op. 116
BROWN, R. arr. PETERSON. *Gravy waltz* (*Oscar Peterson jazz piano solo* Second edition — Hal Leonard)
BRUBECK, D. *Fast life* (*The giants of jazz piano* — Warner)
BRUBECK, D. *Weep no more* (*The genius of Dave Brubeck: The piano solos* Book 1 — Warner)
CARTER-VARNEY, G. *Blue samba* (AMC)
CETERA, P. and FOSTER, D. arr. ROED. *You're the inspiration* (*Advanced piano solos encyclopedia* Volume 1 — Warner)
CHUA, S. *Siesta* from *Red hot rhapsodies* (Allans)
CHOPIN, F. *Lento con espressione* ('*Nocturne*') in C♯ minor CT 127/BI 49
CHOPIN, F. *Nocturne* in B major Op. 32 No 1/CT 116
CHOPIN, F. *Nocturne* in E♭ major Op. 9 No 2/CT 109
CHOPIN, F. *Waltz* in A♭ major Op. 69 No 1/CT 215
COLERIDGE-TAYLOR, S. *Deep river* No 10 from *24 Negro melodies* Op. 59 No 1 (*Piano music of Africa and the African diaspora* Volume 3 — Oxford University Press)
CONFREY, Z. *Kitten on the keys*
COUPERIN, F. *Les barricades mistérieuses* from *Pièces de clavecin*
GERSHWIN, G. *Fascinating rhythm* (*Gershwin at the keyboard* — Warner)
GERSHWIN, G. *I got rhythm* (*Gershwin at the keyboard* — Warner)
GERSHWIN, G. *Swanee* (*Gershwin at the keyboard* — Warner)
HAYDN, J. *Presto* 3rd movement from *Parthia* in E major Hob. XVI:13
HYDE, M. *Water nymph* (*Piano works of Miriam Hyde* — Allans)
HYDE, M. *Reflected reeds* (*Piano works of Miriam Hyde* — Allans)
JOBIM, A. arr. BOOTH.*Wave* (*Unforgettable…The lighter side of jazz* — Wise)
JONES, Q. and TEMPERTON, R. *Miss Celie's blues* (*Dan Coates complete advanced piano solos* — Warner)
LISZT, F. *Consolation* in D♭ major No 3 from *Consolations* S 172/LW A111a
MANZANO, M. *Baile llano* No 11 from *Spanish preludes* (Boosey and Hawkes)
MARTINŮ, B. *The puppet dances* No 5 from *Loutky* H 137
MENDELSSOHN, F. *Duetto* in A♭ major No 6 from *Lieder ohne Worte* Op. 38
MENDELSSOHN, F. *Lied ohne Worte* in C major No 4 from *Lieder ohne Worte* Op. 67
NORTON, C. *Prelude* III (*Rock preludes* — Boosey and Hawkes)
PUCCINI, G. *Piccolo tango* (Schott)
SCHUBERT, F. *Impromptu* in A♭ major No 4 from *4 impromptus* Op. 90/D899
SCHUBERT, F. *Impromptu* in A♭ major No 2 from *4 impromptus* Op. 142/D935
SCHUMANN, R. *Verrufene Stelle* No 4 from *Waldszenen* Op. 82
TRADITIONAL arr. WOLF. *Nobody knows the trouble I've seen* (*Spirituals* — Könemann)
TRADITIONAL arr. WOLF. *Down by the riverside* (*Spirituals* — Könemann)
VAUGHAN WILLIAMS, R. *The lake in the mountains* (Oxford University Press)

Section III. Aural tests or Sight-reading; General knowledge

CERTIFICATE OF PERFORMANCE 1289

Section I. Pieces

Refer to the syllabus objectives (Section I. Pieces) at the beginning of this level.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

Candidates must present a minimum of four works at examination, with further works to be selected to make up the performance time of the examination.

Candidates may either:

- Draw all works from the Manual list below
  or
- Draw works from Manual list below in addition to one work from the Certificate of Performance Manual lists in the Piano syllabus
  or
- Draw works from the Manual list below in addition to one work of Own choice (see 'Own choice' at the start of this syllabus).

AMEB Manual list

BACH, J.S. *Prelude* 1st movement from *'English' Suite* No 4 in F major BWV 809
BACH, J.S. arr. BUSONI. *Toccata* in D minor (Breitkopf & Härtel)
BADELT, K. arr. RADNICH. *Pirates of the Caribbean* 3rd movement of *Pirates forever* (jarrodradnich.com/musicnotes.com MN0138883)
BEACH, A. *Two pieces* Op. 54
BEACH, A. *Two pieces* Op. 102
BEACH, A. *Nocturne* Op. 107
BEACH, A. *Menuet Italien* No 2 from *Trois morceaux caractéristiques* Op. 28 (*Piano music of Amy Beach* — Hal Leonard)
BEACH, A. *From Blackbird Hills* Op. 83 (*Piano music of Amy Beach* — Hal Leonard)
BEETHOVEN, L. van. *Prestissimo* 4th movement from *Sonata* in F minor Op. 2 No 1
BEETHOVEN, L. van. *Allegro vivace* 1st movement from *Sonata* in A major Op. 2 No 2
BEETHOVEN, L. van. *Finale: Prestissimo* 3rd movement from *Sonata* in C minor Op. 10 No 1
BEETHOVEN, L. van. *Largo – Allegro* 1st movement from *Sonata* in D minor Op. 31 No 2
BEETHOVEN, L. van. *Nicht zu geschwind und sehr singbar vorgetragen* 2nd movement from *Sonata* in E minor Op. 90
BEETHOVEN, L. van. Any two of *Bagatelles* Op. 126
BONDS, M. *Troubled water* from *Spiritual suite* (*Piano music of Africa and the African diaspora* Volume 4 — Oxford University Press)
BRAHMS, J. *Intermezzo* in E major No 6 from *Fantasien* Op. 116
BRAHMS, J. *Intermezzo* in E♭ major No 1 from *Three intermezzos* Op. 117
BRAHMS, J. *Intermezzo* in B minor No 1 from *Klavierstücke* Op. 119
BRUBECK, D. *Blue rondo a la turk* (*Jazz piano solos* Volume 42 — Hal Leonard)
BRUBECK, D. *In your own sweet way* (*The genius of David Brubeck* Book 1 — Warner)
BRUBECK, D. *Summer song* (*The genius of David Brubeck* Book 1 — Warner)
BURROWS, J. *Hot wind, red dust, and rolling weeds* (*Australian women composers' piano anthology* Volume 2 — Wirripang)
CARREÑO, T. *Plainte* from *Élégie* Op. 17 No 1 (*Women composers – A graded anthology* Book 3 — Schott)
CARTER-VARNEY, G. *Shades of blue* (AMC)
CHAMINADE, C. *Guitare* Op. 32
CHAMINADE, C. *L'Ondine* Op. 101
CHAMINADE, C. *La lisonjera* [The flatterer] Op. 50
CHOPIN, F. *Fantasie impromptu* in C♯ minor Op. 66/CT 46
CHOPIN, F. *Waltz* in E minor B 56/C 222
CHUA, S. *Rodeo* from *Scenes of childhood* (Allans)
CHUA, S. *Theme and twelve deviations* (Midnight Editions
COLLINS, B. *Insect dance* (*The piano collection* — Wirripang)
COREA, C. *Spain* (*Chick Corea omnibook* — Hal Leonard) [Omit drum solo bars]
DEBUSSY, C. *Rêverie* L 68
DEBUSSY, C. *Sarabande* 2nd movement from *Pour le piano*
DEBUSSY, C. arr. MARK. *Cortège* 2nd movement from *Petite suite* (*Debussy – His greatest piano solos* — Ashley Mark Publishing Company)
ELLINGTON, D. *Don't get around much anymore* (*Oscar Peterson plays Duke Ellington* — Hal Leonard)
EVANS, B. *Waltz for Debbie* (*Bill Evans omnibook* — Hal Leonard) [Omit Letter E and F]
FAINT, L. *Rhapsodic episodes* (*Australian women composers' piano anthology* Volume 3 — Wirripang)
FAURE, G. arr. HOWATT. Any two movements of *Dolly suite* Op. 56 (Peters)
FAURE, G. arr. MUKERJI *Pavane* Op. 50
GERSHWIN, G. arr. GRAINGER. *The man I love*
GERSHWIN, G. arr. WAKEMAN. *Summertime* (truepianotranscriptions.com)
GINASTERA, A. *Danza del viejo boyero* No 1 and *Danza de la moza donosa* No 2 [to be performed as one work] from *Danzas Argentina*s Op. 2
GOTTSCHALK, L. *Pasquinade* Op. 59/D 113
GRAINGER, P. *Molly on the shore* (Schott)
GREENBAUM, S. *First light* (Promethean Editions)
GRIEG, E. *Bryllupsdag på Troldhaugen* No 6 from *Lyrische Stücke* Op. 65
GULDA, F. *Aria* (Weinberger)
GULDA, F. *Moderato* No 1 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Alla marcia, risoluto* No 2 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Allegro ma non troppo* No 4 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Moderato, poco mosso* No 5 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Presto possibile* No 6 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Tempo giusto e risoluto* No 8 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Allegro, dolce* No 9 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
GULDA, F. *Allegro pesante* No 10 from *Play piano play* (*Freidrich Gulda Klavier-Kompositionen* — Weinberger)
HISAISHI, J. *Cinema nostalgia* (*Piano stories best '88-'08* — Schott)
HISAISHI, J. arr. LANDRY. *Howl's moving castle theme* (musicnotes.com MN0170497)
HOFFMAN, R. *Dixiana* (*Masters of American piano music* — Alfred)
JARRETT, K. *The Köln concert – Original transcription Part IIa* (Schott)
JARRETT, K. *The Köln concert – Original transcription Part IIc* (Schott)
JOEL, B. arr. JOO. *Fantasy – (Film Noir)* Op. 4 (*Fantasies and delusions* — Hal Leonard)
JOHN, E. arr. KEVEREN. *The lion king* (*Disney recital suites* — Hal Leonard)
KATS-CHERNIN, E. *Russian toccata* (*Piano village* — Boosey & Hawkes)
KATS-CHERNIN, E. *Fast blue village* (*Piano village* — Boosey & Hawkes)

KATS-CHERNIN, E. *Backstage rag* (*Book of rags* — Boosey & Hawkes)
KATS-CHERNIN, E. *Get well rag* (*Book of rags for piano* — Boosey & Hawkes)
KEANE, R. *Caterpillar capers* (*'C' is for…* — AMC)
KEATS, B. *Inquieto* (for left hand alone) (Wirripang)
KERN, J. arr. PETERSON. *All the things you are* (*Solos for jazz piano* – Fischer)
KHACHATURIAN, A. *Tokkata*
KOTCHIE, J. *Midnight at Mishka's* (*Australian women composers' piano anthology* Volume 2 — Wirripang)
LECUONA, E. *Malagueña*
LENNON, J. and MCCARTNEY, P. arr. KEVEREN. *Help!* (*The Beatles recital suites for pianoforte* — Hal Leonard)
LEWIS, M. *Honky tonk train (Honky tonk train blues)* (*Boogie woogie – jazz piano solos* Volume 60 — Hal Leonard)
LUDWIG, P. *Tango nuevo* (*Tangos* — Schott)
LUDWIG, P. *Zirkus-tango* (*Tangos* — Schott)
MENDELSSOHN, F. *Andante con moto* No 1 from *Lieder ohne Worte* Op. 53
MERCURY, F. arr. KEVEREN. *Bohemian rhapsody* (*Queen for classical piano* — Hal Leonard)
MORRIS, C. *Blue ocean* (*Australian women composers' piano anthology* Volume 3 — Wirripang)
MORTON, F. *Fingerbuster (Fingerbreaker)* (*Ragtime: jazz piano solos* Volume 55 — Hal Leonard)
MOZART, W. *Rondo: Allegro* 3rd movement from *Sonata* K 281
MOZART, W. *Allegro maestoso* 1st movement of *Sonata* in A minor K 310
MOZART, W. *Allegro moderato* 1st movement from *Sonata* K 330
POULENC, F. *Novelette* in E minor No. 3 (*Three novelettes* — Chester)
POWELL, J. arr. PIETSCHMANN. *How to train your dragon* (musicnotes.com MN0190279)
RACHMANINOFF, S. *Prelude* in C♯ minor No 2 from *Morceaux de fantaisie* Op. 3
RACHMANINOFF, S. *Prelude* in G♭ major No 10 from *10 preludes* Op. 23
RAVEL, M. *Pavane pour une infante defunte*
RAVEL, M. *Prélude* 1st movement from *Le tombeau de Couperin*
RODGERS, R. arr. HARRIS. *My funny Valentine* (musicnotes.com MN0152549)
ROSENBLATT, A. *Suzhou gardens* from *Asian sketches* (Schott)
ROSENBLATT, A. *Tango* for piano (Schott)
SCHUBERT, F. *Impromptu* in E♭ major D 899/Op. 90 No 2
SIMONS, S. and MARKS, G. *All of me* (*Oscar Peterson – A jazz portrait of Frank Sinatra* — Hal Leonard)
STRAUSS, R. *Auf stillen Waldespfad* No 1 from *Stimmungsbilder* Op. 9/TrV 127
STRAUSS, R. *An einsamer Quelle* No 2 from *Stimmungsbilder* Op. 9/TrV 127
STRAUSS, R. *Intermezzo* No 3 from *Stimmungsbilder* Op. 9/TrV 127
SUTHERLAND, M. Any two movements from *Sonatina* (*Piano works of Margaret Sutherland* — Allans)
SZYMANOWSKA, M. *Nocturne* in B♭ major (*At the piano with women composers* — Alfred)
TAILLEFERRE, G. *Impromptu* (Editions Jobert)
TCHAIKOVSKY, P. *Mazurka de salon* No 3 from *Trois morceaux* Op. 9
TCHAIKOVSKY, P. arr. ESIPOFF, S. *Waltz of the flowers* (*The nutcracker suite* — Schirmer)
TYNER, M. *La habana sol* (Hal Leonard)
TYNER, M. *Fly with the wind* (Hal Leonard)
VILLA-LOBOS, H. *O Polichinello* No 7 from *Prole do bêbê* Suite No 1
WALLER, T. and BROOKS, H. arr. TATUM. *Ain't misbehavin'* (*The Art Tatum collection* — Hal Leonard)

Section II. General knowledge

Piano for Leisure (Repertoire)

Foreword

Repertoire exams are available for Level 1 and Level 2, up to Grade 8, and provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Piano for Leisure (Comprehensive)(including grade books and manual list) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. No more than one Own Choice work may also be the candidate's own arrangement or composition. It is the responsibility of the candidate and their teacher to ensure that the Own Choice works chosen are appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Copies of Own Choice works are NOT required for use by examiners in Piano for Leisure (Repertoire) exams.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of the *Manual of Syllabuses* or syllabus download (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *Examination Conduct* in the *Foreword* to the full Piano for Leisure syllabus.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Piano for Leisure (Comprehensive) syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Piano for Leisure (Comprehensive) syllabus (including Piano for Leisure grade books and manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6260

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 8 min.

GRADE 1 (REPERTOIRE) 6261

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 2 (REPERTOIRE) 6262

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 3 (REPERTOIRE) 6263

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 4 (REPERTOIRE) 6264

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Piano for Leisure (Comprehensive) syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Piano for Leisure (Comprehensive) syllabus (including Piano for Leisure grade books and manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

In Piano for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6265

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min

GRADE 6 (REPERTOIRE) 6266

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 7 (REPERTOIRE) 6267

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 8 (REPERTOIRE) 6268

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.

Organ

Organ (Comprehensive)

General notes

General knowledge guidelines

Guidelines for General Knowledge have been developed for all levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of this manual.

New candidates

It is assumed that beginning candidates using the syllabus for organ will have keyboard skills at the standard of AMEB Grade 5 Piano.

Suitability of programme to instrument

Candidates, especially at Level 3, should consider carefully the suitability of the instrument on which they wish to be examined for coping with the musical demands of the programme to be played.

Instruments

A pipe organ with two manuals and a full pedal board (30-note compass) is desirable for examination purposes. However, where there is no suitable pipe organ available, consideration may be given to the use of an electronic instrument providing that its specification includes two manuals of five octaves' compass each, an independent pedal division with pedal board of 30-note compass and a stop list of similar dimensions to that of an acceptable pipe organ. Candidates are required to submit for approval at the time of entry, the specification of the organ on which they wish to be examined – final decision to lie with the State Committee.

Candidates are reminded that consideration should be given to the condition of the instrument and its action with reference to its suitability for examination purposes.

Use of a registrant

Candidates requiring the assistance of a registrant must apply for approval at the time of entry. Approval will be given where the disposition of the console makes it impossible or difficult for the candidate to vary registration, or where there are no registrational aids.

Technical work

All technical work is to be played from memory except where specified.

Bibliography

Andersen, A. *Improvisation I, II, III.* Denmark: Edition Egtved, 1975–7.

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Hurford, P. *Making Music on the Organ*. Oxford: OUP, 1988.

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Ritchie, G. & Stauffer, G. *Organ Technique, Modern and Early.* New Jersey: Prentice Hall, 1992.

Sherlaw Johnson, R. *Messiaen*. London: Dent.

Smith, R. *Toward an authentic Interpretation of the Organ Works of César Franck.* New York: Pendragon Press, 1983.

Smith, R. *Saint-Saëns and the Organ*. New York: Pendragon Press, 1992.

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Trevor, C.H. *The Oxford Organ Method.* London: OUP, 1971.

Wills, A. *Organ – Yehudi Menuhin Guides.* London: MacDonald, 1984.

Williams, P. *Bach Organ Music.* London: BBC Music Guide, 1972.

Williams, P. *The Organ Music of J.S. Bach* 3 vols. Cambridge: CUP, 1980.

Williams, P. & Owen, B. *The Organ*. London: Macmillan, 1988.

LEVEL 1

BEGINNING

GRADE 3 TO GRADE 4

Objectives

At the completion of Level 1, students will be able to perform musically and will have developed their technique, familiarity with the instrument and their knowledge according to the following criteria.

1. Musicality

Through a well-balanced programme drawn from the Lists, candidates should display musical playing showing

- a sense of style and an understanding of the character of the pieces presented;
- phrasing, articulation and clarity in part playing appropriate to various styles;
- appropriate choice of tone colours;
- rhythmic control and appropriate choice of tempi.

2. Technique

Students will develop a good foundation for further progress through:

- Good posture.
- Good hand and finger shape.
- Accurate and appropriate fingering.
- Accurate and appropriate pedal technique.
- Smooth changing of registration without inhibiting the rhythmic impetus.
- Effectively co-ordinating performance using the available resources of the instrument.

3. General

Students should demonstrate:

- Aural awareness and perception in relation to rhythm, pitch and harmony.
- Ability to read conventional notation at sight.
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of the *Manual of syllabuses*).
- Ability to transpose a melodic phrase and a two-part phrase.

GRADE 3 0373

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
   Major: G, F, D
   Minor (harmonic and melodic): E, D, A
   Compass: two octaves
2. Contrary Motion – beginning and ending on the keynote
   Major: C, G
   Minor (harmonic) A, E
   Compass: one octave.
3. Chromatic – hands separately
   Commencing on C, F
   Compass: one octave

Arpeggios – Manuals only

Hands separately
Major common chords in root position of D, B, G
Minor common chords in root position of A, B, C
Compass: two octaves

Pedal exercise

Pedal solo from Prelude in B♭ BWV 560 from Eight Short Preludes and Fugues usually published as organ works of Bach (*Oxford Organ Method* p 32).

Transposition

Transposition of a melodic phrase of four bars, up or down one tone – on manuals only.

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C, plus the Extra List requirement.

List A. Trios and Studies

DUPRÉ, M. A solis ortus cardine, No 3 from *Le Tombeau de Titelouze* (Leduc).
DUPRÉ, M. Glory be to God on High and Beloved Jesus, here we stand, Nos 4 and 52 from *79 Chorales*, Op 28 (Belwin Mills/IMP).
FISCHER, M.G. Prelude, p 128 or Intermezzo, p 129 or Postlude, p 130 from *The Oxford Organ Method* (OUP).
KITTEL, J.C. Prelude No 3 or No 4 from *The Progressive Organist*, Bk 1, ed Trevor (Elkin/Novello).
MARPURG, F.W. Pastorella on the Chorale *Der Herr ist mein getreuer Hirt* from *The Progressive Organist*, Bk 1, ed Trevor (Elkin/Novello).
WALTHER, J.G. Jesu meine Freude, Var 8 from *Walther Orgelwerke*, Vol 2 (Breitkopf).

List B. Baroque

BACH, J.S. Nun komm der Heiden Heiland (Fughetta) BWV 699 (Breitkopf) (Peters) (Bärenreiter).
BUXTEHUDE, D. Puer natus in Bethlehem, BuxWV217 from *The Progressive Organist*, Bk 1, ed Trevor (Elkin/Novello) (Hansen) (Breitkopf).
COUPERIN, F. Plein jeu (Premier Couplet du Kyrie) or Récit de Cornet (2e Couplet du Sanctus) from *Messe pour les convents* (L'oiseau-Lyre) (Kalmus).
TRAVERS, J. Cornet Voluntary [in C] from *Old English Organ Music for Manuals*, Bk 1 (OUP).
VIVALDI, A./BACH, J.S. Siciliano from *The Progressive Organist*, Bk 7, ed Trevor (Elkin/Novello).

List C. Post Baroque

EBEN, P. Thema and Variation II from Small Chorale Partita on *O Jesu all mein Leben bist du* (Universal).
HEILLER, A. O Haupt voll Blut und Wunden (Prelude, Interlude and Chorale from *Choralvorspiele zu Liedern des Dänischen Gesangbuchs*) (1977/78) (Doblinger).
HURFORD, P. Meditation from *Laudate Dominum* (OUP).
IRELAND, J. The Holy Boy (Novello).
NIXON, J. Glory be to Jesus from *Stillness and Splendour* (Kevin Mayhew).
PÄRT, A. K or G or S from *Annum per Annum* (Universal).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 0374

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
   Major: A, B♭, E♭
   Minor (harmonic and melodic): B, G
   Compass: two octaves
2. Contrary motion – beginning and ending on the keynote
   Major: F, B♭
   Minor (harmonic): D, G
   Compass: two octaves
3. Chromatic – hands separately and hands together in similar motion
   Commencing on G, D
   Compass: one octave

Arpeggios – Manuals only

Hands separately and hands together
Major common chords in root position of F, B♭, E♭
Minor common chords in root position of G, D, F♯
Compass: two octaves

Pedal Exercise

Pedal solo from Prelude of Prelude and Fugue in C minor BWV 549, J.S. Bach.
Please note: Memory not required.

Transposition

Transposition of a two-part phrase of four bars, up or down one tone – on manuals only.

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C plus the Extra List requirement.

List A. Early Baroque up to Buxtehude

BUXTEHUDE, D. Nun komm, der Heiden Heiland BuxWV211 from *The Progressive Organist*, Bk 2 (Elkin/Novello) (Breitkopf).
COUPERIN, F. Dialogue (5e et dernier Couplet du Kyrie) from *Messe pour les convents* (L'oiseau-Lyre) (Kalmus).

FRESCOBALDI, G. Præambulum legatura in G from *Frescobaldi Organ Works*, Vol 2 (Peters).
GHEYN, M. van den. Preludium from *Organ Book, N*o 6, ed Trevor (OUP).
GIGAULT, N. Prélude du Cinquième Ton from *Organ Book*, No 2, ed Trevor (OUP).
PACHELBEL, J. Wo Gott der Herr nicht bei uns hält from *Oxford Organ Method*, p 126 (OUP) (Bärenreiter).
PRAETORIUS, M. Alvus Tumescit Virginis, No 5 from *Complete Organ Works* (Breitkopf 8556).
TITELOUZE, J. Ave Maris Stella, Verset, No 3 from *Complete Organ Works*, Vol 1 (Kalmus).

List B. Baroque

BACH, J.S. Ich ruf zu dir, BWV 639 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Gelobet seist du, BWV 604 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Christ lag in Todesbanden, BWV 625 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Liebster Jesu, wir sind hier, BWV 731 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Ach Gott und Herr, BWV 714 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Herzlich thut mich verlangen, BWV 727 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century and Twentieth Century

DUPRÉ, M. Kyrie, God the Holy Ghost and Farewell, Nos 51 & 66 from *79 Chorales*, Op. 28, to be played as one piece (Belwin Mills).
DUPRÉ, M. Any one from *Trois Elévations* (Philippo/UMP).
HAKIM, N. Antienne from *Mariales* (UMP).
LANGLAIS, J. Chant des Bergers from *The New Organ Album* I (Universal).
LANGLAIS, J. Miniature II (2) (Combre/UMP).
KARG-ELERT, S. Christe du Lamm Gottes (Lamb of God, our Saviour), Op. 78, No 5 (Breitkopf).
MENDELSSOHN, F. Andante religioso from Sonata IV, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
PÄRT, A. Pari Intervallo from *The New Organ* Album II (Universal).
TAILLEFERRE, G. Nocturne from *The New Organ* Album II (Universal).
VIERNE, L. Prélude (Bk 1) from *24 Pièces en style libre* (Durand).
WHITLOCK, P. Fidelis from *Four Extemporisations* (OUP).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2, students will have demonstrated development according to the following criteria.

1. Musicality

Through a well-balanced programme drawn from the Lists, the candidate should demonstrate well-developed interpretative ability and musical performance.

Candidates are to demonstrate further development of a sense of style and an understanding of the character of the pieces presented.

2. Technique

The student should have mastered the full range of the instrument and have demonstrated this familiarity and expertise in all technical work and pieces incorporating:

- Fluency and clarity in part playing.
- Rhythmic control of all aspects of playing.
- Use of appropriate phrasing, articulation and dynamics.
- Efficient and smooth changes of registration.
- Well-developed co-ordination of increasingly complex material.

3. General

Students should demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy.
- Continuing development of the ability to sight read with fluency, accuracy and appropriate registration.
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of the *Manual of syllabuses*).
- Ability to transpose a three-part and four-part homophonic texture.

GRADE 5 0375

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
   Major: E♭, A♭
   Minor (harmonic and melodic): F♯, C
   Compass: two octaves
2. Contrary motion-– beginning and ending on the keynote
   Major: D, A
   Minor (harmonic): B, F♯
   Compass: two octaves
3. Chromatic – hands separately and hands together in similar motion
   Commencing on A, E
   Compass: one octave

Arpeggios – Manuals only

Hands separately and hands together
Major common chords in root position of E, F♯, C♯
Minor common chords in root position of E, F, B♭
Compass: two octaves

Scales – Pedals only

Beginning on the lowest tonic note
1. Major and minor (harmonic) C, F, E♭
   Compass: two octaves
   Compass: one octave G, A, B♭
2. Chromatic
   Commencing on F
   Compass: one octave

Arpeggios – Pedals only

Beginning on the lowest tonic note
Major and minor common chords in root position
C, E♭, F, G, A, B♭
Compass: one octave

Scales – Manuals and Pedals

Left hand and pedal in contrary motion
Major: F, D
Compass: one octave

Transposition

Transposition of a three-part homophonic texture of 8 bars up or down a tone using manuals.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

List A. Baroque or earlier

BUXTEHUDE, D. Erschienen ist der herrliche Tag from *The Progressive Organist,* Bk II, ed Trevor (Elkin/Novello) (Breitkopf).
COUPERIN, F. Tierce en Taille (6e couplet) from *Messe pour les paroisses*. (L'oiseau-Lyre) (Kalmus).
LÜBECK, V. Præambulum in F (Breitkopf).
PACHELBEL, J. Trio on *Von Himmel hoch* from *The Progressive Organist*, Bk 2, ed Trevor (Elkin/Novello) (Breitkopf).
PRAETORIUS, M. Te Mane Laudum Carmine, No 10 from *Complete Organ Works* (Breitkopf).

List B. Bach

BACH, J.S. Jesu meine Freude, BWV 610 and Da Jesu an dem Kreuze stund, BWV 621 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Meine Seele erhebt den Herren, BWV 648 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude and Fugue in E minor, BWV 533 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Fantasia con imitazione, BWV 563 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude from Prelude and Fugue in A, BWV 536 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century

BRAHMS, J. Herzliebster Jesu, Op. 122, No 2 (Novello) (Breitkopf) (Henle).
KARG-ELERT, S. O Welt, ich muss dich lassen (O World I now must leave thee), Op. 65, No 21 (Breitkopf).
KARG-ELERT, S. Ich danke dir schon durch deinen Sohn (I thank thee Lord through Thy dear Son), Op 65, No 19 (Breitkopf).
LISZT, F. Ave Maris Stella (Peters) (Edito Musica Budapest) (Universal Vol 6).
MENDELSSOHN, F. Andante tranquillo from Sonata III, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
PARRY, C.H.H. Chorale Prelude on Melcombe from *Seven Chorale Preludes*, Set I (Novello).
REGER, M. Passion, Op. 145, No 4 (Bärenreiter) (Breitkopf).
RHEINBERGER, J. Intermezzo from Sonata No 8 (Novello).

List D. Twentieth Century

EBEN, P. Variations I, III or IV from Small Chorale Partita on *O Jesu all mein Leben bist du* (Universal).
FRANÇAIX, J. Suite Carmelite, No 2 or 3 (Transatlantiques/UMP).
LANGLAIS, J. Chant de Paix from *Neuf Pièces* (Leduc).
LEIGHTON, K. Fanfare from *Easy Modern Music* (OUP).
MESSIAEN, O. Desseins éternels from *La Nativité*, Vol 1 (Leduc).
PEETERS, F. Holy God we praise thy name from *30 Chorale Preludes,* Op 70 (Peters).
THALBEN BALL, G. Elegy (Paxton).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 0376

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

Scales – Manuals only

1. Ascending and descending – hands separately and hands together in similar motion
   Major: B, D♭ (C♯)
   Minor (harmonic and melodic): B♭, E♭
   Compass: two octaves
2. Contrary motion – beginning and ending on the keynote
   Major: E♭, E
   Minor (harmonic): C, C♯
   Compass: two octaves
3. Chromatic – hands separately and hands together in similar motion
   Commencing on B, B♭
   Compass: one octave

Arpeggios – Manuals only

Hands separately and hands together
Major common chords in root position of C, A♭, A
Minor common chords in root position of C♯, E♭, A♭
Compass: two octaves

Scales – Pedals only

Beginning on the lowest tonic note
1. Major and minor (harmonic)
   C♯, D, E
   Compass: two octaves
   F♯, A♭, B
   Compass: one octave
2. Chromatic
   Commencing on B
   Compass: one octave

Arpeggios – Pedals only

Beginning on the lowest tonic note
Major and minor common chords in root position of
C♯, D, E, F♯, A♭, B
Compass: one octave

Scales – Manuals and Pedals

Left hand and pedal in contrary motion
Major: G, B♭

Transposition

Transposition of a three-part texture of 8 bars up or down a tone using manuals and pedals.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

List A. Baroque or earlier

BÖHM, G. Nun bitten wir den heil'gen Geist (No 11 from Sämtliche Orgelwerke, Breitkopf) (Kalmus).
BRUHNS, N. Præludium in G minor (Breitkopf).
BRUHNS, N. Præludium in E minor the 'lesser' (Breitkopf – No 2 in this edition).
BUXTEHUDE, D. Ciacona in E minor, BuxWV160 (Breitkopf 6662) (Hansen).
BUXTEHUDE, D. Toccata (and Fugue) in F, BuxWV157 (Breitkopf 6662) (Hansen Vol II p 103).
CLERAMBAULT, L-N. Dialogue sur les grands jeux from *Suite du Premier Ton* (Schola Cantorum).
CLERAMBAULT, L-N. Basse et Dessus de Trompette ou de Cornet séparé en dialogue from *Suite du Premier Ton* (Schola Cantorum).
COUPERIN, F. Plein Chant du premier Kyrie en taille and Fugue sur les Jeux d' Anches and Dialogue en trio du Cornet et de la Tierce from *Messe pour les paroisses* (L'oiseau-Lyre) (Kalmus) (Faber Early Organ Series Vol 9).
DAQUIN, L. Noël II or Noël Suisse XII (Faber) (Kalmus).

List B. Bach

BACH, J.S. Wir glauben all' an einen Gott, BWV 680 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Nun komm, der Heiden Heiland, BWV 659 (Breitkopf) (Peters) (Bärenreiter).

BACH, J.S. Herr Christ, der ein'ge Gottes Sohn, BWV 601 and Puer natus in Bethlehem, BWV 603 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Heut triumphiret Gottes Sohn, BWV 630 from *Orgelbüchlein* (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Wenn wir in höchsten Nöten sein/Vor deinen Thron, BWV 668 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century
BOËLLMANN, L. Menuet from *Suite Gothique* (Durand).
BRAHMS, J. Mein Jesu, der du mich, Op. 122, No 1 (Breitkopf) (Novello) (Henle).
BRAHMS, J. Herzlich tut mich verlangen (6/4), Op. 122, No 10 (Breitkopf)(Henle) (Novello).
MENDELSSOHN, F. Allegro maestoso from Sonata No 2, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
MENDELSSOHN, F. Allegretto from Sonata No 4, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
VIERNE, L. Lied from *24 Pièces en style libre*, Bk 2 (Durand).
WHITLOCK, P. Folk tune from *Five Short Pieces* (OUP).
WIDOR, C.M. Adagio from Symphony No 2 (Hamelle/Leduc/Kalmus).

List D. Twentieth Century
ALAIN, J. Postlude pour l'office des Complies (Leduc).
DURUFLÉ, M. Prélude sur l'Introït de l' Epiphanie from *Orgue et Liturgie*, No 48 (Schola Cantorum).
EBEN, P. Variation V from Small Chorale Partita on *O Jesu all mein Leben bist du (*Universal).
FLEURY, A. Cantilène from *Prélude, Cantilène and Finale* (Forberg).
HEILLER, A. Rind nu op: Jesu havn from *Choralvorspiele zu Liedern des Dänischen Gesangbuchs* (1977/78) (Doblinger).
JONGEN, J. Petite Prélude (OUP).
JONGEN, J. Petite Pièce (OUP).
LANGLAIS, J. Pasticcio from *Organ Book* (Elkan Vogel).
MARTIN, F. Agnus Dei (Bärenreiter).
PEETERS, F. Maria sollte nach Bethlehem gehn, No 5 from *Zehn Orgel Chorale*, Op. 39 (Schott).
VAUGHAN WILLIAMS, R. Rhosymedre from *Three Preludes on Welsh Hymn Tunes* (Stainer and Bell).
YON, P. Humoresque (Fischer Brothers).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 0377

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

Scales – Manuals only
1. Ascending and descending – hands separately and hands together in similar motion
   Major: B, F♯ (G♭), A♭, D♭
   Minor (harmonic and melodic): C♯, F, E♭, A♭
   Compass: two octaves
2. Contrary motion – beginning and ending on the keynote.
   Major: B, F♯, A♭, D♭
   Minor (harmonic): F, B♭, E♭, A♭
   Compass: two octaves
3. Chromatic – hands separately and hands together in similar motion
   Commencing on E, B, B♭, E♭, A♭
   Compass: two octaves

Arpeggios – Manuals only
Hands separately and hands together
Dominant Seventh and Diminished Seventh chords in root position of all keys listed above
Compass: two octaves

Pedal exercises
BACH, J.S. Toccata in F, BWV 540 – first pedal solo (bars 55–82)
MENDELSSOHN, F. Sonata in D minor, Op. 65 No 6 – pedal part of the 12/8 variation (*Oxford Organ Method* p 32)
Please note: Memory not required.

Transposition
Transposition of a simple four-part chorale or hymn tune up or down a tone, using manuals and pedals.

Section II. Studies and pieces
Four works required, one from each of Lists A, B, C and D, plus the Extra List requirement.

List A. Baroque or earlier
BÖHM, G. Præludium in C, No 1 from *Sämtliche Orgelwerke* (Breitkopf).
BUXTEHUDE, D. Præambulum (Prelude and Fugue) in A minor, BuxWV158 (Breitkopf 6662) (Hansen Vol II p 27).
BUXTEHUDE, D. Præludium, Fugue and Chaconne in C, BuxWV 137 (Breitkopf) (Hansen Vol II p 5).
COUPERIN, F. Offertoire from *Messe pour les paroisses* (L'oiseau-Lyre) (Kalmus).
de GRIGNY, N. Récit de tierce en taille – Verset 10 from *The Organ Mass* (Schola Cantorum) (Kalmus).
FRESCOBALDI, G. Toccata seconda from *The Second Book of Toccatas* (Bärenreiter 2204 Vol IV).
GIBBONS, O. Fantasia in foure parts (Peters).
LÜBECK, V. Prelude and Fugue in E (Breitkopf).
LÜBECK, V. Prelude and Fugue in C minor (Breitkopf).
LÜBECK, V. Præambulum in G (Breitkopf).
WALTHER, J.G. 1st movt of Concerto, in B minor (Bärenreiter).

List B. Bach
BACH, J.S. Fugue from *Prelude and Fugue in C*, BWV 545 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Fugue in G minor, BWV 578 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. In dir ist Freude, BWV 615 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Nun komm, der Heiden Heiland, BWV 661 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Von Gott will ich nicht lassen, BWV 658 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century
FRANCK, C. Cantabile (Durand).
KARG-ELERT, S. Wachet auf, ruft uns die Stimme (Wake, awake the night is flying), Op. 65, No 33 (Breitkopf).
KARG-ELERT, S. Lobe den Herren O meine Seele (Praise the Lord O my soul), Op. 65, No 28 (Breitkopf).
MENDELSSOHN, F. 1st movt of Sonata No 1, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
MENDELSSOHN, F. Prelude and Fugue in D minor (Breitkopf) (Henle) (Novello, ed Little).
REGER, M. Benedictus (Breitkopf).
SAINT-SAËNS, C. Prelude and Fugue in B major Op. 99, No 2 from *Six Preludes and Fugues*, Vol 1 (Durand) (Kalmus).
SCHUMANN, R. Sketch in F minor, Op. 58, No 3 (OUP) (Henle).
SCHUMANN, R. Fugue on B.A.C.H. in B♭ major, Op. 60, No 1 (Breitkopf) (Henle).

List D. Twentieth Century
BRIDGE, F. Adagio in E (Novello).

DUPRÉ, M. Placare Christe Servulis from *Tombeau de Titelouze*, Op 38 (UMP) (Bornemann).
HEILLER, A. Variations on Nun komm der Heiden Heiland (Doblinger).
HINDEMITH, P. 1st or 3rd movts of Sonata No 2 (Schott).
HOWELLS, H. Psalm Prelude, No 2, Set 1 (Novello).
HOWELLS, H. Siciliano for a high ceremony (Novello).
JONGEN, J. Chant de Mai (Chester).
JONGEN, J. Scherzetto (OUP).
MATHIAS, W. Processional from *Modern Organ Music,* Vol 1(OUP).
MESSIAEN, O. Les Bergers from *La Nativité,* Vol 1(Leduc).
VIERNE, L. Cortège, Op. 31, No 2 from *24 Pièces en style libre* (Bk 1) (Durand).
VIERNE, L. Carillon, Op. 31, No 21 from *24 Pièces en style libre* (Bk 2) (Durand).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 0378

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

Pedal exercises

All of the following required.
Please note: Memory not required.
BACH, J.S. Toccata in C, BWV 564 – pedal solo (bars 13–32)
BACH, J.S. An Wasserflüssen Babylons, BWV 653 – double pedal part (*Oxford Organ Method* p36)
FRANCK, C. Final in B♭, Op. 21 – pedal solo (bars 1–29)
LANGLAIS, J. No 1 from *Seven Concert Etudes for Organ Pedal* (Universal)

Transposition

Transposition of a simple four-part chorale or hymn tune up or down a tone, using manuals and pedals. Some accidentals will be included.

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D.

List A. Baroque or earlier

BÖHM, G. Vater unser im Himmelreich No 19 from *Sämtliche Orgelwerke* (Breitkopf)
BRUHNS, N. Præludium in E minor, the 'greater' (Breitkopf No 1 in this edition).
BUXTEHUDE, D. Prelude and Fugue in E major, BuxWV141 (Breitkopf) (Hansen Vol II, p 79).
BUXTEHUDE, D. Prelude and Fugue in G minor, BuxWV149 (Breitkopf) (Hansen Vol II, p 134).
BUXTEHUDE, D. Prelude and Fugue in D, BuxWV139 (Breitkopf) (Hansen Vol II p 57).
SWEELINCK, P. Variations on *Mein junges Leben hat ein End* (Peters).
VIVALDI, A./BACH, J.S. 3rd movt of Concerto in A minor, BWV 593 (Breitkopf) (Peters) (Bärenreiter).

List B. Bach

BACH, J.S. 1st or 3rd movt of Trio Sonata, No 1, BWV 525 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. 1st movt of Trio Sonata, No 3, BWV 527 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude from *Prelude and Fugue in G*, BWV 541 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude and Fugue in F minor, BWV 534 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Dies sind die heil'gen zehn Gebot, BWV 678 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Fantasia and Fugue in C minor (Great), BWV 537 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Fantasia in G, BWV 572 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Fugue in B minor on a theme of Corelli, BWV 579 (Breitkopf) (Peters) (Bärenreiter).

List C. Nineteenth Century

ELGAR, E. 2nd movt of Sonata, Op. 28 (Breitkopf) (Kalmus).
FRANCK, C. Pastorale (Durand).
FRANCK, C. Prelude, Fugue and Variation (Wiener Urtext) (Durand) (Kalmus).
GIGOUT, E. Toccata in B minor (Leduc).
PARRY, C. Chorale Prelude on the Old 104th (Novello).
REGER, M. Prelude and Fugue in B minor, Op. 129 (Breitkopf).
RHEINBERGER, J. 1st movt of Sonata No 4 in A minor (Amadeus/Schott).
SCHUMANN, R. Study in B minor from *Six Studies in canonic form for pedal- piano*, Op. 56, No 5 (Henle).
STANFORD, C.V. Postlude in D minor (Stainer and Bell).

List D. Twentieth Century

EBEN, P. No 1 or 2 from *Versetti (*Universal).
GUILLOU, J. Longs corps d'Anches and Hautbois d'Amour from *Jeux d'Orgue* (Universal).
HINDEMITH, P. 3rd movt of Sonata No 3 (Schott).
HOWELLS, H. Psalm Prelude, No 1 or No 3, Set 1 (Novello).
JONGEN, J. Pensée d'Automne, Op 47, No 2 (OUP).
LANGLAIS, J. Incantation pour un jour Saint (Schola Cantorum).
LANGLAIS, J. Chant héroique from *Neuf Pièces* (Leduc).
LEIGHTON, K. Paean from *Modern Organ Music,* Bk 2 (OUP).
LITAIZE, G. Diapason (Schott).
MESSIAEN, O. Joie et clarté des corps glorieux from *Les Corps Glorieux* (Leduc).
PEETERS, F. Toccata from *Suite Modale* (Lemoine/UMP).

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.

- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the organ, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores.

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The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability. (See Regulations)
Candidates are to provide a copy of each work for the use of examiners.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.
Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Section I of the examination will consist of a recital of at least 40 minutes in which a minimum of four works of contrasting styles and tempi, one from each of lists A, B, C and D, are to be presented with further works to be selected from the lists to make up the performance time of the examination.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

List A

BACH, J.S. Prelude and Fugue in C minor, BWV 546 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude and Fugue in C, BWV 547 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Toccata (Dorian) and Fugue in D minor, BWV 538 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. 1st movt of Trio Sonata No 5, BWV 529 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Trio on Allein Gott in der Höh sei Ehr, BWV 664 (Breitkopf) (Peters) (Bärenreiter).

List B

FRANCK, C. Fantaisie in A (Durand).
FRANCK, C. Pièce Héroïque (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Prière (Wiener Urtext) (Durand) (Kalmus).
LISZT, F. Prelude and Fugue on B.A.C.H. (Novello) (Universal Vol 2).
MENDELSSOHN, F. 1st movt of Sonata III, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
MENDELSSOHN, F. 1st movt of Sonata VI, Op. 65 (Breitkopf) (Peters) (Henle) (Novello, ed Little).
MENDELSSOHN, F. Prelude and Fugue in C minor (Breitkopf) (Peters) (Henle) (Novello, ed Little).
RHEINBERGER, J. Introduction and Passacaglia from Sonata No 8 in E minor (Novello).
REGER, M. Dankpsalm, Op. 145, No 2 (Breitkopf).
REGER, M. Tokkata and Fugue from Op. 59, Nos 5 & 6 (Breitkopf).
WIDOR, C.M. 1st movt of Symphonie Gothique, Op. 70 (Schott).
WIDOR, C.M. 3rd movt of Symphony No 3 in E minor (Hamelle/Leduc).

List C

BOSSI, E. Scherzo in G minor (UMP).
GIGOUT, E. Scherzo (Leduc).
GUILMANT, A. 1st movt of Sonata No 5, Op. 80 (Schott) (Wayne Leupold Editions/E.C.Schirmer).
HOWELLS, H. Master Tallis' Testament (Novello).
HOWELLS, H. Rhapsody, No 1 (Stainer and Bell).
KARG-ELERT, S. Ein feste Burg ist unser Gott (A sure stronghold our God is He), Op. 65, No 47 (Breitkopf).
RENAUD, A. Toccata in D minor (UMP).
SAINT-SAËNS, C. Fantaisie in D♭ major, Op. 101 (Durand) (Kalmus).
SAINT-SAËNS, C. Fantaisie in E♭ major (Billaudot GB 1909/Universal).
VIERNE, L. 4th movt of Symphonie No 6 (Lemoine/UMP).

List D

ALAIN, J. Litanies (Leduc).
ALAIN, J. Variations sur un thème de Clément Jannequin (Leduc).
ALAIN, J. Deuils, No 2 of *Trois Dances* (Leduc).
BRUMBY, C. Captain Logan's Fancy from *Organ Australis* (Currency Press).
EBEN, P. Homage à Dietrich Buxtehude (Schott).
HINDEMITH, P. Sonata No 2 or Sonata No 3 (Schott).
KERRY, G. Sidereus Nuncius (UMP).
LANGLAIS, J. La Nativité, No 2 of *3 Poèmes Evangéliques* (Philippo/UMP).
LANGLAIS, J. Hymne d'action de grâce – Te Deum, from *Trois Paraphrases Grégoriennes* (Philippo/UMP).
MESSIAEN, O. Les enfants de Dieu from *La Nativité* (Leduc).

Section II. General knowledge

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(a) A concert standard of performance will be expected.
(b) The examination may last for 75 minutes.
(c) If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.
(d) Any performance from memory is entirely optional.

Candidates are to provide a copy of each work for the use of examiners.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

Section I of the examination will consist of a recital of at least 45 minutes in which four works of contrasting styles and tempi, one from each of lists A, B, C and D, are to be presented with further works to be selected from the lists to make up the performance time of the examination.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A

BACH J.S. Fantasia and Fugue in G minor, BWV 542 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in G, BWV 541 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in A minor, BWV 543 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in B minor, BWV 544 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Prelude and Fugue in E minor, BWV 548 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Passacaglia and Fugue in C minor, BWV 582 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Toccata and Fugue in F, BWV 540 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Toccata (Adagio and Fugue) in C, BWV 564 (Breitkopf) (Peters) (Bärenreiter).
BACH J.S. Trio Sonata No 2, BWV 526 or No 6, BWV 530 (Breitkopf) (Peters) (Bärenreiter).
BACH, J.S. Prelude and Fugue in D, BWV 532 (Breitkopf) (Peters) (Bärenreiter).

List B

FRANCK, C. Choral No 1 in E (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Choral No 2 in B minor (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Choral No 3 in A minor (Wiener Urtext) (Durand) (Kalmus).
FRANCK, C. Final in B♭ major (Wiener Urtext) (Durand).
MOZART, W. Fantasie in F minor, KV 594 (Universal) (Doblinger).
MOZART, W. Fantasie in F minor, KV 608 (Universal) (Doblinger).
REGER, M. Fantasia and Fuge in D minor, Op. 135b, 2nd version (Peters).
REGER, M. Introduction and Passacaglia in D minor (Breitkopf).
WIDOR, C.M. 1st movt of Symphony No 5, Op. 42 (Hamelle/Leduc).
WIDOR, C.M. 3rd or 5th movt of Symphony No 1, Op. 13 (Hamelle/Leduc).

List C

ALAIN, J. Deuxième Fantaisie (Leduc).
DUPRÉ M. Prelude and Fugue in B major, Op. 7, No 1 (Leduc).
DUPRÉ, M. Prelude and Fugue in G minor, Op. 7 No 3 (Leduc).
DURUFLÉ, M. Prélude et Fugue sur le nom d'Alain (Durand).
DURUFLÉ, M. Any one movt of Suite, Op. 5 (Durand).
HINDEMITH, P. Sonata No 1 (Schott).
HOWELLS, H. Rhapsody No 2 or No 3 (Stainer and Bell).
JONGEN, J. Toccata (Lemoine).
MARTIN, F. Passacaille (Universal).
MULET, H. Toccata Tu es Petrus (Leduc).
VIERNE, L. Toccata from *Pièces de Fantaisie,* Bk 2 (Lemoine).
VIERNE, L. 1st movt of Symphonie No 3 (Durand).
VIERNE, L. 1st movt of Symphonie No 6 (Durand).

List D

ALBRIGHT, W. Totentanz from *Organ Book*, Vol III (Schott).
DAVID, J. Prelude und Fugue in A minor, No 1 from *Zwei kleine Präludien und Fugen* (Breitkopf).
EBEN, P. No 1 from *Two Chorale Fantasies* (Panton).
EBEN, P. Moto ostinato or Finale from *Sonntagsmusik* (Arita-Supraphon/Universal).
HAKIM, N. Final from *Hommage à Igor Stravinsky* (Leduc).
JANÁČEK, L. Organ Solo from *Glagolitic Mass* (Bärenreiter).
KOEHNE, G. Gothic Toccata (Sounds Australia/AMC).
LANGLAIS, J. Fête from *Modern Anthology* (CPP Belwin).
MESSIAEN, O. Dieu Parmi Nous from *La Nativité* (Leduc).
MESSIAEN, O. Transports de joie from *L'Ascension* (Leduc).
POTT, F. Empyrean (UMP).

Section II. General knowledge

Organ (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Grade 3 to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Organ (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'Technical work' and 'General knowledge guidelines', which are not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
GRADE 3 TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

GRADE 3 (REPERTOIRE) 6013

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 4 (REPERTOIRE) 6014

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 1 syllabus 'Objectives' **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6015

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.

GRADE 6 (REPERTOIRE) 6016

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 7 (REPERTOIRE) 6017

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 40 min.

GRADE 8 (REPERTOIRE) 6018

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 50 min.

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LEVEL 1 GRADE 1 192
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LEVEL 1 GRADE 2 211
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LEVEL 3 AMUSA 253
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Violin

Violin (Comprehensive)

Foreword

Aim

This syllabus aims to:

- Offer a structured and systematic progression of violin study with emphasis on a broad range of repertoire.
- Encourage candidates studying this syllabus to work towards the achievement of technical and artistic goals.
- Provide candidates studying this syllabus with an established system of assessment and recognition of achievement from an internationally recognised body.

This syllabus emphasises the consolidation of fundamental aspects of playing the violin including tone production, intonation, basic rhythmic skills and the relationship of the instrument and bow to the body. It also allows candidates to demonstrate progressive mastery of the instrument through the development and integration of right-hand and left-hand skills.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources.

By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means towards expressive playing.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means through which candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by two series of grade books, *Violin Series 10* (AMEB, 2021) and *Violin Series 9* (AMEB, 2011), from Preliminary to Grade 7. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Violin Technical work* (AMEB, 2021), which contains all of the technical work for this syllabus, and *Violin Sight-reading* (AMEB, 2021), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination. Additionally, the *Violin Series 10 Handbooks* Level 1 or Level 2 (print edition) or by grade (digital edition) are available. These publications include analyses of all works in *Violin Series 10* as well as further background information that will be of assistance in preparing candidates for Section III requirements. *Violin Series 9 Recording and Handbooks* (AMEB, 2011) are also available.

Violin Series 8 grade books may not be used in conjunction with this syllabus (except as a source of Extra List works). *Violin Technical work* (2011) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Violin Technical work* (AMEB, 2021). *Violin Sight-reading* (2011) does not contain indicative examples of the standard of the sight reading in the new syllabus but may still be used as an extra resource for practice purposes.

Programme structure

Number of works to be presented

Candidates must present the following works at examination in addition to any Technical work, Sight-reading, Aural test, or General knowledge requirement (see 'Test requirements for candidates in practical examinations' in the front section of the *Manual of syllabuses* for further information):

Level 1

Candidates must prepare one work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below) for presentation at examination.

Level 2 (excluding Certificate of Performance)

Candidates must prepare one work from each of Lists A, B, C, and D, in addition to any Extra List requirements (see *Extra Lists* below) for presentation at examination.

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D, at the candidate's discretion.

No more than one work by any composer should be selected.

Candidates must provide a copy of each work for use by the examiner.

Level 3 (Associate Diploma)

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D at the candidate's discretion.

No more than one work by any composer should be selected.

Candidates must provide a copy of each work for use by examiners.

Level 3 (Licentiate Diploma)

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least four works, one from each of Lists A, B, C, and D.
- The choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods, including at least one post-Romantic work (indicated by * next to the listing).
- Additional works needed to fulfil the time requirements may be selected from any of or all of Lists A, B, C, or D.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Candidates must provide a copy of each work for use by the examiner.

Extra lists

Candidates are required to present two Extra List works in addition to List pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General requirements practical examinations' section in the front section of the *Manual of syllabuses*.

Extra List works need not be accompanied.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for violin), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the violin, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct

Accompaniment

Where a List piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Extra List pieces do not need to be accompanied.

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 10 and Series 9 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19 in the 'Regulations' section at the front of the *Manual of syllabuses*.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Fingering and bowing

Fingering and bowing indications in AMEB grade books and Manual list works should be considered entirely editorial and may be altered as desired, unless otherwise indicated to achieve specific pedagogical goals.

Fingerboards

With the exception of Preliminary, the use of marked or fretted fingerboards is not permitted in any grade.

Presentation of Technical work from memory

Scales and arpeggios must be presented from memory.

Technical exercises may be read from the music.

For further information, see 'General requirements practical examinations – Technical Work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given

to the presentation of List pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations
The time allotted for all examinations is outlined in Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Tuning
The ability to tune the instrument accurately and reliably should be developed from the start of the violinist's training. Candidates must tune their own instruments from Grade 5. Teachers may tune the candidate's instrument from Preliminary to Grade 4, both inclusive.

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Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. The AMEB does not necessarily endorse the views expressed on any website.

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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 the candidate is expected to demonstrate the ability to play with musicality, aural awareness and a soundly developing technique while conveying musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate must demonstrate:

- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Performance of all Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Systematic fingering of scales and arpeggios
- Balanced alignment with the instrument that allows freedom and ease of execution of both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone
- Rhythmic precision
- Accurate intonation with consistency of control and an ability to adjust pitch where necessary
- A developing sense of tonality
- An understanding of left-hand formations/finger patterns in relation to tonality
- Development of left-hand facility in the range of positions appropriate to each grade
- Double stopping to serve as the basis for further development in Level 2

- Fluid shifting action showing secure aural awareness and a developing knowledge of the fingerboard within the limits of the level
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Development of a variety of bow strokes as appropriate to the individual grade technical requirements
- Bowing patterns as specified
- Clean articulation and even *legato*
- Effective coordination of left-hand finger action with bowing movements

An ability to tune the instrument is desirable by the later stages of this Level.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the technical resources listed above, the candidate must demonstrate:

- A developing command of the objectives outlined in Section I
- Accurate and fluent performance of all works presented
- Performance of each work at the indicated tempo
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato* etc. appropriate to each work
- Rhythmic precision with an underlying sense of rhythmic stability and buoyancy
- Ability to establish and maintain tempo and to vary it expressively in accordance with score markings and the musical demands of each work
- Experience of *vibrato* begun at a stage appropriate to the candidate, to be used effectively at later stages of this Level
- Understanding and projection of the style and character of each work with appropriate phrasing, dynamics and articulations, reflective of the candidate's expressive engagement
- Developing use of ornaments where appropriate to each style
- Ensemble playing that displays good understanding and communication with the accompanist

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate must demonstrate:

- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate must demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

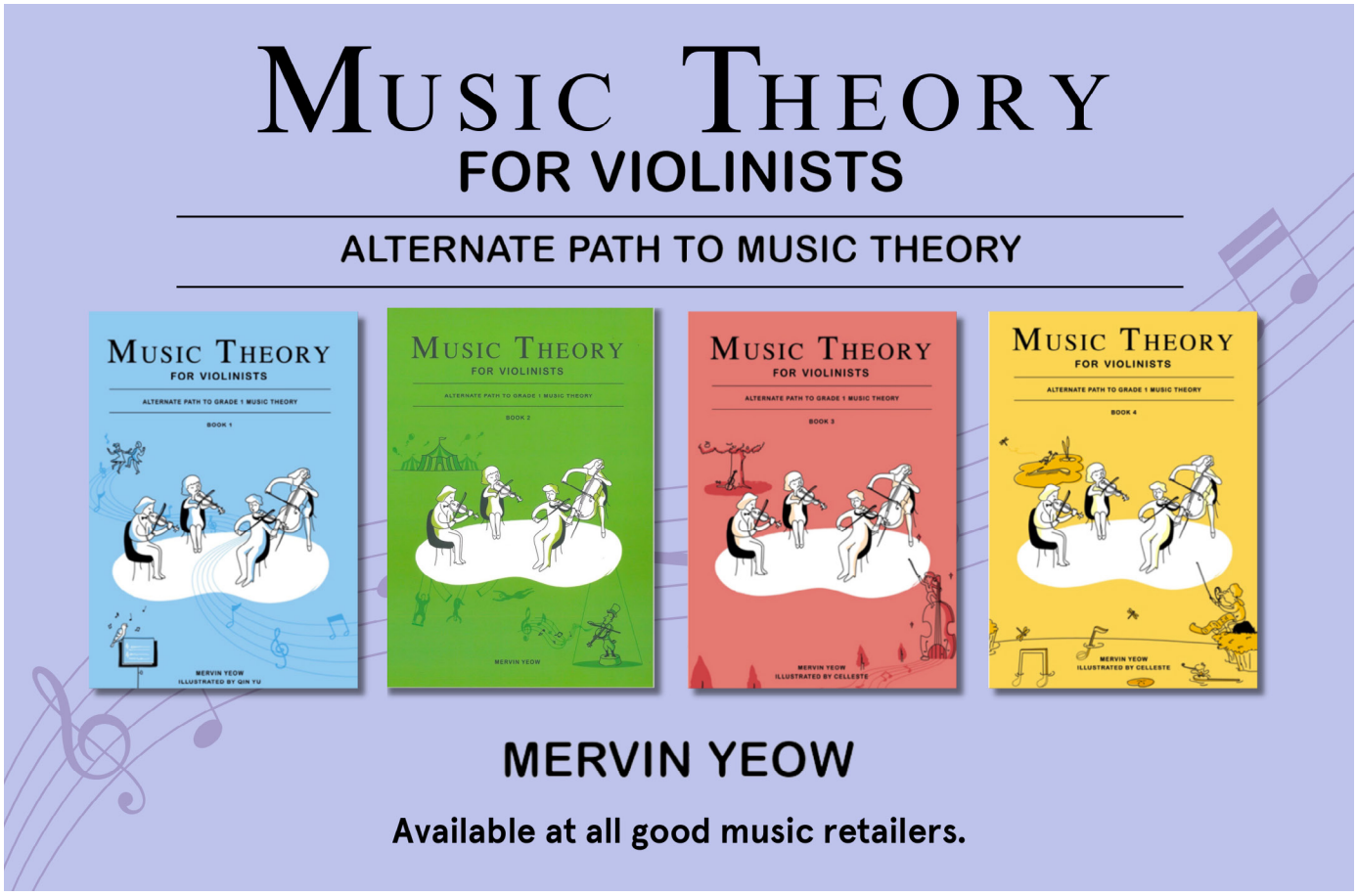
Sight-reading

The candidate must demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music.

General knowledge

The candidate must demonstrate the ability to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.



PRELIMINARY 5210

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A

- **From AMEB *Violin Preliminary* Series 10:**
  ATTWOOD, B. and LUMSDEN, C. *Flash of light'ning*
  BLACKWELL, K. and BLACKWELL, D. *That's how it goes*
  COHEN, M. *Running for the bus, with a violin!*
  FLETCHER, S. *Square dance 1*
- **From AMEB *Violin Preliminary* Series 9:**
  BLACKWELL, D. and BLACKWELL, K. *Patrick's reel*
  COHEN, M. *Gliding along at the octopus ball*
  OBIJALSKA, D. and WAWRUK, M. *Jesień w Pekinie*
  ROSE, M. *Only joking*

Manual list

COHEN, M. *Operation space station* (*Superstudies* Book 1 – Faber)
COHEN, M. *Rockets to the rescue* (*Superstudies* Book 1 – Faber)
COHEN, M. *Strawberry milk shake* (*Superstudies* Book 1 – Faber)
COLLEDGE K. and COLLEDGE, H. *Fiddlesticks* (*Waggon wheels* – Boosey and Hawkes)
COWLES, C. *Autumn* and *Blue rock* (*Easy melodic fragments* – Fentone)
DILLON, J., KJELLAND, J. and O'REILLY, J. *Polly wolly doodle* (*Strictly strings* Book 1 – Alfred)
FAULKNER, C. arr. HIGGINS. *Arkansas traveller* (*Essential elements for strings* Violin Book 1 – Hal Leonard)
FIN, L. *Arpeggio bounce* (*Fifteen fiddle flavours* – Wilfin)
KEYSER, P. de. *Study* No 11 (*Violin playtime studies* – Faber)
KEYSER, P. de. *Study* No 15 (*Violin playtime studies* – Faber)
KINSEY, H. *Alla marcia* No 5 from *Elementary progressive studies* Set 1 (ABRSM)
NELSON, S. *Whirlpool waltz* (*Piece by piece* Book 1 – Boosey and Hawkes)
O'CONNOR, M. *Boogie woogie* (*O'Connor violin method* Book 1 – Mark O'Connor Music International)
SUZUKI, S. *Etude* (*Suzuki violin school* Volume 1 – Summy-Birchard)
TEYCHENNE, E. *Pirates crossing* (*Possums at sea* – playingpossums.com)
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Fiddle time rag* (*Fiddle time runners* – Oxford University Press)
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Pick a bale of cotton* (*Fiddle time runners* – Oxford University Press)
TRADITIONAL arr. COHEN. *Harvest home (Bags of folk – Faber)*

List B

- **From AMEB *Violin Preliminary* Series 10:**
  GREENHILL, E. *Desert rain*
  OOSTENBROEK, N. *The enchanted forest*
  RODGERS, R. arr. HODGSON. *Edelweiss* from *The sound of music*
  ROSSA, L. *Vanha muisto [An old memory]*
  TEYCHENNE, E. *Starry night*
- **From AMEB *Violin Preliminary* Series 9:**
  BLACKWELL, D. and BLACKWELL, K. *Heat haze*
  BRAHMS, J. arr. RIGNEY. *Wiegenlied* No 4 from Op. 49
  LUMSDEN, C. and WEDGWOOD, P. *Plesiosaurus*
  TEYCHENNE, E. *Mister crocodile*

Manual list

BLACKWELL, D. and BLACKWELL, K. *I got those fiddle blues* (*Fiddle time runners* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Takin' it easy* (*Fiddle time runners* – Oxford University Press)
BRAHMS, J. arr. DUNCAN. *Folk song* (*The student violinist – Brahms* – Mel Bay)
DYLAN, B. arr. LANNING. *Blowing in the wind* (*Making the grade: grade 1 original edition* – Chester)
ELGAR, E. *Andante* A (No 1) from *Six very easy pieces* Op. 22 (Bosworth)
HANDEL, G. arr. NELSON. *Gavotte from Suite No 14* (*Piece by piece* Book 2 – Boosey and Hawkes)
HAYDN, J. arr. PUSCOIU. *St Anthony chorale* and MOZART, W. arr. PUSCOIU. *Air* (*Classical repertoire for violin* – Mel Bay)
LUMSDEN, C. and WEDGWOOD, P. *Lazy tyrannosaurus rex* (*Jurassic blue* – Faber)
NORTON, C. *Garden* (*Microjazz collection* Book 1 – Boosey and Hawkes)
NORTON, C. *Gently* (*Microjazz collection* Book 1 – Boosey and Hawkes)
PURCELL, H. arr. NELSON. *Rigadoon* (*Piece by piece* Book 1 – Boosey and Hawkes)
TEYCHENNE, E. *Bushfire moon* (*Possums in the roof* – playingpossums.com)
TEYCHENNE, E. *The Min Min lights* (*Possums in the roof* – playingpossums.com)
TRADITIONAL arr. LANNING. *Morning has broken* (*Making the grade: Grade 1 original edition* – Chester)
TRADITIONAL arr. COHEN. *Shaker melody* (*Bags of folk* – Faber)

List C

- **From AMEB *Violin Preliminary* Series 10:**
  DAWE, M. *Bohemia – Polka*
  TRADITIONAL arr. BLACKWELL and BLACKWELL. *Playing on the ol' banjo*
  TRADITIONAL arr. HOWELL. *Ten thousand miles away*
  TRADITIONAL arr. WATERFIELD. *Elenke*
- **From AMEB *Violin Preliminary* Series 9:**
  BACH, J.S. arr. HODGSON. *Mer hahn en neue Oberkeet* from BWV 212
  CHAMBERLAIN, L. *First base*
  CLARKE, J. arr. HODGSON. *King William's march*
  HUWS JONES, E. *Back-scratcher*

Manual list

BACH, J.S. arr. MEYER. *Brandenburg concerto 1st movement theme* (*String explorer* Book 1 – Alfred)
BACH, J.S. arr. KEYSER. *March* No 4 (*The young violinist's repertoire* Book 1 – Faber)
BEETHOVEN, L. van. arr. BLACKWELL and BLACKWELL. *Ecossaise in G* (*Fiddle time runners* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *On the go!* (*Fiddle time runners* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *That's how it goes!* (*Fiddle time runners* – Oxford University Press)
GRIEG, E. arr. COHEN. *Norwegian dance* No 3 (*Superpieces 2* – Faber)
HANDEL, G. arr. DABCZYNSKI, MEYER and PHILLIPS. *La rejouissance* (*String explorer* Book 1 – Alfred)
HUWS JONES, E. *Toodle-pip* (*Ten o'clock rock* – Boosey and Hawkes)
NORTON, C. *Snooker table* (*Microjazz collection* Book 1 – Boosey and Hawkes)
TRADITIONAL arr. BARLOW. *Turkey in the straw* (*Fiddle tunes for the violinist* – Amsco)
TRADITIONAL arr. DABCZYNSKI and PHILLIPS. *Soldier's joy* (*Fiddlers philharmonic encore!* – Alfred)

TRADITIONAL arr. HUWS JONES. *Fairy dance* (*Jigs, reels and hornpipes* – Boosey and Hawkes)
TRADITIONAL arr. HUWS JONES. *Keel row* (*Jigs, reels and hornpipes* – Boosey and Hawkes)
TRADITIONAL arr. HUWS JONES. *The leaving of Liverpool* (*The seafaring fiddler* – Boosey and Hawkes)

Section III. Aural tests, General knowledge

GRADE 1 5211

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

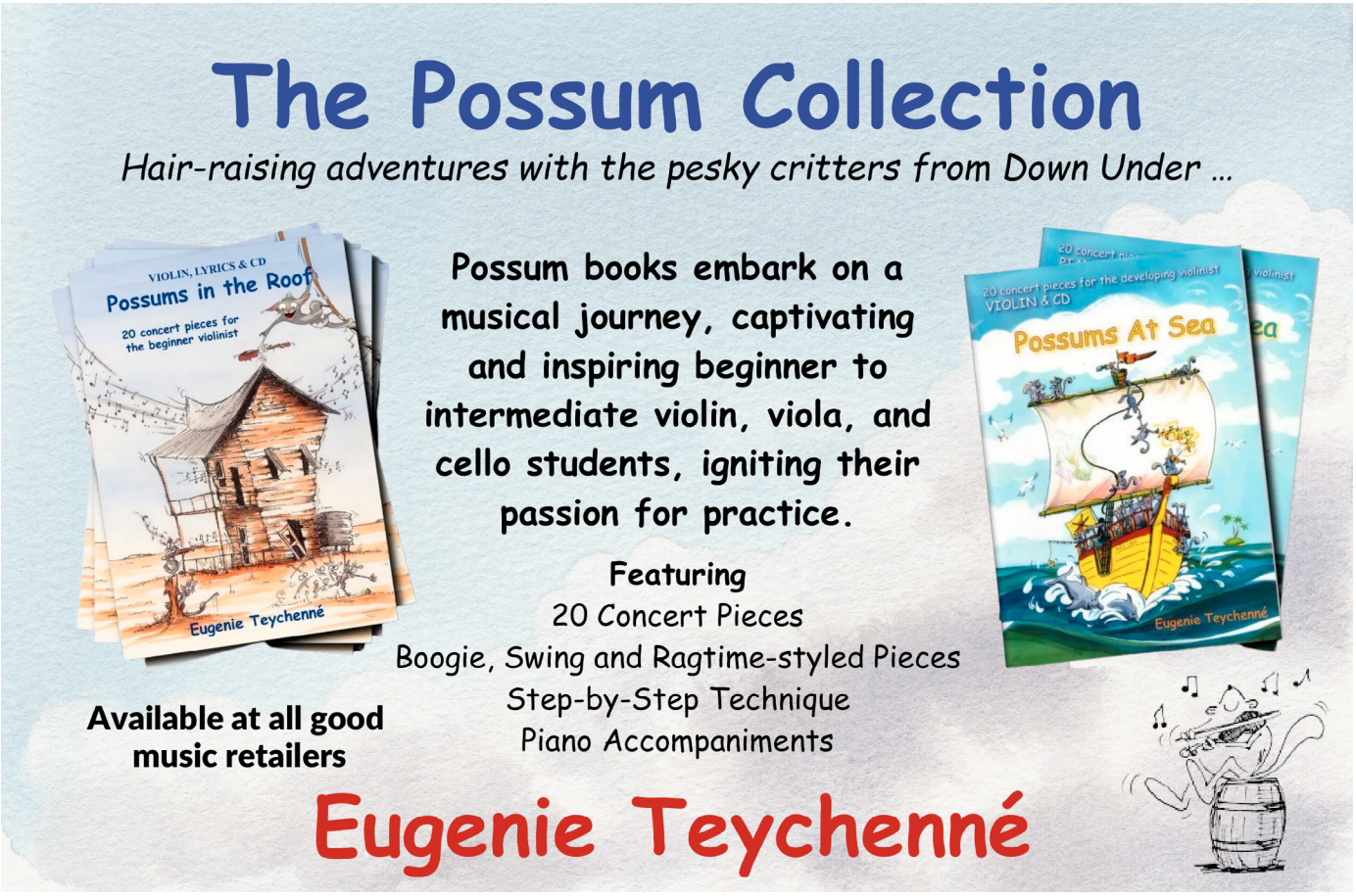
Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A

- **From AMEB *Violin Grade 1* Series 10:**
  COHEN, M. *Overture and beginners…*
  FROST, R.S. *Dude ranch special*
  NEWBOLD, S. *Bagpipes and kilts*
  SHARP, K. *A salty sailor's song*
- **From AMEB *Violin First Grade* Series 9:**
  COHEN, M. *Make your mind up, please!*
  COLLEDGE, H. and COLLEDGE, K. *Carefree*
  NELSON, S. *The busy body*
  TELEMANN, G. arr. NELSON. *Minuet* from TWV 34:2

Manual list

BLACKWELL, D. and BLACKWELL, K. *The road to Donegal* (*Fiddle time sprinters* – Oxford University Press)
COHEN, M. *The snake-charmer's lament* (*Superstudies* Book 2 – Faber)
COLLEDGE, H. and COLLEDGE, K. *Look lively!* (*Shooting stars* – Boosey and Hawkes)
COWLES, C. *Copycat* (*Easy melodic fragments* – Fentone)
FIN, L. *Jumpin' jelly beans* (*Fifteen fiddle flavours* – Wilfin)
HERMANN, F. *Study in G* (No 26 from *80 graded studies* for violin Book 1 – Faber)
KINSEY, H. *Study* No 6 from *Elementary progressive studies* Set 1 (ABRSM)
KINSEY, H. *Study* No 12 from *Elementary progressive studies* Set 1 (ABRSM)
LUMSDEN, C. and WEDGWOOD, P. *Dotty diplodocus* (*Jurassic blue* – Faber)
LUMSDEN, C. and WEDGWOOD, P. *Clever compsognatus* (*Jurassic blue* – Faber)
TRADITIONAL arr. COHEN. *John Brown's body* (*Bags of American folk for violin* – Faber)
TRADITIONAL arr. COHEN. *Simple gifts* and *Arkansas traveller* (*Bags of American folk for violin* – Faber)
TRADITIONAL arr. DABCZYNSKI and PHILLIPS. *Swallowtail jig* (*Fiddlers philharmonic* – Alfred)
TRADITIONAL arr. GILLESPIE and HAYES. *Shalom chaverim* and *Hanukka song* (*Essential elements 2000 for strings: Violin* Book 2 – Hal Leonard)
TRADITIONAL arr. HUWS JONES. *Scotland the brave* (*The celtic fiddler* – Boosey and Hawkes)
WOHLFAHRT, F. *Allegro moderato* No 1 from *60 studies* Op. 45 Book 1



WOHLFAHRT, F. *Allegro moderato* No 2 from *60 studies* Op. 45 Book 1
WOHLFAHRT, F. *Moderato* No 3 from *60 studies* Op. 45 Book 1
WOHLFAHRT, F. *Allegretto* No 4 from *60 studies* Op. 45 Book 1
WOHLFAHRT, F. *Allegro moderato* No 2 from *40 studies* Op. 54 (Peters)

List B

● **From AMEB *Violin Grade 1* Series 10:**
CHOPIN, F. arr. COHEN. *Grande valse brillante* Op. 18 No 1
HUMPERDINCK, E. arr. HODGSON. *Evening prayer* from *Hänsel und Gretel*
KYRIAKOU, K. *The old city*
STRAUSS, J. arr. HOWELL. *Kaiser-Walzer* Op. 437

● **From AMEB *Violin First Grade* Series 9:**
BRAHMS, J. arr. RIGNEY. *Sandmännchen* No 4 from *Volks-Kinderlieder*
CHAMBERLAIN, L. *Wild honey*
HANDEL, G. arr. CHIN. *Menuet II* from HWV 351
HOLST, G. arr. CHIN. *Theme from Jupiter* from Op. 32

Manual list

BAKLANOVA, A. arr. DE KEYSER. *Romance* (*The young violinist's repertoire* Book 2 – Faber)
BLACKWELL, D. and BLACKWELL, K. *Starry night* (*Fiddle time sprinters* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Jacob's dance* (*Fiddle time sprinters* – Oxford University Press)
BRUMBY, C. *Little waltz* (AMC)
CARSE, A. *Berceuse* in C major
CHARPENTIER, M.-A. arr. BLACKWELL and BLACKWELL. *Prelude from 'Te Deum'* (*Fiddle time runners* – Oxford University Press)
GRIEG, E. arr. LAMBERT. *Watchman's song* No 1 (*First solo pieces* Book 1 – Schott)
HANDEL, G. arr. BLACKWELL and BLACKWELL. *Finale from the 'Water music'* (*Fiddle time runners* – Oxford University Press)
MENDELSSOHN, F. arr. DUNCAN. *On wings of song* (*Solo pieces for the intermediate violinist* – Mel Bay)
SCHUBERT, F. arr. NELSON. *Berceuse* (*The essential string method* Book 4 – Boosey and Hawkes)
STEIBELT, D. arr. FORBES. *Russian dance* (*Classical and Romantic pieces* – OUP)
SZELÉNYI, I. *An old tale* No 3 (*24 easy little concert pieces* Volume 1 – EMB)
TCHAIKOVSKY P. arr. SPITZER. *Sleeping beauty waltz* (*Easy classics for violin* – Mel Bay)
TCHAIKOVSKY. P. arr. NELSON. *Old French song* (*The essential string method* Book 4 – Boosey and Hawkes)
THE CORRS arr. CREHAN. *The minstrel boy* (*The Corrs for violin* – Wise)
WEDGWOOD, P. *Song for Sue* (*Jazzin' about* – Faber)

List C

● **From AMEB *Violin Grade 1* Series 10:**
MIZZY, V. arr. HOWELL. *Theme* from *'The Addams family'*
OOSTENBROEK, N. *Fireworks*
SCHMIDT, E. *Alla Turca* No 8 from *12 melodien* Op. 19
SHARP, K. *The king's fiddlers*

● **From AMEB *Violin First Grade* Series 9:**
BARTÓK, B. arr. CHIN. *Allegro* and *Kergetözés* No 13 and No 20 from *Gyermekeknek* Vol 3
EFRAEMSON, D. *The raggle taggle hippie*
OBIJALSKA, D. and WAWRUK, M. *Ajajaj!!! Nie lubię zastrzyków*
VIVALDI, A. arr. CHIN. *Allegro* 1st movement from *Concerto* Op. 8 No 3

Manual list

BLACKWELL, D. and BLACKWELL, K. *The wee cooper o' Fife* (*Fiddle time runners* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Caribbean sunshine* (*Fiddle time runners* – Oxford University Press)
CHAMBERLAIN, L. *Jig along* (*Step it up* – Alfred)
FIN, L. *South Brisbane tango* (*Fifteen fiddle flavours* – Wilfin)
HAJDU, M. arr. LENKEI. *Kolomeika* No 18 (*Violin music for beginners* Book 1 – EMB)
HENDERSON, R. and LEWIS, S. arr. STRATFORD, HUWS JONES and GOUT. *Five foot two, eyes of blue* (*Play jazztime violin* revised – Faber)
HIGGINS, J. arr. GILLESPIE and HAYES. *Rockin' strings* (*Essential elements 2000 for strings: Violin* Book 1 – Hal Leonard)
KÜCHLER, F. *Allegro moderato* 1st movement from *Concertino* in G major Op. 11 (Bosworth)
LEE, E. *March* in D major (*Fiddle and I* Book 1 – Stainer and Bell)
LUMSDEN, C. and WEDGWOOD, P. *Triceratops rocks* (*Jurassic blue* – Faber)
NORTON, C. *Pineapple bounce* (*Microjazz collection* Book 2 – Boosey and Hawkes)
O'CONNOR, M. *Gypsy fantastic* (*O'Connor violin method* Book 2 – Mark O'Connor Music International)
O'CONNOR, M. *Rock 'n' roll* (*O'Connor violin method* Book 2 – Mark O'Connor Music International)
OFFENBACH, J. arr. SPITZER. *Can-can* (*Easy classics for violin* – Mel Bay)
SZERVANSKY, E. arr. LENKEI. *Hungarian dance* (*Maestoso*) (*Violin music for beginners* Book 1 – EMB)
TEYCHENNE, E. *Scuttlebutt* and *Calypso* (*Possums at sea* – playingpossums.com)
TRADITIONAL arr. BARLOW. *Irish washerwoman* (*Fiddle tunes for the violinist* – Amsco)
TRADITIONAL arr. SHARP. *Chicken in the kitchen* (*Encore on strings – Music maestros* Book 2 – Accent)
TRADITIONAL arr. SHARP. *Click go the shears* (*Encore on strings – Music maestros* Book 2 – Accent)
TRADITIONAL arr. JONES. *The bridal* (*The fiddler playalong collection* Volume 2 – Boosey and Hawkes)
WEDGWOOD, P. *Hungarian stomp* (*Jazzin' about* – Faber)
WILLIAMS, J. arr. COHEN. *Star wars theme* (*Bags of showbiz for violin* – Faber)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 5212

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Violin Grade 2* Series 10:**
COHEN, M. *Night flight*
HANDEL, G. arr. HODGSON. *Aria* 4th movement from *Suite* HWV 441
HUWS JONES, E. *Hard rock cafe*
ŠEVČÍK, O. *Allegretto* No 15 from *40 variations* Op. 3

● **From AMEB *Violin Second Grade* Series 9:**
COHEN, M. *Make it snappy*
HUWS JONES, E. *Banana skin*

STONE, D. *Berceuse*
WOHLFAHRT, F. *Moderato* No 6 from Op. 45

Manual list

BLACKWELL, D. and BLACKWELL, K. *Still reeling* (*Fiddle time sprinters* – Oxford University Press)
CARSE, A. *Study* No 9 (*Progressive studies* Book 1 – Stainer and Bell)
CARSE, A. *Study* No 12 (*Progressive studies* Book 1 – Stainer and Bell)
COHEN, M. *Fivepenny waltz* (*Superstudies* Book 2 – Faber)
COHEN, M. *Overnight mail express* (*Superstudies* Book 2 – Faber)
COHEN, M. *Magic carpet ride* (*Superstudies* Book 2 – Faber)
DANCLA, C. *Allegro moderato* No 1 from *15 études* Op. 68 (Peters)
DANCLA, C. ed. APPLEBAUM. *Cantabile* (*First position etudes for strings* – Alfred)
HUWS JONES, E. *L.A.* (*Got those position blues* – Faber)
KAYSER, H. *Allegro moderato* in C major No 1 from *36 violin studies* Op. 20 (IMC)
KAYSER, H. *Allegretto* in F major No 3 from *36 violin studies* Op. 20 (IMC)
NORTON, C. *Face in the crowd* (*Microjazz collection* Book 2 – Boosey and Hawkes)
STONE, D. *Pastorale* (*Eight pieces in the third position* – Novello)
WOHLFAHRT, F. *Allegro moderato* No 7 from *60 studies* Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. *Allegro non tanto* No 14 from *60 studies* Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. *Allegro* No 15 from *60 studies* Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. *Moderato* No 16 from *60 studies* Op. 45 Book 1 (Stainer and Bell)
WOHLFAHRT, F. *Study* in C major No 32 from *40 studies* Op. 54 (Peters)
WOHLFAHRT, F. arr. CARSE. *Study* in G major No 6 (*New school of violin studies* – Stainer and Bell)

List B

● **From AMEB *Violin Grade 2* Series 10:**
GLUCK, C. arr. HODGSON. *Dance of the blessed spirits* from *Orfeo ed Euridice*, Act 2
MENDELSSOHN, F. arr. HODGSON. *Auf Flügeln des Gesanges* from *Sechs Gesänge* Op. 34 No 2
PAGANINI, N. arr. HERFURTH. *Introduction and Theme* from *Le streghe* Op. 8
TCHAIKOVSKY, P. arr. HOWELL. *Chanson triste* No 2 from *Douze morceaux* Op. 40

● **From AMEB *Violin Second Grade* Series 9:**
ARLEN, H. arr. COHEN. *Over the rainbow*
HANDEL, G. arr. HODGSON. *Ombra mai fu* from HWV 40
MARTINI, J.-P.-G. arr. HODGSON. *Plaisir d'amour*
PIAZZOLLA, A. arr. JONES. *Chiquilín de Bachín*

Manual list

BEETHOVEN, L. van. arr. MOFFAT. *Liebeslied* (*Alte Meister für junge Spieler* Book 1 – Schott)
BLACKWELL, D. and BLACKWELL, K. *Spy movie* and *Midnight song* (*Fiddle time sprinters* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Wade in the water* (*Fiddle time sprinters* – Oxford University Press)
BOCCHERINI, L. arr. SUZUKI. *Minuet* No 12 (*Suzuki violin school* Book 2 – Summy-Birchard)
BULL, O. arr. RADMALL. *The shepherdess* (*Chester string series* Volume 2 – Chester)

ELGAR, E. arr. LANNING. *Enigma theme from Nimrod* (*The classic experience* – Cramer)
HUWS JONES, E. *Miles away* No 4 (*Got those position blues?* – Faber)
LLOYD WEBBER, A. arr. HUWS JONES. *Memory* (*Going solo violin* – Faber)
LUMSDEN, C. and WEDGWOOD, P. *Jurassic blue* (*Jurassic blue* – Faber)
NORTON, C. *Swan song* (*Microjazz collection* Book 2 – Boosey and Hawkes)
PERLMAN, G. *Chant to the moon* from *Indian concertino* – Carl Fischer)
PURCELL, H. arr. DUNCAN. *Trumpet tune* (*Solo pieces for the intermediate violinist* – Mel Bay)
RIEDING, O. *Allegro moderato* 1st movement from *Concerto* in B minor Op. 35 (Bosworth)
SHORE, H. arr. EDMONDSON, NEUBURG and GALLIFORD. *Many meetings from The fellowship of the ring* (*The lord of the rings instrumental solos* – Alfred)
TCHAIKOVSKY, P arr. MOORE. *Barcarolle* (*The wonderful world of Tchaikovsky* – Mayhew)
TCHAIKOVSKY, P arr. NELSON. *March from the Nutcracker suite* (*Piece by piece* Book 2 – Boosey and Hawkes)
TRADITIONAL arr. MILCHBERG and ROBLES. *El condor pasa* (*The flight of the condor*) (*The Latin American fiddler* – Boosey and Hawkes) [play the violin melody]
TRADITIONAL arr. RADMALL. *Chanson favourite d'Henri IV* (*Chester string series* Volume 1 – Chester)

List C

● **From AMEB *Violin Grade 2* Series 10:**
O'CONNOR, M. *Dill pickle rag*
OOSTENBROEK, N. *Trick or treat*
TRADITIONAL arr. FIN. *Viva Italia*
TRADITIONAL. *Hava nagila*

● **From AMEB *Violin Second Grade* Series 9:**
BAILEY, K. *Blue notoriety*
CAROLAN, T. arr. WATERFIELD. *Carolan's farewell*
TELEMANN, G. arr. WERETKA. *Presto* 4th movement from TWV 41:B2
TRADITIONAL arr. JONES. *Blackberry blossom*

Manual list

AKERMAN, A. *A piece of rag* (*Tricks to tunes* Book 3 – Flying Strings)
BAILEY, K. *Dainty steps* (*Jazzin' around for strings* – Kerin Bailey)
BLACKWELL, D. and BLACKWELL, K. *Wild west* (*Fiddle time sprinters* – Oxford University Press)
CHIN, S. *Ghost ship* (*Twenty terrific tunes* – everythingstring.com)
COHEN, M. *Lean, mean tango* (*First repertoire for violin* – Faber)
COLLEDGE, H. and COLLEDGE, K. *Moto perpetuo* (*Shooting stars* – Boosey and Hawkes)
CULLEN, D. *Dodgem cars* (*Thirteen ways of getting there* – Schott)
KRAEMER T. *Happy* (*Moodswings* – Schott)
KRAEMER T. *Angry tango* (*More moodswings* – Fountayne Editions)
KRAEMER T. *Wind up* (*More moodswings* – Fountayne Editions)
LASTER, M. *Bach's blues* (*Blues violin for the young beginner* – Mel Bay)
NORTON, C. *A dramatic episode* (*Microjazz collection* Book 2 – Boosey and Hawkes)
STRAUSS, J. arr. JONES. *Russian march* (*The fiddler playalong collection* Volume 1 – Boosey and Hawkes)
THE CORRS arr. CREHAN. *Along with the girls* (*The Corrs for violin* – Wise)
TRADITIONAL arr. AKERMAN. *Russian gypsy folk song* (*Tricks to tunes* Book 3 – Flying Strings)
TRADITIONAL arr. O'CONNOR. *Florida blues* (*O'Connor violin method* Book 2 – Mark O'Connor Music International)
TRADITIONAL arr. HUWS JONES. *Glwysen* (*Fiddler playalong collection* Volume 2 – Boosey and Hawkes)
WEDGWOOD, P. *Ho down – show down* (*Jazzin' about* – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5213

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Violin Grade 3* Series 10:**
COHEN, M. *Carnival parade rumba*
NELSON, S. *Moto perpetuo*
O'CONNOR. M. *Herman's hornpipe*
SITT, H. arr. HEWISON. *Study* No 21 from *100 études* Op. 32
WOHLFAHRT, F. *Study* No 44 from *60 Etüden* Op. 45

● **From AMEB *Violin Third Grade* Series 9:**
COHEN, M. *On the run!*
DANCLA, C. *Allegretto cantabile* No 9 from Op. 68
HUWS JONES, E. *Open sesame*
WOHLFAHRT, F. *Moderato assai* No 17 from Op. 45

Manual list

CARSE, A. *Study* in D minor No 3 (*Progressive studies* Book 3 – Stainer and Bell)
CARSE, A. *Study* in G major No 5 (*Progressive studies* Book 3 – Stainer and Bell)
CARSE, A. *Study* in G major No 1 (*Progressive studies* Book 4 – Stainer and Bell)
CARSE, A. *Study* in D minor No 2 (*Progressive studies* Book 4 – Stainer and Bell)
COHEN, M. *Carnival parade rumba* (*Jazz technique takes off!* – Faber)
COHEN, M. *Dragon dance* (*Technique takes off!* – Faber)
COHEN, M. *The mill wheel* (*Technique takes off!* – Faber)
COHEN, M. *Serenade* (*Technique takes off!* – Faber)
COHEN, M. *Tuesday blues day* (*Jazz technique takes off!* – Faber)
KAYSER, H. *Allegro moderato in* B♭ major No 7 from *36 violin studies* Op. 20 (IMC)
MACKAY, N. *The clown's dance* (*Position changing for the violin* – Oxford University Press)
O'CONNOR, M. *Rubber dolly rag* (*O'Connor violin method* Book 3 – Mark O'Connor Music International)
SITT, H. *Allegro* No 22 from *100 studies* Op. 32 Book 2 (Schirmer)
WOHLFAHRT, F. *Allegro* No 21 from *60 studies* Op. 45 Book 1
WOHLFAHRT, F. *Moderato* No 31 from *60 studies* Op. 45 Book 2
WOHLFAHRT, F. *Allegro* No 32 from *60 studies* Op. 45 Book 2
WOHLFAHRT, F. *Allegro moderato* No 33 from *60 studies* Op. 45 Book 2

List B

● **From AMEB *Violin Grade 3* Series 10:**
DVOŘÁK, A. arr. HODGSON. *Humoresque* No 7 from Op. 101
KÜCHLER, F. *Siciliano* and *Allegro assai* from *Concertino im Stil von Antonio Vivaldi* Op. 15
MARIE, J. *La cinquantaine* No 2 from *Deux piéces pour cello et piano*
TCHAIKOVSKY, P. arr. HOWELL. *Waltz* 2nd movement from *Serenade for Strings* Op. 48

● **From AMEB *Violin Third Grade* Series 9:**
BENNETT, R. *All in a garden green*
IL'INSKIY, A. *Berceuse* 7th movement from Op. 13
MOZART, W. arr. HODGSON. *Ruhe sanft* from *Zaide* K 344
NORTON, C. *Carry me back*

Manual list
BACH, J.S. arr. SUZUKI. *Bourrée* (*Suzuki violin school* Volume 3 – Summy-Birchard)
BIZET, G. arr. BLACKWELL and BLACKWELL. *Habanera* (*Fiddle time sprinters* – Oxford University Press)
BRUMBY, C. *Aria* (AMC)
KERN, J. *Smoke gets in your eyes* (*Jazz, blues and ragtime* – Boosey and Hawkes)
KHACHATURIAN, A. arr. LANNING. *Adagio from Spartacus* (*The classic experience* – Cramer)
LEONARDA, I. *Vivace e largo* 3rd movement from *Sonata* No 12 Op. 16 (Dovehouse Editions)
NELSON, S. *Skye boat song* (*Moving up again* – Boosey and Hawkes)
NORTON, C. *Gentle ride* (*Microjazz collection* Book 2 – Boosey and Hawkes)
NORTON, C. *Snow dance* (*Microjazz collection* Book 2 – Boosey and Hawkes)
PLEYEL, I. arr. COHEN. *Andante* from *Sonatina* No 4. Op. 48 (*First repertoire for violin* – Faber)
PURCELL, H. arr. COHEN. *Rondeau from Abdelazar, or the Moor's revenge Z 570* (*Superpieces 2* – Faber)
RADANOVICS, M. *Wand'ring that path of sadness and wisdom* (*Jazzy violin 2* – Universal Edition)
STONE, D. *Intermezzo* (*Eight pieces in the third position* – Novello)
TRADITIONAL arr. HUWS JONES. *Song of the ghetto* (*The gypsy fiddler* – Boosey and Hawkes)
TRADITIONAL arr. STOCK. *Lady Meng Jiang* No 1 (*Chinese violin solos* – Schott)
TRADITIONAL arr. STOCK. *Purple bamboo melody* (*Chinese violin solos* – Schott)
VIVALDI, A. *Allegro* 1st movement from *Concerto* in G major Op. 3 No 3/RV 310
WATERFIELD, P. arr. HUWS JONES. *Hymn to Hestia* (*Going solo violin* – Faber)
WEDGWOOD, P. *Call it a day* (*After hours for violin and piano* – Faber)
WEDGWOOD, P. *Sometime maybe* (*Jazzin' about* – Faber)

List C
● **From AMEB *Violin Grade 3* Series 10:**
CHIN, S. *Spy-time rag*
PORTNOFF, L. *Russian fantasia No 3*
RODRÍGUEZ, G. arr. HOWELL. *La cumparsita*
SHARP, K. *Shanghai hornpipe*
● **From AMEB *Violin Third Grade* Series 9:**
CURCI, A. *Concertino in la minore*
KOK, J. arr. COPPING. *Joska: Ziguener-romanze*
PORTNOFF, L. *Russian fantasy No 2*
WEDGWOOD, P. *Come dance with me*

Manual list
CULLEN, D. *White water rafting* (*Thirteen ways of getting there* – Schott)
FIN, L. *Danza hellenica* (*Fifteen fiddle flavours* – Wilfin)
HANDEL, G. arr. BLACKWELL and BLACKWELL. *Hornpipe from The water music* (*Fiddle time sprinters* – Oxford University Press)
HUBER, A. *Concertino* in G major Op. 8 No 4 (*Solos for young violinists* Volume 1 – Summy-Birchard)

Ros Stephen
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Lesson Book
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2 - SCED23102

Theory Book
1 - SCED23111
2 - SCED23112

Concert Book
1 - SCED23121
2 - SCED23122

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KÜCHLER, F. *Allegro moderato* 1st movement from *Concertino* in D major Op. 15 (*Solos for young violinists* – Summy-Birchard)
MANCINI, H. arr. COHEN. *The pink panther* (*First repertoire for violin* – Faber)
NELSON, S. *Caprice* (*Moving up again* – Boosey and Hawkes)
NORMAN, M. arr. COHEN. *James Bond theme* (*Bags of showbiz for violin* – Faber)
NORTON, C. *Rustic dance* (*Microjazz collection* Book 2 – Boosey and Hawkes)
PIAZZOLLA, A. *Milonga* (*El viaje – 14 tangos and other pieces* – Boosey and Hawkes)
RADANOVICS, M. *Peggy, the rubber duck* (*Jazzy violin* Book 1 – Universal Edition)
SAINT-SAËNS, C. arr. PERLMAN. *Dansa macabre* (*Let us have music for violin* Volume 1 – Carl Fischer)
SHEARING, G. arr. HUWS JONES. *Lullaby of Birdland* (*Jazz, blues and ragtime* – Boosey and Hawkes)
SHEKOV, I. *Boogie time* from *Kaleidoskop* Op. 79 (Robert Lienau)
SZELÉNYI, I. *Ouverture and Rondino* (*24 easy little concert pieces* Book 2 – EMB)
TRADITIONAL arr. AMBROSIO. *The carnival of Venice* (*Miniature masterpieces* Volume 3 - Fischer)
TRADITIONAL arr. CANER. *Turkey in the straw* (both versions) (*Fiddlin' for classical stiffs* – Latham music)
TRADITIONAL arr. HARBAR *Kalinka* (*Gypsy violin* – Mel Bay)
VILLOLDO, A. arr. HUWS JONES. *El choclo* (*The fiddler playalong collection* Volume 1 – Boosey and Hawkes)
WEDGWOOD, P. *Rock-a-bow baby* (*Jazzin' about* – Faber)
WEILL, K. arr. REITER. *Barbarasong (Barbara song)* (*Kurt Weill songs for violin and piano* – Universal Edition)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 5214

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A

● **From AMEB *Violin Grade 4* Series 10:**
CLEBANOFF, H. *Millionaire's hoedown*
COHEN, M. *Catch me if you can*
MACKAY, N. *Study* No 2 from *Fourteen melodic studies*
MAZAS, J.-F. *Etude* No 4 from Op. 36 Book 1

● **From AMEB *Violin Fourth Grade* Series 9:**
COHEN, M. *Tango at midnight*
KREUTZER, R. *Allegro moderato* No 2 from *Etudes ou caprices*
MAZAS, J.-F. *Etude* No 3 from Op. 36
SITT, H. *Moderato* No 51 from Op. 32

Manual list

CARSE, A. *Study* in D major No 9 (*Progressive studies* Book 3 – Stainer and Bell)
CARSE, A. *Study* in E major No 12 (*Progressive studies* Book 3 – Stainer and Bell)
CARSE, A. *Study* in C minor No 4 (*Progressive studies* Book 4 – Stainer and Bell)
COHEN, M. *Carriage parade* No 9 (*Technique takes off!* – Faber)
COHEN, M. *Charleston* (*Jazz technique takes off!* – Faber)
COHEN, M. *Intrada* [solo] (*More technique takes off!* – Faber)
COHEN, M. *Will o' the wisp* No 13 (*Technique takes off!* – Faber)
DANCLA, C. *Allegro moderato* No 3 from *15 études* Op. 68 (Peters)
DANCLA, C. *Molto moderato* No 5 from *15 études* Op. 68 (Peters)
DANCLA, C. *Allegro vivo* No 12 from *15 études* Op. 68 (Peters)
KAYSER, H. *Allegro assai in* G major No 9 from *36 violin studies* Op. 20 (IMC)
KAYSER, H. *Allegretto in* G major No 13 from *36 violin studies* Op. 20 (IMC)
KREUTZER, R. *Allegro moderato* No 5 from *42 studies for violin* (IMC)
LODER, E. arr. CARSE. *Study* No 10 (*New school of violin studies* Book 4 – Stainer and Bell)
MAZAS, J.-F. *Moderato* No 2 from *Studies* Op. 36 Book 1 (Peters)
MAZAS, J.-F. *Allegro non troppo* No 10 from *Studies* Op. 36 Book 1 (Peters)
SITT, H. *Moderato* No 45 from *100 violin études* Op. 32 Book 3
TROTT, J. *Scherzando* No 10 from *Melodious double-stops* Book 1 (Schirmer)
TROTT, J. *Commodo* No 12 from *Melodious double-stops* Book 1 (Schirmer)
WOHLFAHRT, F. *Moderato* No 38 from *60 studies* Op. 45 Book 2
WOHLFAHRT, F. *Moderato assai* No 57 from *60 studies* Op. 45 Book 2

List B

● **From AMEB *Violin Grade 4* Series 10:**
CORELLI, A. arr. ROSS. *Grave* and *Allegro* from *Sonata* No 6 from Op. 5
DANCLA, C. *Austrian hymn* No 5 from Op. 86
GOUNOD, C-F. arr. PERLMAN. *Waltz* from *Faust*
OOSTENBROEK, N. *Melancholy melody*

● **From AMEB *Violin Fourth Grade* Series 9:**
ANCKERMANN, J. arr. JONES. *Flor de Yurumí*
BAILEY, K. *Swing and swang*
LAWRENCE, B. *Elegy*
RIMSKY-KORSAKOV, N. arr. CHIN. *Chanson indoue* from *Sadko*

Manual list

BOHM, C. *Spanish dance* No 4 from *12 Vortragsstücke* (Simrock)
BOYD, A. *Beside bamboos* (AMC)
BRUMBY, C. *Parisian waltz* (AMC)
CORELLI, A. arr. JONES. *Preludio* (*Baroque violin pieces* Book 2 – ABRSM)
HUWS JONES, E. *Adrienne* (*Got those position blues?* – Faber)
HYDE, M. *Serenade* (AMC)
JÄRNEFELT, A. *Berceuse* (Chester)
MENDELSSOHN, F. *Spring song* (*Easy violin pieces* – Ashley)
MOLLENHAUER, E. *The boy Paganini* (Bärenreiter)
MOZART, W. *Allegro* and *Menuetto* from *Serenade* No 2 (*Real repertoire* Grades 4-6 – Trinity College London)
PEPUSCH, J. Any two movements from *Sonata* in G major No 6 (Schott)
PROVENCE, M. and TRICHOT, A. arr. NORGAARD. *Tango bleu* (*French tangos* – Mel Bay)
RACHMANINOFF, S arr. FORBES. *Melody on the G string* (*Classical and Romantic pieces* Book 4 – OUP)
RIEDING, O. *Pastorale* No 1 from *4 leichte Vortragsstücke* Op. 23 (Bosworth)
SEVERN, E. *La brunette* (*Easy violin pieces* World's favourite series No 91 – Ashley)
TELEMANN, G. arr. NELSON. *Largo* and *Allegro* (*Sheila Nelson's Baroque violinist* – Boosey and Hawkes)
TRADITIONAL arr. STOCK. *Bamboo stem and Jasmine flower* (*Chinese violin solos* – Schott)
VERACINI, A. arr. JONES. *Largo* (*ABRSM Baroque* Book 2 – ABRSM)

VIVALDI, A. 1st movement and 2nd movement from *Sonata* in G major Op. 2 No 8 (*12 sonatas* Op. 2 Book 2 – Schott)
WEILL, K. arr. REITER. *Die Moritat von Mackie Messer* (*Ballad of Mack the knife)* (*Kurt Weill songs for violin and piano* – Universal Edition)

List C

● **From AMEB *Violin Grade 4* Series 10:**
BRAHMS, J. arr. FORBES. *Hungarian dance* No 5 from WoO1
CHIN, S. *Celtic dreaming and dance*
PERLMAN, G. *Hora-Hatikvah* 1st movement from *Israeli concertino*
TROTT, J. *In a Spanish garden*

● **From AMEB *Violin Fourth Grade* Series 9:**
TELEMANN, G. arr. WERETKA. *Allegro* 1st movement from TWV 51:G8
TRADITIONAL arr. STOCK. *Song of happiness*
WEDGWOOD, P. *Sliding doors*
WEILL, K. arr. REITER. *Fürchte dich nicht* from *Happy end*

Manual list

ARLEN, H. and KOEHLER, T. arr. STRATFORD, HUWS JONES and GOUT. *Stormy weather* (*Play jazztime violin* revised – Faber)
BIZET, G. arr. BISS. *The spinning top* (*First solo pieces* Book 2 – Schott)
CANER, E. *Arkansas traveller* (*Fiddlin' for classical stiffs* – Latham Music)
CHAPPLE, B. *For Latin lovers* (*Encore Violin* Book 3 – ABRSM)
FEIJOO, M. arr. NORGAARD. *As de copas* (*French tangos* – Mel Bay)
FITKIN, G. *Glass* (*The best of grade 4 violin* – Faber)
HAYDN, J. arr. PALASCHKO. *Serenade* from *String quartet* in F major Hob III:17/Op. 3 No 5 (Schott)
LEEK, S. *Goombungee* (AMC)
MEES, M. arr. VAN ROMPAEY. *Baila el tango* (*Tango time!* – de Haske)
MENDIZABAL, R. arr. JONES. *A la luz de los faroles* (*The tango fiddler* – Boosey and Hawkes)
NAZARETH, E. arr. JONES. *Apenheite* (*The Latin American fiddler* – Boosey and Hawkes)
NORTON, C. *Twinkle* (*The Christopher Norton concert collection for violin* – Boosey and Hawkes)
NORTON, C. *King boogie* (*The Christopher Norton concert collection for violin* – Boosey and Hawkes)
PORTNOFF, L. *Allegro moderato* 1st movement from *Concertino* in A minor Op. 18 (IMC)
PORTNOFF, L. *Allegro* 3rd movement from *Concertino* in A minor Op. 18 (IMC)
SCHUBERT, F. arr. NELSON. *The brook* (*Classical violinist* – Boosey and Hawkes)
SEITZ, F. *Allegro non troppo* 1st movement from *Student concerto* Op. 13 in G major (Henle)
SHARP, K. *A noble entrance* (musichouse.com.au)
TRADITIONAL arr. HUWS JONES. *Slow leaping dance* and *Fast csardas* (*The gypsy fiddler* – Boosey and Hawkes)
VILLOLDO, A. arr. JONES. *El cachorrito* (*The tango fiddler* – Boosey and Hawkes)
VIVALDI, A. *Allegro* 1st movement from *Concerto* in A minor RV 356/Op. 3 No 6
VIVALDI, A. *Presto* 3rd movement from *Concerto* in A minor RV 356/Op. 3 No 6
WEDGWOOD, P. *Survivor* (*After hours* – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8 the candidate is expected to demonstrate the ability to communicate expressive ideas and musical understanding with aural awareness and assured technical control according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations (Grade 5 to Grade 8).

Section I. Technical work

The candidate must demonstrate:
- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Fluent performance of the Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Balanced alignment with the instrument that allows freedom and ease of execution in both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone through a wide range of dynamics and timbre
- Rhythmic precision
- Accurate intonation with consistency of control and an increased awareness of fine pitch discrimination
- Accurate intonation and pitch discrimination in the development of double stopping
- A well-established sense of tonality
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato*, *sautillé*, *ricochet*, Viotti stroke, up-bow *staccato*, mixed bowings etc. at tempi faster than that required at Level 1
- Bowing patterns as specified for each Grade
- Fluent and enhanced co-ordination of left-hand finger action with bowing movements
- Increasing development of left-hand facility in the range of positions appropriate to each grade
- Fluid shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Confident use of natural and artificial harmonics

Candidates must tune their own instruments without assistance from Grade 5.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all technical qualities listed above, the candidate must demonstrate:
- A developing command of the objectives outlined in Section I
- Accurate performance of all works presented
- Fluent performance of chosen works at the indicated tempi
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)

- Developing use of the bow as a phrasing tool, including evidence of growing ability to discern articulation options
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Increasing competence in the use of the *vibrato*
- Ensemble playing that displays good communication and interaction between violinist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

Extra lists (Grade 5, Grade 6, Grade 7)
The candidate must demonstrate:
- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests
The candidate must demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading
The candidate must demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated

General knowledge
The candidate must demonstrate the ability to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives
The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D, at the candidate's discretion.

The programme must demonstrate assured technical control, including:
- Fluent and accurate performance of all works presented at the indicated tempi
- Expressive interpretation demonstrating the ability to project an increased maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting reliable intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Competence in the use of the bow and technique of the left hand, demonstrating initiative in choice of fingerings and ability to discern articulation options in the interpretation of musical markings
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge
The ability to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 5215

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work
All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces
Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

List A
- **From AMEB *Violin Grade 5* Series 10:**
  COHEN, M. *Skater's waltz*
  DANCLA, C. *Study* No 7 from *15 studies for violin* Op. 68
  KAYSER, H. *Study* No 14 from *36 violin studies* Op. 20
  MAZAS, J.-F. *March* No 9 from *Etudes spéciales* Op. 36
- **From AMEB *Violin Fifth Grade* Series 9:**
  COHEN, M. *The bee's knees!*
  DANCLA, C. *Etude* No 15 from Op. 123
  MAZAS, J.-F. *Andante espressivo* No 8 from Op. 36

Manual list
DANCLA, C. *Allegro moderato* No 4 from *15 études* Op. 68 (Peters)
DANCLA, C. *Moderato cantabile* No 11 from *15 études* Op. 68 (Peters)
DANCLA, C. *Allegretto grazioso* No 15 from *15 études* Op. 68 (Peters)
DANCLA, C. *Study* No 14 from *Kleine Melodienschule* Op. 123
DANCLA, C. *Study* No 16 from *Kleine Melodienschule* Op. 123
ESSEK, P. *Slavischer Tanz* in G minor No 8 from *30 Spezial-Etüden* Op. 30 (Edition Hug)
KAYSER, H. *Allegro, ma non tanto* in G major No 12 from *36 études* Op. 20 (IMC)
KAYSER, H. *Allegro* in F major No 16 from *36 études* Op. 20 (IMC)
KAYSER, H. *Allegro assai* in G minor No 24 from *36 études* Op. 20 (IMC)
MAZAS, J.-F. *Allegro non troppo* in G major No 6 from *Studies* Op. 36 Book 1 (Peters)
MAZAS, J.-F. *Allegro moderato* in C major No 15 from *Studies* Op. 36 Book 1 (Peters)
MAZAS, J.-F. *Allegretto* in A major No 21 from *Studies* Op. 36 Book 1 (Peters)
WOHLFAHRT, F. *Moderato* No 43 from *60 studies* Op. 45 (Peters)
WOHLFAHRT, F. *Andante cantabile* No 47 from *60 studies* Op. 45 (Peters)

WOHLFAHRT, F. *Allegro* No 49 from *60 studies* Op. 45 Book 2 (Peters)
WOHLFAHRT, F. *Allegro* No 54 from *60 studies* Op. 45 (Peters)

List B

● **From AMEB *Violin Grade 5* Series 10:**
LECLAIR, J.-M. arr. KENT. *Sarabanda* and *Allegro* 3rd and 4th movements from *Sonata* Op. 1 No 10
SENAILLÉ, J. arr. NICOLSON. *Allegro spiritoso* 4th movement from *Sonata* Op. 4 No 4
TELEMANN, G. arr. NICOLSON. *Adagio* and *Allegro* 1st and 2nd movements of *Sonata* No 1 from TWV 41
TESSARINI, C. arr. HODGSON. *Allegro* 1st movement of *Concerto* No 3 from Op. 1

● **From AMEB *Violin Fifth Grade* Series 9:**
GOSSEC, F.-J. arr. CHIN. *Tambourin*
HANDEL, G. arr. WERETKA. *Adagio* and *Allegro* 1st and 2nd movements of *Sonata* Op. 1 No 15
VIVALDI, A. arr. WERETKA. *Allegro* 1st movement of *Concerto* Op. 12 No 1

Manual list

BACH, J.S. *Gigue* 6th movement from *Partita* in E major BWV 1006
BEETHOVEN, L. van. arr. NELSON. *Scherzo* (*Classical violinist* – Boosey and Hawkes)
CORELLI, A. *Preludio: Largo* 1st movement and *Giga: Allegro* 2nd movement from *Sonata* in A major Op. 5 No 9
CORELLI, A. *Preludio: Adagio* 1st movement and *Allemanda*: *Allegro* 2nd movement from *Sonata* in F major Op. 5 No 10
CORELLI, A. *Sarabanda: Largo* 3rd movement, *Gavotta: Allegro* 4th movement and *Giga: Allegro* 5th movement from *Sonata* in F major Op. 5 No 10
CORELLI, A. *Preludio: Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E major Op. 5 No 11
HANDEL, G. arr. CURRAN. *Arrival of the Queen of Sheba* (Peters)
HAYDN, J. arr. LAMBERT. *Rondo all'ongarese* 3rd movement from *Trio* in G major Hob XV:25 (Schott)
LECLAIR, J.-M. arr. GEIRINGER. *Sarabande* and *Allegro* from *Sonata* in E minor (*Alte Meistersonaten* [Sonatas by old Masters]– Universal Edition)
STANLEY, J. *Siciliana* and *Allegro* (*Sheila Nelson's Baroque violinist* – Boosey and Hawkes)
VERACINI, F. 1st movement and 2nd movement from *Sonata* in G major No 2 (*3 sonatas for violin* – Bärenreiter)
VERACINI, F. *Gigue* 4th movement from *Sonata* in D minor (*Suzuki Violin School* Volume 5 – Summy-Birchard)
VIVALDI, A. *Allegro* 3rd movement from *Concerto* in G minor, Op. 12 No 1 RV 317 (Schott)

List C

● **From AMEB *Violin Grade 5* Series 10:**
BOHM, C. *Sarabande* No 3 from *Albumblätter*
FAURÉ, G. *Sicilienne*
KREISLER, F. T*empo di minuetto*
TCHAIKOVSKY, P.I. arr. FORBES. *Barcarolle* from *Les saisons* Op. 37b No 6

● **From AMEB *Violin Fifth Grade* Series 9:**
ALBÉNIZ, I. arr. CHIN. *Tango* No 2 from Op. 165
DANCLA, C. *La cenerentola* No 7 from Op. 86
STRAUSS, J. arr. CHIN. *An der schönen, blauen Donau* Op. 314

Manual list

ALKAN, C.-V. arr. HEIFETZ. *Barcarolle* (Carl Fischer)
BOHM, C. *Introduction and Polonaise* from *Arabesques* No 12 (Carl Fischer)
CUI, C. *Orientale* Op. 50 No 9 (Simrock)
DANCLA, C. arr. SAENGER. *Fleuve du Tage* No 8 from *12 easy fantasias* Op. 86 (Carl Fischer)
DANCLA, C. *Polka* No 19 (*Kleine Melodien-Schule* Volume 3 – Schott)
DONIZETTI, G. arr. NELSON. *Non giova il sospirar* (*Sheila M. Nelson's Romantic violinist* – Boosey and Hawkes)
DVOŘÁK, A. *Waltz* in A major Op. 54 No 1 (*Two waltzes* Op. 54 – Bärenreiter)
ELGAR, E. *Salut d'amour* Op. 12 (Peters)
FAURE, G. arr. HOWAT. *Berceuse* from *Dolly* Op. 56 (Peters)
NOLCK, A. *Hungarian dance* Op. 196 No 5 (*Sheila M. Nelson's Romantic violinist* – Boosey and Hawkes)
PARADIS, M.-T. von. arr. DUSHKIN. *Sicilienne* (Schott)
SCHUMANN, R. *Phantasiestück* Op. 73 (*Sheila M. Nelson's Romantic violinist* – Boosey and Hawkes)
TEN HAVE, W. *Bolero* Op. 11 (*Music from the Romantic era: Recital pieces for violin and piano* Grades 4–7 – Bosworth)
TCHAIKOVSKY, P. arr. KREISLER. *Andante cantabile from String quartet* Op. 11 (Schott)

List D

● **From AMEB *Violin Grade 5* Series 10:**
BACEWICZ, G. *Allegro moderato* and *Romance* 1st and 2nd movements from *Concertino*
CARR-BOYD, A. *Rag for Razz*
DEBUSSY, C. arr. BIRTEL. *Golliwogg's cakewalk* No 6 from *Children's corner* L.113
VILLOLDO, A. arr. BIRTEL. *El choclo*

● **From AMEB *Violin Fifth Grade* Series 9:**
KOMAROVSKY, A. *Allegro giocoso* 1st movement from *Concerto*
RADANOVICS, M. *The dance of the moonchild*
TRADITIONAL arr. FORRESTER. *Grey eagle*
UNGAR, J. *Ashokan farewell*

Manual list

ABREU, Z. arr. JONES. *Tico-tico no fuba* (*The Latin American fiddler* – Boosey and Hawkes)
BÖHM, C. *Bolero* (Simrock)
HYDE, M. *Evening under the hill* (AMC)
JOPLIN, S. arr. FRASER. Any two movements from *Peacherine rag* No 5, *The chrysanthemum* No 6, *Rag-time dance* No 7 and *Maple leaf rag* No 8 (*A Joplin album* – Fentone)
KATS-CHERNIN, E. *Eliza's aria* 2nd movement from *Wild swans suite* (*Boosey and Hawkes violin anthology* – Boosey and Hawkes)
KODALY, Z. arr. KOLMAN. *Intermezzo* from *Háry János* Op. 15 (*Universal violin album* Book 3 – Universal Edition)
KRAEMER, N. and KRAEMER, T. *Cossack dance* (*Gypsy jazz intermediate* – Faber)
KREISLER, F. *Liebesleid* (Schott)
LYONS, G. and YASCO, R. arr. ABEL. *Spaghetti rag* (*Jazz violin solos* – Mel Bay)
MARTINŮ, B. *Moderato* 1st movement and *Poco allegro* 2nd movement from *Intermezzo* H 261 (Bärenreiter)
MARTINŮ, B. *Lento* 3rd movement and *Poco allegro* 4th movement from *Intermezzo* H 261 (Bärenreiter)
O'CONNOR, M. *Queen of the Cumberland* No 10 from *Strings and threads suite* (markoconnor.com)
WILLIAMS, J. *Theme from Schindler's list* (*Three pieces from Schindler's list* – Hal Leonard)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 5216

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

List A

● **From AMEB *Violin Grade 6* Series 10:**
COHEN, M. *Take to the hills*
FIORILLO, F. *Etude* No 10 from Op. 3
KOMAROVSKY, A. *Presto*
MAZAS, J.-F. *Etude* No 28 from *Etudes spéciales* Op. 36 Book 1

● **From AMEB *Violin Sixth Grade* Series 9:**
COHEN, M. *Wildfire*
KAYSER, H. *Allegro* No 27 from Op. 20
SITT, H. *Andante* No 88 from Op. 32
SITT, H. *Allegro* No 40 from Op. 32

Manual list

FIORILLO, F. *Allegro* in B♭ major No 5 from *36 études* (IMC)
FIORILLO, F. *Andante sciolto* in E♭ major No 6 from *36 études* (IMC)
FIORILLO, F. *Allegro* in G minor No 15 from *36 études* (IMC)
FIORILLO, F. *Moderato* in A major No 21 from *36 études* (IMC)
KAYSER, H. *Allegro* in D minor No 28 from *36 études* Op. 20 (IMC)
KAYSER, H. *Allegro* in D major No 29 from *36 études* Op. 20 (IMC)
KAYSER, H. *Allegro moderato* in E♭ major No 31 from *36 études* Op. 20 (IMC)
KAYSER, H. *Allegro moderato* in C major No 33 from *36 études* Op. 20 (IMC)
KREUTZER, R. *Moderato* in G major No 10 from *42 studies* (IMC)
KREUTZER, R. *Andante* in E major No 11 from *42 studies* (IMC)
KREUTZER, R. *Moderato* in A major No 13 from *42 studies* (IMC)
KREUTZER, R. *Allegro non troppo* in B♭ major No 15 from *42 studies* (IMC)
KREUTZER, R. *Moderato* in D major No 16 from *42 studies* (IMC)
MAZAS, J.-F. *Polonaise* in G major No 26 from *Studies* Op. 36 Book 1 (IMC)
MAZAS, J.-F. *Allegro moderato assai* in B♭ major No 36 from *Studies* Op. 36 Book 2 (IMC)
MAZAS, J.-F. *Allegro* in G major No 39 from *Studies* Op. 36 Book 2 (IMC)
MAZAS, J.-F. *Allegretto* in A major No 41 from *Studies* Op. 36 Book 2 (IMC)

List B

● **From AMEB *Violin Grade 6* Series 10:**
FIOCCO, J. arr. BENT and O'NEILL. *Allegro* No 10 from *Première suite* from Op. 1
HANDEL, G. [attrib.] arr. NICOLSON. *Largo* and *Allegro* 3rd and 4th movements from *Sonata* HWV 370
HAYDN, J. arr. HODGSON. *Presto* 3rd movement of *Divertimento* Hob. V:20
VIVALDI, A. arr. ROSS. *Vivace* and *Adagio* 1st and 2nd movements from *Concerto* RV 275

● **From AMEB *Violin Sixth Grade* Series 9:**
MOZART, W. *Allegro* 1st movement from K 525
TARTINI, G. arr. WERETKA. *Andante* 1st movement from Op. 1 No 10
TELEMANN, G. arr. WERETKA. *Andante* and *Vivace* 1st and 2nd movements from TWV 41:A4

Manual list

BACH, J.S. *Allegro* 1st movement from *Sonata* in G major BWV 1019
BACH, J.S. *Allegro* 5th movement from *Sonata* in G major BWV 1019
BENDA, F. arr. NELSON. *Tempo di menuetto* (*Classical violinist* – Boosey and Hawkes)
CORELLI, A. *Adagio* 3rd movement, *Allegro* 4th movement and *Allegro* 5th movement from *Sonata* in C major Op. 5 No 3
HANDEL, G. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor HWV 368/Op. 1 No 10
HANDEL, G. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in F major HWV 370/Op. 1 No 12
MOZART, W. *Allegro* 1st movement from *Sonata* in E minor K 304
NARDINI, P. arr. HAUSER. *Allegro moderato* 1st movement from *Concerto* in E minor (Schirmer)
TELEMANN, G. *Fantaisie* in D major No 10 from *Fantaisie* TWV 40:23 (*12 Fantasias for solo violin* – Bärenreiter)
TELEMANN, G. *Sonatina* in E major TWV 41:E4 (*6 Sonatinen* – Schott)
VERACINI, F. *Largo e nobile* 1st movement and *Allegro* 2nd movement from *Sonata* No 1 in F major (*3 sonatas for violin* – Bärenreiter)
VIVALDI, A. *Preludio: Andante* 1st movement and *Giga: Allegro* 2nd movement from *Sonata* in G minor Op. 2 No 1/RV 27 (*12 Sonatas Op. 2* Book 1 – Schott)

List C

● **From AMEB *Violin Grade 6* Series 10:**
DANCLA, C. *Air varié sur un thème de Pacini* No 1 from *Six airs variés* Op. 89
DVOŘÁK, A. *Allegro risoluto* 1st movement from *Sonatina* Op. 100
RIMSKY-KORSAKOV, N. arr. FORBES. *Melody and dance* from *Scheherazade* Op. 35
WIENIAWSKI, H. *Chanson polonaise* No 2 from *Two mazurkas* Op. 12

● **From AMEB *Violin Sixth Grade* Series 9:**
DRDLA, F. arr. HARBAR. *Souvenir*
SEITZ, F. *Allegretto* 3rd movement from Op. 7
VAUGHAN WILLIAMS, R. arr. MULLINAR. *Fantasia on Greensleeves*

Manual list

ACHRON, J. *Hebrew lullaby* (Carl Fischer)
D'AMBROSIO, A. *Canzonetta* Op. 6 (*Sheila Nelson's Romantic violinist* – Boosey and Hawkes)
DANCLA, C. *Air varié sur un thème de Bellini* No 3 from *Six airs variés* Op. 89
DANCLA, C. *Air varié sur un thème de Donizetti* No 4 from *Six airs variés* Op. 89
DEBUSSY, C. arr. ROQUES. *La plus que lente* (Durand)
DVOŘÁK, A. *Ballade* Op. 15
ELGAR, E. *Chanson de nuit* Op. 15 No 1
ELGAR, E. *Chanson de matin* Op. 15 No 2
FAURE, G. *Berceuse* Op. 16 (Durand)
GLAZUNOV, A. *Meditation* in D major Op. 32 (Belaief)
GLUCK, C. arr. KREISLER. *Melodie* (Carl Fischer)
KREISLER, F. *Schön Rosmarin* No 3 from *Alt-Wiener Tanzweisen* (Schott)
MASSENET, J. arr. MARSICK. *Meditation* from *Thaïs* (Carl Fischer)
MŁYNARSKI, E. *Mazurka* in G major Op. 7 No 1 (Carl Fischer)
PAPINI, G. *Un soir a portici* Op. 86 (*Music from the romantic era* Grades 4-7 – Bosworth)
RIMSKY-KORSAKOV, N. arr. KREISLER. *Song of India* (*The Fritz Kreisler collection* Volume 2 – Carl Fischer)

SCHUBERT, F. *Allegro molto* 1st movement from *Sonatina* in D major Op. 137 No 1/D 384 (Henle)
SCHUBERT, F. *Allegro vivace* 3rd movement from *Sonatina* in D major Op. 137 No 1/D 384 (Henle)
SCHUBERT, F. *Allegro moderato* 4th movement from *Sonatina* in G minor Op. 137 No 3/D 408 (Henle)
SCHUMANN, R. arr. KREISLER. *Romance in A* (*The Fritz Kreisler collection* Volume 2 – Carl Fischer)
SEITZ, F. *Allegretto* 3rd movement from *Student concerto* in D major Op. 15 No 4 (Heinrichshofen)
SEVERN, E. *Polish dance* (Bärenreiter)
WIENIAWSKI, H. *Obertass* No 1 from *Two mazurkas* Op. 19 (Schott)
WIENIAWSKI, H. *Le ménétrier* No 2 from *Two mazurkas* Op. 19 (Schott)

List D

● **From AMEB *Violin Grade 6* Series 10:**
HILL, M. *Adagio, con molto espressione* 1st movement of *Abinu Malkenu*
HUBAY, J. *Bolero* No 3 from Op. 51
KATS-CHERNIN, E. *Russian rag*
WIJDEVELD, W. *Prelude* and *Gavotte* 1st and 2nd movements from *Little suite*

● **From AMEB *Violin Sixth Grade* Series 9:**
HILL, A. *Rondo: Allegro* 3rd movement from Op. 5
KOCIAN, J. *Lullaby* No 3 from Op. 19
MONTI, V. *Csárdás*

Manual list

BRUMBY, C. *Aubade* (*Australian violin music* – Currency)
DEBUSSY, C. arr. BUTORAC. *Claire de lune* (Edition Butorac)
GLAZUNOV, A. *Melodie arabe* (Schott)
GROSS, E. *Habañera-serenade* Op. 31 (*Australian violin music* – Currency)
HENDERSON, M. *Cushion plants* No 2 from *Wilderness pieces* (AMC)
HESS, N. *Theme from 'Ladies in lavender'* (Faber)
HOLLAND, D. *Supplication* No 1 from *Three humours* (Currency)
HOLLAND, D. *Agitation* No 3 from *Three humours* (Currency)
JANÁČEK, L. Romance (Bärenreiter)
KATS-CHERNIN, E. *Birthday rag* (*After dinner music* – AMC)
KATS-CHERNIN, E. *Nostalgic piece* (*After dinner music* – AMC)
MAGEAU, M. 1st movement and 2nd movement from *Calls from the heartland* (AMC)
MAGEAU, M. 4th movement and 5th movement from *Calls from the heartland* (AMC)
MARTINŮ, B. *Moderato* 1st movement and *Poco allegretto* 2nd movement from *Five madrigal stanzas* H 297 (AMP)
O'CONNOR, M. 2nd movement from *The fiddle concerto* (markoconnor.com)
ORTHEL, L. *Capriccio* Op. 19 (Donemus)
RADANOVICS, M. *Sugar and spice* (*Jazzy violin 2* – Universal Edition)
RAVEL, M. arr. VAN BRINK. *Rigaudon from Le tombeau de Couperin* (Schott)
RAWLINGS, K. *Magenta* (AMC)
SHOSTAKOVICH, D. arr. FORTUNATOV. *Romance* in D major (*Albumstücke* – Peters)
SKIPWORTH, L. *Ode* (AMC)
TRADITIONAL arr. KRAEMER. *Hora* (*Gypsy jazz* Intermediate level – Faber)
TRADITIONAL arr. KRAEMER. *Verbunk and Friss: Invitation to the dance* (*Gypsy jazz* Intermediate level – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 5217

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

List A

● **From AMEB *Violin Grade 7* Series 10:**
FIORILLO, F. *Etude* No 12 from Op. 3
KREUTZER, R. *Etude* No 17 from *42 études ou caprices*
MAZAS, J-.F. *Romance* No 18 from Op. 36 Book 1
O'CONNOR, M. *Appalachia waltz*

● **From AMEB *Violin Seventh Grade* Series 9:**
KAYSER, H. *Allegro con fuoco* No 35 from Op. 20
MAZAS, J.-F. *Etude* No 53 from Op. 36
RODE, P. *Vivacissimo* No 17 from *24 caprices en forme d'étude*

Manual list

COHEN, M. *Making waves* No 4 (*Technique flies high!* – Faber)
COHEN, M. *Slow boat to China* No 5 (*Technique flies high!* – Faber)
COHEN, M. *Ground with divisions* No 6 (*Technique flies high!* – Faber)
COHEN, M. *Beneath the stars* No 7 (*Technique flies high!* – Faber)
FIORILLO, F. *Allegro* in G major No 9 from 36 *études* (IMC)
FIORILLO, F. *Moderato* No 11 from *36 caprices*
FIORILLO, F. *Allegretto* No 19 from *36 caprices*
FIORILLO, F. *Moderato* No 31 from *36 caprices*
KAYSER, H. *Allegro moderato* in D minor No 30 from *36 études* Op. 20 (IMC)
KAYSER, H. *Allegro molto agitato* in A♭ major No 32 from *36 études* Op. 20 (IMC)
KREUTZER, R. *Allegro moderato* in A minor No 12 from *42 studies* (IMC)
KREUTZER, R. *Moderato* in A major No 14 from *42 studies* (IMC)
KREUTZER, R. *Study* in A major No 20 from *42 studies* (IMC)
KREUTZER, R. *Moderato* in D major No 21 from *42 studies* (IMC)
KREUTZER, R. *Allegro* in G minor No 24 from *42 studies* (IMC)
KREUTZER, R. *Allegro vivace* in F minor No 37 from *42 studies* (IMC)
MAZAS, J.-F. *Allegro non troppo* No 45 from *Studies* Op. 36 Book 2 (IMC)
MAZAS, J.-F. *Allegro moderato* No 47 from *Studies* Op. 36 Book 2 (IMC)
MAZAS, J.-F. No 49 from *Studies* Op. 36 Book 2 (IMC)
MAZAS, J.-F. *Allegro non troppo* No 52 from *Studies* Op. 36 Book 2 (IMC)
RODE, P. *Allegretto* No 10 from *24 caprices*
RODE, P. *Presto* No 18 from *24 caprices*
VIEUXTEMPS, H. *Allegro moderato* in C major No 1 from *36 études* Op. 48 (EMB)
VIEUXTEMPS, H. *Andante* in C major No 2 from *36 études* Op. 48 (EMB)
VIEUXTEMPS, H. *Allegro* in C major No 3 from *36 études* Op. 48 (EMB)

List B

● **From AMEB *Violin Grade 7* Series 10:**
HANDEL, G. arr. NICOLSON. *Affetuoso* and *Allegro* 1st and 2nd movements of *Sonata* HWV 371/Op. 1 No 13
HAYDN, J. arr. BERNSTEIN, cad. ZEHETMAIR. *Allegro moderato* 1st movement from *Concerto* Hob VIIa:4
MOZART, W.A. *Allegro con spirito* and *Allegro* 1st and 2nd movements from *Sonata* K301/293a

● **From AMEB *Violin Seventh Grade* Series 9:**
BACH, J.S. *Andante un poco* and *Presto* 3rd and 4th movements from *Sonata* BWV 1015
HAYDN, J. arr. HOLLÄNDER. *Allegro moderato* 1st movement from *Sonata* in G major
TELEMANN, G. *Fantaisie* No 9 from *Fantaisie* TWV 40:22

Manual list
ALBINONI, T. *Allegro* 1st movement from *Concerto* in A major (*Trinity Guildhall Grade 8 Examination pieces 2010–2015*)
BACH, J.S. *Allemanda* 1st movement from *Partita* in D minor BWV 1004
BACH, J.S. *Adagio* 1st movement and *Vivace* 2nd movement from *Sonata* in G major BWV 1021
BACH, J.S. *Allegro* 1st movement from *Concerto* in A minor BWV 1041
CORELLI, A. *Grave* 1st movement and *Allegro* 3rd movement from Sonata in D major Op. 5 No 1
CORELLI, A. *Adagio* 4th movement and *Vivace* 5th movement from *Sonata* in B♭ major Op. 5 No 2
CORELLI, A. *Adagio* 1st movement, *Vivace* 4th movement and *Giga* 5th movement from *Sonate* Op. 5 No 5
HANDEL, G. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in A major HWV 361/Op. 1 No 3
HAYDN, J. *Adagio* 2nd movement and *Finale: Presto* 3rd movement from *Concerto* in G major Hob VIIa:4 (Henle)
KREUTZER, R. *Allegro* 1st movement from *Concerto* in D major Op. A No 13 (Leduc)
MOZART, W. *Allegretto* 3rd movement from *Sonata* in B♭ major K 454
MOZART, W. *Presto* 3rd movement from *Concerto* in B♭ major K 207
TELEMANN, G. *Fantaisie* in E♭ major No 7 from *Fantaisie* TWV 40:20 (*12 fantasias for solo violin* – Bärenreiter)
VIOTTI, G. *Allegro* 1st movement from *Concerto* in G major No 23 (IMC)
VIOTTI, G. *Allegro* 3rd movement from *Concerto* in G major No 23 (IMC)
VIVALDI, A. *Preludio* 1st movement and *Corrente* 2nd movement from *Sonata* in C minor RV 6

List C
● **From AMEB *Violin Grade* 7 Series 10:**
BRAHMS, J. arr. HUBAY. *Hungarian dance* No 2 from WoO 1
DVOŘÁK, A. *Allegro moderato* and *Allegro maestoso* Nos 1 and 2 from Op. 75
NOSKOWSKI, Z. arr. MIKUSZEWSKIEGO. *Polonaise élégiaque* No 3 from Op. 22
SCHUMANN, C. *Romance* No 2 from Op. 22
● **From AMEB *Violin Seventh Grade* Series 9:**
KREISLER, F. *Sicilienne and rigaudon in the style of Francœur*
TEN HAVE, W. *Allegro brilliant* Op. 19
WIENIAWSKI, H. *Romance* 2nd movement from *Concerto* Op. 22

Manual list
ACCOLAY, J. *Concerto* No 1 in A minor (Kalmus)
BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in D major Op. 12 No 1
BEETHOVEN, L. van. *Tema con variazioni* 2nd movement from *Sonata* in D major Op. 12 No 1
BEETHOVEN, L. van. *Rondo: Allegro* 3rd movement from *Sonata* in D major Op. 12 No 1
DVOŘÁK, A. *Allegro maestoso* No 2 and *Allegro appassionato* No 3 from *Romantické kusy* Op. 75 (*Romantic pieces* – Bärenreiter)
GLAZUNOV, G. arr. KREISLER. *Serenade espagnole* (Schott)
GRANADOS, E. arr. KREISLER. *Danse espagnole* (Schott)
PAGANINI, N. *Cantabile* for violin and guitar MS 109 (Zimmermann)
RACHMANINOFF, S. arr. PRESS. *Vocalise* Op. 34 No 14(IMC)
RAFF, J. *Cavatina* No 3 from *6 morceaux* Op. 85 (*3 recital pieces* – Peters)
SARASATE, P. *Playera* No 1 from *Spanische Tänze* Op. 23 (*Spanish dances* Book 3 – Simrock)
SMETANA, B. arr. SITT. *Moderato* 1st movement from Z *domoviny* (From the Homeland) JB 1:118 (*Aus der Heimat* – Peters)
TCHAIKOVSKY, P. *Canzonetta – Andante* 2nd movement from *Concerto* in D major Op. 35

List D
● **From AMEB *Violin Grade* 7 Series 10:**
BRANDMAN, M. *Jucaro rhumba d'amor*
COLLINS, B. *Bowing 747* 2nd movement of *Violin suite*
KOMAROVSKY, A. *Allegro* 3rd movement from *Concerto* No 1
PIAZZOLLA, A. arr. VARELAS. *Nightclub 1960* from *Histoire du tango*
● **From AMEB *Violin Seventh Grade* Series 9:**
BACEWICZ, G. *Kaprys polski*
BARTÓK, B. arr. GERTLER. *Bagpipers* and *Bear dance* 1st and 2nd movements from *Sonatina* BB 102a
HINDSON, M. *Repetepetition*
STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Chanson russe*

Manual list
ALDRIDGE, R. *Tango for Gabriela* (Edition Peters)
ARNOLD, M. *Prelude* No 1, *Aubade* No 2 and *Waltz* No 3 from *Five pieces* (Paterson)
CARR-BOYD, A. *Prelude* (*Australian violin music* – Currency)
CASTELNUOVO-TEDESCO, M. *Capitan fracassa* Op. 16 (Forlivesi)
COPLAND, A. *Nocturne* No 1 from *2 pieces* (Boosey and Hawkes)
DEBUSSY, C. arr. CHOISNEL. *First arabesque* (Durand)
HILL, A. *Waltz caprice (AMC)*
HOLLAND, D. Any two movements from *Divertimento* (*Australian violin music* – Currency)
HYDE, M. *Dryad's dance* (*Australian violin music* – Currency)
MŁYNARSKI, E. *Mazurka* Op. 7 No 2
O'CONNOR, M. *Fair dancer reel* No 1 and *Sailor's jig* No 2 from *Strings and threads suite* (markoconnor.com)
PENBERTHY, J. *Romance* (AMC)
PIAZZOLLA, A. arr. VARELAS. *Café 1930* (*Histoire du tango* – Editions Henry Lemoine)
POTSTOCK, W. *Souvenir de Sarasate* (Fischer)
PROKOFIEV, S. arr. HEIFETZ. *Gavotte* (*Piano pieces Op. 32: Jascha Heifetz collection* Volume 3 – Carl Fischer)
PROKOFIEV, S. arr. HEIFETZ. *March from Love for three oranges* (Carl Fischer)
REGER, M. *Wiegenlied*, *Capriccio* and *Burla* Op. 79d (*Three pieces* – Sikorski)
SHOSTAKOVICH, D. *Frühlingswalzer* (*Albumstücke* – Peters)
SILVESTROV, V. *Two pieces* (*In 27 pieces: the Hilary Hahn encores* – Boosey and Hawkes)
STANHOPE, P. *Dawn lament* (reedmusic.com)
STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Serenata* 2nd movement and *Gavotta con due variazioni* 4th movement from *Suite Italienne* (Boosey and Hawkes)
SUTHERLAND, M. *Gaily rhythmic* 1st movement and *Singingly* 2nd movement from *Sonatina* (AMC)
SUTHERLAND, M. *Singingly* 2nd movement and *Lively and teasing* 3rd movement from *Sonatina* (AMC)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 5218

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Violin Technical work* (AMEB, 2021).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, for presentation at examination.

List A

Manual list

DANCLA, C. *Etude* No 1 from *20 études brilliantes et caractéristiques* Op. 73
DANCLA, C. *Etude* No 4 from *20 études brilliantes et caractéristiques* Op. 73
DANCLA, C. *Etude* No 8 from *20 études brilliantes et caractéristiques* Op. 73
DANCLA, C. *Etude* No 9 from *20 études brilliantes et caractéristiques* Op. 73
DANCLA, C. *Etude* No 13 from *20 études brilliantes et caractéristiques* Op. 73
DONT, J. *Presto* in A minor No 2 from *Etudes and caprices* Op. 35
DONT, J. *Etude* in E minor No 3 from *Etudes and caprices* Op. 35
DONT, J. *Vivace assai* in D minor No 13 from *Etudes and caprices* Op. 35
FIORILLO, F. *Allegro* No 26 from *36 caprices* Op. 3
FIORILLO, F. *Allegro assai* No 28 from *36 caprices* Op. 3
KREUTZER, R. *Moderato* in E♭ major No 26 from *42 studies*
KREUTZER, R. *Grave* in E minor No 28 from *42 studies*
KREUTZER, R. *Moderato* in B♭ major No 30 from *42 studies*
RODE, P. *Cantabile – Moderato* in C major No 1 from *24 caprices*
RODE, P. *Allegretto* in A minor No 2 from *24 caprices*
RODE, P. *Moderato* in D major No 5 from *24 caprices*
RODE, P. *Moderato assai* in F♯ minor No 8 from *24 caprices*
RODE, P. *Vivace assai* in D♭ major No 15 from *24 caprices*
RODE, P. *Tempo giusto* in B♭ major No 21 from *24 caprices*
RODE, P. *Presto* in G minor No 22 from *24 caprices*
RODE, P. *Introduzione – Agitato e con fuoco* in D minor No 24 from *24 caprices*
VIEUXTEMPS, H. *Allegro energico* in A minor No 4 from *36 études* Op. 48 (EMB)
VIEUXTEMPS, H. *Allegro* in G major No 5 from *36 études* Op. 48 (EMB)
VIEUXTEMPS, H. *Agitato* in E minor No 7 from *36 études* Op. 48 (EMB)

List B

Manual list

BACH, J.S. *Sarabande* 3rd movement and *Gigue* 4th movement from *Partita* in D minor BWV 1004
BACH, J.S. [no indication] 1st movement and *Allegro assai* 2nd movement from *Sonata* in A major BWV 1015
BACH, J.S. *Allemande* 3rd movement and *Gigue* 4th movement from *Sonata* in E minor BWV 1023
CORELLI, A. *Adagio* 1st movement, *Allegro* 2nd movement and *Vivace* 3rd movement from *Sonata* in F major Op. 5 No 4
HAYDN, J. *Moderato* 1st movement from *Concerto* in A major Hob VIIa:3 (Henle)
LECLAIR, J.-M. 1st movement and 2nd movement from *Sonata* in D No 3 (Schirmer Lib. 722)
LECLAIR, J.-M. 3rd movement and 4th movement from *Sonata* in D No 3 (Schirmer Lib. 722)
MOZART, W. *Allegro di molto* 1st movement and *Tema con variazioni* 2nd movement from *Sonata* in A major K 305
MOZART, W. *Allegro moderato* 1st movement from *Concerto* in D major K 211
MOZART, W. *Allegro* 1st movement from *Concerto* in G major K 216
TARTINI, G. *Larghetto* 3rd movement and *Giga* 4th movement from *Sonata* in D major (*Sonatas* Volume 3 – Peters)
TELEMANN, G. *Fantaisie* in B♭ major No 1 from *Fantaisies* TWV 40:14 (*12 fantasias for solo violin* – Bärenreiter)
VERACINI, F. *Ritornello* 1st movement and *Allegro con fuoco* 2nd movement from *Sonata* in E minor (Peters)
VIVALDI, A. *Preludio: Largo* 1st movement and *Capriccio: Presto* 2nd movement from *Sonata* in A minor RV 32/Op. 2 No 12

List C

Manual list

ALARD, D. *Brindisi* (*Sheila Nelson's Romantic violinist* – Boosey and Hawkes)
BEETHOVEN, L. van. *Romance* in F major Op. 50
BEETHOVEN, L. van. *Scherzo: Allegro molto* 3rd movement and *Rondo: Allegro ma non troppo* 4th movement from *Sonata* in F major Op. 24
CHOPIN, F. arr. MILSTEIN. *Nocturne* (N*athan Milstein: Three transcriptions for violin and piano* –Schirmer)
HUBAY, J. *Hejre Kati* Op. 32 (Bosworth)
KREISLER, F. *Liebesfreud* (Schott)
LEONARD, H. *Allegro moderato* No 1 from *Six solos* Op. 41(Billaudot)
LEONARD, H. *Allegro moderato* No 2 from *Six solos* Op. 41 (Billaudot)
MENDELSSOHN, F. *Andante* from *Concerto* in E minor Op. 64
SARASATE, P. *Les adieux* Op. 9 (Carl Fischer)
SCHUBERT, F. *Allegro giusto* 1st movement and *Andante* 2nd movement from *Sonatina* in G minor Op. 137 No 3/D 408 (Henle)
TCHAIKOVSKY, P. *Mélodie* No 3 from *Souvenir d'un lieu cher* Op. 42 (Faber)
VIEUXTEMPS, H. *Rêverie* No 3 from *Six morceaux de salon* Op. 22 (*3 recital pieces* – Peters)
WIENIAWSKI, H. *Légende* Op. 17

List D

Manual list

BARTÓK, B. arr. SZEKELY. *Jocul cu bâta* No 1, *Brâul* No 2, *Buciumeana* No 4, *Poarga Românească* No 5 and *Mărunțel* No 6 from *Rumanian folk dances* (Universal Edition)
CROSTHWAITE, H. *Counterpoise* (hughcrosthwaite.com)
ELLINGTON, D. arr. RUBINOFF. *Sophisticated lady* (Salabert)
FALLA, M. de. arr. KOCHANSKI. *Ritual fire dance* (Chester)
FALLA, M. de. arr. KOCHANSKI. *El Paño moruno* 1st movement, *Nana* 2nd movement and *Jota* 6th movement from *Suite of Spanish folksongs* (Chester)
GROSS, E. *Meditation* Op. 167 No 3 (*Australian violin music* – Currency)
KOMAROVSKY, A. *Allegro* 1st movement from *Concerto* in E minor No 1 (Peters)
MARTINŮ, B. *Impromptu* H 166 (Bärenreiter)
O'CONNOR, M. *Caprice* No 2 in G minor (markoconnor.com)
O'CONNOR, M. 1st movement from *The fiddle concerto* (markoconnor.com)
O'CONNOR, M. 3rd movement from *The fiddle concerto* (markoconnor.com)
PIAZZOLLA, A. *Etude* No 4 from *Tango études for flute or violin* (Editions Henry Lemoine)
PIAZZOLLA, A. *Etude* No 5 from *Tango études for flute or violin* (Editions Henry Lemoine)
PIAZZOLLA, A. arr. VARELAS. *Concert d'aujourd'hui* (*Histoire du tango* – Editions Henry Lemoine)

PIAZZOLLA, A. arr. VARELAS. *Bordel 1900* (*Histoire du tango* – Editions Henry Lemoine)
POLIAKIN, F. *The canary* (Cranz)
POULENC, F. arr. HEIFETZ. *Presto* in B♭ major (Salabert)
PREVIN, A. *Naava* (*Two little serenades* – Schirmer)
PROKOFIEV, S. arr. HEIFETZ. *Masks* (*Heifetz collection* Book 1 – Carl Fischer)
SHOSTAKOVICH, D. arr. GLICKMAN. *Andantino* No 2 and *Allegretto* No 3 from *Three fantastic dances* (Boosey and Hawkes)
SIBELIUS, J. *Mazurka* No 1 from *Five pieces* Op. 81 (Fennica Gehrman)
STRAVINSKY, I. *Pastorale* (Schott)
SUK, J. *Un poco triste* No 3 from *Čtyři skladby* Op. 17 (*Four pieces* – Simrock)
SUTHERLAND, M. *Nocturne* (*Australian violin music* – Currency)
THORN, B. 1st movement from *Croutons VI* (AMC)
ZHAN-HAO, H. *The butterfly lovers* up to Figure 8/*Adagio assai doloroso* (SMPH)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 5219

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D, at the candidate's discretion.

No more than one work by any composer should be selected.

Candidates must provide a copy of each work for use by examiners.

List A – Unaccompanied (including studies)
Manual list
BACH, J.S. *Corrente* and *Double Presto* 2nd movement from *Partita* in B minor BWV 1002
BACH, J.S. *Minuet I and Minuet II* 4th movement and *Bourrée* 5th movement from *Partita* in E major BWV 1006
DANCLA, C. *Etude* No 2 from *20 études brilliantes et caractéristiques* Op. 73
DANCLA, C. *Etude* No 15 from *20 études brilliantes et caractéristiques* Op. 73
DANCLA, C. *Etude* No 16 from *20 études brillantes et caractéristiques* Op. 73
DONT, J. *Allegro* in E minor No 9 from *Etudes and caprices* Op. 35
FIORILLO, F. *Andante* in E♭ major No 13 from *36 caprices* Op. 3
FIORILLO, F. *Grave – Moderato* No 29 from *36 caprices* Op. 3
GAVINIES, P. *Allegretto* in G major No 4 from *24 matinées and études*
GAVINIES, P. *Prestissimo* in G minor No 8 from *24 matinées and études*
GREENBAUM, S. *Variations for solo violin* (AMC)
HINDSON, M. *The big 5-0* (*The basement art guru and other pieces* – AMC)
KREUTZER, R. *Allegro* in C minor No 31 from *42 études*
KREUTZER, R. *Moderato* in E♭ major No 35 from *42 études*
KREUTZER, R. *Allegretto* in E minor No 36 from *42 études*
KREUTZER, R. *Moderato* in D minor No 42 from *42 études*
PIAZZOLLA, A. *Etude* No 1 from *Tango études for flute or violin* (Editions Henry Lemoine)
PIAZZOLLA, A. *Etude* No 3 from *Tango études for flute or violin* (Editions Henry Lemoine)
RODE, P. *Siciliano – Allegro* in E minor No 4 from *24 caprices*
RODE, P. *Adagio – Moderato* in B minor No 6 from *24 caprices*
RODE, P. *Moderato* in A major No 7 from *24 caprices*
RODE, P. *Adagio* and *Allegretto* in E major No 9 from *24 caprices*
RODE, P. *Allegro brillante* in B major No 11 from *24 caprices*
TELEMANN, G. *Fantaisie* in D major No 4 from *Fantaisies* TWV 40:17 (*12 fantasias for solo violin* – Bärenreiter)
TELEMANN, G. *Fantaisie* in A major No 5 from *Fantaisies* TWV 40:18 (*12 fantasias for solo violin* – Bärenreiter)
VIEUXTEMPS, H. *Risoluto* No 9 from *36 études* Op. 48

List B – Baroque and Classical
Manual list
BACH, J.S. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in B minor BWV 1014
BACH, J.S. *Siciliano* 1st movement and *Allegro* 2nd movement from *Sonata* in C minor BWV 1017
BACH, J.S. *Adagio* 3rd movement and *Allegro 4th* movement from *Sonata* in C minor BWV 1017
BACH, J.S *Allegro* 1st movement from *Concerto* in E major BWV 1042
CASADESUS, M. *Allegro* 1st movement from *Concerto* ('Adélaïde') (erroneously attributed to MOZART, W.A.)
LOCATELLI, P. 1st movement and 2nd movement from *Sonata* in C major Op. 6 No 8 (Schott)
LOCATELLI, P. 1st movement and 2nd movement from *Sonata* in B minor Op. 6 No 9 (Schott)
MOZART, W. arr. KREISLER. *Rondo* from the *Serenade* in D K 250 ('Haffner')
MOZART, W. *Adagio* in E major K 261
MOZART, W. *Allegro moderato* 1st movement and *Andantino sostenuto e cantabile* 2nd movement from *Sonata* in B♭ major K 378
MOZART, W. *Sonata* in G major K 379
MOZART, W. *Allegro moderato* 1st movement from *Concerto* in B♭ major K 207
MOZART, W. *Andante* 2nd movement and *Rondeau: Allegro* 3rd movement from *Concerto* in D major K 211
MOZART, W. *Adagio* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* in G major K 216
NARDINI, P. *Adagio* 1st movement and *Allegro con fuoco* 2nd movement from *Sonata* in D major
VIVALDI, A. *Concerto* in E major RV 269/Op. 8 No 1 ('La Primavera' [Spring])

List C – Romantic
Manual list
BEETHOVEN, L. van. *Allegro* 1st movement and *Adagio molto espressivo* 2nd movement from *Sonata* in F major Op. 24
BEETHOVEN, L. van. *Romance* in G major Op. 40 (Henle)
BRAHMS, J. *Sonatensatz* WoO 2
FAURE, G. *Romance* in B♭ major Op. 28
GOLDMARK, K. *Andante* 2nd movement from *Concerto* in A minor Op. 28
KREISLER, F. *Variations on a theme by Corelli – in the style of Tartini* (Carl Fischer)
KREISLER, F. *Præludium and Allegro in the style of Pugnani* (Schott)
KREISLER, F. *La gitana* (Schott)
LEONARD, H. *Adagio espressivo* No 6 from *Six solos* Op. 41 (Billaudot)
MENDELSSOHN, F. *Allegro molto* 1st movement from *Violin concerto* in D minor Op. posth. MWV O3 (Peters)
RIES, F. *Perpetuum mobile* (Ries and Erler)
RIMSKY-KORSAKOV, N. arr. HEIFETZ. *The bumble bee* (Carl Fischer)
RODE, P. *Finale* from *Concerto* No 7 in A minor Op. 9 (IMC)
RODE, P. *Moderato* 1st movement from *Concerto* No 8 in E minor Op. 13 (Peters)

SCHUBERT, F. *Allegro moderato* 1st movement and *Andante* 2nd movement from *Sonatina* in A minor Op. posth. 137 No 2/D 385 (Henle)
SIBELIUS, J. *Souvenir* No 1 from *Six pieces* Op. 79
SVENDSEN, J. *Romance* Op. 26 (Schott)

List D – Post Romantic

Manual list

BACEWICZ, G. *Humoresque* (PWM)
BARBER, S. *Canzone* Op. 38a for violin and piano (Schirmer)
BARTOK, B. *Lassú* 1st movement from *Rhapsody* No 1 Sz 87/BB 94a (Boosey and Hawkes)
BOULANGER, L. *D'un matin de printemps* (Durand)
BOULANGER, L. *Nocturne* and *Cortège* (Schirmer)
COPLAND, A. *Hoe down* from *Rodeo* for violin and piano (Boosey and Hawkes)
DOHENY, A. *Serenade*
FOSS, L. *Composer's holiday* (Carl Fischer)
GERSHWIN, G. arr. HEIFETZ. *An American in Paris* (*Heifetz plays Gershwin* – Carl Fischer)
GREENBAUM, S. *Meteor* No 1 from *Falling by degrees* (AMC)
GREENHILL, E. *Paper boats* (AMC)
IGUDESMAN, A. *Tango de russo* 1st movement from *Sonata* No 2 (Universal Edition)
KABALEVSKY, D. *Allegro molto e con brio* 1st movement from *Concerto* in C major Op. 48
KATS-CHERNIN, E. *Eliza and the prince* 8th movement from *Wild swans suite* (AMC)
KODÁLY, Z. *Adagio* (EMB)
LEHMANN, W. *Soliloquy* (*Australian violin music* – Currency)
PIAZZOLLA, A. arr. GUBAIDULINA. *Le grand tango* (Bèrben)
PROKOFIEV, S. *Andante* 3rd movement from *Sonata* in D major Op. 94 bis
RAUTAVAARA, E. *Whispering* and TURNAGE. M. *Hilary's hoe-down* [these two pieces must be presented together] (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
SUK, J. *Quasi ballata* No 1 from *Čtyři skladby* Op. 17 (*Four pieces* – Simrock)
SZYMANOWSKI, K. *Chant de Roxane* (Universal Edition)
SZYMANOWSKI, K. arr. KOCHANSKI. *Kurpian Song* (PWM)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate is expected to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. *vibrato*, *glissando*, extended techniques etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus
- Performance of cadenzas where indicated in concerto movements.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the violin, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the violin repertoire

Candidates must provide the examiners with clear, unmarked copies of all scores, including the piano part.

In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the violin and the meaning of any terms and signs commonly used in violin music.

ASSOCIATE 5220

Section I. Studies and pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D, at the candidate's discretion.

No more than one work by any composer should be selected.

Candidates must provide a copy of each work for use by examiners.

List A – Baroque
Manual list
BACH, J.S. *Adagio* 2nd movement and *Allegro* 3rd movement from *Concerto* in E major BWV 1042 (Henle)
BACH, J.S. *Siciliano* 3rd movement and *Presto* 4th movement from *Sonata* in G minor BWV 1001(Henle)
BACH, J.S. *Largo* 3rd movement and *Allegro assai* 4th movement from *Sonata* in C major BWV 1005 (Henle)
BACH, J.S. *Adagio* 1st movement and any two other movements from *Sonata* in E major for violin and piano BWV 1016 (Henle)
BACH, J.S. *Vivace* 4th movement and any two other movements from *Sonata* in F minor for violin and piano BWV 1018 (Henle)
BIBER, H. *Passacaglia* from *Mystery sonatas* (PWM)
LECLAIR, J.-M. *Adagio* 1st movement, *Allegro assai* 2nd movement and one further movement from *Sonata* No 1 in A major Op. 9
LOCATELLI, P. *Sonata* No 12 in D minor from *12 sonate da camera* Op. 6
PISENDEL, J.G. *Sonata* in D major (Carus)
TARTINI, G. *Sonata* Op. 1 No 10 in G minor ('Didone abbandonata') [whole work] B g10 (Peters)
TARTINI, G. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor ('The devil's trill') B g5 (Bärenreiter)
VIVALDI, A. *Concerto* in G minor RV 315 Op. 8 No 2 ('L'estate' [Summer])
VIVALDI, A. *Concerto* in F major RV 293/Op. 8 No 3 ('L'autunno' [Autumn])
VIVALDI, A. *Concerto* in F minor RV 297/Op. 8 No 4 ('L'inverno' [Winter])

List B – Classical and early Romantic
Manual list
BEETHOVEN, L. van. *Allegro con spirito* 1st movement and *Adagio con molt'espressione* 2nd movement from *Sonata* in E♭ major Op. 12 No 3 (*Violin sonata* No 3)
BEETHOVEN, L. van. *Adagio con molt'espressione* 2nd movement and *Rondo: Allegro molto* 3rd movement from *Sonata* in E♭ major Op. 12 No 3 (*Violin sonata* No 3)
BEETHOVEN, L. van. *Presto* 1st movement and *Andante scherzoso, più allegretto* 2nd movement from *Sonata* in A minor Op. 23 (*Violin sonata* No 4)
BEETHOVEN, L. van. *Andante scherzoso, più allegretto* 2nd movement and *Allegro molto* 3rd movement from *Sonata* in A minor Op. 23 (*Violin sonata* No 4)
BEETHOVEN, L. van. *Allegro* 1st movement and *Adagio molto espressivo* 2nd movement from *Sonata* in A major Op. 30 No 1 (*Violin sonata* No 6)
BEETHOVEN, L. van. *Adagio molto espressivo* 2nd movement and *Allegretto con variazioni* 3rd movement from *Sonata* in A major Op. 30 No 1 (*Violin sonata* No 6)
BERIOT, C.-A. de. *Allegro maestoso* 1st movement and *Andante tranquillo* 2nd movement from *Concerto* in G major Op. 76
BERIOT, C.-A. de. *Andante tranquillo* 2nd movement and *Allegro moderato* 3rd movement from *Concerto* in G major Op. 76
BERIOT, C.-A. de. *Allegro maestoso* 1st movement and *Adagio* 2nd movement from *Concerto* in A minor Op. 104
BERIOT, C.-A. de. *Adagio* 2nd movement and *Rondo: Allegro moderato* 3rd movement from *Concerto* in A minor Op. 104
BERIOT, C.-A. de. *Scène de ballet* Op. 100 (Schirmer)
HAYDN, J. *Allegro moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in C major Hob VIIa:1
HAYDN, J. *Adagio* 2nd movement and *Finale: Presto* 3rd movement from *Concerto* in C major Hob VIIa:1
MOZART, W. *Allegro* 1st movement and *Andante cantabile* 2nd movement from *Concerto* in D major K 218
MOZART, W. *Andante cantabile* 2nd movement and *Rondeau: Andante grazioso* 3rd movement from *Concerto* in D major K 218
MOZART, W. *Allegro aperto* 1st movement and *Adagio* 2nd movement from *Concerto* in A major K 219
MOZART, W. *Adagio* 2nd movement and *Rondeau: Tempo di minuetto* 3rd movement from *Concerto* in A major K 219
MOZART, W. *Largo–allegro* 1st movement and *Andante* 2nd movement from *Sonata* in B♭ major K 454 (Henle)
MOZART, W. *Andante* 2nd movement and *Allegretto* 3rd movement from *Sonata* in B♭ major K 454 (Henle)
MOZART, W. *Molto allegro* 1st movement and *Andante* 2nd movement *Sonata* in A major K 526 [omit repeats]
RODE, P. *Moderato* 1st movement and *Adagio* 2nd movement from *Concerto* No 7 in A minor Op. 9
VIOTTI, G. *Moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in A minor Wi 22 (*Concerto* No 22)
VIOTTI, G. *Adagio* 2nd movement and *Agitato assai* 3rd movement from *Concerto* in A minor Wi 22 (*Concerto* No 22)

List C – Romantic
Manual list
ACHRON, J. *Hebrew melody* Op. 33 (Carl Fischer)
BRAHMS, J. *Vivace ma non troppo* 1st movement from *Sonata* in G major Op. 78
BRAHMS, J. *Allegro molto moderato* 3rd movement from *Sonata* in G major Op. 78
BRAHMS, J. arr. JOACHIM. Any one from *Hungarian dances* (Simrock)
DVOŘÁK, A. *Romance* Op. 11/B 38 (Simrock)
DVOŘÁK, A. arr. KREISLER. *Slavonic dance* No 2 in E minor (*The Fritz Kreisler collection* Volume 1 – Carl Fischer)
ELGAR, E. Any one movement from *Sonata* in E minor Op. 82 (Novello)
GRIEG, E. *Allegro con brio* 1st movement and *Allegretto quasi andantino* 2nd movement from *Sonata* in F major Op. 8
GRIEG, E. *Allegretto quasi andantino* 2nd movement and *Allegro molto vivace* 3rd movement from *Sonata* in F major Op. 8
GRIEG, E. *Lento doloroso – Poco allegro – Allegro vivace* 1st movement and *Allegretto tranquillo* 2nd movement from *Sonata* in G major Op. 13 (Peters)
GRIEG, E. *Allegretto tranquillo* 2nd movement and *Allegro animato* 3rd movement from *Sonata* in G major Op. 13 (Peters)
KREISLER, F. *Caprice viennois* (Schott)
RACHMANINOFF, S. *Hungarian dance* No 2 from *2 pieces* Op. 6 (Kalmus)
SAINT-SAËNS, C. arr. SAINT-SAËNS. *Danse macabre* Op. 40 (Durand)
SARASATE, P. *Malaguena* No 1 from *Spanische Tänze* Volume I Op. 21 (IMC)
SARASATE, P. *Romanza andaluza* No 3 from *Spanische Tänze* Volume II Op. 22 (Carl Fischer)
SCHUMANN, R. *Mit leidenschaftlichem Ausdruck* 1st movement from *Sonata* in A minor Op. 105
SCHUMANN, R. *Lebhaft* 3rd movement from *Sonata* in A minor Op. 105
SMETANA, B. arr. SITT. *Andantino* No 2 from *Z domoviny* [*From the homeland*] JB 1:118 (Peters)
SUK, J. *Appassionato* No 2 from *Four pieces* Op. 17 (Simrock)
SUK, J. *Burleska* No 4 from *Four pieces* Op. 17 (Simrock)
TCHAIKOVSKY, P. *Scherzo* No 2 from *Souvenir d'un lieu cher* Op. 42 (Faber)
TCHAIKOVSKY, P. *Sérénade mélancolique* Op. 26

List D – Post Romantic
Manual list
BATES, M. *Ford's farm* (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
BLOCH, E. *Nuit éxotique* (*Music for violin and piano* – Carl Fischer)

CLARKE, R. *Midsummer moon* (*Shorter pieces for violin and piano* – Oxford University Press)
COPLAND, A. *Ukelele serenade* No 2 from *2 pieces* (Boosey and Hawkes)
CROSTHWAITE, H. *Cat and mouse game* (unaccompanied) (hughcrosthwaite.com)
DAVIDSON, R. *Still and still moving* (AMC)
DAVIDSON, T. *Blue curve of the Earth* (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
DEBUSSY, C. *Allegro vivo* 1st movement from *Sonata* in G minor
DEBUSSY, C. *Finale: Très animé* from *Sonata* in G minor
FALLA. M. de. arr. KREISLER. *Spanish dance* from *La vida breve* (Carl Fischer)
GERSHWIN, G. arr. HEIFETZ. *Summertime* and *A woman is a sometime thing* from *Selections from Porgy and Bess* (Chappell)
GERSHWIN, G. arr. HEIFETZ. Any two other movements [other than *Summertime* and *A woman is a sometime thing*] from *Selections from Porgy and Bess* (Chappell)
GREENBAUM, S. *Snow* No 2 and *Parachute* No 3 from *Falling by degrees* (AMC)
GREENBAUM, S. *The infinite heartbeat* 3rd movement and *Return to earth* 4th movement from *Sonata* for violin and piano (AMC)
HIGDON, J. *Echo dash* (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
HINDEMITH, P. *Langsam – sehr lebhaft* 2nd movement from *Sonata* in E major (Schott)
HINDSON, M. *Song of life* (AMC)
IVES, C. *Sonata No 4 for violin and piano: Children's day at the camp meeting* (Associated Music Publishers)
JOPLIN, S. arr. PERLMAN. *The entertainer* (Schirmer)
KABALEVSKY, D. *Andante cantabile* 2nd movement and *Vivace giocoso* 3rd movement from *Concerto* in C major Op. 48
KATS-CHERNIN, E. *Children's chamber II* (AMC)
KROLL, W. *Banjo and fiddle* (Schirmer)
MESSIAEN, O. *Theme and variations* I/10 (Leduc)
MILHAUD, D. *Le printemps* Op. 18 (Durand)
NOVÁČEK, O. *Perpetuum mobile*
O'CONNOR, M. *Caprice* No 1 in A major (markoconnor.com)
PROKOFIEV, S. *Moderato* 1st movement from *Sonata* in D major Op. 94 bis
PROKOFIEV, S. *Presto* 2nd movement from *Sonata* in D major Op. 94 bis
PROKOFIEV, S. *Allegro con brio* 4th movement from *Sonata* in D major Op. 94 bis
PROKOFIEV, S. *Five melodies* Op. 35 bis (Boosey and Hawkes)
RAUTAVAARA, E. *West 23rd Street, NY* 4th movement PLUS any one other movement from *Lost landscapes* (Boosey and Hawkes)
RAVEL, M. *Sonate posthume* (Salabert)
SAARIAHO, K. *Nocturne* for solo violin (Chester)
SHCHEDRIN, R. *In the style of Albeniz* (Sikorski)
SITSKY, L. Any two movements from *Tetragrammaton* (Wirripang)
STANHOPE, P. *Dance for the white spirit* (reedmusic.com)
STRAVINSKY, I. *Introduzione: Allegro moderato* 1st movement and *Tarantella: Vivace* 3rd movement from *Suite italienne* (Boosey and Hawkes)
STRAVINSKY, I. *Minuetto* 6th movement and *Finale* 7th movement from *Suite italienne* (Boosey and Hawkes)
SUTHERLAND, M. *Quasi improvisatione* 2nd movement and *Allegro vivace* 3rd movement from *Sonata* (Currency)
SZYMANOWSKI, K. *Romance* Op. 23
SZYMANOWSKI, K. *Narcyz* No 2 from *Mity* Op. 30 (*Trois poèmes*)
WHITICKER, M. *Winamin* (*Australian violin music* – Currency)
ZWILICH, E.T. *Romance* for violin and piano (Merion Music)

Section II. General knowledge

LICENTIATE 5221

Section I. Studies and pieces

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least four works, one from each of Lists A, B, C, and D.
- The choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods, including at least one post-Romantic work (indicated by * next to the listing).
- Additional works needed to fulfil the time requirements may be selected from any or all of Lists A, B, C, or D.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Candidates must provide a copy of each work for use by the examiner.

List A – Unaccompanied
Manual list

*ARONOWICZ, A. *Harpy* (andrewaronowicz.com)
BACH, J.S. *Adagio* 1st movement and *Fuga* 2nd movement from *Sonata* in G minor BWV 1001
BACH, J.S. *Allemande* and *Double* 1st movement, *Sarabande* and *Double* 3rd movement and *Tempo di borea* and *Double* 4th movement from *Partita* in B minor BWV 1002
BACH, J.S. *Fuga* 2nd movement from *Sonata* in A minor BWV 1003
BACH, J.S. *Andante* 3rd movement and *Allegro* 4th movement from *Sonata* in A minor BWV 1003
BACH, J.S. *Præludium* 1st movement, *Loure* 2nd movement and *Gavotte en rondeau* 3rd movement from *Partita* in E major BWV 1006
*CHINDAMO, J. *Toccata* for solo violin
*CORIGLIANO, J. *Red violin caprices* (Schirmer)
*EDWARDS, R. *White cockatoo spirit dance* (Ricordi)
*HINDEMITH, P. *Leicht bewegte Viertel* 1st movement, *Gemächliche Viertel* 3rd movement and *Fünf Variationen über das Lied 'Komm, lieber Mai' von Mozart* 4th movement from *Sonata* Op. 31 No 2 (Schott)
KREISLER, F. *Recitativo and Scherzo caprice* Op. 6 (Schott)
LOCATELLI, P. Any one *Caprice* from *L'arte del violino* Op. 3
*MARCH, K. *Tango and terror* (AMC)
PAGANINI, N. Any one from *24 caprices for solo violin* Op. 1 (IMC)
*PATERSON, D. *Phantasmagoria* (AMC)
PISENDEL, J. *Sonata* in A minor for violin solo (Bärenreiter)
*PROKOFIEV, S. *Sonata* in D major for solo violin Op. 115 (Sikorski)
*PSATHAS, J. *Gyftiko* (sounz.org.nz)
*REGER, M. *Chaconne: grave* 3rd movement from *Sonata* No 7 in A minor Op. 91 (Boosey and Hawkes)
*SCULTHORPE, P. *Irkanda 1* (Faber)

*Works marked with an asterisk are considered post-Romantic. Candidates must present at least one post-Romantic work as part of their Licentiate program. See above for additional program requirements.

WESTHOFF, J.P. von. *Suite* No 4 in C major from *6 Suites* for solo violin
WIENIAWSKI, H. *L'étude* No 3 from *L'école moderne* Op. 10
WIENIAWSKI, H. *Andante* No 2 from *Etudes-caprices* Op. 18 (IMC)
WIENIAWSKI, H. *Allegro moderato* No 3 from *Etudes-caprices* Op. 18 (IMC)
WIENIAWSKI, H. *Tempo di Saltarella, ma non troppo vivo* No 4 from *Etudes-caprices* Op. 18 (IMC)
WIENIAWSKI, H. *Andante ma non troppo – Allegro non troppo* No 6 from *Etudes-caprices* Op. 18 (IMC)
WIENIAWSKI, H. *Allegro risoluto – Meno mosso* No 8 from *Etudes-caprices* Op. 18 (IMC)
*YSAŸE, E. Any two movements out of *Obsession – Prelude* 1st movement, *Malinconia* 2nd movement, *Danse des Ombres - Sarabande* 3rd movement and *Les furies* 4th movement from *Sonata* in A minor Op. 27 No 2 (Schirmer)
*YSAŸE, E. *Sonata* in D minor 'Ballade' Op. 27 No 3 (Schirmer)
*YSAŸE, E. Any two movements out of *Allemanda* 1st movement, *Sarabanda* 2nd movement and *Finale* 3rd movement from *Sonata* in E minor Op. 27 No 4 (Schirmer)
*ZWILICH, E.T. *Fantasy* for solo violin (Theodore Presser)

List B – Sonatas
Manual list
*BARTÓK, B. *Allegro appassionato* 1st movement and any one other movement from *Sonata* No 1 for violin and piano Op. 21 BB 84
BEETHOVEN, L. van. *Allegro con brio* 1st movement and *Adagio cantabile* 2nd movement from *Sonata* in C minor Op. 30 No 2 (*Violin sonata* No 7)
BEETHOVEN, L. van. *Scherzo: Allegro* 3rd movement and *Allegro* 4th movement from *Sonata* in C minor Op. 30 No 2 (*Violin sonata* No 7)
BEETHOVEN, L. van. *Adagio sostenuto* 1st movement and *Presto* 2nd movement from *Sonata* in A major Op. 47 (*Violin sonata* No 9)
BEETHOVEN, L. van. *Presto* 2nd movement and *Andante con variazioni* 3rd movement from *Sonata* in A major Op. 47 (*Violin sonata* No 9)
BIBER, H.I.F. von. *Sonata* I in A major from *Sonatæ, violino solo* [8 violin sonatas] (1681) C 138
BRAHMS, J. *Allegro amabile* 1st movement and *Andante tranquillo* 2nd movement from *Sonata* in A major Op. 100
BRAHMS, J. *Andante tranquillo* 2nd movement and *Allegretto grazioso, quasi andante* 3rd movement from *Sonata* in A major Op. 100
BRAHMS, J. Any two movements from *Sonata* in D minor Op. 108
*COPLAND, A. *Andante semplice* 1st movement and *Lento* 2nd movement from *Sonata* (Boosey and Hawkes)
*COPLAND, A. *Lento* 2nd movement and *Allegretto giusto* 3rd movement from *Sonata* (Boosey and Hawkes)
FAURE, G. *Allegro molto* 1st movement from *Sonata* in A major Op. 13
FRANCK, C. *Allegro moderato* 1st movement and *Allegro* 2nd movement from *Sonata* in A major M 8
FRANCK, C. *Recitativo – Fantasia* 3rd movement and *Allegro poco mosso* 4th movement from *Sonata* in A major M 8
*GREENBAUM, S. *Escape velocity* 1st movement and *Alone in space* 2nd movement from *Sonata* for violin and piano (AMC)
GRIEG, E. *Allegro molto ed appassionato* 1st movement and *Allegretto espressivo alla romanza* 2nd movement from *Sonata* in C minor Op. 45
GRIEG, E. *Allegretto espressivo alla romanza* 2nd movement and *Allegro animato* 3rd movement from *Sonata* in C minor Op. 45
*JANÁČEK, L. Any three movements from *Sonata* JW VII/7 (Bärenreiter)
LECLAIR, J.-M. *Violin sonata* No 6 in C minor Op. 5 ('Le Tombeau')
*PENDERECKI, K. *Larghetto* 1st movement and *Allegretto scherzando* 2nd movement from *Sonata* No 2 for violin and piano (Schott)
*PENDERECKI, K. *Notturno* 3rd movement from *Sonata* No 2 for violin and piano (Schott)
PETERSEN, D. *Speelstuk: sonata* No 4 in D major from *Speelstukken* (11 sonatas and 1 suite) (*Speelstukken: met een viol en bas continuo* Amsterdam 1683 facsimile edition – Noten Roehr)
*PROKOFIEV, S. *Andante assai* 1st movement and *Allegro brusco* 2nd movement from *Sonata* in F minor Op. 80 (Sikorski)
*PROKOFIEV, S. *Andante* 3rd movement and *Allegrissimo – Andante assai, come prima* 4th movement from *Sonata* in F minor Op. 80 (Sikorski)
*RAVEL, M. *Allegretto* 1st movement and *Blues: Moderato* 2nd movement from *Sonata* in G major (Durand)
*RAVEL, M. *Blues: Moderato* 2nd movement and *Perpetuum mobile: Allegro* 3rd movement from *Sonata* in G major (Durand)
RESPIGHI, O. *Moderato* 1st movement and *Andante espressivo* 2nd movement from *Sonata* in B minor P 110 (Ricordi)
RESPIGHI, O. *Andante espressivo* 2nd movement and *Allegro moderato ma energico* 3rd movement from *Sonata* in B minor P 110 (Ricordi)
*SCHNITTKE, A. *Largo* 3rd movement and *Allegretto scherzando* 4th movements from *Violin sonata* No 1 (Sikorski)
SCHUBERT, F. *Allegro moderato* 1st movement and any one other movement from *Sonata* in A major D 574
*SHOSTAKOVITCH, D. Any one movement from *Sonata* in G major Op. 134 (Sikorski)
STRAUSS, R. *Allegro, ma non troppo* 1st movement from *Sonata* in E♭ major Op. 18 (Universal)
STRAUSS, R. *Improvisation: Andante cantabile* 2nd movement and *Finale: Andante – Allegro* 3rd movement from *Sonata* in E♭ major Op. 18 (Universal)
*SUTHERLAND, M. *Subdued but flowing* 1st movement from *Sonata* (Currency)
TARTINI, G. From and including *Andante* 3rd movement to the end of the work, *Sonata* in G minor B g5 ('The devil's trill') (Bärenreiter)

List C – Concertos or pieces with orchestra
Manual list
*ADAMS, J. *Toccare* 3rd movement from *Violin concerto* (Boosey and Hawkes)
*ADAMS, J. 1st movement or 3rd movement from *Road movies* for violin and piano (Boosey and Hawkes)
*BARBER, S. *Allegro* 1st movement from *Violin concerto* Op. 14 (Schirmer)
*BARBER, S. *Andante* 2nd movement and *Presto in moto perpetuo* 3rd movement from *Violin concerto* Op. 14 (Schirmer)
*BARTÓK, B. *Allegro giocoso* 2nd movement from *Concerto* (No 1) BB 48a (Boosey and Hawkes)
BEETHOVEN, L. van. *Allegro ma non troppo* 1st movement from *Concerto* in D major Op. 61
BEETHOVEN, L. van. *Larghetto* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* in D major Op. 61
BRUCH, M. *Vorspiel: Allegro moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in G minor Op. 26
BRUCH, M. *Finale: Allegro energico* 3rd movement from *Concerto* in G minor Op. 26
BRUCH, M. *Grave – Adagio cantabile* 1st movement and *Scherzo: Allegro* 2nd movement from *Schottische Fantasie* Op. 46 (IMC)

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BRUCH, M. *Finale: Allegro guerriero* from *Schottische Fantasie* Op. 46 (IMC)
CHAUSSON, E. *Poème* Op. 25 (*Modern French violin music* – Zen-On)
DVOŘÁK, A. *Allegro ma non troppo* 1st movement from *Concerto* in A minor Op. 53/B 96
*EDWARDS, R. 1st movement from *Maninyas* (Universal)
*EDWARDS, R. 3rd movement from *Maninyas* (Universal)
*GUBAIDULINA, S. From beginning up to Figure 42 (bar 206) from *In tempo praesens: Concerto* No. 2 (Sikorski)
*HINDSON, M. *Westerway* 2nd movement from *Violin concerto: Australian postcards* (AMC)
*HINDSON, M. *Grand final day* 3rd movement from *Violin concerto: Australian postcards* (AMC)
*KHACHATURIAN, A. *Allegro con fermezza* 1st movement from *Concerto* (Peters)
*KHACHATURIAN, A. *Allegro vivace* 3rd movement from *Concerto* (Peters)
*KORNGOLD, E. *Romance* 2nd movement from *Violin concerto* in D major Op. 35 (Schott)
LALO, E. *Allegro non troppo* 1st movement and *Scherzando: Allegro molto* 2nd movement from *Symphonie espagnole* Op. 21
LALO, E. *Andante* 4th movement and *Rondo: Allegro* 5th movement from *Symphonie espagnole* Op. 21
LECLAIR, J.-M. *Concerto* in F major for violin Op. 7 No 4
LECLAIR, J.-M. *Concerto* in A minor for violin Op. 7 No 5
MENDELSSOHN, F. *Allegro molto appassionato* 1st movement from *Concerto* in E minor Op. 64
MENDELSSOHN, F. *Allegretto non troppo – Allegro molto vivace* 3rd movement from *Concerto* in E minor Op. 64
*PROKOFIEV, S. *Andantino* 1st movement from *Concerto* (No 1) in D major Op. 19 (Boosey and Hawkes)
*PROKOFIEV, S. *Allegro moderato* 1st movement from *Concerto* (No 2) in G minor Op. 63 (Boosey and Hawkes)
SAINT-SAËNS, C. *Allegro non troppo* 1st movement from *Concerto* in B minor Op. 61
SAINT-SAËNS, C. *Molto moderato e maestoso* 3rd movement from *Concerto* in B minor Op. 61
SCHUBERT, F. *Rondo* in A major D 438 (Henle) (Bärenreiter)
SIBELIUS, J. *Allegro moderato* 1st movement from *Concerto* in D minor Op. 47 (IMC)
SPOHR, L. *Concerto* No 8 in A minor Op. 47 ('In Form einer Gesangs-szene') (Kalmus)
TCHAIKOVSKY, P. 3rd movement from *Violin concerto* in D major Op. 35 (IMC 1902)
VAUGHAN WILLIAMS, R. *The lark ascending* (Oxford University Press)
VIEUXTEMPS, H. *Andante – Moderato* 1st movement and *Adagio religioso* 2nd movement from *Concerto* No 4 in D minor Op. 31
VIEUXTEMPS, H. *Adagio religioso* 2nd movement and *Finale marziale: Allegro* from *Concerto* No 4 in D minor Op. 31
WIENIAWSKI, H. *Allegro moderato* 1st movement from *Concerto* in D minor Op. 22 (IMC)
WIENIAWSKI, H. *Romance: Andante non troppo* 2nd movement and *Allegro con fuoco – Allegro moderato* 3rd movement from *Concerto* in D minor Op. 22 (IMC)
*ZWILICH, E.T. 1st movement from *Violin concerto* (Theodore Presser)

List D – Concert or show pieces

Manual list

*BARTÓK, B. *Allegretto moderato* 2nd movement from *Rhapsody* No 1 BB 94a (Boosey and Hawkes)
*BARTÓK, B. *Friss: Allegro moderato* 2nd movement from *Rhapsody* No 2 BB 96a (Boosey and Hawkes)
*BERKELEY, L. *Elegy* Op. 33 No 2 and *Toccata* Op. 33 No 3 (Chester)
*BLOCH, E. *Vidui* No 1 and *Simchas torah* No 3 from *Baal shem* (*Music for violin and piano* – Carl Fischer)
*BLOCH, E. *Nigun* No 2 from *Baal shem* (*Music for violin and piano* – Carl Fischer)
*BRITTEN, B. *March* No 1 and *Waltz* No 4 from *Suite* Op. 6 (*Three pieces from the suite, Op. 6* – Boosey and Hawkes)
*BRITTEN, B. *Lullaby* No 3 and *Waltz* No 4 from *Suite* Op. 6 (*Three pieces from the suite, Op. 6* – Boosey and Hawkes)
*CHINDAMO, J. *Tango preludio* for violin and piano (AMC)
*DALLAPICCOLA, L. *Due studi* (*Two studies* – Suvini Zerboni)
*DEAN, B. *Hauptsatz* 5th movement from *Berlin music* [*scordatura* and *multi-staff notation*] (AMC)
*DORMAN, A. *Memory games* and MORAVEC, P. *Blue fiddle* (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
ELGAR, E. *La capricieuse* Op. 17 (Breitkopf and Härtel)
HATZIS, C. *Coming to* (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
*HINDSON, M. *Little Chrissietina's magic fantasy* (AMC)
HUBAY, J. *Carmen fantasie*
*GERSHWIN, G. arr. HEIFETZ. *Three preludes* (Warner)
*KABALEVSKY, D. *Rondo* Op. 69 (Sikorski)
*KERNIS, A. *Air* (AMP)
*KHACHATURIAN, A. *Dance* (*Two pieces* – Kalmus)
KREISLER, F. *Tambourin Chinois* Op. 3 (Schott)
*LUTOSŁAWSKI, W. *Subito* (Chester music)
*MESSIAEN, O. *Fantaisie* for violin and piano (Durand)
MYERS, J. *The angry birds of Kauai* from (*In 27 pieces: The Hilary Hahn encores* – Boosey and Hawkes)
PAGANINI, N. arr. KREISLER. *La campanella* from *Concerto* No 2 in B minor Op. 7 (IMC)
*PÄRT, A. *Fratres* (Universal)
RAVEL, M. *Tzigane* (Durand)
SAINT-SAËNS, C. *Introduction et rondo capriccioso* Op. 28 (*Henle)*
SAINT-SAËNS, C. *Havanaise* Op. 83 (Henle)
SARASATE, P. *Zigeunerweisen* Op. 20
SARASATE, P. *Carmen fantasy* Op. 25
SARASATE, P. *Introduction et tarantelle* Op. 43 (IMC)
SARASATE, P. *Habanera* No 2 from *Spanische Tänze* Op. 21 (IMC)
*SCHOENBERG, A. *Phantasy* for violin and piano Op. 47
*STANHOPE, P. *Agnus dei (after the fire)* (reedmusic.com)
*SZYMANOWSKI, K. *La Fontaine d'Aréthuse* No 1 from *Mity [Myths]* Op. 30 (Universal)
*SZYMANOWSKI, K. *Notturno e tarantella* Op. 28 (Universal)
*TAKEMITSU, T. *Elegy (Hika)* for violin and piano (Salabert)
*TAKEMITSU, T. *Distance de Fée* for violin & piano (Schott)
TCHAIKOVSKY, P. *Méditation* No 1 from *Souvenir d'un lieu cher* Op. 42 (Faber)
VIEUXTEMPS, H. *Ballade and polonaise* Op. 38 (Peters)
*WEBERN, A. *4 pieces* for violin and piano Op. 7 (Universal)
WIENIAWSKI, H. *Polonaise* in D major Op. 4 (Billaudot)
WIENIAWSKI, H. *Polonaise brillante* in A major Op. 21 (IMC)
WIENIAWSKI, H. *Scherzo-tarantelle* Op. 16 (*Modern French violin music* – Zen-On)
*WILLIAMS, J. *Devil's dance* from *The witches of Eastwick* (Hal Leonard)

Section II. General knowledge

*Works marked with an asterisk are considered post-Romantic. Candidates must present at least one post-Romantic work as part of their Licentiate program. See above for additional program requirements.

Violin (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Violin (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6310

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6311

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6312

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6313

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6314

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6315

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6316

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6317

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6318

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Congratulations AMEB on your new Viola Syllabus!

Best wishes to all viola students as you start preparing from the new syllabus

Visit our website to join AUSTA & for string resources, opportunities, contacts & events!

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Viola

Series 2

"From the start, consultants Janet Fernandes, Raquel Bastos, Roger Benedict and I agreed we wanted the new Viola Syllabus to inspire candidates via a rich smorgasbord of offerings.

I'm thrilled new Australian and international works sit beside staples of the repertoire, so learners at every level will enjoy exploring the unique, expansive and expressive potential of the Viola."

Helen Tuckey
AMEB Viola Series 2
Syllabus consultant

ameb.edu.au/shop
and all good music retailers.

Viola (New syllabus)

Viola (Comprehensive)

Foreword

Transition arrangements

This syllabus is available for examination from 2024. This syllabus will be examined concurrently with the Viola syllabus that last appeared in the 2023 *Manual of syllabuses* for two years after the release of the new syllabus. No combination of the syllabuses is permitted. From the start of 2026 the previous Viola syllabus will no longer be available for examination. For further information see Regulation 1 in the front section of the *Manual of syllabuses*.

Aim

This syllabus aims to:

- Offer a structured and systematic progression of viola study with emphasis on a broad range of repertoire.
- Encourage candidates studying this syllabus to work towards the achievement of technical and artistic goals.
- Provide candidates studying this syllabus with an established system of assessment and recognition of achievement from an internationally recognised body.

This syllabus emphasises the consolidation of fundamental aspects of playing the viola including tone production, intonation, rhythmic skills and the relationship of the instrument and bow to the body. It also allows candidates to demonstrate progressive mastery of the instrument through the development and integration of right-hand and left-hand skills.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources. By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means towards expressive playing.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means through which candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by two series of grade books, *Viola Series 2* (AMEB, 2023) from Preliminary to Grade 4 and *Viola Series 1* from Preliminary to Grade 4 (AMEB, 2007) and from Grade 5 to Grade 6 (AMEB, 2011). These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Viola Technical work* (AMEB, 2023), which contains all of the technical work for this syllabus, and *Viola Sight-reading* (AMEB, 2023), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination. *Viola Technical work* (2007) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Viola Technical work* (AMEB, 2023).

Programme structure

Number of works to be presented

Candidates must present the following works at examination in addition to any Technical work, Sight-reading, Aural test, or General knowledge requirement (see 'Test requirements for candidates in practical examinations' in the front section of the *Manual of syllabuses* for further information):

Level 1
Candidates must prepare one work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below) for presentation at examination.

Level 2 (excluding Certificate of Performance)
Candidates must prepare one work from each of Lists A, B, C, and D, in addition to any Extra List requirements (see *Extra Lists* below) for presentation at examination.

Certificate of Performance
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

No more than two works from a particular stylistic period (i.e. Baroque, Classical, Romantic, Impressionist) should be selected.

Candidates must provide a copy of each work for use by the examiner.

Level 3 (Associate Diploma)
Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C at the candidate's discretion.

No more than one work by any composer should be selected.

Candidates must provide a copy of each work for use by examiners.

Level 3 (Licentiate Diploma)
Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least three works, one from each of Lists A, B, and C.
- Additional works needed to fulfil the time requirements may be selected from any of or all of Lists A, B, and C.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Candidates must provide a copy of each work for use by the examiner.

Extra lists
Candidates are required to present two Extra List works in addition to List pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General requirements practical examinations' section in the front section of the *Manual of syllabuses*.

Extra List works need not be accompanied.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for viola), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the viola, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct
Accompaniment
Where a List piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Extra List pieces do not need to be accompanied.

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Additional requirements
Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19 in the 'Regulations' section at the front of the *Manual of syllabuses*.

Cadenzas
In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided
Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Fingering and bowing
Fingering and bowing indications in AMEB grade books and Manual list works should be considered entirely editorial and may be altered as desired, unless otherwise indicated to achieve specific pedagogical goals.

Fingerboards
With the exception of Preliminary, the use of marked or fretted fingerboards is not permitted in any grade.

Presentation of Technical work from memory
Scales and arpeggios must be presented from memory.

Technical exercises and orchestral excerpts may be read from the music.

For further information, see 'General requirements practical examinations – Technical Work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory
The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examina-

tion is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations
The time allotted for all examinations is outlined in Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Tuning
The ability to tune the instrument accurately and reliably should be developed from the start of the violist's training. Candidates must tune their own instruments from Grade 5. Teachers may tune the candidate's instrument from Preliminary to Grade 4, both inclusive.

Bibliography

Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. The AMEB does not necessarily endorse the views expressed on any website.

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Further references may be found in the Violin syllabus.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 the candidate is expected to demonstrate the ability to play with musicality, aural awareness and a soundly developing technique while conveying musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate must demonstrate:
- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Performance of all Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Systematic fingering of scales and arpeggios
- Balanced alignment with the instrument that allows freedom and ease of execution of both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone
- Rhythmic precision
- Accurate intonation with consistency of control and an ability to adjust pitch where necessary
- A developing sense of tonality
- An understanding of left-hand formations/finger patterns in relation to tonality
- Development of left-hand facility in the range of positions appropriate to each grade
- Double stopping to serve as the basis for further development in Level 2
- Fluid shifting action showing secure aural awareness and a developing knowledge of the fingerboard within the limits of the level
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Development of a variety of bow strokes as appropriate to the individual grade technical requirements
- Bowing patterns as specified
- Clean articulation and even *legato*
- Effective coordination of left-hand finger action with bowing movements

An ability to tune the instrument is desirable by the later stages of this Level.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the technical resources listed above, the candidate must demonstrate:
- A developing command of the objectives outlined in Section I
- Accurate and fluent performance of all works presented
- Performance of each work at the indicated tempo
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato* etc. appropriate to each work
- Rhythmic precision with an underlying sense of rhythmic stability and buoyancy
- Ability to establish and maintain tempo and to vary it expressively in accordance with score markings and the musical demands of each work
- Experience of *vibrato* begun at a stage appropriate to the candidate, developing at later stages of this Level
- Understanding and projection of the style and character of each work with appropriate phrasing, dynamics and articulations, reflective of the candidate's expressive engagement
- Developing use of ornaments where appropriate to each style
- Ensemble playing that displays good understanding and communication with the accompanist

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:
- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The candidate is required to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 5230

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A

● From AMEB *Viola Preliminary* Series 2:
TEYCHENNÉ, E. *Pirates crossing*
TRADITIONAL arr. HODGSON. *La cucuracha*

TRADITIONAL arr. HOFMANN and WIESENFELT. *Tanzlied*
TRADITIONAL arr. HOWELL. *Moreton Bay*

● **From AMEB *Viola Preliminary* Series 1:**
COHEN, M. *Gliding along at the octopus ball*
LUMSDEN, C. *Martelé march*
NELSON, S. *Fiddler's fancy*
TRADITIONAL arr. CHIN. *What shall we do with the drunken sailor?*

Manual list

ALTHAUS, B. arr. SASSMANNSHAUS. *March of the little soldiers* (*Sassmannshaus: Viola recital album* Volume 1 – Bärenreiter)
BLACKWELL, D. and BLACKWELL, K. *Patrick's reel* (No 41 in *Viola time joggers* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *That's how it goes* (No 25 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
CHIN, S. *Red light, green light* (No 3 in *Twenty terrific tunes* – Everything String)
COHEN, M. *Running for the bus with the viola* (*Superstart viola* – Faber)
COHEN, M. *Operation space station* (No 2 in *Superstudies* Book 1 – Faber)
COHEN, M. *Rockets to the rescue* and *Rocking rowboats* (No 3 and No 6 in *Superstudies* Book 1 – Faber)
FIN, L. *Arpeggio bounce* (*15 fiddle flavours for viola* – Wilfin Music)
GREGORY, T. *Fiery fiddler* (No 25 in *Vamoosh viola* Book 1 – vamooshmusic.com) [accompaniment published separately]
NELSON, S. *Drummer's march* (*Stringsongs* – Boosey and Hawkes)
NELSON, S. *On the ice* (No 11 in *Piece by piece* Book 1 – Boosey and Hawkes)
NELSON, S. *Flag dance* (No 17 in *Piece by piece* Book 1 – Boosey and Hawkes)
NELSON, S. *Square dance* (No 21 in *Piece by piece* Book 1 – Boosey and Hawkes)
SUZUKI, S. *Allegro* (No 9 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
SUZUKI, S. *Etude* (No 14 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
TELEMANN, G. arr. DUNCAN. *Gavotte* (*Easy solos for beginning viola* – Mel Bay)
WILKINSON, M. and BASS, P. *By the brook* (*Viva viola!* – Faber)

List B

● **From AMEB *Viola Preliminary* Series 2:**
BYRD, W. arr. ROSS. *Wolsey's wilde*
HANDEL, G. arr. BRODSZKY. *Menuet*
MOURET, J.-J. arr. CHIN. *Fanfares* première suite from *Fanfares pour des trompettes, timbales, violons et hautbois*
TRADITIONAL arr. FIN. *Greensleeves*
TRADITIONAL arr. HOWELL. *Mo li hua*

● **From AMEB *Viola Preliminary* Series 1:**
BACH, J.S. arr. CHIN. *Mer hahn en neue Oberkeet* from BWV 212
BEETHOVEN, L. van. arr. CHIN. *Theme* from *Symphony* No 9 Op. 125
BRAHMS, J. arr. WERETKA. *Sandmännchen* No 4 from *Volks-Kinderlieder*
DUNCOMBE, W. arr. CHIN. *Fanfare minuet*

Manual list

BACH, J.S. arr. SUZUKI. *Minuet No 1* (No 15 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
CLARKE, J. arr. DUNCAN. *King William's march* (*Easy solos for beginning viola* Level 1 – Mel Bay)
DAVEY, P. *Off to France in the morning* (No 36 in *Abracadabra viola* Book 1 – A. and C. Black) [accompaniment published separately]
GREGORY, T. *Sinfonia* (No 26 in *Vamoosh viola* Book 1.5 – vamooshmusic.com) [accompaniment published separately]
HANDEL, G. arr. SUZUKI. *Chorus from Judas Maccabaeus* (No 1 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
HAUPTMANN, M. arr. SASSMANNSHAUS. *Vivace* (*Sassmannshaus: Viola recital album* Volume 1 – Bärenreiter)
HAYDN, J. arr. ERRANTE. *Andantino* (*A viola player's solo album* – Shawnee Press)
KROGMANN, C. arr. SASSMANNSHAUS. *March* (*Sassmannshaus: Viola recital album* Volume 2 – Bärenreiter)
LOSY, J.A. *Bourrée* in G major (*Early music for viola* – Editio Musica Budapest)
PAXTON, S. arr. HART and WILKINSON. *Scots air* (*First repertoire for viola* Book 1 – Faber)
RAMEAU, J. arr. HART and WILKINSON. *Rigaudon* (*First repertoire for viola* Book 1 – Faber)
TRADITIONAL arr. APPLEBAUM. *The harp that once thru' Tara's halls* (No 4 in *Building technic with beautiful music* Volume 2 – Belwin-Mills) [accompaniment published separately]
TRADITIONAL arr. CHIN, S. *Dancing in Provence* (No 6 in *Twenty terrific tunes* – Everything String)
TRADITIONAL arr. DOKTOR. *The ash grove* from *Folksong suite* (*First solos for the viola player* – Schirmer)
WILKINSON, M. and BASS, P. *Jenny's reel* (*Viva viola!* – Faber)
ZANETTI, G. arr. HART and WILKINSON. *La Mantovana* (*First repertoire for viola* Book 1 – Faber)

List C

● **From AMEB *Viola Preliminary* Series 2:**
GRETCHANINOFF, A. arr. STEGMÜLLER. *Morning stroll* from *In aller Frühe* Op. 126b
OOSTENBROEK, N. *March of the trolls*
TCHAIKOVSKY, P.I. arr. HODGSON. *Old French song* No 16 from *Album for the young* Op. 39
TRADITIONAL arr. HOWELL. *Mango walk*

● **From AMEB *Viola Preliminary* Series 1:**
ELGAR, E. *Andante* from Op. 22
NORTON, C. *Snooker table*
SZELÉNYI, I. *Játékdal* No 1 from *Huszonnégy könnyu kis eloadási darab*
WILSON, P. and RANGER, M. *Cha cha bowing*

Manual list

BAYLY, T. arr. SUZUKI. *Long, long ago* (No 8 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Heat haze* (No 3 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *On the go!* (No 17 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
COLLEDGE, H. and COLLEDGE, K. *Clever clogs* (No 9 in *Fast forward* – Boosey and Hawkes)
FIN, L. *Dance of the Cossacks* (*15 fiddle flavours for viola* – Wilfin Music)
HOLST, G. arr. DAVEY. *Jupiter* (*Abracadabra viola* Book 1 – A. and C. Black) [accompaniment published separately]
HUWS JONES, E. *Hen-coop rag* (*More time pieces for viola* Volume 1 – ABRSM)
KABALEVSKY, D. arr. HART and WILKINSON. *Waltz* (No 8 in *First repertoire for viola* Book 1 – Faber)
LUMSDEN, C. and WEDGWOOD, P. *Lazy tyrannosaurus rex* (*Jurassic blue* – Faber)
O'CONNOR, M. *Appalachia waltz* (*O'Connor method* viola Book 1 – oconnormethod.com) [accompaniment published separately]

TEYCHENNÉ, E. *Bushfire moon* (No 13 in *Possums in the roof* – playingpossums.com)
TEYCHENNÉ, E. *The Min Min lights* (No 14 in *Possums in the roof* – playingpossums.com)
TEYCHENNÉ, E. *Something fishy* (No 3 in *Possums at sea* – playingpossums.com)
TEYCHENNÉ, E. *Starry night* (No 6 in *Possums at sea* – playingpossums.com)
WOHLFAHRT, F. arr. NELSON. *Polka* (No 9 in *Piece by piece* Book 1 – Boosey and Hawkes)

Section III. Aural tests, General knowledge

GRADE 1 5231

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A

● **From AMEB *Viola Grade 1* Series 2:**
CARTER, T, *Snowy Mountain dance* No 9 from *Tesselétudes for viola*
CHIN, S. *Tijuana tango*
COLLEDGE, K. and COLLEDGE, H. *Cossacks*
KIMBER, M. *Cheerful bells*
MACKAY, N. *Caprice*

● **From AMEB *Viola Grade 1* Series 1:**
BARTÓK, B. *Párnas-tánc* No 14 from *44 duos* Sz 98
HAYDN, J. arr. MAZAS. *Theme* from *Quartet* Hob III:77
KINSEY, H. *Study* No 21 from *Elementary progressive studies*
TRADITIONAL arr. CHIN. *Boda valsen*

Manual list

ARLEN, H. arr. DAVEY. *We're off to see the wizard* (*Abracadabra viola* Book 1 – A. and C. Black) [accompaniment published separately]
BAYLY, T. arr. SUZUKI. *Long, long ago* and *Variation* (No 4 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Jacob's dance* (No 8 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Chromatic cats* (No 32 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
COHEN, M. *Toffee nut fudge cake* and *Vanilla icecream* (No 13 and No 15 in *Superstudies* for viola Book 1 – Faber)
COHEN, M. *Overture and beginners …* (No 1 in *Superstudies* for viola Book 2 – Faber)
DANCLA, C. arr. MÜLLER-RUNTE. *Moderato cantabile* in F major No 3 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Moderato* in C major No 5 from Op. 84 (*36 melodious and easy studies* – Schott)
FROST, R.S. *Dude ranch special* (No 10 in *Especially for strings* – Kjos)
KINSEY, H. *Study* (*Allegretto*) (No 17 in *Elementary progressive studies* Set I – ABRSM)
LUMSDEN, C. and WEDGWOOD, P. *Dotty diplodocus* (*Jurassic blue* – Faber)
O'CONNOR, M. *Boogie woogie* (*O'Connor method* Viola Book 1 – oconnormethod.com) [accompaniment published separately]
O'CONNOR, M. *Dill pickle rag* (*O'Connor method* Viola Book 2 – oconnormethod.com) [accompaniment published separately]
STREABBOG, L. arr. APPLEBAUM. *Waves at play* (*String festival solos* Volume 1 viola solo – Belwin-Mills) [accompaniment published separately]
WILKINSON, M. and BASS, P. *Banana bay* (*Viva viola!* – Faber)
WINNER, S. arr. SASSMANNSHAUS. *Favorite melody* (*Sassmannshaus: Viola recital album* Volume 3 – Bärenreiter)
WOHLFAHRT, F. *Moderato* in C major No 3 from Op. 45 (No 3 in *Foundation studies for the viola* Book I – Carl Fischer)
WOHLFAHRT, F. *Allegro moderato* in C major No 2 from Op. 54 (No 4 in *Foundation studies for the viola* Book I – Carl Fischer)

List B

● **From AMEB *Viola Grade 1* Series 2:**
BACH, C.P.E. arr. HOWELL. *March* from *Notenbüchlein für Anna Magdalena Bach* BWV Anh. 122
CLARKE, J. arr. CHIN. *The Prince of Denmark's march*
COWAN, M. arr. HILL. *Waltzing Matilda*
GREENWALD, M. arr. HODGSON. *Arminta*

● **From AMEB *Viola Grade 1* Series 1:**
CAIX d'HERVELOIS, L. de. arr. WERETKA. *La Monguichet* from Op. 3
HANDEL, G. arr. CHIN. *March* from *Scipio* HWV 20
MARAIS, M. arr. WERETKA. *La trompette* and *Double* from *Troisième livre de pièces de viole*
MOZART, W. arr. CHIN. *Theme* from *Sonata* K 331

Manual list

ANON. arr. RADMALL. *The king's morisco* (*Chester string series* Volume 1 for viola and piano – Chester)
BACH, J.S. arr. SUZUKI. *Musette* (No 2 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
BACH, J.S. arr. SUZUKI. *Minuet No 2* (No 16 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
BEETHOVEN, L. arr. HART and WILKINSON. *Two German dances* (No 11 in *First repertoire for viola* Book 1 – Faber)
COUPERIN, L. arr. SALTER. *Gavotte* in E minor (*Starters for viola* – ABRSM)
EMMETT, D. arr. DUNCAN. *Dixie* (*Easy solos for beginning viola* – Mel Bay)
FARNABY, G. arr. RADMALL. *Tower hill* (*Chester string series* Volume 1 for viola and piano – Chester)
FIN, L. *Celtic meditation* (*15 fiddle flavours for viola* – Wilfin Music)
GLUCK, C. arr. DOKTOR. *Gavotte* from *Gluck suite* (No 6 in *First solos for the viola player*– Schirmer)
HANDEL, G. arr. DUNCAN. *Rigaudon* (*The student violist: Handel* – Mel Bay)
MOZART, W. arr. RHODA. *Minuet* (No 52 in *The ABCs of viola for the intermediate* Book 2 – Carl Fischer)
MURRAY, E. and BROWN, S. *Musette* (No 6 in *Tunes for my viola* – Boosey and Hawkes)
PURCELL, H. *Air* (No 1 in *Alte Meister für Junge Spieler* – Schott)
SCHUBERT, F. arr. HART and WILKINSON. *Ländler* (No 19 in *First repertoire for viola* Book 1 – Faber)
TELEMANN, G. arr. SALTER. *Bourrée* in G major (*Starters for viola* – ABRSM)
VIGUERIE, B. arr. APPLEBAUM. *Sonatina in C* (*String festival solos* Volume 1 viola solo – Alfred) [accompaniment published separately]

List C

- **From AMEB *Viola Grade 1* Series 2:**
  BAJO, F. ed. and arr. WILKINSON and HART. *Habanera*
  BARRETT, J. *Cha cha boom*
  COLLEDGE, K. and COLLEDGE, H. *Stiffkey blues*
  WILKINSON, M. and BASS, P. *Romans on the march*
- **From AMEB *Viola Grade 1* Series 1:**
  BAILEY, K. *Summer sojourn*
  HAJDU, M. *Kolomeika*
  MACKAY, N. *Rebecca* from *Four modern dance tunes*
  TRADITIONAL arr. CHIN. *Roaring jelly*

Manual list

BAILEY, K. *Dainty steps* (No 2 in *Jazzin' around for strings* – Kerin Bailey Music)
BLACKWELL, D. and BLACKWELL, K. *Caribbean sunshine* (No 33 in *Viola time runners* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Still reeling* (No 21 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
BRAHMS, J. arr. SUZUKI. *Waltz* No 15 from Op. 39 (No 5 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
BRUMBY, C. *Nocturne* (AMC)
BRUMBY, C. *Chaconne* (AMC)
COLLEDGE, H. and COLLEDGE, K. *Morris dancers* (No 3 in *Shooting stars* – Boosey and Hawkes)
COLLEDGE, H. and COLLEDGE, K. *Look lively!!* (No 18 in *Shooting stars* – Boosey and Hawkes)
FIN, L. *South Brisbane tango* (*15 fiddle flavours for viola* – Wilfin Music)
GORDON, L. arr. DOKTOR. *Choros* No 1 from *Brazilian set* (*First solos for the viola player* – Schirmer)
HUMPERDINCK, E. arr. HART and WILKINSON. *Clapping dance* from *Hansel and Gretel* (No 24 in *First repertoire for viola* Book 1 – Faber)
HUWS JONES, E. *Estampie* (No 12 in *The really easy viola book* – Faber)
LUMSDEN, C. and WEDGWOOD, P. *Triceratops rocks* (No 9 in *Jurassic blue* – Faber)
O'CONNOR, M. *Gypsy fantastic* (*O'Connor method* viola Book 2 – oconnormethod.com) [accompaniment published separately]
ROSSINI, G. arr. BLACKWELL and BLACKWELL. *William Tell* (No 11 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
SCHUMANN, R. arr. SUZUKI. *The happy farmer* No 10 from *Album for the young* Op. 68 (No 18 in *Suzuki viola school* Volume 1 – Summy-Birchard) [accompaniment published separately]
TEYCHENNÉ, E. *Reel* (No 11 in *Possums at sea* – playingpossums.com)
TRADITIONAL arr. HART and WILKINSON. *Hatikvah* (No 10 in *First repertoire for viola* Book 1 – Faber)
WORK, H. arr. APPLEBAUM. *Grandfather's clock* (*String festival solos* Volume 1 – Belwin-Mills) [accompaniment published separately]

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 **5232**

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Viola Grade 2* Series 2:**
BAILEY, K. *Blue notoriety*
BLACKWELL, K. and BLACKWELL, D. *Escape attempt*
MAREE, J. *The dancing doll*
PALASCHKO, J. *Cantilena* No 2 from *Venticinque studi facili e melodici* Op. 87
TRADITIONAL arr. FIN. *Viva Italia*

● **From AMEB *Viola Grade 2* Series 1:**
GREENBLATT, D. *Barefoot fiddler*
MAREE, J. *Scherzo*
NELSON, S. *German dance*
WOHLFAHRT, F. *Study (Allegretto)* No 4 from Op. 45

Manual list

BLACKWELL, D. and BLACKWELL, K. *Spy movie* and *Midnight song* (No 24 and No 29 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
CARSE, A. *Study* in G major No 6 from *Viola school* Book 2 (Augener, Stainer and Bell)
CARSE, A. *Study* in A minor No 11 from *Viola school* Book 2 (Augener, Stainer and Bell)
CARSE, A. *Study* in D minor No 16 from *Viola school* Book 2 (Augener, Stainer and Bell)
COHEN, M. *Village bagpipes* (No 6 in *Technique takes off! 14 intermediate studies for solo viola* – Faber)
COHEN, M. *Heidi Hi!* (No 5 in *Superstudies* Book 2 – Faber)
COLLEDGE, H. and COLLEDGE, K. *Moto perpetuo* (No 19 in *Shooting stars* – Boosey and Hawkes)
DANCLA, C. arr. MÜLLER-RUNTE. *Andante con moto* in D minor No 8 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Chasse du jeune Henry – Allegro* in G major No 17 from Op. 84 (*36 melodious and easy studies* – Schott)
KINSEY, H. *Study* No 15 *Chromatic intervals* (*Easy progressive studies* Set II – ABRSM)
KINSEY, H. *Study* No 17 *Changing positions on open strings* (*Easy progressive studies* Set II – ABRSM)
WOHLFAHRT, F. arr. ISAAC and LEWIS. *Allegro non tanto* in G major No 15 [No 14 from Op. 45] (*Foundation studies for the viola* Book 1 – Carl Fischer)
WOHLFAHRT, F. arr. ISAAC and LEWIS. *Moderato* in F major No 13 [No 16 from Op. 45] (*Foundation studies for the viola* Book 1 – Carl Fischer)

List B

● **From AMEB *Viola Grade 2* Series 2:**
ANONYMOUS arr. HARRIS and BASS. *La nouvelle carel*
CHARPENTIER, M.-A. arr. HOWELL. *Prelude* from *Te Deum* H.146
DIABELLI, A. ed. and arr. WILKINSON and HART. *Siciliano*
HAYDN, J. arr. ROSS. *Minuets I and II* 2nd movement from *Klaviersonate* No 35 Hob. XVI:43

● **From AMEB *Viola Grade 2* Series 1:**
MARAIS, M. arr. WERETKA. *La precieuse* from *Cinquième livre*
MOZART, W. arr. CHIN. *Polonaise* K 487
PURCELL, H. arr. CHIN. *Rondo* from *Abdelazar, or the Moor's revenge* Z 570
TELEMANN, G. arr. WERETKA. *Adagio* 1st movement from *Concerto* TWV 51:D7

Manual list

BACH, J.S. arr. DUNCAN. *Gavotte* from *Sixth violoncello solo sonata* (*The student violist: Bach* – Mel Bay)
BACH, J.S. arr. DUNCAN. *Musette* from *Magdalena's Notebook* (*The student violist: Bach* – Mel Bay)
BACH, J.S. arr. PALASCHKO. *Zwei Menuette* (No 8 in *Alte Meister für Junge Spieler* Book 1 – Schott)
BEETHOVEN, L. van. arr. DUNCAN. *Sonatina* (*The student violist: Beethoven* – Mel Bay)
BEETHOVEN, L. van. arr. PALASCHKO. *Liebeslied* [*Ich liebe dich* WoO 123] (No 9 in *Alte Meister für Junge Spieler* Book 1 – Schott)
BONONCINI, G. arr. PALASCHKO. *Rondeau* (*Alte Meister für Junge Spieler* Book 1 – Schott)
HANDEL, G. arr. DUNCAN. *March from Opus 5 Number 2* (*The student violist: Handel* – Mel Bay)
MARTINI, G. arr. HART and WILKINSON. *Gavotte* (No 1 in *First repertoire for viola* Book 2 – Faber)
MENDELSSOHN, L. arr. SASSMANNSHAUS. *Serioso* (*Sassmannshaus: Viola recital album* Volume 4 – Bärenreiter)
MOZART, W. arr. HUGHES. *Figaro's aria (Non più andrai)* from *The Marriage of Figaro K. 492* (*More time pieces for viola* Volume 1 – ABRSM)
MÜLLER, J. *Valse caprice* in A major (Kjos)
PEARSON, S. arr. CHIN *The fall of the leafe* (No 29 in *Twenty terrific tunes* – Everything String)
RIEDING, O. arr. LAINE. *Andante* 2nd movement from *Concerto* in B minor Op. 35 (Bosworth)
TARTINI, G. arr. PALASCHKO. *Sarabanda* (No 10 in *Alte Meister für Junge Spieler* Book 1 – Schott)
TELEMANN, G. arr. HART and WILKINSON. *Gavotte* (No 6 in *First repertoire for viola* Book 3 – Faber)
WEBER, C. von. arr. SUZUKI. *Hunters' chorus from 3rd act of opera Der Freischutz* (No 3 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]

List C

● **From AMEB *Viola Grade 2* Series 2:**
CHIN, S. *The silver forest*
GEAREN, J. ed. and arr. WILKINSON and HART. *Big foot Lou*
KYRIAKOU, K. *Mahogany ship*
OOSTENBROEK, N. *Kelly's kaleidoscope*

● **From AMEB *Viola Grade 2* Series 1:**
BRUMBY, C. *Andante cantabile*
ELGAR, E. arr. POPE. *Allegro* from Op. 22
MACDOWELL, E. arr. CHIN. *To a wild rose* No 1 from *Woodland sketches* Op. 51
SZELÉNYI, I. *Magyaros* and *A kis fecsegő* No 7 and No 8 from *Huszonnégy könnyű kis előadási darab*

Manual list

AKERMAN, A. *A piece of rag* (*Tricks to tunes* Volume 3 – Flying Strings) [accompaniment published separately]
BAILEY, K. *Fragile world* (No 3 in *Jazzin' around for strings* – Kerin Bailey Music)
BLACKWELL, D. and BLACKWELL, K. *Wade in the water* (No 30 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Wild West* (No 28 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
GRAINGER, P. arr. McLEAN. *Country gardens* (*Solos for young violists* Volume 1 – Summy-Birchard)
IRELAND, W. *Sonnolento gatto* (AMC)
JACOB, G. *A little minuet* (*New pieces for viola* Book 1 – ABRSM)
JOPLIN, S. arr. HEGER. *The entertainer* (No 4 in *Let's rag* – Noetzel)
KOTCHIE, J. *Wind through the trees* (Wirripang)
NORTON, C. *Steering wheel blues* (No 10 in *Microjazz for viola* – Boosey and Hawkes)
O'CONNOR, M. *Florida blues* (*O'Connor method* viola Book 2 – oconnormethod.com) [accompaniment published separately]

PAGANINI, N. arr. SUZUKI. *Theme from witches' dance* (No 8 in *Suzuki viola school* Volume 2 – Summy-Birchard) [accompaniment published separately]
SCHUMANN, R. arr. PALASCHKO. *Erinnerung* No 16 from Op. 68 (No 12 in *Alte Meister für junge Spieler* Book 1 – Schott)
SCHUMANN, R. arr. SUZUKI. *The two grenadiers Op. 49 No 1 for voice and piano* (No 7 in *Suzuki viola school* Book 2 – Summy-Birchard) [accompaniment published separately]
SCHUMANN, R. arr. HART and WILKINSON. *Allegro (Kindersonate)* (*First repertoire for viola* Book 2 – Faber)
TRADITIONAL arr. HUWS JONES. *Blackberry blossom* (No 10 in *Fiddler playalong collection* for viola – Boosey and Hawkes)
TRADITIONAL arr. BLACKWELL and BLACKWELL. *No man's jig* (No 2 in *Solo time for viola* Book 1 – Oxford University Press)

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5233

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Viola Grade 3* Series 2:**
CARTER, T. *Katoomba blues* No 12 from *Tesselétudes for viola*
COHEN, M. *Helter skelter*
DANCLA, C. arr. HODGSON. *Thème varié* No 18 from Op. 84
PALASCHKO, J. *Allegro moderato* No 2 from *12 studies* Op. 55

● **From AMEB *Viola Grade 3* Series 1:**
COHEN, M. *Make it snappy*
COHEN, M. *Magic carpet ride*
LUMSDEN, C. *Spinner's waltz*
MACKAY, N. *Dance of the elephants*

Manual list

BERIOT, C. de. arr. APPLEBAUM. *The blue butterfly* (No 16 in *Building technic with beautiful music* Volume 3 – Belwin-Mills) [accompaniment published separately]
BLACKWELL, D. and BLACKWELL, K. *Habanera* (No 35 in *Viola time sprinters* – Oxford University Press) [accompaniment published separately]
CARSE, A. *Study* in G minor No 3 from *Viola school* Book 4 (Augener, Stainer and Bell)
CARSE, A. *Study* No 4 in F major from *Viola school* Book 4 (Augener, Stainer and Bell)
COHEN, M. *Overnight mail express* (No 9 in *Superstudies* Book 2 – Faber)
DANCLA, C. arr. MÜLLER-RUNTE. *Allegretto* in B♭ major No 14 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Moderato* in G major No 19 from Op. 84 (*36 melodious and easy studies* – Schott)
DANCLA, C. arr. MÜLLER-RUNTE. *Voi che sapete* in G major No 20 from Op. 84 (*36 melodious and easy studies* – Schott)
HOFMANN, R. *Allegro moderato* in C major No 1 from Op. 86 (*Die ersten Studien für Viola* – Peters)
HOFMANN, R. *Allegro* in A minor No 2 from Op. 86 (*Die ersten Studien für Viola* – Peters)
HOFMANN, R. *Allegro risoluto* in G major No 3 from Op. 86 (*Die ersten Studien für Viola* – Peters)

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LAMPE, J.B. arr. O'CONNOR, M. *Rubber dolly rag* (*O'Connor method* Book 3 for viola – oconnormethod.com) [accompaniment published separately]
MAZAS, J. *Moderato grazioso* in G major (No 28 in *Emil Kreuz: Select studies for the viola* Book 1 – Augener, Stainer and Bell)
O'CONNOR, M. *Herman's hornpipe* (*O'Connor method* Book 3 for viola – oconnormethod.com) [accompaniment published separately]
WOHLFAHRT, F. arr. ISAAC and LEWIS. *Allegro* in G major No 14 [No 34 from Op. 45] (*Foundation studies for the viola* Book 2 – Carl Fischer)
WOHLFAHRT, F. ed. VIELAND *Allegro* in C major No 21 from Op. 45 (*60 Studies Op. 45* for viola Volume 1 – IMC)

List B

● **From AMEB *Viola Grade 3* Series 2:**
attrib. BACH, J.S. arr. ROSS. *Siciliano* 2nd movement from *Flute sonata* BWV 1031
FARNABY, R. arr. RADMALL. *Nobodye's gigge*
GABRIEL-MARIE, J. arr. HODGSON. *La cinquantaine*
TCHIKOVSKY, P.I. arr. HOWELL. *Neapolitan song* No 18 from *Album for the young* Op. 39

● **From AMEB *Viola Grade 3* Series 1:**
BIZET, G. arr. CHIN. *Seguidilla* from *Carmen*
KÜCHLER, F. *Siciliano* and *Allegro assai* 2nd and 3rd movements from *Concertino* Op. 15
MARAIS, M. arr. WERETKA. *Petit rondeau* from *Troisième livre de pièces de viole*
MOZART, W. arr. WERETKA. *An Chloë* K 524

Manual list

ALBRECHTSBERGER, J. arr. APPLEBAUM. *A graceful minuet* (No 49 in *Building technic with beautiful music* Volume 3 – Belwin-Mills) [accompaniment published separately]
BACH, J.S. arr. PREUCIL. *Bist du bei mir* (No 7 in *Meditative moments: Classic melodies for viola and piano* – Latham Music/ Ludwig Masters)
BACH, J.S. arr. FORBES. *A merry tune (from the Peasant cantata BWV 212)* (*Baroque pieces for viola and piano* – Oxford University Press)
BEETHOVEN, L. van. arr. ARNOLD. *Noble theme from Violin concerto Op. 61* (*Beethoven's best for the young violist* – Viola World)
CLEMENTI, M. arr. BIERWALD. *Andante* 2nd movement and *Vivace* 3rd movement from *Sonatina* in C Major Op. 36 No 1 (*Klassische Sonatinen* – Zimmermann)
HANDEL, G. arr. KLENGEL. *Courante* (No 2 in *Album of Classical pieces* Volume 3 – Kalmus)
HASSE, J. arr. BARBER and MOFFAT. *Two dances* (*Solos for young violists* Volume 1 – Summy-Birchard)
HAYDN, J. arr. PIATIGORSKY. *Adagio* (*Haydn divertimento* – Elkan-Vogel)
HOOK, J. arr. APPLEBAUM. *Sonatina* (*String festival solos* Volume 2 viola solo – Belwin-Mills) [accompaniment published separately]
LULLY, J. arr. KLENGEL. *Aria* (No 3 in *Album of Classical pieces* Volume 3 – Kalmus)
MOZART, W. arr. PREUCIL. *Ave verum corpus* (No 10 in *Meditative moments: Classic melodies for viola and piano* – Latham Music/Ludwig Masters)
MOZART, W. arr. KLENGEL. *Andante* (No 7 in *Album of Classical pieces* Volume 3 – Kalmus)
MOZART, W. arr. LANNING. *Turkish rondo from Piano sonata in A* (*The classic experience* – Cramer)
RAMEAU, J.-P. arr. KLENGEL. *Allegretto* (*Les tendres plaintes*) (No 4 in *Album of Classical pieces* Volume 3 – Kalmus)
SCARLATTI, D. arr. FORBES. *Larghetto* from *Sonata* Kp.34 (*Baroque pieces for viola and piano* – Oxford University Press)
SCHUBERT, F. arr. BARBER. *Marche militaire* Op. 51 No 1 (*Solos for young violists* Volume 2 – Summy-Birchard)
VIOTTI, G. arr. RADMALL. *Pastorale* No 1 from *Two serenade movements* (*Chester string series* Book 2 for viola and piano – Chester)
VIVALDI, A. arr. BLACKWELL and BLACKWELL. *Allegro* from *Sonata* No 1 in B♭ for cello and continuo RV 47 (*Solo time for viola Book 2* – Oxford University Press)

List C

● **From AMEB *Viola Grade 3* Series 2:**
DAWE, M. *The Gipsy fiddler*
FAURÉ, G. arr. HODGSON. *Pie Jesu* from *Requiem* Op. 48
OOSTENBROEK, N. *Scallyway rag*
STRELNIKOV, N. trans. and ed. NOREN. *Dreaming*
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Joshua fit the battle of Jericho*

● **From AMEB *Viola Grade 3* Series 1:**
BOHM, C. *Galop*
HUMMEL, B. *Finale – Toccata* 3rd movement from *Sonatina No 2* Op. 52b
MASSENET, J. arr. CHIN. *Elegie* No 5 from *10 pièces de genre* Op. 10
SZELÉNYI, I. *Circuszban* No 16 from *24 könnyű kis előadási darab*

Manual list

BORODIN, A. arr. LANNING. *Nocturne from String quartet No 2* (*Classic experience encores* – Cramer)
CHOPIN, F. arr. APPLEBAUM. *Mazurka* Op. 33 No 2 (*Building technic with beautiful music V*olume 3 – Belwin-Mills) [accompaniment published separately]
DELIBES, L. arr. LANNING. *Waltz from Coppelia* (*Classic experience encores* – Cramer)
FIN, L. *Danza Hellenica* (*15 fiddle flavours for viola* – Wilfin Music)
FOSTER. S. arr. WHISTLER and HUMMEL. *Jeanie with the light brown hair* (*Concert and contest collection for viola* – Rubank)
HYDE, M. *Canzonetta* (AMC)
JOPLIN, S. arr. HEGER. *The easy winners* (No 1 in *Let's rag* – Noetzel)
KÜCHLER, F. arr. ARNOLD. *Allegro moderato* 1st movement from *Concertino* in G major (*Concertino in G in the style of Vivaldi Op. 15* – Bosworth)
MILLER, M. *Allegretto* No 1 and *Lento quasi recitativo* No 2 (*Three miniatures* – Hinrichsen)
MILLER, M. *Lento quasi recitativo* No 2 and *Allegro con brio, alla marcia* No 3 (*Three miniatures* – Hinrichsen)
MOSZKOWSKI, M. arr. APPLEBAUM. *Spanish dance* (No 3 in *String festival solos* Volume 2 – Belwin-Mills)
MURRILL, H. *Les marionettes* No 1 and *Bateau sur l'eau* No 2 OR *Bateau sur l'eau* No 2 and *Bateau batelier* No 4 from *Four French nursery songs* (Chester)
NORMAN, P. *A wasp met a bee* (*When gravity fails* – reedmusic.com)
NORTON, C. *A sad tale* and *A minor tribute* (No 6 and No 9 in *Microjazz for viola* – Boosey and Hawkes)
PAPINI, G. arr. BARBER. *The sleeping princess Op. 101 No 5* (*Solos for young violists* Volume 1 – Summy-Birchard)
PROKOFIEV, S. arr. LANNING. *Two themes from Peter and the wolf* (*Classic experience encores* – Cramer)
RIEDING, O. arr. LAINE. *Allegro moderato* 1st movement from *Concerto* in B minor Op. 35 (Bosworth)
RODRIGUES, G.M. arr. HUWS JONES. *La Cumparsita (Fiddler playalong collection* – Boosey and Hawkes)
SCHMITT, J. arr. APPLEBAUM. *Spring song* (*String festival solos* Volume 2 viola solo – Alfred) [accompaniment published separately]
SHOSTAKOVICH, D. ed. NOREN. *Lament* (*Russian melodies* for viola – One World Strings)
WEBSTER, C. arr. GERALD. *Scherzo* (*Solos for young violists* Volume 1 – Alfred)

WIGGINS, C. *Valse* No 4 from *Pieces of eight* Op. 157 (www.cdwigginsmusic.com)

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 5234

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A

● **From AMEB *Viola Grade 4* Series 2:**
COHEN, M. *Swirling arabesques*
PALASCHKO, J. *Allegro agitato* No 10 from *Venticinque studi facili e melodici* Op. 87
TRADITIONAL arr. PREUCIL. *Amazing grace*
TROTT, J. arr. FERNANDES. *Study* No 12 from *Melodious double stops* Book 1

● **From AMEB *Viola Grade 4* Series 1:**
COHEN, M. *Prelude*
KREUTZER, R. *Study* No 2 from *42 études ou caprices*
MAZAS, J. *Study*
ŠEVČÍK, O. arr. MAJOR. *Theme and variations* from *40 variations* Op. 3

Manual list

CARSE, A. *Study* in F major No 17 from *Viola school* Book 3 (Augener, Stainer and Bell)
CARSE, A. *Andantino* in D minor No 19 from *Viola school* Book 3 (Augener, Stainer and Bell)
COHEN, M. *Carriage parade* (No 5 in *Technique takes off!* – Faber)
DANCLA, C. *Molto moderato* in A minor No 5 from *15 Etüden* Op. 68 (Peters) [top line only required for examination]
DANCLA, C. *Allegro vivo* in D minor No 12 from *15 Etüden* Op. 68 (Peters) [top line only required for examination]
KIMBER, M. *Scorrevole (smoothly flowing)* in C major No 2 (*Eight studies* for solo viola – Pedagogical Music, m_kimber.tripod.com)
KREUTZER, R. arr. PAGELS. *Allegro moderato* No 5 (*42 studies* viola – IMC)
MAZAS, J. arr. PAGELS. *Moderato* in F Major No 2 (*Etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *Allegro moderato* in D minor No 3 (*Etudes spéciales* Op. 36 Book 1 – IMC)
SITT, H. arr. KLEMM. *Andantino* in G minor No 4 from Op. 32 (*26 Etüden* – Kunzelmann)
SITT, H. arr. KLEMM. *Andantino* in A minor No 5 from Op. 32 (*26 Etüden* – Kunzelmann)
TROTT, J. *Vigoroso* No 11 in C major (*Melodious double-stops* Book I – Schirmer)
TROTT, J. *Moderato con moto* No 13 in C major (*Melodious double-stops* Book I – Schirmer)
UHL, A. *Andante con moto* No 2 (*Dreißig Etüden für Viola* – Schott)
UHL, A. *Tempo ad libitum* No 3 (*Dreißig Etüden für Viola* – Schott)
WOHLFAHRT, F. arr. ISAAC and LEWIS. *Allegretto* in C major No 2 [No 27 from Op. 74] (*Foundation studies for the viola* Book 2 – Carl Fischer)

List B

● **From AMEB *Viola Grade 4* Series 2:**
DANCLA, C. arr. HOWELL. *Bolero* No 5 from *6 petites fantaisies faciles* Op. 126
MÉHUL, E.-N. arr. HODGSON. *Romance* from *Ariodant*
PEPUSCH, J. arr. ROSS. *Allegro* 2nd movement from *Sonata* No 2 from *6 sonatas* Op. 1 No 2
VIOTTI, G. arr. RADMALL. *Allegretto più tosto vivo* 3rd movement from *Serenade* No 5 from *6 serenades* Op. 23 No 5

● **From AMEB *Viola Grade 4* Series 1:**
CORELLI, A. arr. KENT. *Sarabanda* and *Giga* 3rd and 4th movements from *Sonata* Op. 5 No 8
CORETTE, M. arr. KENT. *Allegro* 1st movement from *Sonate pour l'alto*
MENDELSSOHN, F. arr. WERETKA. *Lied ohne Worte* Op. 62 No 1
VALENTINE, R. arr. KENT. *Adagio* and *Allegro* 1st and 2nd movements from *Sonata* Op. 6 No 9

Manual list

BACH, J.S. arr. FORBES. *Jesu, joy of man's desiring* (*Solos for young violists* Volume 2 – Summy-Birchard)
DANCLA, C. arr. BLACKWELL and BLACKWELL. *Petite fantaisie* from *Petite fantaisie – Boléro* (*Solo time for viola Book 2* – Oxford University Press)
GLUCK, C. von. arr. KLENGEL. *Andante and Gavotte* (No 5 in *Album of Classical pieces* Volume 3 – Kalmus)
GRIEG, E. arr. SASSMANNSHAUS. *Im Balladenton* Op. 65 No 5 (*Concert pieces* for viola and piano – Bärenreiter)
HANDEL, G. arr. FORBES. *Giga* (No 5 in *Classical and romantic pieces* – Oxford University Press)
KELLERMANN, A. *Hebräische melodie* Op. 23 (*Jewish prayer* – Bärenreiter)
MARTINI, G. arr. KLENGEL. *Minuet* (No 6 in *Album of classical pieces* Volume 3 – Kalmus)
PEPUSCH, J.C. arr. DINN. *Largo* 1st movement OR *Largo* and *Allegro* 3rd and 4th movements from *Sonata* in D minor for viola (Schott)
RAMEAU, J.-P. arr. APPLEBAUM. *Rigaudon* in D minor (*String festival solos* Volume 2 – Belwin-Mills) [accompaniment published separately]
SCHUBERT, F. arr. FORBES. *Ballet music* (*Classical and romantic pieces* – Oxford University Press)
SIMONETTI, A. arr. PREUCIL. *Madrigale* (No 6 in *Meditative moments: Classic melodies for viola and piano* – Latham Music/Ludwig Masters)
SITT, H. *Moderato* in C major No 1 from Op. 39 (*Solos for young violists* Volume 4 – Summy-Birchard or *Album leaves* – IMC)
SITT, H. *Andante sostenuto* in G minor No 2 from Op. 39 (*Album leaves* – IMC)
SITT, H. *Allegro* in G major No 3 from Op. 39 (*Album leaves* – IMC)
TELEMANN, G. arr. BIRTEL. *Vivace* 2nd movement from *Sonatine* No 4 in A major (*6 Sonatinen* – Schott)
VALENTINE, R. arr. DINN. *Adagio* 3rd movement and *Giga – Allegro* 4th movement from *Sonata* No 9 in A minor Op. 6 (Schott)

List C

● **From AMEB *Viola Grade 4* Series 2:**
BIZET, G. arr. HODGSON. *Chanson Bohème* from *Carmen*
BLOM, D. *Funk*
HUMMEL, B. *Allegro* 1st movement from *Kleine suite* Op. 19c
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Odessa Bulgar*
TRADITIONAL arr. DOKTOR. *I'm just a-goin' over Jordan*

● **From AMEB *Viola Grade 4* Series 1:**
BAILEY, K. *Swing and swang*
DOHENY, A. *Little tango*

ERNST, H. arr. HUMMEL. *Rondo alla zingaresa* 2nd movement from *Miniature suite*
WEBB, P. *Scherzo*

Manual list

ABBOTT, K. *Autumn song* (reedmusic.com)
BAILEY, K. *Bossa nouveau* (No 7 in *Jazzin' around for strings* – Kerin Bailey Music)
BLOM, D. *Grunge (Cool grooves* – Wirripang*)*
BRIDGE, F. arr. JACOBS. *Heart's ease* (No 2 in *Ten pieces for viola and piano* Volume 1 – Thames)
BRIDGE, F. arr. JACOBS. *Lullaby* (No 3 in *Ten pieces for viola and piano* Volume 1 – Thames)
ELGAR, E. arr. BLACKWELL and BLACKWELL. *Sonatina* (*Solo time for viola* Book 3 – Oxford University Press)
ELGAR, E. arr. ARNOLD. *Salut d'amour* (Viola World)
FAURE, G. arr. STAUDT. *Les berceaux* (*4 melodies* – Bärenreiter)
FAURE, G. arr. STAUDT. *Toujours* (*4 melodies* – Bärenreiter)
GRIEG, E. arr. FORBES. *Herzwunden* No 1 from *Two elegiac melodies* (*Classical and Romantic pieces* – Oxford University Press)
GRIEG, E. arr. FORBES. *Letzter Frühling* No 2 from *Two elegiac melodies* (*Classical and Romantic pieces* – Oxford University Press)
HELLER, S. arr. RADMALL. *Andantino* No 1 from *Two miniatures* (*Chester string series* Book 2 for viola and piano – Chester)
HELLER, S. arr. RADMALL. *Allegro vivace* No 2 from *Two miniatures* (*Chester string series* Book 2 for viola and piano – Chester)
HOLLAND, D. *Summer afternoon* (AMC)
MASCAGNI, P. arr. ARNOLD. *Intermezzo from Cavalleria rusticana* (Viola World)
REBIKOV, W. arr. FORBES. *Berceuse* and *Dance* (*Chester music for viola* – Chester)
RIEDING, O. arr. LAINE. *Allegro moderato* 3rd movement from *Concerto* in B minor Op. 35 (Bosworth)
RIMSKY-KORSAKOV, N. arr. LANNING. 3rd movement from *Scheherazade* (*The classic experience* – Cramer)
TCHAIKOVSKY, P. arr. FORBES. *Reverie* (No 1 in *Classical and Romantic pieces* – Oxford University Press)
TRADITIONAL arr. BLACKWELL and BLACKWELL. *Jiana* (No 9 in *Solo time for viola* Book 3 – Oxford University Press)

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8 the candidate is expected to demonstrate the ability to communicate expressive ideas and musical understanding with aural awareness and assured technical control according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations (Grade 5 to Grade 8).

Section I. Technical work

The candidate must demonstrate:

- Accurate performance of all Technical work
- Prompt presentation of all Technical work requested by the examiner
- Fluent performance of the Technical work at the indicated tempi
- Performance of Technical work from memory as required
- Balanced alignment with the instrument that allows freedom and ease of execution in both left- and right-hand actions with an emphasis on flexibility and comfort
- A resonant, full and clearly projected tone through a wide range of dynamics and timbre
- Rhythmic precision
- Accurate intonation with consistency of control and an increased awareness of fine pitch discrimination, including double stops
- A well-established sense of tonality
- Freedom of movement in the right arm with an ability to use the whole bow and segments of the bow as required
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato*, *sautillé*, *ricochet*, Viotti stroke, up-bow *staccato*, *collé*, mixed bowings etc. at tempi faster than that required at Level 1
- Bowing patterns as specified for each Grade
- Fluent and enhanced co-ordination of left-hand finger action with bowing movements
- Increasing development of left-hand facility in the range of positions appropriate to each grade
- Fluid shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Confident use of natural and artificial harmonics

Candidates must tune their own instruments without assistance from Grade 5.

Section II. Studies and pieces and Extra lists

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all technical qualities listed above, the candidate must demonstrate:

- A developing command of the objectives outlined in Section I
- Accurate performance of all works presented
- Fluent performance of chosen works at the indicated tempi
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting refined intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Developing use of the bow as a phrasing tool, including evidence of growing ability to discern articulation options
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Increasing competence in the use of the *vibrato*
- Ensemble playing that displays good communication and interaction between violist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

Extra lists (Grades 5, 6 and 7 only)

The candidate is required to demonstrate:

- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate will be required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The candidate is required to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of this Manual.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

No more than two works from a particular stylistic period (i.e. Baroque, Classical, Romantic, Impressionist) should be selected.

The programme must demonstrate assured technical control, including:
- Fluent and accurate performance of all works presented at the indicated tempi
- Expressive interpretation demonstrating the ability to project an increased maturity of expression appropriate within the given musical context
- A knowledge of the underlying harmonic structure promoting reliable intonation and understanding of accentuation and phrasing
- A warm, resonant, clear and well projected tone through a wide variety of dynamic and timbral variations
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Competence in the use of the bow and technique of the left hand, demonstrating initiative in choice of fingerings and ability to discern articulation options in the interpretation of musical markings
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 5235

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

List A

● **From AMEB *Viola Fifth Grade* Series 1:**
COHEN, M. *Looping the loop*
DAVID, F. arr. WERETKA. *Etüde* No 16 from Op. 44
DONT, J. arr. SVEČENSKI. *Study* No 6 from Op. 38
WOHLFAHRT, F. arr. WERETKA. *Allegro* No 35 from Op. 45

Manual list

BRUNI, A. *Allegretto* in C minor No 3 (*25 studies*)
BRUNI, A. *Allegro vivace* in G major No 13 (*25 studies*)
CAMPAGNOLI, B. arr. KREUZ. *Allegro arioso* in F major No 30 (*Kreuz: Select studies for the viola* Book 2)
CARSE, A. *Allegretto grazioso* in C major No 2 (*Viola school of progressive studies* Book 5)
COHEN, J. *Chorito* in F major (*Stylistic etudes* for solo viola – Violin-jazz Publishing)
COHEN, M. *The bees' knees!* (No 9 in *Technique takes off!* – Faber)
COHEN, M. *Sequenza* in G minor (No 11 in *Technique takes off!* – Faber)
COHEN, M. *Reflection* (No 13 in *Technique takes off!* – Faber)
DANCLA, C. arr. BRAUER. *Moderato cantabile* No 11 from *15 Etüden* Op. 68 (Peters) [top line only required for examination]
HOFMANN, R. *Allegretto* in A minor Op. 86 No 14 (*First studies Op. 86* – IMC)
KIMBER, M. *Tempo di valse* No 5 from *Ten short pieces in five and a half positions* for viola solo (m_kimber.tripod.com/)
KIMBER, M. *Moderato* No 7 from *Ten short pieces in five and a half positions* for viola solo (m_kimber.tripod.com/)
KIMBER, M. *Sereno* No 3 from *Eight studies* for viola solo (m_kimber.tripod.com/)
KREUTZER, R. *Moderato* in F major No 4 (*42 studies* – Schirmer) (IMC)(Peters)
MAZAS, J. arr. PAGELS. *Allegro non troppo* in C major No 6 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *Andante espressivo* in A minor No 8 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *Allegro maestoso* in E minor No 9 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *Allegretto* in D major No 21 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
OOSTENBROEK, N. *Danza viola* (notablenotes.com.au)
PALASCHKO, J. *Andante moderato* in F major No 3 (*12 studies* Op. 55 – IMC)
SITT, H. arr. KLEMM. *Allegretto* in D minor No 8 (*26 Etüden Op. 32* – Kunzelman)
SITT, H. *Andante* in D minor No 16 from *Praktische Bratschen-Schule* [Practical viola school] (Peters)
UHL, A. *Vivo* No 5 (*30 Etüden für Viola* [30 etudes] – Schott)
WOHLFAHRT, F. arr. VIELAND. *Andante cantabile* in D minor No 47 from Op. 45 (IMC)

List B

● **From AMEB *Viola Fifth Grade* Series 1:**
BACH, J.S. arr. WERETKA. *Bourrée I* and *Bourrée II* 5th movement from *Suite* BWV 1009
MARCELLO, B. arr. HODGSON. *Adagio* and *Allegro* 1st and 2nd movements from *Sonata* Op. 2 No 6

TELEMANN, G. arr. WERETKA. *Largo* and *Allegro* 1st and 2nd movements from *Concerto* TWV 51:G9
TELEMANN, G. arr. WERETKA. *Largo* and *Allegro* 1st and 2nd movements from *Sonata* TWV 41:a6

Manual list

BACH, J.S. arr. ROWLAND-JONES. *Gigue* 7th movement from *Suite* in G major BWV 1007 (*Six suites for solo violoncello BWV 1007-1012* – Peters)
BEETHOVEN, L. van. arr. FORBES. *Rondo* in F major (Schott)
DITTERSDORF, C. von. arr. PRIMROSE. *Andantino* in A major (IMC)
FLACKTON, W. arr. BERGMANN. *Largo grazioso* 1st movement and *Allegro* 2nd movement from *Sonata* in C major Op. 2 No 4 (Schott)
FLACKTON, W. arr. BERGMANN. *Siciliano* 3rd movement and *Minuetto 1–Variation–Minuetto 2* 4th movement from *Sonata* in C major Op. 2 No 4 (Schott)
HAYDN, J. arr. PIATIGORSKY. *Allegro di molto* from *Divertimento* (Elkan-Vogel)
HOFMANN, R. *Moderato con moto* 1st movement from *Sonatina* for viola and piano in F Major Op. 46
KOCŽWARA, F. *Moderato* 1st movement from *Sonata* in C major Op. 1 No 2 (BrahmsBench – raquelbastos.com)
MARAIS, M. arr. ROWE and ALDIS. *L'agreable* and *La provençale* (*Five old French dances* – Chester)
MARCELLO, B. arr. MARCHET. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor (IMC)
MARCELLO, B. arr. VIELAND. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in C major (*Two sonatas in C major and in G major* – IMC)
MARCELLO, B. arr. VIELAND. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in C major (*Two sonatas in C major and in G major* – IMC)
MOZART, W. arr. PIATIGORSKY. *Allegro brillante* 1st movement from *Sonatina* in C major K 439b (Theodore Presser)
MOZART, W. arr. PIATIGORSKY. *Menuetto and trio* 2nd movement from *Sonatina* in C major K 439b (Theodore Presser)
MOZART, W. arr. PIATIGORSKY. *Adagio* 3rd movement from *Sonatina* in C major K 439b (Theodore Presser)
MOZART, W. arr. PIATIGORSKY. *Allegro* 4th movement from *Sonatina* in C major K 439b (Theodore Presser)
PERGOLESI, G. arr. SCIANNAMEO. *Andante comodo* 1st movement and *Allegro* 2nd movement from *Sinfonia* in F major (Rarities for Strings)
PERGOLESI, G. arr. SCIANNAMEO. *Adagio* 3rd movement and *Presto* 4th movement from *Sinfonia* in F major (Rarities for Strings)
SCHUBERT, F. arr. BENEDICT, R. *Auf dem Flusse* (*Eight songs from Winterreise* Op. 89 DV 911 – Partitura)
TELEMANN, G. arr. SCHULZ and VIELAND. *Soave* 3rd movement and *Allegro* 4th movement from *Sonata* in A minor TWV 41:a6 (IMC)
TELEMANN, G. arr. BERGMANN and FORBES. *Courante* and *Double* 6th movement from *Suite* in D major (Schott)
VIVALDI, A. arr. MOGILL. *Allegro* 1st movement from *Concerto* in D minor RV 356/Op. 3 No 6 (Schirmer)
VIVALDI, A. arr. MOGILL. *Presto* 3rd movement from *Concerto* in D minor RV 356/Op. 3 No 6 (Schirmer)

List C

● **From AMEB *Viola Fifth Grade* Series 1:**
DANCLA, C. arr. WERETKA. *Plaisir d'amour* No 12 from *Twelve easy fantasias* Op. 86
GRANADOS, E. arr. WERETKA. *Andaluza* No 5 from *12 danzas españolas*
MUSORGSKY, M. arr. CHIN. *Gopak* from *Sorochinskaya yarmaka*
SITT, H. *Allegro, molto vivace* No 6 from *Albumblätter* Op. 39

Manual list

ALBÉNIZ, I. arr. FORBES. *Tango* (Oxford University Press)
BLOOD, B. *Barcarolle* (AVS Publications)
BOHM, C. arr. PRZYGOCKI. *Introduction and polonaise* (oneworld-strings.com)
BRAHMS, J. arr. FORBES. *Hungarian dance* in F major No 3 (Peters)
BRUMBY, C. *Abendlied* (Wirripang)
DANCLA, C. arr. APPLEBAUM. *Fantasia – La cenerentola* (*String festival solos* Volume 2 – Alfred)
FAURE, G. arr. O' MALLEY. *Au bord de l'eau* (*Two songs from 20 mélodies* – SJ Music)
FAURE, G. arr. STAUDT. *Sylvie* (*4 mélodies* – Bärenreiter)
GRANADOS, E. arr. KASHKASHIAN and LEVIN. *El majo discreto* (*Asturiana 2, ten songs from Spain and Argentina* – Partitura)
KALLIWODA, J. arr. VIELAND. *Poco adagio* No 3 from *Sechs nocturnes* Op. 186 (*Nocturnes* – IMC)
KALLIWODA, J. arr. VIELAND. *Allegretto ma un poco vivo* No 4 from *Sechs nocturnes* (*Nocturnes* – IMC)
RUBINSTEIN, A. arr. BIRTEL. *Melodie* Op. 3 No 1 (Schott)
SITT, H. *Moderato* No. 1 from *Album leaves* Op. 39 (*Album leaves* – IMC)
SITT, H. *Allegro* No 4 from *Albumblätter* Op. 39 (*Album leaves* – IMC)
SITT, H. *Lento* No 5 from *Albumblätter* Op. 39 (*Album leaves* – IMC)
TCHAIKOVSKY, P. arr. FORBES. *Barcarolle* Op. 37 No 6 (*Chester music for viola* – Chester)
VIERNE, L. *Légende* No 2 from *Deux pieces* [Two pieces] Op. 5

List D

● **From AMEB *Viola Fifth Grade* Series 1:**
DOHENY, A. *Siciliano in the style of Francœur/Kreisler*
HAJDU, M. *Rondo*
SCHULTZ, A. *Master mariner – dead at sea*
TRADITIONAL arr. FORBES and RICHARDSON. *Whaur Gadie rins*

Manual list

BARKL, M. *Night words* (AMC)
BENFALL, S. arr. WOOD. *Blues at eleven* (notable.au)
BOULANGER, N. *Sans vitesse et à l'aise* No 2 from *Trois pièces* (Leduc)
BRIDGE, F. *Amaryllis* (*Ten pieces for viola* Book 1 – Thames)
BRIDGE, F. *Country dance* (*Ten pieces for viola* Book 1 – Thames)
COSTA, L. Allegro 1st movement of *Sonatina* Op. 19 (Ava Musical Editions)
COSTA, L. Vivo 4th movement from *Sonatina* Op. 19 (Ava Musical Editions)
DAVIDSON, L. *Tango for Ady* (lachlandavidson.com.au)
DOHENY, A. *Kreislerian gavotte* (AMC)
ELGAR, E. arr. KLENGEL. *Sospiri* Op. 70 (Breitkopf und Härtel)
FALCINELLI, R. *Recurrence* No 1 from Op. 70 (*Collection panorama* Book 2 – Billaudot)
FAURE, G. arr. GUTHRIE. *Berceuse* Op. 16 (sheetmusicdirect.com)
GAL, H. *Impromptu* (Schott)
HOPKINS, S. *Journey to the east* (AMC)
HUMMEL, B. *Maestoso* 1st movement and *Elegie* 2nd movement from *Sonatina* Op. 35b (Simrock)
HUMMEL, B. *Allegro maestoso* 1st movement and *Andante cantabile* 2nd movement from *Sonatina* Op. 52b (Simrock)
HYDE, M. *Canzonetta* (AMC)
HYDE, M. *Passing thoughts* (*Two pieces* – Wirripang)
KIMBER, M. Danza from T*wo pieces in Spanish style* (m_kimber.tripod.com/)
LAWRENCE, B. *Elegy* (AMC)
LEEK, S. *Goombungee* (AMC)
NORMAN, P. *Aerobics* (*When gravity fails* – reedmusic.com)
NORMAN, P. *The Flingamango Tango* (*When gravity fails* – reedmu-

sic.com)
NORMAN, P. *Isla's blues* (*When gravity fails* – reedmusic.com)
OOSTENBROEK, N. *Fantasy* (notablenotes.com.au)
PIERNE, G. arr. BLACKWELL & BLACKWELL. *Cantilène* from *Three pieces for organ* Op. 29 (*Solo time for viola* Book 3 – OUP)
PRICE, F. arr. MARTIN. *Adoration* (Schirmer)
SIBELIUS, J. arr. HERMANN. *Valse triste* Op. 44 No 1 (Breitkopf & Härtel)
SKRYABIN, A. arr. BORISSOVSKY. *Prelude* Op. 9 No 1 (IMC)
TERTIS, L. arr. WHITE. *Sunset* (*Lionel Tertis: The early years* Book 1 – Comus)
TOURNIER, F. *Jeux de cordes* (*Collection panorama* Book 2 – Billaudot)
TOURNIER, F. *Jeux de doigts* (*Collection panorama* Book 2 – Billaudot)
VAUGHAN WILLIAMS, R. arr. BARBER. *The pride of Kildare* No 5 and *Unknown folksong* No 6 from *6 studies in English folksong* (*Solos for young violists* Volume 4 – Summy-Birchard)
WILLIAMS, J. arr. GALLIFORD, NEUBERG and EDMONDSON. *The chamber of secrets* (*Harry Potter and the chamber of secrets* – Alfred)
WILLIAMS, J. arr. GALLIFORD, NEUBERG and EDMONDSON. *Harry's wondrous world* (*Harry Potter and the chamber of secrets* – Alfred)

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 5236

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

List A

● **From AMEB *Viola Sixth Grade* Series 1:**
COHEN, M. *Sarabande with variations*
PALASCHKO, J. *Allegro vivace* No 4 from *12 studies* Op. 55
PARADIES, D. arr. WERETKA. *Toccata* 2nd movement from *Sonata*
SKINNER, J. *Back to the hills*

Manual list

BRUNI, A. *Adagio* in E♭ major No 14 (*25 studies*)
CAMPAGNOLI, B. *Allegro assai* in D major No 12 (*41 caprices* Op. 22)
CHOPIN, F. arr. BORISSOVKSY. *Prelude* Op. 28 No 14 (No 4 in *Borissovsky: 4 artistic studies* – IMC)
COHEN, J. *The retake samba* in B♭ major from *Stylistic etudes* for solo viola (Violinjazz Editions)
COHEN, J. *Tango eight* in C minor from *Stylistic etudes* for solo viola (Violinjazz Editions)
COHEN, M. *Romance* in E♭ major No 12 (*Technique takes off!* – Faber)
COHEN, M. *Ride like the wind!* in C minor No 14 (*Technique takes off!* – Faber)
HOFFMEISTER, F. *Allegretto* (*molto moderato*) in F major No 3 from *12 études* (*Hoffmeister: Studies* – IMC)
KAYSER, H.E. *Allegretto* in C major No 20 (*36 studies Op. 20* – IMC)
KEEBLE, A. *Study in black* (andreakeeble.com)
KIMBER, M. *Etude-caprice* in F *(Allegro maestoso)* from *Six etudes-caprices* (m_kimber.tripod.com)
KIMBER, M. *Gracefully* No 9 from *Ten pieces in five and a half positions* for viola solo (m_kimber.tripod.com)
KIMBER, M. *Tempo di valse* No 8 from *Eight studies* for viola (m_kimber.tripod.com)
KIMBER, M. *Tenderly* No 1 from *Four melodious etudes* (m_kimber.tripod.com)
KREUTZER, R. arr. BLUMENAU. *Allegro moderato* in F major No 3 (*42 studies* – Schirmer)
KREUTZER, R. *Andante* in A major No 11 (*42 studies*)
MAZAS, J. arr. PAGELS. *Allegro non troppo* in G major No 5 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *Allegretto* in C major No 16 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *Polonaise: Allegro non troppo* in C major No 26 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
PALASCHKO, J. *Andante con espressione* in B♭ major No 6 (*12 studies Op. 55* – IMC)
POLO, E. *Tempo di marcia* No 10 from *Trenta studii a corde doppie*
SCHUMANN, R. arr. BORISSOVSKY. *Pastorale* Op. 115 No 4 (*Borissovsky: 4 artistic studies* – IMC)
UHL, A. *Agitato* No 20 (*20 Etüden* für Viola – Schott)
WOHLFAHRT, F. arr. VIELAND. *Allegro* in G major No 41 (*60 studies* Book 2 – IMC)
WOHLFAHRT, F. arr. VIELAND. *Allegro* in D major No 55 (*60 studies* Book 2 – IMC)

List B

● **From AMEB *Viola Sixth Grade* Series 1:**
BOHM, C. arr. WERETKA. *Sarabande*
MARAIS, M. arr. WERETKA. *Gigue et double* and *Gavotte* 6th and 7th movements from *Suite*
MARCELLO, B. arr. HODGSON. *Largo* and *Allegro* 1st and 2nd movements from *Sonata* Op. 2 No 1
TELEMANN, G. arr. WERETKA. *Andante* and *Presto* 3rd and 4th movements from *Concerto* TWV 51:G9

Manual list

ECCLES, H. arr. KLENGEL. *Largo* 1st movement and *Corrente* 2nd movement from *Sonata* in G minor (Peters)
ECCLES, H. arr. KLENGEL. *Adagio* 3rd movement and *Allegro vivace* 4th movement from *Sonata* in G minor (Peters)
FIOCCO, J. arr. ARNOLD. *Allegro* (Viola World)
HANDEL, G. arr. PILKINGTON. *Larghetto* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor HWV 364a/Op. 1 No 6 (Stainer and Bell)
HANDEL, G. arr. PILKINGTON. *Adagio* 3rd movement and *Allegro* 4th movement from *Sonata* in G minor HWV 364a/Op. 1 No 6 (Stainer and Bell)
HANDOSHKIN, I. arr. VIELAND. *Allegro moderato* 1st movement from *Concerto* in C major (IMC)
HANDOSHKIN, I. arr. VIELAND. *Canzona* 2nd movement from *Concerto* in C major (IMC)
MARAIS, M. arr. DOKTOR. *Tema con variazioni (couplets des folies d'Espagne)* (*Solos for the viola player* – Schirmer)
MARAIS, M. arr. ROWE and ALDIS. *La matelotte* and *Le basque* (*Five old French dances* – Chester)
MATTEI, B. arr. COOPER. *Allegro* 1st movement of *Sonata* per viola (*Viola music by women* Volume 3: Intermediate 2 – sleepypuppypress.com)
SENAILLE, J. arr. MORGAN. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor Op. 5 No 9 (Stainer and Bell)
SENAILLE, J. arr. MORGAN. *Largo* (*non lento, quasi andante*) 3rd movement and *Aria: Poco allegretto* 4th movement from *Sonata* in G minor Op. 5 No 9 (Stainer and Bell)

VANHAL, J. arr. WOLLENWEBER. *Allegro moderato* 1st movement from *Sonata* in E♭ Major (IMC)
VANHAL, J. arr. WEINMANN. *Allegro vivace* 1st movement from *Sonata* in E♭ major Op. 5 No 3 (Doblinger)
VANHAL, J. arr. WEINMANN. *Poco adagio* 2nd movement from *Sonata* in E♭ major Op. 5 No 3 (Doblinger)
VANHAL, J. arr. WEINMANN. *Rondo: Allegretto* 3rd movement from *Sonata* in E♭ major Op. 5 No 3 (Doblinger)
VERACINI, F. arr. KATIMS. *Largo* (IMC)
VIVALDI, A. arr. DALLAPICCOLA and PRIMROSE. *Largo* 1st movement and *Allegro con spirito* 2nd movement from *Sonata* in E minor RV 40 (IMC)
VIVALDI, A. arr. DALLAPICCOLA and PRIMROSE. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in E minor RV 40 (IMC)

List C

● **From AMEB *Viola Sixth Grade* Series 1:**
CUI, C. arr. LEPIKOV. *Appassionato* No 14 from *Kaleydoskop* Op. 50
FAURE, G. arr. WERETKA. *Sicilienne* Op. 78
LISZT, F. *Romance oubliée* LWD 16a/S 132
RITTER, H. *Pastorale* and *Gavotte* Op. 32 No 1

Manual list

COATES, E. arr. TERTIS. *Ballad* Op. 13 (*A second Lionel Tertis album* Concert pieces for viola and piano – Josef Weinberger)
ELGAR, E. arr. ARNOLD. *Chanson de matin* Op. 15 No 2 (Novello)
FAURE, G. arr. KATIMS. *Après un rêve* [After a dream] (IMC)
GRANADOS, E. arr. KASHKASHIAN & LEVIN. *Punto de Habanera (siglo VIII)* (*Asturiana 1: twelve songs from Spain and Argentina* – Partitura)
HERZOGENBERG, H. von. *Andantino* No 1 from *Legends* Op. 62
HERZOGENBERG, H. von. *Moderato* No 2 from *Legends* Op. 62
HERZOGENBERG, H. *Andante* No 3 from *Legends* Op. 62
KALLIWODA, J. *Larghetto* No 1 from *Sechs nocturnes* Op. 186
KALLIWODA, J. *Allegretto ma un poco vivo* No 2 from *Sechs nocturnes* Op. 186
KALLIWODA, J. *Adagio con molta espressione* No 5 from *Sechs nocturnes* Op. 186
KIEL, F. *Allegro con passione* No 3 from *Drei romanzen* [Three romances] Op. 69
MASSENET, J. arr. ARNOLD. *Meditation from Thaïs* (Viola World)
REGER, M. arr. SITT. *Romanze* (Breitkopf & Härtel)
RUESS, H. [Prince Heinrich XXIV]. *Allegro* 1st movement from *Sonata* Op. 22
RUESS, H. [Prince Heinrich XXIV]. *Andante sostenuto e maestoso* 2nd movement from *Sonata* Op. 22
RUESS, H. [Prince Heinrich XXIV]. *Finale* 3rd movement from *Sonata* Op. 22
SCHUBERT, F. arr. RITTER. *Allegro molto* 1st movement from *Sonatina* in D major D 384/Op. 137 No 1 (IMC)
SIBELIUS, J. *Rondo* (Fennica Gehrmann)
SITT, H. *Rêverie* No 2 from *3 morceax* Op. 75
SITT, H. *Barcarolle* No 3 from *3 morceax* Op. 75
SITT, H. arr. BARBER. *Gavotte* Op. 132 No 1 (*Solos for young violists* Volume 3 – Summy-Birchard)
SITT, H. arr. BARBER. *Mazurka* Op. 132 No 2 (*Solos for young violists* Volume 3 – Summy-Birchard)
TCHAIKOVSKY, P. arr. ARNOLD. *Valse sentimentale* (Viola World)

List D

● **From AMEB *Viola Sixth Grade* Series 1:**
BLOCH, E. *Processional*
DOHENY, A. *Gymnastics*
KATS-CHERNIN, E. *Slicked back tango* No 4 from *After dinner music*
PROKOFIEV, S. arr. CHIN. *Montagues and Capulets* from *Romeo I Dzhuletta*

Manual list

BEN-HAIM, P. *Arioso* 1st movement and *Ballad* 2nd movement from *Three songs without words* (Israel Music Institute)
BEN-HAIM, P. *Ballad* 2nd movement and *Sephardic melody* 3rd movement from *Three songs without words* (Israel Music Institute)
BEN-HAIM, P. *Arioso* 1st movement and *Sephardic melody* 3rd movement from *Three songs without words* (Israel Music Institute)
BRIDGE, F. *Elégie* from *Four pieces* (Faber)
BRIDGE, F. *Serenade* from *Four pieces* (Faber)
BRUMBY, C. *Passacaglietta* 2nd movement and *Presto* 3rd movement from *Sonatina* (AMC)
BUCCI, T. *Concertante* (*Solos for young violists* Volume 2 – Summy-Birchard)
CLARKE, R. *I'll bid my heart be still* (*Shorter pieces for viola and piano* – Oxford University Press)
CLARKE, R. *Lullaby* in A minor (*Shorter pieces for viola and piano* – Oxford University Press)
DIMITRESCU, C. arr. BARBER. *Romanian peasant dance* Op. 15 (*Solos for young violists* Volume 3 – Summy-Birchard)
DIXON, J.W. *Waltz for Obi* Op. 26a (Wirripang)
ELTON, C. *On the bank of the river's flow* (raquelbastos.com)
ELTON, C. *El camino en soledad* (raquelbastos.com)
FERGUSON, H. *Prelude* No 1 and *Scherzo* No 2 from *Four short pieces* Op. 6 (Boosey and Hawkes)
FERGUSON, H. *Pastoral* No 3 and *Burlesque* No 4 from *Four short pieces* Op. 6 (Boosey and Hawkes)
GROSS, E. *Euphonism 1B* Op. 230 (AMC)
HYDE, M. *Scherzino* (*Two pieces* – Wirripang)
KERRY, G. *Antiphon* (reedmusic.com)
KIMBER, M. *Vif, mais pas trop vite* 1st movement from *Concertino* for viola and string orchestra (m_kimber.tripod.com/)
McKIMM, B. *Concert piece* (Kookaburra Music)
NIBLOCK, J. *Dialogue*, *Andante sostenuto* and *Scherzando* (*Collection panorama* Book 2 – Billaudot)
OOSTENBROEK, N. *Celtic lullaby* (notablenotes.com.au)
RICHARDSON, A. *Sussex lullaby* (Comus)
RIMSKY-KORSAKOV, N. arr. ARNOLD. *The young prince and princess* from *Scheherezade* Op. 35 (Viola World)
ROCHE, R. *Vacances* (Editions M Combré)
SABIN, N. *Resting point* (AMC)
STRONG, C. *Frost crystals* (AMC)
TIUTIUNNIK, K. *Prayer* (AMC)
TERTIS, L. *Old Irish air* (Schott)
TERTIS, L. arr. WHITE. *The blackbirds* No 2 of *Three sketches* (*Lionel Tertis: The early years* Book 2 – Comus)
VAUGHAN WILLIAMS, R. *Carol* Group 1 No 2 (*Suite* – Oxford University Press)
WILSON, J. *Seguidillas* (Weinberger)

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 5237

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

List A

Manual list

BRUNI, A. *Allegretto* in E♭ major No 5 (*25 studies*)
BRUNI, A. *Allegro con moto* in B♭ major No 7 (*25 studies*)
BRUNI, A. *Allegretto grazioso* in D major No 19 (*25 studies*)
CAMPAGNOLI, B. *Andante con moto* in G major No 2 (*41 caprices Op. 22*)
CAMPAGNOLI, B. *Preludio* in C major No 14 (*41 caprices Op. 22*)
CARSE, A. *Andante cantabile* in E minor No 16 (*Viola school of progressive studies* Book 5)
FIORILLO, F. arr. VIELAND. *Allegro* in E♭ major No 5 (*31 selected studies* – IMC)
FIORILLO, arr. VIELAND. *Allegro* in D minor No 16 (*31 selected studies* – IMC)
FUCHS, L. *Moderato* in C major No 1 (*15 characteristic studies* – Oxford University Press)
FUCHS, L. *Allegretto* in A minor No 2 (*15 characteristic studies* – Oxford University Press)
FUCHS, L. *Andante* in E minor No 3 (*15 characteristic studies* – Oxford University Press)
HOFFMEISTER, F. *Allegro moderato* in F♯ major No 11 from *12 études*
KIMBER, M. *Moderato* No 4 from *Ten pieces in five and a half positions* for viola solo (m_kimber.tripod.com)
KREUTZER, R. *Moderato* in F major No 6 (*42 studies*)
KREUTZER, R. *Moderato* in G major No 7 (*42 studies*)
MAZAS, J. arr. PAGELS. *Andante grazioso* in A major No 18 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
MAZAS, J. arr. PAGELS. *The chatterbox* in D major No 29 (*30 etudes spéciales* Op. 36 Book 1 – IMC)
PALASCHKO, J. *Moderato* in A minor No 7 (*12 studies Op. 55* – IMC)
POLO, E. *Tempo di barcarola* No 13 from *Trenta studii a corde doppie*
SCHUMANN, R. arr. BORISSOVSKY. *A little study* No 14 from Op. 68 (*Borissovsky: 4 artistic studies* – IMC)
SITT, H. arr. KLEMM. *Allegro moderato* in F major No 17 (*26 Etüden* Op. 32 – Kunzelman)
SITT, H. *Allegro moderato* No 9 (*15 etudes* for viola Op. 116 – Kunzelmann)
UHL, A. *Allegretto capriccioso* No 20 (*30 Etüden für Viola* – Schott)
UHL, A. *Allegro risoluto* No 24 (*30 Etüden für Viola* – Schott)
UHL, A. *Vivace* No 26 (*30 Etüden für Viola* – Schott)
UHL, A. *Allegro brillante* No 18 (*20 Etüden für Viola* – Schott)

List B

Manual list

BACH, C.P.E. arr. RUF. *Sonata* in G minor H 510/Wq 88 (Schott)
BACH, J.S.arr. ROWLAND-JONES. *Prelude* 1st movement from *Suite* in G major BWV 1007 (*Six suites for violoncello* – Peters)
BACH, J.S.arr. ROWLAND-JONES. *Allemande* 2nd movement from *Suite* in G major BWV 1007 (*Six suites for violoncello* – Peters)
BACH, J.S. arr. ROWLAND-JONES. *Courante* 3rd movement from *Suite* in G major BWV 1007 (*Six suites for violoncello* – Peters)
BENDA, G. *Allegro* 1st movement from *Concerto* in F major (Schott)
BENDA, G. *Largo* 2nd movement from *Concerto* in F major (Schott)
BENDA, G. *Rondo* 3rd movement from *Concerto* in F major (Schott)
DITTERSDORF, C. von. arr. MLYNARCZYK and LURMAN. *Allegro moderato* 1st movement and *Menuetto I – Trio – Adagio – Menuetto II* 2nd movement from *Sonata* in E♭ major (Hofmeister)
DITTERSDORF, C. von. arr. MLYNARCZYK and LURMAN. *Menutto I – Trio – Adagio – Menuetto II* 2nd movement and *Tema con variazioni* 3rd movement from *Sonata* in E♭ major (Hofmeister)
DITTERSDORF, C. von. arr. MLYNARCZYK and LURMAN. *Allegro moderato* 1st movement and *Tema con variazioni* 3rd movement from *Sonata* in E♭ major (Hofmeister)
FRANCŒUR, F. arr. ARNOLD. *Adagio* 1st movement and *Allemande* 2nd movement from *Sonata* in A major (Viola World)
FRANCŒUR, F. arr. ARNOLD. *Sarabande* 3rd movement, *Gavotte* 4th movement and *Gigue* 5th movement from *Sonata* in A major (Viola World)
GIARDINI, F. arr. COOPER and WELLER. *Andante* 1st movement from *Solo per alto viola* ('The billiard sonata') (IMC)
GIARDINI, F. arr. COOPER and WELLER. *Minuet* 2nd movement from *Solo per alto viola* ('The billiard sonata') (IMC)
GIARDINI, F. arr. COOPER and WELLER. *Allegro scherzoso* 3rd movement from *Solo per alto viola* ('The billiard sonata') (IMC)
GIORDANI, T. arr. RUF. *Allegro* 1st movement from *Sonata* in B♭ major (Schott)
GIORDANI, T. arr. RUF. *Largo* 2nd movement and *Rondo* 3rd movement from *Sonata* in B♭ major (Schott)
MARCELLO, B. arr. KATIMS. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in F major Op. 1 No 1 (*2 sonatas F major and G minor* – IMC)
MARCELLO, B. arr. KATIMS. *Largo* 3rd movement and *Presto* 4th movement from *Sonata* in F major Op. 1 No 1 (*2 sonatas F major and G minor* – IMC)
MARCELLO, B. arr. KATIMS. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor Op. 1 No 4 (*2 sonatas F major and G minor* – IMC)
MARCELLO, B. arr. KATIMS. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in G minor Op. 1 No 4 (*2 sonatas F major and G minor* – IMC)
MOZART, W. arr. VIELAND. *Allegro* 1st movement from *Sonata* in E minor K 304 (IMC)
MOZART, W. arr. VIELAND. *Tempo di menuetto* 2nd movement from *Sonata* in E minor K 304 (IMC)
PLEYEL, I. arr. BASTOS. *Allegro moderato* 1st movement from *Concerto* in D major Op. 31 (raquelbastos.com)
PLEYEL, I. arr. BASTOS. *Adagio ma non troppo* 2nd movement from *Concerto* in D major Op. 31 (raquelbastos.com)
PLEYEL, I. arr. BASTOS. *Rondo: Allegro* 3rd movement from *Concerto* in D major Op. 31 (raquelbastos.com)
SCHUBERT, J. arr. HAUSER and SCHULTZ. *Allegro* 1st movement from *Concerto* in C major (Schott)
SCHUBERT, J. arr. HAUSER and SCHULTZ. *Romance* 2nd movement and *Rondo* 3rd movement from *Concerto* in C major (Schott)
SCHUBERT, F. arr. RITTER. *Rondo* 3rd movement from *Sonatina* in D major Op. 137/D 384 (IMC)
STAMITZ, C. arr. LEBERMANN. *Allegro* 1st movement from *Sonata* in B♭ major (Schott)
STAMITZ, C. arr. LEBERMANN. *Andante moderato* 2nd movement and *Rondo* 3rd movement from *Sonata* in B♭ major (Schott)
STAMITZ, J. arr. WOJCIECHOWSKI. *Allegro* 1st movement and *Adagio* 2nd movement from *Concerto* in G major (Peters)
STAMITZ, J. arr. WOJCIECHOWSKI. *Adagio* 2nd movement and *Presto* 3rd movement from *Concerto* in G major (Peters)
TELEMANN, G. arr. ROOD. *Fantasia* in A♭ major No 7 (*12 fantasias for viola unaccompanied* Book 2 – McGinnis and Marx) [Unaccompanied]
ZELTER, C. *Allegro* 1st movement from *Concerto* in E♭ major
ZELTER, C. *Adagio non troppo* 2nd movement and *Rondo* 3rd movement from *Concerto* in E♭ major

List C

Manual list

ACCOLAY, J. arr. DOTY. *Concerto* in D minor (Schirmer)
ALBÉNIZ, I. arr. WALTER. *Malaguena* (Billaudot)
DVOŘÁK, A. arr. HALLMANN. *Allegro risoluto* 1st movement from *Sonatina* Op. 100 (Peters)
DVOŘÁK, A. arr. HALLMANN. *Larghetto* 2nd movement and *Scherzo* 3rd movement from *Sonatina* Op. 100 (Peters)

DVOŘÁK, A. arr. HALLMANN. *Allegro* 4th movement from *Sonatina* Op. 100 (Peters)
ELGAR, E. arr. FINE. *Romance* Op. 1 (IMC)
FUCHS, R. *Ländler tempo* No 1 from *Phantasiestücke* Op. 117
FUCHS, R. *Ruhig und ausdrucksvoll* No 2 from *Phantasiestücke* Op. 117
FUCHS, R. *Leicht bewegt* No 3 from *Phantasiestücke* Op. 117
FUCHS, R. *Mäßig bewegt* No 5 from *Phantasiestücke* Op. 117
FUCHS, R. *Allegretto con delicatezza* No 6 from *Phantasiestücke* Op. 117
GLAZUNOV, A. *Elégie* Op. 44 (Kalmus)
GRANADOS, E. arr. KATIMS. *Orientale* (*Spanish dance* No 2) (IMC)
KALLIWODA, J. arr. VIELAND. *Allegro moderato* No 6 from *Sechs nocturnes* (*Nocturnes Op. 186* – IMC)
KIEL, F. *Allegretto semplice* No 2 from *Three romances* Op. 69
KIEL, F. *Allegro* 1st movement from *Sonata* in G minor Op. 67
KIEL, F. *Scherzo* 2nd movement from *Sonata* in G minor Op. 67
KIEL, F. *Andante con moto* 3rd movement from *Sonata* in G minor Op. 67
KIEL, F. *Allegro molto* 4th movement from *Sonata* in G minor Op. 67
KREISLER, F. arr. BIRTEL. *Liebesleid* [Love's sorrow] (Schott)
KREISLER, F. arr. BIRTEL. *Liebesfreud* [Love's joy] (Schott)
MENDELSSOHN, F. arr. KATIMS. *Adagio – Allegro* 1st movement from *Sonata* in C minor (IMC)
MENDELSSOHN, F. arr. KATIMS. *Andante con variazioni* 3rd movement from *Sonata* in C minor (IMC)
SITT, H. *Romanze* for viola and orchestra Op. 72
SITT, H. *Allegro un poco agtitato* No 1 from *3 fantasy pieces* Op. 58
SITT, H. *Andante* No 2 from *3 fantasy pieces* Op. 58
SITT, H. *Allegretto* No 3 from *3 fantasy pieces* Op. 58
SITT, H. *Elegie* No 1 from *3 morceaux* Op. 75
SVENDSEN, J. arr. KALINOVSKY. *Romance* in G major Op. 26 (Peters)
TCHAIKOVSKY, P. arr. ARNOLD. *Canzonetta* (Viola World)
VASILENKO, S. *Meno mosso amoroso* 1st movement and *Allegro impetuoso* from *Sonata* Op. 46
VIEUXTEMPS, H. *La nuit* (*Theme from Félicien David*) (*Concert Favourites* – Schott)

List D
Manual list
BARTÓK, B. arr. VACZI. *An evening in the village* and *Slovak peasant's dance* (Editio Musica Budapest)
BLOCH, E. *Processional* No 2 from *Suite hébraïque* (Schirmer)
BOULANGER, N. *Moderato* No 1 from *Trois pièces* (Leduc)
BOULANGER, N. *Vite et nerveusement rhytmé* No 3 from *Trois pièces* (Leduc)
CARMICHAEL, J. *Flamenco* No 3 from *Contrasts* (AMC)
CLARKE, R. arr. JOHNSON. *Lullaby* in D♭ major (*Shorter pieces for viola and piano* – Oxford University Press)
CLARKE, R. arr. BARBER. *Passacaglia on an old English tune* (*Solos for young violists* Volume 5 – Summy-Birchard)
FALLA, M. de. arr. MATEU-ZANETTI. *Asturiana* No 3 from *Siete canciones populares españolas* (Manuel de Falla Ediciones)
FELDMAN, M. *The viola in my life* (*III*) (Universal)
GORB, A. *Humoresque* (Corda)
HINDEMITH, P. *Meditation* (Schott)
HOLLAND, D. *Allegro moderato* 1st movement from *Sonatina for Viola and Piano* (Wirripang)
HOVHANESS, A. *Chahagir* Op. 56a for viola solo (Rongwen Music)
HOVHANESS, A. *Chant* 1st movement from *Talin: concerto* Op. 93 (Schirmer)
HOVHANESS, A. *Estampie* 2nd movement from *Talin: concerto* Op. 93 (Schirmer)
HOVHANESS, A. *Canzona* 3rd movement from *Talin: concerto* Op. 93 (Schirmer)
HUMMEL, B. *Sostenuto* Op. 11b (Simrock)
HYDE, M. *Andante cantabile* 2nd movement from *Sonata* in B minor (Wirripang)
JACOB, G. *Allegro giusto* 1st movement from *Sonatina* (Novello)
JACOB, G. *Andante espressivo* 2nd movement from *Sonatina* (Novello)
JACOB, G. *Allegro con brio* 3rd movement from *Sonatina* (Novello)
JOPLIN, S. arr. ARNOLD. *Solace* (Viola World)
KATS-CHERNIN, E. *Russian rag* (AMC)
KATS-CHERNIN, E. *Naive interlude* No 1 from *Three interludes for viola and piano* (AMC)
KATS-CHERNIN, E. *Rag interlude* No 2 from *Three interludes for viola and piano* (AMC)
KATS-CHERNIN, E. *Tranquil interlude* No 3 from *Three interludes for viola and piano* (AMC)
KEAL, M. arr. KEELEY and WHITE. *Ballade* in F minor (Corda)
LAWRENCE, B. *Allegro moderato* 1st movement from *Sonata* (AMC)
LAWRENCE, B. *Scherzo: Presto* 2nd movement from *Sonata* (AMC)
PATTERSON, M. *Moderato: Viola Concertino I* (moonmusic.com.au)
RACHMANINOFF, S. arr. DAVIS. *Vocalise* Op. 34 No 14 (IMC)
RAYNER, A. *Three times* (www.alysrayner.com)
ROJAS, D. *Navegar* (AMC)
TANEYEV, A. arr. DAVIS. *Albumleaf* [Feuillet d'album] in D major Op. 33 (IMC)
TCHAIKOVSKY, P. arr. DAVIS. *Nocturne* No 4 from *Six morceaux* Op. 19 (*Nocturne in D minor, Opus 19, No 4* – IMC)
TIUTIUNNIK, K. *Al-Hisar* (AMC)
VAUGHAN WILLIAMS, R. *Prelude* Group 1 No 1 (*Suite* – Oxford University Press)
VAUGHAN WILLIAMS, R. *Christmas dance* Group 1 No 3 (*Suite* – Oxford University Press)
VAUGHAN WILLIAMS, R. arr. FORBES. *Fantasia on Greensleaves* (*Solos for young violists* Volume 3 – Summy-Birchard)
WILLIAMS, N. *Incantation* (AMC) [Unaccompanied]
WOLSTENHOLME, W. arr. WHITE. *Canzona* (Corda)

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 5238

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Viola Technical work* (AMEB, 2023).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D for presentation at examination.

List A
Manual list
BACH, J.S. arr. BORISSOVSKY. *Pedal study* (*Borissovsky: 4 artistic studies* – IMC)
BRUNI, A. *Allegro scherzando* in D major No 11 (*25 studies*)
BRUNI, A. *Allegro* in E♭ major No 15 (*25 studies*)
BRUNI, A. *Adagio con espressione* in C major No 16 (*25 studies*)
BRUNI, A. *Adagio cantabile* in B♭ major No 20 (*25 studies*)
BRUNI, A. *Tempo di menuetto* in B♭ major No 23 (*25 studies*)
CAMPAGNOLI, B. arr. HERRMANN. *Allegro moderato* No 15 (*41 caprices* – Peters)
CAMPAGNOLI, B. arr. HERRMANN. *Vivace* No 37 (*41 caprices* – Peters)

CAMPAGNOLI, B. arr. CONSOLINI. *Siciliano: Andante* in A minor 2nd movement from *Divertimento* No 1 from *7 Divertimenti* Op. 18 (Ricordi)(Digital Sheet Plus)
FIORILLO. F. arr. VIELAND. *Andante sciolto* in A♭ major No 6 (*31 selected studies* – IMC)
FIORILLO, F. arr. VIELAND. *Allegro* in D minor No 22 (*31 selected studies* – IMC)
FUCHS, L. *Giocoso* in G major No 4 (*15 characteristic études* – Oxford University Press)
FUCHS, L. *Allegro* in A major No 8 (*15 characteristic études* – Oxford University Press)
FUCHS, L. *Amabile* in B♭ major No 12 (*15 characteristic études* – Oxford University Press)
HOFFMEISTER, F. *Menuettino* in A major No 2 from *12 études* (*Hoffmeister: Studies* – IMC)
HOFFMEISTER, F. *Andante* (*Lento*) in A minor No 6 from *12 études* (*Hoffmeister: Studies* – IMC)
HOFFMEISTER, F. *Andante* in E major No 12 from *12 études* (*Hoffmeister: Studies* – IMC)
KIMBER, M. *Freely* No 8 from *Ten pieces in five and a half positions* for viola solo (m_kimber.tripod.com/)
KREUTZER, R. *Allegro non troppo* in E major No 8 (*42 studies* – Schirmer)(IMC)(Peters)
KREUTZER, R. *Allegro moderato* in D minor No 12 (*42 studies* – Schirmer)(IMC)(Peters)
KREUTZER, R. *Allegro* in C minor No 24 (*42 studies* – Schirmer)(IMC)(Peters)
KREUTZER, R. *Moderato* in E♭ major No 30 (*42 studies* – Schirmer)(IMC)(Peters)
PALASCHKO, J. *Allegramente* in A minor No 8 (*12 studies Op. 55* – IMC)
PALASCHKO, J. *Moderato* in A major No 9 (*12 studies Op. 55* – IMC)
RODE, P. arr. PAGELS. *Vivacissimo* in D♭ major No 17 (*24 caprices* – IMC)
SITT, H. *Andante - Allegretto* No 11 (*15 etudes* for viola Op. 116 – Kunzelmann)
UHL, A. *Maestoso* No 27 (*30 Etüden für Viola* – Schott)
UHL, A. *Con anima* No 15 (*20 Etüden für Viola* – Schott)

List B
Manual list
BACH, J.S. arr. MEYER and VIELAND. *Allemanda* 1st movement and *Giga* 4th movement from *Partita* in G minor BWV 1004 (*Six sonatas and partitas* – IMC)
BACH, J.S. arr. MEYER and VIELAND. *Allemanda* 1st movement and *Sarabande* 3rd movement from *Partita* in G minor BWV 1004 (*Six sonatas and partitas* – IMC)
BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and *Courante* 3rd movement from *Suite* in C major BWV 1009 (*Six suites for solo violoncello* – Peters)
BRUNI, B. *Allegro moderato* 1st movement from *Viola sonata* in C major No 1 from Op. 27
BRUNI, B. *Tempo di polacca* 2nd movement from *Viola sonata* in C major No 1 from Op. 27
CAMPAGNOLI, B. *Romanze* in A major
CASADESUS, H. *Allegro molto ma maestoso* 1st movement from *Concerto* in C minor (Salabert) [erroneously attributed to BACH, J.C.]
CASADESUS, H. *Allegro moderato* 1st movement and *Andante ma non troppo* 2nd movement from *Concerto* in B minor (Durand) [erroneously attributed to HANDEL, G.]
CASADESUS, H. *Andante ma non troppo* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in B minor (Durand) [erroneously attributed to HANDEL, G.]
KOCZWARA, F. arr. DRUNER. *Moderato* 1st movement from *Sonata* in C major Op. 2 No 2 (Schott)
KOCZWARA, F. arr. DRUNER. *Adagio* 2nd movement and *Rondo* 3rd movement from *Sonata* in C major Op. 2 No 2 (Schott)
LOCATELLI, P. arr. DOKTOR. *Largo* 1st movement and *Allemanda* 2nd movement from *Sonata* in G minor Op. 6 No 12 (IMC)
LOCATELLI, P. arr. DOKTOR. *Adagio* 3rd movement and *Allegro moderato* 4th movement from *Sonata* in G minor Op. 6 No 12 (IMC)
MOZART, W. arr. BENEDICT. *Allegro* 1st movement and *Andante ma adagio* 2nd movement from *Concerto* in G major K 191 (Partitura)
MOZART, W. arr. BENEDICT. *Andante ma adagio* 2nd movement and *Rondo: Tempo di menuetto* 3rd movement from *Concerto* in G major K 191 (Partitura)
TARTINI, G. arr. ARNOLD. *Adagio* 1st movement and *Non troppo presto* 2nd movement from *Sonata angelique* (Viola World)
TELEMANN, G. arr. LIEBNER. *Lento* 1st movement and *Allegro* 2nd movement from *Sonata* in D major (Schott)
TELEMANN, G. arr. LIEBNER. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in D major (Schott)
TELEMANN, G. arr. ROOD. *Fantasia* No 1 in E♭ major (*12 fantasias for viola unaccompanied* Book 1 – McGinnis and Marx)[Unaccompanied]
TELEMANN, G. arr. ROOD. *Fantasia* No 5 in D major (*12 fantasias for viola unaccompanied* Book 1 – McGinnis and Marx)[Unaccompanied]
TELEMANN, G. arr. ROOD. *Fantasia* No 9 in E minor (*12 fantasias for viola unaccompanied* Book 2 – McGinnis and Marx)[Unaccompanied]
TELEMANN, G. arr. ROOD. *Fantasia* No 10 in G major (*12 fantasias for viola unaccompanied* Book 2 – McGinnis and Marx)[Unaccompanied]
VERACINI, F. arr. VIELAND. *Ritornello: Largo* and *Allegro con fuoco* from *Sonata* in E minor (IMC)
VINCI, L. arr. DAVIS. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in D major (IMC)

List C
Manual list
BOCCHERINI, L. arr. KOCH. *Allegro* 1st movement and *Largo* 2nd movement from *Sonata* in C minor (Schott)
BOCCHERINI, L. arr. KOCH. *Largo* 2nd movement and *Minuet and trio* 3rd movement from *Sonata* in C minor (Schott)
HUMMEL, J. arr. OUBRADOUS. *Fantasie* (Transatlantique)
JOACHIM, J. *Sostenuto* No 1 from *Hebräische Melodien* Op. 9 (Breitkopf & Härtel)
JOACHIM, J. *Grave* No 2 from *Hebräische Melodien* Op. 9 (Breitkopf & Härtel)
JOACHIM, J. *Andante cantabile* No 3 from *Hebräische Melodien* Op. 9 (Breitkopf & Härtel)
KIEL, F. *Andante con moto* No 1 from *Three romances* Op. 69
KREISLER, F. arr. ARNOLD. *Sicilienne* and *Rigaudon* (Viola World)
MENDELSSOHN, F. arr. KATIMS. *Song without words* Op. 109 (IMC)
MUSORGSKY, M. arr. BORRISSOVSKY. *Hopak* No 2 (*Album of 6 pieces* – IMC)
ROLLA, A. *Allegro* 1st movement from *Sonata* in C major (Edizioni Suvini Zerboni)
ROLLA, A. *Prestissimo* 3rd movement from *Sonata* in C major (Edizioni Suvini Zerboni)
ROLLA, A. arr. TRAMPLER. *Rondo* in G major (Rarities for Strings)
SCHUMANN, R. arr. DAVIS. *Zart und mit Ausdruck* No 1 and *Lebhaft leicht* No 2 (*Fantasy pieces Op. 73* – IMC)

SCHUMANN, R. arr. DAVIS. *Zart und mit Ausdruck* No 1 and *Rasch und mit Feuer* No 3 (*Fantasy pieces Op. 73* – IMC)
SCHUMANN, R. arr. DAVIS. *Lebhaft leicht* No 2 and *Rasch und mit Feuer* No 3 (*Fantasy pieces Op. 73* – IMC)
VANHAL, J. *Allegro moderato* 1st movement and *Adagio and cadenza* 2nd movement from *Concerto* in C major (IMC)
VANHAL, J. *Adagio and cadenza* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in C major (IMC)
VANHAL, J. arr. WEINMANN. *Allegro moderato* 1st movement from *Concerto* in F major (Doblinger)
VANHAL, J. arr. WEINMANN. *Adagio* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in F major (Doblinger)
WIENIAWSKI, H. arr. KAMASA. *Reverie* (PWM)
WIENIAWSKI, H. arr. ARNOLD. *Romanza* from *Concerto* No 2 in D minor Op. 22 (Viola World)
YSAŸE, E. arr. FINE. *Rêve d'enfant* Op. 14 (IMC)

List D
Manual list
ANDERSON, L. arr. ARNOLD. *Fiddle-faddle* (Viola World)
BARTÓK, B. arr. ARNOLD. *Allegro moderato* No 1, *Allegro* No 2, *Molto moderato* No 4, *Allegro* No 5 and *Allegro* No 6 from *Roumanian folk dances* (Viola World)
BEATH, B. *Slowly, with freedom* 1st movement and *Adagio* 2nd movement from *From a quiet place* (Wirripang)
BEATH, B. *Adagio* 2nd movement and *Allegro vivace* 3rd movement from *From a quiet place* (Wirripang)
BLOCH, E. *Affirmation* No 3 from *Suite hébraïque* (Schirmer)
BLOCH, E. *Meditation* from *Meditation and processional* (Schirmer)
BRITTEN, B. *Elegy* (Faber)
BRUMBY, C. *Campo dei fiori* 1st movement from *Viola concerto: Tre aspetti di Roma* (AMC)
BRUMBY, C. *Il Pincio* 2nd movement from *Viola concerto: Tre aspetti di Roma* (AMC)
BRUMBY, C. *Trastevere* 3rd movement from *Viola concerto: Tre aspetti di Roma* (AMC)
CARTER, E. *Elegy* (Peer International)
CLARKE, R. *Untitled* (*Shorter pieces* – Oxford University Press)
DAVID, G. *Adagio – Allegro assai – Adagio* from *Sonatina* (Editio Musica Budapest)
DOHENY, A. *Romanza* (AMC)
ELLENWOOD, C. *And the world, opening* (Gems Publications)
FAURE, G. arr. TERTIS. *Elegy* No 1 (*Lionel Tertis: The early years* Book 2 – Comus)
FORSYTH, C. *Chanson celtique* (Schott)
GERSHWIN, G. arr. ARNOLD. *Porgy and Bess: Grand fantasy on themes from George Gershwin's opera* (Viola World)
GRAINGER, P. *Arrival platform Humlet* (Schott)
GROSS, E. *Violamorosa* Op. 268 (AMC)
HINDEMITH, P. arr. WILLMS. *Trauermusik* (Schott)
HOLLAND, D. *Andante* 1st movement and *Allegro vivo* 3rd movement from *Sonatina* (Wirripang)
HOVHANESS, A. Any three movements from *Sonata for solo viola* Op. 423 (Broude International)
HYDE, M. *Allegro* 1st movement from *Sonata* in B minor (Wirripang)
HYDE, M. *Poco presto–Scherzando* 3rd movement from *Sonata* in B minor (Wirripang)
IBERT, J. arr. ARNOLD. *The little white donkey* (Leduc)
ISAACS, M. *Night song* No 1 and *Lullaby* No 2 from *Night songs* (AMC)
ISAACS, M. *Lullaby* No 2 and *Dream chant* No 3 from *Night songs* (AMC)
JACOB, G. *Tema* and *Variation 1*, *Variation 2* and *Variation 9* and two further variations of the candidate's choice from *Viola variations* (Musica Rara)
JACOB, G. *Air and dance* (*Solos for young violists* Volume 4 – Summy-Birchard)
JACOB, G. *Allegro giusto* 1st movement and *Andante espressivo* 2nd movement from *Sonatina* (Novello)
JACOB, G. *Andante espressivo* 2nd movement and *Allegro con brio* 3rd movement from *Sonatina* (Novello)
JOPLIN, S. arr. ARNOLD. *Pineapple rag* (Viola World)
JOPLIN, S. arr. ARNOLD. *Maple leaf rag* (Viola World)
McKIMM, B. *Andante tranquillo* (Kookaburra Music)
MILHAUD, D. *Entrée* 1st movement and *Francaise* 2nd movement from *Sonata* No 1 (Leduc)
MILHAUD, D. *Air* 3rd movement and *Finale* 4th movement from *Sonata* No 1 (Leduc)
NIN, J. arr. DALTON. *Montañesa* No 1 and *Granadina* No 2 from *Chants d'Espagne* (Max Eschig)
PETERSON, J. *At the still point* (AMC)
PÜTZ, E. *Blues for Benni* (Schott)
RAINIER, P. *Allegro ricercare* 1st movement and *Andante tranquillo* 2nd movement from *Sonata* (Schott)
RAINIER, P. *Andante tranquillo* 2nd movement and *Presto* 3rd movement from *Sonata* (Schott)
RIVIER, J. *Allegretto rustico* 1st movement and *Adagio molto cantando* 2nd movement from *Concertino* (Salabert)
RIVIER, J. *Adagio molto cantando* 2nd movement and *Allegro vivace e leggiero* 3rd movement from *Concertino* (Salabert)
SABIN, N. *Moon and beach* 1st movement and *Light on water* 2nd movement from *Summer music* (AMC)
SABIN, N. *Light on water* 2nd movement and *Solitude* 3rd movement from *Summer music* (AMC)
STANHOPE, P. *Dawn lament* (reedmusic.com)
TOLDRA, E. arr. AMAZ. *La font de 'Seis sonetos'* (Union Musical Espagnol)
VAUGHAN WILLIAMS, R. *Galop* Group 3 No 3 (*Suite* – Oxford University Press)
VINE, C. *Miniature I* (AMC)
WEBB, J. *Here's fine rosemary, sage and thyme* (Corda)
WILKINS, K. *Chiron* (Wirripang)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 5239

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

No more than two works from a particular stylistic period (i.e. Baroque, Classical, Romantic, Impressionist) should be selected.

Candidates must provide a copy of each work for use by examiners.

List A – Unaccompanied works
Manual list
BACH, J. S. arr. ROWLAND-JONES. *Presto* 4th movement from *Sonata* in C minor BWV 1001 (*Sonatas and partitas* – Peters)
BACH, J. S. arr. ROWLAND-JONES. *Allemanda* 1st movement and *Giga* 4th movement from *Partita* in G minor BWV 1004 (*Sonatas and partitas* – Peters)

BACH, J. S. arr. ROWLAND-JONES. *Allemanda* 1st movement and *Sarabande* 3rd movement from *Partita* in G minor BWV 1004 (*Sonatas and partitas* – Peters)
BRUNI, A. *Andante sostenuto* No 22 in D major (*25 studies*)
BRUNI, A. *Andante sostenuto* No 24 in B♭ major (*25 studies*)
CAMPAGNOLI, B. *Adagio* in G minor No 6 from *41 caprices* Op. 22 (Peters)
CAMPAGNOLI, B. *Allegro* in B♭ major No 9 from *41 caprices* Op. 22 (Peters)
CAMPAGNOLI, B. *Allegro vivace* in F major No 22 from *41 caprices* Op. 22 (Peters)
CAMPAGNOLI, B. *Presto* No 31 (*41 caprices* Op. 22 – Peters)
CAMPAGNOLI, B. arr. CONSOLINI. *Capriccio: Largo – Allegro* 4th movement from *Divertimento* 1 from *7 Divertimenti* Op. 18
D'ALMEIDA, A.V. *À mana* for viola solo (AVA Musical Editions)
FÁBREGAS, E. *Ball ceremonial de purificació* No 3 from *Danses de la terra* (elisendafabregas.com)
FÁBREGAS, E. *Records de Sardana* No 4 from *Danses de la terra* (elisendafabregas.com)
FORD, A. *In my solitude* (AMC)
FUCHS, L. *Comodo* in C♯ minor No 9 (*Fifteen characteristic études* – Oxford University Press)
FUCHS, L. *Amorevole: Allegretto* No 5 (*16 Fantasy Etudes* – IMC)
FUCHS, L. *Fantasia: Maestoso* 1st movement from *Sonata pastorale* (Associated Music Publishers Inc)
FUCHS, L. *Fuga* in A♭ major No 14 (*Fifteen characteristic studies* – Oxford University Press)
FUCHS, L. *Preludio: Moderato* in A minor No 1 (*16 fantasy études* – IMC)
HERMANN, F. *Praeludium and Fughette* No 1 from *Concert pieces* Op. 18
HOFFMEISTER, F. *Theme and variations* in G major No 5 (*12 études* – IMC)
HOFFMEISTER, F. *Allegro* in B♭ minor No 10 (*12 études* – IMC)
KEEBLE, A. and DIMOND, J. *Variations on a theme by J. Dimond* in D minor for solo viola (andreakeeble.com)
KIMBER, M. *Gisherayin yerazhtutiun* [Night music] No 1 from *Yereg Haikakan Patkeratsum* [Three Armenian impressions] (Soundpoint Music)
KREUTZER, R. *Allegretto* in A minor No 36 from *42 Etudes* (Schirmer) (IMC) (Peters)
KREUTZER, R. *Allegretto moderato* in G minor No 38 from *42 Etudes* (Schirmer) (IMC) (Peters)
MARTINON, J. arr. BILLAUDOT. *Sonatine No 5* (Gerard Billaudot Editeur)
MILES, J. *Prelude* 1st movement and *Gigue* 5th movement from *Suite* for solo viola (Jamie Miles)
MILES, J. *Theme (Courante) and Variations* 4th movement from *Suite* for solo viola (Jamie Miles)
PERSICHETTI, V. *Parable XVI* for solo viola Op. 130 (Theodore Presser Company)
POCHON, A. *Passacaglia* for solo viola (Hug Musikverlage)
SAINSBURY, C. *Yanu* for solo viola (sainsburymusic.com)
SCHNEIDER, G.A. *Adagio and Allegro* No 1 from *6 solos* for solo viola Op. 19 (Gems Music Publications)
SHAW, C. *In manus tuas* (Caroline Shaw Editions) [player is required to vocalise/sing]
SHEPPARD, E. *Aftermath* for viola and voice (AMC) [player is required to vocalise/sing]

List B – Works originally written with Piano/keyboard accompaniment

Manual list

AHN, J. *Froggy froggy* (sleepypuppypress.com)
BEACH, A. arr. WISE. *Romance* Op. 23 (mollywiseviola.com)
BEACH, A. arr. HANNAY. *Allegro moderato* 1st movement from *Sonata* Op. 34 (Peters)
BEETHOVEN, L. van. arr. PRIMROSE. *Marcia* 1st movement and *Allegretto alla pollaca* 3rd movement from *Notturno* Op. 42 (Schott)
BOWEN, Y. *Melody for the C-string* in F major Op. 51 No. 2 (Josef Weinberger)
BOWEN, Y. *Romance* in A major No 1 from *Romance and Allegro* Op. 21 (Josef Weinberger)
BOWEN, Y. *Romance in D flat* (Comus)
BRAHMS, J. arr. KATIMS. *Sonatensatz (Scherzo)* Op. posth. (IMC)
BRIDGE, F. *Pensiero* and *Allegro appassionato* H. 82 (*Two pieces* for viola and piano – Stainer and Bell)
COATES, E. *First meeting 'Souvenir'* (No 3 in *A Lionel Tertis album* – Josef Weinberger)
COOLS, E. *Andante serio* Op. 98 (Wiltshire Music/Cor Publishing)
DEBUSSY, C. arr. BENEDICT. *Des pas sur la neige* L 123 No 6 (Partitura)
ELTON, C. *Tango, Insomnio de la Ciudad* (raquelbastos.com)
FALLA, M. de. MATEU and ZANETTI. *El paño moruno* [The Moorish cloth] No 1 from *Siete Canciones Populares Españolas* (Manuel de Falla Editiones)
FALLA, M. de. MATEU and ZANETTI. *Canción* No 4 from *Siete Canciones Populares Españolas* (Manuel de Falla Editiones)
FALLA, M. de. MATEU and ZANETTI. *Polo* No 5 from *Siete Canciones Populares Españolas* (Manuel de Falla Editiones)
FALLA, M. de. MATEU and ZANETTI. *Nana* No 6 from *Siete Canciones Populares Españolas* (Manuel de Falla Editiones)
FALLA, M. de. MATEU and ZANETTI. *Jota* No 7 moruno from *Siete Canciones Populares Españolas* (Manuel de Falla Editiones)
HUBAY, J. arr. HERMANN. *Elegy* (Wiltshire Music/Cor Publishing)
HUMMEL, J.N. *Allegro moderato* 1st movement from *Sonata* in E flat major Op. 5 No. 3 (Henle)
HUMMEL, J.N. *Adagio e cantabile* 2nd movement and *Rondo con moto* 3rd movement from *Sonata* in E♭ major Op. 5 No. 3 (Henle)
JANSA, L. *Cantilène* Op. 84 (Schott)
KALLIWODA, J.W. *Fantasie: Souvenir de cherubini* Op. 204
KATS-CHERNIN, E. No 1, No 2 and No 3 from *Still life* (AMC)
KATS-CHERNIN, E. No 4, No 5 *Tango*, and No 6 *Archaic* from *Still life* (AMC)
NEDBAL, O. arr. KREISLER/ROHDE. *Romantisches Stuck* Op. 18 (*Concert favourites* – Schott)
NICOLAS, N. *The end* (AMC)
OVERMAN, M. *Sonata* for viola and piano (AMC)
RAVEL, M. arr. NEUBERTH. *Pièce en forme d'habanera* (Leduc)
REGER, M. *Moderato* 1st movement from *Klarinettensonate* [version for viola] Op. 107 (Henle)
REGER, M. *Allegretto con grazia* 4th movement from *Klarinettensonate* [version for viola] Op. 107 (Henle)
RITTER, H. *Elegie Roma* Op. 37/2 (Schott)
ROLLA, A. *Andante: Romance* 2nd movement from *Sonata* in C major (Zerboni)
ROUGNON, P. *Allegro apassionato* (*Pièces de concours* Volume 1 – Schott)
ROUGNON, P. *Concertino Romantique* Op. 138 (*Pièces de concours* Volume 1 – Schott)
ROUGNON, P. *Fantasie de concert* (*Pièces de concours* Volume 1 – Schott)
RUBINSTEIN, A. *Moderato* 1st movement from *Sonata* in F minor for viola and piano Op. 49
RUBINSTEIN, A. *Allegro non troppo ma molto con fuoco* 4th movement from *Sonata* in F minor for viola and piano Op. 49
SCHOLES, C. *Diwali Aukilani II* (*Viola music by women* Volume 3: Intermediate 2 – sleepypuppypress.com)
SCHUMANN, R. Any two from *Moderato* No 1, *Semplice, con sentimento* No 2, and/or *Moderato* No 3 from *Drei Romanzen* Op. 94 (Stainer & Bell)
SITT, H. *Allegro un poco agitato* No 1 from *3 Fantasy pieces* Op. 58

WILLIAMS, N. *Explanations* 1st movement, *Recollections* 2nd movement, *Declamations* 3rd movement, and *Reflections* 4th movement from *Talking Points* (AMC)

List C – Works originally written with orchestral accompaniment (to be performed with piano accompaniment in examination)

Manual list

BRUCH, M. arr. HERMANN. *Canzona* for cello and orchestra Op. 55 (Breitkopf & Härtel)
CASADESUS, H. *Adagio molto espressivo* 2nd movement and *Allegro molto energico* 3rd movement from *Concerto* in C minor (Peters) [erroneously attributed to BACH, J.C.]
COOLS, E. *Poème* Op. 74 (Schott)
FLEURY, H. *Fantaisie* Op. 18
FORSYTH, C. 1st movement from *Concerto* in G minor (Schott)
FORSYTH, C. 3rd movement from *Concerto* in G minor (Schott)
GOLESTAN, S. *Arioso et Allegro de concert* (*Piéces de concours* Volume 2 – Schott)
GROVLEZ, G. *Romance, scherzo et finale* (*Piéces de concours* Volume 2 – Schott)
HANDOSHKIN, I. *La Chasse* 3rd movement from *Concerto* in C major (IMC)
HINDSON, M. *Lament* (Faber)
HINDSON, M. *Baroquerie* (Faber)
HOLST, G. *Lyric movement* for viola and small orchestra (OUP)
KIMBER, M. *Fantasía Hispana* for viola and string orchestra (m_kimber.tripod.com)
KIMBER, M. *Dreamily* No 2 from *Evocations* (m_kimber.tripod.com)
SANTOS, J.B. 1st movement from *Concerto* Op. 34 (AVA Musical Editions)
SERLY, T. arr. BARTOK. *Rhapsody* for viola and orchestra (Peermusic Classical)
STAMITZ, A. *Allegro* 1st movement and *Andante moderato* 2nd movement from *Concerto* No 4 in D major Op. 1 (Peters)
STAMITZ, A. *Andante moderato* 2nd movement and *Rondo* 3rd movement from *Concerto* No 4 in D major Op. 1 (Peters)
STEINER, H. *Allegro con fuoco* 1st movement and *Andante* 2nd movement from *Concerto* No 1 Op. 43 (IMC)
STEINER, H. *Andante* 2nd movement and *Allegro* 3rd movement from *Concerto* No 1 Op. 43 (IMC)
VASKS, P. *Andante* 1st movement from *Concerto* for viola and string orchestra (Schott)
VASKS, P. *Allegro moderato* 2nd movement from *Concerto* for viola and string orchestra (Schott)
VAUGHAN WILLIAMS, R. *Musette* No 1 and *Polka mélancolique* No 2 from Group 3 from *Suite* (OUP)
WYATT, A. *Djeran* (AMC)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate is expected to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. *vibrato, glissando*, extended techniques etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the viola, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the viola repertoire

Candidates must provide the examiners with clear, unmarked copies of all scores, including the piano part.

In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the viola and the meaning of any terms and signs commonly used in viola music.

ASSOCIATE 5240

Section I. Studies and pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C, at the candidate's discretion.

No more than one work by any composer should be selected.

Candidates must provide a copy of each work for use by examiners.

List A – Unaccompanied works

Manual list

BACH, J.S. arr. ROWLAND-JONES. *Prelude* and any two other movements from *Suite* in D minor BWV 1008 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters)

BACH, J.S. arr. ROWLAND-JONES. *Prelude* and any two other movements from *Suite* in C major BWV 1009 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters)

BACH, J.S. arr. ROWLAND-JONES. *Andante* and *Allegro* from *Sonata* No 2 in D minor BWV 1003 (*Sonatas and partitas* for violin [edition for solo viola] – Peters)

BACH, J.S. arr. ROWLAND-JONES. *Allemanda, Corrente* and *Giga* from *Partita* No 2 in G minor BWV 1004 (*Sonatas and partitas* for violin [edition for solo viola] – Peters)

BIBER, H. arr. LEBERMANN. *Passacaglia* in C minor (Peters)

BLOCH, E. *Suite for viola solo* (Broude brothers)

CAMPAGNOLI, B. arr. HERRMANN. *Andantino* in E minor No 17 (*41 caprices* Op. 22 – Peters)

CAMPAGNOLI, B. arr. HERRMANN. *Andantino* in G major No 25 (*41 caprices* Op. 22 – Peters)

CAMPAGNOLI, B. arr. HERRMANN. *Allegretto* in F major No 28 (*41 caprices* Op. 22 – Peters)

FIORILLO, F. arr. VIELAND. *Allegretto* in C major No 18 (*31 selected studies* – IMC)

FUCHS, L. *Piacevole (Allegro moderato*) in E minor No 3 (*16 fantasy études* – IMC)

FUCHS, L. *Precipitoso (Vivace)* in A♭ major No 16 (*16 fantasy études* – IMC)

HINDSON, M. *Basement art guru* (Faber)

HOFFMEISTER, F. *Allegro* in B major No 8 from *12 études* (*Hoffmeister: Studies* – IMC)

KERRY, G. *Etude* (reedmusic.com)

KREUTZER, R. arr. BLUMENAU. *Marcia (Moderato)* in A♭ major No 35 (*42 studies* – Schirmer)

MINSKY, A. arr. DALTON. *Like crazy* No 1 from *Three American pieces* (Oxford University Press)

MINSKY, A. arr. DALTON. *Truckin' through the south* No 2 from *Three American pieces* (Oxford University Press)

RODE, P. arr. PAGELS. *Moderato* in G major No 5 from *24 caprices* (IMC)

RODE, P. arr. PAGELS. *Allegro brillante* in E major No 11 from *24 caprices* (IMC)

ROLLA, A. arr. BIANCHI. *Esercizio ed arpeggio* No 1 from *Tre pezzi* per viola solo (Edizioni Suvini Zerboni)

ROLLA, A. arr. BIANCHI. *Esercizio primo* No 2 from *Tre pezzi* per viola solo (Edizioni Suvini Zerboni)

ROLLA, A. arr. BIANCHI. *Esercizio secondo* No 3 from *Tre pezzi* per viola solo (Edizioni Suvini Zerboni)

RÓZSA, M. *Introduction and Allegro* for solo viola Op. 44 (Broude Brothers)

RUBBRA, E. *Meditations on a Byzantine hymn* Op. 117 (Lengnick)

SCHULTZ, A. *Attack* (Wirripang)

WILLIAMSON, M. *Partita* for viola on themes of Walton (Weinberger)

List B – Works originally written with piano/keyboard accompaniment

Manual list

ADÈS, T. *Three berceuses* from *The exterminating angel* for viola and piano (Faber Music)

BACH, J.S. *Adagio* 1st movement and *Allegro ma non tanto* 2nd movement from *Sonata* in G major BWV 1027 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)

BACH, J.S. *Andante* 3rd movement and *Allegro moderato* 4th movement from *Sonata* in G major BWV 1027 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)

BACH, J.S. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in D major BWV 1028 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)

BACH, J.S. *Andante* 3rd movement and *Allegro* 4th movement from *Sonata* in D major BWV 1028 (*Three Gamba sonatas* [edition for viola and harpsichord] – Henle)

BANTOCK, G. *Allegro con anima* 1st movement from *Sonata* in F major ('Colleen') for viola and piano

BEETHOVEN, L. van. arr. KASHKASHIAN. *"Bei Männern, welche Liebe fühlen": 7 variations from the Magic flute* WoO 46 (Partitura)

BERKELEY, L. arr. FORBES. *Allegro ma non troppo* 1st movement from *Sonata* in D minor Op. 22 (Chester)

BERKELEY, L. arr. FORBES. *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in D minor Op. 22 (Chester)

BLOCH, E. *Rapsodie* 1st movement from *Suite hébraïque* (Schirmer)

BOWEN, Y. *Allegro assai* 1st movement from *Sonata* No 2 in F major (Schott)

BOWEN, Y. *Grave* 2nd movement from *Sonata* No 2 in F major (Schott)

BOWEN, Y. *Finale–Allegro giocoso* 3rd movement from *Sonata* No 2 in F major (Schott)

BRITTEN, B. *Reflection* (Faber)

BRUCH, M. arr. DE SMET. *Kol nidrei* Op. 47 (Peters)

BRUCH, M. *Romance* in F major Op. 85 (Henle)

CLARKE, R. *Morpheus* (Oxford University Press)

DEBUSSY, C. arr. ARNOLD. *La plus que lente* (Viola World)

DVOŘÁK, A. arr. ARNOLD. *Romance* (Viola World)

ELGAR, E. arr. JACOBS. *Allegro* 1st movement from *Sonata* Op. 82 (Novello)

ELGAR, E. arr. JACOBS. *Allegro, non troppo* 3rd movement from *Sonata* Op. 82 (Novello)

FIRKET, L. *Concertino* (Schott)

FUCHS, R. *Allegro moderato ma passionato* 1st movement and *Andante grazioso* 2nd movement from *Sonata* in D minor Op. 86 (Amadeus)

FUCHS, R. *Andante grazioso* 2nd movement and *Allegro vivace* 3rd movement from *Sonata* in D minor Op. 86 (Amadeus)

GLINKA, M. *Allegro moderato* 1st movement from *Sonata* in D minor (Musica Rara)

GRIEG, E. arr. RIEBL. *Allegro molto ed apassionata* 1st movement and *Allegro espressivo alla* 2nd movement from *Sonata* in C minor Op. 45 (Partitura)

HAHN, R. *Soliloque et Forlane* for viola and piano (Max Eschig)
HANDOSHKIN, I. *Theme*, three contrasting Variations and from Variation 12 to the end from *Variations on a Russian song of love* (IMC)
HINDSON, M. *Prelude and estampie* (Faber)
HONNORÉ, L. *Morceau de concert* (Schott)
HUBAY, J. arr. ARNOLD. *Hejre Kati* (Viola World)
JANSA, L. *Cantilène* Op. 84 (Schott)
JOACHIM, J. *Variationen über ein eigenes Thema* Op. 10 (*Variations* Op. 10 – Musica Rara)
KERRY, G. *Parardi* (reedmusic.com)
KODÁLY, Z. *Adagio* (Edito Musica Budapest)
KREISLER, F. arr. PASCUCCI. *Præludium und Allegro* (Schott)
MARTINŮ, B. *Poco andante* 1st movement from *Sonata* No 1 (Associated Music Publishers)
MARTINŮ, B. *Allegro non troppo* 2nd movement from *Sonata* No 1 (Associated Music Publishers)
MILHAUD, D. *Champêtre* 1st movement and *Dramatique* 2nd movement from *Sonata* Op. 244 (Leduc)
MILHAUD, D. *Dramatique* 2nd movement and *Rude* 3rd movement from *Sonata* Op. 244 (Leduc)
MILHAUD, D. Any two from *4 visages* Op. 238 (Leduc)
PAGANINI, N. arr. ARNOLD. *Variations on the G string* (Viola World)
PÄRT, A. arr. TOMTER. *Fratres* (Universal)
PIAZZOLLA, A. arr. ALLEN. *Le grand tango* (Edizioni Berben)
PORUMBESCU, C. arr. MAURICE. *Balada* (Comus)
RIES, F. arr. ARNOLD. *Perpetuum mobile* (Viola World)
RIMSKY-KORSAKOV, N. arr. ARNOLD. *The flight of the bumble-bee* (Viola World)
RIVIER, J. *Doloroso et giocoso* (Billaudot)
ROCHBERG, G. *Allegro moderato* 1st movement from *Sonata* for viola and piano (Theodore Presser Company)
ROCHBERG, G. *Adagio lamentoso* 2nd movement and *Fantasia:Epilogue* 3rd movement *Sonata* for viola and piano (Theodore Presser Company)
ROSLAVETS, N. *Sonata* No 1 for viola and piano (Schott)
ROTA, N. *Intermezzo* (Ricordi)
ROTA, N. *Allegro moderato* 1st movement, *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in G major (Schott)
SCHUMANN, R. arr. KATIMS. *Mit leidenschaftlichem Ausdruck* 1st movement from *Sonata* No 1 in A minor Op. 105 (IMC)
SCHUMANN, R. *Nicht schnell* 1st movement and *Rasch* 3rd movement from *Märchenbilder* [Fairy-tale pictures] Op. 113 (Henle)
SCHUMANN, R. *Lebhaft* 2nd movement and *Rasch* 3rd movement from *Märchenbilder* [Fairy-tale pictures] Op. 113 (Henle)
SCHUMANN, R. *Adagio and Allegro* Op. 70 (Peters)
SCHUMANN, R. Any two from *Moderato* No 1, *Semplice, con sentimento* No 2, *Moderato* No 3 from *Drei Romanzen* Op. 94 (Partitura)
SHOSTAKOVICH, D. arr. BARTHOLDY. *Allegro non troppo* 1st movement and *Allegro* 2nd movement from *Sonata* in D minor Op. 40 (Boosey and Hawkes)
SILVESTROV, V. *Epitaph L.B.* [Епітафія Л.Б.; Epitaphium L.B.] for viola and piano (M.P. Belaieff)
STRAVINSKY, I. arr. KASHKASHIAN. *Introduzione* and 3 other movements from *Suite italienne* (Boosey and Hawkes)
SUTHERLAND, M. *Sonata* for clarinet or viola and piano (Currency Press)
VAUGHAN WILLIAMS, R. arr. SHORE. *Romance* (Oxford University Press)
VIEUXTEMPS, H. *Elégie* Op. 30 (Stainer and Bell)
VILLA-LOBOS, H. arr. PRIMROSE. *Aria* from *Bachianas brasilieras* No 5 (Associated Music Publishers)
VITALI, T. arr. ARNOLD. *Chaconne* (Viola World)
WEINBERG, M. 1st movement *Allegro* and 2nd movement *Allegretto* from *Sonata* for clarinet (or viola) and piano Op. 28 (Peermusic Classical)
WIENIAWSKI, H. arr. ARNOLD. *Légende* (Viola World)

List C – Works originally written with orchestral accompaniment (to be performed with piano accompaniment in examination)
Manual list
ARNOLD, M. *Allegro con spirito* 1st movement from *Concerto* Op. 108 (Faber)
ARNOLD, M. *Allegro vivace* 3rd movement from *Concerto* Op. 108 (Faber)
BEETHOVEN, L. van. arr. HERMANN. *Romance* in G major (*Romances Op. 40 & Op. 50* – Peters)
BEETHOVEN, L. van. arr. HERMANN. *Romance* in F major (*Romances Op. 40 & Op. 50* – Peters)
BOWEN, Y. *Allegro assai* 1st movement from *Concerto* in C minor Op. 25 (Josef Weinberger)
DITTERSDORF, K. von. arr. LEBERMANN. *Allegro moderato* 1st movement from *Concerto* in F major (Schott)
GLANVILLE-HICKS, P. 1st movement from *Concerto romantico* (Peters)
HARRISON, H. *Hotwire* (TSO House)
HILL, A. *Moderato* 1st movement from *Concerto* (AMC)
HILL, A. *Andantino* 2nd movement and *Decisivo* 3rd movement from *Concerto* (AMC)
HOFFMEISTER, F. *Allegro* 1st movement from *Concerto* in D major (Henle)
JACOB, G. *Allegro assai* 1st movement from *Concerto* in C minor No 1 (Oxford University Press)
JACOB, G. *Andante cantabile* 2nd movement from *Concerto* in C minor No 1 (Simrock)
JACOB, G. *Allegro scherzando* 3rd movement from *Concerto* in C minor No 1 (Simrock)
MARTINŮ, B. *Moderato* 1st movement from *Rhapsody – Concerto* H 337 (Bärenreiter)
MARTINŮ, B. *Molto adagio – Poco allegro – Andante molto tranquillo* 2nd movement from *Rhapsody – Concerto* H 337 (Bärenreiter)
ROLLA, A. arr. SCIANNAMEO. *Allegro maestoso* 1st movement and *Andante un poco sostenuto* 2nd movement from *Concertino* in E♭ major BI 328 (Gems Music)
ROLLA, A. arr. SCIANNAMEO. *Andante un poco sostenuto* 2nd movement and *Allegretto alla polonese* 3rd movement from *Concertino* in E♭ major BI 328 (Gems Music)
RUBBRA, E. *Introduzione quasi una fantasia* 1st movement and *Molto vivace* 2nd movement from *Concerto* in A minor Op. 75 (Lengnick)
RUBBRA, E. *Molto vivace* 2nd movement and *Collana musicale* 3rd movement from *Concerto* in A minor Op. 75 (Lengnick)
SCHMITT, F. *Légende* Op. 66 (Durand)
SITT, H. *Concertstück* Op. 46 (*Concertino* – Schott)
STAMITZ, C. *Allegro* 1st movement from *Concerto* in D major No 1 Op. 1 (IMC)(Henle)
STAMITZ, C. *Andante moderato* 2nd movement and *Rondo* 3rd movement from *Concerto* in D major No 1 Op. 1(IMC)(Henle)
VAUGHAN WILLIAMS, R. *Moto perpetuo* No 2 Group 2 (*Suite* – Oxford University Press)
WEBER, C. von. *Andante e rondo ungarese* J 79 (Schott)

Section II. General knowledge

LICENTIATE 5241

Section I. Studies and pieces

Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
- Candidates must prepare at least three works, one from each of Lists A, B, and C.
- Additional works needed to fulfil the time requirements may be selected from any of or all of Lists A, B, and C.
- No more than one work by any composer should be selected.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Candidates must provide a copy of each work for use by the examiner.

List A – Unaccompanied works

Manual list

ALBÉNIZ, I. arr. MISCIAGNA. *Asturias* (*Viola virtuosa* – Partitura)
BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and any three additional movements from *Suite* No 4 in E♭ major BWV 1010 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters)
BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and any three additional movements from *Suite* No 5 in C minor BWV 1011 (*Six suites for violoncello BWV 1007-1012* [Edition for solo viola] – Peters)
BACH, J.S. arr. ROWLAND-JONES. *Prelude* 1st movement and any three additional movements from *Suite* No 6 in G major BWV 1012 (*Six suites for violoncello BWV 1007-1012* [edition for solo viola] – Peters Edition)
BACH, J.S. arr. ROWLAND-JONES. *Adagio, Siciliana* and *Presto* from *Sonata* No 1 in C minor BWV 1001 (*Sonatas and partitas* for violin [edition for solo viola] – Peters)
BACH, J.S. arr. ROWLAND-JONES. *Ciaconna* from *Partita* No 2 in G minor BWV 1005 (*Sonatas and partitas* for violin [edition for solo viola] – Peters)
BACH/KODÁLY. arr. PRIMROSE. *Chromatic fantasia* (Boosey and Hawkes)
BEAMISH, S. *Ariel* for viola solo (Norsk Musikforlag)
BRITTEN, B. arr. IMAI. *Ciaccona* 5th movement from *Suite* No 2 for cello Op. 80 (*Three suites Opp. 72, 80 & 87* – Faber)
DEAN, B. *In Ständiger Bewegung (Perpetuum mobile)* 2nd movement from *Skizzen für Siegbert* (Boosey and Hawkes/Bote & Bock)
EDWARDS, R. *Prelude and white cockatoo spirit dance (Enyato II)* (AMC)
FORD, A. *Swansong* (AMC)
HINDEMITH, P. *Breit* 1st movement, *Sehr frisch und straff* 2nd movement and *Sehr langsam* 3rd movement from *Sonata* Op. 25 No 1 (Schott)
HINDEMITH, P. *Rasendes Zeitmaß* 4th movement and *Langsam, mit viel Ausdruck* 5th movement from *Sonata* Op. 25 No 1 (Schott)
HINDEMITH, P. *Lebhaft, aber nicht geeilt* 1st movement, *Mäßig schnell, mit viel Warme vortragen* 2nd movement and *Scherzo* 3rd movement from *Sonata* Op. 11 No 5 (Schott)
HINDEMITH, P. *In Form und Zeitmaß einer Passacaglia* 4th movement from *Sonata* Op. 11 No 5 (Schott)
JOLIVET, A. Any three movements from *5 églogues* (Billaudot)
KHACHATURIAN, A. *Sonata* (Sikorski)
KNOX, G. *Fuga libre* (Schott)
KRENEK, E. *Allegro moderato, energico* 1st movement and *Adagio* 2nd movement from *Sonata* for viola solo Op. 92 No 3 (Universal)
KRENEK, E. *Scherzo: Vivace* 3rd movement and *Chaconne: Allegro con vigore* 4th movement from *Sonata* for viola solo Op. 92 No 3 (Universal)
KURTÁG, G. Any 5 movements from *Signs, games and messages Jelek* Op. 5 [2005 edition] (Editio Musica Budapest)
LENTZ, G. *Anyente* from *Mysterium ('Caeli enarrante…' VII)* (Universal Edition)
LIGETI, G. *Hora Lungā* 1st movement from *Sonata* for viola solo (Schott)
LIM, L. *Amulet* (AMC)
MOORE, K. *Tarantella* for solo viola (AMC)
NEY, C. arr. LAINE. *Prélude* No 2 from *24 Préludes* (Billaudot)
NEY, C. arr. LAINE. *Prélude* No 15 from *24 Préludes* (Billaudot)
NØRGÅRD, P. *Libro per Nobuko* for viola solo (Edition Wilhelm Hansen)
PAGANINI, N. arr. NARVAEZ. *Moderato* in E minor No 2 from *24 caprices* Op. 1 (Roisber Narvaez Verlag)
PAGANINI, N. arr. NARVAEZ. *Allegretto* in A major No 9 from *24 caprices* Op. 1 (Roisber Narvaez Verlag)
PAGANINI, N. arr. NARVAEZ. *Allegretto* in G major No 20 from *24 caprices* Op. 1 (Roisber Narvaez Verlag)
PENDERECKI, K. *Cadenza* (Schott)
REGER, M. *Molto sostenuto* 1st movement and *Vivace* 2nd movement from *Suite* No 1 in G minor Op. 131d (*Drei Suiten* – Henle)
REGER, M. *Andante sostenuto* 3rd movement and *Molto vivace* 4th movement from *Suite* No 1 in G minor Op. 131d (*Drei Suiten* – Henle)
REGER, M. *Con moto* 1st movement and *Andante* 2nd movement from *Suite* No 2 in D major Op. 131d (*Drei Suiten* – Henle)
REGER, M. *Allegretto* 3rd movement and *Vivace* 4th movement from *Suite* No 2 in D major Op. 131d (*Drei Suiten* – Henle)
REGER, M. *Moderato* 1st movement and *Vivace* 2nd movement from *Suite* No 3 in E minor Op. 131d (*Drei Suiten* – Henle)
REGER, M. *Adagio* 3rd movement and *Allegro vivace* 4th movement from *Suite* No 3 in E minor Op. 131d (*Drei Suiten* – Henle)
SHENG, B. *The stream flows* (Schirmer)
STRAVINSKY, I. *Elégie* (Schott)
TOWER, J. *Wild purple* for solo viola (Associated Music Publishers)
VIEUXTEMPS, H. arr. DRÜNER *Capriccio* from *6 morceaux, suivis d'un capriccio* Op. posth. (Schott)
WIESENBERG, M. *Monodialogue* fantasy for solo viola (Schott)
YOUNAN, E. *Fantasia* No 1 for solo viola (AMC)

List B – Works originally written with piano/keyboard accompaniment

Manual list

BAX, A. *Legend* (Studio Music)
BAX, A. *Molto moderato – Allegro* 1st movement from *Sonata* in G major (Studio Music)
BAX, A. *Allegro energico* 2nd movement and *Molto lento* 3rd movement from *Sonata* in G major (Studio Music)
BENJAMIN, A. *Le Tombeau de Ravel* (Boosey & Hawkes)
BERGSMA, W. *Fantastic variations on a theme from Tristan and Isolde* (Galaxy)
BLISS, A. *Moderato* 1st movement from *Sonata* for viola and piano F. 91 (Oxford University Press)
BLISS, A. *Molto Allegro* 3rd movement and *Coda* 4th movement from *Sonata* for viola and piano F. 91 (Oxford University Press)
BLOCH, E. *Lento – Allegro* 1st movement from *Suite* (1919)

(Schirmer)
BLOCH, E. *Allegro ironico* 2nd movement from *Suite* (1919) (Schirmer)
BLOCH, E. *Molto vivo* 4th movement from *Suite* (1919)(Schirmer)
BOWEN, Y. *Rhapsody* (Josef Weinberger)
BOWEN, Y. *Finale: Presto* 3rd movement from *Sonata* No 1 in C minor (Schott)
BOWEN, Y. arr. WHITE. *Phantasy* Op. 54 (Josef Weinberger)
BRAHMS, J. arr. BROWN. *Allegro appassionato* 1st movement and *Andante un poco adagio* 2nd movement from Sonata in F minor Op. 120 No 1 (*Sonatas in F minor and E-flat major* – Bärenreiter)
BRAHMS, J. arr. BROWN. *Andante un poco adagio* 2nd movement and *Allegretto grazioso* 3rd movement from *Sonata* in F minor Op. 120 No 1 (*Sonatas in F minor and E-flat major* – Bärenreiter)
BRAHMS, J. arr. BROWN. *Allegro amabile* 1st movement and *Allegro appassionato* 2nd movement from *Sonata* in E♭ major Op. 120 No 2 (*Sonatas in F minor and E-flat major* – Bärenreiter)
BRAHMS, J. arr. BROWN. *Andante con moto* 3rd movement from *Sonata* in E♭ major Op. 120 No 2 (*Sonatas in F minor and E-flat major* – Bärenreiter)
BRITTEN, B. *Lachrymæ* Op. 48 (Boosey and Hawkes)
BÜSSER, H. *Appassionato* Op. 34
CLARKE, R. *Impetuoso* 1st movement and *Vivace* 2nd movement from *Sonata* in E minor (Chester)
CLARKE, R. *Vivace* 2nd movement and *Adagio* 3rd movement from *Sonata* in E minor (Chester)
DALE, B. arr. TERTIS. *Romance* 2nd movement from *Suite* Op. 2 (Lauren)
DANCLA, C. arr. ARNOLD. *Carnival of Venice* (Viola World)
ENESCU, G. *Concertstück* (Enoch and Cie)
FRANCK, C. arr. CASADESUS. *Allegretto ben moderato* 1st movement and *Allegro* 2nd movement from *Sonata* in A major (IMC)
FRANCK, C. arr. CASADESUS. *Recitativo-fantasia* 3rd movement and *Allegro poco mosso* 4th movement from *Sonata* in A major (IMC)
GAUBERT, P. *Ballade* (Schott)
HENZE, H. arr. KNOX. *Serenade* (Schott)
HINDEMITH, P. *Ruhig* 1st movement and *Thema mit Variationen* 2nd movement from *Sonata* Op. 11 No 4 (Schott)
HINDEMITH, P. *Finale (mit Variationen*) 3rd movement from *Sonata* Op. 11 No 4 (Schott)
JONGEN, J. *Concertino* for viola and piano, Op. 111 (Max Eschig)
JONGEN, J. *Allegro appassionato* Op. 79
KOECHLIN, C. *Adagio* 1st movement and *Scherzo* 2nd movement from *Sonata* for viola and piano, Op. 53 (Salabert)
KOECHLIN, C. *Final* 4th movement from *Sonata* for viola and piano, Op. 53 (Salabert)
NOVÁCEK, O. arr. ARNOLD. *Perpetual motion* (Viola World)
NYMAN, M. *Viola and piano* (Chester)
PERSICHETTI, V. *Infanta marina* Op. 83 (Theodore Presser)
PROKOFIEV, S. arr. BORISOVSKY. Any four *Selected pieces from the ballet 'Romeo and Juliet'* [version with 8 pieces] (Sikorski)
ROLLA, A. arr. BIANCHI. *Rondo andantino* 2nd movement from *Sonata* in A♭ major (Edizioni Suvini Zerboni)
SCHUBERT, F. arr. WEBER. *Allegro moderato* 1st movement from *Sonata* in A minor ('Arpeggione') D 821 (Henle)
SCHUBERT, F. arr. WEBER. *Adagio* 2nd movement and *Allegretto* 3rd movement from *Sonata* in A minor ('Arpeggione') D 821 (Henle)
SCHULTZ, A. *Duo variations* (AMC)
SHOSTAKOVICH, D. arr. BARTHOLDY. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in D minor Op. 40 (Boosey and Hawkes)
SHOSTAKOVICH, D. *Moderato* 1st movement and *Allegretto* 2nd movement from *Sonata* in C major Op. 147 (Sikorski)
SHOSTAKOVICH, D. *Allegretto* 2nd movement and *Adagio* 3rd movement from *Sonata* Op. 147 (Sikorski)
TAKEMITSU, T. *Tori ga michi ni orite kita* [A bird came down the walk] (Schott)
VIEUXTEMPS, H. *Maestoso* 1st movement and *Barcarolla: Andante con moto* 2nd movement from *Sonata* in B♭ major Op. 36 (Kunzelmann)
VIEUXTEMPS, H. *Barcarolla: Andante con moto – Allegretto tranquillo – Animato* 2nd movement and *Finale scherzando: Allegretto* 3rd movement from *Sonata* in B♭ major Op. 36 (Kunzelmann)
WIENIAWSKI, H. arr. ARNOLD. *Scherzo-tarantella* Op. 16 (Viola World)

List C – Works originally written with orchestral accompaniment (to be performed with piano accompaniment in examination)

BACEWICZ, G. *Moderato* 1st movement and *Andante* 2nd movement from *Concerto* (PWM)
BACEWICZ, G. *Molto allegro* 3rd movement from *Concerto* (PWM)
BARTÓK, B. *Moderato* 1st movement from *Concerto* BB 28 (Boosey and Hawkes)(Promethean)
BARTÓK, B. *Andante religioso* 2nd movement and *Allegro vivace* 3rd movement from *Concerto* BB 128 (Boosey and Hawkes) (Promethean)
BAX, A. *Phantasy* in D minor (Lauren)
BOWEN, Y. *Andante cantabile* 2nd movement from *Concerto* in C minor Op. 25 (Josef Weinberger)
BOWEN, Y. *Allegro scherzando* 3rd movement from *Concerto* in C minor Op. 25 (Josef Weinberger)
DAVID, G. *Allegro* 1st movement and *Adagio ma non troppo* 2nd movement from *Concerto* [Brácsaverseny] in A minor (Editio Musica Budapest)
DAVID, G. *Adagio ma non troppo* 2nd movement and *Vivace* 3rd movement from *Concerto* [Brácsaverseny] in A minor (Editio Musica Budapest)
ELGAR, E. *Lento – Allegro molto* 2nd movement from *Concerto* in E minor Op. 85 (Novello)
ELGAR, E. *Allegro – Moderato* 4th movement from *Concerto* in E minor Op. 85 (Novello)
FRANCAIX, J. arr. DORNHEIM. *Rhapsodie* (Schott)
HAYDN, J. arr. SPITZNER. *Allegro moderato* 1st movement from *Concerto* in D major Hob. VIIb No 2 (IMC)
HINDEMITH, P. *Langsam – Mäßig bewegt mit Kraft* 1st movement from *Der Schwanendreher* (Schott)
HINDEMITH, P. *Sehr ruhig – Fugato* 2nd movement from *Der Schwanendreher* (Schott)
HINDEMITH, P. *Variationen (Mäßig schnell)* 3rd movement from *Der Schwanendreher* (Schott)
HINDEMITH, P. *Schnell* 1st movement and *Langsam* 2nd movement from *Kammermusik* No 5 Op. 36 No 4 (Schott)
HINDEMITH, P. *Mäßig schnell* 3rd movement and *Variante eines Militarmarsches* 4th movement from *Kammermusik* No 5 Op. 36 No 4 (Schott)
MILHAUD, D. *Animé* 1st movement and *Lent* 2nd movement from *Concerto* No 1 Op. 108 (1929) (Universal)
MILHAUD, D. *Souple et anime* 3rd movement and *Vif* 4th movement from *Concerto* No 1 Op. 108 (1929) (Universal)
PAGANINI, N. *Sonata per la grand' viola* Op. 35 (Schott)
SCHNITTKE, A. *Allegro molto* 2nd movement from *Concerto* (Sikorski)
WALTON, W. *Andante comodo* 1st movement from *Concerto* (Oxford University Press)
WALTON, W. *Vivo con molto preciso* 2nd movement from *Concerto* (Oxford University Press)
WALTON, W. *Allegro moderato* 3rd movement from *Concerto* (Oxford University Press)

Section II. General knowledge

Viola (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Viola (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6340

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6341

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6342

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6343

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6344

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6345

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6346

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6347

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6348

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Cello

Cello (Comprehensive)

Foreword

Aim

This syllabus places an emphasis on the progressive development of sound production and tone control through a carefully graded programme of Technical Work and repertoire. The Technical Work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

Through a consideration of the integration of right-hand and left-hand skills and with emphasis placed on the progressive development and diversification of bowing skills, this syllabus allows candidates to demonstrate a progressive mastery of the geography of the fingerboard.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive contemporary resources.

By forging a close link between Technical Work and repertoire, this syllabus develops an awareness of the role of technique as a means towards expressive playing.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of this Manual.

Publications

This syllabus is supported by a series of grade books, *Cello Series 2* (AMEB, 2009), from Preliminary to Grade 6. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Cello Technical Work* (AMEB, 2009), which contains all of the technical work and exercises for this syllabus, and *Cello Sight Reading* (AMEB, 2009), which contains exercises in sight reading suitable to prepare candidates for this section of the examination.

Cello Series 1 grade books may not be used in conjunction with this syllabus, but may be used as a source of Extra List works at teacher and candidate discretion. *Cello Technical Work* (revised 1998) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Cello Technical Work* (AMEB, 2009).

Programme structure

Number of works to be presented

Candidates are required to present the following works at examination in addition to any Technical Work, Sight Reading, Aural Test, or General Knowledge requirement.

Level 1

One work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below).

Level 2 (excluding Certificate of Performance)

One work from each of Lists A, B, C, and D, in addition to any Extra List requirement (see *Extra Lists* below).

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. At least one work, as specified in the lists, must be drawn from each of Lists A and B, with the remainder of the programme taken from Lists A or B at the candidate's discretion.

Level 3 (Associate Diploma)

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

Level 3 (Licentiate Diploma)

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D at the candidate's discretion.

Extra lists

Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General Requirements Practical Examinations' section at the front of this Manual.

For further information, see 'General requirements practical examinations – Extra Lists' in the front section of this Manual.

For further information regarding the accompaniment of Extra List works, see 'General requirements Practical Examinations – Accompanist' and Regulation 24 in the front section of this Manual.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for cello), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the cello (e.g. Vivaldi concertos and works by Bach), the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of this Manual.

Examination conduct

Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Some works in *Cello Series 2* and other publications contain duet parts for a second cello. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

Accompaniment of Extra List pieces is not required, even if the work is written with an accompaniment.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of this Manual.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance level and for the Level 3 examinations.

For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of this Manual.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. In Grades 7 and 8, and in the Level 3 examinations, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided

Copies of works presented in the Associate and Licentiate examinations must be provided for the use of examiners.

For further information, see 'General requirements practical examinations – Photocopies' in the front section of this Manual.

Fingerboards

With the exception of Preliminary, the use of marked or fretted fingerboards is not permitted for any grade.

Presentation of Technical work from memory

All of the Technical Work for this syllabus is printed in *Cello Technical Work* (AMEB, 2009). The Technical Work comprises two main areas: scales/arpeggios and technical exercises. Scales and arpeggios are to be presented from memory. Candidates may play the technical exercises from *Cello Technical Work* (AMEB, 2009) if they desire.

For further information, see 'General requirements practical examinations – Technical Work' in the front section of this Manual.

Presentation of List pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades. Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

For further information, see 'General requirements practical examinations – Memorisation' in the front section of this Manual.

Timing of examinations

The time allotted for all examinations is fixed by Regulation 13.

For further information, see 'Regulations' in the front section of this Manual.

Tuning

The ability to tune the instrument accurately and reliably should be developed from the start of the cellist's training. Candidates must tune their own instruments from Grade 5.

Teachers may tune the candidate's instrument from Preliminary to Grade 4, both inclusive.

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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of all Technical Work at the indicated tempo
- Performance of scales and arpeggios from memory (see 'Presentation of Technical Work from memory' above). Exercises may be read from music.
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, and *spiccato* at the prescribed tempi
- Coordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Thumb position (introduced in the latter stages of Level 1) to serve as a basis for further development in Level 2
- Rhythmic precision
- A resonant, full and clear tone
- Clean articulation and even *legato*
- Bowing patterns as specified in *Cello Technical Work* (AMEB, 2009)
- Accurate intonation and consistency of pitch

An ability to tune the instrument is desirable by the later stages of this Level.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, and *spiccato* techniques appropriate to each work
- Coordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Double stopping to serve as the basis for further development in Level 2
- Thumb position (introduced in the latter stages of Level 1) to serve as a basis for further development in Level 2
- Rhythmic precision
- Accurate intonation and consistency of pitch, with an ability to adjust pitch independently and in relation to an accompaniment
- Developing *vibrato* by Grade 3 and Grade 4
- Performance of specified dynamics with variations in bowing speed and arm weight
- Some awareness of style and phrasing
- Ensemble playing that displays good understanding and communication with the accompanist.

Extra lists (Grade 2, Grade 3, and Grade 4)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural Tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General Knowledge Tests' in the front section of this Manual.

PRELIMINARY 1980

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A

● From AMEB *Cello Preliminary Series 2*:
BLACKWELL, D. and BLACKWELL, K. *Chase in the dark*
HEWITT-JONES, A. *I am the captain of a pirate ship*
LEGG, P. *The clown*
MARSHALL, P. *Sneekin'*

Manual list

COHEN, M. *All mixed up!* (*Superstart cello* – Faber)

COLLEDGE, H. and COLLEDGE, K. *Bell ringers* (*Waggon wheels* – Boosey and Hawkes)
DOTZAUER, J. *Study* No 8 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
LEE, S. *Study* No 3 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
LEGG, P. *Feargal's lullaby* (*Superstudies* Book 1 – Faber)
NELSON, S. *Flag dance* (*Piece by piece* Book 1 – Boosey and Hawkes)
NELSON, S. *Octopiece* (*Piece by piece* Book 1 – Boosey and Hawkes)
ROMBERG, B. *Study* No 2 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
SUZUKI, S. *Perpetual motion* (*Suzuki cello school* Volume 1 revised edition – Summy-Birchard)

List B

● **From AMEB** *Cello Preliminary Series 2*:
CARSE, A. *A little reverie*
CHIN, S. *Fanfare*
HANDEL, G. arr. HODGSON. *Bourrée*
TRADITIONAL arr. CHIN. *Eine kleine Geige möcht' ich haben*

Manual list

BLACKWELL, D. and BLACKWELL, K. *The old castle* (*Cello time joggers* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Rocking horse* (*Cello time joggers* – Oxford University Press)
BRAHMS, J. arr. CHENEY. *Lullaby* (*Solos for young cellists* Volume 1 – Summy-Birchard)
CARSE, A. *Valsette* (*Two short pieces* – Stainer and Bell)
CARSE, A. *A quiet tune* (*Three short pieces* – Stainer and Bell)
CARSE, A. *A lively tune* (*Three short pieces* – Stainer and Bell)
CARSE, A. *A martial tune* (*Three short pieces* – Stainer and Bell)
CHIN, S. *Galliard* (*30 concert pieces* – Everything String)
CORRETTE, M. arr. THORPE. *Minuet* (*A flying start for strings* Book 3 – Flying Strings)
DUNCOMBE, W. arr. DUNCAN. *Fanfare minuet* (*Easy solos for beginning cello* Level 1 – Melbay)
OFFENBACH, J. arr. THORP. *Barcarolle* (*A flying start for strings* Book 2 – Flying Strings)
SCHUBERT, F. arr. LENGYEL and PEJTSIK. *Lullaby* (No 19 from *Cello music for beginners,* Volume 1 – EMB)
TRADITIONAL arr. NELSON. *Drink to me only* (*Piece by piece* Book 1 – Boosey and Hawkes)
TRADITIONAL arr. THORP. *Donkey riding* (*A flying start for strings* Book 2 – Flying Strings)

List C

● **From AMEB** *Cello Preliminary Series 2*:
BLACKWELL, D. and BLACKWELL, K. *Gypsy dance*
COLLEDGE, H. and COLLEDGE, K. *Lollipop man*
HAUGHTON, A. *Lullaby*
LUMSDEN, C. and ATTWOOD, B. *Flash of light'ning*

Manual list

ATTWOOD, B. and LUMSDEN, C. *Dizzy Lizzy light weight* (*Wizard's potion* – Musicland)
BLACKWELL, D. and BLACKWELL, K. *Cello time* (*Cello time joggers* – Oxford University Press)
COLLEDGE, H. and COLLEDGE, K. *Clever clogs!* (*Fast forward* – Boosey and Hawkes)
COLLEDGE, H. and COLLEDGE, K. *Polka dots* (*Waggon wheels* – Boosey and Hawkes)
COLLEDGE, H. and COLLEDGE, K. *Polly's polka* (*Fast forward* – Boosey and Hawkes)
HAUGHTON, A. *Minor mission* (*Fun club cello grade 0–1* – Mayhew)
HUWS JONES, E. *Toodle pip* (*Ten o'clock rock* – Boosey and Hawkes)
KABALEVSKY, D. arr. BLACK and HARRIS. *Gallop* (*Time pieces* Volume 2 – ABRSM)
LUMSDEN, C. and WEDGWOOD, P. *Fly high pterodactyl* (*Jurassic blue* – Faber)
WEDGWOOD, P. *Take it easy* (*Up-grade! Cello grades 1–2* – Faber)
WEDGWOOD, P. *What shall we do with the drunken sailor?* (*Up-grade! Cello grades 1–2* – Faber)

Section III. Aural tests, General knowledge

GRADE 1 — 1981

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A

● **From AMEB** *Cello Grade 1 Series 2*:
BLACKWELL, D. and BLACKWELL, K. *Cat's eyes*
COLLEDGE, H. and COLLEDGE, K. *Cossacks*
LUMSDEN, C. and ATTWOOD, B. *Poor old battered broomstick*
TRADITIONAL arr. AKERMAN. *Sailor's hornpipe*

Manual list

BAILEY, T. *Long ago and variations* (*Suzuki cello school* Volume 2 revised edition – Summy-Birchard)
BLACKWELL, D. and BLACKWELL, K. *Jacob's dance* (*Cello time runners* – Oxford University Press)
COLLEDGE, H. and COLLEDGE, K. *What's the time?* (*Fast forward* – Boosey and Hawkes)
HAUGHTON, A. *The race* (*Fun club cello grade 0–1* – Mayhew)
HEWITT-JONES, A. *Riddle reel* (*Bow strokes* – Musicland)
HEWITT-JONES, A. *Stamping dance* (*Lollipop man* – Musicland)
KUMMER, F. *Study* No 19 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
KUMMER, F. *Study* No 28 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
LEGG, P. *Hidden heart-beat* (*Superstudies* Book 1 – Faber)
LEGG, P. *The train* (*Superstudies* Book 1 – Faber)
NELSON, S. *Reel* (*Technitunes* – Boosey and Hawkes)
TABB, R. *Study* No 25 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
TRADITIONAL arr. MOONEY, R. *Go tell Aunt Rhody* (*Double stops for cello* – Summy-Birchard)

List B

● **From AMEB** *Cello Grade 1 Series 2*:
CHARPENTIER, M.-A. arr. DAHM. *Prelude*
FIN, L. *Celtic meditation*
GOSSEC, F. arr. AKERMAN. *Tambourin*
WORK, H. arr. CHIN. *My grandfather's clock*

Manual list

BACH, J.S. *Minuet No 2* (*Suzuki cello school* Book 1 – Summy-Birchard)
COLLEDGE, H. and COLLEDGE, K. *Look lively* (*Shooting stars* – Boosey and Hawkes)
COLLEDGE, H. and COLLEDGE, K. *Morris dancers* (*Shooting stars* – Boosey and Hawkes)
FLIES, B. arr. AKERMAN. *Cradle song* (*Tricks to tunes* Book 3 – Flying Strings)
HANDEL, G. arr. DUNCAN. *Gavotte in C* (*The student cellist: Handel* – Melbay)
HAYDN, J. arr. NELSON. *Minuet and Trio* (*Piece by piece* Book 1 – Boosey and Hawkes)

LULLY, J. arr. PEJTSIK and LENGYEL. *Air No 10* (*Cello music for beginners* – EMB)
MOZART, W. arr. SUZUKI. *May time* (*Suzuki cello school* Book 2 revised edition – Summy-Birchard)
TRADITIONAL arr. AKERMAN. *Emerald isle* (*Tricks to tunes* Book 3 – Flying Strings)
TRADITIONAL arr. NELSON. *Dance to your daddy* (*Piece by piece* Book 1 – Boosey and Hawkes)
TRADITIONAL arr. NELSON. *Roaring jelly* (*Piece by piece* Book 2 – Boosey and Hawkes)

List C

● **From AMEB** *Cello Grade 1 Series 2*:
COLLEDGE, H. and COLLEDGE, K. *The ceilidh*
HAUGHTON, A. *Skateboard ride*
LUMSDEN, C. and ATTWOOD, B. *Melted mouse and roasted rat in choc'late sauce*
WARLOCK, P. arr. DAHM. *Basse dance*

Manual list

ATTWOOD, B. and LUMSDEN, C. *Hocus pocus, here's the plan* (*Wizard's potion* – Musicland)
BAILEY, K. *Dainty steps* (*Jazzin' around for strings – cello* – Kerin Bailey Publications)
BAILEY, K. *Sticky beak* (*Jazzin' around for strings – cello* – Kerin Bailey Publications)
BLACKWELL, D. and BLACKWELL, K. *Starry night* (*Cello time runners* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Paris café* (*Cello time runners* – Oxford University Press)
COLLEDGE, H. and COLLEDGE, K. *Something or other* (*Fast forward* – Boosey and Hawkes)
GRETCHANINOV, A. arr. WILLMS. *Little horseman* from *In aller Frühe* Op. 126b (Schott)
HAUGHTON, A. *One step at a time (Fun club cello grade 0–1* – Mayhew)
NORTON, C. *Popular song* (*Microjazz collection 1* – Boosey and Hawkes)
NORTON, C. *Snooker table* (*Microjazz collection 1* – Boosey and Hawkes)
TRADITIONAL arr. NELSON. *Mango walk* (*Piece by piece* Book 2 – Boosey and Hawkes)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 1982

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

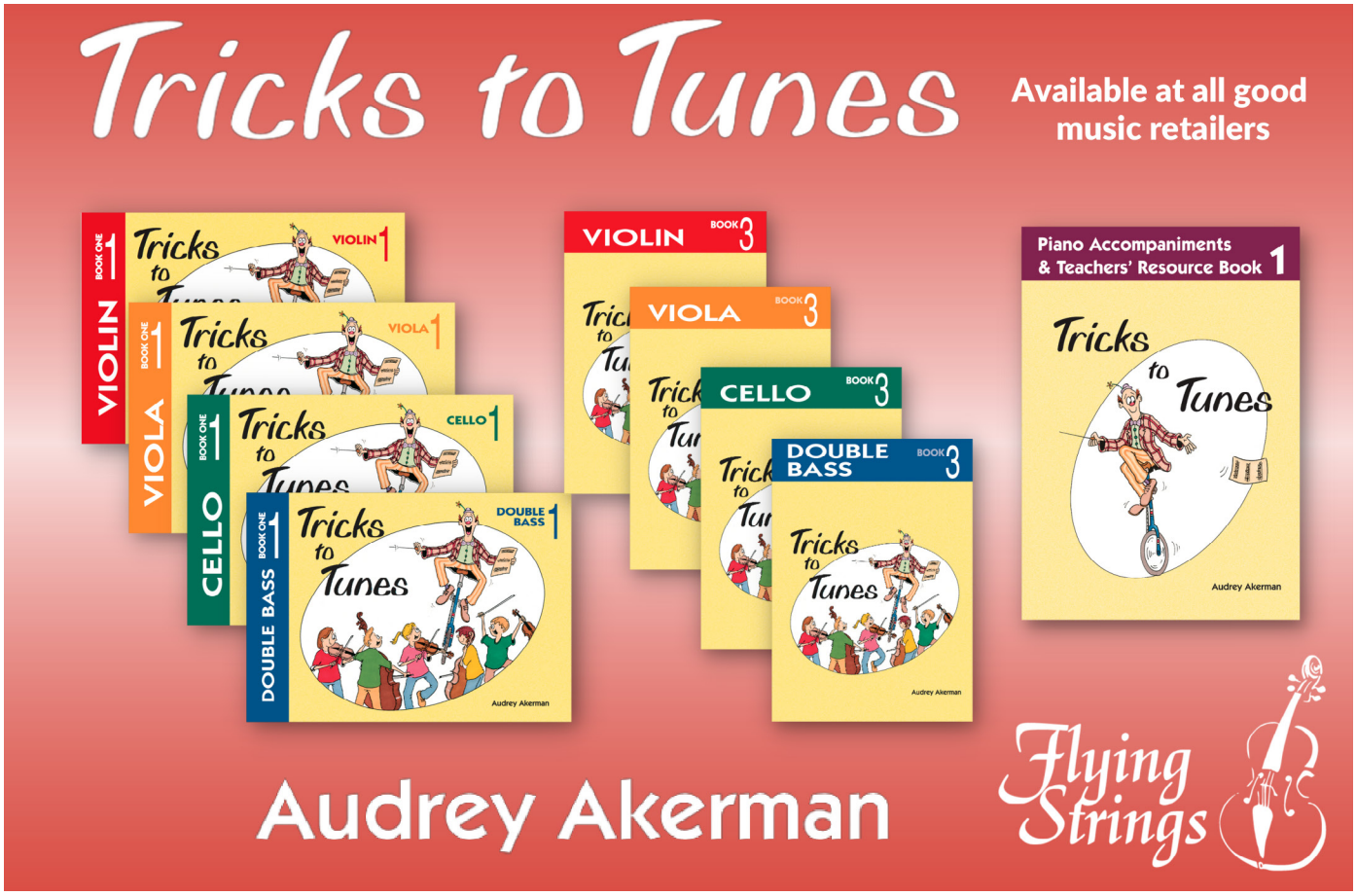
Candidates are to prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A

● **From AMEB** *Cello Grade 2 Series 2*:
BLACKWELL, D. and BLACKWELL, K. *Sprint finish*
FIN, L. *Snap, crackle, and pop*
LEE, S. *Study*
LEGG, P. *The spinning top*

Manual list

DOTZAUER, J. *Study* No 20 (*Piatti: Method for cello* Book 1 – Stainer and Bell)
HEWITT-JONES, A. *Ground bass* (*Bow strokes* – Musicland)
HEWITT-JONES, A. *Spinner's waltz* (*Bow strokes* – Musicland)



LEE, S. *Study* No 13 (*Percy Such: New school of cello studies* Book 1 – Stainer and Bell)
LEGG, P. *Ukrainian boat song* (*Superstudies* Book 1 – Faber)
LEGG, P. *Heigh ho pizzicato hornpipe* (*Superstudies* Book 2 – Faber)
MOONEY, R. *Boil them cabbage down* and *3 blind mice* (*Double stops for cello* – Summy-Birchard)
MOONEY, R. *In a hurry* (*Position pieces for cello* Book 1 – Summy-Birchard)
MOONEY, R. *March* and *Pachyderm parade* (*Position pieces for cello* Book 1 – Summy-Birchard)
NELSON, S. *German dance* (*Technitunes* – Boosey and Hawkes)
NÖLCK, A. *Study* No 36 (*Percy Such: New school of cello studies* Book 1 – Stainer and Bell)
POPPER, D. *Study* No 1 from *15 easy studies* (IMC)
POPPER, D. *Study* No 2 from *15 easy studies* (IMC)
POPPER, D. *Study* No 5 from *15 easy studies* (IMC)
POPPER, D. *Study* No 7 from *15 easy studies* (IMC)
ROMBERG, B. *Study* No 29 (*Piatti: Method for cello* Book 1 – Stainer and Bell)

List B

● **From AMEB *Cello Grade 2* Series 2:**
BLACKWELL, D. and BLACKWELL, K. *Russian wedding*
CARSE, A. *Waltz steps*
HASSE, J. arr. SUCH. *Bourrée* and *Menuetto*
SCHLEMÜLLER, H. arr. CHENEY. *Forward, march!*

Manual list

BACH, J.S. *Minuet No 1* (*Suzuki cello school* Book 2 revised edition – Summy-Birchard)
BACH, J.S. *Minuet No 3* (*Suzuki cello school* Book 2 revised edition – Summy-Birchard)
BONONCINI, G. arr. SUCH. *Rondeau* (*Old masters for young players* – Schott)
CARSE, A. *Afloat* (*The fiddler's nursery* – Stainer and Bell)
CARSE, A. *Hopping dance* (*Fiddle fancies* – Stainer and Bell)
CARSE, A. *A merry dance* (Stainer and Bell)
CARSE, A. *Minuet* and *A bumpkin's dance* (*The fiddler's nursery* – Stainer and Bell)
CARSE, A. *Swinging* (*Fiddle fancies* – Stainer and Bell)
GRIEG, E. arr. AKERMAN. *Norwegian dance* (*Tricks to tunes* Book 3 – Flying Strings)
MOZART, W. arr. RAPP. *Bagatelle* (*Old master melodies* – Schott)
PAGANINI, N. arr. SUZUKI. *Witches' dance* (*Suzuki cello school* Book 2 revised edition – Summy-Birchard)
RAMEAU, J.-P. arr. BLACKWELL and BLACKWELL. *Le tambourin* (*Cello time sprinters* – Oxford University Press)
TICCIATI, N. *Minuet* No 6 (*The young cellist* Book 3 – Oxford University Press)
TRADITIONAL arr. MARTIN. *Bella bimba* (*More folk strings* – Summy-Birchard)
TROWELL, A. *Petite marche* No 6 from *12 morceaux faciles* Op. 4 Book 2 (Schott)

List C

● **From AMEB *Cello Grade 2* Series 2:**
CHENEY, E. *Livi's blues*
COLLEDGE, H. and COLLEDGE, K. *Tarantella*
VIR, P. *Angel blue*
WEDGWOOD, P. *Siberian gallop*

Manual list

BLACKWELL, D. and BLACKWELL, K. *Je pense à toi* (*Cello time sprinters* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Some day* (*Cello time sprinters* – Oxford University Press)
BLACKWELL, D. and BLACKWELL, K. *Wild west* (*Cello time sprinters* – Oxford University Press)
COLLEDGE, H. and COLLEDGE, K. *Miles away* (*Shooting stars* – Boosey and Hawkes)
GRETCHANINOV, A. arr. WILLMS. *Thieves and policeman* from *In aller Frühe* Op. 126b (Schott)
HAUGHTON, A. *Seven seas hornpipe* (*Fun club cello grade 1–2* – Mayhew)
HAUGHTON, A. *Tango argentine* (*Fun club cello grade 1–2* – Mayhew)
MARTINŮ, B. *Moderato* 1st movement from *Suite miniature* H 192
MARTINŮ, B. *Poco andante* 2nd movement from *Suite miniature* H 192
MARTINŮ, B. *Poco moderato* 3rd movement from *Suite miniature* H 192
MARTINŮ, B. *Poco allegro* 5th movement from *Suite miniature* H 192
TRADITIONAL arr. MARTIN. *Shoo fly* (*More folk strings* – Summy-Birchard)
WEDGWOOD, P. *Hungarian stomp* (*Jazzin' about – fun pieces for cello* – Faber)
WEDGWOOD, P. *Ho down – show down* (*Jazzin' about – fun pieces for cello* – Faber)
WEDGWOOD, P. *The contented frog* (*Up-Grade!* Cello Grades 1–2 – Faber)
WEDGWOOD, P. *Tinkerbell* (*Up-Grade!* Cello Grades 1–2 – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 1983

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A

● **From AMEB *Cello Grade 3* Series 2:**
HEWITT-JONES, A. *Wasps!*
LAWRENCE, B. *Variations on Greensleeves*
LEE, S. *Study*
MOONEY, R. *Feeling fine* and *Busy bees*

Manual list

COHEN, M. *Dormez-vous?* (*Technique takes off!* – Faber)
COHEN, M. *Village bagpipes* (*Technique takes off!* – Faber)
FEUILLARD, L. *Etude* No 3 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Etude* No 6 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Etude* No 10 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Etude* No 24 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Etude* No 29 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Etude* No 35 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Etude* No 40 (*60 études du jeune violoncelliste* – Delrieu)
HEWITT-JONES, A. *Passamezzo* (*Bow strokes* – Musicland)
LEE, S. *Study* No 25 (*Piatti: Method for cello* Book 2 – Stainer and Bell)

LEE, S. *Study* No 34 (*Piatti: Method for cello* Book 2 – Stainer and Bell)
LEE, S. *Study* No 37 (*Piatti: Method for cello* Book 2 – Stainer and Bell)
LEE, S. *Study* No 19 (*Percy Such: New school of cello studies* Book 2 – Stainer and Bell)
LEGG, P. *Calypso* (*Superstudies* Book 1 – Faber)
LEGG, P. *Medieval drone* (*Superstudies* Book 1 – Faber)
MOONEY, R. *Berceuse* (*Double stops for cello* – Summy-Birchard)
MOONEY, R. *Camptown races* (*Double stops for cello* – Summy-Birchard)
MOONEY, R. *Jack Spratt dances with his wife* (*Position pieces for cello* Book 1 – Summy-Birchard)
SQUIRE, W. *Study* No 3 (*12 easy exercises for the cello* – Stainer and Bell)

List B

● **From AMEB** *Cello Grade 3* **Series 2:**
KAYSER, H. *Sonatine*
NÖLCK, A. *Tempo di ballo*
TARTINI, G. arr. SUCH. *Sarabanda*
VIVALDI, A. arr. WERETKA. *Allegro*

Manual list

BOCCHERINI, L. *Minuet* (*Suzuki cello school* Volume 3 – Summy-Birchard)
CARSE, A. *Frog dance* (*Fiddle fancies* – Stainer and Bell)
CIRRI, G. *Allegro* 1st movement from *Sonata* No 1 (*Drei Sonaten* – Heinrichshofen)
HARRIS, C. arr. LEGG. *After the ball is over* (*First repertoire for cello* Book 2 – Faber)
MARTINI, G. arr. LEGG. *Plaisir d'amour* (*First repertoire for cello* Book 3 – Faber)
MOZART, W. arr. NELSON. *Menuetto* and *Trio* (*Keytunes* Book 1 – Boosey and Hawkes)
NÖLCK, A. *Herbstblume* No 6 from *Zehn originalstücke* Op. 116 (Schott)
NÖLCK, A. *Arabesque* No 10 from *Zehn originalstücke* Op. 116 (Schott)
SAMMARTINI, G. arr. RAPP. *Mouvement d'une serenade* (*Old masters for young players* Book 1 – Schott)
SQUIRE, W. *Fairytales* from *Petite morceaux* Op. 16 (*Solos for the young cellist* Volume 1 – Summy-Birchard)
TCHAIKOVSKY, P. arr. NELSON. *March from the nutcracker* (*Piece by piece* Book 2 – Boosey and Hawkes)
TCHAIKOVSKY, P. arr. PEJTSIK. *Sweet reverie* (*Cello music for beginners* Volume 3 – EMB)
TRADITIONAL arr. MARTIN. *Good evening* (*More folk strings* – Summy-Birchard)

List C

● **From AMEB** *Cello Grade 3* **Series 2:**
CHENEY, C. *Budapesto*
GERSHWIN, G. arr. DE SMET. *Summertime*
GRETCHANINOV, A. *Spaßvogel*
LOVELL, K. *The train*

Manual list

BAILEY, K. *Summer sojourn* (*Jazzin' around for strings – cello* – Kerin Bailey Publishing)
BLACKWELL, D. and BLACKWELL, K. *Latin nights* (*Cello time sprinters* – Oxford University Press)
CHENEY, C. *Clock tower bells* (*Solos for young cellists* Volume 1 – Summy-Birchard)
CHENEY, E. *Running of the bulls* (*Solos for young cellists* Volume 2 – Summy-Birchard)
GRETCHANINOV, A. arr. WILLMS. *The waltz* from *In aller Frühe* Op. 126b (Schott)
HAUGHTON, A. *The waltz* (*Fun club cello grade 1–2* – Mayhew)
HAUGHTON, A. *Tarantella* (*Fun club cello grade 2–3* – Mayhew)

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TRADITIONAL arr. MARTIN. *I've been working on the railroad* (*More folk strings* – Summy-Birchard)
WEBSTER, C. *Scherzo* (*Suzuki cello school* Book 3 revised edition – Summy-Birchard)
WEDGWOOD, P. *The next time* (*Jazzin' about – fun pieces for cello* – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 1984

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A

● **From AMEB *Cello Grade 4* Series 2:**
COHEN, M. *Looping the loop*
LEE, S. *Study*
LEGG, P. *The spinning wheel*
SCHUMANN, R. arr. MOONEY. *Soldatenmarsch* and TRADITIONAL arr. MOONEY. *Yankee Doodle*

Manual list

COHEN, M. *Prelude* (*Technique takes off!* – Faber)
COHEN, M. *Ride like the wind* (*Technique takes off!* – Faber)
COHEN, M. *Swirling arabesques* (*Technique takes off!* – Faber)
DOTZAUER, J. *Study* No 5 from *40 studies* (Stainer and Bell)
DOTZAUER, J. *Study* No 6 from *40 studies* (Stainer and Bell)
DOTZAUER, J. *Study* No 8 from *40 studies* (Stainer and Bell)
DOTZAUER, J. *Study* No 10 from *40 studies* (Stainer and Bell)
FEUILLARD, L. *Study* No 25 (*60 études du jeune violoncelliste* – Delrieu)
FEUILLARD, L. *Study* No 26 (*60 études du jeune violoncelliste* – Delrieu)
MOONEY, R. *The hundred pipers* (*Thumb position for cello* Book 1 – Summy-Birchard)
MOONEY, R. *Rollicking rondo* (*Position pieces for cello* Book 2 – Summy-Birchard)
MOONEY, R. *Succinct sonata* (*Position pieces for cello* Book 2 – Summy-Birchard)
PURCELL, H. arr. MOONEY. *Rigadoon* (*Double stops for cello* – Summy-Birchard)

List B

● **From AMEB *Cello Grade 4* Series 2:**
HANDEL, G. arr. DAHM. *Lascia ch'io pianga*
HOOK, J. arr. HODGSON. *Adagio* and *Gavot*
SCHUBERT, F. arr. WERETKA. *Ave Maria!*
VIVALDI, A. arr. WERETKA. *La follia*

Manual list

BEETHOVEN, L. van. arr. NELSON. *Variations on a Russian theme* (*Keytunes* Book 1 – Boosey and Hawkes)
BREVAL, J. arr. STUTSCHEWSKY. *Allegro* 1st movement from *Sonata* in C major Op. 42 (Schott)
CHINZER, G. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in G minor (*Three 18th century sonatas* – Faber)
GABRIEL-MARIE, J. arr. SUZUKI. *La cinquantaine* (*Suzuki cello school* Book 3 revised edition – Summy-Birchard)
JÄRNEFELT, A. *Berceuse* in E minor
KAYSER, H. *Sonatine II* from *Vier sehr leichte Sonatinen* Op. 35 (Ice-Land Music Munich)
MARCELLO, B. *Allegro* 2nd movement from *Sonata* in C major
MARCELLO, B. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in C major
MARCELLO, B. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor
MARAIS, M. arr. ALDIS and MULKE. *La matelotte* (*Five old French dances* – Master Music Publications)
NÖLCK, A. *Capriccietto* No 7 from *Zehn Originalstücke* Op. 116 (Schott)
PERGOLESI, G. arr. DERI. *Nina* (*Solos for the cello player* – Schirmer)
PORTA, B. *Adagio* 3rd movement and *Minuet* 4th movement from *Sonata* in B♭ major (*Three 18th century sonatas* – Faber)
SCHUBERT, F. arr. NELSON. *Ballet music from 'Rosamunde'* (*Keytunes* Book 1 – Boosey and Hawkes)

List C

● **From AMEB *Cello Grade 4* Series 2:**
ADORIAN, A. *Spanish dance*
DVOŘÁK, A. arr. WERETKA. *Als die alte Mutter*
POPPER, D. *Gavotte*
SWAYNE, G. *Spooky song*

Manual list

ABBOTT, K. *Autumn song* (reedmusic.com)
BAILEY, K. *Rock on the edge* (*Jazzin' around for strings – cello* – Kerin Bailey Publishing)
BAILEY, K. *Shades of night* (*Jazzin' around for strings – cello* – Kerin Bailey Publishing)
BAZELAIRE, P. *Bourrée d'Auvergne* 1st movement from *Suite française* Op. 114
BAZELAIRE, P. *Chanson de Bresse* 3rd movement from *Suite française* Op. 114
CUI, C. *Orientale* from *Kaleidoscope* Op. 50 No 9
HINDEMITH, P. *Langsam* No 2 or *Lebhaft* No 3 from *Drei leichte Stücke* (*Solos for young cellists* Volume 2 – Summy-Birchard)
MACMILLAN, J. *Sabre dance* (*Northern skies* – Boosey and Hawkes)
TANN, H. *Lullaby* (*Spectrum* – ABRSM)
TRADITIONAL arr. CASALS *Song of the birds* (*Learning the tenor clef* – Faber)
TRADITIONAL arr. LEGG and GOUT. *Kalinka* (*Learning the tenor clef* – Faber)
WEDGWOOD, P. *Castaway* (*Up-grade! Cello* Grades 3–4 – Faber)
WEDGWOOD, P. *Just passing by* (*Jazzin' about – fun pieces for cello* – Faber)
WEDGWOOD, P. *Sometime maybe* (*Jazzin' about – fun pieces for cello* – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, without assistance, in readiness for the examination.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of scales and arpeggios from memory (see 'Presentation of Technical Work from memory' above). Exercises may be read from music.
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, hook stroke, *spiccato*, *sautillé*, and up-bow *staccato* at tempi faster than required at Level 1
- Enhanced co-ordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Thumb position capable of meeting the demands for greater executant ability and musical expression
- Confident use of natural and artificial harmonics
- Rhythmic precision reflected through the bowing hand and left arm
- Clear and open tone quality through a wide range of dynamics and timbre
- Bowing patterns as specified in *Cello Technical Work* (AMEB, 2009)
- Accurate intonation and pitch discrimination, to include development of double stopping

Candidates must tune their own instruments without assistance from Grade 5.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of chosen works at the indicated tempo with fluency
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms and hands
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- Ensemble playing that displays good communication and interaction between cellist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8)

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural Tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated
- The ability to read tenor clef (from Grade 6)

General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General Knowledge Tests' in the front section of this Manual.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Through a balanced and varied programme exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of chosen works at the indicated tempo with fluency
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g ornaments, *rubato*, cadenzas)
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General Knowledge Tests' in the front section of this Manual.

GRADE 5 1985

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List works specified in each grade for presentation at examination.

List A. Accompanied and unaccompanied studies

● **From AMEB *Cello Grade 5* Series 2:**
DOTZAUER, J. *Übungsstück*
MOONEY, R. *The triumph*
MOONEY, R. *I've been working on the railroad*
TRADITIONAL arr. NELSON. *Bonnie Dundee variations*

Manual list
COHEN, M. *Sarabande with variations* (*Technique takes off!* – Faber)
COHEN, M. *Reflection* (*Technique takes off!* – Faber)
DOTZAUER, J. *Study* No 38 from *40 studies*
FEUILLARD, L. *Study* No 39 from *60 études du jeune violoncellist* (Delrieu)
FEUILLARD, L. *Study* No 42 from *60 études du jeune violoncellist* (Delrieu)
LEE, S. *Study* No 6 from *Melodische und progressive Übungen* Op. 131 (Cello 1 only)
LEE, S. *Study* No 8 from *Melodische und progressive Übungen* Op. 131 (Cello 1 only)
LEE, S. *Study* No 15 from *Melodische und progressive Übungen* Op. 131 (Cello 1 only)
LEE, S. *Study* No 8 from *Melodische und progressive Etüden* Op. 31 Volume 1
LEE, S. *Study* No 10 from *Melodische und progressive Etüden* Op. 31 Volume 1
LEE, S. *Study* No 13 from *Melodische und progressive Etüden* Op. 31 Volume 1
LEE, S. *Study* No 18 from *Melodische und progressive Etüden* Op. 31 Volume 1
LEE, S. *Study* No 20 (*Percy Such: New school of cello studies* Book 2 – Stainer and Bell)
MOONEY, R. *Battle hymn* and *The coyotes bark* (*Thumb position for cello* Book 1 – Summy-Birchard)

List B. Baroque and Classical repertoire

● **From AMEB *Cello Grade 5* Series 2:**
BREVAL, J. arr. FEUILLARD. *Allegro*
GOUNOD, C. arr. WERETKA. *Ave Maria*
PORTA, B. *Adagio* and *Allegro*
ZOCARINI, M. *Vivace*

Manual list
BACH, J.C.F. *Allegretto* 1st movement from *Sonata* in G major (Bärenreiter)
BACH, J.S. arr. LLOYD WEBBER. *Arioso* (*Great cello solos* – Chester)
BACH, J.S. *Minuets I and II* 5th movement and *Gigue* 6th movement from *Suite* No 1 in G major BWV 1007
BONI, P. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in C major
BREVAL, J. *Allegro* 1st movement from *Sonata* in G major Op. 28 No 4 (*Three 18th century sonatas* – Faber)
BREVAL, J. *Tempo di minuetto* 2nd movement from *Sonata* in G major Op. 28 No 4 (*Three 18th century sonatas* – Faber)
DE FESCH, W. *Siciliano* 1st movement and *Allemanda* 2nd movement from *Sonata* in D minor Op. 8 No. 3 (Schott)
MARCELLO, B. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* No 1 in F major
MARCELLO, B. *Allegro* 2nd movement, *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* No 4 in G minor
PARADIS, M. arr. DUSHKIN. *Sicilienne* (Schott)
ROMBERG, B. *Allegro non troppo* 1st movement from *Sonata* in E minor Op. 38 No 1 (IMC)
VIVALDI, A. *Allegro* 1st movement from *Concerto* in D major RV 403
VIVALDI, A. Any two movements from *Sonata* in E minor RV 40
VIVALDI, A. Any two movements from *Sonata* in A minor RV 43

List C. Romantic repertoire

● **From AMEB *Cello Grade 5* Series 2:**
KREISLER, F. arr. KREISLER. *Liebesleid*
LEE, S. *Gavotte*
SQUIRE, W. *Harlequinade*
TRADITIONAL arr. CHIN. *Londonderry air*

Manual list
ELGAR, E. arr. LEGG and GOUT. *Chanson de matin* (*Learning the tenor clef* – Faber)
FAURE, G. *Sérénade* Op. 98 (IMC)
FAURE, G. *Berceuse* Op. 16 (Edition Butorac)
FAURE, G. arr. LEGG and GOUT. *Pavane* (*Learning the tenor clef* – Faber)
OFFENBACH, J. arr. LEGG and GOUT. *In the twilight* (*Learning the tenor clef* – Faber)
SCHUBERT, F. arr. LLOYD WEBBER. *Serenade* (*14 pieces* – Mayhew)
SQUIRE, W. *Dance rustique* Op. 20 No 5 (Stainer and Bell)
SQUIRE, W. *Bourrée* Op. 24 (Carl Fischer)
SQUIRE, W. *Tarantella* (Stainer and Bell)
TCHAIKOVSKY, P. arr. ROSE. *Valse sentimentale* Op. 51 No 6 (IMC)

List D. Post-romantic repertoire

● **From AMEB *Cello Grade 5* Series 2:**
BRYARS, G. *With Miriam by the river*
JENKINSON, E. *Danse des sylphes*
KATS-CHERNIN, E. *Slicked back tango*
LEEK, S. *Goombungee*

Manual list
BARTÓK, B. arr. LIEBNER and HALÁSZ. No 1, No 4 and No 5 from *Gyermekeknek/Für Kinder* (*Gyermekeknek/Für Kinder* – EMB)
BAZELAIRE, P. *Berceuse populaire française* 4th movement and *Montagnarde d'Auvergne* 5th movement from *Suite française* Op. 114
COLE, J. *Elegy* (*Spectrum* – ABRSM)
DOVE, J. *Prayer wheel* (*Spectrum* – ABRSM)
FINZI, G. *Game dans la nuit* (*Collection panorama* Book 2 – Billaudot)
JACOBSON, J. *Hip hip bourrée* (*Unbeaten tracks* – Faber)
LAWRENCE, B. *Elegy* (AMC)
MARTINŮ, B. *Pastorale* No 2 (Leduc)
MARTINŮ, B. *Pastorale* No 4 (Leduc)
NICHOLLS, S. *Cake walk* (*Recital repertoire* Book 1 – Faber)
RIMSKY-KORSAKOV, N. arr. KLENGEL. *Chanson indoue* from *Sadko* (*14 pieces for cello* – Mayhew)
SAMUEL, R. *Tin soldier* (*Spectrum* – ABRSM)
SHOSTAKOVICH, D. arr. COWLES. *Romance* from *The gadfly* (Fentone)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 1986

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List works specified in each grade for presentation at examination.

List A. Accompanied and unaccompanied studies

● **From AMEB *Cello Grade 6* Series 2:**
GOLTERMANN, G. *Etude caprice*
LEE, S. *Study*
MOONEY, R. *March of the wooden soldiers* and *The drummers*
ŠEVČÍK, O. arr. FEUILLARD. *Theme and variations I–VI*

Manual list

DOTZAUER, J. *Study* No 67 from *113 studies* Book 3
DOTZAUER, J. *Study* No 78 from *113 studies* Book 3
DOTZAUER, J. *Study* No 24 from *40 studies*
DOTZAUER, J. *Study* No 25 from *40 studies*
DOTZAUER, J. *Study* No 26 from *40 studies*
DOTZAUER, J. *Study* No 32 from *40 studies*
DOTZAUER, J. *Study* No 33 from *40 studies*
DOTZAUER, J. *Study* No 40 from *40 studies*
KABALEVSKY, D. *Study* No 5 from *Five studies in major and minor* Op. 67
LEE, S. *Study* No 24 from *Melodische und progressive Übungen* Op. 131 (Cello 1 only)
LEE, S. *Study* No 21 from *Melodische und progressive Etüden* Op. 31 Volume 1
LEE, S. *Study* No 25 from *Melodische und progressive Etüden* Op. 31 Volume 2
LEE, S. *Study* No 28 from *Melodische und progressive Etüden* Op. 31 Volume 2
LEE, S. *Study* No 34 from *Melodische und progressive Etüden* Op. 31 Volume 2
MINSKY, A. *Sailing down the river* from *10 American études* (Oxford University Press)
MOONEY, R. *Old air* and *Fanfare* (*Position pieces for cello* Book 2 – Summy-Birchard)
MOONEY, R. *The rollicking Irishman* and *Petite partita* (*Thumb position for cello* Book 2 – Summy-Birchard)

List B. Baroque and Classical repertoire

● **From AMEB *Cello Grade 6* Series 2:**
COUPERIN, F. arr. WERETKA. *Siciliéne* and *La tromba*
MOZART, W. arr. WERETKA. *Allegro*
VIVALDI, A. arr. WERETKA. *Allegro (I)*, *Adagio* and *Allegro (II)*
ZOCARINI, M. arr. KOLNEDER. *Largo* and *Allegro*

Manual list

BACH, J.S. *Allemande* 2nd movement from *Suite* in G major BWV 1007
BACH, J.S. *Courante* 3rd movement and *Sarabande* 4th movement from *Suite* in G major BWV 1007
BACH, J.S. *Sarabande* 4th movement and *Bourrées* 5th movement from *Suite* in C major BWV 1009
CASADESUS, H. 2nd movement from *Concerto* in C minor (Salabert) (erroneously attributed to BACH, J.C.)
DE FESCH, W. *Sonata* in B♭ major Op. 8 No 2
DE FESCH, W. *Sonata* in G major Op. 8 No 6
MARAIS, M. arr. ALDIS and MULKE. *Le basque* and *La provencale* (*Five French dances* – Master Music Publications)
MOZART, W. *Rondo* 3rd movement from *Sonata* in B♭ major K 292 (Bärenreiter)

VIVALDI, A. Any two movements from *Sonata* in B♭ major RV 47
VIVALDI, A. Any two movements from *Sonata* in F major RV 41
VIVALDI, A. Any two movements from *Sonata* in B♭ major RV 45
VIVALDI, A. Any two movements from *Sonata* in B♭ major RV 46
VIVALDI, A. Any two movements from *Sonata* in G minor RV 42
VIVALDI, A. Any two movements from *Sonata* in A minor RV 44
VIVALDI, A. Any two movements from *Sonata* in E♭ major RV 39
ZOCARINI, M. *Allegro* 1st movement and *Andante* 2nd movement from *Concertino* No 4 in D major (*6 concertini* Book 2 – Schott)

List C. Romantic repertoire

● **From AMEB *Cello Grade 6* Series 2:**
BANTOCK, G. *Hamabdil*
CASSADÓ i MOREAU, G. *Allegretto grazioso*
ROSSINI, G. arr. HODGSON. *Tarantella*
SQUIRE, W. *Prière*

Manual list
BRIDGE, F. *Spring song*
ELGAR, E. arr. CHENEY. *Salut d'amour* Op. 12 (*Solos for young cellists* Volume 5 – Summy-Birchard)
FAURE, G. *Romance* Op. 69 (IMC)
FAURE, G. *Sicilienne* Op. 78 (IMC)
GLAZUNOV, A. *Sérénade espagnole* Op. 20 No 2 (IMC)
GOLTERMANN, G. arr. HINDEMITH. *Allegro* 1st movement from *Concerto* Op. 65 (Schott)
GOLTERMANN, G. arr. HINDEMITH. *Allegro molto* 3rd movement from *Concerto* Op. 65 (Schott)
MENDELSSOHN, F. *Lied ohne Worte* in D major Op. 109
OFFENBACH, J. *Musette* (EMB)
POPPER, D. *Wie einst in schöner'n Tage* No 1 from *3 Stücke* Op. 64 (*Popular concert pieces* Volume 2 – EMB)
POPPER, D. *Wiegenlied* No 3 from *3 Stücke* Op. 64 (*Popular concert pieces* Volume 2 – EMB)
SAINT-SAËNS, C. *Le cygne* from *Le carnival des animaux*
SQUIRE, W. *Humoresque* Op. 26

List D. Post-romantic repertoire

● **From AMEB *Cello Grade 6* Series 2:**
BARTÓK, B. arr. CHIN. *Joc cu bâta*, *Brâul* and *Buciumeana*
CHARLTON, R. *Dragonfly dreams*
PIAZZOLLA, A. arr. LENEHAN. *Oblivion*
VAUGHAN WILLIAMS, R. arr. FORBES. *Fantasia on Greensleeves*

Manual list
ADORIAN, A. *Poeme* and *Burlesque* (*Solos for young cellists* Volume 3 – Summy-Birchard)
BLOCH, E. *Supplication* No 2 from *From Jewish life* (*Music for cello and piano* – Carl Fischer)
HOLLAND, D. *Rondel* (AMC)
MUSTONEN, O. *Frogs dancing on water lilies* (*Unbeaten tracks* – Faber)
PIAZZOLLA, A. Any two from *Tres piezas breve* (Tonos)
PIAZZOLLA, A. *Milonga en re* (Tonos)
RAY BENNETT, F. arr. LLOYD WEBBER. *African crib carol* from *14 pieces* (Mayhew)
SCHERMAN, R. arr. LLOYD WEBBER. *Hushabye mountain* from *14 pieces* (Mayhew)
SCHULTHEISS, U. *Deux par deux* (*Collection panorama* Book 2 – Billaudot)
SCULTHORPE, P. *Into the dreaming* (Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 1987

Section I. Technical work

Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces

Candidates are to prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List works specified in each grade for presentation at examination.

List A. Accompanied and unaccompanied studies

Manual list
DOTZAUER, J. *Study* No 37 from *40 studies*
DOTZAUER, J. *Study* No 63 from *113 studies* Book 3
DOTZAUER, J. *Study* No 70 from *113 studies* Book 3
DOTZAUER, J. *Study* No 73 from *113 studies* Book 3
DOTZAUER, J. *Study* No 82 from *113 studies* Book 3
DUPORT, J. *Study* No 2 from *21 studies*
DUPORT, J. *Study* No 3 from *21 studies*
DUPORT, J. *Study* No 4 from *21 studies*
DUPORT, J. *Study* No 19 from *21 studies*
LEE, S. *Study* No 11 from *Melodische und progressive Übungen* Op. 131 (Cello 1 only)
MINSKY, A. *October waltz* from *10 American études* (Oxford University Press)
MINSKY, A. *The flag waver* from *10 American études* (Oxford University Press)
MINSKY, A. *The train whistle* from *10 American études* (Oxford University Press)
MOONEY, R. *Chromatic boogie* and *Carolan's quarrel* (*Thumb position for cello* Book 2 – Summy-Birchard)
MOONEY, R. *Harry the hirsute housefly* and *Blue ridge ballad* (*Thumb position for cello* Book 2 – Summy-Birchard)
POPPER, D. *Study* No 11 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 2 from *Preparatory studies* Op. 76
POPPER, D. *Study* No 3 from *Preparatory studies* Op. 76
ŠEVCÍK, O. arr. FEUILLARD. *Theme and variations 13–18* inclusive from *40 variations* Op. 3 (Bosworth)

List B. Baroque and Classical repertoire

Manual list
BACH, J.S. *Prelude* 1st movement from *Suite* in G major BWV 1007
BACH, J.S. *Courante* 3rd movement and *Gigue* 6th movement from *Suite* in C major BWV 1009
BERTEAU, M. (formerly SAMMARTINI). *Grave* 2nd movement from *Sonata* in G major
BREVAL, J. arr. FEUILLARD. *Allegro moderato* 1st movement from *Concerto* in D major (Delrieu)
BREVAL, J. *Rondo: Allegretto* 3rd movement from *Concerto* No 2 in D major (Delrieu)
BOCCHERINI, L. arr. BAZELAIRE. *Rondo* in C major (Leduc)
CASADESUS, H. *Allegro molto ma maestoso* 1st movement from *Concerto* in C minor (Salabert) (erroneously attributed to BACH, J.C.)
COUPERIN, F. arr. CHENEY. *Prelude* and *Air de diable (Solos for young cellists* Volume 5 – Summy-Birchard)
ECCLES, H. arr. CAHNBLEY. *Preludium* 1st movement and *Courante* 2nd movement from *Sonata* in G minor (Schott)
MOZART, W. arr. PIATIGORSKY. *Sonatina* (Chester)
SENAILLE, J. *Allegro spiritoso* (*Concert encores for cello* – IMC)
STAMITZ, C. arr. FUSSL. *Allegro con spirito* 1st movement from *Concerto* No 1 in G major (Bärenreiter)
TELEMANN, G. arr. GRÜTZBACH. *Fantasia* No 10 (Möseler)

VANDINI, A. *Sonata* in G major (Schott)
ZOCARINI, M. *Concertino* No 1 in G major (*6 concertini* Book 1 – Schott)

List C. Romantic repertoire
Manual list
FAURE, G. arr. CASALS. *Après un rêve* Op. 7 No 1 (IMC)
PIATTI, A. *Nocturno* Op. 20 (IMC)
POPPER, D. *Mazurka* Op. 11 No 3 (EMB)
POPPER, D. *Gnomentanz* No 2 from *Im Walde* Op. 50 (*Popular concert pieces for cello and piano* Volume 1 – EMB)
POPPER, D. *Zur Guitarre* Op. 54 No 1
RACHMANINOFF, S. *Vocalise* Op. 34 No 14 (Boosey and Hawkes)
RAVEL, M. arr. BAZELAIRE. *Pièce en forme de habanera* (Leduc)
SAINT-SAËNS, C. *Allegro appassionato* Op. 43
VAN GOENS, D. *Tarantelle* Op. 24

List D. Post-romantic repertoire
Manual list
BLOCH, E. *Jewish song* No 3 from *From Jewish life* (*Music for cello and piano* – Carl Fischer)
CHAPLIN, C. *Limelight* (*Oh that cello* Book 2 – Kunzelmann)
EDWARDS, R. *Laughing rock* (AMC)
FALLA, M. de. arr. PIATIGORSKY. *Ritual fire dance* (Chester)
GRANADOS, E. arr. PIATIGORSKY. *Orientale* (*Spanish dance* No 2 Op. 37) (IMC)
HOPKINS, S. *Reclaiming the spirit* (Holistic music publication)
JOPLIN, S. arr. PEJTSIK. *The strenuous life* (*Cello meets piano* Volume 1 – EMB)
MARTINŮ, B. No 1 from *Nocturnes*
MARTINŮ, B. No 4 from *Nocturnes*
SCULTHORPE, P. *Introit* and *Kyrie* from *Requiem*
STANHOPE, P. *Dawn lament* (reedmusic.com)
TSINTSADZE, S. *Chonguri* (*Cello world* – Faber)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 1988

Section I. Technical work
Please refer to the Syllabus Objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Cello Technical Work* (2009).

Section II. Studies and pieces
Candidates are to prepare four works, one from each of Lists A, B, C, and D, for presentation at examination.

List A. Accompanied and unaccompanied studies
Manual list
LEE, S. No 40 from *Melodische und progressive Etüden* Op. 31 Volume 2
DOTZAUER, J. *Study* No 77 from *113 studies* Book 3
DOTZAUER, J. *Study* No 81 from *113 studies* Book 3
DOTZAUER, J. *Study* No 83 from *113 studies* Book 3
DUPORT, J. *Study* No 6 from *21 studies*
DUPORT, J. *Study* No 7 from *21 studies*
DUPORT, J. *Study* No 10 from *21 studies*
DUPORT, J. *Study* No 13 from *21 studies*
DUPORT, J. *Study* No 20 from *21 studies*
POPPER, D. *Study* No 1 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 2 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 6 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 5 from *Preparatory studies* Op. 76
POPPER, D. *Study* No 8 from *Preparatory studies* Op. 76
MINSKY, A. *Broadway* from *10 American études* (Faber)
MINSKY, A. *Like crazy* from *10 American études* (Faber)
ŠEVČÍK, O. arr. FEUILLARD. *Theme and variations 27–33* inclusive from *40 variations* Op. 3 (Bosworth)

List B. Baroque and Classical repertoire
Manual list
BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in C major BWV 1009
BERTEAU, M. (formerly SAMMARTINI). *Grave* 2nd movement and *Vivace* 3rd movement from *Sonata* in G major
CASADESUS, H. *Adagio molto espressivo* 2nd movement and *Allegro molto energico* 3rd movement from *Concerto* in C minor (Salabert) (erroneously attributed to BACH, J.C.)
COSTANZI, G. attrib. HAYDN, J. *Adagio* 2nd movement from *Concerto* in D major Hob VIIb:4
GABRIELLI, D. *Ricercare* No 5 in C major from *7 ricercari*
STAMITZ, C. arr. FÜSSL. *Romance: Andantino* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* No 1 in G major (Bärenreiter)
VANDINI, A. *Sonata* in F major (Schott)
VIVALDI, A. *Concerto* in B minor RV 424 (*Six great cello concertos* – Ricordi)

List C. Romantic repertoire
Manual list
DVOŘÁK, A. arr. DVOŘÁK. *Slavonic dance* Op. 46 No 8 (Bärenreiter)
ELGAR, E. *Adagio – Moderato* 1st movement from *Concerto* in E minor Op. 85
FAURE, G. *Elégie* Op. 24
POPPER, D. *Mazurka* Op. 51
POPPER, D. *Tempo di marcia* Op. 16
POPPER, D. *Menuetto* Op. 65 No 2 (*Popular concert pieces for cello* Volume 1 – EMB)
TCHAIKOVSKY, P. *Andante cantabile* Op. 11 in B major
VAN GOENS, D. *Scherzo* Op. 12

List D. Post-romantic repertoire
Manual list
BARTÓK, B. arr. SILVA. *Poargă românescă* No 5 and *Măruntel* No 6 from *Romanian folk dances* (Universal)
BLOCH, E. *Prayer* No 1 from *From Jewish life* (*Music for cello and piano* – Carl Fischer)
BLOCH, E. *Méditation hébraïque* (*Music for cello and piano* – Carl Fischer)
EDWARDS, R. *Water spirit song* (AMC)
FALLA, M. de. arr. PIATIGORSKY. *Dance of terror* (Chester)
GRANADOS, E. *Intermezzo*
KODÁLY, Z. *Sonatina*
MARTINŮ, B. *Lento* No 2 and *Moderato* No 3 from *Nocturnes*
PIAZZOLLA, A. *Libertango* (*Piazzolla for cello* – Kunzelmann)
SIBSON, B. *Nicaea variations* (reedmusic.com)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 1989

Section I. Studies and pieces

Please refer to the Syllabus Objectives at the beginning of this level.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B at the candidate's discretion.

List A. Unaccompanied works including studies

BACH, J.S. *Suite* in D minor BWV 1008 [entire suite]
GABRIELLI, D. *Ricercare* No 3 and *Ricercare* No 6 from *7 ricercari*
GRÜTZMACHER, F. *Study* Op. 38 No 1
MINSKY, A. *Judaic concert suite*
PIATTI, A. *Caprice* No 1 from *12 caprices* Op. 25
PIATTI, A. *Caprice* No 9 from *12 caprices* Op. 25
POPPER, D. *Study* No 34 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 36 from *Hohe Schule des Violoncello-Spiels* Op. 73
TELEMANN, G. arr. GRÜTZBACH. *Fantasia* No 4 from *Zwölf Fantasien* (Möseler)
SUMMER, M. arr. CHENEY. *Julie-O* (*Solos for young cellists* Volume 5 – Summy-Birchard)

List B. Recital works

BEETHOVEN, L. van. *Adagio sostenuto ed espressivo–Allegro molto più tosto presto* 1st movement from *Sonata* in G minor Op. 5 No 2
BEETHOVEN, L. van. *Rondo: Allegro* 2nd movement from *Sonata* in G minor Op. 5 No 2
BEETHOVEN, L. van. *Twelve variations on a theme from Handel's oratorio 'Judas Maccabeus'* WoO 45
BOCCHERINI, L. arr. RUYSSEN. *Concertino* in G major (Delrieu)
BRAHMS, J. *Allegro non troppo* 1st movement and *Allegretto quasi minuetto–Trio* 2nd movement from *Sonata* in E minor Op. 38
BRAHMS, J. *Allegro* 3rd movement from *Sonata* in E minor Op. 38
BRUCH, M. arr. BRUCH. *Kol Nidrei* Op. 47
DVOŘÁK, A. arr. DVOŘÁK. *Slavonic dance* Op. 46 No 3 (Bärenreiter)
FALLA, M. de. *El Pano moruna, Nana* and *Cancion* from *Suite populaire Espagnole* (Eschig)
FAURE, G. *Sonata* in D minor Op. 109
GOLTERMANN, G. *Tarantella* Op. 60 No 2
HAYDN, J. *Allegretto* 1st movement and *Adagio* 2nd movement from *Concerto* in D major Hob VIIb:4
HAYDN, J. *Adagio* 2nd movement and *Allegro* 3rd movement from *Concerto* in D major Hob VIIb:4
HERVELOIS, C. arr. SCHROEDER. *Suite II* (Schott)
HINDSON, M. *Love serenade* (AMC)
LEONARD, H. arr. ISSERLIS. *Donkey and the driver* (*Cello world* – Faber)
NIN, J. *Chants d'Espagne*
POPPER, D. *Concert étude* Op. 55 No 2 (*Six selected pieces for cello and piano* – Universal)
SCHUMANN, R. *Fantasiestücke* Op. 73
STAMITZ, C. arr. FÜSSL. *Allegro con spirito* 1st movement and *Andante poco moderato* 2nd movement from *Concerto* No 3 in C major (Bärenreiter)
STAMITZ, C. arr. FÜSSL. *Andante poco moderato* 2nd movement and *Rondo: Allegro* 3rd movement from *Concerto* No 3 in C major (Bärenreiter)
STRAVINSKY, I. *Introduzione* and *Serenata* from *Suite italienne*
SUK, J. *Serenade* and *Ballade*
VIVALDI, A. *Concerto* in E♭ major RV 408
WEBERN, A. *Drei kleine Stücke* Op. 11

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando*, etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the cello, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the cello repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the cello and the meaning of any terms and signs commonly used in cello music.

Candidates must provide the examiners with clear, unmarked copies of all scores, including the piano part.

ASSOCIATE 1990

Section I. Studies and pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied works

Manual list

BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in E♭ major BWV 1010
BACH, J.S. *Courante* 3rd movement, *Sarabande* 4th movement, *Bourrées I and II* 5th movement and *Gigue* 6th movement from *Suite* in E♭ major BWV 1010
BLOCH, E. *Prelude* 1st movement and *Allegro* 2nd movement from *Suite* No 1
BLOCH, E. *Canzona* 3rd movement and *Allegro* 4th movement from *Suite* No 1
DUPORT, J. *Etude* No 9 from *21 études*
FRANCHOMME, A. *Caprice* No 1 Op. 7 (IMC)
FRANCHOMME, A. *Caprice* No 12 from *12 caprices* Op. 7 (IMC)
GABRIELLI, D. *Ricercare* No 7 from *7 ricercari* (Schott)
PEREIRA, D. *Black mountain views* (the composer)
PIATTI, A. *Caprice* No 4 from *12 caprices* Op. 25
PIATTI, A. *Caprice* No 5 from *12 caprices* Op. 25
POPPER, D. *Study* No 5 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 7 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 10 from *Hohe Schule des Violoncello-Spiels* Op. 73
POPPER, D. *Study* No 19 from *Hohe Schule des Violoncello-Spiels* Op. 73
SCULTHORPE, P. *Threnody*
TELEMANN, G. arr. VON MORGEN. Any two movements from *Sonata* in D major TWV 40:1 (Edition Butorac)

List B. Baroque and Classical repertoire

Manual list

BACH, J.S. arr. EPPSTEIN. *Adagio* 1st movement and *Allegro ma non tanto* 2nd movement from *Sonata* in G major BWV 1027 (Bärenreiter)
BACH, J.S. arr. EPPSTEIN. *Andante* 3rd movement and *Allegro moderato* 4th movement from *Sonata* in G major BWV 1027 (Bärenreiter)
BACH, J.S. arr. EPPSTEIN. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in D major BWV 1028 (Bärenreiter)
BEETHOVEN, L. van. *Allegro ma non tanto* 1st movement from *Sonata* in A major Op. 69
BEETHOVEN, L. van. *Andante-Allegro-Vivace* 1st movement from *Sonata* in C major Op. 102 No 1
BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in D major Op. 102 No 2
BEETHOVEN, L. van. *Variations on 'Bei Männern, welche Liebe fühlen'* (Henle)
BOCCHERINI, L. *Andante lentarello* 2nd movement and *Allegro e con moto* 3rd movement from *Concerto* in D major Op. 34 G 483
BREVAL, J. *Allegro brillante* 1st movement and *Adagio cantabile* 2nd movement from *Sonata* in G major
FRANCŒUR, F. 2nd, 4th and 5th movements from *Sonata* in E major
FRESCOBALDI, G. arr. CASSADÓ. *Toccata*
HAYDN, J. arr. PIATTI. *Tempo di minuetto* 3rd movement from *Sonata* in C major Hob VI:6
HAYDN, J. *Adagio* 2nd movement and *Rondo* 3rd movement from *Concerto* in D major Hob VIIb:2
HAYDN, J. *Adagio* 2nd movement and *Allegro molto* 3rd movement from *Concerto* in C major Hob VIIb:1

List C. Romantic repertoire

Manual list

BRAHMS, J. *Allegretto quasi minuetto–Trio* 2nd movement and *Allegro* 3rd movement from *Sonata* in E minor Op. 38
CASSADÓ, G. *Dance of the green devil* (Universal)
CHOPIN, F. *Introduction* and *Polonaise brilliant* (Henle)
DVOŘÁK, A. *Rondo* in G minor Op. 94
DVOŘÁK, A. *Klid* [*Silent woods*] Op. 68 No 5
FAURE, G. *Sonata* Op. 117
FRANCK, C. arr. DELSART and ROSE. Any two movements from *Sonata* in A major (IMC)
GRIEG, E. *Allegro agitato* 1st movement from *Sonata* in A minor Op. 36
LALO, E. *Intermezzo* 2nd movement from *Concerto* in D minor
POPPER, D. *Serenade* (*Six selected pieces for cello and piano* – Universal)
POPPER, D. *Tarantelle* Op. 33
POPPER, D. *Vito* Op. 54 No 5
SAINT-SAËNS, C. *Concerto* in A minor Op. 33 (from the beginning of the work to the end of the *Allegretto con molto* or from the beginning of *Allegretto con molto* to the end of the work)
SCHUMANN, R. *Adagio and Allegro* Op. 70
STRAUSS, R. *Allegro con brio* 1st movement from *Sonata* in F major Op. 6 (Universal)

List D. Post-Romantic repertoire

Manual list

BARBER, S. *Allegro ma non troppo* 1st movement from *Sonata* in C minor
BARBER, S. *Adagio* 2nd movement and *Allegro appassionato* 3rd movement from *Sonata* in C minor
BRIDGE, F. *Allegro ben moderato* 1st movement from *Sonata* in D minor (Boosey and Hawkes)
CASSADÓ, G. *Sonata nello stile antico spagnuolo*
CASSADÓ, G. *Requiebros*
FALLA, M. de. arr. MARECHAL. *Polo* 4th movement, *Asturiana* 5th movement and *Jota* 6th movement from *Suite populaire espagnole*
HINDSON, M. *Jungle fever*
JANÁČEK, L. Any two movements from *Pohadka* JW VII/5
KABALEVSKY, D. *Allegro* 1st movement from *Concerto* No 1 in G minor Op. 49
MINSKY, A. *Truckin' through the south* from *10 American études* (Oxford University Press)
PIAZZOLLA, A. *The grand tango*
PROKOVIEV, S. *Andante grave* 1st movement from *Sonata* in C major Op. 119
SHOSTAKOVICH, D. *Allegro non troppo* 1st movement and *Allegro* 2nd movement from *Sonata* in D minor Op. 40
VAUGHAN WILLIAMS, R. *Fantasia on Sussex folk tunes*

Section II. General knowledge

LICENTIATE 1991

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, C, and D at the candidate's discretion.

Candidates must present one complete work in the programme from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Section I

List A. Unaccompanied works

Manual list

BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in C minor BWV 1011
BACH, J.S. *Prelude* 1st movement and *Allemande* 2nd movement from *Suite* in D major BWV 1012
BACH, J.S. *Prelude* 1st movement and *Courante* 3rd movement from *Suite* in D major BWV 1012
BRITTEN, B. *Suite* No 1 Op. 72
BRITTEN, B. *Suite* No 3 Op. 87
CASSADÓ, G. *Preludio: Fantasia* 1st movement and *Sardana (Danza)* 2nd movement from *Suite per violoncello* (Universal)
CASSADÓ, G. *Sardana (Danza)* 2nd movement and *Intermezzo e danza finale* 3rd movement from *Suite per violoncello* (Universal)
HINDEMITH, P. *Lebhaft, sehr markiert* 1st movement, *Mäßig schnell, gemächlich* 2nd movement and *Langsam* 3rd movement from *Sonata* Op. 25 No 3
HINDEMITH, P. *Langsam* 3rd movement, *Lebhafte Viertel* 4th movement and *Mäßig schnell* 5th movement from *Sonata* Op. 25 No 3
KATS-CHERNIN, E. *Wild rice* (AMC)
KODÁLY, Z. *Allegro maestoso ma appassionato* 1st movement from *Sonata* Op. 8
KODÁLY, Z. *Adagio con grand'espressione* 2nd movement from *Sonata* Op. 8
KODÁLY, Z. *Allegro molto vivace* 3rd movement from *Sonata* Op. 8
PIATTI, A. *Caprice* No 7 from *12 caprices* Op. 25
REGER, M. *Prelude* and any one other movement from *Suite* No 2 in D minor Op. 131c
SCULTHORPE, P. *Sonata for cello alone* (Faber)

List B. Baroque and Classical repertoire

Manual list

BACH, J.S. arr. EPPSTEIN. *Sonata* in G minor BWV 1029 (Bärenreiter)
BEETHOVEN, L. van. *Adagio cantabile* 3rd movement and *Allegro vivace* 4th movement from *Sonata* in A major Op. 69
BEETHOVEN, L. van. *Adagio–Tempo d'andante* 3rd movement and *Allegro vivace* 4th movement from *Sonata* Op. 102 No 1
BEETHOVEN, L. van. *Adagio con molto sentimento d'affetto* 2nd movement, *Allegro–Allegro fugato* 3rd movement from *Sonata* in D major Op. 102 No 2
BOCCHERINI, L. arr. PIATTI and CREPAX. *Sonata* No 6 (Ricordi)
BOCCHERINI, L. *Allegro* 1st movement from *Concerto* in D major G 476
BOCCHERINI, L. ed. GRÜTZMACHER. *Allegro moderato* 1st movement and *Adagio* 2nd movement from *Concerto* in B♭ major G 482
BOCCHERINI, L. ed. GRÜTZMACHER. *Adagio* 2nd movement and *Rondo* 3rd movement from *Concerto* in B♭ major G 482
HAYDN, J. *Allegro moderato* 1st movement from *Concerto* in D major Hob VIIb:2
MARAIS, M. arr. BAZELAIRE. *La folia* (Leduc)
SCHUBERT, F. *Adagio* 2nd movement and *Allegretto* 3rd movement from *Sonata ('Arpeggione')* D 821
WEBER, C. von. arr. PIATIGORSKY. *Adagio* and *Rondo* J 115

List C. Romantic repertoire

Manual list

BRAHMS, J. *Allegro vivace* 1st movement and *Adagio affettuoso* 2nd movement from *Sonata* in F major Op. 99 No 2
DEBUSSY, C. *Sonata* in D minor
DAVIDOFF, K. *Allegro* 1st movement from *Concerto* No 4 in E minor
DAVIDOFF, K. *Lento* 2nd movement from *Concerto* No 4 in E minor
DAVIDOFF, K. *Finale (Vivace)* 3rd movement from *Concerto* No 4 in E minor
DAVIDOFF, K. *At the fountain* Op. 20 No 2
DVOŘÁK, A. *Allegro* 1st movement from *Concerto* in B minor Op. 104
DVOŘÁK, A. *Adagio, ma non troppo* 2nd movement from *Concerto* in B minor Op. 104
DVOŘÁK, A. *Allegro moderato – Andante – Vivo* 3rd movement from *Concerto* in B minor Op. 104
ELGAR, E. *Lento – Allegro molto* 2nd movement and *Adagio* 3rd movement from *Concerto* in E minor Op. 85
LALO, E. *Lento – Allegro maestoso* 1st movement or *Andante – Allegro vivace* 3rd movement from *Concerto* in D minor
OFFENBACH, J. *Dance bohemienne* Op. 28
PAGANINI, N. *Variations on a theme of Rossini*
POPPER, D. *Hungarian rhapsody* (*Six selected pieces for cello and piano* – Universal)
POPPER, D. *Fantasy on little Russian songs*
POPPER, D. arr. SOLOW. *Scottish fantasy*
SCHUMANN, R. *Nicht zu schnell* 1st movement from *Concerto* in A minor Op. 129
SCHUMANN, R. *Langsam* 2nd movement and *Sehr lebhaft* 3rd movement from *Concerto* in A minor Op. 129
SCHUMANN, R. *5 Stücke im Volkston* Op. 102
TCHAIKOVSKY, P. *Rococo variations*
TCHAIKOVSKY, P. *Pezzo capriccio*

List D. Post-Romantic repertoire

Manual list

BANKS, D. *Sequence* (AMC)
BARTÓK, B. 1st part of *Rhapsody* BB 94c
BLOCH, E. *Schelomo*
BRITTEN, B. *Dialogo* 1st movement and *Scherzo-pizzicato* 2nd movement from *Sonata* in C major
BRITTEN, B. *Elegia* 3rd movement, *Marcia* 4th movement and *Moto perpetuo* 5th movement from *Sonata* in C major
GINASTERA, A. *Pampeana* Op. 21 No 2
HINDEMITH, P. *Variations on 'A frog he went a courting'*
KABALEVSKY, D. *Largo, molto espressivo* 2nd movement and *Allegretto* 3rd movement from *Concerto* in G minor Op. 49
KODÁLY, Z. *Capriccio*
MARTINŮ, B. *Slavonic variations*
PROKOFIEV, S. *Moderato* 2nd movement and *Allegro, ma non troppo* 3rd movement from *Sonata* in C major Op. 119
SHOSTAKOVICH, D. *Moderato* 2nd movement from *Concerto* No 1 in E♭ major Op. 107
SHOSTAKOVICH, D. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in D minor Op. 40
VINE, C. *Inner world* (AMC)
WALTON, W. *Moderato* 1st movement from *Concerto*

Section II. General knowledge

Cello (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Cello (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6040

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6041

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6042

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6043

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6044

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6045

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6046

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6047

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6048

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Double Bass

Double Bass (Comprehensive)

Foreword

Aim

In addition to the development of technical fluency and rhythmic awareness, this syllabus places an emphasis on the progressive development of sound production and tone control through a carefully graded programme of Technical work and repertoire. The Technical work is strategically directed, coherently organised, and is intended to support the repertoire.

By forging a close link between Technical work and repertoire, this syllabus develops an awareness of the role of technique as a means towards expressive playing. Through a consideration of the integration of right-hand and left-hand skills and with emphasis placed on the progressive development and diversification of bowing skills, the Double Bass syllabus allows candidates to demonstrate a progressive mastery of the geography of the fingerboard.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by a series of Grade books, *Double Bass Series 1* (AMEB, 2013), from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Double Bass Technical work* (AMEB, 2013), which contains all of the Technical work and exercises for this syllabus.

The old Technical work, last printed in the 2013 *Manual of Syllabuses* may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their Technical work only from *Double Bass Technical work* (AMEB, 2013).

Programme structure

Number of works to be presented

Candidates must present the following works at examination in addition to any Technical Work, Sight Reading, Aural Test, or General Knowledge requirement (see 'Test requirements for candidates in practical examinations' in the front section of the *Manual of syllabuses* for further information):

Level 1
Candidates must prepare three works, one from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below) for presentation at examination.

Level 2 (excluding Certificate of Performance)
Candidates must prepare one work from List A, two contrasting works from List B and the Orchestral excerpts requirements for List C, in addition to any Extra List requirement (see *Extra Lists* below) for presentation at examination.

Certificate of Performance
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including the requirement for the Orchestral Excerpts List D and appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B and C and complete the Orchestral Excerpts requirement for List D. Additional works needed to fulfil the time requirements may be selected from any of Lists A, B or C at the candidate's discretion.

Candidates must provide a copy of each work for use by the examiner.

Level 3 (Associate Diploma)
Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B and C and complete the Orchestral Excerpts requirement for List D. Additional works needed to fulfil the time requirements may be selected from any of Lists A, B or C at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

Level 3 (Licentiate Diploma)
A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B and C as well as the requirements for the Orchestral Excerpts List D. Additional works needed to fulfil the time requirement may be selected from any of Lists A, B or C at the candidate's discretion.

Candidates must present one work in the programme from memory.

Candidates must provide a copy of each work for use by the examiners.

Extra lists
Candidates must present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General requirements practical examinations' section at the front the *Manual of syllabuses*.

Extra List works need not be accompanied.

For further information, see 'General requirements practical examinations – Extra Lists' in the front section of this Manual.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for double bass), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the double bass, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct
Accompaniment
Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Extra List pieces do not need to be accompanied.

Some works in *Double Bass Series 1* and other publications contain duet parts for a second double bass. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Additional requirements
Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations for Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of the *Manual of syllabuses*.

Cadenzas
In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided
Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Fingerboards
With the exception of Preliminary, the use of marked fingerboards is discouraged.

Presentation of Technical work from memory
All of the Technical Work for this syllabus is printed in *Double Bass Technical work* (AMEB, 2013).

Scales and arpeggios must be presented from memory.

Technical exercises may be read from the music.

For further information, see 'General requirements practical examinations – Technical Work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory
The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations
The time allotted for all examinations is fixed by Regulation 13.

For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Tuning
The ability to tune the instrument accurately and reliably should be developed from the start of the double bassist's training.

Examiners may tune the candidate's instrument from Preliminary to Grade 4, both inclusive. Candidates must tune their own instruments from Grade 5.

Candidates should tune their instruments prior to entering the examination room (the use of electronic tuners is permissible).

Orchestral, solo and alternative tunings
Candidates may use orchestral tuning, solo tuning or further recognised alternative tunings of their instrument for examination purposes, provided they are able to fulfil all syllabus requirements for the examination using that tuning. No combination of tunings is permitted. In Level 2 (Grade 5 to Certificate of Performance) and Level 3 (Associate and Licentiate), the tuning of each accompanied recommended edition on the Manual List is indicated by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. Where works are unaccompanied, candidates may perform them using any recognised tuning. Similarly, candidates should feel free to use an alternative edition of the work by a reputable publisher if available in their preferred tuning. In the case of arrangements, only the arrangement listed is permissible.

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Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively

stable and reliable. AMEB does not necessarily endorse the views expressed on any website.

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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

Section I. Technical work

- The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of all Technical Work at the indicated tempo
- Performance of scales and arpeggios from memory (see *Presentation of Technical work from memory* above). Exercises may be read from music.
- Well-balanced playing position and posture allowing interrelationship of the instrument with the whole body, particularly the arms, and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, *portato*, hook stroke, and *spiccato* at the prescribed tempi
- Coordination of finger action and bowing movements
- Good hand shape
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Thumb position (introduced in the latter stages of Level 1) to serve as a basis for further development in Level 2
- Double stopping by the latter stages of Level 1 to serve as a basis for further development in Level 2
- Rhythmic precision
- A resonant, full and clear tone
- Clean articulation and even *legato*
- Bowing patterns as specified in *Double Bass Technical work* (AMEB, 2013)
- Accurate intonation and consistency of pitch
- Fluency in reading tenor clef and developing ability to read treble clef by the latter stages of Level 1

An ability to tune the instrument is desirable by the later stages of this Level.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms, and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, *portato*, hook stroke, and *spiccato* techniques appropriate to each work
- Coordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Rhythmic precision
- Accurate intonation and consistency of pitch, with an ability to adjust pitch independently and in relation to an accompaniment
- Clear resonant tone and good variation in tonal colour
- Developing *vibrato* by Grade 3 and Grade 4
- Performance of specified dynamics with variations in bowing speed and arm weight
- Some awareness of style and phrasing
- Ensemble playing that displays good understanding and communication with the accompanist
- Fluency in reading tenor clef and developing ability to read treble clef by the latter stages of Level 1

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading (Grade 1 to Grade 4 only)

- The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in note reading and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 4050

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A.

● **From *AMEB Double Bass Preliminary* Series 1:**
BEETHOVEN, L. van. arr. HODGSON. *Das Blümchen wunderhold*
BELSHAW, C. *Happy giants* and *Sad giants*
TRADITIONAL arr. CHIN. *Twinkle, twinkle, little star*
TRADITIONAL arr. CHIN. *Lightly row*

Manual List

FAULKNER, J. *Bowling along* (*First bass* – Recital music)
FAULKNER, J. *Marching together* (*First bass* – Recital music)
FAULKNER, J. *The haunted house* (*First bass* – Recital music)
FAULKNER, J. *Raggy times* (*First bass* – Recital music)
FAULKNER, J. *Up and away* (*First bass* – Recital music)
OSBORNE, T. *Russian circus* (No 6 from *The really easy bass book* – Faber)
TRADITIONAL arr. MCLACHLAN. *Rowing home* (*The developing bass player* – Bassworks Australia)

List B.

● **From *AMEB Double Bass Preliminary* Series 1:**
BEETHOVEN, L. van. arr. HODGSON. *Theme*
TRADITIONAL arr. DAVIDSON. *Blow the man down*
TRADITIONAL arr. CHIN. *Scotland's burning*
TRADITIONAL arr. DAVIDSON. *Go tell Aunt Rhody*

Manual List

LAMB, P. *Graceful gavotte* No 1 from *A small suite* (Recital music)
LAMB, P. *A sad sarabande* No 3 from *A small suite* (Recital music)
LAMB, P. *Allemande ancient* No 4 from *A small suite* (Recital music)
MOZART, W. arr. TRUMPF. *Allegro* (*Leichte Spielstücke* Volume 1 – VEB Deutscher)
OSBORNE, T. *Alpen song* (No 18 from *The really easy bass book* – Faber)
OSBORNE, T. *The clumsy spy* (No 10 from *The really easy bass book* – Faber)
TRADITIONAL arr. BAY. *Blue bells of Scotland* (*Fun with the string bass* Level 1 – Mel Bay)
TRADITIONAL arr. BAY. *Michael row the boat ashore* (*Fun with the string bass* Level 1 – Mel Bay)
TRADITIONAL arr. BAY. *When the saints go marchin' in* (*Fun with the string bass* Level 1 – Mel Bay)
TRADITIONAL arr. TRUMPF. *Der Winter ist vergangen* (*Leichte Spielstücke* Volume 1 – VEB Deutscher)

List C.

● **From *AMEB Double Bass Preliminary* Series 1:**
FAULKNER, J. *On the water*
OSBORNE, T. *Baby trout*
TRADITIONAL arr. DAVIDSON. *Alouette*
TRADITIONAL arr. CHIN. *Hot cross buns*

Manual List

From BELSHAW, C. *I bags the bass: Open strings and harmonics* Volume 1 (Currency):
Any two of the following:
Exercise 1
Exercise 2
Exercise 5
Exercise 6
Exercise 7
Exercise 8
Exercise 11
Exercise 12

BELSHAW, C. *Exercise* 37 from *I bags the bass: Open strings and harmonics* Volume 1 (Currency)
BELSHAW, C. *Exercise* 38 and *Exercise* 39 from *I bags the bass: Open strings and harmonics* Volume 1 (Currency)

BELSHAW, C. *Exercise* 46 from *I bags the bass: Open strings and harmonics* Volume 1 (Currency)
BELSHAW, C. *Exercise* 50 from *I bags the bass: Open strings and harmonics* Volume 1 (Currency)
EVANS, C. *Down under* (No 1 from *Basic bass* – Novello)
EVANS, C. *Dance for Matilda* (No 2 from *Basic bass* – Novello)
EVANS, C. *Peace for two* (No 3 from *Basic bass* – Novello)
EVANS, C. *Double trouble* (No 4 from *Basic bass* – Novello)
EVANS, C. *Take a note* (No 5 from *Basic bass* – Novello)
EVANS, C. *A la carte* (No 6 from *Basic bass* – Novello)
FOSTER, S. arr. BAY. *Campdown races* (*Fun with the string bass* Level 1 – Mel Bay)
LAMB, P. *Tranquility* No 2 from *A small suite* (Recital music)
LAMB, P. *Greek folk song* No 5 from *A small suite* (Recital music)
OSBORNE, T. *Basse noisette* (No 2 from *The really easy bass book* – Faber)
OSBORNE, T. *Greek song* (No 1 from *The really easy bass book* – Faber)
OSBORNE, T. *Jellied eels Foo-Yong* (No 16 from *The really easy bass book* – Faber)
OSBORNE, T. *Polly put the Cha-cha on* (No 20 from *The really easy bass book* – Faber)
OSBORNE, T. *Samba* (No 19 from *The really easy bass book* – Faber)
RUSSELL, A. *Spring daydreams* No 1 from *4 easy pieces* (Recital music)
RUSSELL, A. *Summer sports* No 2 from *4 easy pieces* (Recital music)
TRADITIONAL arr. BAY. *Black is the colour of my true love's hair* (*Fun with the string bass* Level 1 – Mel Bay)

Section III. Aural tests, General knowledge

GRADE 1 4051

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A.

● **From *AMEB Double Bass Grade 1* Series 1:**
BRAHMS, J. arr. HODGSON. *Erlaube mir, feins Mädchen*
DONKIN, C. *The ogre's dance*
MUSSORGSKY, M. arr. HODGSON. *The great gate of Kiev*
TRADITIONAL arr. CHIN. *French folk song*

Manual List

ALEXANDER, J. *Uphill* 1st movement from *Traffic trials* (Recital music)
ALEXANDER, J. *Please stay green; please* 2nd movement from *Traffic trials* (Recital music)
BAYLY, T. arr. VANCE. *Long, long ago* (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)
From BELSHAW, C. *I bags the bass: half position* Volume 2 (Currency)
Any two of the following:
Gaelic melody
Basic blues in B flat
Climb the mountain
The hare
Baby, baby, gently
Sleep
Knit, purl
Bridget's song
Wattle wild
Kangaroo hop
Here we go again
Budgie bob
From BELSHAW, C. *I bags the bass: first position* Volume 3 (Currency)
Any two of the following:
Are you sleeping?
The 'Saints'
Edwina's song
Good King Wenceslas
DONKIN, C. *Evening star* No 2 from *Bass-time beginners* (Recital music)
DONKIN, C. *A summer day* No 5 from *Bass-time beginners (*Recital music)
KMENT, J. *Study* No 1 from *Elementaretüden* (Hofmeister)
KMENT, J. *Study* No 2 from *Elementaretüden* (Hofmeister)
KMENT, J. *Study* No 4 from *Elementaretüden* (Hofmeister)
KMENT, J. *Study* No 6 from *Elementaretüden* (Hofmeister)
MAHLER, G. arr. TRUMPF. *Kontrabass-solo aus der 1. Sinfonie, 3. Satz* (*Leichte Spielstücke* Volume 1 – VEB Deutscher)
MCLACHLAN, P. *QLD wet season* (*The developing bass player* – Bassworks Australia)
NORTON, C. *In sombre mood* (No 12 from *Microjazz for double bass* – Boosey & Hawkes)
SCHLEMÜLLER, H. *Our soldiers march* (No 2 from *Solos for the young bassist* Book 1 – Recital music)
SIMANDL, F. *Study* No 1 in C major from the *Exercises in the first and second positions* chapter in *New method for string bass* Book 1 (p.16 – IMC)
SIMANDL, F. *Study* No 1 in C major from the *Exercises in the first and second positions – exercises in various rhythms* chapter in *New method for string bass* Book 1 (p. 17 – IMC)
SIMANDL, F. *Study* No 3 in G major from the *Exercises in the first and second positions – exercises in various rhythms* chapter in *New method for string bass* Book 1 (p. 18 – IMC)
SIMANDL, F. *Exercise* No 2 and *Exercise* No 3 from the *I. position in G major* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 4 from *I. position in G major* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 5 from *I. position in G major* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 1 from *Exercises in the II. position on all the strings* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 2 from *Exercises in the II. position on all the strings* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 3 from *Exercises in the II. position on all the strings* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 4 from *Exercises in the II. position on all the strings* chapter in *New method for the double bass* Book 1 (Carl Fischer)
TRADITIONAL arr. SUZUKI. *O come little children* (*Suzuki bass school* Volume 1 revised edition – Summy-Birchard)
TRADITIONAL arr. SUZUKI. *Song of the wind* (*Suzuki bass school* Volume 1 revised edition – Summy-Birchard)
TRADITIONAL arr. VANCE. *Music box* (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)
WILLIAMSON, J. *The elephant* No 1 from *Eight zoological sketches* (Recital music)

List B.

● **From *AMEB Double Bass Grade 1* Series 1:**
HALAHAN, G. *Valse ordinaire*
REGNER, H. *Pizza-polka*
SAINT-SAËNS, C. arr. HODGSON. *Tortues*
SCHLEMÜLLER, H. arr. HEYES. *Scherzo*

Manual List

ALEXANDER, J. *Gridlock waltz* 3rd movement from *Traffic trials* (Recital music)
ALEXANDER, J. *Narrow, curvaceous road* 4th movement from *Traffic trials* (Recital music)
DONKIN, C. *Masquerade ball* No 3 from *Bass-time beginners* (Recital music)
DONKIN, C. *Romance* No 4 from *Bass-time beginners* (Recital music)
HAYDN, J. arr. TRUMPF. *Andante aus der Sinfonie No 94* (*Leichte Spielstücke* Volume 1 – VEB Deutscher)
HEAD, G. *Summer serenade* 1st movement from *A seaside suite* (Recital music)
HEAD, G. *Smooth sea* 2nd movement from *A seaside suite* (Recital music)
HEAD, G. *The crab crawl* 3rd movement from *A seaside suite* (Recital music)
HEAD, G. *Drifting dunes* 4th movement from *A seaside suite* (Recital music)
HEAD, G. *Basking shark* 5th movement from *A seaside suite* (Recital music)
MCLACHLAN, P. *Blues in A* (*The developing bass player* – Bassworks Australia)
NORTON, C. *Soft drink* (No 11 from *Microjazz for double bass* – Boosey & Hawkes)
REGNER, H. *Rezitativ und Kellerarie* No 1 from *Kontra-spaß* (Schott)
REGNER, H. *Elefanten-pop* No 4 from *Kontra-spaß* (Schott)
REGNER, H. *Lied des Schlafes* No 5 from *Kontra-spaß* (Schott)
RUSSELL, A. *Autumn moods* No 3 from *4 easy pieces* (Recital music)
RUSSELL, A. *Winter games* No 4 from *4 easy pieces* (Recital music)
SIMANDL, F. *Exercise* No 1 from *Exercises in the I. and II. position* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 2 from *Exercises in the I. and II. position* chapter in *New method for the double bass* Book 1 (Carl Fischer)
TRADITIONAL arr. SUZUKI. *May song* (*Suzuki bass school* Volume 1 revised edition – Summy-Birchard)
TRADITIONAL arr. VANCE. *Reuben and Rachel* (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)
TRADITIONAL arr. VANCE. *Go 'way, old man* (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)

List C.

● **From *AMEB Double Bass Grade 1* Series 1:**
BASIE, C. arr. SCHOFIELD. *Tune town shuffle*
TRADITIONAL arr. CHIN. *Muss i'denn zum Städtele hinaus*
TRADITIONAL arr. DAVIDSON. *Bobby Shaftoe*
TRADITIONAL arr. CHIN. *Short'nin' bread*

Manual List

DRAGONETTI, D. arr. TRUMPF. *Kleiner Walzer* (*Leichte Spielstücke* Volume 1 – VEB Deutscher)
NORTON, C. *Snooker table* (No 2 from *Microjazz for double bass* – Boosey & Hawkes)
NORTON, C. *Double quick* (No 4 from *Microjazz for double bass* – Boosey & Hawkes)
NORTON, C. *Pineapple bounce* (No 6 from *Microjazz for double bass* – Boosey & Hawkes)
NORTON, C. *Mean streets* (No 10 from *Microjazz for double bass* – Boosey & Hawkes)
REGNER, H. *Maitanz* No 2 from *Kontra-spaß* (Schott)
REGNER, H. *So ein Stress!* No 6 from *Kontra-spaß* (Schott)
REGNER, H. *Allein, spät nachts* No 7 from *Kontra-spaß* (Schott)
SCHLEMÜLLER, H. *Forward, march!* (No 1 from *Solos for the young bassist* Book 1 – Recital music)
TELEMANN, G. arr. SALLES. *Gavotte* (No 9 from *Pièces classiques pour contrabass* Book 2B - Billaudot)
TRADITIONAL arr. SALLES. *Hornpipe* (No 14 from *Pièces classiques pour contrabass* Book 2B - Billaudot)
TRADITIONAL arr. SUZUKI. *Go tell Aunt Rhody* (*Suzuki bass school* Volume 1 revised edition – Summy-Birchard)
TRADITIONAL arr. SUZUKI. *Lightly row* (*Suzuki bass school* Volume 1 revised edition – Summy-Birchard)
TRADITIONAL arr. VANCE. *Fox and goose* (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)
TRADITIONAL arr. VANCE. *Did you ever see a lassie?* (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 4052

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A.

● **From *AMEB Double Bass Grade 2* Series 1:**
BACH, C.P.E. arr. HODGSON. *Musette*
BIZET, G. arr. HODGSON. *Toreador song*
BRAHMS, J. arr. HODGSON. *Waltz*
CLUCAS, H. *Dance*

Manual List

ALEXANDER, J. *Self portrait* No 1 from *portfolio* (Recital music)
ALEXANDER, J. *Interior* No 3 from *portfolio* (Recital music)
BACH, J.S. arr. VANCE. *Minuet in G* (*Progressive repertoire for the double bass* Volume 2 – Carl Fischer)
CLUCAS, H. *Song* No 1 from *Song and dance - 5 miniatures* (Recital music)
CLUCAS, H. *Chorale* No 3 from *Song and dance - 5 miniatures* (Recital music)
HAUTA-AHO, T. *Lullaby* from *Teppo's tunes* (Recital music)
KMENT, J. *Study* No 5 from *Elementaretüden* (Hofmeister)
KMENT, J. *Study* No 60 from *Elementaretüden* (Hofmeister)
REGNER, H. *Bitte nicht stolpern* No 10 from *Kontra-spaß* (Schott)
REGNER, H. *Durch die Wüste* No 12 from *Kontra-spaß* (Schott)
RUSSELL, A. *The returning idea* 1st movement from *Adventures* (Recital music)
SCHUBERT, F. arr. TRUMPF. *Thema aus dem Forellenquintett* (*Leichte Spielstücke* Volume 1 – VEB Deutscher)
SIMANDL, F. *Exercise* No 2 from *Exercises in the III. position on all the strings* chapter in *New method for the double bass* Book 1 (Carl Fischer)
TRADITIONAL arr. VANCE. *Song of the Volga boatmen* [thumb position version] (*Progressive repertoire for the double bass* Volume 2 – Carl Fischer)

List B.

● **From *AMEB Double Bass Grade 2* Series 1:**
attrib. BACH, J.S. arr. HOWELL. *Menuet*
BACH, W. arr. VANCE. *Allegro*

HANDEL, G. arr. HOWELL. *Bourrée*
TRADITIONAL arr. CHIN. *Sakura*

Manual List

BACH, J.S. arr. VANCE. *Jesu, joy of man's desiring* from *Cantata BWV 147* (*Progressive repertoire for the double bass* Volume 2 – Carl Fischer)
BAYFORD, F. *Cantilena semplice* Op. 94 (Recital music)
BAYLY, T. *Long, long ago* (*Suzuki bass school* Volume 2 – Alfred)
CLUCAS, H. *Nursery rhyme* No 4 from *Song and dance - 5 miniatures* (Recital music)
CLUCAS, H. *Gavotte/Musette* 3rd movement from *Suite* (Recital music)
DAMASE, J.–M. *Marine* (Billaudot)
DVOŘÁK, A. arr. SUZUKI. *Humoreske* (*Suzuki bass school* Volume 4 – Alfred)
GIOVANNINO. 4th movement from *Sonata* in A minor (Yorke)
GIOVANNINO. 5th movement from *Sonata* in A minor (Yorke)
HANDEL, G. arr. VANCE. *Bourrée* (*Progressive repertoire for the double bass* Volume 2 – Carl Fischer)
HANDEL, G. arr. SUZUKI. *Bourrée* (*Suzuki bass school* Volume 3 revised edition – Summy-Birchard)
REGNER, H. *Der Clown tritt auf* No 8 from *Kontra-spaß* (Schott)
REGNER, H. *Frecher Typ* No 9 from *Kontra-spaß* (Schott)
RUSSELL, A. *An emerging concern* 3rd movement from *Adventures* (Recital music)
RUSSELL, A. *Travelling friends* 4th movement from *Adventures* (Recital music)
SIMANDL, F. *Exercise* No 1, *Exercise* No 2 and *Exercise* No 3 from *Exercises in the III. position together with the preceding positions* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 6 from *Exercises in the III. position together with the preceding positions* chapter in *New method for the double bass* Book 1 (Carl Fischer)
SIMANDL, F. *Exercise* No 7 from *Exercises in the III. position together with the preceding positions* chapter in *New method for the double bass* Book 1 (Carl Fischer)
TRADITIONAL arr. EMERY. *Frere-Jacques* and *Old MacDonald* from *Bass is best!* Book 1 (Yorke)
TRADITIONAL arr. TURETSKY. *Fast dance* (*Old dances for young basses* – McGinnis & Marx)

List C.

● **From *AMEB Double Bass Grade 2* Series 1:**
PAGANINI, N. arr. HODGSON. *Caprice*
SCHUMANN, R. arr. HODGSON. *Wilder Reiter*
TELEMANN, G. arr. HOWELL. *Vite*
TRADITIONAL arr. HUWS JONES. *Drowsy Maggie*

Manual List

ALEXANDER, J. *Landscape* No 2 from *Portfolio* (Recital music)
ALEXANDER, J. *Seascape* No 5 from *Portfolio* (Recital music)
DONKIN, C. *Serenade* No 6 from *Bass-time beginners* (Recital music)
GABRIELI, D. arr. SUZUKI. *Canon a due* (*Suzuki bass school* Volume 5 – Alfred)
HAUTA-AHO, T. *Sophie and the ghost* No 2 from *3 dances for Sophie* (Recital music)
RAMEAU, J-P. arr. VANCE. *Rigaudon* (*Progressive repertoire for the double bass* Volume 2 – Carl Fischer)
RUSSELL, A. *Contrasting voices* 2nd movement from *Adventures* (Recital music)
RUSSELL, A. *Actions & thoughts* 5th movement from *Adventures* (Recital music)
TRADITIONAL arr. TURETSKY. *Bransle simple* (*Old dances for young basses* – McGinnis & Marx)
TRADITIONAL arr. TURETSKY. *Gavotte* (*Old dances for young basses* – McGinnis & Marx)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4053

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A.

● **From *AMEB Double Bass Grade 3* Series 1:**
CLUCAS, H. *Fish on a bicycle*
ECCLES, H. arr. HOWELL. *Adagio*
HANDEL, G. arr. HODGSON. *Adagio*
WILLIAMSON, J. *Charging Rhino*

Manual List

BAYFORD, F. *Threnody* No 2 from *Souvenirs* Op. 99 (Recital music)
BAYFORD, F. *Procession* No 3 from *Souvenirs* Op. 99 (Recital music)
BOTTESINI, G. *Exercise* No 1 from *24 exercises for the double bass* (Stainer & Bell)
BOTTESINI, G. *Exercise* No 5 from *24 exercises for the double bass* (Stainer & Bell)
CLUCAS, H. *Prelude* 1st movement from *Suite* (Recital music)
CLUCAS, H. *Andante con moto* 2nd movement from *Sonatina* (Recital music)
HANDEL, G. arr. HEYES. *Adagio* 1st movement from *Gamba sonata* in C major (AM publications)
HANDEL, G. arr. HEYES. *Largo* 3rd movement from *Gamba sonata* in C major (AM publications)
HEGNER, L. *Romance* Orchestral tuning (Recital music)
KMENT, J. *Study* No 25 from *Elementaretüden* (Hofmeister)
KMENT, J. *Study* No 59 from *Elementaretüden* (Hofmeister)
KMENT, J. *Study* No 75 from *Elementaretüden* (Hofmeister)
OSBORNE, T. *Sweet dreams* 2nd movement from *Suite for Eloise* (Recital music)
RABBATH, F. *Study* No 11 from *Nouvelle technique de la contrebasse* Volume 2 (Leduc)
RUNSWICK, D. *Weightless* (Recital music)
RUSSELL, A. *Andante* No 2 from *Buffo set* (Recital music)
SIMANDL, F. *Exercise* No 8 from *Exercises in the seventh position* chapter in *New method for string bass* Book 1 (IMC)
SIMANDL, F. *Maestoso* No 1 from *30 études for string bass* (Carl Fischer)
SIMANDL, F. *Andante con moto* No 2 from *30 études for string bass* (Carl Fischer)
TRADITIONAL arr. VANCE. *Lightly row* thumb-position version (*Progressive repertoire for the double bass* Volume 1 – Carl Fischer)
VIVALDI, A. arr. DALLAPICCOLA and ZIMMERMANN. *Largo (Maestoso con grandezza)* 1st movement from *Sonata No 3* in A minor RV 43 (IMC)
VIVALDI, A. arr. DALLAPICCOLA and ZIMMERMANN. *Largo* 3rd movement from *Sonata No 3* in A minor RV 43 (IMC)
WILLIAMSON, J. *Lions* No 2 from *Eight zoological sketches* (Recital music)
WILLIAMSON, J. *The gorilla* No 5 from *Eight zoological sketches* (Recital music)

List B.

● **From *AMEB Double Bass Grade 3* Series 1:**
GOSSEC, F. arr. HEYES. *Gavotte*
HANDEL, G. arr. HOWELL. *Chorus from Judas Maccabæus*
RUSSELL, A. *Allegro decisio*
TRADITIONAL arr. CHIN. *Lavender's blue*

Manual List

BAYFORD, F. *Menuet* No 1 from *Souvenirs* Op. 99 (Recital music)
BAYFORD, F. *Bar dance* No 4 from *Souvenirs* Op. 99 (Recital music)
CLUCAS, H. *Presto* 3rd movement from *Sonatina* (Recital music)
CLUCAS, H. *Valse* 2nd movement from *Suite* (Recital music)
DUBOIS, P. *Troika* No 2 from *Histoires de contrebasse* Volume 1 (Billaudot)
DUBOIS, P. *Berceuse á Boby* No 3 from *Histoires de contrebasse* Volume 1 (Billaudot)
GABRIEL-MARIE, J. arr. HEYES. *La cinquantaine* (*Miniatures* Book 2 – Recital music)
GIOVANNINO. 1st movement from *Sonata* in A minor (Yorke)
GIOVANNINO. 2nd movement from *Sonata* in A minor (Yorke)
HAUTA-AHO, T. *A little waltz* from *Teppo's tunes* (Recital music)
HAUTA-AHO, T. *Sophie's flute song* from *Teppo's tunes* (Recital music)
HAUTA-AHO, T. *Sophie's waltz* No 1 from *3 dances for Sophie* (Recital music)
HOAG, C. *Variations on a tune by John Blow* (Theodore Presser)
JOLLIFFE, E. *Mustardseed* No 3 from *The iron tongue of midnight hath told twelve* (Recital music)
McDOWALL, C. *Blue giant* (Recital music)
OSBORNE, T. *A fun day!* 3rd movement from *Suite for Eloise* (Recital music)
RUSSELL, A. *The gracious muse* (Recital music)
RUSSELL, A. *Allegro giusto* No 3 from *Buffo set* (Recital music)
SIMANDL, F. *Exercise in A minor* from *Part II. Minor scales and exercises* chapter in *New method for string bass* Book 1 (IMC)
TELEMANN, G.P. arr. TURETSKY. *Minuet* in F major (*Old dances for young basses* – McGinnis & Marx)
TELEMANN, G.P. arr. TURETSKY. *Minuet* in B♭ major (*Old dances for young basses* – McGinnis & Marx)
TRADITIONAL arr. TURETSKY. *Minuet* No 2 from *Suite* in B♭ major (*Old dances for young basses* – McGinnis & Marx)
WILLIAMSON, J. *The snake* No 4 from *Eight zoological sketches* (Recital music)
WILLIAMSON, J. *Bear with hurdy-gurdy* No 7 from *Eight zoological sketches* (Recital music)

List C.

● **From *AMEB Double Bass Grade 3* Series 1:**
HALAHAN, G. *Quadrille à trois*
PAGANINI, N. arr. VANCE. *Moto perpetuo*
TRADITIONAL arr. CHIN. *Pop goes the weasel*
VERDI, G. arr. HODGSON. *Grand march from Aïda*

Manual List

DUBOIS, P. *Chanson pieuse* No 1 from *Histoires de contrebasse* Volume 1 (Billaudot)
GRIEG, E. arr. HARTLEY. *Norwegian dance* Op. 32 No 12 (*Double bass solo plus* – Oxford University Press)
HAUTA-AHO, T. *A serious joke* from *Teppo's tunes* (Recital music)
JOLLIFFE, E. *Cobweb* No 4 from *The iron tongue of midnight hath told twelve* (Recital music)
MADENSKI, E. *Marzenie* (*Miniatures* Book 1 - Recital music)
OSBORNE, T. *Work to do!* 1st movement from *Suite for Eloise* (Recital music)
RUSSELL, A. *Allegro ritmico* No 1 from *Buffo set* (Recital music)
SCHLEMÜLLER, G. arr. HEYES. *Perpetuum Mobile* (*Miniatures* Book 2 - Recital music)
WILLIAMSON, J. *The giraffe* No 3 from *Eight zoological sketches* (Recital music)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 — 4054

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, in addition to any Extra List works specified in each grade for presentation at examination.

List A.

● **From *AMEB Double Bass Grade 4* Series 1:**
GIORDANI, T. arr. STERLING. *Larghetto*
HANDEL, G. arr. HOWELL. *Largo*
TRADITIONAL arr. CHIN. *Marche des rois*
WEBSTER, C. arr. SUZUKI. *Scherzo*

Manual List

AMELLER, A. *Belle province: Lebel-Quevillon* (Leduc)
DE FESCH, W. arr. DRECHSEL. *Präludium* 1st movement from *Sonate* in F major (Hofmeister)
DE FESCH, W. arr. DRECHSEL. *Sarabande* 3rd movement from *Sonate* in F major (Hofmeister)
ELLIOTT, V. *Odd man out* (Yorke)
ELLIS, D. *Cantabile* 4th movement from *Four journeys and an arrival* (Recital music)
FAURE, G. arr. ZIMMERMANN. *Aprés un rêve* (IMC)
FARKAS, F. *Allegro moderato* 1st movement from *Népdalszonatina* (Editio Musica Budapest)
HANDEL, G. arr. HEYES. *Grave* 1st movement from *Concerto* in G minor (AM publications)
HANDEL, G. arr. STREICHER. *Andante* (Doblinger)
JOLLIFFE, E. *Peablossom* No 2 from *The iron tongue of midnight hath told twelve* (Recital music)
RABBATH, F. *Study* No 12 from *Nouvelle technique de la contrebasse* Volume 2 (Leduc)
SIMANDL, F. *Exercise in B minor* from *Part II. Minor scales and exercises – introduction of legato bowing* chapter in *New method for string bass* Book 1 (p. 47 – IMC)
SIMANDL, F. *Allegro maestoso* No 5 from *30 études for string bass* (Carl Fischer)
SIMANDL, F. *Allegro ma non troppo* No 6 from *30 études for string bass* (Carl Fischer)

List B.

● **From *AMEB Double Bass Grade 4* Series 1:**
FAURE, G. arr. HODGSON. *Pavane*
RABBATH, F. *Inti Raymi*
RAMEAU, J-P. arr. HOWELL. *Tambourin*
TRADITIONAL arr. CHIN. *Flow gently, sweet Afton*

Manual List

BICHELS, H. *Maestoso, Theme – Allegretto, Variation 1* and *Variation 2* from *Concertino* (Recital music)
BURGMÜLLER, J. arr. HEYES. *Nocturne No 1* Standard version (Recital music)
DAVIDOV, K. arr. HEYES. *Romance sans paroles* Op. 23 (Recital music)

DE FESCH, W. arr. DRECHSEL. *Menuett* 4th movement from *Sonate* in F major (Hofmeister)
DUBOIS, P. *Danse du teckel noir* No 4 from *Histoires de contrebasse* Volume 1 (Billaudot)
ELLIS, D. *Intrada* 1st movement from *Four journeys and an arrival* (Recital music)
FUCHS, R. arr. HEYES. *Lyric piece No 2* (*Miniatures* Book 2 – Recital music)
GLINKA, M. arr. RIMSKY-KORSAKOV. *Susanin's aria* (No 1 from *Two Russian arias* – Recital music)
HEAD, G. *Tango nuevo* (Recital music)
JOLLIFFE, E. *Moth* No 1 from *The iron tongue of midnight hath told twelve* (Recital music)
JOLLIFFE, E. *Puck* No 5 from *The iron tongue of midnight hath told twelve* (Recital music)
LÁSKA, G. *A la Hongroise* (*Miniatures* Book 1 – Recital music)
MANOLY, L. *Albumblatt* (*Miniatures* Book 1 – Recital music)
PAVIOUR, P. *The strange happenings at Komarthen* (Wirripang)
SCHUMANN, R. arr. HEYES. *Träumerei* (*Miniatures* Book 2 – Recital music)
TELEMANN, G.P. arr. SANKEY. *Lento* 1st movement from *Sonata in D major* (IMC)
TELEMANN, G.P. arr. SANKEY. *Lento* 3rd movement from *Sonata in D major* (IMC)

List C.

● **From *AMEB Double Bass Grade 4* Series 1:**
DRAGONETTI, D. *Gigue*
GRIEG, E. arr. HODGSON. *Solveig's song*
HAUTA-AHO, T. *Scott [La Faro]*
WILLIAMSON, J. *Kangaroo*

Manual List

CORELLI, A. arr. DRAGONETTI. *Introduction* 1st movement from *Sonata* Op. 4 No 8 (McGinnis & Marx)
CORELLI, A. arr. DRAGONETTI. *Allemanda vivace* 2nd movement from *Sonata* Op. 4 No 8 (McGinnis & Marx)
CORELLI, A. arr. DRAGONETTI. *Gigue* 3rd movement from *Sonata* Op. 4 No 8 (McGinnis & Marx)
CORELLI, A. arr. STERLING. *Adagio from Sonata I* (*Three sonata movements* – Stainer & Bell)
CORELLI, A. arr. STERLING. *Prelude from Sonata VIII* (*Three sonata movements* – Stainer & Bell)
DE FESCH, W. arr. DRECHSEL. *Allemande* 2nd movement from *Sonate* in F major (Hofmeister)
FAURE, G. arr. HEYES. *Sicilienne* Op. 78 (Recital music)
GLINKA, M. arr. RIMSKY-KORSAKOV. *Ruslan's aria* (No 2 from *Two Russian arias* – Recital music)
NOSKOWSKI, Z. *Elegy polonaise* (*Miniatures* Book 1 – Recital music)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations from Grade 5 to Grade 8.

From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, without assistance, in readiness for the examination.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of scales and arpeggios from memory (see *Presentation of Technical Work from memory* above). Exercises may be read from music.
- Well-balanced seating position and posture allowing interrelationship of the instrument with the whole body, particularly the arms, and hands
- Ability to use the whole bow and segments of the bow
- Specific bowing techniques relating to *legato*, *staccato*, *détaché*, *martelé*, *portato*, hook stroke, *spiccato*, *sautillé*, and up-bow *staccato* at tempi faster than required at Level 1
- Enhanced co-ordination of finger action and bowing movements
- Shifting action showing secure aural awareness and knowledge of the fingerboard within the limits of the level
- Thumb position capable of meeting the demands for greater executant ability and musical expression
- Confident use of natural and artificial harmonics
- Rhythmic precision reflected through the bowing hand and left arm
- Clear and open tone quality through a wide range of dynamics and timbre
- Bowing patterns as specified in *Double Bass Technical work* (AMEB, 2013)
- Accurate intonation and pitch discrimination, to include development of double stopping

Candidates must tune their own instruments without assistance from Grade 5.

Section II. Studies, pieces and Orchestral excerpts and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented and orchestral excerpts performed with a clearly demonstrated knowledge of their original context
- Performance of chosen works at the indicated tempo with fluency
- Well-balanced playing position and posture allowing interrelationship of the instrument with the whole body, particularly the arms, and hands
- A well-developed, full tone and an ability to vary tonal quality
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- Ensemble playing that displays good communication and interaction between soloist and accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing

- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g ornaments, *rubato*, cadenzas)
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated
- The ability to read tenor clef

General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General Knowledge Tests' in the front section of this Manual.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies, pieces and Orchestral excerpts

Through a well-balanced examination programme of works of contrasting styles and tempi, drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Well-balanced playing position and posture allowing interrelationship of the instrument with the whole body, particularly the arms, and hands
- Performance of chosen works at the indicated tempo with fluency
- A well-developed, full tone and an ability to vary tonal quality
- Timbre variations through string changes, fingerings, bowing subtleties and *vibrato*
- Expressive interpretation demonstrating the ability to project an increasing maturity of expression appropriate within the given musical context
- Ensemble playing that displays good communication and interaction with the accompanist, increased awareness of musical structure, with special regard to tempi and balance of respective solo and accompanying roles
- A knowledge of the underlying harmonic structure promoting better intonation and understanding of accentuation and phrasing
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g ornaments, *rubato*, cadenzas)
- Increased ability in the use of the bow and technique of the left hand, demonstrating greater initiative in choice of fingerings and growing ability to discern articulation options in the interpretation of musical markings

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of this Manual.

GRADE 5 4055

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies, pieces and Orchestral excerpts

Candidates must prepare one work from List A, two contrasting works from List B and the Orchestral Excerpts requirements for List C, in addition to any Extra List works specified in each grade for presentation at examination.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

List A.

Manual List

HRABĚ, J. *Etude* No 1 from *86 etudes* Volume 1 (IMC)
HRABĚ, J. *Etude* No 3 from *86 etudes* Volume 1 (IMC)
HRABĚ, J. *Etude* No 7 from *86 etudes* Volume 1 (IMC)
HRABĚ, J. *Etude* No 10 from *86 etudes* Volume 1 (IMC)
HRABĚ, J. *Etude* No 11 from *86 etudes* Volume 1 (IMC)
HRABĚ, J. *Etude* No 15 from *86 etudes* Volume 1 (IMC)
RABBATH, F. *Sicilienne* No 15 from *Nouvelle technique de la contrabasse* Volume 2 (Leduc)
RABBATH, F. *Double de la Sicilienne* No 16 from *Nouvelle technique de la contrabasse* Volume 2 (Leduc)
RABBATH, F. *3e double de la Sicilienne* No 18 from *Nouvelle technique de la contrabasse* Volume 2 (Leduc)
STREICHER, L. *Exercise in E major* p. 46 from *My way of playing the double bass* Volume 2 (Doblinger)
STREICHER, L. 6/8 section from *Orchestral passages* p. 52-53 from *My way of playing the double bass* Volume 2 (Doblinger)
STREICHER, L. *Allegro* p. 53 from *My way of playing the double bass* Volume 2 (Doblinger)
STREICHER, L. *Exercises on all 4 strings* p. 55 from *My way of playing the double bass* Volume 2 (Doblinger)
STREICHER, L. *Orchestral passage* p. 58 from *My way of playing the double bass* Volume 2 (Doblinger)
STREICHER, L. *Orchestral passage* p. 60 from *My way of playing the double bass* Volume 2 (Doblinger)

List B.

Manual List

BURGMÜLLER, J. arr. HEYES. *Nocturne No 1* Advanced version (Recital music) [O]

CARROLL, I. *Fantasia in E minor* from *Three pieces for double bass* (Forsyth) [O]
CARROLL, I. *Toccata* from *Three pieces for double bass* (Forsyth) [O]
CARROLL, I. *Bolero* from *Three pieces for double bass* (Forsyth) [O]
CHASTANET, J. *Ballade oubliée* (Billaudot) [O]
CORELLI, A. arr. STERLING. *Adagio from Sonata V* (*Three sonata movements* – Stainer & Bell)
COUPERIN, F. arr. STREICHER. *Gavotte* (Doblinger) [O]
DAUTHAGE, M. *Abendlied* No 1 from *20 melodic pieces* Book 1 (Recital music) [O]
DAUTHAGE, M. *Albumblatt* No 2 from *20 melodic pieces* Book 1 (Recital music) [O]
DAUTHAGE, M. *Idylle* No 4 from *20 melodic pieces* Book 1 (Recital music) [O]
DVOŘÁK, A. arr. HEYES. *Humoreske* Op. 101 No 7 (Recital music) [S/O]
ECCLES, H. arr. OSBORNE. *Largo* 1st movement from *Sonata* in G minor (Recital music) [S/O]
ELLIS, D. *Ceremonial* 2nd movement from *Four journeys and an arrival* (Recital music) [O]
ELLIS, D. *Scherzando* 3rd movement from *Four journeys and an arrival* (Recital music) [O]
ELLIS, D. *Arrival* 5th movement from *Four journeys and an arrival* (Recital music) [O]
FARKAS, F. *Allegro* 3rd movement from *Népdalszonatina* (Editio Musica Budapest) [O]
FARKAS, F. *Scherzo* No 2 from *Quattro pezzi* (Editio Musica Budapest) [S]
FARKAS, F. *Petit poéme* No 3 from *Quattro pezzi* (Editio Musica Budapest) [S]
GREGORA, F. arr. GAJDOS. *Scherzo* in B♭ major (Recital music) [O]
HANDEL, G. arr. HEYES. *Allegro* 2nd movement from *Concerto* in G minor (Recital music) [O]
HANDEL, G. arr. HEYES. *Allegro* 4th movement from *Concerto* in G minor (Recital music) [O]
HAUTA-AHO, T. *Miniature* (Recital music) [S/O]
HEGNER, L. *Romance* Version 2 (Recital music) [S/O]
HOLLEY, A. *Under my feet* 1st movement from *Ophelia songs* – lower version (Kookaburra Music) [O]
HOLLEY, A. *Garden of roses* 2nd movement from *Ophelia songs* – lower version (Kookaburra Music) [O]
LÁSKA, G. *Arietta* (*Miniatures* Book 1 – Recital music) [O]
LORENZITI, J. *Gavotte* (Recital Music) [S/O]
MARTINI, G.B. arr. HEYES. *Plaisir d'amour* – Version 1 (Recital music) [S/O]
SIMANDL, F. *Etude* (*Miniatures* Book 1 – Recital music) [O]
VIVALDI, A. arr. DALLAPICCOLA and ZIMMERMAN. *Allegro (sostenuto)* 2nd movement from *Sonata* No 3 in A minor RV 43 (IMC) [O]
VIVALDI, A. arr. DALLAPICCOLA and ZIMMERMAN. *Allegro (non troppo)* 4th movement from *Sonata* No 3 in A minor RV 43 (IMC) [O]

List C. Orchestral Excerpts Requirement
Manual List
Candidates must present the orchestral excerpts requirement from the following sources, as indicated:
- HARTLEY, K. *Double bass solo techniques* (OUP)
- HARTLEY, K. *Double bass solo 2* (OUP)

Candidates must present both of the following:
SAINT-SAËNS, C. *L'éléphant* from *Le carnaval des animaux* (*Double bass solo 2* – OUP)
WAGNER, R. *Overture* from *Die Meistersinger von Nürnberg* (*Double bass solo 2* – OUP)
AND one of the following:
BACH, J.S. *Adagio* from *Suite* No 2 in D major BWV 1068 (*Double bass solo techniques* – OUP)
BARTÓK, B. *Rumanian folk dances: 5* (*Double bass solo 2* – OUP)
DVOŘÁK, A. *Symphony 8* – bars 1 to 16 in this edition (*Double bass solo 2* – OUP)
WAGNER, R. *Prelude Act III* from *Lohengrin* (*Double bass solo 2* – OUP)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 4056

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work
All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies, pieces and Orchestral excerpts
Candidates must prepare one work from List A, two contrasting works from List B and the Orchestral Excerpts requirements for List C, in addition to any Extra List works specified in each grade for presentation at examination.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

List A.
Manual List
BACH, J.S. arr. STERLING. *Menuet I* 5th movement from *Suite* No 1 BWV 1007 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
BACH, J.S. arr. STERLING. *Menuet II* 5th movement from *Suite* No 1 BWV 1007 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
BACH, J.S. arr. STERLING. *Gigue* 6th movement from *Suite* No 1 BWV 1007 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
DRAGONETTI, D. *Vivace* No 7 from *12 waltzes* (Henle)
DRAGONETTI, D. *Vivace* No 8 from *12 waltzes* (Henle)
DRAGONETTI, D. *Allegretto* No 10 from *12 waltzes* (Henle)
DRAGONETTI, D. *Presto* No 12 from *12 waltzes* (Henle)
RABBATH, F. *Hommage to Paganini* (*Nouvelle technique de la contrabasse* Volume 2 – Leduc)
RABBATH, F. *Ode d'Espagne* (*Solos for the double bassist* Volume 1 – Liben)
RABBATH, F. *Concerto in one part* (*Solos for the double bassist* Volume 1 – Liben)

List B.
Manual List
BEETHOVEN, L. van. arr. STREICHER. *Sonatine* (Doblinger) [S]
BOCCHERINI, L. arr. SANKEY. *Rondo* in C major (IMC) [S]
DANCLA, C. *Air varié on a theme of Mercadente* Op. 89 No 6 (Recital music) [O]
DAUTHAGE, M. *Furioso* No 3 from *20 melodic pieces* Book 1 (Recital music) [O]
DAUTHAGE, M. *Alla Mazurka* No 5 from *20 melodic pieces* Book 1 (Recital music) [O]
ECCLES, H. arr. OSBORNE. *Courante* 2nd movement from *Sonata* in G minor (Recital music) [S/O]
FARKAS, F. *Intrada* No 1 from *Quattro pezzi* (Editio Musica Budapest) [S]
FARKAS, F. *Rondo* No 4 from *Quattro pezzi* (Editio Musica Budapest) [S]

GREGORA, F. arr. GAJDOŠ. *Polka* (Recital music) [S/O]
HANDEL, G. arr. SANKEY. *Adagio* 1st movement from *Sonata* in G major (IMC) [S]
HANDEL, G. arr. HEYES. *Revenge Timotheus cries* (No 1 from *Two eighteenth-century arias* – AM publications) [S/O]
HANDEL, G. arr. HEYES. *Behold the monstrous human beast* (No 2 from *Two eighteenth-century arias* – AM publications) [S/O]
MARTINI, G. arr. HEYES. *Plaisir d'amour* – Version 2 (Recital music) [S/O]
NIELSEN, C. arr. KORDA. *Romance* No 1 from *Fantasy pieces* Op. 2 (AM Publications) [O]
RACHMANINOFF, S. arr. SANKEY. *Vocalise* Op. 34 No 14 (IMC) [S]
RUSSELL, A. *Pebbles* (Recital music) [S/O]
TELEMANN, G.P. arr. SANKEY. *Allegro* 2nd movement from *Sonata in D major* (IMC) [O]
TELEMANN, G.P. arr. SANKEY. *Allegro* 4th movement from *Sonata in D major* (IMC) [O]

List C. Orchestral Excerpts Requirement
Manual List
Candidates must present the orchestral excerpts requirement from the following sources, as indicated:
- HARTLEY, K. *Double bass solo 2* (OUP)
- MAßMANN, F. and REINKE, G. *Orchester Probespiel - test pieces for orchestral auditions* (Schott)

Candidates must present:
MAHLER, G. *Feierlich und gemessen, ohne zu schleppen* 3rd movement from *Symphony* No 1 in D major (*Double bass solo 2* – OUP or *Orchester Probespiel* – Schott)
AND two of the following:
BACH, J.S. *Adagio* from *Violin concerto* No 2 in E major (*Double bass solo 2* – OUP)
BEETHOVEN, L. van. *Presto* 4th movement from *Symphony* No 9 in D minor Op. 125 'The Choral' (*Double bass solo 2* – OUP or *Orchester Probespiel* – Schott)
SHOSTAKOVICH, D. *Allegro con brio* from *Violin concerto* No 1 (*Double bass solo 2* – OUP)
VERDI, G. *Act IV* from *Otello* (*Double bass solo 2* – OUP or *Orchester Probespiel* – Schott)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4057

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work
All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies, pieces and Orchestral excerpts
Candidates must prepare one work from List A, two contrasting works from List B and the Orchestral Excerpts requirements for List C, in addition to any Extra List works specified in each grade for presentation at examination.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

List A.
Manual List
DRAGONETTI, D. *Vivace* No 1 from *12 waltzes* (Henle)
DRAGONETTI, D. *Presto* No 2 from *12 waltzes* (Henle)
DRAGONETTI, D. *Vivace* No 3 from *12 waltzes* (Henle)
DRAGONETTI, D. *Allegro* No 4 from *12 waltzes* (Henle)
DRAGONETTI, D. *Vivace* No 5 from *12 waltzes* (Henle)
DRAGONETTI, D. *Vivace* No 9 from *12 waltzes* (Henle)
DRAGONETTI, D. *Vivace* No 11 from *12 waltzes* (Henle)
GÁRDONYI, Z. *Andante serioso* 1st movement from *Sonate 'Il serioso ed il giocoso'* (Walhall) [S]
GÁRDONYI, Z. *Allegretto giocoso* 2nd movement from *Sonate 'Il serioso ed il giocoso'* (Walhall) [S]
MCKIMM, B. *Amoroso* No 1 from *Amoroso and parody* (Kookaburra Music)
RABBATH, F. *Gigue* (*Solos for the double bassist* Volume 1 – Liben)
RABBATH, F. *Ibérique péninsulaire* (*Solos for the double bassist* Volume 1 – Liben)
TURETZKY, B. *Meditation* 1st movement from *Meditation and dance* (Elkan-Vogel)
TURETZKY, B. *Dance* 2nd movement from *Meditation and dance* (Elkan-Vogel)

List B.
Manual List
BERKELEY, L. *Introduction and allegro* (Yorke) [O]
BOTTESINI, G. *Elegy* in D major (Ricordi) [S]
BOTTESINI, G. *Reverie* (IMC) [S]
ECCLES, H. arr. OSBORNE. *Presto* 4th movement from *Sonata* in G minor (Recital music) [S/O]
FERRANDINO, B. *Song and a dance* (Ludwin) [S]
HANDEL, G. arr. SANKEY. *Allegro* 2nd movement from *Sonata* in G major (IMC) [S]
HANDEL, G. arr. SANKEY. *Allegro* 4th movement from *Sonata* in G major (IMC) [S]
KOUSSEVITZKY, S. *Andante* Op. 1 No 1 (*Four pieces* – Liben) [O]
KOUSSEVITZKY, S. *Valse miniature* Op. 1 No 2 (*Four pieces* – Liben) [O]
KOUSSEVITZKY, S. *Humoresque* Op. 4 (*Four pieces* – Liben) [O]
KOUSSEVITZKY, S. *Chanson triste* Op. 2 (*Four pieces* – Liben) [O]
MCKIMM, B. *Andante tranquillo* (Kookaburra Music) [O]
NIELSEN, C. arr. HEYES. *Humoresque* No 2 from *Fantasy pieces* Op. 2 (Recital music) [O]

List C. Orchestral Excerpts Requirement
Manual List
Candidates must present the orchestral excerpts requirement from the following sources, as indicated:
- HARTLEY, K. *Double bass solo 2* (OUP)
- MAßMANN, F. and REINKE, G. *Orchester Probespiel - test pieces for orchestral auditions* (Schott)

Candidates must present:
VERDI, G. *Act II* from *Rigoletto* (*Double bass solo 2* – OUP)
AND two of the following:
MOZART, W. *Ouvertüre* from *Die Zauberflöte* (*Orchester Probespiel* – Schott)
BEETHOVEN, L. van. *Finale* 4th movement from *Symphony* No 3 in E♭ major (*Orchester Probespiel* – Schott)
BRITTEN, B. *The young person's guide to the orchestra* (*Double bass solo 2* – OUP)
WEBER, C.M. von. *Ouvertüre* from *Der Freischütz* (*Orchester Probespiel* – Schott)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4058

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Double Bass Technical work* (2013).

Section II. Studies, pieces and Orchestral excerpts

Candidates must prepare one work from List A, two contrasting works from List B and the Orchestral Excerpts requirements for List C.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

List A.
Manual List

BACH, J.S. arr. STERLING. *Bourée I* and *Bourée II* 5th movement from *Suite* No 3 BWV 1009 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
DRAGONETTI, D. *Vivace* No 6 from *12 waltzes* (Henle)
FRYBA, H. *Prélude* 1st movement from *Suite im alten Stil* (Josef Weinberger)
FRYBA, H. *Allemande* 2nd movement from *Suite im alten Stil* (Josef Weinberger)
FRYBA, H. *Courante* 3rd movement from *Suite im alten Stil* (Josef Weinberger)
FRYBA, H. *Sarabande* 4th movement from *Suite im alten Stil* (Josef Weinberger)
FRYBA, H. *Gavotte I* and *Gavotte II* 5th movement from *Suite im alten Stil* (Josef Weinberger)
FRYBA, H. *Gigue* 6th movement from *Suite im alten Stil* (Josef Weinberger)
GALLAI, A. *Pesante quasi marciale* 1st movement from *Solo sonata* (Broekmans & Van Poppel)
GALLAI, A. *Agitato* 2nd movement from *Solo sonata* (Broekmans & Van Poppel)
GALLAI, A. *Adagio grave* 3rd movement from *Solo sonata* (Broekmans & Van Poppel)
MCKIMM, B. *Parody* No 2 from *Amoroso and parody* (Kookaburra Music)

List B.
Manual List

DRAGONETTI, D. *Allegro moderato* 1st movement from *Concerto* in A major (IMC) [S]
DRAGONETTI, D. *Andante* 2nd movement from *Concerto* in A major (IMC) [S]
DRAGONETTI, D. *Allegro giusto* 3rd movement from *Concerto* in A major (IMC) [S]
GLIÈRE, R. *Präludium* Op. 32 No 1 (No 1 from *Four pieces* – Belwin Mills) [S]
GLIÈRE, R. *Scherzo* Op. 32 No 2 (No 2 from *Four pieces* – Belwin Mills) [S]
HOFFMEISTER, F. *Allegro* 1st movement from *Kontrabasskonzert* No 1 in D major (Henle) [S/O]
HOFFMEISTER, F. *Adagio* 2nd movement from *Kontrabasskonzert* No 1 in D major (Henle) [S/O]
HOFFMEISTER, F. *Allegro* 3rd movement from *Kontrabasskonzert* No 1 in D major (Henle) [S/O]
KODÁLY, Z. *Adagio* (Editio Musica Budapest) [S]
LUTYENS, E. *The tides of time* (Yorke)
SCHUMANN, R. arr. SANKEY. *Nicht Schnell* No 3 from *Fünf Stücke im Volkston* Op. 102 (IMC) [S]
VIVALDI, A. arr. RABBATH. *Largo* 1st movement from *Concert* in E minor (Leduc) [O]
VIVALDI, A. arr. RABBATH. *Lento* 3rd movement from *Concert* in E minor (Leduc) [O]

List C. Orchestral Excerpts Requirement
Manual List

Candidates must present the orchestral excerpts requirement from the following source, as indicated:

- MAßMANN, F. and REINKE, G. *Orchester Probespiel - test pieces for orchestral auditions* (Schott)

Candidates must present:

BEETHOVEN, L. van. *Andante con moto* 2nd movement and *Allegro* 3rd movement from *Symphony* No 5 in C minor Op. 67 (*Orchester Probespiel* – Schott)

AND three of the following:

BRAHMS, J. *Allegro con spirito* 4th movement from *Symphony* No 2 in D major Op. 73 (*Orchester Probespiel* – Schott)
MOZART, W. *Ouvertüre* from *Die Hochzeit des Figaro* K 492 (*Orchester Probespiel* – Schott)
MOZART, W. *Molto allegro* 4th movement from *Symphony* No 41 K 551 (*Orchester Probespiel* – Schott)
STRAUSS, R. *Till Eulenspiegels lustige Streiche* Op. 28 (*Orchester Probespiel* – Schott)
WEBER, C.M. von. *Ouvertüre* from *Oberon* (*Orchester Probespiel* – Schott)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4059

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies, pieces and Orchestral excerpts

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including the requirement for the Orchestral Excerpts List D and appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B and C and complete the Orchestral Excerpts requirement for List D. Additional works needed to fulfil the time requirements may be selected from any of Lists A, B or C at the candidate's discretion.

Candidates must provide a copy of each work for use by the examiner.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

List A.
Manual List

BACH, J.S. arr. STERLING. *Allemande* 2nd movement from *Suite* No 3 BWV 1009 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
BACH, J.S. arr. STERLING. *Courante* 3rd movement from *Suite* No 3 BWV 1009 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
BACH, J.S. arr. STERLING. *Gigue* 6th movement from *Suite* No 3 BWV 1009 (*Suites for solo violoncello* edition for solo double bass Volume 1 – Peters)
FELICE, J. *From Quasimodo Sunday* (Yorke)

GUETTLER, K. *Variations on Greensleeves* (*Yorke solos for unaccompanied double bass* Volume 1 – Yorke)
NANNY, E. *Maestoso* in E minor No 1 from *10 Etudes caprices* (Leduc)
NANNY, E. *Moderato* in G major No 2 from *10 Etudes caprices* (Leduc)
NANNY, E. *Moderato* in D major No 3 from *10 Etudes caprices* (Leduc)
NANNY, E. *Andantino* in C major No 4 from *10 Etudes caprices* (Leduc)
NANNY, E. *Moderato* in G major No 5 from *10 Etudes caprices* (Leduc)
NANNY, E. *Moderato* in E minor No 6 from *10 Etudes caprices* (Leduc)
NANNY, E. *Andantino* in G minor No 7 from *10 Etudes caprices* (Leduc)
NANNY, E. *Moderato-Allegro* in D minor-D major No 8 from *10 Etudes caprices* (Leduc)
NANNY, E. *Moderato* in E♭ major No 9 from *10 Etudes caprices* (Leduc)
NANNY, E. *Andantino* in B minor No 10 from *10 Etudes caprices* (Leduc)
TABAKOV, E. *Motivy* (*Yorke solos for unaccompanied double bass* Volume 1 – Yorke)

List B.
Manual List
BRUCH, M. arr. SANKEY. *Kol Nidrei* Op. 47 (IMC) [S/O]
HOFFMEISTER, F. *Concertino* No 2 in D major (IMC) [S]
KOUSSEVITSKY, S. *Concerto* Op. 3 (Liben) [S/O]
PAGANINI, N. arr. SANKEY. *Variations for one string on a theme from Rossini's 'Mosé in Egitto'* (IMC) [S]
SPERGER, J. arr. MALARIC. *Concerto* in D major (Doblinger) [S]
SPERGER, J. arr. MUCKE. *Concerto* in A minor (Doblinger) [S]
SPERGER, J. arr. MALARIC. *Sonata* in E major (Doblinger) [S]

List C.
Manual List
AMELLER, A. *Concertino* (IMC)
GRANADOS, E. arr. SANKEY. *Madrigal* (IMC) [S/O]
GRANADOS, E. *Orientale* for cello (IMC) [O]
HENZE, H. arr. DREW. *Serenade* (Schott) [S/O]
HINDEMITH, P. *Allegretto* 1st movement and *Scherzo* 2nd movement from *Sonata* (Schott) [S]
HINDEMITH, P. *Molto adagio* 3rd movement from *Sonata* (Schott) [S]
HINDSON, M. *Yandarra* (Recital music) [S/O]
SCHULTZ, A. *Suspended preludes* (AMC) [S]

List D. Orchestral Excerpts Requirement
Manual List
Candidates must present the orchestral excerpts requirement from the following sources, as indicated:
- HARTLEY, K. *Double bass solo techniques* (OUP)
- HARTLEY, K. *Double bass solo 2* (OUP)
- MAßMANN, F. and REINKE, G. *Orchester Probespiel - test pieces for orchestral auditions* (Schott)

Candidates must present:
PROKOFIEV, S. *Romance* 2nd movement from *Suite from Lieutenant Kijé* (*Double bass solo 2* – OUP)
AND three of the following:
BEETHOVEN, L. van. *Vivace* from *Symphony* No 7 in A major Op. 92 (*Double bass solo techniques* – OUP)
BERLIOZ, H. *Adagio* and *Allegretto non troppo* from *Symphonie fantastique* Op. 14 (*Double bass solo 2* – OUP)
BRUCKNER, A. *Finale* 4th movement from *Symphony* No 7 (*Orchester Probespiel* – Schott)
MOZART, W. *Molto allegro* 1st movement and *Allegro assai* 4th movement from *Symphony* No 40 in G minor K 556 (*Orchester Probespiel* – Schott)
STRAUSS, R. *Allegro molto con brio* from *Don Juan* (*Orchester Probespiel* – Schott)
WEBER, C. von. *Ouvertüre* from *Euryanthe* (*Orchester Probespiel* – Schott)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives
The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies, pieces and Orchestral excerpts
The candidate should demonstrate:
- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- Fully-developed, full and well-projected sound appropriate to the needs of the repertoire
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus

Section II. General knowledge
Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:
- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.

- The construction and development of the double bass, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the double bass repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the double bass and the meaning of any terms and signs commonly used in double bass music.

Candidates must provide the examiners with clear, unmarked copies of all scores, including the piano part.

ASSOCIATE 4060

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies, pieces and Orchestral excerpts

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must select at least one work from each of Lists A, B and C and complete the Orchestral Excerpts requirement for List D. Additional works needed to fulfil the time requirements may be selected from any of Lists A, B or C at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

List A.

Manual List

BACH, J.S. arr. SANKEY. *Sonata* No 2 in D major BWV 1028 (IMC) [S]
DITTERSDORF, K.D. von. *Concerto* in E♭ major K 171 (Schott) [S]
DITTERSDORF, K.D. von. *Concerto* in E major K 172 (Henle) [S/O]
VIVALDI, A. arr. RABBATH. *Allegro* 2nd movement from *Concert en mi mineur* RV 40 (Leduc) [O]
VIVALDI, A. arr. RABBATH. *Vif* 4th movement from *Concert en mi mineur* (Leduc) [O]

List B.

Manual List

BOTTESINI, G. *Konzert* in F♯ minor (Breitkopf & Härtel) [S]
BOTTESINI, G. *Konzert* in B minor (Breitkopf & Härtel) [S]
BOTTESINI, G. *Capriccio di bravura* (Doblinger) [S]
BOTTESINI, G. *Tarantella* in A minor (IMC) [S]
GRIEG, E. arr. SANKEY. *Sonata* in A minor Op. 36 (IMC) [S]
MÍŠEK, A. *Sonata* in E minor Op. 6 (Hofmeister) [S]
SCHUMANN, R. arr. SANKEY. *Langsam* No 2 from *Fünf Stücke im Volkston* Op. 102 (IMC) [S]
SCHUMANN, R. arr. SANKEY. *Nicht zu rasch* No 4 from *Fünf Stücke im Volkston* Op. 102 (IMC) [S]

List C.

Manual List

ASKIM, P. *Islands* (ISB) [S/O]
BERIO, L. *Psy* (Universal) [S/O]
DRUCKMAN, J. *Valentine* (Boosey & Hawkes)
FRANÇAIX, J. *Concerto* (Schott) [S]
GAJDOŠ, M. *Capriccio No 4* from *Selected works for bass* (Theodore Presser) [S/O]
GLIÈRE, R. *Intermezzo* Op. 9 No 1 (No 3 from *Four pieces* – Belwin Mills) [S]
GLIÈRE, R. *Tarantella* Op. 9 No 2 (No 4 from *Four pieces* – Belwin Mills) [S]
HARTZELL, E. *Variation allsorts* (Doblinger) [S/O]
HOLLEY, A. *Dome music* (Kookaburra Music) [S/O]
HOLLEY, A. *Ophelia songs* – high version (Kookaburra Music) [O]
JOHNSON, T. *Failing* (Editions 75) [O]
KURTAG, G. *Message – consolation à Christian Sutter* from *Signs, games and messages* (Editio Musica Budapest) [O]
KURTAG, G. *…eine Botschaft an Valérie* from *Signs, games and messages* (Editio Musica Budapest) [O]
KURTAG, G. *Schatten* from *Signs, games and messages* (Editio Musica Budapest) [O]
MCKIMM, B. *Concert piece* (Kookaburra Music) [O]
PROTO, F. *Sonata 1963* (Liben) [S/O]
RAMSIER, P. *Divertimento concertante on a theme by Couperin* (Schirmer) [S]
RAMSIER, P. *Silent movie* (Boosey & Hawkes) [S/O]
RANJBARAN, B. *Ballade* (Theodore Presser)
ROTA, N. *Divertimento concertante* (Carisch)
VASKS, P. *Bass trip* (Schott) [S/O]
WILLCOCK, C. *Galloping Goliards* (AMC) [S/O]

List D. Orchestral Excerpts Requirement

Manual List

Candidates must present the orchestral excerpts requirement from the following sources, as indicated:

- MAßMANN, F. and REINKE, G. *Orchester Probespiel - test pieces for orchestral auditions* (Schott)
- ZIMMERMANN, F. *Orchestral excerpts from the symphonic repertoire for string bass* (IMC)

Candidates must present:

STRAVINSKY, I. *Vivo* 7th movement from *Pulcinella-suite* (*Orchester Probespiel* – Schott)

AND three of the following:

BEETHOVEN, L. van. *Allegro energico* [to end of excerpt] from *Presto* 4th movement from *Symphony* No 9 in D minor Op. 125 (*Orchestral excerpts from the symphonic repertoire* Volume 2 – IMC)
MENDELSSOHN, F. *Symphony* No 4 in A major Op. 90 'Italian' (*Orchestral excerpts from the symphonic repertoire* Volume 3 – IMC)
MOZART, W. *Symphony* No 35 in D Major K 385 (*Orchestral excerpts from the symphonic repertoire* Volume 4 – IMC)
SMETANA, B. *Ouvertüre* from *Die verkaufte Braut* (*Orchester Probespiel* – Schott)
STRAUSS, R. *Ein Heldenleben* Op. 40 (*Orchester Probespiel* – Schott)

Section II. General knowledge

LICENTIATE 4061

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies, pieces and Orchestral excerpts

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must select at least one work from each of Lists A, B and C as well as the requirements for the Orchestral Excerpts List D. Additional works needed to fulfil the time requirement may be selected from any of Lists A, B or C at the candidate's discretion.

Candidates must present one complete work in the programme from memory.

Candidates must provide a copy of each work for use by examiners.

The tuning of each accompanied recommended edition on the Manual Lists for this grade is indicated at the end of each listing by [O] for orchestral tuning, [S] for solo tuning and [S/O] where versions of the bass part in both tunings are available. For further information see **Orchestral, solo and alternative tunings** in the Foreword to this syllabus.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A.

Manual List

BACH, J.S. arr. BERNAT. *Prelude* 1st movement and one other movement from *Suite* in G major BWV 1007 (*Six Suites, BWV 1007-1012* – IMC)

BACH, J.S. arr. BERNAT. *Prelude* 1st movement and one other movement from *Suite* in D minor BWV 1008 (*Six Suites, BWV 1007-1012* – IMC)

BACH, J.S. arr. BERNAT. *Prelude* 1st movement and one other movement from *Suite* in C major BWV 1009 (*Six Suites, BWV 1007-1012* – IMC)

VANHAL, J. *Allegro moderato* 1st movement from *Concerto* in E major (Hofmeister) [S]

List B.

Manual List

BOTTESINI, G. *Introduction and variations on 'The carnival of Venice'* (IMC) [S]

BRAHMS, J. arr. HOVNANIAN. Any movement or combination of movements from *Sonata* in E minor Op. 38 (Discordia) [S]

FRANCK, C. arr. SANKEY and CASADESUS. Any movement or combination of movements from *Sonata* in A major (IMC) [S]

SCHUBERT, F. arr. SANKEY. *Allegro moderato* 1st movement from *Sonata* in A minor D 821 'Arpeggione' (IMC) [S]

SCHUBERT, F. arr. SANKEY. *Adagio* 2nd movement and *Allegretto* 3rd movement from *Sonata* in A minor D 821 'Arpeggione' (IMC) [S]

SCHUMANN, R. arr. SANKEY. *Mit Humor* No 1 from *Five pieces in folk style* Op. 102 (IMC) [S]

SCHUMANN, R. arr. SANKEY. *Stark und markiert* No 5 from *Five pieces in folk style* Op. 102 (IMC) [S]

List C.

Manual List

GAJDOŠ, M. *Capriccio No 1* in G major (*Selected works for bass* – Theodore Presser) [S/O]

GAJDOŠ, M. *Capriccio No 3, 'Paganiniana'* in D major (*Selected works for bass* – Theodore Presser) [S/O]

GRILLO, F. *Suite I* (Schott) [S/O]

LANCEN, S. Any combination of movements from *Croquis* (Yorke)

PROTO, F. *A Carmen fantasy* (Liben) [S]

SANKEY, S. *Carmen fantasy* (IMC) [S]

SITSKY, L. *Beowulf* (Wirripang) [S]

List D. Orchestral Excerpts Requirement

Manual List

Candidates must present the orchestral excerpts requirement from the following sources, as indicated:

- MADENSKY, E. *Richard Strauss - Orchesterstudien aus den symphonischen Werken für Kontrabass* (IMC)
- MAßMANN, F. and REINKE, G. *Orchester Probespiel - test pieces for orchestral auditions* (Schott)
- ZIMMERMANN, F. *Orchestral excerpts from the symphonic repertoire for string bass* (IMC)

Candidates must present four of the following (no more than one excerpt per composer):

BEETHOVEN, L. van. *Allegro ma non troppo* 1st movement [finish at *Molto vivace*] and *Allegro assai vivace alla Marcia* [finish at *Andante maestoso*] 4th movement from *Symphony* No 9 in D minor Op. 125 (*Orchestral excerpts from the symphonic repertoire* Volume 2 – IMC)

BRUCKNER, A. *Finale* from *Symphony* No 4 (*Orchester Probespiel* – Schott)

MAHLER, G. *Stürmisch bewegt* 1st movement and *Rondo finale* from *Symphony* No 5 in C♯ minor (*Orchestral excerpts from the symphonic repertoire* Volume 5)

MAHLER, G. *Allegro maestoso* 1st movement [finish at *Molto pesante*], *Andante con moto 2*nd movement [upper part in divisi] and *In ruhig fliessender Bewegung* 3rd movement from *Symphony* No 2 in C minor (*Orchestral excerpts from the symphonic repertoire* Volume 3 – IMC)

MOZART, W. *Symphony* No 35 in D major K 385 (*Orchestral excerpts from the symphonic repertoire* Volume 4 – IMC)

MOZART, W. ed. ZIMMERMANN. *Symphony* No 39 in E♭ major K 543 (*Orchestral excerpts from the symphonic repertoire* Volume 2 – IMC)

STRAUSS, R. *Ein Heldenleben* Op. 40 (*Richard Strauss - Orchesterstudien aus den symphonischen Werken für Kontrabass* - IMC)

STRAUSS, R. *Also sprach Zarathustra* Op. 30 (*Richard Strauss - Orchesterstudien aus den symphonischen Werken für Kontrabass* - IMC)

Section II. General knowledge

In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the double bass and the meaning of any terms and signs commonly used in double bass music.

Double Bass (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Double Bass (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6050

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6051

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6052

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6053

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6054

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces and Orchestral excerpts' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List + List C Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates may EITHER select one work from List A and 2 contrasting works from List B OR select one work from each of Lists A and B, and prepare the List C Orchestral Excerpts requirement. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6055

5 works (3 List (OR 2 List + List C Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6056

5 works (3 List (OR 2 List + List C Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6057

5 works (3 List (OR 2 List + List C Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6058

5 works (3 List (OR 2 List + List C Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Classical Guitar

Classical Guitar (Comprehensive)

Foreword

Aim

This syllabus aims to:

- Promote the technical and musical development of candidates through a systematic progression of guitar study and assessment.
- Provide a recognised standard of achievement through which candidates are encouraged to reach technical, musical and artistic goals.
- Engage and inspire candidates through a sequential and diverse framework of repertoire and technical work.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means through which candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by a series of grade books, *Classical Guitar Series 2* (AMEB, 2011) from Preliminary to Grade 6. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Classical Guitar Technical work* (AMEB, 2011), which contains all of the technical work and exercises for this syllabus, and *Classical Guitar Sight-reading* (AMEB, 2011), which contains exercises in sight-reading suitable to prepare candidates for this section of the examination.

Classical Guitar Series 1 grade books may be used in conjunction with this syllabus. *Classical Guitar Technical work* (revised 1997) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Classical Guitar Technical work* (AMEB, 2011).

Programme structure

Number of works to be presented

Candidates must present the following works at examination in addition to any Technical work, Sight-reading, Aural test, or General knowledge requirement (see 'Test requirements for candidates in practical examinations' in the front section of the *Manual of syllabuses* for further information):

Level 1

Candidates must prepare three works, one from each of Lists A, B, and C, in addition to any Extra list requirement (see *Extra Lists* below) for presentation at examination.

Level 2 (excluding Certificate of Performance)

Candidates must prepare four works, one from each of Lists A, B, C, and D, in addition to any Extra List requirement (see *Extra Lists* below) for presentation at examination.

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Works in the examination programme must be drawn from at least two lists.

Candidates must provide a copy of each work for the use of the examiner.

Level 3 (Associate Diploma)

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must prepare at least one work from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C at the candidate's discretion.

Candidates must provide a copy of each work for the use of examiners.

Level 3 (Licentiate Diploma)

A concert standard of performance is expected in this examination.

Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must prepare a minimum four works, at least one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C at the candidate's discretion.

Candidates must provide a copy of each work for the use of examiners.

Candidates must present one work in the programme from memory.

Extra lists

Candidates are required to present two Extra List works in addition to List pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra list

pieces, please consult 'Extra Lists' in the 'General requirements – practical examinations' section in the front section of the *Manual of syllabuses*.

Extra List works need not be accompanied.

For further information regarding the accompaniment of Extra List works, see 'General requirements – practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for classical guitar), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the classical guitar, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct

Accompaniment

Some works in *Classical Guitar Series 2* and other publications contain duet parts for a second guitar. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

Additional instruments

Candidates may bring an additional instrument in *scordatura* tuning to the examination.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19 in the 'Regulations' section at the front of the *Manual of syllabuses*.

Use of a capo

In Level 1 (Preliminary to Grade 4), a capo may be used on any sized instrument to promote the development of good left-hand technique.

The capo may be used when performing transcribed vihuela and lute repertoire.

In Level 2 and Level 3, a capo may not be used for works originally written for guitar.

The capo may be used when performing transcribed vihuela and lute repertoire.

Copies of works to be provided

Copies of works presented for Certificate of Performance, Associate and Licentiate examinations must be provided for the use of examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Presentation of Technical work from memory

Scales and arpeggios must be presented from memory.

Technical exercises may be read from the music.

For further information, see 'General requirements practical examinations – Technical work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations

The time allotted for all examinations is outlined in Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Tuning

The ability to tune the instrument accurately and reliably should be developed from the start of the guitarist's training. Candidates must tune their own instruments, including any retuning required, from Grade 5. Teachers may tune the candidate's instrument from Preliminary to Grade 4 inclusive.

Bibliography

Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. The AMEB does not necessarily endorse the views expressed on any website.

Construction

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Sloane, I. *Classical guitar construction* (New York: E.P. Dutton, 1966)

Technique

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Mantel, G. *Cello technique: principles and forms of movement* (Bloomington: Indiana University Press, 1995)

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Tennant, S. *Pumping nylon* (Van Nuys: Alfred, 1995)

Musicianship

Benedict, R. *Sight reading for the classical guitar* (New York: Belwin Mills, 1985)

Duarte, J. *Melody and harmony for guitarists* (Sydney: Universal, 1980)

Gavall, J. *Learning music through the guitar* (Croydon: Belwin Mills, 1972)

Hunt, O. *Musicianship and sight-reading for guitarists* (London: Musical New Services, 1972)

Wade, G. *Guitarist guide to Bach* (Cork: Wise Owl Music Co., 1985)

Performance

Azabagic, D. *Dealing with performance stress* (Pacific: Mel Bay, 2003)

Johnston, P. *The practice revolution* (Pearce: PracticeSpot Press, 2002)
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History and historiography
Bach, C.P.E. *Essay on the true art of playing keyboard instruments* (London: W.W. Norton & Company, 1951)
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Classical guitar (Newcastle upon Tyne: Ashley Mark Publishing)
Guitar review (New York: Rose Augustine)
Soundboard (Claremont: Guitar Foundation of America)
Guitar forum (European Guitar Teachers Association Publications) www.egta.co.uk/content/egta_forum

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives
At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work
The candidate must demonstrate:
- Accurate and prompt performance by memory of all specified Technical work as requested by the examiner
- Relaxed and balanced posture that facilitates secure support for the instrument
- Appropriate and effective hand positions
- Accurate and systematic left- and right-hand fingerings as suggested in *Classical Guitar Technical work* (2011)
- Controlled and effective use of *tirando* (free stroke) and *apoyando* (rest stroke) as specified in *Classical Guitar Technical work* (2011)
- Rhythmic precision performed at the indicated tempo
- Effective use of pivot and guide fingers
- Clean articulation in *legato*-style playing
- A developing tone that is clear and resonant
- Effective use of specified dynamics and tonal variations

Section II. Studies and pieces and Extra lists
Studies and pieces
Through a well-balanced programme of works of contrasting styles and tempi, drawn from the lists and using all technical resources listed above, the candidate must demonstrate:
- A cohesive and fluent performance of all pieces
- Rhythmic precision, control and appropriate choice of tempi
- Effective left- and right-hand fingerings
- Fluent position changes as required in the repertoire
- *Legato*-style playing
- Expressive phrasing and varied dynamics
- Articulation and tone colour variations appropriate to the repertoire
- A sense of style and an understanding of the character of the pieces presented
- By Grade 4, a knowledge of the entire range from written d^1 to g^3 at the fifteenth fret

Extra lists (Grade 2, Grade 3 and Grade 4)
The candidate must demonstrate:
- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge
Aural tests
The candidate must demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural Tests' in the front section of the *Manual of syllabuses*.

Sight-reading
The candidate must demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The candidate must demonstrate the ability to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

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Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A. Studies

● **From AMEB *Classical Guitar Preliminary Series 2*:**
AGUADO, D. *Wals*
CARULLI, F. arr. CRACKNELL. *Waltz*
CHARLTON, R. *Andante*
CRACKNELL, D. *Study in A minor*
SAGRERAS, J. *Lección*

● **From AMEB *Guitar Preliminary Series 1*:**
ALTMEIER-MORT, P. *Study No 4*
SHEARER, A. *Etude No 1*
SOR, F. *Study*

AMEB Manual list:

AGUADO, D. *Lección* No 5 from *Nuevo método para guitarra* (*Complete guitar works* Volume 2 – Chanterelle)
ALTMEIER-MORT, P. *Study No 1* (*The art of classical guitar* Volume 1 – Westside Music)
ALTMEIER-MORT, P. *Study No 2* (*The art of classical guitar* Volume 1 – Westside Music)
ALTMEIER-MORT, P. *Study No 3* (*The art of classical guitar* Volume 1 – Westside Music)
CHARLTON, R. *Moderato* No 1 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Allegro* No 2 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
GAGNON, C. arr. GERRITS. *Etude* No 9 (*The magic guitar: very easy pieces* Volume 1 – Doberman)
LESTER, B. *Arpeggio study* (*Explorations in guitar playing* – Ricordi)
SAGRERAS, J. *Lección* No 44 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SEABORN, I. *Peasant dance* (*Five miniatures* – ianseaborn.com)
SVOBODA, P. *Runaway* (*Solos by Svoboda* Volume 1 – paulsvoboda.com)
WANDERS, J. *Pim waltz* (*Three of a kind – 30 studies for guitar* – Broekmans & van Poppel)
WANDERS, J. *Basso chromatica* (*Three of a kind: 30 studies for guitar* – Broekmans & van Poppel)
WANDERS, J. *Primera* (*Gitarra tirando* – Broekmans & van Poppel)
YATES, S. *Arpeggio study 5* (*Classical guitar method* Grade 1 – Mel Bay)

List B. Pre-20th-century repertoire

● **From AMEB *Classical Guitar Preliminary Series 2*:**
ALBÉNIZ, I. arr. BÉLANGER. *Asturias*
BEETHOVEN, L. van. arr. KEANE. *Ode to joy*
GIULIANI, M. arr. CRACKNELL. *Andante*
TRADITIONAL arr. CHARLTON. *Malagueña*
KÜFFNER, J. arr. VALLIÈRES. *Valse*
VIVALDI, A. arr. KEANE. *La primavera*

● **From AMEB *Guitar Preliminary Series 1:***
GRÜBER, F. *Silent night*
KÜFFNER, J. *Tyrolean dance*
LE ROY, A. *Bransle de Poictou*

AMEB Manual list:

ANONYMOUS arr. BIELEFELD. *Gavotte* No 45 (*Cantiga's Renaissance festival favorites* – Mel Bay)
ANONYMOUS arr. BIELEFELD. *Gavotte* No 46 (*Cantiga's Renaissance festival favorites* – Mel Bay)
ANONYMOUS arr. BIELEFELD. *Gavotte* No 48 (*Cantiga's Renaissance festival favorites* – Mel Bay)
ANONYMOUS arr. BIELEFELD. *Pastourelle* No 77 (*Cantiga's Renaissance festival favorites* – Mel Bay)
ANONYMOUS arr. BIELEFELD. *Pavane d'Angleterre* (*Cantiga's Renaissance festival favorites* – Mel Bay)
ANONYMOUS arr. BIELEFELD. *La volta* No 113a (*Cantiga's Renaissance festival favorites* – Mel Bay)
ANONYMOUS arr. BIELEFELD. *Hey ho, nobody home* No 129 (*Cantiga's Renaissance festival favorites* – Mel Bay)
BEETHOVEN, L. van. arr. YATES. *Für Elise* (*Classical guitar method* Grade 1 – Mel Bay)
BRAHMS, J. arr. KEANE. *Theme from Brahms' Lullaby* (giuseppezangari.com)
MOZART, W. arr. YATES. *O dolce contento* (*Classical guitar method* Grade 1 – Mel Bay)
PAGANINI, N. arr. YATES. *The carnival of Venice* (*Classical guitar method* Grade 1 – Mel Bay)
TRADITIONAL arr. DUARTE. *The ashgrove* (*Young person's way to the guitar* – Novello)

List C. 20th- and 21st-century repertoire

● **From AMEB *Classical Guitar Preliminary Series 2*:**
CAVAZZOLI, G. *Il piccolo zampognaro*
GAGNON, C. *Marrakech*
LAMBERT, F. *Dance des îles*
LETKEMANN, D. *Winter dirge*
RAK, S. *Furiant*
WANDERS, J. *Tirando blues*

● **From AMEB *Guitar Preliminary Series 1:***
CRISWICK, M. *The honybee*
RAK, S. *Starobylá*
TOPPER, G. *Italy*

AMEB Manual list:

ALTMEIER-MORT, P. *London bridge* (*Guitar for kidz* Volume 1 – Westside Music)
BELANGER, M. *Berceuse* No 4 from *Piecettes* (d'Oz)
BELANGER, M. *Chansonette* No 5 from *Piecettes* (d'Oz)
BELANGER, M. *Dialogue* No 6 from *Piecettes* (d'Oz)
BELANGER, M. *Tourbillon* No 8 from *Piecettes* (d'Oz)
BONELL, C. *A happy tune* (*First pieces for guitar* – Ricordi)
BONELL, C. *A sad tune* (*First pieces for guitar* – Ricordi)
CRACKNELL, D. *A sad song* (*Enjoy playing the guitar* Book 1 – Oxford University Press)
CRACKNELL, D. *Manhattan nights* (*Enjoy playing the guitar* Book 1 – Oxford University Press)
CRACKNELL, D. *The wasp* (*Enjoy playing the guitar* Book 1 – Oxford University Press)
EADY, G. *Carousel* (*Solo now!* Preparatory – Chanterelle)
EADY, G. *The cowboy trail* (*Solo now!* Preparatory – Chanterelle)
JACKMAN, R. *Confession* (*The magic guitar* – Doberman)
KREIDLER, D. *China song* (*Fun with open bass notes* – Schott)

KREIDLER, D. *Walzer* (*Fun with open bass notes* – Schott)
LAWRENCE, P. *One potato* (*Easy pickings* – Fentone)
LAWRENCE, P. *Two potato* (*Easy pickings* – Fentone)
LAWRENCE, P. *Three potato* (*Easy pickings* – Fentone)
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LINNEMAN, M. *Danza* (*The camel's nose* – Ricordi)
LINNEMAN, M. *Olé* (*The camel's nose* – Ricordi)
MURO, J.-A. *An old folk dance* (*Basic pieces* Volume 1 – Chanterelle)
POWLESLAND, N. *Stegosaurus strut* (*The real guitar book* Volume 3 – Camden Music)
RAK, S. *Znělka* No 1 from *Rozmary* (Panton International)
RAK, S. *Ozvěny* No 2 from *Rozmary* (Panton International)
RAK, S. *Popěvek* No 4 from *Rozmary* (Panton International)
RAK, S. *V letním odpoledni* No 6 from *Rozmary* (Panton International)
RANDOLPH, L. *Snake river* (*Scenic music for guitar beginners* Volume 2 – laurie-randolph.de)
RANDOLPH, L. *Soft breeze* (*Scenic music for guitar beginners* Volume 2 – laurie-randolph.de)
SVOBODA, P. *Summer rock* (*Solos by Svoboda* Volume 1 – paulsvoboda.com)
TOPPER, G. *Monaco* (*The guitarist's travelling guide* – Broekmans & van Poppel)
TOPPER, G. *San Marino* (*The guitarist's travelling guide* – Broekmans & van Poppel)
VIARD, B. *Trois elfes sur un lac* (*The many faces of the guitar* Volume 1 – d'Oz)
WANDERS, J. *La petite valse* (*Go for guitar 1: Easy pieces for guitar* – Broekmans & van Poppel)
WANDERS, J. *Chicago blues* (*Go for guitar 1: Easy pieces for guitar* – Broekmans & van Poppel)

Section III. Aural tests, General knowledge

GRADE 1 4071

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

List A. Studies

● **From AMEB *Classical Guitar First Grade Series 2*:**
CARCASSI, M. *Andantino*
CHARLTON, R. *Espressivo*
SAGRERAS, J. *Lección*
SOR, F. *Study*
WANDERS, J. *Mazurka*
ZENAMON, J. *Torito*

● **From AMEB *Guitar First Grade Series 1:***
ALTMEIER-MORT, P. *Study No 6*
SMITH-BRINDLE, R. *Simple scales*
SOR, F. *Study*

AMEB Manual list:
ANONYMOUS arr. LEMAY *Etude* (*Progressive repertoire for the classical guitar* Volume 1 – d'Oz)
AGUADO, D. *Lección* No 11 from *Nuevo método para guitarra* (*Complete guitar works* Volume 2 – Chanterelle)
ALTMEIER-MORT, P. *Study No 6* (*The art of the classical guitar* Volume 1 Part 2 – Classical Publications)
ALTMEIER-MORT, P. *Study No 7* (*The art of the classical guitar* Volume 1 Part 2 – Classical Publications)
ALTMEIER-MORT, P. *Study No 8* (*The art of the classical guitar* Volume 1 Part 2 – Classical Publications)
CARULLI, F. *Valse* (*The magic guitar: Very easy pieces* Volume 1 – Doberman)
CHARLTON, R. *Con moto* No 4 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Moderato* No 5 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Alla waltz* No 6 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Allegro* No 7 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Andantino* No 15 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
GIULIANI, M. arr. WANDERS. *Allegro* (*Gitarra tirando* – Broekmans & van Poppel)
KEANE. C. *The drum* (*Songs for beginners* – giuseppezangari.com)
KEANE, C. *Sun dance* (*Bushscapes* – giuseppezangari.com)
MURO, J.-A. *Hungarian folk song* (*Basic pieces* Volume 2 – Chanterelle)
MURO, J.-A. *Study in E minor* (*Basic pieces* Volume 2 – Chanterelle)
MURO, J.-A. *Relaxing* (*Basic pieces* Volume 2 – Chanterelle)
SAGRERAS, J. *Lección* No 46 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 48 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SOR, F. *Study* No 3 from *Studies* Op. 60 (Schott)
SVOBODA, P. *High 7* (*Solos by Svoboda* Volume 1 – paulsvoboda.com)
WANDERS, J. *Etude d'orient* (*Three of a kind: 30 studies for guitar* – Broekmans & van Poppel)
WANDERS, J. *Tango* (*Three of a kind: 30 studies for guitar* – Broekmans & van Poppel)
YATES, S. *Etude* No 1 from *Etudes mécaniques* (Mel Bay)

List B. Pre-20th-century Repertoire

● **From AMEB *Classical Guitar First Grade Series 2*:**
ANONYMOUS. *Spanish romance*
ANONYMOUS arr. CIESLIK and MAESMANNS. *Romanze*
ANONYMOUS arr. GAGNON. *Ballade*
CARULLI, F. *Petit caprice*
HALLE, A. de la. arr. RANDOLPH. *Robin m'aime*
MERTZ, J. *Moderato*

● **From AMEB *Guitar First Grade Series 1*:**
ANONYMOUS. *Greensleeves*
ANONYMOUS. *O come, all ye faithful*
GIULIANI, M. *Allegro*

AMEB Manual list:
ANONYMOUS arr. CIESLIK and MAESMANNS. *Abendlied* (*Erste Vortragsstücke für Gitarre* – Dohr)
ANONYMOUS arr. SCHUMANN. *Ricercar* (*Easy pieces for guitar* – Heinrichshofen)
ANONYMOUS arr. GAGNON. *Ricercare* (*Progressive repertoire in six volumes* Volume 1 – d'Oz)
ANONYMOUS arr. SCHEIT. *Trezza* (*Easy 18th century pieces* – Universal Edition)
CARULLI, F. *Moderato* No 1 from *Grand receuil* Op. 333 (*18 very easy pieces for beginners* – Schott)
CARULLI, F. arr. CRACKNELL. *Waltz* (*Enjoy playing the guitar* Book 1 – Oxford University Press)
DIABELLI, A. *Moderato* (*Erste Vortragsstücke für Guitare* – Dohr)
FERRER, J. *Ejercicio* No 2 (*First repertoire for solo guitar* Book 1 – Faber)
KÜFFNER, J. arr. GÖTZE. *Sonatine* No 3 from *25 leichte Sonatinen* (Schott)
MAINERIO, G. *Italian dance* (*My first concert* – Schott)

MOZART, W. arr. KREIDLER. *Famous theme* (*Fun with open bass notes* – Schott)
NEUSIEDLER, H. *Niederländischer Tanz* (*My first concert* – Schott)
OFFENBACH, J. arr. CIESLIK and MAESMANNS. *Can-can* (*Erste Vortragsstücke für Gitarre* – Dohr)
PLAYFORD, J. *Two country dances* (*My first concert* – Schott)
ROSSETER, P. *What if a day* (*Elizabethan melodies* – Schott)
TRADITIONAL arr. BRUCKNER. *Canção de nordeste* (*Brazilian folk tunes* – Universal Edition)
TRADITIONAL arr. CIESLIK and MAESMANNS. *Scarborough fair* (*Erste Vortragsstücke für Guitare* – Dohr)
TRADITIONAL arr. DUARTE. *Boar's head carol* (*Carols for guitar* – Novello)
TRADITIONAL arr. DUARTE. *Coventry carol* (*Carols for guitar* – Novello)
TRADITIONAL arr. ANSORGE and SZORDIKOWSKI. *Malagueña* (*My first concert* – Schott)
TRADITIONAL arr. KREIDLER. *Mi caballo blanco* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *Sascha liebt nicht große Worte* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *Welscher Tanz* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *Marlborough s'en va-t-en guerre* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *El noi de la mare* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *Pera stus pera kampus* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *Casatschok* (*Fun with open bass notes* – Schott)
TRADITIONAL arr. KREIDLER. *Üskudara* (*Fun with open bass notes* – Schott)
VIVALDI, A. arr. CIESLIK and MAESMANNS. *Der Frühling* (*Erste Vortragsstücke für Gitarre* – Dohr)

List C. 20th- and 21st-century repertoire

● **From AMEB** ***Classical Guitar First Grade Series 2*****:**
BELANGER, M. *Chanson d'hiver*
GERRITS, P. *Valse*
KEANE, C. *Sunrise*
KLEYNJANS, F. *En se baignant à Bouquincan*
NUTTALL, P. *Old rocking-chair blues*
WRIGHT, R. *Daydream*

● **From AMEB** ***Guitar First Grade Series 1:***
RAK, S. *Jihoceská*
TOPPER, G. *France*
TRADITIONAL. *Lullaby*

AMEB Manual list:
ALTMEIER-MORT, P. *Little waltz* (*Guitar for kidz* Volume 2 – Westside Music)
ALTMEIER-MORT, P. *Spanish song* (*Guitar for kidz* Volume 2 – Westside Music)
BATCHELAR, P. *Stepping out* (*Solo now!* Preparatory – Chanterelle)
BATCHELAR, P. *At the fair* (*Solo now!* Preparatory – Chanterelle)
BATCHELAR, P. *Stone circle* (*Solo now!* Preparatory – Chanterelle)
BELANGER, M. *Valse* (*The many faces of the guitar* Volume 1 – d'Oz)
BELL, S. *Sciapodus* (*The many faces of the guitar* Volume 1 – d'Oz)
BONELL, C. *Slow waltz* (*First pieces for guitar* – Ricordi)
BONELL, C. *Spring* (*First pieces for guitar* – Ricordi)
CAVAZZOLI, G. *Veronica's ballade* (*The first position: 15 easy pieces for guitar* – Ricordi)
CAVAZZOLI, G. *Romantic melody* (*The first position: 15 easy pieces for guitar* – Ricordi)
CAVAZZOLI, G. *Plucking the strings* (*The first position: 15 easy pieces for guitar* – Ricordi)
CAVAZZOLI, G. *On the Tyrol* (*The first position: 15 easy pieces for guitar* – Ricordi)
CAVAZZOLI, G. *Short toccata* (*The first position: 15 easy pieces for guitar* – Ricordi)
CIESLIK, T. *Räubertanz* (*Erste Vortragsstücke für Gitarre* – Dohr)
CORR, R. *High life* (*Solo now!* Preparatory – Chanterelle)
CORR, R. *Rumba flamenca* (*Solo now!* Preparatory – Chantarelle)
CRACKNELL, D. *Cowboy blues* (*Enjoy playing the guitar* Book 1 – Oxford University Press)
GAGNON, C. *Bagdad* (*The many faces of the guitar* Volume 1 – d'Oz)
GOSS, S. *Three ghosts* (*Solo now!* Volume 1 – Chanterelle)
HARRISON, F. *Dragon dance* (*Solo now!* Preparatory – Chanterelle)
KOSHKIN, N. *The paper boat* (*Mascarades* Volume 1 – Lemoine)
KOSHKIN, N. *Intrada* No 1 from *Da capo* (Orphée)
KOSHKIN, N. *Melody* No 2 from *Da capo* (Orphée)
KOSHKIN, N. *Dance* No 3 from *Da capo* (Orphée)
KOSHKIN, N. *Balance* No 4 from *Da capo* (Orphée)
KOSHKIN, N. *Snowflakes* No 5 from *Da capo* (Orphée)
LAWRENCE, P. *Five potato* (*Easy pickings* – Fentone)
LETKEMANN, D. *Sunset* (*The many faces of the guitar* Volume 1 – d'Oz)
LINNEMANN, M. *Round dance* (*Leichte Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *Gentle rain falls on a clear lake* (*Snapshots of China* – Ricordi)
LINNEMANN, M. *The Bai He flowing through Nanyang* (*Snapshots of China* – Ricordi)
NUTTAL, P. *Slinky* (*Jazz rock blues for starters* – Countryside Music)
NUTTAL, P. *Arizona* (*Jazz rock blues for starters* – Countryside Music)
NUTTAL, P. *Jungle juice* (*Jazz rock blues for starters* – Countryside Music)
NUTTAL, P. *The magic waterfall* (*Jazz rock blues for starters* – Countryside Music)
NUTTAL, P. *Pentatonic rock* (*Jazz rock blues for starters* – Countryside Music)
PIEPMAN, P. *Bondi blues* (giuseppezangari.com)
POWLESLAND, N. *I should rococco* (*The real guitar book* Volume 3 – Camden Music)
RAK, S. *Rozhovor* No 13 from *Rozmary* (Panton)
RAK, S. *Něžná* No 15 from *Rozmary* (Panton)
RANDOLPH, L. *Ballad III* (*Scenic music for guitar beginners* Volume 1 – laurie-randolph.de)
RANDOLPH, L. *Spanish rhapsody* (*Scenic music for guitar beginners* Volume 1 – laurie-randolph.de)
SOLLORY, L. *Canción* (*The real guitar book* Volume 3 – Camden Music)
TOPPER, G. *Eire* (*The guitarists travelling guide* – Broekmans & van Poppel)
TOPPER, G. *Sahara* (*The guitarists travelling guide* – Broekmans & van Poppel)
TOPPER, G. *The alps* (*The guitarists travelling guide* – Broekmans & van Poppel)
TRADITIONAL arr. STEINBACH. *Port an Deorai* (*Celtic classics* – Ricordi)
WANDERS, J. *Dangerous crossroads* (*Go for guitar 1: Easy pieces for guitar* – Broekmans & van Poppel)
WANDERS, J. *Hungarian dance* (*Go for guitar 1: Easy pieces for guitar* – Broekmans & van Poppel)
WRIEDEN, P. *Monday morning blues* (*Solo now!* Preparatory – Chanterelle)
WRIGHT, R. *Pas-de-deux* (*Solo now!* Preparatory – Chanterelle)
YATES, S. *Arabian melody* (*Classical guitar method* Grade 1 – Mel Bay)
ZENAMON, J. *Pendulo* (*Epigramme* Volume 1 – Margaux)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 4072

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A. Studies

● **From AMEB** ***Classical Guitar Second Grade Series 2*****:**
CARCASSI, M. *Allegretto*
CHARLTON, R. *Andantino*
DOMENICONI, C. *Klangbild*
NORMAN, M. arr. KEANE and DE MONCHAUX. *James Bond theme*
SAGRERAS, J. *Lección*
WANDERS, J. *Waltz*

● **From AMEB** ***Guitar Second Grade Series 1:***
CARLEVARO, A. *Estudio*
FERRER, J. *Ejercicio*
SOR, F. *Study*

AMEB Manual list:

AGUADO, D. *Lección* No 18 from *Nuevo método para guitarra* (*Complete guitar works* Volume 2 – Chanterelle)
AGUADO, D. *Lección* No 19 from *Nuevo método para guitarra* (*Complete guitar works* Volume 2 – Chanterelle)
CARCASSI, M. *Arpeggio study in A minor* (*Graded repertoire for guitar* Book 1 – Mel Bay)
CARCASSI, M. *Andantino mosso* from *Méthode complète pour guitare* Op. 59 (Carl Fischer)
CARCASSI, M. *Andante grazioso* No 1 from *Méthode complète* Op. 59 Part 3 (Carl Fischer)
CARULLI, F. *Andante* No 1 from *Morceaux progressifs pour la guitare* Op. 264
CARULLI, F. *Andante* No 2 from *Morceaux progressifs pour la guitare* Op. 264
CHARLTON, R. *Moderato e sostenuto* No 9 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Moderato* No 11 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Allegro* No 12 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Andante espressivo* No 13 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
CHARLTON, R. *Moderato* No 14 from *Fifteen elementary studies for guitar* (richardcharlton.com.au)
DOMENICONI, C. *Fortissimo-Studie* No 3 from *24 Klangbilder* (Margaux)
DOMENICONI, C. *Klangbild* No 5 from *24 Klangbilder* (Margaux)
GIULIANI, M. *Allegro* No 13 from *Le papillon* Op. 50 (Ricordi)
LONCAR, M. *Study* (*The many faces of the guitar* Volume 1 – d'Oz)
MURO, J.-A. *Spanish song* (*Basic pieces* Volume 2 – Chanterelle)
SAGRERAS, J. *Lección* No 61 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 63 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 68 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 72 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SEABORN, I. *The moth* (*Five miniatures* – ianseaborn.com)
SOR, F. *Moderato* No 1 from *24 very easy studies* Op. 35 (Ricordi)
SOR, F. *Study* No 9 from *25 progressive studies* Op. 60 (Schott)
WANDERS, J. *Prelude on the B-string* No 14 from *Three of a kind: 30 studies for guitar* (Broekmans and van Poppel)
WANDERS, J. *Phantasy* No 15 from *Three of a kind: 30 studies for guitar* (Broekmans & van Poppel)
WANDERS, J. *Prelude on the G-string* No 17 from *Three of a kind: 30 studies for guitar* (Broekmans & van Poppel)
WANDERS, J. *Impression* No 18 from *Three of a kind: 30 studies for guitar* (Broekmans & van Poppel)
WANDERS, J. *Impression* No 20 from *Three of a kind: 30 studies for guitar* (Broekmans & van Poppel)
WANDERS, J. *Basso cantabile* (*Gitarra tirando* – Broekmans & van Poppel)
WANDERS, J. *Rêverie* (*Gitarra tirando* – Broekmans & van Poppel)
WANDERS, J. *Reflection* (*Gitarra tirando* – Broekmans & van Poppel)

List B. Pre-20th-century Repertoire

● **From AMEB** ***Classical Guitar Second Grade Series 2*****:**
CARULLI, F. *Andantino*
GIULIANI, M. *Ecossaise*
PAGANINI, N. arr. POLIQUIN. *Ghiribizzo*
VISEE, R. de. arr. TEUCHERT. *Menuett*
TRADITIONAL arr. BRUCKNER. *Nesta rua*

● **From AMEB** ***Guitar Second Grade Series 1:***
CARULLI, F. *Sicilienne*
MERTZ, J. *Ländler*
SANZ, G. *Rujero* and *Paradetas*

AMEB Manual list:

ADRIAENSSEN, E. *Branle englese* (*Müsik für Gitarre* – Universal Edition)
ANONYMOUS arr. CIESLIK and MAESMANNS. *Ecossaise* (*Erste Vortragsstücke für Gitarre* – Dohr)
ANONYMOUS arr. CIESLIK and MAESMANNS. *Greensleeves* (*Erste Vortragsstücke für Gitarre* – Dohr)
ANONYMOUS. *Reigen Tanz* (*Müsik für Gitarre* – Universal Edition)
CARCASSI, M. *Valse* from *Méthode complète pour guitare* Op. 59 Part 3 No 7
CARCASSI, M. *Siziliana* from *Méthode complète pour guitare* Op. 59 Part 3 No 22 (Carl Fischer)
CARULLI, F. *Walzer* No 2 from *24 pièces* Op. 121
CARULLI, F. *Anglaise* No 6 from *24 pièces* Op. 121
CARULLI, F. *Walzer* No 13 from *24 pièces* Op. 121
CARULLI, F. *Poco allegretto* No 5 from *Méthode complète* Op. 241
DIABELLI, A. *Tranquillo* (*Musik für Gitarre* – Universal Edition)
DIABELLI, A. *Scottish tune* No 22 from *30 very easy exercises for the guitar* Op. 39 (*Romantic guitar anthology* Volume 1 – Schott)
GIULIANI, M. *La scoccio* No 10 from *14 balli nazionali* Op. 24
GIULIANI, M. *L'escozzese* No 13 from *14 balli nazionali* Op. 24 (Lauren Keiser)
GIULIANI, M. *Ecossaise* No 2 from *Twelve ecossaises* Op. 33 (Tecla)
GIULIANI, M. *Ecossaise* No 6 from *Twelve ecossaises* Op. 33 (Tecla)
GIULIANI, M. *Waltz* No 5 from *Twelve waltzes* Op. 57 (Chanterelle)
MOLINO, F. *Romance* (*Romantic guitar anthology* Volume 2 – Schott)
PAGANINI, N. *Valtz* from *Sonata* No 27 (*The complete solo guitar works* Volume 2 – Chanterelle)
SOR, F. *Andante* No 1 from *24 petites pieces pour la guitare* Op. 44 (*The complete studies, lessons, and exercises for guitar* – Tecla)
SOR, F. *Allegretto* No 2 from *24 petites pieces pour la guitare* Op. 44 (*The classical book: intermediate guitar solos from the early 19th century* – Chanterelle)
TRADITIONAL arr. KREIDLER. *Hava nagila* (*Fun with open bass notes* – Schott)

List C. 20th- and 21st-century repertoire

● **From AMEB** ***Classical Guitar Second Grade Series 2*****:**
CALATAYUD, B. *Vals*
DOMENICONI, C. *Semplice*
DURMANOVIC, D. *Little waltz*

LINNEMANN, M. *Cold finger blues*
RANDOLPH, L. *Passacaglia*
TISSERAND, T. *Simple mambo*
● **From AMEB** *Guitar Second Grade Series 1:*
DUARTE, J. *Eastern dance*
RAK, S. *Na kolotoci*
SMITH-BRINDLE, R. *Harmony of peace*

AMEB Manual list:
BATCHELAR, P. *In a Japanese garden* (*Solo now!* Preparatory – Chanterelle)
BATCHELAR, P. *Climbing the clock-tower* (*Solo now!* Preparatory – Chanterelle)
BENHAM, P. *Cubana* from *Seven easy solos* (Hampton Music Publishers)
BENHAM, P. *Nightwalk* from *Mostly jazz* (Ricordi)
BROWNING, N. *Play it cool* (*Solo now!* Preparatory – Chanterelle)
CAMISASSA, C. *Les mille et une nuits* (*The many faces of the guitar* Volume 1 – d'Oz)
CIESLIK, T. *Kleine Melodie von nirgendwo* (*Erste Vortragsstücke für Gitarre* – Dohr)
COTTAM, D. *Chatterbox* (*Solo now!* Volume 1 – Chanterelle)
DUARTE, J. *Toy soldiers* No 6 from *Six easy pictures* (Novello)
GAGNON, C. arr. GERRITS. *Chanson triste* (*The magic guitar* Volume 1 – Doberman)
GAGNON, C. arr. GERRITS. *Chanson vieillotte* (*The magic guitar* Volume 1 – Doberman)
GAST, W. *Menuett für Antoinette* (*Saitensprünge* – Verlag Vogt & Fritz)
GAST, W. *Peking song* (*Saitensprünge* – Verlag Vogt & Fritz)
GLYN, G. *Sad song* (*Solo now!* Preparatory – Chanterelle)
HOUGHTON, P. *Prelude* No 1 from *7 short solos* (Moonstone Music)
KOSHKIN, N. *Hopscotch* (*Mascarades* Volume 1 – Lemoine)
KOSHKIN, N. *Valse* (*Mascarades* Volume 1 – Lemoine)
LETKEMANN, D. *Sunrise* (*The many faces of the guitar* Volume 1 – d'Oz)
LINNEMANN, M. *Chanson du Montmartre* (*Leichte Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *Chanson du matin* (*Neue Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *Hao de pengyou* (*Snapshots of China* – Ricordi)
LINNEMANN, M. *The thieving hen* (*Snapshots of China* – Ricordi)
MAESMANNS, G. *Träumerei* (*Erste Vortragsstücke für Gitarre* – Dohr)
OGAWA, T. *Nuits étoilée* (*The many faces of the guitar* Volume 1 – d'Oz)
OGAWA, T. *Aux temps lointains* (*The many faces of the guitar* Volume 1 – d'Oz)
PIEPMAN, P. *Carousel* (giuseppezangari.com)
POWLESLAND, N. *Paradise island* (*The real guitar book* Volume 3 – Camden Music)
SAVIO, I. *Lullaby* (*10 Brazilian folk tunes* – Columbia)
SCHINDLER, K. *Katzenjammer* (*Zeit für Träume* – Verlag Vogt & Fritz)
STAAK, P. van der. *Sword dance* (*My first concert* – Schott)
SVOBODA, P. *Spain again* (*Solos by Svoboda* Volume 1 – paulsvoboda.com)
TISSERAND, T. *Petite suite folk* (*Comme des chansons* – Lemoine)
TISSERAND, T. *Rumba houba* (*Comme des chansons* – Lemoine)
TISSERAND, T. *La panthère bleue* (*Comme des chansons* – Lemoine)
TOPPER, G. *Waltz from Jutland* (*The guitarist's travelling guide* – Broekmans & van Poppel)
TOPPER, G. *Catalonia* (*The guitarist's travelling guide* – Broekmans & van Poppel)
WRIEDEN, P. *The lost abbey* (*Solo now!* Preparatory – Chanterelle)
YORK, A. *Awake* (*4 in A in 4* – Majian Music)
YORK, A. *Away* (*4 in A in 4* – Majian Music)
YORK, A. *Willow* (*8 discernments* – GSP)
YORK, A. *Spider dance* (*8 discernments* – GSP)
YORK, A. *Snowflight* (*8 discernments* – GSP)
ZENAMON, J. *Soñando* (*Epigramme* Volume 1 – Margaux)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4073

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A. Studies

● **From AMEB** *Classical Guitar Third Grade Series 2*:
BROUWER, L. *Movido*
CARLEVARO, A. *Festivo*
GARCIA, G. *Moderato*
MERTZ, J. *Andante*
MURRAY, K. *Sunrise over sea*
SOR, F. *Leçon*
● **From AMEB** *Guitar Third Grade Series 1:*
AGUADO, D. *Lección*
CARCASSI, M. *Study*
SOR, F. *Study*

AMEB Manual list:
AGUADO, D. *Ejercicio* No 8 from *Nuevo método para guitarra* (*Complete guitar works* Volume 2 – Chanterelle)
AGUADO, D. *Ejercicio* No 11 from *Nuevo método para guitarra* (*Complete guitar works* Volume 2 – Chanterelle)
BROUWER, L. *Coral* No 2 from *Etudes simples* (Eschig)
BROUWER, L. *Rapido* No 3 from *Etudes simples* (Eschig)
BROUWER, L. *Comodo* No 4 from *Etudes simples* (Eschig)
BROUWER, L. *Allegretto* No 5 from *Etudes simples* (Eschig)
BROUWER, L. *Omaggio a Debussy* No 1 from *Nuevos estudios sencillos* (Chester)
CARCASSI, M. *Caprice* No 16 from *Méthode complète* Op. 59
CARCASSI, M. *Minuetto* No 12 from *Les récréations des commençans* Op. 21 (*24 short pieces* – Schott)
CARULLI, F. *Larghetto* No 3 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Andantino* No 6 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Andante* No 7 from *Méthode complete* Op. 27 (Carisch)
CARULLI, F. *Allegro* No 13 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Andantino* No 15 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Moderato* No 17 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Andante* No 18 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Allegretto* No 20 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
CARULLI, F. *Andante* No 21 (*Studi per chitarra* – Edizioni Suvini-Zerboni)
DOMENICONI, C. *Klangbild* No 13 from *24 Klangbilder* Volume 2 (Margaux)
DOMENICONI, C. *Klangbild* No 18 from *24 Klangbilder* Volume 2 (Margaux)
DOMENICONI, C. *Klangbild* No 24 from *24 Klangbilder* Volume 2 (Margaux)

FERRER, J. *Ejercicio No 2* from *Colección 12a de ejercicios* (*Romantic guitar anthology* Volume 2 – Schott)
FERRER, J. *Lección No 49* (*Romantic guitar anthology* Volume 2 – Schott)
GAGNON, C. *Animé* No 3 from *Douze préludes en forme d'études* (Doberman)
GIULIANI, M. *Allegretto* No 31 from *Le papillon* Op. 50 (Ricordi)
HILL, F. *The cuban goat* (*10 Charakteretüden* – Margaux)
MANJÓN, A. *Andante* No 22 from *La escuela de la guitarra* (*Graded repertoire for guitar* Book 1 – Mel Bay)
MERTZ, J. *Moderato* No 3 from *Schule für die Gitarre*
MERTZ, J. *Andantino* No 4 from *Schule für die Gitarre*
MURRAY, K. *Climbing the walls* (*Seven missed lessons* – reedmusic.com)
SAGRERAS, J. *Lección* No 65 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 79 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 80 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SAGRERAS, J. *Lección* No 82 from *Las lecciones de guitarra* Book 1 (Chanterelle)
SEABORN, I. *Spring song* (*Five miniatures* – ianseaborn.com)
SOR, F. *Study* No 5 from *25 progressive studies* Op. 60 (Schott)
SOR, F. *Study* No 10 from *25 progressive studies* Op. 60 (Schott)
WANDERS, J. *Waltz* No 29 (*Three of a kind* – Broekmans & van Poppel)
WANDERS, J. *Divertimento brasiliero* (*Guitarra tirando* – Broekmans & van Poppel)
YATES, S. *Tempo di milonga* No 6 from *Etudes mécaniques* (Mel Bay)
ZENAMON, J. *Escalando* (*Modern times* – Chanterelle)
ZENAMON, J. *Sosego* No 5 from *Versitos, estudios sencillos para guitarra* (Edition Ex Tempore)
ZENAMON, J. *Elementos* No 7 from *Versitos, estudios sencillos para guitarra* (Edition Ex Tempore)

List B. Pre-20th-century repertoire

● **From AMEB** ***Classical Guitar Third Grade Series 2:***
CALVI, C. *Tordiglione*
CARULLI, F. *Larghetto*
GIULIANI, M. *Allegro*
KRIEGER, J. arr. TEUCHERT. *Menuett*
MERTZ, J. *Romanze*
SOR, F. *Allegretto*

● **From AMEB** ***Guitar Third Grade Series 1:***
BRESCIANELLO, G. *Aria* and *Gavotta*
COSTE, N. *Barcarolle*
MILANO, F. da. *Fantasia*

AMEB Manual list:
AGUADO, D. *Waltz* (*Romantic guitar anthology* Volume 2 – Schott)
AGUADO, D. *Valse caractéristique* from *Methode complète* (*The Classical book: Intermediate guitar solos from the early 19th century* – Chanterelle)
ANONYMOUS arr. SCHEIT. *A toy* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
ANONYMOUS arr. SCHEIT. *Greensleeves* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
ANONYMOUS arr. SCHEIT. *Dance* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
ANONYMOUS arr. SCHEIT. *English dance* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
ANONYMOUS arr. SCHEIT. *What if a day or a month or a year* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
ANONYMOUS arr. SCHEIT. *Packington's pound* (*Easy pieces from Shakespeare's time* Volume 2 – Universal Edition)
ANONYMOUS arr. SCHEIT. *Willson's wilde* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
ANONYMOUS arr. YATES. *Greensleeves* (*Graded repertoire for guitar* Book 1 – Mel Bay)
ANONYMOUS arr. YATES. *Oh come all ye faithful* (*Graded repertoire for guitar* Book 1 – Mel Bay)
ANONYMOUS arr. YATES. *The parlement* (*Graded repertoire for guitar* Book 1 – Mel Bay)
BACH, J.S. arr. WRIGHT. *Menuett* (*The Baroque book* – Chanterelle)
BARON, E. arr. TEUCHERT. *Courante* (*First guitar pieces* Book 2 – *Masters of the Baroque* – Ricordi)
CARCASSI, M. arr. RAGOSSNIG. *Minuetto* (*Guitar concert collection* – Schott)
CARCASSI, M. *Andantino* No 11 from *Les récréations des commençans* (*The Classical book: Intermediate guitar solos from the early 19th century* – Chanterelle)
CARULLI, F. *Andantino grazioso* No 39 from *Méthode complète* Op. 241 (*The Classical book: Intermediate guitar solos from the early 19th century* – Chanterelle)
CARULLI, F. *Andante grazioso* No 2 from *Dix-huit morceaux faciles et progressives* Op. 211 (Bèrben)
CARULLI, F. *Moderato* No 6 from *Dix-huit morceaux faciles et progressives* Op. 211 (Bèrben)
CARULLI, F. *Andante* No 7 from *Dix-huit morceaux faciles et progressives* Op. 211 (Bèrben)
CARULLI, F. *Walzer* No 9 from *24 pièces* Op. 121
CARULLI, F. *Contredanse* No 14 from *24 pièces* Op. 121
CARULLI, F. *Andante doloroso* No 7 from *Grand receuil* Op. 333 (Schott)
CARULLI, F. *Andante* No 9 from *Grand receuil* Op. 333 (Schott)
CUTTING, F. arr. SCHEIT. *The squirrel's toy* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
CUTTING, F. arr. SCHEIT. *Toy* (*Easy pieces from Shakespeare's time* Volume 2 – Universal Edition)
DOWLAND, J. arr. SCHEIT. *The sick tune* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
DIABELLI, A. *Andante cantabile* No 11 from *30 very easy exercises for the guitar* Op 39 (Tecla)
DIABELLI, A. *Tempo di menuetto* No 12 from *30 very easy exercises for the guitar* Op 39 (Tecla)
GIULIANI, M. *Waltz* No 8 from *12 waltzes* Op. 57 (Tecla)
GIULIANI, M. *Allegretto* No 5 from *Le papillon* Op. 50 (Ricordi)
GIULIANI, M. *Allegretto* No 2 from *Divertimenti per chitarra* Op. 37 (Tecla)
GRENERIN, H. *Menuet* (*The Baroque book* – Chanterelle)
JELINEK, I. *Bourrée* (*The Baroque book* – Chanterelle)
KRIEGER, J. arr. POLIQUIN. *Bourée* (*Progressive repertoire* Volume 3 – d'Oz)
LOSY, J. arr. SCHEIT. *Spring Tanz* (*Logy: Musik für Gitarre* – Universal Edition)
LOSY, J. arr. TEUCHERT. *Gigue* (*First guitar pieces* Book 2 – *Masters of the Baroque* – Ricordi)
MERTZ, J. *Andantino* No 10 from *Schule für die Guitare*
NEUSIEDLER, M. *Der Fuggerin Tanz* (*Musik für Gitarre* – Universal Edition)
RAMEAU, J.-P. arr. YATES. *Le tambourine* (*Graded repertoire for guitar* Book 1 – Mel Bay)
SAINT-LUC, J. de. arr. TEUCHERT. *Bourrée* (*First guitar pieces* Book 2 – *Masters of the Baroque* – Ricordi)
SANZ, G. arr. DUARTE. *Dos trompetas de la reyna de la Suecia* (*Eight easy pieces* – Universal Edition)
SANZ, G. arr. DUARTE. *La esfachata de Napoles* (*Eight easy pieces* – Universal Edition)
SANZ, G. arr. TEUCHERT. *Dance de las hachas* (*First guitar pieces* Book 2 – *Masters of the Baroque* – Ricordi)
SANZ, G. arr. TEUCHERT. *Torneo* (*First guitar pieces* Book 2 – *Masters of the Baroque* – Ricordi)
SOR, F. *Moderato* No 6 from *24 petites pièces pour la guitare* Op. 44 (Ricordi)

SOR, F. *Andante allegro* No 7 from *24 petites pièces pour la guitare* Op. 44 (Ricordi)
SOR, F. *Tempo di minuetto moderato* No 14 from *24 petites pièces pour la guitare* Op. 44 (Ricordi)
SOR, F. *Allegretto* No 13 from *24 pieces pour la guitare* Op. 44 (Ricordi)
VISEE, R. de. arr. TEUCHERT *Menuet rondeau* (*Leichte Gitarrenstücke berühmter Meister* – Ricordi)
VISEE, R. de. *Menuet* (*Musik für Gitarre* – Universal Edition)

List C. 20th- and 21st-century repertoire

● **From AMEB** ***Classical Guitar Third Grade Series 2:***
CHARLTON, R. *Cantilena*
HOUGHTON, P. *The sorrow... of the lady of the wood*
KEANE, C. *Predator*
KLEYNJANS, F. *Le vieux manoir*
LINDSEY-CLARK, V. *Fandango*
SVOBODA, P. *Goodnight, Mr Dowland*

● **From AMEB** ***Guitar Third Grade Series 1:***
CHARLTON, R. *Reverie*
SMITH-BRINDLE, R. *Cantilena*
STIMPSON, M. *Folies*

AMEB Manual list:
BOWERS, T. *Sarabande* (*Solo now!* Volume 2 – Chanterelle)
CHARLTON, R. *Allegro con brio* No 1 from *Five short pieces* (richardcharlton.com.au)
DOMENICONI, C. *Sagra* No 10 from *24 Präludien* Book 1 (Edition Ex Tempore)
DOMENICONI, C. *Danza* No 14 from *24 Präludien* Book 2 (Edition Ex Tempore)
DUARTE, J. *Folksong* No 2 from *Six easy pictures (*Novello)
DUARTE, J. *The wind* No 5 from *Six easy pictures (*Novello)
GERBER, H. *Solitary blue* from *Don't eat your strings* (Ricordi)
HARTOG, C. *Una pareja amorosa* (*Guitar crackers* – Alsbach)
HARTOG, C. *El papamoscas* (*Guitar crackers* – Alsbach)
HARTOG, C. *Vidalita* (*Guitar crackers* – Alsbach)
HOUGHTON, P. *Maypole jig* (*Seven short solos* – Moonstone)
HUDSON, R. *Rainy scene* (*Graded repertoire for guitar* Book 1 – Mel Bay)
KEANE, C. *Awakening* (Bushscapes – giuseppezangari.com)
KLEYNJANS, F. *L'aurore* No 4 from *Le coin de l'enfance* Op. 97 (Lemoine)
KOSHKIN, N. *Choros* No 22 from *Da capo* (Orphée)
KOSHKIN, N. *Aria* No 23 from *Da capo* (Orphée)
LECLERC, N. *Midi* (*Solo now!* Volume 2 – Chanterelle)
LINDSEY-CLARK, V. *Mississippi ditty* (*Simply swing* – Montague Music)
LINDSEY-CLARK, V. *Ragatelle* (*Simply swing* – Montague Music)
LINDSEY-CLARK, V. *Steely blue* (*Simply swing* – Montague Music)
LINDSEY-CLARK, V. *Montanas nebulosas* (*Simply Latin* – Montague Music)
LINDSEY-CLARK, V. *Oloroso* (*Simply Spanish* – Montague Music)
LINNEMANN, M. *Melancholy* (*Leichte Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *Stony Creek blues* (*Leichte Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *Norwegian song* (*Leichte Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *South sea daydream* (*Neue Folklorestücke für Gitarre* – Ricordi)
LINNEMANN, M. *Paper lanterns on the Nanyang campus* (*Snapshots of China* – Ricordi)
NUTTALL, P. *Lament for King Arthur* (*Moods 'n' blues* – Countryside Music)
NUTTALL, P. *Cadiz* (*Moving on...* – Countryside Music)
NUTTALL, P. *The gypsy violin* (*Moving on...* – Countryside Music)
PIEPMAN, P. *The window that clapped* (giuseppezangari.com)
RAK, S. *Malé blues* No 18 from *Rozmary* (Panton)
RYAN, G. *Urban traffic* (*Easy guitar scenes* – Camden)
RYAN, G. *Night sky* (*Easy guitar scenes* – Camden)
RYAN, G. *Russian bear* (*Easy guitar scenes* – Camden)
SCHUMACHER, K. *Something funny* No 3 from *The blue hour* (Heinrichshofen)
SCHUMACHER, K. *Stop and go* No 5 from *The blue hour* (Heinrichshofen)
SCHUMACHER, K. *Lazy fingers* No 9 from *The blue hour* (Heinrichshofen)
SCHUMACHER, K. *Another ugly mawnin'* No 10 from *The blue hour* (Heinrichshofen)
SCHUMACHER, K. *Orange sky* No 17 from *The blue hour* (Heinrichshofen)
SCHWERTBERGER, G. *Nostalgia* (*Latin America* – Doblinger)
SCHWERTBERGER, G. *Taberna vieja* (*Latin America* – Doblinger)
SUSANS, C. *Romanza* (*Solo now!* Volume 2 – Chanterelle)
TISSERAND, T. *Anatole* (*Comme des chansons* – Lemoine)
TISSERAND, T. *Barcarolle* (*Comme des chansons* – Lemoine)
TISSERAND, T. *Jazz de coeur* (*Comme des chansons* – Lemoine)
WATERS, S. *Whirligig* (*Solo now!* Volume 2 – Chanterelle)
YATES, S. *Koto* No 1 and *Taiko* No 2 from *2 Japanese pieces* (*Graded repertoire for guitar* Book 1 – Mel Bay)
YORK, A. *Chant* (*8 discernments* – GSP)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 — 4074

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A. Studies

● **From AMEB** ***Classical Guitar Fourth Grade Series 2*:**
AGUADO, D. *Vals*
BROUWER, L. *Study*
GAGNON, C. *Expressif*
GIULIANI, M. *Lezione*
MERTZ, J. *Cantabile*
SOR, F. *Moderato*

● **From AMEB** ***Guitar Fourth Grade Series 1:***
AGUADO, D. *Estudio*
CARCASSI, M. *Study*
SOR, F. *Study*

AMEB Manual list:
BROUWER, L. *Lo más rápido posible* No 7 from *Etudes simples* (Eschig)
BROUWER, L. *Omaggio a Prokofiev* No 4 from *Nuevos estudios sencillos* (Chester)
CARCASSI, M. *Allegro* No 1 from *25 études* Op. 60 (Chanterelle)
CARCASSI, M. *Moderato con espressivo* No 2 from *25 études* Op. 60 (Chanterelle)
CARCASSI, M. *Allegretto* No 4 from *25 études* Op. 60 (Chanterelle)
CARCASSI, M. *Andante* No 16 from *25 études* Op. 60 (Chanterelle)
CARULLI, F. *Moderato* from *La première année d'étude de guitare* Op. 192 (*Graded repertoire for guitar* Book 2 – Mel Bay)
CARULLI, F. *Moderato* No 14 (*Studi per chitarra* – Edizioni Suvini Zerboni)
CARULLI, F. *Larghetto* No 26 (*Studi per chitarra* – Edizioni Suvini Zerboni)
CARULLI, F. *Allegretto* No 27 (*Studi per chitarra* – Edizioni Suvini Zerboni)

CORDERO, E. *Estudio a la Cubana* (*Modern times* – Chanterelle)
GAGNON, C. *Sans rigeur* No 4 from *Douze préludes en forme d'études* (Doberman)
GARCIA, G. *Marcato* No 1 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Allegro assai* No 5 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Allegretto* No 9 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Andante mosso* No 10 from *25 études esquisses for guitar* (Mel Bay)
GIULIANI, M. *Andantino* No 4 from *24 prime lezioni* Op. 139 (Schott)
GIULIANI, M. *Andantino* No 5 from *24 prime lezioni* Op. 139 (Schott)
LAWALL, G. *Karibischer Fingertanz* No 1 from *Fingertänze: 12 Etüdien für Gitarre* (Peters)
LAWALL, G. *Hetzjagd* No 5 from *Fingertänze: 12 Etüdien für Gitarre* (Peters)
MERTZ, J. *Andante* No 6 from *Schule für die Guitare*
MERTZ, J. *Übungsstück* No 7 from *Schule für die Guitare*
SAGRERAS, J. *Lección* No 3 from *Las lecciones de guitarra* Book 2 (Chanterelle)
SAGRERAS, J. *Lección* No 5 from *Las lecciones de guitarra* Book 2 (Chanterelle)
SAGRERAS, J. *Lección* No 7 from *Las lecciones de guitarra* Book 2 (Chanterelle)
SAGRERAS, J. *Lección* No 30 from *Las lecciones de guitarra* Book 2 (Chanterelle)
SOR, F. *Andante* No 2 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Allegretto moderato* No 3 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Andante* No 14 from *24 very easy studies* Op. 35
WANDERS, J. *Andante* No 30 from *Three of a kind: 30 studies for guitar* (Broekmans & van Poppel)
ZENAMON, J. *Memorias* No 1 from *Versitos, estudios sencillos para guitarra* (Edition Ex Tempore)
ZENAMON, J. *Onduladas* No 8 from *Versitos, estudios sencillos para guitarra* (Edition Ex Tempore)

List B. Pre-20th-century repertoire

● **From AMEB** ***Classical Guitar Fourth Grade Series 2:***
BRESCIANELLO, G. arr. BEHREND. *Entrée*
CALL, L. von. *Andantino*
CARULLI, F. *Rondo*
MERTZ, J. *Allegretto giusto*
MILÁN, L. *Pavana I*
PEZOLD, C. arr. DAUSEND. *Menuet*

● **From AMEB** ***Guitar Fourth Grade Series 1:***
COSTE, N. *Mélancolie*
GIULIANI, M. *Rondo*
MUDARRA, A. *Gallarda*

AMEB Manual list:
ANONYMOUS. *Bourrée* in C major (p. 22 in *Musik für Gitarre* – Universal Edition)
ANONYMOUS. *Allemande* in E minor (p. 12 in *Musik für Gitarre* – Universal Edition)
ANONYMOUS. *Volt* (*Graded repertoire for guitar* Book 2 – Mel Bay)
BOSCH, J. *Cantilena* from *Dix pièces faciles* (*Romantic guitar anthology Volume 2* – Schott)
CALL, L. von. *Adagio* 1st movement from *Sonata facile* in A minor (*My favorite sonatinas* – Mel Bay)
CARULLI, F. *Allegro agitato* from *Supplément a la méthode* Op. 192 (*Graded repertoire for guitar* Book 2 – Mel Bay)
CARULLI, F. *Larghetto* No 17 from *24 pièces* Op. 121
CARULLI, F. *Andante* No 18 from *24 pièces* Op. 121
CARULLI, F. *Larghetto* from *Supplément a la méthode* Op. 192 (*Graded repertoire for guitar* Book 2 – Mel Bay)
GIULIANI, M. *Andantino* No 2 from *La Tersicore del nord* Op. 147 (Schott)
GIULIANI, M. *Allegretto* No 13 from *La Tersicore del nord* Op. 147 (Schott)
GIULIANI, M. *Tempo di Valzer* No 15 from *La Tersicore del nord* Op. 147 (Schott)
GIULIANI, M. *Allegretto* No 6 from *Six rondeaux progressifs* Op. 14 (Tecla)
LOSY, J. arr. SCHEIT. *Gigue* 6th movement from *Partita* in C major (*Logy: Musik für Gitarre* – Universal Edition)
LOSY, J. arr. SCHEIT. *Aria* 1st movement from *Partita* in A minor (*Logy: Musik für Gitarre* – Universal Edition)
MEISSONNIER, A. *Sicilienne* (*Guitar concert collection* – Schott)
MERTZ, J. *Scherzo* No 5 from *Nachtviolen* Op. 2 (Mel Bay)
MOLINO, F. *Andante* 2nd movement from *Sonata* in A major Op. 6 No 1 (Schott)
NAVA, A. *Cantabile* (*My favorite sonatinas* – Mel Bay)
PAGANINI, N. *Allegretto* 2nd movement from *Sonata* No 6 in F major (*The complete solo guitar works* – Chanterelle)
PAGANINI, N. *Allegretto* No 4 from *43 ghiribizzi* (Ricordi)
ROSSINI, G. arr. GIULIANI. *Se inclinassi a prender moglie* (*Romantic guitar anthology* Volume 2 – Schott)
SAINT-LUC, J. de. arr. CHANDONNET. *Bourée* (*Progressive repertoire* Volume 3 – d'Oz)
SANZ, G. arr. DAUSEND *Las hachas* (*Gaspar Sanz: selected works* – Nogatz)
VIÑAS, J. *Polka* (*Romantic guitar anthology* Volume 3 – Schott)
VIÑAS, J. *Tango* (*Romantic guitar anthology* Volume 3 – Schott)
VIÑAS, J. *Vals* (*Romantic guitar anthology* Volume 2 – Schott)
VISEE, R. de. arr. LECLERC. *Mascarade en rondeau* (*My favorite sonatinas* – Mel Bay)

List C. 20th- and 21st-century repertoire

● **From AMEB** ***Classical Guitar Fourth Grade Series 2:***
BUSCAGLIA, J. *Recuerdos de mi pago*
DOMENICONI, C. *Sonorità*
HOUGHTON, P. *Black rose prelude*
LINDSEY-CLARK, V. *Tango esta noche*
LINNEMANN, M. *The forgotten harp*
ZENAMON, J. *La noche*

● **From AMEB** ***Guitar Fourth Grade Series 1:***
CHARLTON, R. *Rondeau*
HOUGHTON, P. *Folk dance*
PONCE, M. *VI*

AMEB Manual list:
ALI, M. *Farruca* 1st movement from *Flamenco suite* (*Graded repertoire for guitar* Book 2 – Mel Bay)
ALI, M. *Solea* 2nd movement from *Flamenco suite* (*Graded repertoire for guitar* Book 2 – Mel Bay)
ALI, M. *Tangos* 3rd movement from *Flamenco suite* (*Graded repertoire for guitar* Book 2 – Mel Bay)
ALI, M. *Allegrias* 4th movement from *Flamenco suite* (*Graded repertoire for guitar* Book 2 – Mel Bay)
ALMEIDA, L. *Sevillana* 1st movement from *Gypsy suite* I (*The complete Laurindo Almeida anthology of guitar solos* – Mel Bay)
CALATAYUD, B. *Pasodoblillo* No 3 from *Cuatro piezas faciles para guitarra* (*The guitar music of Spain* Volume 1 – Wise)
CALATAYUD, B. *Cancion de Cuna* No 4 from *Cuatro piezas faciles para guitarra* (*The guitar music of Spain* Volume 1 – Wise)
CALATAYUD, B. *Bulerias* No 3 from *Tres piezas para guitarra* (*The guitar music of Spain* Volume 1 – Wise)
DOMENICONI, C. *Ruscello* No 6 from *24 Präludien* Book 1 (Edition Ex Tempore)
DOMENICONI, C. *Equilibrato* No 9 from *24 Präludien* Book 1 (Edition Ex Tempore)
DOMENICONI, C. *Nostalgia* No 11 from *24 Präludien* Book 1 (Edition Ex Tempore)
DOMENICONI, C. *Danza del gatto* No 12 from *24 Präludien* Book 1 (Edition Ex Tempore)

DOMENICONI, C. *Canto* No 13 from *24 Präludien* Book 2 (Edition Ex Tempore)
DOMENICONI, C. *Pavana* No 18 from *24 Präludien* Book 2 (Edition Ex Tempore)
DOMENICONI, C. *Sogno* No 21 from *24 Präludien* Book 2 (Edition Ex Tempore)
DOMENICONI, C. *Primavera* No 22 from *24 Präludien* Book 2 (Edition Ex Tempore)
DOMENICONI, C. *Cammino di notte* No 23 from *24 Präludien* Book 2 (Edition Ex Tempore)
HODEL, B. *Baiao* (*Modern times* – Chanterelle)
HODEL, B. *The devil's playground* (*Modern times* – Chanterelle)
HOUGHTON, P. *Trumpets* No 4 from *7 short solos* (Moonstone)
HOUGHTON, P. *The melting snowman* (*The Verdery guitar series* Early-intermediate level – Frederick Harris)
KLEYNJANS, F. *Cantilène* from *Le coin des guitaristes* Op. 119
KLEYNJANS, F. *Petit air d'Argentine* from *Le coin des guitaristes* Op. 119
KLEYNJANS, F. *Sicilienne* from *Le coin des guitaristes* Op. 119
KOSHKIN, N. *Le pelerin* (*Graded repertoire for guitar* Book 2 – Mel Bay)
LINDSEY-CLARK, V. *Rio by night* (*Simply Latin* – Montague Music)
LINDSEY-CLARK, V. *Vals navarra* (*Simply Spanish* – Montague Music)
LINDSEY-CLARK, V. *Tango* (*Simply Spanish* – Montague Music)
LINDSEY-CLARK, V. *Pamplona* (*Simply Spanish* – Montague Music)
LINNEMANN, M. *To the isles of Aran* (*Neue Folklorestücke für Gitarre* – Ricordi)
RANDOLPH, L. *Cueca* (*Excursions: pieces for intermediate guitarists* – laurie-randolph.de)
SHAND, E. *Gavotte* (*Graded repertoire for guitar* Book 2 – Mel Bay)
SOEWANDI, S. *Landscape* (*Modern times* – Chanterelle)
SOLLORY, L. *Station to station* (*The real guitar book* Volume 3 – Camden Music)
TRADITIONAL arr. BRUCKNER. *A rosa vermelha* (*Brazilian folk tunes* – Universal Edition)
TRADITIONAL arr. BRUCKNER. *Xô sabiá* (*Brazilian folk tunes* – Universal Edition)
TRADITIONAL arr. BRUCKNER. *Canto antigo* (*Brazilian folk tunes* – Universal Edition)
TRADITIONAL arr. BRUCKNER. *A casinha pequenina* (*Brazilian folk tunes* – Universal Edition)
WANDERS, J. *No-me-olivides* (*Mix on six* – Broekmans & van Poppel)
WANDERS, J. *Cordao* (*Guitarra Fiesta* – Broekmans & van Poppel)
WANDERS, J. *Samba* (*Guitarra Fiesta* – Broekmans & van Poppel)
WANDERS, J. *Why?* (*Guitarra Fiesta* – Broekmans & van Poppel)
YORK, A. *Sherry's waltz* (*8 discernments* – GSP)
ZARB, G. *Grekos* (*Modern times* – Chanterelle)
ZENAMON, J. *Paisaje* (*Modern times* – Chanterelle)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8, candidates will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations (Grade 5 to Grade 8).

Section I. Technical work

The candidate must demonstrate:
- Accurate and prompt performance by memory of all specified Technical work as requested by the examiner
- Relaxed and balanced posture that facilitates secure support for the instrument
- Appropriate and effective hand positions
- Accurate and systematic left- and right-hand fingerings as suggested in *Classical Guitar Technical work* (2011)
- Controlled and effective use of *tirando* (free stroke) and *apoyando* (rest stroke) as specified in *Classical Guitar Technical work* (2011)
- Rhythmic precision performed at the indicated tempo
- Effective use of pivot and guide fingers
- Clean articulation in *legato*-style playing
- A developing tone that is clear and resonant
- Effective use of specified dynamics and tonal variations
- Accurate tuning of the instrument

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme comprising works of contrasting styles and tempi, drawn from the lists and exhibiting all technical resources listed above, the candidate must demonstrate:
- A cohesive and fluent performance of all pieces
- Rhythmic precision, control and appropriate choice of tempi
- Effective left- and right-hand fingerings
- Fluent position changes as required in the repertoire
- *Legato* playing
- Fluent position changes as required in the repertoire
- Expressive phrasing and varied dynamics
- Articulation and tone colour variations appropriate to the repertoire
- A sense of style and an understanding of the character of the pieces presented
- Use of F♯ tuning in accordance with stylistic demands

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate must demonstrate:
- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate must demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural Tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate must demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated

General knowledge

The candidate must demonstrate the ability to answer questions according to the guidelines set out in the general knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-

balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Works in the examination programme must be drawn from at least two lists.

Candidates must provide a copy of each work for the use of the examiner.

The candidate must demonstrate:

- A cohesive and fluent performance of all pieces
- Rhythmic precision, control and appropriate choice of tempi
- Effective left- and right-hand fingerings
- Fluent position changes as required in the repertoire
- *Legato* playing
- Fluent position changes as required in the repertoire
- Expressive phrasing and varied dynamics
- Articulation and tone colour variations appropriate to the repertoire
- A sense of style and an understanding of the character of the pieces presented
- Use of F♯ tuning in accordance with stylistic demands

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the general knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 4075

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

List A. Studies

● **From AMEB *Classical Guitar Fifth Grade Series 2*:**
BROUWER, L. *Omaggio a Tárrega*
CARLEVARO, A. *Tranquillo*
GARCIA, G. *Etude*
GIULIANI, M. *Lezione*
SOR, F. *Leçon*
TÁRREGA, F. *Estudio*

AMEB Manual list:
BROUWER, L. *Pour les accord de trois sons* No 15 from *Etudes simples* (Eschig)
BROUWER, L. *Study* No 10 from *Etudes simples* (Eschig)
BROUWER, L. *Omaggio a Sor* No 6 from *Nuevos estudios sencillos* (Chester Music)
BROUWER, L. *Omaggio a Piazzolla* No 7 from *Nuevos estudios sencillos* (Chester Music)
CARCASSI, M. *Moderato* No 5 from *25 melodic and progressive studies* Op. 60
CARCASSI, M. *Allegro* No 7 from *25 melodic and progressive studies* Op. 60
COSTE, N. *Allegretto* No 1 from *25 études de genre* Op. 38 (Chanterelle)
GARCIA, G. *Moderato gentile* No 4 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Allegro vivace* No 7 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Allegro comodo* No 11 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Lento piacevole* No 12 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Lento e ritardando* No 14 from *25 études esquisses for guitar* (Mel Bay)
GIULIANI, M. *Larghetto* No 17 from *Le papillon* Op. 50 (Ricordi)
GIULIANI, M. *Andantino* No 9 from *Le papillon* Op. 50 (Ricordi)
GIULIANI, M. *Allegretto* No 6 from *24 prime lezioni* Op. 139 (Schott)
SEEGNER, F. *Vivace* (*100 Classical-Romantic études* Book 2 – Zimmerman)
SOR, F. *Allegro moderato* No 22 from *25 progressive studies* Op. 60 (Schott)
SOR, F. *Andante* No 4 from *25 progressive studies* Op. 31 (Schott)
SOR, F. *Study* No 6 from *25 progressive studies* Op. 31 (Schott)
SOR, F. *Andante* No 13 from *24 very easy studies* Op. 35 (Schott)
ZENAMON, J. *Noche serena* No 4 from *Versitos, estudios sencillos para guitarra* (Edition Ex Tempore)
ZENAMON, J. *Preludio* No 9 from *Versitos, estudios sencillos para guitarra* (Edition Ex Tempore)

List B. Renaissance and Baroque repertoire

● **From AMEB *Classical Guitar Fifth Grade Series 2*:**
BACH, J.S. arr. DAUSEND. *Menuet*
BRESCIANELLO, G. arr. BEHREND. *Entrée*
DOWLAND, J. arr. SCHEIT. *Mr. Dowland's midnight*
MILANO, F. da. arr. DALY. *Fantasia*
CAROLAN, T. arr. SZORDIKOWSKI. *O'Carolan's dream*
WEISS, S. arr. RIGNEY. *Menuet*

AMEB Manual list:
BACH, J.S. arr. GAGNON. *Bourée* (*Progressive repertoire* Volume 4 – d'Oz)
BRESCIANELLO, G. *Scherzo* 2nd movement from *Partita* in A major (*Four partitas for solo guitar* – Zimmerman)
BRESCIANELLO, G. *Finale I* 3rd movement and *Finale II* 4th movement from *Partita* in A major (*Four partitas for solo guitar* – Zimmerman)
BRESCIANELLO, G. *Menuet* (*The Baroque book* – Chanterelle)
CAROLAN, T. arr. SZORDIKOWSKI. *Eleanor Plunkett* (*The best of O'Carolan* – Joachim Trekel Musikverlag)
CAROLAN, T. arr. SZORDIKOWSKI. *O'Carolan's draught* (*The best of O'Carolan* – Joachim Trekel Musikverlag)
LOSY, J. arr. SCHEIT. *Sarabande* (*Logy: Müsik für Gitarre* – Universal Edition)
MILANO, F. da. arr. MOSOCZI. *Fantasia No 8* (*14 Fantasie* – EMB)
MILANO, F. da. arr. MOSOCZI. *Fantasia No 35* (*14 Fantasie* – EMB)
MURCIA, S. de. arr. KOONCE. *Otro* (page 76) (*The Baroque guitar in Spain and the New World*– Mel Bay)
NEGRI, C. *Bianca fiore* (*Panorama de la guitar* Volume 2 – Editions Musicales Transatlantiques)
SANZ, G. arr. DUARTE. *La cavvalleria de Nápoles con dos clarines* (*Eight easy pieces* – Universal Edition)
TELEMANN, G. *Gigue* (*The Baroque book* – Chanterelle)
WEISS, S. arr. CHANDONNET. *Menuet* (*Progressive repertoire* Volume 5 – d'Oz)

List C. Classical and Romantic repertoire

● **From AMEB *Classical Guitar Fifth Grade Series 2*:**
COSTE, N. *Rondeau*
FERRER, J. *Tango*
MERTZ, J. *Andante espressivo*
MOLINO, F. arr. ROUX *Prelude*
SOR, F. *Andante*
SOR, F. *Walzer*

AMEB Manual list:
CARCASSI, M. *Caprice* No 3 from *Six caprices* Op. 26 (Schott)
CARULLI, F. *Largo* 1st movement from *Sonata* Op. 7 No 3 (*My favorite sonatinas* – Mel Bay)
COSTE, N. *Menuet* No 12 from *Recréation du guitariste* Op. 51 (Schott)
FERRER, J. *Allegretto* (*Romantic guitar anthology* Volume 3 – Schott)
FERRER, J. arr. MOSER. *Minué (Leichte Gitarrenstücke aus Spanien* – Moeck)
FERRER, J. arr. MOSER. *Plainte amoureuse (Leichte Gitarrenstücke aus Spanien* – Moeck)
FERRER, J. *Nocturno* No 4 from *Veladas intimas* Op. 17 (UME)
GIULIANI, M. *Grazioso* No 6 from *La Tersicore del nord* Op. 147 (Schott)
GIULIANI, M. *Allegretto* No 14 from *La Tersicore del nord* Op. 147 (Schott)
GIULIANI, M. *Allegretto* No 16 from *La Tersicore del nord* Op. 147 (Schott)
GIULIANI, M. *Allegretto* No 17 from *Le papillon* Op. 50 (Ricordi)
MERTZ, J. *Adagio patetico* 2nd movement of *Vaterlandsblüthen* Op. 1 (Mel Bay)
MERTZ, J. *Rondino* No 4 from *Nachtviolen* Op. 2 (Mel Bay)
MILANO, F. da. arr. CHERICI. *Ricercare XIII (Antologia dalle opere per liuto* – Edizioni Suvini Zerboni)
MILANO, F. da. arr. CHERICI. *Ricercare XXVI (Antologia dalle opere per liuto* – Edizioni Suvini Zerboni)
MOLINO, F. *Trois sonates faciles* Op. 1 (Bèrben)
PAGANINI, N. *Sonata* No 26 (*The complete solo guitar works* Volume 2 – Chanterelle)
SOR, F. *Andantino* No 3 from *24 petites pièces pour la guitare* Op. 44 (Tecla)

List D. 20th-century repertoire and beyond
● **From AMEB *Classical Guitar Fifth Grade Series 2*:**
CHARLTON, R. *The lady of the lake*
HOUGHTON, P. *Deathless deep... she wanders as a mist*
KLEYNJANS, F. *Chôro brésilien*
SAGRERAS, J. *Maria Luisa*
SVOBODA, P. *Wongaling*
ZENAMON, J. *La luna y el sol*
AMEB Manual list:
BIBERIAN, G. *Bear dance* (*Modern times* – Chanterelle)
BIBERIAN, G. *Petit prelude* (*Modern times* – Chanterelle)
BYATT, M. *Hangin' around* (*Modern times* – Chanterelle)
CALATAYUD, B. *¡Caramba!* No 2 from *Tres piezas para guitarra* (*The guitar music of Spain* Volume 1 – Wise)
CHARLTON, R. *Aria nobilmente* from *Afterthoughts II* (richardcharlton.com.au)
DYENS, R. *Lettre noire* No 3 from *20 lettres pour guitar solo* (Lemoine)
HOUGHTON, P. *Faerie* No 10 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *Romance* No 2 from *5 exotic studies* (Moonstone)
HOUGHTON, P. *Aubade* No 3 from *5 exotic studies* (Moonstone)
HOUGHTON, P. *Satyr dance* No 7 from *7 short solos* (Moonstone)
KEANE, C. *Curved air* (Curved air – giuseppezangari.com)
KLEYNJANS, F. *Chanson du marin disparu* (*Modern times* – Chanterelle)
KLEYNJANS, F. *La vieille carte postale* No 3 from *Le coin des guitaristes* Op. 119
KLEYNJANS, F. *Mes regrets* No 9 from *Le coin des guitaristes* Op. 119
KLEYNJANS, F. *Rodéo* No 14 from *Le coin des guitaristes* Op. 119
LINNEMANN, M. *Rain over Dublin* (*Forbidden fruit* – Ricordi)
LINNEMANN, M. *Antonino* (*Soledad* – Ricordi)
PUJOL, M. *Preludio* 1st movement from *Suite del Plata* No 2 (Editions Orphée)
PUJOL, M. *Milonguita siestera* 3rd movement from *Suite del Plata* No 2 (Editions Orphée)
RIERA, R. *Monotonia* No 2 from *Four Venezuelan pieces* (Universal Edition)
RIERA, R. *Nostalgia* No 3 from *Four Venezuelan pieces* (Universal Edition)
RYAN, G. *Joie de vivre* (*Intermediate guitar scenes* – Camden)
SAGRERAS, J. *Nostalgia* No 3 from *Tres piezas fáciles* Op. 19 (Chanterelle)
STEINMANN, B. *La primera soleá* (My *first flamenco* – Schott)
WANDERS, J. *El niño* (*Mix on six* – Broekmans & van Poppel)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 — 4076

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work
All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces
Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

List A. Studies
● **From AMEB *Classical Guitar Sixth Grade Series 2*:**
BROUWER, L. *Allegretto*
CARCASSI, M. *Allegretto grazioso*
CARULLI, F. *Larghetto*
GAGNON, C. *Bien rythmé*
SAGRERAS, J. *Lección*
SOR, F. *Moderato*
AMEB Manual list:
BROUWER, L. *Study* No 8 from *Etudes simples* (Eschig)
BROUWER, L. *Study* No 9 from *Etudes simples* (Eschig)
BROUWER, L. *Study* No 13 from *Etudes simples* (Eschig)
BROUWER, L. *Omaggio a Villa-Lobos* No 8 from *Nuevos estudios sencillos* (Chester Music)
FERRER, J. *Etude No 6* (*100 Classical-Romantic études* – Zimmerman)
GAGNON, C. *Large et soutenu* No 7 from *Douze préludes en forme d'études* (Doberman)
GIULIANI, M. *Grazioso* No 23 from *Le papillon* Op. 50 (Ricordi)
GIULIANI, M. *Allegro* No 8 from *24 études* Op. 48 (Schott)
PUJOL, M. *Etude* No 4 from *14 études* (Lemoine)
PUJOL, M. *Lenton* No 12 from *14 études* (Lemoine)
SAGRERAS, J. *Lección* No 19 from *Las lecciones de guitarra* Book 2 (Chanterelle)
SAGRERAS, J. *Lección* No 20 from *Las lecciones de guitarra* Book 2 (Chanterelle)
SOR, F. *Andantino* No 8 from *Douze études* Op. 6 (Schott)
SOR, F. *Andante* No 8 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Moderato* No 18 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Andante allegro* No 20 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Andante* No 7 from *24 very easy studies* Op. 35 (Schott)
SOR, F. *Allegretto* No 8 from *24 very easy studies* Op. 35 (Schott)
SOR, F. *Allegretto* No 22 from *24 very easy studies* Op. 35 (Schott)
SOR, F. *Andantino* No 16 from *25 progressives études* Op. 60 (Schott)

List B. Renaissance and Baroque repertoire
● **From AMEB *Classical Guitar Sixth Grade Series 2*:**
ANONYMOUS arr. FARTACH-NAINI. *Italiana*

BACH, J.S. arr. KOONCE. *Prelude*
CAROLAN, T. arr. SZORDIKOWSKI. *O'Carolan's concerto*
JOHNSON, R. arr. GAGNON. *Almain*
ROBINSON, T. arr. SCHEIT. *Robinson's May*
SANZ, G. arr. CHANDONNET. *Canarios*

AMEB Manual list:

ANONYMOUS arr. ROOLEY. *The maids in constrite* (*Six anonymous lute solos from the Jane Pickering lute book* – Novello)
ANONYMOUS. arr. SCHEIT. *Kemp's jig* (*Easy pieces from Shakespeare's time* Volume 2 – Universal Edition)
ANONYMOUS. arr. SCHEIT. *Watkins's ale* (*Easy pieces from Shakespeare's time* Volume 2 – Universal Edition)
BACH, J.S. arr. WRIGHT. *Sarabande* in A minor (*The Baroque book* – Chanterelle)
BARON, E. *Sarabande* (*The Baroque book* – Chanterelle)
BRESCIANELLO, G. arr. BEHREND. *Gigue* 3rd movement from *Partita* in E minor (*Four partitas for solo guitar* – Zimmerman)
DOWLAND, J. arr. SCHEIT. *Alman* (*Easy pieces from Shakespeare's time* Volume 1 – Universal Edition)
DOWLAND, J. arr. SCHEIT. *Complaint* (*John Dowland: Solowerke* Volume 1 – Universal Edition)
DOWLAND, J. arr. SCHEIT. *My lord Willoughby's welcome home* (*John Dowland: Solowerke* Volume 1 – Universal Edition)
DOWLAND, J. arr. SCHEIT. *A toy* (*John Dowland: Solowerke* Volume 1 – Universal Edition)
LOSY, J. arr. SCHEIT. *Capriccio* 2nd movement from *Partita* in A minor (*Logy: Musik für Gitarre* – Universal Edition)
LOSY, J. arr. SCHEIT. *Gavotte* 3rd movement from *Partita* in A minor (*Logy: Musik für Gitarre* – Universal Edition)
LOSY, J. arr. SCHEIT. *Gigue* 4th movement from *Partita* in A minor (*Logy: Musik für Gitarre* – Universal Edition)
MILÁN, L. arr. KOONCE. *Pavana 2* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MILÁN, L. arr. KOONCE. *Pavana 4* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MILÁN, L. arr. KOONCE. *Pavana 6* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MILÁN, L. arr. PUJOL. *Fantasia del quarto tono* (*Anthology of guitar music from old tablatures* – Schott)
MURCIA, S. de. arr. KOONCE. *La guastala* (*The Baroque guitar in Spain and the New World* – Mel Bay)
MURCIA, S. de. arr. KOONCE. *Menuet* (*The Baroque guitar in Spain and the New World* – Mel Bay)
MURCIA, S. de. arr. KOONCE. *Otro* (page 75) (*The Baroque guitar in Spain and the New World* – Mel Bay)
PACHELBEL, J. arr. BURNS. *Canon* in D major (*Alfred)*
SANZ, G. *Españoletas* (*The Baroque guitar in Spain and the New World* – Mel Bay)
VISEE, R. de. *Passecaille* (*The Baroque book* – Chanterelle)

List C. Classical and Romantic repertoire

● **From AMEB *Classical Guitar Sixth Grade Series 2*:**
ARCAS, J. *Bolero*
BROCA, J. *Crepúsculo*
GIULIANI, M. *La melanconia*
LEGNANI, L. *Largo*
MERTZ, J. *Andantino*
TÁRREGA, F. *Lágrima*

AMEB Manual list:

CARCASSI, M. *Caprice* No 4 from *Six caprices* Op. 26 (Schott)
COSTE, N. *Rondeau* No 2 from *6 pièces originales* Op. 53 (Chanterelle)
FERRER, J. arr. MOSER. *Plainte amoureuse (Leichte Gitarrenstücke aus Spanien* – Moeck)
GIULIANI, M. *Allegro* No 18 from *36 divertimenti* Op. 40 (Tecla)
GIULIANI, M. *Menuetto* and *Trio* 2nd movement from *Sonatine* Op. 71 No 1 (Zimmermann)
GIULIANI, M. *Tempo di marcia* 2nd movement from *Sonatine* Op. 71 No 3 (Zimmermann)
GIULIANI, M. *Andantino* No 3 from *Divertissements* Op. 106 (Tecla)
GIULIANI, M. *Andantino* No 4 from *Divertissements* Op. 106 (Tecla)
GIULIANI, M. *Allegretto* No 9 from *La Tersicore del nord* Op. 147 (Schott)
LEGNANI, L. *Allegro* No 2 from *36 caprices* Op. 20 (Schott)
MERTZ, J. *Andante maestoso* 1st movement of *Vaterlandsblüthen* Op. 1 (Mel Bay)
MERTZ, J. *Andantino* No 1 from *Trois nocturnes* Op. 4 (Chanterelle)
MERTZ, J. *Maestoso* No 3 from *Trois nocturnes* Op. 4 (Chanterelle)
PAGANINI, N. *Minuetto* from *Sonata* No 15 (*Paganini: The complete solo guitar works* Volume 2 – Chanterelle)
SCHUMANN, R. arr. GÖTZE *Erster Verlust* (*Romantic guitar anthology* Volume 3 – Schott)
SOR, F. *Andantino* No 1 from *Six petites pieces* Op. 32 (Tecla)
SOR, F. *Andante pastorale* No 3 from *Six petites pieces* Op. 32 (Tecla)
SOR, F. *Mazurka* No 4 from *Six petites pieces* Op. 32 (Tecla)
SOR, F. *Andante* No 5 from *Six petites pieces* Op. 32 (Tecla)
SOR, F. *Galop* No 6 from *Six petites pieces* Op. 32 (Tecla)
SOR, F. *Andantino* No 12 from *24 petites pièces pour la guitare* Op. 44 (Ricordi)
TÁRREGA, F. *Tango* (*The Francisco Tárrega collection* – Hal Leonard)

List D. 20th-century repertoire and beyond

● **From AMEB *Classical Guitar Sixth Grade Series 2*:**
CHARLTON, R. *Tango in the rain*
HOUGHTON, P. *Kinkachoo, I love you*
LAURO, A. *El negrito*
MORENO TORROBA, F. *Nana*
PUJOL, M. *Milonga*

AMEB Manual list:

ALMEIDA, L. *English air* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
CHARLTON, R. *The fable of the glass rocking horse* (*Afterthoughts II* – richardcharlton.com.au)
CHARLTON, R. *The lotus and the lyrebird* (*Afterthoughts II* – richardcharlton.com.au)
CHARLTON, R. *Fandango del fantasma* (*Afterthoughts II* – richardcharlton.com.au)
CHARLTON, R. *Valse* No 2 from *Valses mélodique* (richardcarlton.com.au)
CHARLTON, R. *Berceuse* (*Modern times* – Chanterelle)
CHARLTON, R. *Cakewalk* (*Modern times* – Chanterelle)
CORDERO, E. *El jardin de los lagartos* (*Modern times* – Chanterelle)
DYENS, E. *Lettre milongue* No 6 from *20 lettres pour guitar solo* (Lemoine)
DYENS, E. *Lettre à demain* No 12 from *20 lettres pour guitar solo* (Lemoine)
FORTEA, D. arr. RAGOSSNIG. *Mi favorita* (*Guitar concert collection* – Schott)
GREENBAUM, S. *The yellow canary* No 1 from *Five tales of human endeavour* (AMC)
GREENBAUM, S. *Eleven months at sea* No 2 from *Five tales of human endeavour* (AMC)
GREENBAUM, S. *Light, sweet crude* No 3 from *Five tales of human endeavour* (AMC)
GREENBAUM, S. *Into the forest* No 4 from *Five tales of human endeavour* (AMC)
GREENBAUM, S. *The thin blue line* No 5 from *Five tales of human endeavour* (AMC)
HOUGHTON, P. *Gates that hold King Kong* No 3 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *The stream* No 2 from *Six short solos* (Moonstone)
HOUGHTON, P. *Juju* No 4 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *Spell* No 6 from *Gothica: Book of spooks and spectres* (Moonstone)

HOUGHTON, P. *Zombie* No 7 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *The knight* No 3 from *Scacchi* (Moonstone)
KEANE, C. *Aphelion* No 4 from *Visions of air* (giuseppezangari.com)
KLEYNJANS, F. *Humoresque* (*Modern times* – Chanterelle)
LAURO, A. *La gatica* (*Two Venezuelan waltzes* – Universal Edition)
MOREL, J. *Preludio* (*Solo pieces for the young guitarist* – Mel Bay)
MOREL, J. *Milonga* (*Solo pieces for the young guitarist* – Mel Bay)
MURRAY, K. *Crosscurrents* (kenmurraryguitar.com)
PIEPMAN, P. *Missouri morning* (giuseppezangari.com)
PONCE, M. *Prelude* No 1 from *24 preludes for guitar* (Tecla)
PONCE, M. *Prelude* No 2 from *24 preludes for guitar* (Tecla)
PONCE, M. *Prelude* No 3 from *24 preludes for guitar* (Tecla)
PONCE, M. *Prelude* No 4 from *24 preludes for guitar* (Tecla)
PONCE, M. *Prelude* No 6 from *24 preludes for guitar* (Tecla)
PUJOL, M. *Tanguito madrugador* 2nd movement from *Suite del Plata* (Editions Orphée)
RYAN, G. *Birds flew over the spire* (*City scenes* – Camden Music)
VILLA-LOBOS, H. *Prelude No 3* (*Villa-Lobos: Collected works for solo guitar* – Eschig)
ZENAMON, J. *Sad mood* (*Modern times* – Chanterelle)
ZENAMON, J. *Recuerdo* (*Modern times* – Chanterelle)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4077

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

List A. Studies

BROUWER, L. *Moderato* No 17 from *Etudes simples* (Eschig)
BROUWER, L. *Etude* No 20 from *Etudes simples* (Eschig)
CARCASSI, M. *Allegro brillante* No 20 from *25 études* Op. 60 (Chanterelle)
CARLEVARO, A. *Microestudio* No 14 from *Microestudios* (*Microestudios* Volume 3 – Chanterelle)
CARLEVARO, A. *Microestudio* No 15 from *Microestudios* (*Microestudios* Volume 3 – Chanterelle)
CHUNG, I. *Study No 2* (*Etüden neuer Spieltechniken für Gitarre* – ilryunchung.com)
CHUNG, I. *Study No 7* (*Etüden neuer Spieltechniken für Gitarre* – ilryunchung.com)
GAGNON, C. *Avec fougue* No 10 from *Douze prélude en forme d'études* (Doberman)
GARCIA, G. *Andante espressivo* No 15 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Allegro scherzando* No 16 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Vivace e ritmico* No 17 from *25 études esquisses for guitar* (Mel Bay)
GARCIA, G. *Allegro vivace* No 18 from *25 études esquisses* (Mel Bay)
GARCIA, G. *Giocoso* No 19 from *25 études esquisses* (Mel Bay)
GARCIA, G. *Allegretto* No 20 from *25 études esquisses* (Mel Bay)
GARCIA, G. *Valse lente* No 21 from *25 études esquisses* (Mel Bay)
GARCIA, G. *Allegretto di Antonio* No 22 from *25 études esquisses* (Mel Bay)
KEANE, C. *Airglow* (*Curved air* – giuseppezangari.com)
MERTZ, J. *Più allegro* from *Bardenklänge* Op. 13
OLIVA, J. *Estampa* No 1 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 2 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 3 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 4 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 5 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 6 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 7 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 8 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 9 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 10 from *20 estampas de Mexico* (GSP)
PUJOL, M. *Andante* No 2 from *14 études* (Lemoine)
PUJOL, M. *Andante* No 5 from *14 études* (Lemoine)
PUJOL, M. *Allegro* No 6 from *14 études* (Lemoine)
PUJOL, M. *Adagio* No 11 from *14 études* (Lemoine)
SOR, F. *Etude* No 7 from *12 études* Op. 29 (Schott)
SOR, F. *Andante* No 12 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Andantino* No 14 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Moderato* No 16 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Study* No 15 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Allegretto* No 15 from *24 very easy studies* Op. 35 (Schott)
VERDERY, B. *Study* No 4 from *11 studies* (Doberman)

List B. Renaissance and Baroque repertoire

BACH, J.S. arr. KOONCE. *Allemande* 1st movement from *Suite* in E minor BWV 996 (*Johann Sebastian Bach: solo lute works* – Kjos)
BACH, J.S. arr. KOONCE. *Menuet I* 4th movement from *Partita* in E major BWV 1006 (*Johann Sebastian Bach: solo lute works* – Kjos)
BACH, J.S. arr. KOONCE. *Menuet II* 5th movement from *Partita* in E major BWV 1006 (*Johann Sebastian Bach: solo lute works* – Kjos)
BACH, J.S. arr. KRANTZ. *Prelude from BWV 1007* (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BACH, J.S. arr. KRANTZ. *Menuet II from BWV 1007* (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BARBETTA, G.-C. arr. CHIESA. *Moresca detta Le canarie* (*Antologia di musica antica* Volume 2 – Edizioni Suvini Zerboni)
CREMA, J. da. arr. CHIESA. *Ricercar* No 1 from *Tre ricercari* (*Antologia di musica antica* Volume 2 – Edizioni Suvini Zerboni)
CREMA, J. da. arr. CHIESA. *Ricercar* No 2 from *Tre ricercari* (*Antologia di musica antica* Volume 2 – Edizioni Suvini Zerboni)
CREMA, J. da. arr. CHIESA. *Ricercar* No 3 from *Tre ricercari* (*Antologia di musica antica* Volume 2 – Edizioni Suvini Zerboni)
DOWLAND, J. arr. SCHEIT. *Queen Elizabeth's galliard* (*John Dowland: Solowerke* Volume II – Universal Edition)
DOWLAND, J. arr. SCHEIT. *Sir John Smith his almain* (*John Dowland: Solowerke* Volume II – Universal Edition)
DOWLAND, J. arr. SCHEIT. *My lady Hunsdon's puffe* (*John Dowland: Solowerke* Volume II – Universal Edition)
MILANO, F. da. arr. CHERICI. *Ricercare XII (Antologia dalle opere per liuto* – Suvini Zerboni)
MILANO, F. da. arr. CHERICI. *Ricercare XXV (Antologia dalle opere per liuto* – Suvini Zerboni)
MILÁN, L. arr. KOONCE. *Fantasia 1* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MILÁN, L. arr. KOONCE. *Fantasia 3* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MILÁN, L. arr. KOONCE. *Fantasia 10* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MURCIA, S. de. arr. KOONCE. *Preludio* 1st movement and *Allegro* 2nd movement from *Suite* in D minor (*The Baroque guitar in Spain and the New World* – Mel Bay)
MURCIA, S. de. arr. KOONCE. *Allemanda* 3rd movement from *Suite* in D minor (*The Baroque guitar in Spain and the New World* – Mel Bay)
MURCIA, S. de. arr. KOONCE. *Preludio* 1st movement and *Allemanda* 2nd movement from *Suite* in G major (*The Baroque guitar in Spain and the New World* – Mel Bay)
MURCIA, S. de. arr. KOONCE. *Giga* 6th movement from *Suite* in D minor (*The Baroque guitar in Spain and the New World* – Mel Bay)

MURCIA, S. de. arr. KOONCE. *Giga, allegro dulzaina* 8th movement from *Suite* in D minor (*The Baroque guitar in Spain and the New World* – Mel Bay)
SANZ, G. arr. MONNO. *Fuga* (*Preludio – Fuga – Jácaras – Pavanas – Canarios* – Universal Edition)

List C. Classical and Romantic repertoire

ANONYMOUS. arr. SCHEIT. *Notturno* (Universal Edition)
BROCA, J. arr. MOSER. *El catalan* (*Leichte Gitarrenmusik aus Spanien* – Edition Moeck)
CARULLI, F. *Largo* 1st movement of *Sonata* in D major Op. 5
CARULLI, F. *Allegretto* 2nd movement of *Sonata* in D major Op. 5
CARULLI, F. *Largo* 2nd movement of *Sonata* in D major Op. 21 No 1 (Suvini Zerboni)
GIULIANI, M. *Andantino espressivo* 1st movement from *Sonatine* in A major Op. 71 No 2 (Zimmermann)
GIULIANI, M. *Andante sostenuto* No 1 from *Divertissements* Op. 106 (Tecla)
LEGNANI, L. *Caprice* No 1 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Caprice* No 3 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Caprice* No 4 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Caprice* No 7 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Caprice* No 27 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Polacca* No 33 from *36 caprices* Op. 20 (Chanterelle)
LLOBET, M. *El testament d'Amelia* (*Guitar works* Volume 1 – *Catalan Folk Songs* – Chanterelle)
LLOBET, M. *El noi de la mare* (*Guitar works* Volume 1 – *Catalan Folk Songs* – Chanterelle)
MERTZ, J. *Fingals-Höhle* No 11 from *Bardenklänge* Op. 13 (Chanterelle)
MERTZ, J. *Romanze* No 17 from *Bardenklänge* Op. 13 Heft 10 (Chanterelle)
MERTZ, J. *Unruhe* No 4 from *Bardenklänge* Op. 13 (Chanterelle)
MOLINO, F. *Fantasia* in D major Op. 13 No 1 (Zanibon)
NAVA, A. *Andante mosso* 2nd movement from *Autunno* (*My favorite sonatinas* – Mel Bay)
NAVA, A. *Adagio sostenuto* 1st movement from *Inverno* (*My favorite sonatinas* – Mel Bay)
SOR, F. *Les adieux* Op. 21 (Schott)
SOR, F. *Valse* No 24 from *24 petites pièces pour la guitare* Op. 44 (Ricordi)
TÁRREGA, F. *Pavana* (*The Francisco Tárrega collection* – Hal Leonard)
TÁRREGA, F. *Pepita* (*Francisco Tárrega: The complete early Spanish editions* – Chanterelle)
TÁRREGA, F. *Adelita* (*Francisco Tárrega: The complete early Spanish editions* – Chanterelle)

List D. 20th-century repertoire and beyond

ALMEIDA, L. *Story of longing* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
ALMEIDA, L. *Story of the inspiration* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
ALMEIDA, L. *Story of the moon* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
ALMEIDA, L. *Dansa gitana* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
ALMEIDA, L. *The one minute divertimento* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
ALMEIDA, L. *When night falls* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
AYALA, H. *Preludio* (*Hector Ayala: Selected works* – Querico)
AYALA, H. *Guarania – Paraguay* (*Hector Ayala: Selected works* – Querico)
AYALA, H. *Tonada – Chile* (*Hector Ayala: Selected works* – Querico)
BARRIOS, A. *El sueño de la muñeca* (*The complete works of Agustin Barrios Mangore* Volume 1 – Mel Bay)
BARRIOS, A. *Mabelita* (*The complete works of Agustin Barrios Mangore* Volume 1 – Mel Bay)
BENNETT, R. *Recitativo* No 1 from *Impromptus* (Universal Edition)
BENNETT, R. *Agitato* No 2 from *Impromptus* (Universal Edition)
BENNETT, R. *Elegiaco* No 3 from *Impromptus* (Universal Edition)
BENNETT, R. *Con fuoco* No 4 from *Impromptus* (Universal Edition)
BENNETT, R. *Arioso* No 5 from *Impromptus* (Universal Edition)
BROUWER, L. *Un dia de Noviembre* (Chester Music)
CARDOSO, J. *Milonga in D minor* from *24 piezas sudamericanas* (Hal Leonard)
CHARLTON, R. *Valse* No 1 from *Valses mélodiques* (richardcharlton.com.au)
CHARLTON, R. *Valse* No 4 from *Valses mélodiques* (richardcharlton.com.au)
DYENS, R. *Lettre à la Seine* No 2 from *20 lettres pour guitar solo* (Lemoine)
DYENS, R. *Lettre à soi-même* No 4 from *20 lettres pour guitar solo* (Lemoine)
DYENS, R. *Lettre latine* No 7 from *20 lettres pour guitar solo* (Lemoine)
DYENS, R. *Le quatuor accorde* (Lemoine)
GAROTO. *Voltarei* (*The guitar works of Garoto* Volume 1 – GSP)
GAROTO. *Inspiração* (*The guitar works of Garoto* Volume 1 – GSP)
GILMOUR, R. *Fretsong III* (reedmusic.com)
HOUGHTON, P. *The old Spanish castle* No 1 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *Werewolf* No 5 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *They, of the half-light* No 8 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *Headhunter* No 9 from *Gothica: Book of spooks and spectres* (Moonstone)
HOUGHTON, P. *Rook* No 5 from *Scacchi* (Moonstone)
LAURO, A. *Tatiana* No 1 from *4 Venezuelan waltzes* (*Works for guitar* Volume 1 – Caroni)
LAURO, A. *La negra* No 3 from *Triptico* (Universal Edition)
MERLIN, J. *Retrato de Héctor* (GSP)
MERLIN, J. *Carnevalito* 4th movement from *Suite del recuerdo* (Tuscany Publications)
MOREL, J. *A touch of blues* (*Selected guitar solos* – Mel Bay)
PERNAMBUCO, J. *Brasileirinho* (*Pernambuco: 11 famous choros* – Chanterelle)
PIAZZOLLA, A. arr. CARLEVARO. *Buenos Aires hora cero* (Margaux)
POWELL, B. *Vals sem nome* (*Baden Powell Songbook* Volume 1 – Tonos Musikverlags)
PUJOL. M. *Página de radio* No 1 from *4 piezas cristalinas* (Lemoine)
RANDOLPH, L. *Octopus* (*Three pieces from the Sea suite* – Margaux)
RANDOLPH, L. *Sailors dance* (*Three pieces from the Sea suite* – Margaux)
RANDOLPH, L. *Neptune* (*Three pieces from the Sea suite* – Margaux)
RYAN, G. *Lough Caragh* (*Songs from Erin* – Camden Music)
SAINSBURY, C. *Gagudju* No 1 and *The 'T-0'* No 5 from *North Country sketches* (sainsburymusic.com)
SAINSBURY, C. *Oenpelli* No 2 and *Mango tango* No 4 from *North Country sketches* (sainsburymusic.com)
TOWNER, R. *The reluctant bride* (*Solo guitar works* Volume 1 – GSP)
VILLA-LOBOS, H. *Prelude No 4* (*Villa-Lobos: Collected works for solo guitar* – Eschig)
WALTON, W. arr. BREAM *Bagatelle* No 2 from *5 bagatelles* (Oxford University Press)
YORK, A. *Andecy* (*Windham Hill guitar sampler* – Hal Leonard)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4078

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Classical Guitar Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D for presentation at examination.

List A. Studies

BOGDANOVIC, D. *Study* No 7 from *7 easier polymetric studies* (GSP)
BROUWER, L. *Grave* No 16 from *Etudes simples* (Eschig)
BROUWER, L. *Moderato quasi lento* No 18 from *Etudes simples* (Eschig)
CARCASSI, M. *Allegro brillante* No 25 from *25 études* Op. 60 (Chanterelle)
COSTE, N. *Andantino* No 6 from *25 études de genre* Op. 38 (Chanterelle)
COSTE, N. *Allegretto* No 20 from *25 études de genre* Op. 38 (Chanterelle)
COSTE, N. *Tarentelle* No 22 from *25 études de genre* Op. 38 (Chanterelle)
COSTE, N. *Allegro moderato* No 23 from *25 études de genre* Op. 38 (Chanterelle)
GARCIA, G. *Tempo di habanera* No 23 from *25 études esquisses for guitar* (Chanterelle)
GARCIA, G. *Lento di milonga* No 24 from *25 études esquisses for guitar* (Chanterelle)
GNATTALI, R. *Study* No 4 from *10 studies* (Chanterelle)
MONCHAUX, P. de. *The moored boats* (giuseppezangari.com)
OLIVA, J. *Estampa* No 11 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 12 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 13 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 14 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 15 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 16 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 17 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 18 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 19 from *20 estampas de Mexico* (GSP)
OLIVA, J. *Estampa* No 20 from *20 estampas de Mexico* (GSP)
PUJOL, M. *Etude* No 3 from *14 études* (Lemoine)
PUJOL, M. *Rapido* No 1 from *14 études* (Lemoine)
SAGRERAS, J. *Sonatina-estudio* No 1 (*Sagreras: Guitar works* Volume 3 – Guitar Heritage)
SAGRERAS, J. *Sonatina-estudio* No 3 (*Sagreras: Guitar works* Volume 3 – Guitar Heritage)
SAGRERAS, J. *Sonatina-estudio* No 8 (*Sagreras: Guitar works* Volume 3 – Guitar Heritage)
SOR, F. *Andante* No 19 from *24 progressive studies* Op. 31 (Schott)
SOR, F. *Allegro moderato* No 11 from *12 études* Op. 6 (Schott)
SOR, F. *Allegro moderato* No 17 from *12 études* Op. 29 (Schott)
VILLA-LOBOS, H. *Etude* No 4 from *Douze études* (Eschig)
VILLA-LOBOS, H. *Etude* No 6 from *Douze études* (Eschig)

List B. Renaissance and Baroque repertoire

BACH, J.S. arr. KOONCE. *Prelude* 1st movement from *Suite* BWV 998 (*The solo lute works of Johann Sebastian Bach* – Kjos)
BACH, J.S. arr. BARRUECO. *Siciliana* 3rd movement from *Sonata* BWV 1001 *(Three sonatas for guitar solo* – Schott)
BACH, J.S. arr. KRANTZ. *Courante* 3rd movement from *Suite* BWV 1007 (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BACH, J.S. arr. KRANTZ. *Sarabande* 4th movement from *Suite* BWV 1007 (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BACH, J.S. arr. KRANTZ. *Sarabande* 4th movement from *Suite* BWV 1009 (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BACH, J.S. arr. KRANTZ. *Bourée I* and *Bourée II* 5th movement from *Suite* BWV 1009 (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
DOWLAND, J. arr. SCHEIT. *The frog galliard* (*Dowland: Solowerke* Volume I – Universal Edition)
GUERAU, F. arr. DUARTE *Canario* (*Five pieces* – Universal Edition)
GUERAU, F. arr. DUARTE *Villano* (*Five pieces* – Universal Edition)
MILANO, F. da. arr. CHERICI. *Ricercare V (Antologia dalle opere per liuto* – Edizioni Suvini Zerboni)
MILANO, F. da. arr. CHERICI. *Ricercare VI La compagna (Antologia dalle opere per liuto* – Edizioni Suvini Zerboni)
MILÁN, L. arr. KOONCE. *Fantasia 11* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MILÁN, L. arr. KOONCE. *Fantasia 16* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
NARVAEZ, L. de. arr. KOONCE. *Conde claros* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
NARVAEZ, L. de. arr. KOONCE. *Guárdame las vacas* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
NARVAEZ, L. de. arr. KOONCE. *La cancio del emperador mille regres* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
SCARLATTI, D. arr. BARRUECO. *Sonata* in A major K 209 (*Four sonatas* – Schott)
WEISS, S. arr. SCHEIT. *Fantasie* in D minor (Universal Edition)

List C. Classical and Romantic repertoire

ARCAS, J. *Andante in E major* (creativeguitar.org)
CARULLI, F. *Moderato* 1st movement of *Sonata* Op. 21 No 1 (Suvini Zerboni)
CARULLI, F. *Rondo: Allegretto* 3rd movement of *Sonata* Op. 21 No 1 (Suvini Zerboni)
CARULLI, F. *Moderato* 1st movement of *Sonata* Op. 21 No 2 (Suvini Zerboni)
COSTE, N. *Valse* No 7 from *Feuilles d'automne* Op. 41 (Schott)
COSTE, N. *Valse* No 8 from *Feuilles d'automne* Op. 41 (Schott)
COSTE, N. *Valse* No 11 from *Feuilles d'automne* Op. 41 (Schott)
COSTE, N. *Valse* No 12 from *Feuilles d'automne* Op. 41 (Schott)
GIULIANI, M. *Allegro spirito* 1st movement from *Sonata* Op. 15 (Universal)
GIULIANI, M. *Adagio* 2nd movement from *Sonata* Op. 15 (Universal)
GIULIANI, M. *Allegro vivace* 3rd movement from *Sonata* Op. 15 (Universal)
GIULIANI, M. *Variations on Tengo più di trent'un anni* Op. 147b (Tecla)
GRANADOS, E. arr. PETROU. *Fandango* (*Danzas españolas* – Schott)
LEGNANI, L. *Maestoso* No 6 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Andante* No 8 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Allegretto con moto* No 10 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Andante* No 11 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Allegretto* No 13 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Adagio* No 22 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Maestoso* No 30 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Allegro* No 31 from *36 caprices* Op. 20 (Chanterelle)
LLOBET, M. *Romanza* (*The guitar works of Miguel Llobet* Volume 1 – Chanterelle)
LLOBET, M. *El mestre* (*Guitar works* Volume 1 – *Catalan Folk Songs* – Chanterelle)

LLOBET, M. *L'hereu riera* (*Guitar works* Volume 1 – *Catalan Folk Songs* – Chanterelle)
LLOBET, M. *Canço del lladre* (*Guitar works* Volume 1 – *Catalan Folk Songs* – Chanterelle)
MERTZ, J. *An Malvina* No 1 from *Bardenklänge* Op. 13 (Chanterelle)
MERTZ, J. *Le carneval de Venice* Op. 6 (*Guitar works* Volume 6 – Chanterelle)
MERTZ, J. *Capriccio* No 8 from *Bardenklänge* Op. 13 (Chanterelle)
MERTZ, J. *Variations mignonnes* No 14 from *Bardenklänge* Op. 13 (Chanterelle)
SOR, F. *Minuet* No 3 from *Douze minuets* Op. 11 (Tecla)
SOR, F. *Minuet* No 6 from *Douze minuets* Op. 11 (Tecla)
TÁRREGA, F. *Marieta!* and *Rosita* (*Francisco Tárrega: The complete early Spanish editions* – Chanterelle)
TÁRREGA, F. *Rosita* and *Maria* (*Francisco Tárrega: The complete early Spanish editions* – Chanterelle)
TÁRREGA, F. *Marieta!* and *Maria* (*Francisco Tárrega: The complete early Spanish editions* – Chanterelle)
TÁRREGA, F. *Capricho arabe* (*The Francisco Tárrega collection* – Hal Leonard)
TÁRREGA, F. *Grand vals* (*The Francisco Tárrega collection* – Hal Leonard)

List D. 20th-century repertoire and beyond

ALMEIDA, L. *Choro para Olga* (*The guitar works of Laurindo Almeida* Volume 1 – GSP)
AYALA, H. *Choro – Brasil* (*Hector Ayala: Selected works* – Querico)
AYALA, H. *Takirari – Bolivia* (*Hector Ayala: Selected works* – Querico)
AYALA, H. *Vals – Peru* (*Hector Ayala: Selected works* – Querico)
AYALA, H. *Gato malambo – Argentina* (*Hector Ayala: Selected works* – Querico)
BARRIOS, A. *Villancico de Navidad* (*18 concert pieces* Volume 1 – Schott)
BARRIOS, A. *Maxixe in A major* (*18 concert pieces* Volume 2 – Schott)
BARRIOS, A. *Air de Zamba* (*18 concert pieces* Volume 1 – Schott)
BARRIOS, A. *Cancion de la Hilandera* (*The complete works of Agustin Barrios Mangore* Volume 1 – Mel Bay)
BORGES, R. *Valse Venezolano* (*Latin American Solos* – Columbia)
BROUWER, L. *Danza del altiplano* (*Guitar works* – Eschig)
BROUWER, L. *Danza characteristica* (Schott)
CHARLTON, R. *The black cockatoo* (richardcharlton.com.au)
CHARLTON, R. *Tango in the dark* 2nd movement from *Suite latina* (richardcharlton.com.au)
CHARLTON, R. *Valse by moonlight* 4th movement from *Suite latina* (richardcharlton.com.au)
CHARLTON, R. *Lullaby* No 3 from *Soliloquy* (richardcharlton.com.au)
DYENS, R. *Lettre nordestine* No 11 from *20 lettres pour guitar solo* (Lemoine)
DYENS, R. *Lettre à Isaac, Emilio et les autres* No 16 from *20 lettres pour guitar solo* (Lemoine)
DYENS, R. *Lettre encore* No 17 from *20 lettres pour guitar solo* (Lemoine)
DYENS, R. *Lettre latine* No 18 from *20 lettres pour guitar solo* (Lemoine)
GAROTO. *Esperanca* (*Guitar works of Garoto* Volume 2 – GSP)
GAROTO. *Tempos velhos* (*Guitar works of Garoto* Volume 2 – GSP)
GRANADOS, E. arr. PETROU. *Galante* (*Danzas españolas* – Schott)
HAUG, H. *Alba* (Bèrben)
HENRIQUE, W. arr. SAVIO. *Cobra grande* No 1 from *Five songs of the Amazons* (GSP)
HENRIQUE, W. arr. SAVIO. *Foi boto – sinhá!* No 2 from *Five songs of the Amazons* (GSP)
HENRIQUE, W. arr. SAVIO. *Matintaperera* No 3 from *Five songs of the Amazons* (GSP)
HENRIQUE, W. arr. SAVIO. *Tamba-tajá* No 4 from *Five songs of the Amazons* (GSP)
HENRIQUE, W. arr. SAVIO. *Uirapurá* No 5 from *Five songs of the Amazons* (GSP)
HOUGHTON, P. *The ancients* No 5 from *6 short solos* (Moonstone)
HOUGHTON, P. *Fantasia* No 6 from *6 short solos* (Moonstone)
HOUGHTON, P. *Rain* (*The Verdery guitar series* Volume 1 – Frederick Harris)
KATS-CHERNIN, E. *Purple patch* (*Australian guitar miniatures* – Red House Editions)
KOSHKIN, N. *Prelude et valse* (Lemoine)
LAURO, A. *Adreina Waltz* No 2 from *4 Venezuelan waltzes* (*Works for guitar* Volume 1 – Caroni)
LAURO, A. *Yacumba Waltz* No 4 from *4 Venezuelan waltzes* (*Works for guitar* Volume 1 – Caroni)
MARTIN, E. *Ángeles en la calle* (GSP)
MERLIN, J. *Joropo* 6th movement from *Suite del recuerdo* (Tuscany Publications)
MORENO TORROBA, F. *Torija* 5th movement of *Castillos de España* (GSP)
MORENO TORROBA, F. Any one of *Aires de la Mancha* (Schott)
PEREIRA, M. *Amigo Léo* (GSP)
PEREIRA, M. *Nostalgica* No 1 from *Nostalgicas* (GSP)
PEREIRA, M. *Nostalgica* No 2 from *Nostalgicas* (GSP)
PEREIRA, M. *Nostalgica* No 3 from *Nostalgicas* (GSP)
PEREIRA, M. *Nostalgica* No 4 from *Nostalgicas* (GSP)
PEREIRA, M. *Nostalgica* No 5 from *Nostalgicas* (GSP)
PERNAMBUCO, J. *Sons de carrilhoes* (*Pernambuco: 11 famous choros* – Chanterelle)
PIAZZOLLA, A. arr. BENITEZ. *Verano porteño* (*Four pieces* – Chanterelle)
PIAZZOLLA, A. arr. CARLEVARO. *Tanguisimo* (Edition Margaux)
PONCE, M. *Chanson* 2nd movement of *Sonata III*
PONCE, M. *Andante* 2nd movement of *Sonata clasica* (*Werke für Gitarre* – Schott)
PUJOL, M. *Preludio triston* No 2 from *Cinco preludios* (Universal Edition)
PUJOL, M. *Tristango en vos* No 3 from *Cinco preludios* (Universal Edition)
PUJOL, M. *Candombe en mi* No 5 from *Cinco preludios* (Universal Edition)
PUJOL, M. *Verde alma* from *4 piezas cristalinas* (Lemoine)
REIS, D. *Dr Sabe Tudo* (*The guitar works of Dilermando Reis* Volume 1 – GSP)
REIS, D. *Se ela perguntar* (*The guitar works of Dilermando Reis* Volume 1 – GSP)
REIS, D. *Conversa de baiana* (*The guitar works of Dilermando Reis* Volume 1 – GSP)
REIS, D. *Xodo da baiana* (*The guitar works of Dilermando Reis* Volume 1 – GSP)
RYAN, G. *Sugarloaf mountain* No 1 from *Scenes from Brazil* (Camden Music)
SAGRERAS, J. *La ideal, romanza sin palabras* No 2 (*Sagreras: guitar works* Volume 3 – Guitar heritage)
SAGRERAS, J. *Elisa (Mazurka)* (*Sagreras: guitar works* Volume 3 – Guitar heritage)
SAVIO, I. *Serões* from *Cenas brasileiras* (GSP)
SAVIO, I. *Sonha Iaiá* from *Cenas brasileiras* (GSP)
SAVIO, I. *Requebra Morena* from *Cenas brasileiras* (GSP)
VILLA-LOBOS, H. *Choro No 1* (*Villa-Lobos: Collected works for solo guitar* – Eschig)

VILLA-LOBOS, H. *Mazurka* 1st movement from *Suite populaire brésilienne* (*Villa-Lobos: Collected works for solo guitar* – Eschig)
VILLA-LOBOS, H. *Valsa* 3rd movement from *Suite populaire brésilienne* (*Villa-Lobos: Collected works for solo guitar* – Eschig)
VILLA-LOBOS, H. *Prelude* No 1 (*Five preludes for solo guitar* – Eschig)
VILLA-LOBOS, H. *Prelude* No 2 (*Five preludes for solo guitar* – Eschig)
VILLA-LOBOS, H. *Prelude* No 5 (*Five preludes for solo guitar* – Eschig)
VRIES, D. de. *Hummingbird* (dougdevries.com)
VRIES, D. de. *Calmer waters* (dougdevries.com)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4079

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

Candidates must select works from at least two Lists.

Candidates must provide a copy of each work for the use of the examiner.

List A. Studies

BELLINATI, P. *Estudo litorâneo* No 1 from *Estudos litorâneos* (GSP)
BELLINATI, P. *Estudo litorâneo* No 2 from *Estudos litorâneos* (GSP)
BELLINATI, P. *Estudo litorâneo* No 3 from *Estudos litorâneos* (GSP)
CHUNG, I. *Study* No 6 from *Etüden neuer Spieltechniken für Gitarre* (ilryunchung.com)
COSTE, N. *Allegro moderato* No 23 from *25 études de genre* Op. 38 (Chanterelle)
GARCIA, G. *Etude* No 25 from *25 études esquisses for guitar* (Mel Bay)
PUJOL, E. *El abejorro* (Ricordi)
SAGRERAS, J. *El colibri* (Ricordi)
SEGOVIA, A. *Estudio in luz* (Schott)
SOR, F. *Allegro* No 7 from *12 études* Op. 6 (Schott)
VILLA-LOBOS, H. *Etude* No 1 from *Douze études* (Eschig)
VILLA-LOBOS, H. *Etude* No 5 from *Douze études* (Eschig)
VILLA-LOBOS, H. *Etude* No 11 from *Douze études* (Eschig)

List B. Pre-19th-century repertoire

BACH, J.S. arr. KRANTZ. *Prélude* 1st movement, *Sarabande* 4th movement and *Gigue* 7th movement from *Suite* BWV 1008 (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BACH, J.S. arr. KRANTZ. *Sarabande* 4th movement and *Bourée I and II* 5th movement from *Suite* BWV 1009 (*Three cello suites by Johann Sebastian Bach arranged for guitar solo* – IMC)
BACH, J.S. arr. YATES. *Allemande* 2nd movement and *Sarabande* 4th movement from *Suite* BWV 1010 (*Six unaccompanied cello suites arranged for guitar* – Mel Bay)
BACH, J.S. arr. YATES. *Sarabande* 4th movement and *Gavotte I and II* 5th movement from *Suite* BWV 1012 (*Six unaccompanied cello suites arranged for guitar* – Mel Bay)
DOWLAND, J. arr. SCHEIT. *A fancy* in E minor and *Melancholy galliard* (*Solowerke* II – Universal Edition)
SCARLATTI, D. arr. BARRUECO. *Sonata* K 292 (*4 sonatas* – Schott)
SCARLATTI, D. arr. BARRUECO. *Sonata* K 380 (*4 sonatas* – Schott)
WEISS, S. arr. BURLEY. *Tombeau sur la mort de Mur. Comte d'Logy* (*Anthology of selected pieces* – Schott)
WEISS, S. arr. BURLEY. *Tombeau sur la mort de M. Cajetan Baron d'Hartig* (*Anthology of selected pieces* – Schott)

List C. 19th-century repertoire

COSTE, N. *Les soirees d'Auteuil* Op. 23 (Chanterelle)
FALLA, M. de. *Homenaje pour le tombeau de Debussy* (Chanterelle)
GIULIANI, M. *Variations on a theme by Handel* Op. 107 (Universal)
GIULIANI, M. *Six variations on Les folies d'Espagne* Op. 45 (Eschig)
GRANADOS, E. arr. PETROU. *Andaluza* (*Danzas españolas* – Schott)
LEGNANI, L. *Largo assai* No 14 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Allegro moderato* No 15 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Largo* No 32 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Allegro maestoso* No 34 from *36 caprices* Op. 20 (Chanterelle)
LEGNANI, L. *Larghetto* No 35 from *36 caprices* Op. 20 (Chanterelle)
MALATS J. *Serenata espanola* (Bèrben)
MERTZ, J. *Liebeslied* No 10 from *Bardenklänge* Op. 13 (Chanterelle)
MERTZ, J. *Tarantelle* No 6 from *Bardenklänge* Op. 13 (Chanterelle)
MERTZ, J. *Le gondolier* No 3 from *Trois morceaux* Op. 65 (Chanterelle)
SOR, F. *Introduction et variations sur l'air Marlborough* Op. 28 (Tecla)
SOR, F. *Variations on a Scottish theme* Op. 40 (Tecla)
TÁRREGA, F. *La alborada* (*The Francisco Tárrega collection* – Hal Leonard)

List D. 20th-century repertoire and beyond

ARIAS, A. *Recuerdos de la pampa* (Epsa)
BARRIOS, A. *Julia florida* (*18 concert pieces for solo guitar* Volume 1 – Schott)
BARRIOS, A. *Cueca* (*18 concert pieces for solo guitar* Volume 2 – Schott)
BARRIOS, A. *Choro de saudade* (*18 concert pieces for solo guitar* Volume 1 – Schott)
BARRIOS, A. *Danza paraguaya* (*18 concert pieces for solo guitar* Volume 1 – Schott)
BROUWER, L. *Las ciudad de las columnas*
BROUWER, L. *Deux thèmes populaires cubains* (*Guitar works: 20 studies and more* – Eschig)
BROUWER, L. *Fuga* No 1 (*Guitar works: 20 studies and more* – Eschig)
BROUWER, L. *Paisaje cubano con tristeza (*Doberman*)*
BURKHART, F. *Passacaglia* (Universal)
CARLEVARO, A. *Evocación* No 1 from *Preludios americanos*
CARLEVARO, A. *Scherzino* No 2 from *Preludios americanos*
CARLEVARO, A. *Tamboriles* No 5 from *Preludios americanos*
CHARLTON, R. *Impressions from the Dreamtime* (richardcharlton.com.au)
CHARLTON, R. *A short walk in the rainforest* (richardcharlton.com.au)
DOMENICONI, C. *Suite caratteristica* (Margaux)
DYENS, R. *Djembe* (d'Oz)
DYENS, R. *Comme le jour* (d'Oz)
DYENS, R. *Saudade* No 3 from *Trois saudades* (Hamelle)
DYENS, R. *Tango en Skaï* (Lemoine)
EDWARDS, R. arr. WALTER *Marimba dance* No 1 from *Guitar dances* (AMC)
GAROTO (SARDINHA, A). *Choro triste* No 1 (*Tristezas de um violao – Guitar works of Garoto Volume 2* – GSP)
GILARDINO, A. *Omaggio a Agustin Barrios Mangore* No 12 from *Studi di virtuosita e di trascendenza* Volume 1 (Bèrben)
GILARDINO, A. *Sacrificio* No 16 from *Studi di virtuosita e di trascendenza* Volume 2 (Bèrben)
GILARDINO, A. *El rosario* No 18 from *Studi di virtuosita e di trascendenza* Volume 2 (Bèrben)
GILARDINO, A. *Berceuse* No 20 from *Studi di virtuosita e di trascendenza* Volume 2 (Bèrben)

GILARDINO, A. *Noche oscura* No 23 from *Studi di virtuosita e di trascendenza* Volume 2 – Mel Bay (Bèrben)
GILARDINO, A. *Trenodia* No 26 from *Studi di virtuosita e di trascendenza* Volume 3 (Bèrben)
GILARDI, G. *Gato santiagueño* from *Serie argentina* (Bèrben)
GILARDI, G. *Vidala* from *Serie argentina* (Bèrben)
GILARDI, G. *Cuando* from *Serie argentina* (Bèrben)
HOUGHTON, P. *God of the northern forest* (Moonstone)
HOUGHTON, P. *Ophelia...a haunted sonata* (Moonstone)
JOBIM, A. arr. BELLINATI. *Surfboard* (*Antonio Carlos Jobim for classical guitar* – Mel Bay)
JOBIM, A. arr. BELLINATI. *Luiza* (*Antonio Carlos Jobim for classical guitar* – Mel Bay)
JOBIM, A. arr. BELLINATI. *Por toda minha vida* (*Antonio Carlos Jobim for classical guitar* – Mel Bay)
JOBIM, A. arr. BELLINATI. *Entrada branca* (*Antonio Carlos Jobim for classical guitar* – Mel Bay)
KARMON, M. *Summer* 1st movement of *Rain* (michaelkarmon.com)
KARMON, M. *Fall* 2nd movement of *Rain* (michaelkarmon.com)
KARMON, M. *Winter* 3rd movement of *Rain* (michaelkarmon.com)
KARMON, M. *Spring* 4th movement of *Rain* (michaelkarmon.com)
LAURO, A. *Waltz* No 3 from *4 Venezuelan waltzes* (*Works for guitar* Volume 1 – Caroni)
MONTAÑA, G. *Guabina viajera* 3rd movement and *Porro* 4th movement from *Suite colombiana* No 2 (Caroni)
MOREL, J. *Romance criollo* (*The very best of Jorge Morel* Volume 1 – Ashley Mark)
MOREL, J. *Danza brasilera* (*The very best of Jorge Morel* Volume 1 – Ashley Mark)
MURRAY, K. *Freya* No 1 from *Three pieces for guitar* (reedmusic.com)
OHANA, M. *Tiento* (Gerard Billaudot)
OLIVA, J. *Sonata del amor* (GSP)
PEREIRA, M. *O choro de Juliana* (*5 pieces bresiliennes* – Lemoine)
PIAZZOLLA, A. arr. BENITEZ. *Milonga del angel* (*Four pieces* – Chanterelle)
PONCE, M. arr. HOPPSTOCK 1st movement and 2nd movement of *Sonatina* (*Guitar works* – Schott)
PONCE, M. arr. HOPPSTOCK 1st movement and 3rd movement of *Sonatina* (*Guitar works* – Schott))
PONCE, M. arr. HOPPSTOCK 2nd movement and 3rd movement of *Sonatina* (*Guitar works* – Schott))
PUJOL, M. *Don Julián* No 1 and *Septiembre* No 2 from *Tres piezas rioplatenses* (Helbling Rum)
PUJOL, M. *Septiembre* No 2 and *Rojo y negro* No 3 from *Tres piezas rioplatenses* (Helbling Rum)
PUJOL, M. *Don Julián* No 1 and *Rojo y negro* No 3 from *Tres piezas rioplatenses* (Helbling Rum)
RAK, S. *Temptation of the Renaissance* (GSP)
RAK, S, *Czech fairy tales* (*The guitar music of Stepán Rak* Volume 1 – Mel Bay)
REIS, D. *Una valsa e dois amores* (*The guitar works of Dilermando Reis* Volume 1 – GSP)
RIERA, R. *Preludio criollo* (*Album para Guitarra* – UME)
RODRIGO, J. *Junto al generalife* (Boosey & Hawkes)
RODRIGO, J. *Tres pequeñas piezas* (Ediciones Joaquin Rodrigo)
RYAN, G. *Rio bay* No 3 from *Scenes from Brazil* (Camden Music)
SAINZ de la MAZA, E. *Campanas del alba* (UME)
SANTORSOLA, G. *Preludio* 1st movement from *Suite antigua*
SAVIO, I. *Batucada* (*Cenas brasileiras* – GSP)
SCULTHORPE, P. *Into the Dreaming* (Faber)
SVOBODA, P. *Cobalt* (*Solos by Svoboda* Volume 2 – paulsvoboda.com)
TORROBA, F. *Suite castellana* (Schott)
TOWNER, R. *Joyful departure* (*Solo guitar works* Volume 1 – GSP)
TURINA, J. *Ráfaga* Op. 53 (Schott)
TURINA, J. *Garrotin* and *Soleares* from *Homenaje a Tárrega* Op. 69 (Schott)
VILLA-LOBOS, H. *Schottish* 2nd movement and *Gavotta* 4th movement from *Suite populaire brésilienne* (*Villa-Lobos: Collected works for solo guitar* – Eschig)
VRIES, D. de. *Running the scree* (dougdevries.com)
WALTON, W. arr. BREAM. *Bagatelle* No 3 from *Five bagatelles* (Oxford University Press)
YOCOH, Y. *Sakura* (GSP)
ZENAMON, J. *Preludio e rondo brasiliano* (Margaux)
ZENAMON, J. *The black widow* (Margaux)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

Candidates must demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

Candidates must demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and musical content of each as well as those elements that give them a particular unity
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons
- Understanding of performance conventions relevant to the works being performed and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.

- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the classical guitar, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the classical guitar repertoire
- Knowledge of the historical and stylistic background of the works performed. From this, the candidate must be able to contextualise and evaluate both transcriptions and arrangements as they have evolved, particularly in twentieth-century performance editions from Tárrega to the present day.
- For the LMusA examination, candidates may present programme notes (of approximately 200 words) compiled by the candidate that could be used as the basis for the *viva voce* examination.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 4080

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least one work from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C at the candidate's discretion.

Candidates must provide a copy of each work for the use of examiners.

List A. Pre-19th-century repertoire

BACH. J.S. arr. BARRUECO. *Fuga* from *Sonata* BWV 1005 (*Three sonatas for solo guitar* – Schott)
BACH, J.S. arr. KOONCE. *Preludio: Presto* from *Suite* BWV 996 (*The solo lute works of Johann Sebastian Bach* – Kjos)
CORBETTA, F. arr. DUARTE. *Suite in A minor* (Universal Edition)
DOWLAND, J. arr. SCHEIT. *Lachrimæ pavan* (*Lachrimæ pavan and Fantasy* – Universal Edition)
DOWLAND, J. arr. SCHEIT. *Fantasy* (*Lachrimæ pavan and Fantasy* – Universal Edition)
GUERAU, F. arr. DUARTE. *Folias* (*Five pieces* – Universal Edition)
GUERAU, F. arr. DUARTE. *Gallardas* (*Five pieces* – Universal Edition)
GUERAU, F. arr. DUARTE. *Pavanas* (*Five pieces* – Universal Edition)
NARVAEZ, L. de. arr. KOONCE. *Baja de contrapunto* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
SCARLATTI, D. arr. BARRUECO. *Sonata* K 208 (*4 sonatas* – Schott)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 1 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 2 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 3 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 5 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 6 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 7 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 9 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 10 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
WEISS, S. arr. BURLEY. *Ciacona* (*Anthology of selected pieces* – Schott)
WEISS, S. arr. BURLEY. *Capricio* (*Anthology of selected pieces* – Schott)

List B. 19th-century repertoire

ALBÉNIZ, I. arr. YATES. *Capricho catalán* (*Albeniz: 26 pieces arranged for guitar* – Mel Bay)
ALBÉNIZ, I. arr. SEGOVIA. *Zambra granadina* (*Segovia: Albéniz transcriptions* – GSP)
ARCAS, J. *Fantasy on themes from La traviata* (*Obras completas para guitarra* – Soneto Ediciones Musicales)
COSTE, N. *La ronde de Mai* Op. 42 (*Complete solo guitar works* Volume 2 – Chanterelle)
COSTE, N. *La source du lyson* Op. 47 (*Complete solo guitar works* Volume 2 – Chanterelle)
FOSSA, F. de. *Largo cantabile* 1st movement and *Rondo* 2nd movement from *Divertissement* Op. 13 No 2 (Editions Orphée)
MALATS, J. arr. TÁRREGA. *Serenata espaniola* (Ricordi)
MERTZ, J. *Fantaisie hongroise* No 1 from *Trois morceaux* Op. 65 (Chanterelle)
MERTZ, J. *Fantaisie originale* No 2 from *Trois morceaux* Op. 65 (Chanterelle)
MERTZ, J. *Romanze* No 2 from *Bardenklänge* Op. 13
SOR, F. *Fantasie élégiaique* Op. 59 (Peters)
SOR, F. *Variations on a theme by Mozart* Op. 9 (Universal)
TÁRREGA, F. *Recuerdos de la Alhambra* (Universal)
TÁRREGA, F. *Fantasia on themes from La traviata* (Schott)
TÁRREGA, F. *Gran jota* (*The Francisco Tárrega collection* – Hal Leonard)
TÁRREGA, F. *Sueño* (Universal Edition)

List C. 20th-century repertoire and beyond

BARRIOS, A. *Aconquija* (*18 concert pieces* Volume 2 – Schott)
BARRIOS, A. *Vals No 4* (*18 concert pieces* Volume 1 – Schott)
BARRIOS, A. *Vals No 3* (*18 concert pieces* Volume 2 – Schott)
BROUWER, L. *Elogio de la danza* (Schott)
BROUWER, L. *Paisaje cubano con campanas* (Ricordi)
CARLEVARO, A. *Campo* No 3 from *Preludios americanos* (Barry)
CARLEVARO, A. *Ronda* No 4 from *Preludios americanos* (Barry)
CARTER, E. *Shard* (Boosey and Hawkes)
CASTELNUOVO-TEDESCO, M. *Capricho* No 1 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 3 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 5 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 6 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 13 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 16 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 19 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Tonadilla on the name of Andres Segovia* Op. 170 *(Schott)*
CHUNG, I. *Study* No 4 (*Etüden neuer Spieltechniken für Gitarre* – ilryunchung.com)
CHUNG, I. *Study* No 8 (*Etüden neuer Spieltechniken für Gitarre* – ilryunchung.com)

CHARLTON, R. *Turlough's ghosts* from *Fantasies, fairies and folktales* (richardcharlton.com.au)
DOMENICONI, C. *Don Quixote suite* (Verlag Ex-tempore)
DOMENICONI, C. *Variations on an Anatolian folk song* Op. 15 (Boosey & Hawkes)
DUARTE, J. *English suite* Op. 31 (Novello)
DYENS, R. *Anyway* (Doberman)
GAROTO. *Choro triste* No 2 (*Guitar works* Volume 2 – GSP)
GAROTO. *Lamentos do morro* (*Guitar works* Volume 1 – GSP)
GAROTO. *Jorge do fusa* (*Guitar works* Volume 2 – GSP)
GERHARD, R. *Fantasia* (Boosey & Hawkes)
GREENBAUM, S. *Rushall express* (AMC)
HOUGHTON, P. *The goldfish suite* (philliphoughton.com.au)
JARRETT, K. arr. BARRUECO. *The Köln concert: Part IIc* (Schott)
JOBIM, A. arr. BELLINATI. *Garoto* (*Antonio Carlos Jobim for classical guitar* – Mel Bay)
KLEYNJANS, F. *A l'aube du dernier jour* (Lemoine)
KOSHKIN, N. *Usher waltz* (Edition Margaux)
LAURO, A. *Variations on a Venezuelan children's song* (*Works for guitar* Volume 11 – Caroni)
LOVELADY, W. *London rhapsody* (Chanterelle)
MARTIN, F. *Prélude* No 1 from *Quatre pièces brèves* (Universal Edition)
MARTIN, F. *Air* No 2 from *Quatre pièces brèves* (Universal Edition)
MARTIN, F. *Plainte* No 3 from *Quatre pièces brèves* (Universal Edition)
MARTIN, F. *Comme un gigue* No 4 from *Quatre pièces brèves* (Universal Edition)
McCABE, J. *Canto* (Novello)
MORENO TORROBA, F. *Nocturno* (Schott)
MORENO TORROBA, F. *Madroños* (UME)
MURRAY, K. *Moruya* No 2 from *Three pieces for guitar* (reedmusic.com)
MURRAY, K. *Wave* No 3 from *Three pieces for guitar* (reedmusic.com)
MURRAY, K. *Morning bells* (kenmurrayguitar.com)
PEREIRA, M. *Bate-coxa* (GSP)
PEREIRA, M. *Estrela da Manha* (GSP)
PIAZZOLLA, A. arr. BENITEZ. *Primavera porteño* (*Four pieces* – Chanterelle)
PIAZZOLLA, A. arr. BENITEZ. *La muerte del angel* (*Four pieces* – Chanterelle)
PONCE, M. *Thème varié et Finale* (Schott)
PUJOL, M. *Elegia por la muerte de un tanguero* (Lemoine)
RANDOLPH, L. *Sonata: Les cevennes* (laurie-randolph.de)
RODRIGO, J. *En los trigales* (*Por los campos de Espana* – Ediciones Joaquin Rodrigo)
RODRIGO, J. *Sonata a la española* (Ediciones Joaquin Rodrigo)
RODRIGO, J. *Sonata giocosa* (Chester)
SAGRERAS, J. *La cajita de musica* (*Guitar works – concert works* – Guitar Heritage/Chanterelle)
SCULTHORPE, P. *From Kakadu* (Faber)
SMITH-BRINDLE, R. *El Polifemo de oro* (Schott)
STANHOPE, P. *Mularra lament* (reedmusic.com)
TANSMAN, A. *Cavatina* (Schott)
VELLA, R. *River* (*Guitar preludes 2* – Currency)
VILLA-LOBOS, H. *Etude* No 3 from *Douze études* (Eschig)
VILLA-LOBOS, H. *Etude* No 7 from *Douze études* (Eschig)
VILLA-LOBOS, H. *Etude* No 9 from *Douze études* (Eschig)
VILLA-LOBOS, H. *Etude* No 12 from *Douze études* (Eschig)
VILLOLDO, A. arr. DYENS. *El choclo* (*Mes arrangements à l'amiable* – Lemoine)
WESLEY-SMITH, M. *Kolele mai* (AMC)

Section II. General knowledge

LICENTIATE 4081

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare a minimum of four works, at least one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B, and C at the candidate's discretion.

Candidates must present one complete work in the programme from memory.

Candidates must provide a copy of each work for use of the examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A. Pre-19th-century repertoire

BACH. J.S. arr. BARRUECO. *Fuga* 2nd movement from *Sonata* BWV 1003 (*Three sonatas for solo guitar* – Schott)
BACH, J.S. arr. SEGOVIA. *Chaconne* 5th movement from *Partita* BWV 1004 (Schott)
BACH, J.S. arr. KOONCE. *Fuga* and *Allegro* from *Suite* BWV 998 (*The solo lute works of Johann Sebastian Bach* – Kjos)
DOWLAND, J. arr. DUARTE and POULTON. *Fantasie No 7* (*A variety of lute lessons* Volume 4: Fantasias – Bèrben)
FRESCOBALDI, G. arr. FISK. *Aria detto balletto* (GSP)
KELLNER, D. arr. KÄPPEL. *Phantasia* in A major (*Lute works* – GSP)
KELLNER, D. arr. KÄPPEL. *Phantasia* in A minor (*Lute works* – GSP)
KELLNER, D. arr. KÄPPEL. *Phantasia* in D major (*Lute works* – GSP)
KELLNER, D. arr. KÄPPEL. *Phantasia* in D minor (*Lute works* – GSP)
MUDARRA, A. arr. KOONCE. *Fantasia que contrahaze la harpa en la mañera de Lodovico* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
MUDARRA, A. arr. KOONCE. *Fantasia del primo tono* (*The Renaissance vihuela and guitar in sixteenth-century Spain* – Mel Bay)
SCARLATTI, D. arr. FISK. *Sonata* K 213 (*Scarlatti sonatas* Volume 2 – GSP)
SCARLATTI, D. arr. FISK. *Sonata* K 322 (*Scarlatti sonatas* Volume 2 – GSP)
SCARLATTI, D. arr. FISK. *Sonata* K 531 (*Scarlatti sonatas* Volume 2 – GSP)
SCARLATTI, D. arr. LIMA. *Sonata* K 11 (*9 sonatas* Volume 1 – Columbia)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 4 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 8 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 11 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
TELEMANN, G. arr. MARCHIONE. *Fantasia* No 12 from *Dodici fantasie per violino* (Edizioni Suvini Zerboni)
WEISS, S. arr. BURLEY. *Passagaille* (*Anthology of selected pieces* – Schott)

List B. 19th-century repertoire

AGUADO, D. *Rondo* No 3 from *Quatre rondos brilliants* Op. 2 (*Complete guitar works* Volume 3 – Chanterelle)
ALBÉNIZ, I. arr. YATES. *Cordoba* (*Albéniz: 26 pieces arranged for guitar* – Mel Bay)
ALBÉNIZ, I. arr. BARRUECO. *Granada* 1st movement from *Suite española* Op. 47 (Alfred)

ALBÉNIZ, I. arr. BARRUECO. *Sevilla* 3rd movement from *Suite española* Op. 47 (Alfred)
ALBÉNIZ, I. arr. BARRUECO. *Cadiz* 4th movement from *Suite española* Op. 47 (Alfred)
ALBÉNIZ, I. arr. RAGOSSNIG. *Torre bermeja* (Schott)
ARCAS, J. *Andante y Estudio* in E minor (*Obras completas para guitarra* – Soneto Ediciones Musicales)
ARCAS, J. *Fantasia el delirio* (*Obras completas para guitarra* – Soneto Ediciones Musicales)
COSTE, N. *Grand sérenade* Op. 30 (*Complete solo guitar works* Volume 1 – Chanterelle)
COSTE, N. *Le départ* Op. 31 (*Complete solo guitar works* Volume 1 – Chanterelle)
COSTE, N. *Andante et Polonaise* Op. 44 (*Complete solo guitar works* Volume 2 – Chanterelle)
COSTE, N. *Divigation* Op. 45 (*Complete solo guitar works* Volume 2 – Chanterelle)
GIULIANI, M. *Grande ouverture* Op. 61(Tecla)
GIULIANI, M. *Sonata eroica* Op. 150 (Tecla)
GIULIANI, M. *Rossiniana* Op.119 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.120 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.121 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.122 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.123 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.124 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GRANADOS, E. arr. LLOBET. *La maja de Goya* (*Llobet: Guitar works* Volume 3 – *10 famous transcriptions* – Chanterelle)
GRANADOS, E. arr. PETROU. *Valses poéticos* (Schott)
LEGNANI, L. *Thema con variazioni* Op. 16 (Suvini Zerboni)
MERTZ, J. *Elegie* (*J.K. Mertz: Guitar works* Volume 6 – Chanterelle)
GIULIANI, M. *Rossiniana* Op.119 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.120 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.121 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.122 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.123 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GIULIANI, M. *Rossiniana* Op.124 (*Mauro Giuliani: the complete works* Volume 13 – Tecla)
GRANADOS, E. arr. LLOBET. *La maja de Goya* (*Llobet: Guitar works* Volume 3 – *10 famous transcriptions* – Chanterelle)
GRANADOS, E. arr. PETROU. *Valses poéticos* (Schott)
LEGNANI, L. *Thema con variazioni* Op. 16 (Suvini Zerboni)
MERTZ, J. *Elegie* (*J.K. Mertz: Guitar works* Volume 6 – Chanterelle)
REGONDI, G. *Reverie* Op. 19 (Edizioni Suvini Zerboni)
SOR, F. *Gran solo* Op. 14 (Suvini Zerboni)

List C. 20th-century repertoire and beyond

ASENCIO, V. *Collectici intim* (Schott)
BARRIOS, A. *Un sueno en la floresta* (*18 concert pieces* Volume 1 – Schott)
BARRIOS, A. *Una limosna por el amor de Dios* (*18 concert pieces* Volume 2 – Schott)
BARRIOS, A. *La catedral* (*18 concert pieces* Volume 1 – Schott)
BARRIOS, A. *Mazurka apasionata* (*18 concert pieces* Volume 1 – Schott)
BELLINATI, P. *Jongo* (GSP)
BELLINATI, P. *Embaixador* (GSP)
BELLINATI, P. *Pulo do gato* (GSP)
BERIO, L. *Sequenza XI* (Universal Edition)
BOGDANOVIC, D. *Six Balkan miniatures* (Bèrben)
BROUWER, L. *El decameron negro* (Editions Musicales Transatlantiques)
BROUWER, L. *Sonata para guitarra sola* (Opera Tres)
BROUWER, L. *Canticum* (Schott)
BRITTEN, B. *Nocturnal – after John Dowland* Op. 7 (Faber)
CARTER, E. *Changes* (Boosey and Hawkes)
CARTER, T. *...from ashes* (reedmusic.com)
CASTELNUOVO-TEDESCO, M. *Capricho* No 12 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 18 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capricho* No 24 from *24 caprichos de Goya* Op. 195 (Bèrben)
CASTELNUOVO-TEDESCO, M. *Capriccio diabolico (Omaggio a Paganini)* (Ricordi)
CASTELNUOVO-TEDESCO, M. *Tarantella* (Ricordi)
CASTELNUOVO-TEDESCO, M. *Sonata* (Schott)
CHARLTON, R. *The machine stops* (*Soliloquies and sonatas* – richardcharlton.com.au)
CHARLTON, R. arr. VELLA. *Threnody for Chernobyl* (*Australian guitar solos* – Currency Press)
D'ALBERT, E. *Due canzoni lidie* (Eschig)
D'ANGELO, N. *Electric suite* (Ricordi)
DEAN, B. *Three caprichos after Goya* (AMC)
DOMENICONI, C. *Koyunbaba* Op. 19 (Margaux)
DUARTE, J. *Variations on a Catalan folk song* Op. 25 (Novello)
DYENS, R. *Libra sonatine* (Lemoine)
EDWARDS, R. *Blackwattle caprices* (Ricordi)
GINASTERA, A. *Sonata* Op. 47 (Boosey & Hawkes)
HANIGHEN, B., MONK, T. and WILLIAMS, T. arr. DYENS. *Round midnight* (*Mes arrangements à l'amiable* –Lemoine)
HAUG, H. *Toccata* (*Prélude, tiento et toccata* – Bèrben)
HOUGHTON, P. *Stele* (Moonstone)
KOEHNE, G. *A closed world of fine feelings and grand design* (AMC)
KOSHKIN, N. *The prince's toys* (Lemoine)
KOSHKIN, N. *The fall of birds* (Margaux)
MOMPOU, F. *Suite compostelana* (Bèrben)
MORAES, V. de. and JOBIM, A. arr. DYENS. *Felicidade* (*Mes arrangements à l'amiable* – Lemoine)
MORENO TORROBA, F. *Sonatina* (Columbia Music Company)
MURRAY, K. *Bash* (reedmusic.com)
OURKOUZOUNOV, A. *Sonate 'à Pablo Márquez'* (Lemoine)
PEREIRA, M. *Num pagode em planaltina* (GSP)
PEREIRA, M. *Tio boros* (GSP)
PETRASSI, G. *Nunc* (Edizioni Suvini Zerboni)
PIAZZOLLA, A. *Cinco piezas* (Bèrben)
PONCE, M. *Variations on folia de España and Fugue* (Schott)
POWELL, B. *Choro para metrônomo* (*Guitar works of Baden Powell* Volume 1 – GSP)
RAK, S. *Hora* (pension-nostalgie.cz/StepanRak/)
RAK, S. *Voces de profundis* (Montacute)
RAWSTHORNE, A. *Elegy* (Oxford University Press)
RODRIGO, J. *Invocación y danza* (Ediciones Joaquin Rodrigo)
RODRIGO, J. *Tres piezas españolas* (Schott)
TANSMAN, A. *Variations on a theme by Scriabin* (Eschig)
TIPPETT, M. *The blue guitar* (Schott)
TURINA, J. *Fandanguillo* Op. 36 (Schott)
TURINA, J. *Sonata* Op. 61 (Schott)
TURINA, J. *Sevilliana* Op. 29 (*Obras para guitarra* – Schott)
VELLA, R. *Between earth and air: Guitar prelude No 1* (Currency Press)
VELLA, R. *Mirrors of fire: Guitar prelude No 3* (Currency Press)
WALTON, W. *Five bagatelles* (Oxford University Press)

Section II. General knowledge

Classical Guitar (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Classical Guitar (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6060

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6061

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6062

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6063

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6064

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6065

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6066

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6067

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6068

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Harp

Harp (Comprehensive)

Foreword

Aim

In addition to the development of technical fluency and rhythmic awareness, this syllabus places an emphasis on the progressive development of sound production, tone control and musical understanding through a carefully graded programme of technical work and repertoire. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources. By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means toward expressive playing.

Syllabus structure

The syllabus comprises three levels:
Level 1 – Preliminary to Grade 4 (Pedal and Lever harp)
Level 2 – Grade 5 to Certificate of Performance (Pedal and Lever harp)
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA) (Pedal harp only)

Two new examinations have been added to the syllabus: Preliminary and Certificate of Performance.

Preliminary is designed to be an entry-level examination, achievable for candidates in the earliest stages of development.

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined Technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by a series of grade books, *Harp Series 1* (AMEB, 2020) from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual Lists for each of the grades. The syllabus is also supported by *Harp Technical work* Level 1 (AMEB, 2020) and *Harp Technical work* Level 2 (AMEB, 2020), which contain all of the technical work and exercises for this syllabus, and *Harp Sight-reading* (AMEB, 2020), which contains exercises in sight reading suitable to prepare candidates for this section of the examination.

The old technical work, last printed in the Harp syllabus in the 2020 *Manual of syllabuses* may not be used with the new syllabus. Candidates preparing for examination with this syllabus must draw their Technical work only from *Harp Technical work* Level 1 (AMEB, 2020) for Preliminary to Grade 4 and *Harp Technical work* Level 2 (AMEB, 2020) for Grade 5 to Grade 8.

Programme structure

Number of works to be presented

The following structure applies to Comprehensive Harp examinations. For Repertoire Harp examination requirements, please see the Repertoire examination page at the end of this syllabus.

Candidates are required to present the following works at examination in addition to any Technical Work, Sight-reading, Aural Test, or General Knowledge requirement:

LEVEL 1
Preliminary to Grade 4
One work from each of Lists A, B, and C, in addition to any Extra List requirement (see Extra Lists below).

LEVEL 2
Grade 5 to Grade 8
One work from each of Lists A, B, C, and D, in addition to any Extra List requirement (see Extra Lists below).

Certificate of Performance
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C, and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Candidates may present no more than one orchestral excerpt item (labelled [**orchestral excerpt**]) as part of their examination programme.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for the use of the examiner.

LEVEL 3
Associate Diploma
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of Lists A, B, and C. Additional works needed to fulfil time requirements may be selected from any of the Lists, and these additional works may include single movements or

a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates may present no more than one orchestral excerpt item (labelled [**orchestral excerpt**]) as part of their examination programme.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for the use of the examiner.

Licentiate Diploma
A concert standard of performance is expected in this examination.

Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, and C. Additional works needed to fulfil the time requirement may be selected from any of these lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the maximum time given.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for the use of the examiner.

Extra lists
Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'General requirements practical examinations – Extra lists' in the front section of the *Manual of syllabuses.*

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses.*

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries. Where a work is available in multiple acceptable arrangements, the alternative arrangements are included in the listing. In the case of works that have not been arranged (i.e. works originally for harp), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the harp, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct
Instruments
It is the candidate's responsibility to ensure that an appropriate instrument reaches the examination venue in time to prepare and tune prior to examination. Candidates should not assume that AMEB examination venues will provide a suitable instrument, but may check with their AMEB State Office prior to the examination date to ask if an instrument is available.

Candidates must present on EITHER pedal harp OR lever harp. Minimum instrument requirements are specified for each grade.

Candidates on Lever harp may transpose bass notes up the octave where necessary to accommodate their particular instrument.

Candidates are advised that the harp syllabus is structured in the following way:

Level 1 (Preliminary to Grade 4) – Pedal harp and Lever harp candidates present the same Technical work requirements, detailed in AMEB *Harp Technical work* Level 1 (2020), and can select repertoire from the AMEB *Harp series 1* grade books or the Manual lists, except where indicated that a particular piece is suitable for presentation on Pedal harp only.

Level 2 (Grade 5 to Certificate of Performance) – Pedal harp and Lever harp candidates have different Technical work requirements and Repertoire options:

- Pedal harp candidates should prepare technical work (Grades 5 to 8) from the Pedal harp chapters of AMEB *Harp Technical work* Level 2 (2020) and select repertoire from the Pedal harp Manual lists.
- Lever harp candidates should prepare technical work from the Lever harp chapters of AMEB *Harp Technical work* Level 2 (2020) and select repertoire from the Lever harp Manual lists.

Level 3 (Associate and Licentiate) – these examinations are available for candidates on Pedal harp only.

Additional requirements
Candidates are required to achieve a pass in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass the principal examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations. For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of the *Manual of syllabuses*.

Copies of works to be provided
Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Presentation of Technical work from memory
All of the Technical Work for this syllabus is printed in *Harp Technical work* Level 1 (AMEB, 2020) for Preliminary to Grade 4 and *Harp Technical work* Level 2 (AMEB, 2020) for Grade 5 to Grade 8. The Technical Work comprises two main areas: scales/arpeggios and technical exercises. For Preliminary examinations, all technical work may be read from the music. For all other grades, all scales and arpeggios must be presented from memory for examination purposes. Candidates may read from the music when presenting technical exercises for examination. For further information, see 'General requirements practical examinations – Technical work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory
The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations
The time allotted for all examinations is outlined in Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Tuning
The ability to tune the instrument accurately and reliably should be developed from the start of the harpist's training. The instrument must be fully tuned before entering the examination room.

Bibliography
Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. AMEB does not necessarily endorse the views expressed on any website.

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Owens, D. *Carlos Salzedo: From aeolian to thunder* (Chicago: Lyon & Healy, 1992)
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Zingel, H.J. *Harp music in the nineteenth century* (Indiana University Press,1992)

METHODS AND REFERENCE
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Dilling, M. *Old Tunes for new harpists* (USA: Oliver Ditson Company, Theodor Presser Company, 1934)
Grossi, M. *Method for harp* (Milano: Ricordi, 1986)
Kondonassis, Y. *On playing the harp* 2nd edition (Carl Fischer, 2006)
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INTERNATIONAL ORGANISATIONS FOR REFERENCE
Harp Column: https://harpcolumn.com/
International Harp Archives: https://lib.byu.edu/services/international-harp-archives/
World Harp Congress: https://worldharpcongress.com/

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives
At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

Section I. Technical work
All Technical Work requirements are set out in the AMEB publication *Harp Technical work* Level 1 (2020). Lever and pedal harp players present the same technical work.

The candidate must demonstrate:
- Accurate and prompt performance of all specified technical work, from memory where specified
- The ability to move the harp (Lever or Pedal) promptly into the keys required
- A relaxed and balanced posture that provides secure support
- A stable, relaxed hand position, and effective coordination between both arms and hands
- Consistent and appropriate use of fingerings
- Rhythmic precision, performed at the indicated tempo
- Clear finger articulation
- A developing clear and resonant tone
- Effective and developing use of dynamics and tonal variations
- That the instrument has been accurately tuned

Section II. Studies and pieces and Extra lists

Studies and pieces

In Level 1, repertoire may be played on either the Lever harp or Pedal harp, except where indicated. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp. No combination of instruments is permitted.

Through a well-balanced program of works of contrasting styles and tempi, drawn from the current grade books and/or from the manual lists, and using all technical resources listed above, the candidate must demonstrate:
- A cohesive performance of all pieces
- Rhythmic precision and appropriate choice of tempi
- Effective and consistent fingerings, including fluent and stable connections as required by the repertoire
- A feeling for phrase units and a developing ability to shape phrases expressively
- Developing awareness of the ability to create dynamic range on the harp and the ability to introduce dynamic variety into the performance
- Clear finger articulation and rudimentary understanding of colour variation appropriate to the repertoire
- An understanding of the character of the piece presented, and a developing sense of style
- A developing ability to create a sustained tone on the instrument

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading (Grade 1 to Grade 4 only)

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in note reading and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 5100

Please refer to the Syllabus Objectives at the beginning of this level.

Recommended instrument requirements

Range: DII – CV (2nd-octave D to 5th-octave C)
Lever harps: no levers required

Candidates on harps with no 5th-octave C may transpose sections of technical work or repertoire up one octave where necessary to accommodate the range of their instrument.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Harp Technical work* Level 1 (2020). Lever and pedal harp players present the same technical work.

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

In Level 1 works may be played on pedal or lever harp, except where indicated. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

* denotes Australian works/arrangements

List A

● **From AMEB *Harp Preliminary Series 1*:**
GOODRICH, B. *Modal study*
GRANDJANY, M. *Drum and bugle*
LEDET, M.S. *Rocking*
PRATT, L. *Frolic #2*
*TRADITIONAL arr. GILES. *The chimes of St Paul's*

AMEB Manual list:

GOODRICH, B. *Somersaults* (*A bouquet for young harpists* – Hal Leonard)
GRANDJANY, M. *The anvil* (*First-grade pieces for harp* – Carl Fischer)
GROSSI, M. No 9, p. 7 and No 10, p. 8 from *Methodo per arpa* [Method for harp] ed. GROSSI (Ricordi)
LEDET, M.S. *Down to the windy sea* (*Of rhymes and seasons* – Lyon & Healy)
LEDET, M.S. *Good position* (*Of rhymes and seasons* – Lyon & Healy)
LEDET, M.S. *Heavenly lights* (*Of rhymes and seasons* – Lyon & Healy)
MCDONALD, S. *The harp drum* (*Harp olympics: Preliminary round* – Music Works)
MCDONALD, S. *Lullaby* (*Harp olympics: Preliminary round* – Music Works)
PRATT, L. *Frolic 1* (*From the beginning, step by step for harp* Book 1 – Music Publications Louise Pratt)
PRATT, L. *Three to go* (*From the beginning, step by step for harp* Book 1 – Music Publications Louise Pratt)
RABENS, J.A. *Rag doll song* (*Plucky bunny's harp adventures* Book 2 – Plucky Bunny Publications)
TRADITIONAL arr. MILLIGAN. *Eleven, twelve, thirteen* (*Fun from the first!* Volume 1 – LHS)
TRADITIONAL arr. THOMSON. *Skip to my Lou* (*Beginning at the harp* Volume I – Lucien Thomson)

List B

● **From AMEB *Harp Preliminary Series 1:***
*GURLITT, C. arr. HODGSON. *Hanging mobile* Nos 10 and 11 from Op. 82
KANGA, S. *King Henry's dance*
*TRADITIONAL arr. GILES. *Cuckoo*
*TRADITIONAL arr. GILES. *Frère Jacques*
*TRADITIONAL arr. GILES. *Lavender's blue*

AMEB Manual list:
BACH, J.S. arr. THOMSON. *Chorale theme* (*Beginning at the harp* Volume I – Lucien Thomson)
*HAYDN, F.J. arr. BEAUMONT. *Surprise symphony* [theme] (*Children's songs for harp* Book 1 – Sally Beaumont)
LE COUPPEY, F. arr. LE DENTU. *Promenade 1* (*Pièces classiques pour la harpe celtique* Volume 1 – Billaudot)
LE COUPPEY, F. arr. LE DENTU. *Promenade 2* (*Pièces classiques pour la harpe celtique* Volume 1 – Billaudot)
LE COUPPEY, F. arr. LE DENTU. *Promenade 3* (*Pièces classiques pour la harpe celtique* Volume 1 – Billaudot)
PARET, B. *Wooden-shoe dance* (*First harp book* – Schirmer)
PARET, B. *Russian tune* (*First harp book* – Schirmer)
PARET, B. *Pussy cat* from *First harp book* (Schirmer)
*TRADITIONAL arr. BEAUMONT. *Reveille* (*Children's songs for harp* Book 1 – Sally Beaumont)
*TRADITIONAL arr. BEAUMONT. *There's a hole in my bucket* (*Children's songs for harp* Book 1 – Sally Beaumont)
TRADITIONAL arr. DILLING. *Swedish dance* (*Old tunes for new harpists* – Theodore Presser)
TRADITIONAL arr. DILLING. *Elfin dance* (*Old tunes for new harpists* – Theodore Presser)
TRADITIONAL arr. DILLING. *Green gravel* (*Old tunes for new harpists* – Theodore Presser)
TRADITIONAL arr. PIGANIOL. *Hé réveille-toi Robin* (*A medieval harpist's starter kit* – Claire Piganiol)
TRADITIONAL arr. THOMSON. *Melody* (p. 44 in *Beginning at the harp* Volume I – Lucien Thomson)
WOOD ROLLO, L. *The clock tower* (*Harp olympics: Preliminary round* – Music Works)

List C
● **From AMEB** ***Harp Preliminary Series 1:***
PRATT, L. *Beautiful harps*
*REEVE, M. *Autumn leaves*
THOMSON, L. *Count out loud*
*WALLIS, B. *Home again*
WOOD ROLLO, L. *Donkey, donkey*
AMEB Manual list:
*DOUMANY, M. *Steppin' out* from *3 big steps* (Big Heart Harp)
GRANDJANY, M. *Just walking* (*First-grade pieces for harp* – Carl Fischer)
KANGA, S. *Queen Mary's lullaby* (*Minstrel's gallery* – Maruka Music)
MCDONALD, S. *Moonlight* (*Harp solos: Graded recital pieces* Volume 1 – Music Works)
PRATT, L. *Dancing fingers* (*From the beginning, step by step for harp* Book 1 – Music Publications Louise Pratt)
PRATT, L. *Um pah pah* (*From the beginning, step by step for harp* Book 1 – Music Publications Louise Pratt)
*REEVE, M. *Rainy day dreams* (*Harpnotes* Volume 1 – melbourneharpmusic.com)
*REEVE, M. *Sigh* (*Harpnotes* Volume 1 – melbourneharpmusic.com)
THOMSON, L. *Sailing* (*Beginning at the harp* Volume I – Lucien Thomson)
*TRADITIONAL arr. BEAUMONT. *Hush little baby* (*Children's songs for harp* Book 1 – Sally Beaumont)
WEIDENSAUL, J. *Treble clef song* (*First-grade pieces for harp* – Carl Fischer)
WOOD ROLLO, L. *Song of the harp* (*Harp Olympics: Preliminary round* – Music Works)

Section III. Aural tests, General knowledge

GRADE 1 5101

Please refer to the Syllabus Objectives at the beginning of this level.

Recommended instrument requirements

Range: AI – CV (1st-octave A to 5th-octave C)
Lever harps: at least F♯ and B♭ levers required

Candidates on harps with no 5th-octave C may transpose sections of technical work or repertoire up one octave where necessary to accommodate the range of their instrument.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Harp Technical work* Level 1 (2020). Lever and pedal harp players present the same technical work.

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B, and C, for presentation at examination.

In Level 1 list repertoire may be played on pedal or lever harp, except where indicated. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

* denotes Australian works/arrangements

List A
● **From AMEB** ***Harp Grade 1 Series 1*:**
ANDRÈS, B. *Etude* No II from *Charades*
*BARTÓK, B. arr. GILES. *Syncopation* No 27 from *Mikrokosmos* Volume 1 Sz. 107
GOODRICH, B. *Azaleas in Houston*
KANGA, S. *Jumping Jack*
TRADITIONAL arr. MILLIGAN. *Good King Wenceslas*
AMEB Manual list:
ANDRÈS, B. *Etude* No I from *Charades* (Hamelle/Leduc)
GRANDJANY, M. *Passing by* (*First-grade pieces for harp* – Carl Fischer)
GROSSI, M. *Allegretto* No 10 p. 97 from *Methodo per arpa* [Method for harp] (Ricordi)
GROSSI, M. *Allegro moderato* No 13a p. 100 from *Methodo per arpa* [Method for harp] (Ricordi)
GROSSI, M. *Moderato* No 14 p. 101 from *Methodo per arpa* [Method for harp] (Ricordi)
HOUDY, P. *Etude* No 1 (*Jeux de mains, jeux d'esprit* – Salvi)
INGLEFIELD, R.K. *Jump and run* (*Solos for Sonja* – Salvi)
KANGA, S. *March of the wooden soldiers* (*Minstrel's gallery* – Maruka Music)
LAWRENCE, L. *Taking turns with each hand* (*The ABC of harp playing* – Schirmer)
LEDET, M.S. *Riding the waves* (*Of rhymes and seasons* – Lyon & Healy)
RENIÉ, H. *Air populaire* from *Méthode complète de harpe* [Complete method for the harp] Volume 1 (Leduc)
ROSE, B.S. *Snow White* (*The enchanted harp* – Lyra)
ROSE, B.S. *The gold spinners* (*The enchanted harp* – Lyra)
ROSE, B.S. *The Prince and Cinderella* (*The enchanted harp* – Lyra)
SALZEDO, C. *In hoop-skirts* (*Tiny tales for harpist beginners* 1st Series – Lyra)
WEIDENSAUL, J. *Midnight stars* (*First-grade pieces for harp* – Carl Fischer)

List B
● **From AMEB** ***Harp Grade 1 Series 1*:**
BRAHMS, J. arr. THOMSON. *Lullaby* No 4 from *Fünf Lieder* Op. 49
*CUTTING, F. arr. GILES. *Toy*
MOZART, W. arr. LOVELACE and THOMSON. *Trio* 2nd movement of No 3 from *German dances* K 602

RAMEAU, J.-P. arr. LE DENTU. *Rigaudon* from *Pièces de clavecin avec une méthode* RCT 2-4
RENIÉ, H. *Chanson de berceau*

AMEB Manual list:

ALBENIZ, I. arr. LE DENTU. *Berceuse* (*Pièces classiques pour la harpe celtique* Volume 1 – Billaudot)
BACH, J.S. arr. CHERTOK. *Prelude 1* (*Junior Bach collection* – Salvi)
BERTINI, H. arr. LE DENTU. *Petite marche 2* (*Pièces classiques pour la harpe celtique* Volume 1 – Billaudot)
DE LA HALLE, A. *Robin loves me* (*Fun from the first!* Volume 2 – LHS)
MOZART, W.A. arr. LE DENTU. *Menuet tranquille* (*Pièces classiques pour la harpe celtique* Volume 1 – Billaudot)
SCARLATTI, D. arr. THOMSON. *Air* (p. 11 in *Beginning at the harp* Volume 2 – Lucien Thomson/William Lovelace)
TRADITIONAL arr. DILLING. *Spring song* (*Old tunes for new harpists* – Theodore Presser)
TRADITIONAL arr. DILLING. *Sleep, baby, sleep* (*Old tunes for new harpists* – Theodore Presser)
TRADITIONAL arr. LEDET. *Silent night* (*Of rhymes and seasons* – Lyon & Healy)
TRADITIONAL arr. MILLIGAN. *Giga* (*Fun from the first!* Volume 2 – LHS)
TRADITIONAL arr. MILLIGAN. *The jasmine flower* (*Fun from the first!* Volume 1 – LHS)
TRADITIONAL arr. PARET. *Sur le pont d'Avignon* [On the Avignon bridge] (*First harp book* – Schirmer)
TRADITIONAL arr. THOMSON. *Buzzing bee* (*Beginning at the harp* Volume 2 – Lucien Thomson/William Lovelace)
*TRADITIONAL arr. WALLIS. *Sakura* (Angel Sounds Publishing)

List C

● **From AMEB *Harp Grade 1 Series 1*:**

KURTÁG, G. transcr. GILES. *Prelúdium és valcer C-ben* from *Játékok* Volume 1
*ROPER, L. *Wildlife at Bool Lagoon*
SCHROEDER ROSE, B. *Jack and the giant*
TRADITIONAL arr. MCDONALD and WOOD ROLLO. *Ay, Chapenacas, ay ay*
TRADITIONAL arr. MILLIGAN. *The purple bamboo* [Version for pedal harp and lever harp tuned in C major]
TRADITIONAL arr. MILLIGAN. *The purple bamboo* [Version for lever harp tuned in E♭ major]

AMEB Manual list:

CLIFTON-WELKER, F. *Lullaby* (*Harping on* Book One – Clifton-Welker)
CURCIO, S. *Parlor game* [solo version] (*Granny's parlor* – Stephanie Curcio Publications)
CURCIO, S. *Cockatoo* [solo version] (*Granny's parlor* – Stephanie Curcio Publications)
GOODRICH, B. *Toto's lullaby* (*A bouquet for young harpists* – Hal Leonard)
GOODRICH, B. *Waltz for Mo and May* (*A bouquet for young harpists* – Hal Leonard)
GRANDJANY, M. *Little waltz* (*First-grade pieces for harp* – Carl Fischer)
INGLEFIELD, R.K. *Elephant parade* (*Solos for Sonja* – Salvi)
KANGA, S. *Sound the trumpets* (*Minstrel's gallery* – Maruka Music)
PARET, B. *I hear a harp* (*Very first harp pieces* – Lyra)
PRATT, L. *Autumn breezes* (*From the beginning, step by step for harp* Book 1 – Music Publications Louise Pratt)
*REEVE, M. *Reflections* (*Harpnotes* Volume 1 – melbourneharpmusic.com)
SALZEDO, C. *A little orphan in the snow* (*Tiny tales for harpist beginners* 1st Series – Lyra)
THOMSON, L. *Floating* (*Beginning at the harp* Volume 2 – Lucien Thomson/William Lovelace)
WOOD ROLLO, L. *Lady bug* (*Harp olympics: Preliminary round* – Music Works)
WOOD ROLLO, L. *Song of the alps* (*Harp olympics: Stage II* – Music Works)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 5102

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: at least F♯, C♯ and B♭ levers required

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Harp Technical work* Level 1 (2020). Lever and pedal harp players present the same technical work.

Section II. Studies and pieces

Candidates must prepare three List works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

In Level 1 works may be played on pedal or lever harp, except where indicated. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

* denotes Australian works/arrangements

List A

● **From AMEB *Harp Grade 2 Series 1*:**

*BARTÓK, B. arr. GILES. *In Phrygian mode* No 34 from *Mikrokosmos* Volume 1 Sz. 107
BEYER, F. *Allegretto* No 52 from *Vorschule im Klavierspiel* Op. 101
CHALLAN, A. *Prélude*
MILLIGAN, S. *Album leaf*
SALZEDO, C. *The cloister at twilight*

AMEB Manual list:

ANDRÈS, B. *Etude* No III from *Charades* (Hamelle/Leduc)
CHALLAN, A. *Ping-pong* (*Petite valse pour ma poupée & Ping-pong* – Leduc)
FRIOU, D. *Etude* (p. 23 from *Harp exercises for agility and speed* – Friou Music)
GRANDJANY, M. *Merry-go-round* (*Little harp book* – Carl Fischer)
*GREENBAUM, S. *Stockholm Central II* from *Five snowflakes from Sweden* (AMC)
HOUDY, P. *Etude* No 2 (*Jeux de mains, jeux d'esprit* – Salvi)
HOUDY, P. *Etude* No 6 (*Jeux de mains, jeux d'esprit* – Salvi)
MCDONALD, S. *Concert etude* (*Graded recital pieces* Volume 1 – Music Works)
*MUNRO, I. *Nina Bobok* (AMC)
NADERMAN, F.J. *Petite etude* (p. 96 in *Méthode complète de harpe* [Complete method for the harp] ed. RENIÉ – Leduc)
PARET, B. *Rondo* (*First harp book* – Schirmer)
POZZOLI, E. *Etude* No 13b from *65 easy and progressive little studies* (p. 100 in *Methodo per arpa* [Method for harp] ed. GROSSI – Ricordi)
ROTHSTEIN, S. *The frolicking lambs* from *Animals on the harp*: *A suite of 6 easy harp pieces* (suerothstein.co.uk)
SALZEDO, C. *Processional* (*Tiny tales for harpist beginners* 2nd Series – Lyra)
SALZEDO, C. *The organist's first steps* (*Sketches for harpist beginners* – Theodore Presser)
TRADITIONAL arr. SUZUKI. *Go tell Aunt Rhody* (*Suzuki harp school* Volume 1 – Suzuki Method International)
TRADITIONAL arr. MCDONALD and WOOD ROLLO. *Kum-Ba-Yah* (*Harp olympics: Stage II* – Music Works)

List B

● **From AMEB *Harp Grade 2 Series 1*:**
LATOUR, J.T. *Theme* from the 3rd movement of *Sonatine* No 4 from *4 progressive sonatinas*
PARET, B. *Berceuse de Noël*
*PEZOLD, C. arr. GILES. *Minuet in G* from *Notenbüchlein für Anna Magdalena Bach* BWV Anh. 114
PRAETORIUS, M. arr. ROBERSTON. *Spagnoletta*
SCHUBERT, F. arr. THOMSON. *Cradle song* D 498

AMEB Manual list

BACH J.S. arr. CHERTOK. *Polonaise in G minor* (*Music for harp: Classics for troubadour* – Salvi)
CAROSO, F. arr. PIGANIOL. *Alta Orsina* (*A renaissance harp handbook* – Claire Piganiol)
DOWLAND, J. arr. FRIOU. *Lord Willoughby's welcome home* (*Renaissance music for the harp* – Friou Music)
GABUS, M. *Dans les montagnes* [In the mountains] (*La harpe de Graziella* – Lemoine)
GOODRICH, B. *Waterlillies* (*A bouquet for young harpists* – Hal Leonard)
HANDEL, G.F. arr. CHERTOK. *March (Allemande)* (*Music for harp: Classics for troubadour* – Salvi)
KRIEGER, J. arr. LE DENTU. *Menuet* (*Pièces classiques pour la harpe celtique* Volume 2 – Billaudot) (*Classical tunes for the Irish harp* Volume 1 ed. VAN CAMPEN – Broekmans & Van Poppel)
LEDET, M.S. *Spanish lullaby* (*Of rhymes and seasons* – Lyon & Healy)
LULLY, J.B. arr. VAN CAMPEN. *Menuet* (*Classical tunes for the Irish harp* Volume 1 – Broekmans & Van Poppel)
MILLIGAN, S. *Pavane* (*Fun from the first!* Volume 2 – Lyon & Healy)
ROUSSEAU, J.J. *Minuet in G minor* (*Thirty little classics* for the harp arr. DILLING – Theodore Presser) (*Méthode complète de harpe* [Complete method for the harp] arr. RENIÉ – Leduc) (*Pièces classiques* Volume 2 arr. LE DENTU – Billaudot)
SCHUMANN, R. arr. RENIÉ. *Petite choral* (p. 98 in *Méthode complète de harpe* [Complete method for the harp] ed. RENIÉ – Leduc)
THOMSON, L. *Irish melody* (*Beginning at the harp* Volume 2 – Lucien Thomson/William Lovelace)
THOMAS, J. arr. GRIFFITHS. *The minstrel's farewell to his native land* (Adlais)
TRADITIONAL arr. EDWARDS. *The maid of Llanwellyn* (*Easy celtic harp solos* – Mel Bay)

List C

● **From AMEB *Harp Grade 2 Series 1*:**
ANDRÈS, B. *Marelle* No 12 from *Marelles*
CATER, K. *Irish pony*
GRANDJANY, M. *The see-saw*
KANGA, S. *Swing time*
*SCHULTZ, A. *Heard on the wind* 3rd movement of *Sonatina* Op. 108

AMEB Manual list:

ANDRÈS, B. *Marelle* No 7 from *Marelles* Book 2 (Hamelle/Leduc)
CATER, K. *Forest friends* (*Harping cats and dogs* – Afghan Press)
CLIFTON-WELKER, F. *Goblin rustle* (*Harping on* Book 1 – Clifton-Welker)
GRANDJANY, M. *Hunting tune* (*Little harp book* – Carl Fischer)
KANGA, S. *Hippopotamus rag* (*Minstrel's gallery* – Maruka Music)
KANGA, S. *Spooky city* (*Minstrel's gallery* – Maruka Music)
ORTIZ, A.R. *Canto del Pilón (Pounding mortar song)* (*The international rhythmic collection* for all harps or piano Volume 1 – Aroy)
PARET, B. *The white gull's flight* (*Second harp book* – Lyra Music)
*ROPER, L. *Desert bloom* from *Whispers of time* (harpmusicentertainment.com)
*ROPER, L. *Barossa Valley* from *Whispers of time* (harpmusicentertainment.com)
ROTHSTEIN, S. *Happy frog* from *Animals on the harp, A suite of 6 easy harp pieces* (suerothstein.co.uk)
SALZEDO, C. *Imitation* (*Sketches for harpist beginners* – Theodore Presser)
SALZEDO, C. *Mysterious forest* (*Tiny tales for harpist beginners* 2nd Series – Lyra Music)
*THORN, B. *Lilting* movement II AND *Funky* movement VI from *Little suite for harp* (AMC)
WINTERS, G. *Clip clop* from *Journeys* Op. 80 (Simrock)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5103

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Harp Technical work* Level 1 (2020). Lever and pedal harp players present the same technical work.

Section II. Studies and pieces

Candidates must prepare three List works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

In Level 1 works may be played on pedal or lever harp, except where indicated. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

* denotes Australian works/arrangements
^ denotes pedal harp required (not recommended for lever harp)

List A

● **From AMEB *Harp Grade 3 Series 1*:**
ANDRÈS, B. *Etude* No IX from *Charades*
CURCIO, S. *Solace*
*MUNRO, I. and MUNRO, L. *How does the wind go higher?*
*REINECKE, C. arr. GILES. *Dragonfly in the sunshine* No 13 from *Ein neues Notenbuch für kleine Leute* Op. 107
SALZEDO, C. *Seguidilla* from *The art of modulating*

AMEB Manual list:

ALBERTI, F. *Etude VI* from *Études en forme d'exercices* (Hamelle/Leduc)
ANDRÈS, B. *Etude* No IV from *Charades* (Hamelle/Leduc)
BACH, J.S. arr. MILLIGAN. *Little prelude in F* (*Medieval to modern: Repertoire for the troubadour* Volume 1 – Lyon & Healy)
BOCHSA, N.C. *Etude I* from *Celébres etudes* Book 1 Op. 318 (any edition) (available for lever harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
BOCHSA, N.C. *Etude II* from *Celébres etudes* Book 1 Op. 318 (any edition) (available for lever harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
BOCHSA, N.C. *Etude IV* from *Celébres etudes* Book 1 Op. 318 (any edition) (available for lever harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
BOCHSA, N.C. *Etude V* from *Célébres etudes* Book 1 Op. 318 (any edition) (available for lever harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
CATER, K. *Buckwheat's baby* (*Harping cats and dogs* – Afghan Press)
CLIFTON-WELKER, F. *Matador's lament* (*Harping on* Book One – Clifton-Welker)
HOUDY, P. *Etude* No 7 (*Jeux de mains, jeux d'esprit* – Salvi)
HOUDY, P. *Etude* No 3 (*Jeux de mains, jeux d'esprit* – Salvi)
NADERMANN, F.J. arr. MEGEVAND. *Study: United arpeggio to the scale* p. 24 from *Method for harp* Volume 1 (Billaudot)

POZZOLI, E. *Etude 30* from *65 easy and progressive little studies* (p. 136 in *Metodo per arpa* [Method for harp] ed. GROSSI (Ricordi)
POZZOLI, E. *Etude 33* from *65 easy and progressive little studies* (p. 138 in *Metodo per arpa* [Method for harp] ed. GROSSI (Ricordi)
ROTHSTEIN, S. *Money spider* from *Magical animals on the harp: A suite of 6 easy harp pieces* (suerothstein.co.uk)
ROTHSTEIN, S. *Seagull* from *Animals on the harp: A suite of 6 easy harp pieces* (suerothstein.co.uk)

List B

● **From AMEB *Harp Grade 3 Series 1*:**
GHYS, H. arr. DILLING. *Amaryllis*
*GURLITT, C. arr. GILES. *Hunting song* No 7 from *Der erste Vortrag* Op. 210
*HANDEL, G.F. arr. GILES. *Minuet* HWV 519
HASSELMANS, A. *Petite berceuse*
*HAYDN, J. arr. HODGSON. *German dance* No 10 from *12 neue deutsche Tänze* Hob. IX:12

AMEB Manual list:
BACH, C.P.E. arr. JAEGER. *Allegretto* (*Baroque sampler for folk harp* – Herald Music)
BACH, C.P.E. arr. MILLIGAN. *Minuet* (*Medieval to modern: Repertoire for the troubadour* Volume 1 – Lyon & Healy)
BACH, J.S. arr. DILLING. *Minuet in G* (p. 12 in *Thirty little classics* for the harp – Theodore Presser); alternative: arr. SUZUKI. *Minuet* (*Suzuki harp school* Volume 2 – Warner Brothers)
BACH, J.S. arr. CHERTOK. *Prelude in D minor* (*Junior Bach collection* – Lyon & Healy/Salvi)
BYRD, W. arr. FRIOU. *La volta* [without the *Variation*] (*Renaissance music for the harp* – Hal Leonard)
HAYDN, F.J. arr. DILLING. *Gavotte* (*Thirty little classics* for the harp – Theodore Presser)
HAYDN, F.J. arr. SUZUKI. *Allegro* (*Suzuki harp school* Volume 2 – Warner Bros) (listed as *Allegro moderato* in *Medieval to modern: Repertoire for the troubadour* Volume 1 – Lyon & Healy)
MOZART, W.A. arr. PARET. *Theme from a sonata* (*Second harp book* – Lyra Music)
MOZART, W.A. arr. DILLING. *Such chiming, melodious* from *The magic flute* (*Thirty little classics* for the harp – Theodore Presser)
O'CAROLAN, T. arr. ROBERTSON. *Morgan Magan* (*Celtic harp solos* – Mel Bay)
PRAETORIUS, M. arr. FRIOU. *The king's dance* (*Early music for the harp* – Friou Music)
REBIKOV, V. arr. DILLING. *Strolling musicians* (*Thirty little classics* for the harp – Theodore Presser)
^SCHUMANN, R. arr. RENIÉ. *Petite pièce* (p. 97 in *Méthode complète de harpe* [Complete method for harp] – Leduc) alternative: arr. FRIOU. *Choral* (*Classical music for the harp* – Friou Music)
TCHAIKOVSKY, P. arr. THOMSON. *Old French song* (*Romantic music transcribed for the harp* – Lucien Thomson)
^THOMSON, L. *Ebbing tide* from *2 pieces for harp* (Lucien Thomson)
TRADITIONAL arr. ROBERTSON. *Arran boat song* (*Celtic harp solos* – Mel Bay)
TRADITIONAL arr. STEVENSON. *A fairy's love song* (*Sounding strings* – United)
TRADITIONAL arr. VAN CAMPEN. *The blackbird* (*Classical tunes for the Irish harp* Volume 1 – Broekmans & Van Poppel)

List C

● **From AMEB *Harp Grade 3 Series 1*:**
GRANDJANY, M. *Reverie*
*GREENBAUM, S. *Visby* No 5 from *Five snowflakes from Sweden*
GUSTAVSON, N. *Path to the sea* from *Pacific sketches*
ORTIZ, A. *Habanera Rosa* from *The international rhythmic collection* Volume 1
WEIDENSAUL, J. *El número uno*

AMEB Manual list:
CATER, K. *Moonspinner* from *Singing wings* (Afghan Press)
CATER, K. *Bumble boogie* from *Singing wings* (Afghan Press)
GOODRICH, B. *Bridge with chinese dragons* (*A bouquet for young harpists* – Bel Artes Press)
GUSTAVSON, N. *A Magyar lament* from *The magic road* (Gustavson Music Publications)
HOLY, A. *In toyland: Dolly's cradle song* (Lyra Music) (*Music for Dauphines and troubadours* – Lyon & Healy)
HOLY, A. *In toyland: Oriental* (Lyra Music) (*Music for Dauphines and troubadours* – Lyon & Healy)
KANGA, S. *Donkey ride* (*Minstrel's holiday* – Maruka Music)
KANGA, S. *Magic dreams* (*Minstrel's holiday* – Maruka Music)
^PARET, B. *Giraffe argument* from *Jungle scenes* (Lyra Music)
SALZEDO, C. *Little Jacques' lullaby* (*Tiny tales* 2nd Series – Lyra Music)
*THORN, B. *Waters of Babylon* (AMC)
WATKINS, D. *Prelude* (*Complete method for harp* – Boosey & Hawkes)
WINTERS, G. *Anticipation* from *Journeys* Op. 80 (Simrock)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 5104

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Harp Technical work* Level 1 (2020). Lever and pedal harp players present the same technical work.

Section II. Studies and pieces

Candidates must prepare three List works, one from each of Lists A, B, and C, and two Extra List works for presentation at examination.

In Level 1 works may be played on pedal or lever harp, except where indicated. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

* denotes Australian works/arrangements
^ denotes pedal harp required (not recommended for lever harp)

List A

● **From AMEB *Harp Grade 4 Series 1*:**
ALBERTI, F. *Étude* No 7 from *Études en forme d'exercices*
*BERTINI, H. arr. GILES. *Petite étude en sons harmoniques*
CHALLAN, A. *Gammes*
HANDEL, G.F. arr. POWELL. *Allegro* No 2 from *Suite* HWV 441
NADERMAN, F.-J. *Theme and two variations*

AMEB Manual list:
ANDRÈS. B. No I from *Aquatintes* (Hortensia)
ANDRÈS. B. *Etude* No VIII from *Charades* (Hortensia)
ANDRÈS. B. *Etude* No XI from *Charades* (Hortensia)
BOCHSA, N.C. *Etude VI* from *Quarante études faciles* [40 easy studies] Op. 318 Book 1 (any edition) (available for lever harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
BOCHSA, N.C. *Etude XI* from *Quarante études faciles* [40 easy studies] Op. 318 Book 1 (any edition) (available for lever

harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
BOCHSA, N.C. *Etude XIV* from *Quarante études faciles* [40 easy studies] Op. 318 Book 1 (any edition) (available for lever harp: *Bochsa revisited: 40 easy etudes* Op. 318 Volume I arr. SWANSON – Carl Fischer)
BYRD, W. arr. LANDY. *Variations on Malt's come downe* (Afghan Press)
CHALLAN, A. *Arpège* (*Collection: La bibliothèque des solistes* No 56 – Leduc)
CHALLAN, A. *A deux mains* (*Collection: La bibliothèque des solistes* No 57 – Leduc)
HOUDY, P. *Etude* No 13 (*Jeux de mains, jeux d'esprit* – Salvi)
HOUDY, P. *Etude* No 14 (*Jeux de mains, jeux d'esprit* – Salvi)
NADERMAN, F.J. arr. MEGEVAND. *March* p. 45 from *Method for harp* Volume 1 (Billaudot)
POZZOLI, E. *Etude* No 34 from *65 easy and progressive little studies* (Grade 2 p. 139 in *Metodo per arpa* [Method for harp] ed. GROSSI – Ricordi)
POZZOLI, E. *Etude* No 38 from *65 easy and progressive little studies* (Grade 2 p. 144 in *Metodo per arpa* [Method for harp] ed. GROSSI – Ricordi)
SALZEDO, C. *Prelude* No I from *Method for the harp* (Schirmer)
SALZEDO, C. *Prelude* No II from *Method for the harp* (Schirmer)
SALZEDO, C. *Prelude* No III from *Method for the harp* (Schirmer)

List B

● **From AMEB *Harp Grade 4 Series 1*:**
*BACH, J.S. arr. GILES. *Minuet* from *Notenbüchlein vor Anna Magdalena Bach* BWV Anh. 116
BEETHOVEN, L. van. *Moderato* first movement from *Sonatina* No 1 from *Two sonatinas for piano* WoO Anh.5
*BIZET, G. arr. GILES. *Nadir's aria* from *The pearl fishers*
KOŽELUCH, L. *Romance*
attrib. MOZART, *Glissando waltz* K.Anh.C 27.09; K. Anh.284n

AMEB Manual list:
ANON. arr. BORGWARDT. *Gaillarde* (*Merrie dances and ayres for harp* – Lyon & Healy)
BORODIN, A. arr. FRIOU. *Polovtsian dance* (*Classical music for the harp* – Friou Music)
CLARKE, J. arr. POWELL. *Chaconne* (*Y telynor clasurol* [The classical harpist] – Adlais)
HANDEL, G.F. arr. POWELL. *Passacaille* (*Y telynor clasurol* [The classical harpist] – Adlais)
HANDEL, G.F. arr. POWELL. *Sonatina* (*Y telynor clasurol* [The classical harpist] – Adlais)
HASSELMANS, A. *Carillon* from *Trois petites bluettes* (Leduc)
KOŽELUCH, L.A. arr. LE DENTU. *Sicilienne* (*Pièces classiques pour la harpe celtique* Volume 3 – Billaudot)
O'CAROLAN, T. arr. WOODS. *Carolan's draught* (*40 O'Carolan tunes for all harps* – Woods Music and Books)
SCHUBERT, F. arr. DILLING. *Waltz* (*Thirty little classics* for the harp ed. DILLING – Theodore Presser)
SCHUMANN, R. arr. FRIOU. *The happy farmer* (*Classical music for the harp* – Friou Music)
SCHUMANN, R. arr. FRIOU. *Wild rider* (*Classical music for the harp* – Friou Music)
*THORN, B. *Polka dot poplin* No V from *Celtic materials: for harp* (AMC)
TRADITIONAL arr. EDWARDS. *Welsh carol* (*Easy celtic harp solos* – Mel Bay)
TRADITIONAL arr. KOLLÉ. *Slängpolska* (*The northern folk harp* – Beth Sankey Kollé)
*TRADITIONAL arr. LAWRY. *Boys of blue hill* (*Planxty Bach* – Moira Lawry)

List C

● **From AMEB *Harp Grade 4 Series 1*:**
DAMASE, J.-M. *Adagietto*
*DOUMANY, M. *Ice* [excerpt]
FRANÇOIS, J. *Ragtime*
SALZEDO, C. *Rumba*
*VINE, C. *Music box*

AMEB Manual list:
ANDRÈS, B. No 1 from *Les petits pas* [The little steps] (Lemoine)
ANDRÈS, B. No 9 from *Les petits pas* [The little steps] (Lemoine)
BOUCHAUD, D. *Blues* (Leduc)
BOUCHAUD, D. *Thème et variations* (Leduc)
CATER, K. *Walkin' Wally* (*Harping cats and dogs* – Afghan Press)
DEVOS, G. *Berceuse pour la poupée chinoise* (*Pièces brève contemporaines pour harpes* Volume 1 – Durand)
*DOUMANY, M. *Arnie* from *Three jazz cats* (Big Heart Harp)
*DOUMANY, M. *Boogie on* (*First jazz on lever* – Big Heart Harp)
*GREENBAUM, S. *Arlanda express I* from *Five snowflakes from Sweden* (AMC)
*HOWLAND R. *Sunset tango* (rhonddahowland.com.au)
*HOWLAND R. *Urban girl* (rhonddahowland.com.au)
KOSMA, J. arr. THIELE. *Autumn leaves* (frangipaniharp.com)
^MCDONALD, S. *Interlude* (*Harp solos: Graded recital pieces* Book 2 – Music Works)
ORTIZ, A.R. *Habanera gris* (*The International rhythmic collection* Volume 1 – Aroy)
*SCHULTZ, A. 1st movement of *Sonatina* Op. 108 (AMC)
THORMAHLEN, S. *Rikud began Eden* from *A rose in winter* (Afghan Press)
WINTERS, G. *Cruising* from *Journeys* Op. 80 (Simrock)
^WOOD, L. *Two guitars* (*Harp solos: Graded recital pieces* Book 4 – Music Works)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8, students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

Section I. Technical work

In Level 2 technical work requirements for lever harp and pedal harp players are presented in separate chapters of the AMEB publication *Harp Technical work* Level 2 (2020).

The candidate must demonstrate:
- Accurate and prompt performance of all specified technical work, from memory where specified
- The ability to move the harp (Lever or Pedal) promptly into the keys required
- A relaxed and balanced posture that provides secure support
- A stable, relaxed hand position, and effective coordination between both arms and hands
- Consistent and appropriate use of fingerings
- Rhythmic precision, performed at the indicated tempo
- Clear finger articulation
- Accuracy in replacing the hands cleanly on the strings
- A developing clear and resonant tone

- An increasing dynamic range, with controlled contrasts and tonal variations
- That the instrument has been accurately tuned

Section II. Studies and pieces and Extra lists

Studies and pieces

In Level 2 repertoire options for lever harp and pedal harp players are presented in separate Manual Lists. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

Through a well-balanced program of works of contrasting styles and tempi, drawn from the manual lists, and using all technical resources listed above, the candidate must demonstrate:
- A fluid, accurate and cohesive performance of all pieces
- Rhythmic precision, metric control and appropriate choice of tempi
- Effective and consistent fingerings, including fluent and stable connections as required by the repertoire
- A feeling for phrase units and the ability to shape phrases expressively
- Increasing ability to use the full dynamic range of the harp and the ability to control dynamic variety in the performance
- Clear finger articulation using a relaxed action with developing strength and fluency
- The ability to vary the dynamic relationship between the hands and to differentiate tonally between melody and accompaniment
- An understanding of any extended techniques in the repertoire presented and the ability to control tonal colour variations
- An understanding of the style and character of each piece presented, and an ability to project them with confidence
- An understanding of resonance and how to create a sustained tone on the instrument

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C, and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

In Level 2 repertoire options for lever harp and pedal harp players are presented in separate Manual Lists. Candidates must choose to present their full programme on EITHER pedal harp OR lever harp.

The candidate must demonstrate:
- A fluid, accurate and cohesive performance of all pieces
- Rhythmic precision, metric control and appropriate choice of tempi
- Effective and consistent fingerings, including fluent and stable connections as required by the repertoire
- A feeling for phrase units and the ability to shape phrases expressively
- Increasing ability to use the full dynamic range of the harp and the ability to control dynamic variety in the performance
- Clear finger articulation using a relaxed action with developing strength and fluency
- The ability to vary the dynamic relationship between the hands and to differentiate tonally between melody and accompaniment
- An understanding of any extended techniques in the repertoire presented and the ability to control tonal colour variations
- A sense of the program as a recital presentation, with good projection of the style and character of each piece presented
- An understanding of resonance and how to create a sustained tone on the instrument

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the general knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 PEDAL HARP 5105

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

40 strings, full pedal action.

Section I. Technical work

All Technical Work requirements are set out in the Grade 5 Pedal harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces

Candidates must prepare four List works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

Grade 5 Pedal harp must be presented on pedal harp only.

* denotes Australian works/arrangements

List A (Pedal)

BIZET, G. *Intermezzo (Prelude to Act III)* No 2 from *Carmen Suite* No 1 [**Orchestral excerpt** – omit bars of rest]

BOCHSA, N.C. *Etude VII* p. 7 from *Quarante études faciles* [40 easy studies] Book 1 Op. 318, (Leduc)

BOCHSA, N.C. *Etude XII* p. 12 from *Quarante études faciles* [40 easy studies] Book 1 Op. 318 (Leduc)

BOCHSA, N.C. *Etude XVI* p. 16 from *Quarante études faciles* [40 easy studies] Book 1 Op. 318 (Leduc)

CAMPEN, A. van. *Etude XIV* p. 35 from *Tutor for the celtic harp* (Harmonia Hilversum)

CAMPEN, A. van. *Etude IV* p. 47 from *Tutor for the celtic harp* (Harmonia Hilversum)

CHALLAN, A. *Danse de l'éventail et du parapluie* [Fan and umbrella dance] (Leduc)

CHALLAN, A. *Mouvement perpetual* [Perpetual motion] (*Collection: La bibliothèque des solistes* No 56 – Leduc)
CHALLAN, A. *Remonte-pentes* [Ski lifts] (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
CHALLAN, A. *A doigts croisés* (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
CZERNY, C. arr. CUTHBERT. *Study* No 19 AND *Study* No 20 (*The Irish harp book* – Mercier Press)
DAMASE, J.-M. *Fileuse* [Spinner] (*Pièces brèves contemporaines pour harpe* Volume 1 – Le Rideau Rouge)
DAMASE, J.-M. *Etude* No 5 from *10 études faciles et progressives* (Billaudot)
DAMASE, J.-M. *Etude* No 10 from *10 études faciles et progressives* (Billaudot)
GRANDJANY, M. *Etude* No 3 from *Four etudes* (Lyra)
GRANDJANY, M. *Etude* No 4 from *Four etudes* (Lyra)
HANDEL, G.F. (attrib) arr. POWELL. *Carillon* (No 6 in *Y telynor clasurol* [The classical harpist] – Adlais)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise 16* from *25 easy studies* (Solo Series: Harp)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise 20* from *25 easy studies* (Solo Series: Harp)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise 21* from *25 easy studies* (Solo Series: Harp)
OBERTHÜR, C. *Moderato* No 1 from *12 exercises* Op. 322 (Harpiana)
OBERTHÜR, C. *Con moto* No 2 from *12 exercises* Op. 322 (Harpiana)
POZZOLI, E. *Allegro deciso* No 2 from *Studi di media difficoltà* (Ricordi)
POZZOLI, E. *Allegro marziale* No 14 from *Studi di media difficoltà* (Ricordi)
PURCELL, H. arr. OWENS, D. *Prelude* from *Suite IV* (*Purcell for the harp* – Schirmer)
PURCELL, H. arr. WATKINS, D. *Prelude* from *Suite* No 8 in F (*Anthology of English music for the harp: 1650–1750* Volume 2 – Stainer & Bell)
SALZEDO, C. No XVIII '*Sanctuary*' (*Guide pour la harpe* [Pathfinder to the harp] – Peermusic)
SALZEDO, C. *Baby on the swing* (*Sketches for harpist beginners* – Theodore Presser)
SALZEDO, C. *Choral* (*Sketches for harpist beginners* – Theodore Presser).

List B (Pedal)

ANON. arr. ZINGEL. *Spanish dance-music* (*The development of harp playing* Volume 4 – Hofmeister)
ARNE, T. arr. BOUCHAUD. *Presto* (No 4 in *Pièces classiques* Book 5 – Billaudot); alternative: arr. WATKINS. *Presto (Gigue)* in *Anthology of English music for harp: 1750–1800* Volume 3 – Stainer & Bell)
BACH, J.S. trans. DRAKE. *Sarabande* from *Cello suite* No 1 BWV 1007 (*Bach: Six cello suites* Volume 1 – Gotham Harp Publishing)
BACH, J.S. trans. DRAKE. *Sarabande* from *Cello suite* No 3 BWV 1009 (*Bach: Six cello suites* Volume 1 – Gotham Harp Publishing)
BACH, J.S. arr. BARNWELL. *Arioso* from *Cantata* BWV 156 (Seraphim)
BACH, J.S. arr. VOLPÉ-BLIGH, E. *Sleepers awake* (*Solos for lever or pedal harp* – The Avondale Press)
BEETHOVEN, L. van. Any two dances from *Six German dances* (*Tunes I love to play* ed. CHAUVEL – Salvi)
BEETHOVEN, L. van. arr. WADDINGTON. *Romance (Allegretto)* from *Sonatina* (*Suzuki harp school* Volume 2 – Summy-Birchard)
COUPERIN, F. arr. ETCHEVERRY. *Les barricades mystérieuses* (*Six pièces de François Couperin (le grand)* – Choudens)
CROFT, W. arr. WATKINS. *Sarabande* (*Anthology of English music for harp*: *1650–1750* Volume 2 – Stainer & Bell)
DUSSEK, J. *Andante grazioso* 1st movement of *Sonatina* No 2 from *Six sonatinas* (any edition)
DUSSEK, J. *Tempo di minuetto* 2nd movement of *Sonatina* No 6 from *Six sonatinas* (any edition)
JONES, E. arr. van CAMPEN. *The minstrelsy of Chirk Castle* (No 5 in *Classical tunes for Irish harp* Volume 2 – Broekmans & Van Poppel)
MOZART, W.A. arr. ETCHEVERRY. *Valse favorite* (No 6 in *Six pièces de Wolfgang Amadeus Mozart* – Choudens)
PURCELL, H. arr. CHERTOK. *Minuet* from *Suite* (Lyon & Healy/ Salvi)
RAMEAU, J. arr. RÉNIE. *Menuet* from *Castor et Pollux* (*Les classiques de la harpe* Volume 1 – Leduc)
SCARLATTI, D. arr. BOUCHAUD. *Sonata en do* (No 1 in *Pièces classiques* Book 5 – Billaudot)
TRADITIONAL arr. STANESLOW. *Yo m'enamori d'un aire* (*Solo harp* – Mel Bay)

From *Classical music for the harp* arr. FRIOU (Friou):
BACH, C.P.E. *Menuet* in G major
HAYDN, F.J. *Serenade* from *String quartet* in F
From *Medieval to modern: Repertoire for the troubadour* Volume 1 arr. MILLIGAN (Lyon & Healy):
BLONDEL DE NESLE *Lai* p. 4 AND RICHARD I. *Rotrouenge*
DAQUIN, L. *Tambourín*
From *Pièces classiques* Book 4 arr. LE DENTU (Billaudot):
BEETHOVEN, L. van. *Danse villageoise*
CLEMENTI, M. *Rondo de la sonatine* Op. 36 No 1
From *Second harp book*, arr. PARET (Lyra):
BACH, J.S. *Minuet* from *Sixth French suite*
HANDEL, G.F. *Sarabande*
From *Spanish masters of the 16th and 17th century* ed. ZABALETA (Schott):
attrib. PALERO, F. *Romance*
RUIZ de RIBAYAZ, L. *Hachas*
From *Thirty little classics for the harp* arr. DILLING (Theodore Presser Company):
GLUCK, C. von. *Chorus* from *Alceste*
HANDEL, G.F. *Corrente*
HAYDN, F. *Allegretto*

List C (Pedal)

DELIBES, L. arr. VOLPÉ-BLIGH. *Flower duet* from *Lakmé* (*Solos for lever or pedal harp* – The Avondale Press)
DVOŘÁK, A. arr. FRIOU. *Humoreske* (*Classical music for the harp* – Friou)
GLINKA, M. arr. CHAUVEL. *Russian polka* (*Tunes I love to play* – Salvi)
GRANDJANY, M. *Noël Provençal* Op. 24 (Lyra)
GRANDJANY, M. *Pastorale* (Durand)
GRANDJANY, M. *Prelude* No 1 from *Préludes pour harpe* (Salabert)
GRETCHANINOFF, A. arr. GRANDJANY. *Remembrance of the ball* [Souvenir du bal] Op. 168 No 5 (Edward B. Marks)
GRIEG, E. arr. KLEIN. *Minuet* (*Playing the masters* Volume IV – Little Publishing House)
GRIEG, E. arr. BURTON. *Morning mood* from *Peer Gynt suite* Op. 46 No 1 (Jubal Press)
HASSELMANS, A. *Crépuscule* Op. 46 (*Feuilles d'automne* [Autumn leaves] – Durand)
HASSELMANS, A. *Calme* Op. 47 (*Feuilles d'automne* [Autumn leaves] – Durand)
HASSELMANS, A. *Rêverie* No 1 from *Trois petites pièces faciles* [Three small, easy pieces] (Durand)
HASSELMANS, A. *Rouet* [Spinning wheel] No 2 from *Trois petites pièces faciles* [Three small, easy pieces] (Durand)
HASSELMANS, A. *Ronde de nuit* [Night watch] No 3 from *Trois petites pièces faciles* [Three small, easy pieces] (Durand)
HOLY, A. arr. PRATT. *Harlequin* from *In toyland suite* (*Music for dauphines and troubadours* – Lyon & Healy)

MACDOWELL, E. arr. PARET. *To a wild rose* (*Second harp book* – Lyra)
RENIÉ, H. *Menuet* from *Six pièces* 1st Suite p. 2 (Lyra)
RENIÉ, H. *Conte de noël* [Christmas tale] No I from *Six pièces brèves* Book 1 (Leduc)
RENIÉ, H. *Recueillement* [Recollection] No II from *Six pièces brèves* Book 1 (Leduc)
RENIÉ, H. *Reverie* No V from *Six pièces brèves* Book 2 (Leduc)
ROGERS, V.V. *Petite étude* Op. 9 (Lyra)
SCHUBERT, F. arr. GRANDJANY. *Lullaby* (No 1 in *Short pieces from the masters* – Carl Fischer)
SCHUMANN, R. arr. LE DENTU. *Chanson des moissonneurs* [Song of the reapers] (No 1 in *Pièces classiques* Book 4 – Billaudot) (also listed as arr. KLEIN. *The reaper's song* in *Playing the masters* Volume III – Little Publishing House)
TOURNIER, M. *Soupir* [Sigh] No 1 from *Deux petites pièces brèves et faciles* (Eschig)
TOURNIER, M. *Offrande* [Offering] No 2 from *Deux petites pièces brèves et faciles* (Eschig)
TOURNIER, M. *Au seuil du temple* [On the temple's threshold] No 2 from *Images* Suite No 1 Op. 29 (Lyra)
TOURNIER, M. *Noël* No I from *Six noëls* pour harpe Op. 32 (Lemoine)

From *An anthology of music for the harp* ed. OWENS (Lyra):
MASSENET, J. *Elegie* Op. 10 No 5
SCHUMANN, R. *About strange lands and people*
From *Two original pieces* for harp ed. COSTELLO (OUP):
DELIBES, L. *Solo for harp*
FRANCK, C. *Solo for harp*

List D (Pedal)
ANDRÈS, B. *Menuet* from *Automates* (Hortensia)
ANDRÈS, B. *Gavotte* from *Automates* (Hortensia)
CATER, K. *Baron's blues* (*Harping cats and dogs* – Afghan Press)
DAMASE, J.-M. *Accordeon…* (Transatlantiques)
DAMASE, J.-M. *Duo* (*Pièces brèves contemporaines pour harpe* Volume 1 – Le Rideau Rouge)
DAMASE, J.-M. *Pluie* [Rain] (Lemoine)
DAMASE, J.-M. *Promenade* (Durand)
GRANDJANY, M. *Gigue* No 2 from *Petite suite classique* (Carl Fischer)
GRANDJANY, M. *Gavotte* No 3 from *Petite suite classique* (Carl Fischer)
GRANDJANY, M. *Bourrée* No 6 from *Petite suite classique* (Carl Fischer)
GUSTAVSON, N. *Autumn mood* from *Pacific sketches* (Gustavson)
GUSTAVSON, N. *A Moorish garden* from *The magic road* (Gustavson)
GUSTAVSON, N. *Riding on the wind* from *Songs without words* (Gustavson)
HAMZELOU, J. *Persian dance* (*Pedal harp world* – Beartramka)
MAXWELL, R. *From a seed* (Maxwell Music)
McDONALD, S. *Toccata (Sabre dance)* (*Harp solos: Graded recital pieces* Volume 4 – Music Works-Harp Editions)
McDONALD, S. and WOOD, L. *After the moon-viewing* (*Haiku for the harp* – Music Works-Harp Editions)
McDONALD, S. and WOOD, L. *Sacred music at night* (*Haiku for the harp* – Music Works-Harp Editions)
*ROPER, L. *Exploring the Naracoorte Caves* (separate pedal and lever versions) from *Whispers of time* (harpmusicentertainment.com)
SALZEDO, C. *Prelude I* from *Preludes intimes* (Boosey & Hawkes)
SALZEDO, C. *Behind the barracks* (*Short stories in music for young harpists* Second series – Lyra)
SALZEDO, C. *Night breeze* (*Short stories in music for young harpists* First series – Lyra)
SALZEDO, C. and LAWRENCE, L. *Grandmother's spinning-wheel* from *The art of modulating* (Schirmer)
SALZEDO, C. and LAWRENCE, L *Rêverie* from *The art of modulating* (Schirmer)
*SCHULTZ, A. *Drifting sands* No 2 from *Sonatina for harp* Op. 108 (2020) (AMC)
*SONNEMANN BAEHR, C. *Bumble bee* (Freckled Music)
*SONNEMANN BAEHR, C. *Midlands light* (Freckled Music)
TRADITIONAL arr. FRIOU. *Scarborough fair* (Friou Music)
TRADITIONAL arr. TIFFANY-CASTIGLIONI. *Black is the color of my true love's hair* (Tiffany-Castiglioni)
TROTTER, L. *The pink coyote* from *Scenes from the southwest: New Mexico and Arizona* (Louise Trotter Harpventures)
VELASQUEZ, C. arr. TROTTER. *Besame mucho* (Louise Trotter Harpventures)
WATKINS, D. *The nightingales* No IV from *Complete method for the harp* (Boosey & Hawkes)
WATKINS, D. *Nocturne* No V from *Complete method for the harp* (Boosey & Hawkes)

From *An anthology of music for the harp* ed. OWENS (Lyra):
BARTOK, B. *Dance* from *Children's pieces*
KABALEVSKY, D. *Galop* from *Children's pieces* Op. 39

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 5 LEVER HARP 5115

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements
Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Technical work
All Technical Work requirements are set out in the Grade 5 Lever harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces
Candidates must prepare four List works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

Candidates may transpose bass notes up the octave where necessary to accommodate their particular instrument.

Grade 5 Lever harp must be presented on lever harp only.

* denotes Australian works/arrangements

List A (Lever)
BOCHSA, N.C. ed. SWANSON. *Etude VII* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOCHSA, N.C. ed. SWANSON. *Etude XII* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOCHSA, N.C. ed. SWANSON. *Etude XVI* and Variation (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
CAMPEN, A. van. *Etude XIV* from *Tutor for the celtic harp* Volume 1 (Harmonia Hilversum)
CAMPEN, A. van. *Etude IV* from *Tutor for the celtic harp* Volume 1 (Harmonia Hilversum)
CHALLAN, A. *Remonte-pentes* [Ski lifts] (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
DAMASE, J.-M. *Etude* No 5 from *10 Études faciles et progressives* (Billaudot)
DAMASE, J.-M. *Etude* No 8 from *10 Études faciles et progressives* (Billaudot)
GRANDJANY, M. *Etude* No 3 (4th finger) from *Four etudes* (Lyra)
GRANDJANY, M. *Etude* No 4 (rhythm) from *Four etudes* (Lyra)

KABALEVSKY, D. arr. OWENS. *Galop* from *Children's pieces* Op. 39 (*Anthology of music for the harp* – Lyra)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 16 from *25 easy studies* (Solo Harp Series)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 20 from *25 easy studies* (Solo Harp Series)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 21 from *25 easy studies* (Solo Harp Series)
SALZEDO, C. *Baby on the swing* (*Sketches for harpist beginners* – Theodore Presser)
SALZEDO, C. *Did you find Yankee Doodle?* No XIV (*Guide pour la harp* [Pathfinder to the harp] – Southern Music Publishing)
SALZEDO, C. *Sanctuary* No XVIII (*Guide pour la harp* [Pathfinder to the harp] – Southern Music Publishing)

List B (Lever)

ANDRÈS, B. *Menuet* from *Automates* (Hortensia)
ANDRÈS, B. *Gavotte* from *Automates* (Hortensia)
ANON. arr. FRIOU. *Lady Riche* (*Renaissance music for the harp* – Deborah Friou Music)
ANON. arr. FRIOU. *Alman* (*Renaissance music for the harp* – Deborah Friou Music)
COUPERIN, F. arr. ETCHEVERRY. *Les barricades mystérieuses* (*Six pièces de François Couperin (le grand)* – Choudens)
DAMASE, J.-M. *Duo* (*Pièces brèves contemporaines pour harpe* Volume 1 – Le Rideau Rouge)
DAMASE, J.-M. *Promenade* (Durand)
DAQUIN, L. arr. MILLIGAN. *Tambourín* (*Medieval to modern: Repertoire for the troubadour* Volume 1 – Lyon & Healy)
DVOŘÁK, A. arr. FRIOU. *Humoreske* (*Classical music for the harp* – Deborah Friou)
GATAYES, J.L arr. LE DENTU. *Valse Russe* (*Pièces classiques* Book 3 – Billaudot)
GRANDJANY, M. *Barcarolle* No III from *Trois pièces faciles* [Three easy pieces] (Leduc)
GRANDJANY, M. *Siciliana* No 4 from *Petite suite classique* (Carl Fischer)
HANDEL, G. F. (attrib.) arr. POWELL. *Carillon* (*Y telynor clasurol* [The classical harpist] – Adlais)
JONES, E. arr. van CAMPEN. *The minstrelsy of Chirk Castle* (*Classical tunes for Irish harp* Volume 2 – Broekmans & Van Poppel)
MOZART, W.A. arr. ETCHEVERRY. *Valse favorite* (*Six pièces de Wolfgang Amadeus Mozart* – Choudens)
PLAYFORD, J. arr. OWENS *Hole in the wall* (*Twenty-eight tunes from 'The dancing master'* – Afghan Press)
PLAYFORD, J. arr. OWENS *Portabella* (*Twenty-eight tunes from 'The dancing master'* – Afghan Press)
PURCELL, H. arr. CHERTOK. *Prelude* and *Almand* (*Suite* – Salvi) [play in G Major]
ROGERS, V.V. *Minuet of ye olden time* (Clark Music Company)
SALZEDO, C. and LAWRENCE, L. *Gavotte* p. 42 from *The art of modulating* (Schirmer)
SALZEDO, C. and LAWRENCE, L. *Rêverie* p. 52 from *The art of modulating* (Schirmer)
SCHUBERT, F. arr. GRANDJANY. *Lullaby* (*Short pieces from the masters* – Carl Fischer)
SNOER, J. *Theme with variations* (*Music for Dauphines and troubadours* ed. PRATT – Lyon & Healy)
SOULE, E.F. *For a music box* from *The little harp's delight* (Lyra)
TRADITIONAL arr. BARNWELL. *Rhosymedre* (Seraphim Music)

From *Classical music for the harp* arr. FRIOU (Friou):
BACH, C.P.E. *Menuet* in G Major
HAYDN, F.J. *Serenade* from *String Quartet* in F
From *Pièces anciennes* pour harpe celtique arr. ROLLIN (Leduc):
ANON. *Courante anglaise*
ROBINSON, T. *Row well, you mariners*
From *Medieval to modern: Repertoire for the troubadour* Volume 1 arr. MILLIGAN (Lyon & Healy):
BLONDEL DE NESLE. *Lai* p. 4 AND RICHARD I. *Rotrouenge*

List C (Lever)

OGIE, K. arr. ROBERTSON. *Highland Mary* (*Scottish ballads and airs* arranged for celtic harp – Mel Bay)
TRADITIONAL arr. BURTON. *Flow gently, sweet Afton* (Jubal Press)
TRADITIONAL arr. CURCIO. *The braes of Killicrankie* (*Scottish harpist* Level 2 – Stephanie Curcio)
TRADITIONAL arr. CURCIO. *McCleod's quickstep* (*Scottish harpist* Level 2 – Stephanie Curcio)
TRADITIONAL arr. DEERE-JONES. *Hungan* (*Traditional tunes from Cornwall* – Cornwall Harp Centre)
TRADITIONAL arr. DEERE-JONES. *Porthlystry* (*Traditional tunes from Cornwall* – Cornwall Harp Centre)
TRADITIONAL arr. FRIOU. *Scarborough fair* (Deborah Friou Music)
TRADITIONAL arr. McKAY. *Sealg a's sùgradh nan gleann* [The ancient sports of the glen] (Catriona McKay)
TRADITIONAL arr. STANESLOW. *Yo m'enamori d'un aire* (*Solo harp* – Mel Bay)
TRADITIONAL arr. TIFFANY-CASTIGLIONI. *Black is the color of my true love's hair* – Evelyn Tiffany-Castiglioni)
TRADITIONAL arr. YEATS. *Baltiorum* (*Sounding harps: Music for the Irish harp* Book 3 – Cáirde na Cruite)
TRADITIONAL arr. YEATS. *Three sea captains* (*Sounding harps: Music for the Irish harp* Book 3 – Cáirde na Cruite)

From *The northern folk harp: Music from celtic and nordic lands* arr. KOLLÉ (Beth Kollé):
WALSH, T. arr. KOLLÉ. *Inis Siar*
TRADITIONAL arr. MACBEAN. *Brae Lochiel*
From *Rogha Na gCruitiri – Harpers' choice* TRADITIONAL ed. DHUBHGHAILL, O'FARRELL & McCRANN (Cáirde na Cruite):
CAROLAN, T. arr. DAVIES. *The Princess Royal*
Ní CHATHASAIGH. *Termonfechin times: The harp's in bloom*

List D (Lever)

BARNWELL, R. *Lullaby* (Seraphim)
BENSUSAN, P. arr. GILCHRIST. *Voyage pour l'Irlande* (*Traditional tune arrangements and original compositions for the lever harp* – 80 Days Publishing)
CATER, K. *Baron's blues* (*Harping cats and dogs* – Afghan Press)
GUSTAVSON, N. *Autumn mood* from *Pacific sketches* (Nancy Gustavson)
GUSTAVSON, N. *A Moorish garden* from *The magic road* (Nancy Gustavson)
HAMZELOU, J. *Persian dance* (*Pedal harp world* ed. GOUGH & PERRETT – Beartramka)
*HAWKINS, E., JOHNSON, W. & DASH, J. arr. THIELE. *Tuxedo Junction* (frangipaniharp.com)
JARRE, M. arr. WOODS. *Theme from 'Dead poets society'* (Woods Music)
*LAWRY, M. *Bundaleer vistas* from *Planxty harp* (Moira Lawry)
NORTON, C. *Jazz waltz* (*A selection from the microjazz collections 1-3* arranged for lever harp Book 2 – 80 Days Publishing)
NORTON, C. *Highly strung* (*A selection from the microjazz collections 1-3* arranged for lever harp Book 2 – 80 Days Publishing)
*SCHULTZ, A. *Drifting sands* No 2 from *Sonatina for harp* Op. 108 (2020) (AMC)
*SCOTT, L. *Caribbean Daydreams* (*Adventures for lever harp* Book 1 – Astute Music)
*SONNEMANN BAEHR, C. *Bumble Bee* (Freckled Music)
*SONNEMANN BAEHR, C. *Midlands Light* (Freckled Music)
VELAZQUEZ, C. arr. TROTTER. *Besame mucho* (Harpventures)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 PEDAL HARP 5106

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements
44 strings, full pedal action.

Section I. Technical work
All Technical Work requirements are set out in the Grade 6 Pedal harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces
Candidates must prepare four List works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

Candidates may present no more than one item marked [**orchestral excerpt**] as part of their examination programme.

Grade 6 Pedal harp must be presented on pedal harp only.

* denotes Australian works/arrangements

List A (Pedal)
ANDRÈS, B. *Prelude* No 5 from *Préludes* Book 1 (Leduc)
ANDRÈS, B. *Prelude* No 7 from *Préludes* Book 2 (Leduc)
BACH, J.S. arr. DRAKE. *Prelude* from *Cello suite* No 1 BWV 1007 (*Bach: Six cello suites* Volume 1 – Gotham Harp Publishing)
BARBER, G. *Improvisation on a familiar melody* (Barber)
BOCHSA, N.C. *Etude* XXVII from *Quarante études faciles* [40 easy studies] Book II Op. 318 (Leduc)
BOCHSA, N.C. *Etude* XXIX from *Quarante études faciles* [40 easy studies] Book II Op. 318 (Leduc)
BOCHSA, N.C. *Etude* XXX from *Quarante études faciles* [40 easy studies] Book II Op. 318 (Leduc)
CAMPEN, A. van. *Etude* IX p. 52 AND *Etude* X p. 53 from *Tutor for the celtic harp* Volume 1 (Harmonia Hilversum)
CAMPEN, A. van. *Etude* XI p. 54 from *Tutor for the celtic harp* Volume 1 (Harmonia Hilversum)
CHALLAN, A. *Mélodie* (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
CHALLAN, A. *Des accords* [Agreements] (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
DAMASE, J.-M. *Etude (Andantino)* No 8 from *Trente études pour harpe* [30 studies for harp] Book 1 (Lemoine)
DAMASE, J.-M. *Etude (Allegro, ben marcato)* No 9 from *Trente études pour harpe* [30 studies for harp] Book 1 (Lemoine)
FAURÉ, G. *Sanctus* No III from *Requiem* Op. 48 (Peters, Boosey & Hawkes [1893 version]) [**Orchestral excerpt**]
GUSTAVSON, N. *Rippling water* from *Pacific sketches* (Gustavson)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 24 from *25 easy studies* (Solo Harp Series)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 25 from *25 easy studies* (Solo Harp Series)
KIALLMARK, G. *Study* No 25 (*The Irish harp book* – Mercier Press)
NADERMAN, F.J. *Etude* 1 p. 6 from *Méthode de harpe* [Method for the harp] Volume 2 (Billaudot)
NADERMAN, F.J. *Etude* 2 p. 8 from *Méthode de harpe* [Method for the harp] Volume 2 (Billaudot)
OBERTHÜR, C. *Allegro moderato* No 5 from *12 exercises* Op. 322 (Harpiana)
OBERTHÜR, C. *Allegro moderato* No 11 from *12 exercises* Op. 322 (Harpiana)
POZZOLI, E. *Allegro giusto* No 5 from *Studi di media difficoltà* (Ricordi)
POZZOLI, E. *Allegro vivacissimo* No 8 from *Studi di media difficoltà* (Ricordi)
POZZOLI, E. *Andante mosso* No 20 from *Studi di media difficoltà* (Ricordi)
SALZEDO, C. No IV p. 49 from *Method for the harp* (Schirmer)
SALZEDO, C. No XX 'Conflict' (*Guide pour la harpe* [Pathfinder to the harp] – Peermusic)
SALZEDO, C. *Prelude III* from *Preludes intimes* (Boosey & Hawkes)
SALZEDO, C. *Rocking horse* (*Short stories in music for young harpists* First Series – Theodore Presser)
SALZEDO, C. *On the tight rope* (*Sketches for harpist beginners* – Theodore Presser)
VAUGHAN WILLIAMS, R. arr. GREAVES. *'Fantasia on Greensleeves'* [harp part] from *Sir John in love* (OUP) [**Orchestral excerpt** – omit bars of rest]
WATKINS, D. *March* No I p. 46 AND *Blues waltz* No II p. 47 from *Complete method for the harp* (Boosey & Hawkes)

List B (Pedal)
BACH, J.C. arr. BOUCHAUD. *Presto* (No 3 in *Pièces classiques* Book 5 – Billaudot)
BACH, J.S. arr. DRAKE. *Allemande* from *Cello suite* No 1 BWV 1007 (*Bach: Six cello suites* Volume 1 – Gotham Harp Publishing)
BACH, J.S. arr. RAYAN-FERERO. *Menuet 1* AND *Menuet 2* (p. 15 and p. 17 in *Partitas Nos 1-3 BWV 825-827* for harp – LHS)
BULL, J. arr. WATKINS. *Praeludium dor* (*Anthology of English music for harp: 1550–1650* Volume 1 – Stainer & Bell)
COUPERIN, F. arr. ETCHEVERRY. *Les moissonneurs* [The reapers] (*Six pièces de François Couperin (le grand)* – Choudens)
DUSSEK, J.L. *Andante con moto* No 1 from *Six sonatinas* (any edition)
DUSSEK, J.L. *Allegro* 2nd movement of *Sonatina* No 2 from *Six sonatinas* (any edition)
HANDEL, G. F. arr. SCHUMAN. *A voluntary or a flight of angels* 2nd Suite HWV 600 (*Two little suites for a musical clock* – Lyon & Healy/Salvi)
KRUMPHOTZ, J.B. *Allegretto* from *Sonata* in B flat major (any edition)
MOZART, W.A. arr. FRIOU. *Sonata* No 1 in C (*Classical music for the harp* – Friou)
O'CAROLAN, T. arr. ROBERTSON. *Carolan's draught* (*Celtic harp solos* – Mel Bay)
PURCELL, H. arr. HEULYN. *Dido's lament* from *Dido and Aeneas* (*Famous music for the harp* Volume 2: Operatic encores – Alaw)
PURCELL, H. arr. OWENS. *Hornpipe* in E minor (p. 7 in *Purcell for the harp* – Schirmer) (also listed as arr. WATKINS. p. 15 in *Anthology of English music for harp: 1650–1750* Volume 2 – Stainer & Bell)
PURCELL, H. arr. OWENS. *Rondo* (p. 12 in *Purcell for the harp* – Schirmer)
PURCELL, H. arr. OWENS. *Ground* in G (p. 22 from *Purcell for the harp* – Schirmer)
RAMEAU, J.-P. arr. SALZEDO. *Tambourin* (*Solos for the harp player* – Schirmer) (listed as arr. RENIÉ. p. 6 in *Les classiques de la harpe* Volume 3 – Leduc)

From *New harp instruction* Volume II ed. ZINGEL. (Hofmeister):
BACH, J.S. *Lautenpräludium* (also available as arr. CHERTOK. *Prelude* in C minor – LHS)
PETRINI, F. *Andante*
TELEMANN, G. *Fantasia*
From *Pièces anciennes* pour harpe celtique arr. ROLLIN. (Leduc):
ANON. *Romance* No 13
DOWLAND, J. *Melancholy gaillarde* No 14

List C (Pedal)

GODEFROID, F. arr. McDONALD. *Romance without words* (*Bois solitare*) (Music Works-Harp Edition)
GRANDJANY, M. *Prélude (Moderato)* No 2 from *Préludes pour harpe* (Salabert)
GRANDJANY, M. *Prélude (Allegretto)* No 3 from *Préludes pour harpe* (Salabert)
GRANDJANY, M. *Arabesque* (Durand)
HASSELMANS, A. *Au monastère* [At the monastery] Op. 29 (Durand)
HASSELMANS, A. *Sérénade mélancolique* Op. 45 (*Feuilles d'automne* [Autumn leaves] – Durand)
HOLÝ, A. *Youngsters at play* from *An evening at home* Op. 24 (Harpiana)
POENITZ, F. arr. DAVID, A. *The music box* from *Album of solo pieces for the harp* Volume 1 (Schirmer)
PRATT, S. *The little fountain* (*Danses pour la Dauphine* – LHS)
RENIÉ, H. *Esquisse* [Sketch] from *Feuillets d'album* (Lemoine)
RENIÉ, H. *Angélus* from *Feuillets d'album* (Lemoine)
RENIÉ, H. *Au bord du ruisseau* [At the stream's edge] from *Six pièces* 1st suite (Lyra)
RENIÉ, H. *Petite valse* from *Six pièces* 1st suite (Lyra)
RENIÉ, H. *Lied* from *Six pièces* 2nd suite (Lyra)
RENIÉ, H. *Valse mélancolique* from *Six pièces* 2nd suite (Lyra)
ROGERS, V.V. *Valse Isabel* Op. 16 [first harp part] (Lyra)
SCHUBERT, R. arr. PRICE. Any two waltzes (*Schubert waltzes* – Boston)
SCHUMANN, R. arr. PARET. *Nocturne* (*Second harp book* – Lyra)
TOURNIER, M. *Air à danser* (Eschig)
TOURNIER, M. *Tranquille* No 1 from *Quatre préludes* Op. 16 (Leduc)
TOURNIER, M. *Lent* No 3 from *Quatre préludes* Op. 16 (Leduc)
TOURNIER, M. *Noël* No V from *Six noëls* pour harpe Op. 32 (Lemoine)
TOURNIER, M. *Noël* No VI from *Six noëls* pour harpe Op. 32 (Lemoine)
TRADITIONAL arr. GRANDJANY. *Les cerisiers en fleurs* [Cherry blossoms] Op. 41 (Lyra)
TRADITIONAL arr. STEVENSON. *Eriskay love-lilt* (*Sounding strings* – United)
ZABEL, A. *Un moment heureux* [A happy moment] Op. 27 (Vanderbilt)

List D (Pedal)

AGRESTA COPLEY, K. *Onde* (Kirsten Copley Music)
ANDRÈS, B. *Gigue* from *Automates* (Hortensia)
ANDRÈS, B. *Passepied* from *Automates* (Hortensia)
ANDRÈS, B. *Prélude* No 6 from *Préludes* Book 2 (Hortensia)
ANDRÈS, B. *Muscade* No 1 from *Epices* Book 1 (Hortensia)
BARTOK, B. arr. MARZUKI. *Merriment* (*Mikrokosmos* for harp – Boosey & Hawkes)
*BRUMBY, C. *Allegro* 3rd Movement of *Mists of Islay* (AMC)
CHALLAN, A. *Romance pour Cendrillon* [Romance for Cinderella] (Leduc)
CHALLAN, A. *Cascatelle* (*Collection: La bibliothèque des solistes* No 58 – Lido Melodies)
CHALLAN, A. *Laura* (*Collection: La bibliothèque des solistes* No 58 – Lido Melodies)
CHALLAN, A. *Promenade a Marly* (*Collection: La bibliothèque des solistes* No 58 – Lido Melodies)
DAMASE, J.-M. *Vitrail* (Transatlantiques)
*DOUMANY, M. and ALSOP, J. *Earth* No V from *The elements* (Beartramka)
FRANÇOIS, J. *Easy swing* No 1 from *Easy swing* (Billaudot)
GUSTAVSON, N. *Frolic* from *Pacific sketches* (Gustavson)
*KATS-CHERNIN, E. *Unsent love letters* for harp (AMC)
MCDONALD, S. and WOOD, L. *Dance from one blade of grass* (*Haiku for harp* – Music Works-Harp Editions)
MCDONALD, S. and WOOD, L. *Distant lights* (*Haiku for harp* – Music Works-Harp Editions)
NELSON, W. arr. LOVELACE. *Crazy* (Vanderbilt)
ORTIZ, A. *Una noche (Guarania)* (*From harp to harp, with love* – alfredoharp.com)
RAVEL, M. trans. SALZEDO. *Prélude* (Durand)
ROBERTSON, K. *Moonrise* from *Celtic harp solos* (Mel Bay)
SALZEDO, C. *Goldfish* (*Short stories in music* Second Series – Lyra)
SALZEDO, C. *Menuet* from *Suite of eight dances* (LHS)
SALZEDO, C. *Tango* from *Suite of eight dances* (LHS)
SALZEDO, C. *Prelude II* from *Preludes intimes* (Boosey & Hawkes)
*SONNEMANN BAEHR, C. *Mavista* (Freckled Music)
*SONNEMANN BAEHR, C. *Sun dance* (Freckled Music)
TRADITIONAL arr. HENSON-CONANT. *Danny boy* (Henson-Conant)
TRADITIONAL arr. SALZEDO, C. *I wonder as I wander* (Schirmer)
TRADITIONAL arr. STANESLOW, S. *Adío Querida* (*Solo harp* – Mel Bay)
VOLPE-BLIGH, E. *Fall in Vancouver* (*Solos for lever or pedal harp* – The Avondale Press)
*VINE, C. *Lament* (Faber)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 LEVER HARP 5116

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Technical work

All Technical Work requirements are set out in the Grade 6 Lever harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces

Candidates must prepare four List works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

Candidates may transpose bass notes up the octave where necessary to accommodate their particular instrument.

Grade 6 Lever harp must be presented on lever harp only.

* denotes Australian works/arrangements

List A (Lever)

ANDRÈS, B. *Pavane* from *Automates* (Hortensia)
BOCHSA, N.C. ed. SWANSON. *Etude X and Variation* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOCHSA, N.C. ed. SWANSON. *Etude XVII and Variation* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOCHSA, N.C. ed. SWANSON. *Etude XVIII and Variation* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOVIO, A. *Andante mosso* No 1 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
BOVIO, A. *Andante con moto* No 2 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
CAMPEN, A. van. *Etude* X p. 53 AND *Etude* IX p. 52 from *Tutor for the celtic harp* (Harmonia Hilversum)

CAMPEN, A. van. *Etude* XI p. 54 from *Tutor for the celtic harp* (Harmonia Hilversum)
CHALLAN, A. *A doigts croisés* (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
CHALLAN, A. *Mouvement perpetuel* (*Collection: La bibliothèque des solistes* No 56 – Lido Melodies)
CONCONE, L. *Prélude* No 1 from *30 études progressives* Op. 26 Volume 1 (Billaudot)
DAMASE, J.-M. *Etude* No 4 from *10 études faciles et progressives* (Billaudot)
DAMASE, J.-M. *Etude* No 6 from *10 études faciles et progressives* (Billaudot)
DAMASE, J.-M. *Etude* No 7 from *10 études faciles et progressives* (Billaudot)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 24 from *25 easy studies* (Solo Harp Series)
KASTNER, A. arr. BUNDOCK-MOORE. *Exercise* 25 from *25 easy studies* (Solo Harp Series)
KIALLMARK, G. arr. M.A.C. *Study* No 25 (p. 160 in *The Irish harp book* – Mercier Press)
LAWRENCE, L. & SALZEDO, C. *Lullaby – Berceuse* from *The art of modulating* (Schirmer)
LAWRENCE, L. & SALZEDO, C. *Grandmother's spinning-wheel* from *The art of modulating* (Schirmer)
SHALJEAN, B. *Prelude* in C Major p. 49 from *Twelve preludes* for concert or celtic harp (Blue Crescent Music)

List B (Lever)
ANDRÈS, B. *Gigue* from *Automates* (Hortensia)
ANDRÈS, B. *Passepied* from *Automates* (Hortensia)
BEETHOVEN, L. van. arr. WADDINGTON. *Romance (Allegretto)* from *Sonatina* (*Suzuki harp school* Volume 2 – Summy-Birchard)
BYRD, W. arr. BORGWARDT. *Wolseys wilde* (*Merrie dances and ayres for harp* from early keyboard sources – Lyon & Healy)
CHALLAN, A. *Cascatelle* (*Collection: La bibliothèque des solistes* No 58 – Lido Melodies)
CHALLAN, A. *Promenade a Marly* (*Collection: La bibliothèque des solistes* No 58 – Lido Melodies)
CHALLAN, A. *Romance pour Cendrillon* [Romance for Cinderella] (Leduc)
CHOPIN, F. arr. BOUCHAUD. 2e *Mazurka* [2nd Mazurka] (No 7 in *Pièces classiques* Book 5 – Billaudot)
COUPERIN, F. arr. ETCHEVERRY. *Les moissonneurs* [The reapers] (*Six pieces de François Couperin (le grand)* – Choudens)
DAMASE, J.-M. *Vitrail* (Transatlantiques)
DUSSEK, J. arr. ROBERTSON. *Sonatina* No III (*Celtic harp solos* – Mel Bay)
HANDEL, G.F. arr. BARNWELL. *Aria*: *'Lascia ch'io pianga' from Rinaldo* (Seraphim)
HANDEL, G.F. arr. SCHUMAN. *A voluntary or A flight of angels* HWV 600 (*Two little suites for a musical clock* 2nd Suite – LHS)
KASTNER, A. *Andante* No 1 from *Deux morceaux faciles* Op. 10 (sans pedales) (Zimmermann)
KASTNER, A. *Allegretto* No 2 from *Deux morceaux faciles* Op. 10 (sans pedales) (Zimmermann)
LARUELLE, J.-M. *Le donjon* [The dungeon] from *Chateaux* (Laruelle)
MOZART, W.A. arr. BENNETT. 2nd movement of *Themes from Romanza* from *Eine Kleine Nachtmusik* (Harpworld Music)
MOZART, W.A. arr. FRIOU. *Sonata* No 1 in C (*Classical music for the harp* – Deborah Friou)
PLAYFORD, J. arr. OWENS *The phenix* (*Twenty-eight tunes from 'The dancing master'* – Afghan Press)
PLAYFORD, J. arr. OWENS *The highlander's wedding* (*Twenty-eight tunes from 'The dancing master'* – Afghan Press)
PRATT, S. *The little fountain* [solo version] (*Danses pour la Dauphine* – LHS)
PUCCINI, G. arr. BALDERSTON. *Quando men vo – Musetta's waltz* from *La Boheme* (*Famous arias by Puccini* – Balderston)
PURCELL, H. arr. OWENS. *Hornpipe* (p. 7 in *Purcell for the harp* – Schirmer)
PURCELL, H. arr. REES-ROHRBACHER. *Theme*, *Variation* 3 (*Spiritoso*) & *Variation* 4 (*Pensivo*) (*Come, ye sons of art – Processional suite* – Dragonflower Music)
ROGERS, V.V. *Valse Isabel* Op. 16 [first harp part] (Lyra)
SALZEDO, C. *Tango* from *Suite of eight dances* (Schirmer)

From *Pièces classiques* Book 5 arr. BOUCHAUD (Billaudot):
SCARLATTI, D. *Sonata en do* No 1
BACH, J.C. *Presto* No 3
From *Pièces anciennes* pour harpe celtique arr. ROLLIN (Leduc):
ANON. *Romance* No 13
DOWLAND, J. *Melancholy gaillarde* No 14

List C (Lever)
TRADITIONAL arr. BELL. *Mrs. Poer/Carolan's concerto* (*Carolan's receipt* – Lyra Music)
TRADITIONAL arr. BELL. *Maible Ni Cheallaigh* [Mabel Kelly] (*Carolan's receipt* – Lyra Music)
TRADITIONAL arr. CURCIO. *Loch Lomond* (*Scottish harpist* – Level 2 – Stephanie Curcio Publications)
TRADITIONAL arr. CURCIO. *Comin' through the rye* (*Scottish harpist* – Level 2 – Stephanie Curcio Publications)
TRADITIONAL arr. DEERE-JONES. *The parting* (*Traditional tunes from Cornwall* – Cornwall Harp Centre)
TRADITIONAL arr. KOLLÉ. *The shepherd's daughter* (*The northern folk harp* – Beth Kollé)
*TRADITIONAL arr. LAWRY. *Coventry carols* (*Planxty harp* – Moira Lawry)
TRADITIONAL arr. LOUGHNANE. *Marbhna Luimni* [Limerick's lamentation] (*The harpers Connellan* – Kathleen Loughnane)
TRADITIONAL arr. MCKAY. *Eilean Aigas (The Isle of Aigas)* [advanced version] (Catriona McKay)
TRADITIONAL arr. MILLIGAN. *Three traditional Welsh airs* (*Medieval to modern: Repertoire for the troubadour* Volume 2 – Lyon & Healy)
TRADITIONAL arr. ROBERTSON. *Ye banks and braes* (*Scottish ballads and airs* – Mel Bay)
TRADITIONAL arr. ROBERTSON. *Fhear a'bhata* (The boatman) (*Celtic harp solos* – Mel Bay)
TRADITIONAL arr. STANESLOW. *Adío Querida* (*Solo Harp* – Afghan Press)
TRADITIONAL arr. STEVENSON. *Eriskay love-lilt* (*Sounding strings* – United)

From *Rogha na gcruitirí – Harpers' choice* ed. DHUBHGHAILL, O'FARRELL & McCRANN (Cairde na Cruite):
TRADITIONAL arr. HARBISON. *The Monaghan jig*
TRADITIONAL arr. MURPHY. *The rights of man*

List D (Lever)
BACHARACH, B. arr. BALDERSTON. *What the world needs now is love* (*My levers go pop* Volume 1 – Suzanne Balderston)
BACHARACH, B. arr. BALDERSTON. *Do you know the way to San Jose?* (*My levers go pop* Volume 1 – Suzanne Balderston)
BARBER, G. *Improvisation on a familiar melody* (Gail Barber)
*BRUMBY, C. 3rd movement of *Mists of Islay* (AMC)
*DOUMANY, M. and ALSOP, J. *Earth* No V from *The elements* (Beartramka)
FRANÇOIS, J. *Easy swing* No 1 from *Easy swing* (Billaudot)
GERSHWIN, G. arr. TROTTER. *Summertime* [lever harp version] (Afghan Press)
GERSHWIN, G. arr. POOL. *I got rhythm* (*American classic pop* Volume 2 – Lyon & Healy)

GUSTAVSON, N. *Riding on the wind* from *Songs without words* (Nancy Gustavson)
GUSTAVSON, N. *Frolic* from *Pacific sketches* (Nancy Gustavson)
MCDONALD, D. & WOOD, L. *Dance from one blade of grass* (*Haiku for harp* – Music Works-Harp Editions)
NORTON, C. arr. STEVENSON. *Blue April* from *Jazz preludes* (No 1 in *A selection from the Christopher Norton preludes collection* arranged for lever harp – 80 Days Publishing)
ORTIZ, A. *Una noche* [One night] – *Guarania* (*From harp to harp, with love* – Alfredo R Ortiz)
ROBERTSON, K. *Moonrise* (*Celtic harp solos* – Mel Bay)
*SCOTT, L. *Lapkon's spinning wheel* (*Adventures for lever harp* Book 1 – Astute Music)
*SONNEMANN BAEHR, C. *Mavista* (Freckled Music)
STING, arr. ICE. *Fields of gold* (Vanderbilt)
*WESLEY-SMITH, M. *Bonzer little things* from *Aurora Wynnis* (AMC)
WOODS, S. *The legend* from *The harp of Brandiswhiere* (Woods Music)
WOODS, S. *Morning calm* from *The harp of Brandiswhiere* (Woods Music)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 PEDAL HARP 5107

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements
46 strings, full pedal action.

Section I. Technical work
All Technical Work requirements are set out in the Grade 7 Pedal harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces
Candidates must prepare four List works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

Candidates may present no more than one item marked [**orchestral excerpt(s)**] as part of their examination programme

Grade 7 Pedal harp must be presented on pedal harp only.

* denotes Australian works/arrangements

List A (Pedal)
ANDRÈS, B. *Prélude* No 4 from *Préludes* Book 1 (Leduc)
ANDRÈS, B. *Prélude* No 10 from *Préludes* Book 2 (Leduc)
BACH, C.P.E. trans. MILLER. *Solfeggietto* in C Minor (Carl Fischer)
BACH, J. S. trans. DRAKE. *Prelude* from *Cello suite* No 2 BWV 1008 (*Six cello suites* Volume 1 – Gotham Harp Publishing)
BACH, J. S. trans. DRAKE. *Prelude* from *Cello suite* No 3 BWV 1009 (*Six cello suites* Volume 1 – Gotham Harp Publishing)
BACH, J. S. trans. GRANDJANY. *Etude* No 4 from *12 etudes for harp* Op. 45 (Carl Fischer)
BACH, J. S. trans. SHERMAN. *Prelude* No 5 from *Prelude and fugue* in D Major BWV 850 (*Well-tempered clavier* Book 1 – Gotham Harp Publishing); alternative: trans. RENIÉ. *Allegro vivace* No 2 in *Les classiques de la harpe* Volume XII – Leduc)
BIZET, G. *Menuet* No II from *L'Arlésienne* Suite No 1 (Parlaphone) [**Orchestral excerpt** – omit bars of rest]
BOCHSA, N.C. *Etude* XVI from *Cinquante études* Op. 34 Book I (Leduc)
BOCHSA, N.C. *Exercise* XVIII from *Vingt–cinq exercices études* Op. 62 (Leduc)
BOVIO, A. *Allegretto* No 3 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
DAMASE, J.-M. *Étude (Allegretto tranquillo)* No 11 from *Trente études pour harpe* [30 studies for harp] Book 1 (Lemoine)
DAMASE, J.-M. *Étude (Scherzando)* No 13 from *Trente études pour harpe* [30 studies for harp] Book 1 (Lemoine)
GODEFROID, F. trans. BOUCHAUD. *Étude* No 8 (*Pièces classiques* Volume 5 – Billaudot)
KASTNER, A. *Allegro* No 1 from *10 Etüden für Harfe* Op. 2 (Breitkopf); alternative: No 15 from *New harp instruction* Volume II (Hofmeister)
KASTNER, A. *Moderato* No 4 from *10 Etüden für Harfe* Op. 2 (Breitkopf)
KASTNER, A. *Andante* No 5 from *10 Etüden für Harfe* Op. 2 (Breitkopf)
LABARRE, T. *Etude 10 (prolonged arpeggio)* p. 13 from *20 exercises* (*Method for the harp* – Leduc); alternative: *For the 11th lesson* (p. 122 from *Complete method for the harp* – Leduc)
LARIVIÈRE, E. *Etude 2* No 46 p. 19 from *Exercices et études* pour la harpe Op. 9 (Leduc)
MASCAGNI, P. *Andantino* and *Siciliana* [harp part] from *Cavalleria rusticana* Act One *Prelude* (Sonzogno) [**Orchestral excerpt** – omit bars of rest]
*MESTROVIC, K. *Chords* (Mestrovic)
*MESTROVIC, K. *Double notes* (Mestrovic)
NADERMAN, F.J. *Etude* (*Allegro maestoso)* p. 30 from *Méthode de harpe* [Method for the harp] Volume 2 (Billaudot)
NADERMAN, F.J. *Etude (Allegro)* p. 32 from *Méthode de harpe* [Method for the harp] Volume 2 (Billaudot)
OBERTHÜR, C. *Moderato* No 4 from *12 exercises* Op. 322 (Harpiana)
OBERTHÜR, C. *Con molto espressivo* No 10 from *12 exercises* Op. 322 (Harpiana)
POZZOLI, E. *Studi di media difficoltà* (Ricordi):
Allegretto con spirito No 6
Allegro moderato No 10
Allegro giusto No 11
Andantino con moto No 16
Allegretto vivace No 17
RIMSKY KORSAKOV, N. *Scena e canto gitano* No IV from *Cappriccio Espagnol* Op. 34 [from Cadenza V to 7 bars before M] (Kalmus) AND *Russian Easter overture* Op. 36 [from figure A to 13 before E] (Kalmus) [**Orchestral excerpts** – omit bars of rest]
ROGERS, V.V. *Impromptu (Memories)* (any edition)
SALZEDO, C. *Prelude IV* from *Preludes intimes* (Boosey & Hawkes)
SALZEDO, C. *Prelude V* from *Preludes intimes* (Boosey & Hawkes)
TCHAIKOVSKY, P. *Valse des fleurs* [beginning to end of cadenza] from *The nutcracker suite* No 1 Op. 71a (Kalmus) [**Orchestral excerpt**]

List B (Pedal)
ANON. trans. SALZEDO. *Pavane* (*Solos for the harp player* – Schirmer)
ARNE, T. trans. WATKINS. *Allegro* p. 25 from *Sonata* No VII (*Anthology of English music for harp: 1750–1800* Volume 3 – Stainer & Bell)
ARNE, T. trans. WATKINS. *Andante* p. 27 from *Sonata* No VII (*Anthology of English music for harp: 1750–1800* Volume 3 – Stainer & Bell)
BACH, J.S. trans. DRAKE. *Courante* from *Cello suite* No 3 BWV 1009 (*Six cello Suites* Volume 1 – Gotham Harp Publishing)
BACH, J.S. trans. GRANDJANY. *Etude* No 8 from *12 etudes for harp* (Carl Fischer); alternative: trans. SALZEDO. *Bourrée* from *Partita I* (Lyra)
BACH, J.S. trans. McDONALD. *Bist du Bei Mir* (*Music for worship and weddings* –Volume I: Weddings – Music Works-Harp Editions)
BACH, J.S. arr. RAYAN-FERERO. *Sarabande* No 4 (*Partitas Nos 1-3 BWV 825-827 for harp* – LHS)
BACH, J.S. trans. SHERMAN. *Prelude* in F Minor (p. 32 in *Well-tempered clavier* Book 1 BWV 857 – Gotham Harp Publishing)

CABEZÓN, A. de. arr. ZABALETA. *Pavane and variations* (*Spanish masters of the 16th and 17th century* – Schott)
CORELLI, A. trans. SALZEDO. *Giga* (*Solos for the harp player* – Schirmer)
COUPERIN, F. arr. ETCHEVERRY. *Soeur Monique* (*Six pièces de François Couperin (le grand)* – Choudens)
DAQUIN, L. trans. RENIÉ. *L'hirondelle* [The swallow] (*Les classiques de la harpe* Volume 2 – Leduc) (*L'hirondelle* – Lyon & Healy)
DUSSEK, J. *Sonatina* No 3 from *Six sonatinas* (any edition)
DUSSEK, J. *Sonatina* No 4 from *Six sonatinas* (any edition)
DUSSEK, J. *Sonatina* No 5 from *Six sonatinas* (any edition)
HANDEL, G. *Allegro* (p. 29 in *New harp instruction* Volume II ed. ZINGEL – Hofmeister)
HANDEL, G. *David's harp solo* from *Saul* (any edition)
HANDEL, G. trans. PARET. *He shall feed his flock* from *The Messiah* (*The harpist's book of Christmas music* – Lyra)
HANDEL, G. trans. SALZEDO. *Largo* from *Xerse* (Carl Fischer)
KRUMPHOLTZ, J. *Romance* and *Rondo* from *Sonata* in B flat major (Broekmans & Van Poppel)
KRUMPHOLTZ, J. trans. ZINGEL. *Andante* p. 12 and *Scherzo* p. 18 from *Sonata* (Schott)
MOZART, W.A. trans. RENIÉ. *Andante II* from *Sonate facile en ut* (p. 10 in *Les classiques de la harpe* Volume 4 – Leduc)
MOZART, W.A. trans. RENIÉ. *Rondo III* from *Sonate facile en ut* (p. 13 in *Les classiques de la harpe* Volume 4 – Leduc)
MOZART, W. arr. MARTIN. *Voi che sapete* from *The marriage of Figaro* (Alaw)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 1 [including *Prelude*] from *Sept sonates progressives* Op. 92 (Leduc)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 2 [including *Prelude*] from *Sept sonates progressives* Op. 92 (Leduc)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 3 [including *Prelude*] from *Sept sonates progressives* Op. 92 (Leduc)
PANORMO, F. arr. PRATT. *Bird waltz* (*Music for Dauphines and troubadours* – Lyon & Healy)
PEERSON, M. arr. van CAMPEN. *The fall of the leafe* (*Classical tunes for Irish harp* Volume 2 – Broekmans & Van Poppel)
RAMEAU, J. trans. RENIÉ. *Rondeau des songes* (*Les classiques de la harpe* Volume 3 – Leduc)
SCARLATTI, D. trans. RENIÉ. *Pièce en Ré* (*Les classiques de la harpe* Volume 2 – Leduc)
SCARLATTI, D. arr. WOOLDRIDGE. *Sonata* in A Major K 208 (Lyon & Healy)
TRADITIONAL arr. GRANDJANY. *The Kerry dance* (Salvi)

List C (Pedal)

ALWYN, W. *Crépuscule* (Lengnick)
BRAHMS, J. trans. SALZEDO. *Waltz* in A flat (Carl Fischer)
CHOPIN, F. trans. RENIÉ. *Prélude (Largo)* AND *Prélude (Moderato)* (No 20 and No 23 p. 14 in *Les classiques de la harpe* Volume 3 – Leduc)
FAURÉ, G. arr. BURTON. *In paradisum* from *Requiem* (Jubal Press)
GRANDJANY, M. *Automne* (Durand)
GRANDJANY, M. *Old Chinese song* Op. 23 (Lyra)
HASSELMANS, A. *Confidence – Romance sans paroles* Op. 24 (Durand)
HASSELMANS, A. *Prière* Op. 22 (Salabert)
MASSENET, J. trans. ACHARD. *Clair de lune* from *Werther* (Heugel)
MENDELSSOHN, F. trans. RENIÉ. *Barcarolle – romances sans paroles* (*Les classiques de la harpe* Volume 2 – Leduc)
OFFENBACH, J. trans. HEULYN. *Barcarolle* from *The tales of Hoffman* (*Famous music for the harp* Volume 2 – Alaw)
THOMAS, J. *The minstrel's adieu to his native land* (Salvi)
TOURNIER, M. *Les enfants à la crèche de noël* No 4 from *Images* Suite No 2 Op. 31 (Lemoine)
TOURNIER, M. *Noël* No II from *Six noëls* pour harpe Op. 32 (Lemoine)
TOURNIER, M. *Noël* No IV from *Six noëls* pour harpe Op. 32 (Lemoine)
TOURNIER, M. *Pas trop vite* No II from *Quatre préludes* Op. 16 (Leduc)
TOURNIER, M. *Allegretto* No IV from *Quatre préludes* Op. 16 (Leduc)
TRADITIONAL trans. DUSSEK, O. *Merch Megan* (Adlais)
TRADITIONAL trans. SALZEDO. *Annie Laurie* (*The Carlos Salzedo collection* – Fischer)
TURINA, J. trans. RAPPA-CURCIO. *Zarabanda* from *Partita* in C (*Solos for the harp player* – Schirmer)
WAGNER, R. *Song to the evening star* from *Tannhäuser* (*30 little classics for harp* ed. DILLING – Theodore Presser)
ZABEL, A. *Murmure de la cascade* Op. 29 (Breitkopf)
ZABEL, A. *"Warum?"* Op. 28 (Breitkopf)

List D (Pedal)

ABREU, Z. arr. ELSTER. *Tico-tico* (Peer)
AGRESTA COPLEY, K. *Troika* (Kirsten Copley Music)
ANDRÉS, B. *Cannelle* No 6 p. 5 from *Epices* Book 2 (Hortensia)
ANDRÉS, B. *La Gimblette* (Hortensia)
BARTOK, B. trans. PÁL. *Este a Székelyeknél* [An evening in the village] (EMB)
BRAUN, Y. *Pedals on vacation* (IMI)
CARMICHAEL, H. trans. BAKER. *Georgia on my mind* (Peermusic)
CONTRERAS, J. *Volver a patinar* [Roller skating again] (BMI)
DEBUSSY, C. trans. SALZEDO. *La fille aux cheveux de lin* [The maid with the flaxen hair] *Prelude VIII* (*The first book of preludes for piano* – Lyra)
DELDEN, van L. *Notturno* (Lengnick)
*DOUMANY, M. *Spirit* No II from *The elements* (Beartramka)
*DUNCAN, E. *The sun behind it, burning it* (AMC)
FRANÇOIS, J. *Families' blues* No 3 from *Easy swing* (Billaudot)
*GROSS, E. *Rondino tranquillo* Op. 34 (AMC)
HENSON-CONANT, D. *The nightingale* [intermediate version] (Golden Cage Music)
KHATCHATURIAN, A. trans. DULOVA. *Oriental dance* from *Two pieces* (Salvi)
*McDONOGH, C. *Moonlight fandango* (AMC)
*McKIMM, B. *…wings of ice* III – *sonatina* for solo harp (Kookaburra Music)
ORTIZ, A. *Danza de Luzma* [advanced version] (*From harp to harp, with love* – alfredoharp.com)
PRATT, S. *Alborado* (*Danses pour la Dauphine* – LHS)
SALZEDO, C. *Song in the night* (p. 6 in *Method for the harp* – Schirmer)
SALZEDO, C. *Polka* from *Suite of eight dances* (LHS)
SALZEDO, C. *Siciliana* from *Suite of eight dances* (LHS)
SNELL, D. *Toccata* (Beartramka)
*SONNEMANN BAEHR, C. *Karoola spring* I and *Karoola summer* II from *Karoola seasons* (Freckled Music)
*SONNEMANN BAEHR, C. *Karoola autumn* III and *Karoola winter* IV from *Karoola seasons* (Freckled Music)
*THORN, B. 1st movement and 2nd movement of *Croutons X* (AMC)
*VICK, L. *Wedding piece* (Vanderbilt)
WU, S. *…the end of snow is nirvāna* (Sam Wu)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 LEVER HARP 5117

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Technical work

All Technical Work requirements are set out in the Grade 7 Lever harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces

Candidates must prepare four List works, one from each of Lists A, B, C, and D, and two Extra List works for presentation at examination.

Candidates may transpose bass notes up the octave where necessary to accommodate their particular instrument.

Grade 7 Lever harp must be presented on lever harp only.

* denotes Australian works/arrangements

List A (Lever)

ANDRÈS, B. *Prélude* No 10 from *Préludes* Book 2 (Leduc)
BOCHSA, N.C. ed. SWANSON. *Etude VIII and Variation* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOCHSA, N.C. ed. SWANSON. *Etude XIX and Variation* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOCHSA, N.C. ed. SWANSON. *Etude XX and Variation* (*Bochsa revisited – 40 easy etudes* Op. 318 Volume 1 [lever harp version] – Carl Fischer)
BOVIO, A. *Allegretto* No 3 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
BOVIO, A. *Andante* No 4 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
BOVIO, A. *Allegretto* No 5 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
BOVIO, A. *Andante* No 6 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
CHALLAN, A. *Mélodie* AND *Des accords* (*Collection: La bibliothèque des solistes* No 57 – Lido Melodies)
CHALLAN, A. *Laura* (*Collection: La bibliothèque des solistes* No 58 – Lido Melodies)
CONCONE, L. *Prélude* No 2 from *30 études progressives* Op. 26 Volume 1 (Billaudot)
HOUDY, P. *Adagio* No II p. 5 from *Telenn – Sonate pour harpe sans pedales* (Salvi)
NADERMANN, F.-J. arr. CHALLAN No 1 p. 2 From *Nadermann pour harpe celtique* Book 2 (Zurfluh)
NADERMANN, F.-J. arr. CHALLAN No 3 p. 8 From *Nadermann pour harpe celtique* Book 2 (Zurfluh)
ROGERS, V.V. *Impromptu (Memories)* (Van Veachton Rogers)

From *Pièces classiques* Volume 5 arr. BOUCHAUD (Billaudot):
BACH, J.-C. *Presto* No 3
GODEFROID, F. *Étude* No 8

List B (Lever)

AMOROSI, M. *Berceuse and rondo* (Salvi)
ANDRÉS, B. *Amarantes* (Hortensia)
ANDRÉS, B. *La Gimblette* (Hortensia)
ANDRÈS, B. *Muscade* No 1 from *Epices* Volume 1 (Hortensia)
BACH, J.S. arr. BARNWELL. *Toccata* in D Minor BWV 565 (Seraphim Music)
BACH, J.B. arr. BOUCHAUD. *Chaconne* No 2 (*Pièces classiques* Book 6 – Billaudot)
BACH, J.S. arr. BRUNDAGE. *Bouree* from *Cello suite* in C BWV 1009 (*Classics on request* Volume 2 – Seaside Press)
BOCHSA, N.C. *Rondo* (*Pièces classiques* Book 5 – Billaudot)
BRAUN, Y. *Pedals on vacation* (IMI Israel Music) [play in A natural minor]
COUPERIN, F. arr. ETCHEVERRY. *Soeur Monique* (*Six pièces de François Couperin (le grand)* – Choudens)
DUSSEK, J.L. *Sonatina* No 1 in C major from *Six sonatinas* for solo harp (McDonald and Wood)
FLEISCHMANN, A. *An cóitín dearg* [The red cotton] (*The Irish harp book* ed. CUTHBERT – The Mercier Press)
JOBIN, B. trans. INGLEFIELD. *Danz proficiat*: *Transcriptions from the Jobin lutebook for troubadour or pedal harp* (Salvi)
JONES, E. arr. HEULYN *Pant corlan yr wyn* [The hollow of the lambsfold] (*Edward Jones classics* – Alaw Music)
JONES, E. arr. HEULYN *Cainc Dafydd brophwyd* [The tune of David the prophet] (*Edward Jones classics* – Alaw Music)
PACHELBEL, J. trans. BARBER. *Chaconne* in D major (*Chaconne in D major and Chaconne in F minor* – Gail Barber)
PANORMO, F. arr. PRATT. *Bird waltz* (*Music for Dauphines and troubadours* – Lyon & Healy)
PLAYFORD, J. arr. OWENS *Sylvia's serenade* AND *The siege of Limerick* (*Twenty-eight tunes from 'The dancing master'* – Afghan Press)
PLAYFORD, J. arr. OWENS *The rover reformed* AND *'Twas within a furlong of Edinboro' Town* (*Twenty-eight tunes from 'The dancing master'* – Afghan Press)
PRATT, R. & PRATT, S. *Alborado* from *Danses pour la Dauphine* (Lyon & Healy)
RIMSKY-KORSAKOV, N. arr. BRUNDAGE. *Themes from "Scheherazade"* (*Classics on request* Volume 2 – Seaside Press)
TRADITIONAL arr. SALZEDO. *Paraphrase on 'We three kings of orient are'* AND *Short fantasy on a Basque carol* (*Christmas harp collection* – Boosey & Hawkes)
TRADITIONAL arr. SALZEDO. *Theme* and *variations 1 & 2* of *Concert variations on 'Good King Wenceslas'* (*Christmas harp collection* – Boosey & Hawkes)

List C (Lever)

CAROLAN, T. arr. BELL. *Brighid Cruis* [Bridget Cruise] (*Carolan's receipt* – Lyra Music)
MCKAY, C. *Swan LK243* [advanced solo harp version] (Catriona McKay)
TRADITIONAL arr. LANDY. *Kitty of Coleraine – Irish air with six variations* (Mitchell Landy)
TRADITIONAL arr. MCKAY. *Cailín deas seruidadh na mbó* [The pretty girl milking the cows] (Catriona McKay)
TRADITIONAL arr. ROBERTSON. *The Skye boat song* (ailierobertson.com)
TRADITIONAL arr. SALZEDO. *Song of the Volga boatmen* (*The Carlos Salzedo collection for harp* – Carl Fischer)

From *Rogha Na gcruitirí – Harpers' choice* ed. DHUBHGHAILL, O'FARRELL & McCRANN (Cairde na Cruite):
TRADITIONAL arr. LAWLOR. *Anach Cuain*
TRADITIONAL arr. CHATHASAIGH. *The king of the fairies*
From *Traditional tune arrangements and original compositions for the lever harp* Book 1 arr. GILCHRIST (Maeve Gilchrist Music):
O'ROURKE, A. *Waves of Rush*
MACDONALD, A. *Chloe's passion*
From *The Scottish harp anthology* Volume 3: Advanced ed. ROBERTSON (Pentland Publishing):
MARSHALSAY, K. *Helen's farewell*
RUTHERFORD, F. *Lines on the map*

List D (Lever)

ABREU, Z. trans. ELSTER. *Tico-tico* (Peer)
AGRESTA COPLEY, K. *Troika* (Kirsten Copley Music)
DEERE-JONES, S. *On Selworthy beacon* (Cornwall Harp Centre)
*DOUMANY, M. *Spirit* No II from *The elements* (Beartramka)
*GARLAND, J. arr. THIELE. *In the mood* (frangipaniharp.com)

GERSHWIN, G. arr. POOL. *But not for me* from *Girl crazy* (*American classical pop* Volume 2 – Lyon & Healy)
GERSHWIN, G. arr. POOL. *Love is here to stay* from *An American in Paris* (*American classical pop* Volume 2 – Lyon & Healy)
GUSTAVSON, N. *Rippling water* from *Pacific sketches* (Nancy Gustavson)
ORTIZ, A. *Danza de Luzma* [Advanced version] (*The international rhythmic collection* Volume 1 – Alfredo R Ortiz)
*SCOTT, L. *Habanera caprichosa* (*Adventures for lever harp* Book 1 – Astute Music)
*SITSKY, L. *Fantasia* No 16 for Lever harp (Wirripang)
*VICK, L. *Wedding piece* (Harpress of California)

From *Lever harp 2000* ed. GOUGH & PERRETT (Beartramka):
SNELL, D. *Toccata*
SPRINGTHORPE, N. *Idyll*
From *A selection from the Christopher Norton preludes collection* arr. STEVENSON (80 Days):
NORTON, C. *Without you* No 3
TRADITIONAL arr. NORTON. *Pokarekare Ana* No 5

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 PEDAL HARP 5108

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements
46 strings, full pedal action.

Section I. Technical work
All Technical Work requirements are set out in the Grade 8 Pedal harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces
Candidates must prepare four works, one from each of Lists A, B, C, and D for presentation at examination.

Candidates may present no more than one item marked [**orchestral excerpt(s)**] as part of their examination programme.

Grade 8 Pedal harp must be presented on pedal harp only.

* denotes Australian works/arrangements

List A (Pedal)
ANDRÈS, B. *Prelude* No 11 from *Préludes* Book 3 (Hortensia)
ANDRÈS, B. *Prelude* No 15 from *Préludes* Book 3 (Hortensia)
BACH, J. S. trans. SHERMAN. *Prelude* in B flat major BWV 866 (Also listed as *Prelude* No 21 in *Well-tempered clavier* Book 1 – Gotham Harp Publishing)
BACH, J. S. trans. SHERMAN. *Prelude* in D minor BWV 851 (Also listed as *Prelude* No 6 in *Well-tempered clavier* Book 1 – Gotham Harp Publishing)
BOCHSA, N.C. *Etude* XXXIIX from *Quarante études faciles* [40 easy studies] Book II Op. 318 (Leduc)
BOCHSA, N.C. *Etude* XXXIX from *Quarante études faciles* [40 easy studies] Book II Op. 318 (Leduc)
BOCHSA, N.C. *Etude* XXXX from *Quarante études faciles* [40 easy studies] Book II Op. 318 (Leduc)
BOCHSA, N.C. *Exercise III* from *Vingt–cinq exercices études* [25 exercises-studies] Op. 62 (Leduc)
DAMASE, J.-M. *Etude (Allegro moderato)* No 4 from *Trente études pour harpe* [30 studies for harp] Book 1 (Lemoine)
DAMASE, J.-M. *Etude (Andantino)* No 8 from *Trente études pour harpe* [30 studies for harp] Book 1 (Lemoine)
GIORDANO, U. Harp part Fig. 30–32, Act 1 from *Andrea Chenier* (Kalmus) [**Orchestral excerpt** – omit bars of rest]
KASTNER, A. *Allegro moderato* No 9 from *10 Etüden für Harfe* (Breitkopf)
KASTNER, A. *Moderato* No 10 from *10 Etüden für Harfe* (Breitkopf)
LARIVIÈRE, E. *Etude* 3 No 36 (*Exercices et études* pour la harpe Op. 9 – Leduc); alternative: *Allegro* No 6 (*New harp instruction* Volume II ed. ZINGEL – Hofmeister)
MCDONALD, S. and WOOD, L. *Being chased* from *Haiku for harp* (Music Works-Harp Editions)
NADERMAN, F.J. *For the 12th lesson* (use of synonyms) (p. 123 in RENIÉ *Complete method for the harp* – Leduc)
POZZOLI, E. *Moderato sostenuto* No 19 from *Studi di media difficoltà* (Ricordi)
POZZOLI, E. *Andante con moto* No 23 from *Studi di media difficoltà* (Ricordi)
POZZOLI, E. *Allegro con brio* No 25 from *Studi di media difficoltà* (Ricordi)
SALZEDO. C. *Skipping rope* (*Short stories in music for young harpists* Second series – Theodore Presser)
SALZEDO, C. *Prelude VI* p. 51 from *Method for the harp* (Schirmer)
SALZEDO, C. *La désirade – Prelude* XIV p. 63 from *Method for the harp* (Schirmer)
SCARLATTI, D. trans. DICKSTEIN. *Sonata* in F Major K438 (*4 sonatas* – Fatrock Ink)
SCARLATTI, D. trans. DICKSTEIN. *Sonata* in G Major K520 (*4 sonatas* – Fatrock Ink)
TCHAIKOVSKY, P. *Adagio. Pas d'action* No 2 [complete movement] from *Sleeping beauty suite* Op. 66a, (Kalmus/Luck's Music Library) [**Orchestral excerpt** – omit bars of rest]
TCHAIKOVSKY, P. *Scene 'Andante'* No 4 from *Swan lake suite* Op. 20a (Lyra) [**Orchestral excerpt** – omit bars of rest]

From *New harp instruction* Volume II ed. ZINGEL (Hofmeister):
GODEFROID, F. *Andante* No 9
GODEFROID, F. *Allegretto* No 12
POSSE, W. *Moderato* No 1

List B (Pedal)
ANGLES. R. trans. WATKINS. *Aria* in D minor (*Priest composers* Volume XI – Creighton's Collection)
BACH, J.S. trans. DAVID. *Siciliano* from *Sonata* in E flat for flute and cembalo (*20 pieces for harp – preludes and fugues from 'the well-tempered clavier'* – Hurst) (also listed as trans. OWENS. p. 25 in *Solos for the harp player* – Schirmer)
BACH, J.S. arr. RAYAN-FERERO. *Allemande* No 2 BWV 825 (*Partitas Nos. 1-3 BWV 825-827 for harp* – LHS)
BACH, J.S. trans. GRANDJANY. *Etude* No 3 (*12 etudes for harp* – Carl Fischer)
DAQUIN, L. trans. RENIÉ. *Le coucou* [The cuckoo] (*Les classiques de la harpe* Volume 3 – Leduc)
DONIZETTI, G. arr. THOMAS. *Una furtiva lagrima* from *L'elisir d'amore* (*Victorian favourites for the harp* – Adlais)
DURAND, M.A. trans. SALZEDO. *Chaconne* Op. 62 (*Solos for the harp player* –Schirmer); alternative: trans. HASSELMANS. *Chaconne* Op. 62 (Durand)
HANDEL, G. *Passacaille* (any arrangement)
HAYDN, J. trans. SALZEDO. *Theme and variations* (Carl Fischer)
MUDARRA, A. arr. GRIFFITHS. *Fantasia que contrahaze la harpa en la manera de Ludovico* – Adlais)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 4 from *Sept sonates progressives* Op. 92 (Leduc)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 5 from *Sept sonates progressives* Op. 92 (Leduc)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 6 from *Sept sonates progressives* Op. 92 (Leduc)
NADERMAN, F.J. ed. HASSELMANS. *Sonata* No 7 from *Sept sonates progressives* Op. 92 (Leduc)
PARRY, J. *Allegro* 1st movement of *Sonata* No 1 (any edition)

PARRY, J. *Andante* 2nd movement AND *Gavotta (Moderato)* 3rd movement of *Sonata* No 1 in D major (any edition)
SALZEDO, C. Any two from *Short fantasy on a noël provençal*, *Short fantasy on a Neapolitan carol*, *Short fantasy on a Catalan carol* or *Short fantasy on a Basque carol* [2 fantasies to count as a single work] (*Christmas harp collection* – Boosey & Hawkes)
SCARLATTI, D. arr. WOOLDRIDGE. *Sonata* in F minor K 239, Longo 281 (*Domenico Scarlatti: Two sonatas for harp* – Lyon & Healy)
VIVALDI, A. trans. KONDONASSIS. *Largo* from *The four seasons (Winter)* (*Yolanda Kondonassis collection* – Carl Fischer)

from *Les classiques de la harpe* Volume 1 trans. RENIÉ (Leduc):
RAMEAU, J. *Musette les Indes galantes*
RAMEAU, J. *Menuets platée*
MARAIS, M. *Romance* I AND *Rondeau* II

List C (Pedal)
ALBÉNIZ, I. arr. BRUNO. *Rumores de la caleta malagueña* No 6 from *Recuerdos de viaje* [Travel memories] (UME)
CHOPIN, F. trans. RENIÉ. *Prélude* No 6 AND *Prélude* No 11 (*Les classiques de la harpe* Volume 9 – Leduc)
FAURÉ, G. arr. KONDONASSIS. *Après un rêve* [After a dream] Op. 7 No 1 (*Yolanda Kondonassis collection* – Carl Fischer)
GLINKA, M. *Nocturne* (*Variations on a theme of Mozart and nocturne* – Salvi)
GODEFROID, F. arr. Le DENTU. *Quand tu me vois souffrir* [When you see my suffering] Op. 201 (Billaudot)
GRANDJANY, M. *Le bon petit roi d'Yvetôt* [The good little king of Yvetôt] from *Deux chansons populaires françaises* (Durand)
GRANDJANY, M. *Et ron ron ron, petit patapon* from *Deux chansons populaires françaises* (Durand)
HASSELMANS, A. *Gnomes* Op. 49 (Durand)
HASSELMANS, A. *Nocturne* Op. 43 (Durand)
*HYDE, M. *Sunlit waterfall* (AMC)
LIADOW, A. trans. LAWRENCE. *The musical snuff box* Op. 32 (Schirmer)
MASSENET, J. arr. McDONALD. *Meditation* from *Thaïs* (*Music for worship and weddings* Volume I: Weddings – Music Works-Harp Edition); alternative: arr. BURTON. *Meditation* from *Thaïs* (Jubal Press)
MASSENET, J. trans. SALZEDO. *Menuet d'amour* from *Thérèse* (Lyra)
MENDELSSOHN, F. trans. SALZEDO. *Sweet remembrance* from *First song without words* Op. 19 No 1 (Schirmer)
ROSSINI, G. *Sonata* (Schott)
TOURNIER, M. *Berceuse russe* Op. 40 (Lemoine)
TOURNIER, M. *Clair de lune sur l'étang du parc* [Moonlight in a pool] No I from *Images* Suite No 1 Op. 29 (Lyra)
TRADITIONAL trans. SALZEDO. *The last rose of summer* (Carl Fischer)
TRADITIONAL arr. THOMAS. *Ar hyd y nos* [All through the night] (Salvi)
*VICK, L. *Chatterbox* (Vanderbuilt)

From *Anthology of English music for harp: 1800–1850* Volume 4 ed. WATKINS (Stainer & Bell):
FIELD, J. *Nocturne* in D minor
FIELD, J. *Nocturne* in B flat
PARISH ALVARS, E. *Romance* in A flat
PARISH ALVARS, E. *Romance* in F
From *Album of solo pieces for the harp* Volume 1 ed. DAVID (Lyra):
HASSELMANS, A. *Will-o'-the-wisp*
ZABEL, A. *Marguerite at the spinning-wheel*

List D (Pedal)
ANDRÈS, B. *Acalèphes* (Hortensia)
ANDRÈS, B. *Pistache* No 3 from *Epices* Book 1 (Hortensia)
ANDRÈS, B. *Sweet blues* (Hamelle)
ANDRÈS, B. *Tanka* (Hortensia)
BERKELEY, L. arr. WATKINS. *Nocturne* (Stainer & Bell)
BRITTEN, B. *Interlude* No 7 from *A ceremony of carols* Op. 28 (Boosey & Hawkes)
DESMOND, P. arr. FRANÇOIS. *Take five* (François)
*DOUMANY, M. and PEARCE, C. *Fire* No III from *The elements* (Beartramka)
FLAGELLO, N. *Berceuse* (*Solos for the harp player* ed. LAWRENCE – Schirmer)
HENSON-CONANT, D. *Nataliana* (Golden Cage Music)
LENNON, J. and McCARTNEY, P. arr. FELL. *Eleanor Rigby* (*Salvi pop harp series* Volume 3 – Salvi)
LYONS, G. and YOSCO, B. arr. MAXWELL. *Spaghetti rag* (Maxwell)
MAAYANI, A. Any two pieces from *Modéré* No 1, *Modéré* No 2, *Vif* No 3 and *Modéré* No 4 from *Five pieces for the young artist* (Lyra)
MAAYANI, A. (*Variations*) No 5 from *Five pieces for the young artist* (Lyra)
MATHIAS, W. Any two *Improvisations* from *Three improvisations* Op. 10 (OUP)
MAUDLIN, M. Any one from *Birds in winter*: *Six preludes for harp* (Maudlin)
NATRA, S. Any two movements from *Sonatina* (IMI)
ORR. B. Any two diatonic preludes from *Three diatonic preludes for harp* (OUP)
SALZEDO, C. *Gavotte* from *Suite of eight dances* (LHS)
TRADITIONAL arr. CATER. *Noel nouvelet* (Afghan Press)
TRADITIONAL arr. ORTIZ. *Pájaro campana* [Bell bird] (*Latin American harps: History, music and techniques for pedal and non-pedal harpists* – Ortiz)
WILLIAMS, J. arr. HONEY. *Princess Leia's theme* from *Return of the Jedi* (Vanderbilt)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 LEVER HARP 5118

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Technical work

All Technical Work requirements are set out in the Grade 8 Lever harp chapter of the AMEB publication *Harp Technical work* Level 2 (2020).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C, and D for presentation at examination.

Candidates may transpose bass notes up the octave where necessary to accommodate their particular instrument.

Grade 8 Lever harp must be presented on lever harp only.

* denotes Australian works/arrangements

List A (Lever)
BACH, J.S. arr. ROBERTSON *Allemande* from *Suite for lute* BWV 995 (Ailie Robertson)
BOVIO, A. *Allegro* No 7 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
BOVIO, A. *Allegro moderato* No 8 from *Quarantacinque studii per arpa* [45 studies for harp] (Ricordi)
CONCONE, L. *Prélude* No 5 from *30 études progressives* Op. 26 Volume 1 (Billaudot)

CONCONE, L. *Caprice* No 9 from *30 études progressives* Op. 26 Volume 1 (Billaudot)
HOUDY, P. *Allegretto* No 1 from *Telenn – sonate pour harpe sans pedales* (Salvi)
JONES, E. arr. HEULYN. *Cynghansail y Cymry* [The Welsh ground] (*Edward Jones classics* – Alaw Music)
NADERMANN, F-J. arr. CHALLAN No 5 p. 12 from *Nadermann pour harpe celtique* Book 2 (Zurfluh)
NADERMANN, F-J. arr. CHALLAN No 7 p. 18 from *Nadermann pour harpe celtique* Book 2 (Zurfluh)
SCARLATTI, D. trans. DICKSTEIN. *Sonata* in F Major K438 (*4 sonatas* – Fatrock Ink)
SCARLATTI, D. trans. DICKSTEIN. *Sonata* in G Major K520 (*4 sonatas* – Fatrock Ink)
SHALJEAN, B. *Prelude* in G minor p. 33 from *Twelve preludes for concert or celtic harp* (Blue Crescent Music)
SHALJEAN, B. *Prelude* in D minor p. 36 from *Twelve preludes for concert or celtic harp* (Blue Crescent Music)

List B (Lever)

ALWYN, W. *Crépuscule* (Lengnick) [play in G major]
ANON. trans. LE DENTU. *Variations sur un thème de Mozart* (Billaudot) [without repeats]
CLEMENTI, M. arr. VITA. *Andante con variazioni* (Suvini Zerboni) [without repeats]
CORELLI, A. arr. LANDY. *Variations on a gavotte by Corelli* (Mitchell Landy) [without repeats]
DEBUSSY, C. arr. BALDERSTON. *En bateau* (*Debussy revisited* – Suzanne Balderston)
DEBUSSY, C. arr. BRUNDAGE. *Première arabesque* (Seaside Press)
GLINKA, M. trans. BRUNDAGE. *Variations on a theme by Mozart* (Seaside Press) [without repeats]
HOUDY, P. *Allegro* No III from *Telenn – sonate pour harpe sans pedales* (Salvi)
JONES, E. arr. HEULYN. *Ar hyd y nôs* [All through the night] (*Edward Jones classics* – Alaw Music) [without repeats]
JONES, E. arr. HEULYN. *Pen rhaw* [The blade of the spade] (*Edward Jones classics* – Alaw Music) [without repeats]
ORR. B. (*Vivace*) No 3 from *Three Diatonic Preludes* (OUP)
RUBBRA, E. *Pezzo ostinato* Op. 102 (Alfred Lengnick)
TRADITIONAL arr. BUDD, T. trans. THIELE. *Duncan Grey and minuetto* (frangipaniharp.com) [without repeats]
TRADITIONAL arr. DUSSEK. S. trans. THIELE. *Ye banks and braes* (frangipaniharp.com) [without repeats]
TRADITIONAL arr. SALZEDO. *Theme, variations 1–3* from *Concert variations on 'O Tannenbaum'* (*Christmas harp collection* – Boosey & Hawkes)

From *Pièces classiques* Book 6 trans. BOUCHAUD (Billaudot):
SCARLATTI, D. *Sonate en la mineur* K 61 No 3
HANDEL, G.-F. *Air et variations* No 6

List C (Lever)

CAROLAN, T. arr. BELL. *Carolan's farewell to music* (*Carolan's receipt* – Lyra Music)
SKINNER, J.S. arr. ROBERTSON. *Atharrachaidhean air Tulach Gorm* [Variations on Tullochgorum] (*Fèist cheilteach gwledd geltaidd - A celtic feast* Volume 2 – Alaw Music)
TRADITIONAL arr. MACDEARMID. *Tir-nan-og (land of the ever-young)* (Anne Macdearmid)
TRADITIONAL arr. MCKAY, *Mac Griogair a Ruaro* [Lamentation for MacGregor of Roro] (Catriona McKay)
TRADITIONAL arr. MCKAY. *Glengarry – The braes of Auchentyre/ Miss Corbett's reel/Tha gaol agam air an Nighean* (Catriona McKay)
TRADITIONAL arr. ORTIZ. *Pájaro campana – galopa* [Bell bird galops] (*Latin American harps: History, music and techniques for pedal and non-pedal harpists* – Alfredo R Ortiz)
TRADITIONAL arr. PHILLIPS. *The Spanish ladie* AND *The butterfly* (*Scottish harp anthology* Volume 3 ed. ROBERTSON – Pentland Publishing)
TRADITIONAL arr. ROBERTSON. *Luminous sea* AND *Miss Brown's fancy* (*Treasures of the celtic harp* – Mel Bay)

List D (Lever)

DEERE-JONES, S. *By a woodland stream* (Cornwall Harp Centre)
*DOUMANY, M. and PEARCE, C. *Fire* No III from *The elements* (Beartramka)
HENSON-CONANT, D. *Nataliana* (Golden Cage Music)
MCDONALD, S. and WOOD, L. *Being chased, the firefly hides in the moon* (*Haiku for harp* – Music Works-Harp Editions)
NORTON, C. arr. STEVENSON. *Tough love* from *Jazz preludes* (No 2 in *A selection from the Christopher Norton preludes collection* arranged for lever harp – 80 Days Publishing)
ROBERTSON, K. *Boundless* (*Treasures of the celtic harp* – Mel Bay)
*SCOTT, L. *Gypsy dance* (*Adventures for lever harp* Book 2 – Astute Music)
TRADITIONAL arr. NORTON. trans. STEVENSON. *Now is the hour* from *Pacific preludes* (No 4 in *A selection from the Christopher Norton preludes collection* arranged for lever harp – 80 Days Publishing)

From *The Irish harp book* CUTHBERT (The Mercier Press):
VICTORY, G. *Three pieces for the Irish harp* (any two)
MCNULTY, D. *Fantasia I/Berceuse II/Rondo III* (any two)
From *Lever harp 2000* ed. GOUGH & PARRETT (Beartramka):
BESSELL, D. *The green man*
AYRES, P. *Vari8*

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE PEDAL HARP 5109

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

46 strings, full pedal action.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C, and D. Additional works needed to fulfil the time requirements may be selected from any of the lists, at the candidate's discretion.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

Candidates may present no more than one item marked [**orchestral excerpt(s)**] as part of their examination programme.

Certificate of Performance Pedal harp must be presented on pedal harp only.

* denotes Australian works/arrangements

List A (Pedal)

ANDRÈS, B. *Prelude* No 12 from *Préludes* Book 3 (Hortensia)
ANDRÈS, B. *Prelude* No 13 from *Préludes* Book 3 (Hortensia)
BACH/GRANDJANY. *Etude (Presto)* No 1 (*Études for harp* – Carl Fischer)
BACH/GRANDJANY. *Etude (Andante)* No 6 (*Études for harp* – Carl Fischer)
BACH/GRANDJANY. *Etude (Bourrée's double)* No 9 (*Études for harp* – Carl Fischer)
BACH, J.S. arr. PASQUALI. *Gavotte en Rondeau* from *Partita* No 3 BWV 1006 (Salvi)

BACH, J. S. trans. SHERMAN. *Prelude* in E flat Minor BWV 853 (*Well-tempered clavier* Book 1 – Gotham Harp Publishing); alternative: trans. RENIÉ. *Lento* No 4 from *Dix preludes* (Leduc)
BACH, J.S. arr. RAYAN-FERERO. *Corrente* No 3 BWV 825 (*Partitas Nos 1-3 BWV 825-827 for harp* – LHS)
BACH, J.S. arr. RAYAN-FERERO. *Giga* No 7 BWV 825 (*Partitas Nos 1-3 BWV 825-827 for harp* – LHS)
BACH, J.S. arr. RENIÉ. *Pièce en Sol* (*Præmbulum* from *Partita* No 5 in G major BWV 829) (Lyra/Durand)
DONIZETTI, G. *Maestoso* Act 1, No 2, Scene IV from *Lucia di Lammermoor* [any version, use cadenza one bar before Fig 23] (*Famous harp cadenzas* ed. SALZEDO – Lyra) [**Orchestral excerpt** – omit bars of rest]
LARIVIÈRE, E. *Etude 1* (No 36 from *Exercices et études* Op. 9 – Leduc); alternative: *Etude 1* (*Complete method for the harp* – Boosey & Hawkes)
KASTNER, A. *Première etude de concert* Op. 17 (Harpiana Reprints)
*McDONOGH, C. *Norah Head* (AMC)
*McDONOGH, C. *Ocean beach* (AMC)
SALZEDO, C. *Prelude for a drama* (Lyra)
THOMAS, J. Any study from *Selected studies for the harp* (Adlais)

List B (Pedal)

ANON. arr. LE DENTU. *Variations sur un thème de Mozart* (Billaudot)
BACH. J.S. arr. RAYAN-FERERO. *Sarabande* from *Partita* No 1 BWV 825 (*Partitas Nos 1–3 BWV 825-827 for harp* – LHS)
BACH, J.S. arr. GRANDJANY *Largo* from *Six pièces classiques* (Lyra)
BEETHOVEN, L. van. *Variations on a swiss air* (any edition)
BLOW, J. arr. WATKINS. *Mortlack's ground* (*Anthology of English music for the harp: 1650–1750* Volume 2 – Stainer & Bell)
BOCHSA, N.C. *Toccata* (Lyra)
CLEMENTI, M. *Andante con variazioni* (Boosey & Hawkes)
COUPERIN, F. arr. SALZEDO. *Sarabande* from the *Quatrième concert royal* (Lyra)
DUSSEK, S.C. *Sonata* No 1 in B flat major (*Three sonatas for harp* – Clive Morley Collection)
DUSSEK, S.C. *Sonata* No 2 in F major (*Three sonatas for harp* – Clive Morley Collection)
ERBEL, A. arr. THOMAS. *Air with variations and rondo pastorale* (Theodore Presser)
GLUCK, C.W. arr. SALZEDO. *Gavotte* from *Iphigenia in Aulis* (*The Carlos Salzedo collection* – Fischer)
HANDEL, G.F. arr. THOMAS *Arrival of the Queen of Sheba* (Alaw)
PARRY, J. *Sonata* in F major No 3 (any edition)
PURCELL, H. arr. ANDREWS. *Variations on O come ye sons of art* (Schirmer)
ROSETTI, A. arr. McDONALD. *Sonata* No 2 from *Six sonatas* (McDonald)
ROSETTI, A. arr. McDONALD. *Sonata* No 4 from *Six sonatas* (McDonald)
SURIANI, A. *Partita* (Bongiovanni)
TELEMANN G.P. arr. KONDONASSIS *Fantasia* No 2 in D major (*Yolanda Kondonassis collection* – Carl Fischer)

List C (Pedal)

ALBENIZ, I. arr. DULOVA. *Cordoba* (Lyra)
DVOŘÁK, A. arr. SALZEDO. *Humoresque* (Lyra)
GLINKA, M. *Variations on a theme of Mozart* (*Variations on a theme of Mozart and nocturne* – Salvi)
GRANDJANY, M. *Dans la forêt du charme et de l'enchantement* [In the forest of charm and enchantment] (Lyra)
HASSELMANS, A. *Chanson de Mai* Op. 40 (Lyra)
HASSELMANS, A. *Guitare* Op. 50 (Leduc)
IBERT, J. Any piece from *Six pieces* (Leduc)
KHATCHATURIAN, A. arr. DULOVA. *Toccata* from *Deux pièces pour harpe* [Two pieces for the harp] (Salvi)
LISZT, F. arr. BURTON. *Consolation* No 3 in D flat major (Jubal Press)
RAVEL, M. arr. DULOVA. *Dance* from *Ma mere l'oye* (*Dance from the mother goose suite* – Lyra)
SAINT-SAËNS, C. arr. HASSELMANS. *Le cygne* [The swan] (Lyra)
SAMUEL-ROUSSEAU, M. *Variations pastorales sur en vieux noël* (Leduc)
TCHAIKOVSKY, P. arr. AICHHORN. *Blumen Walzer* [Waltz of the flowers] (Silke Aichhorn)
TOURNIER, M. *Lolita la danseuse* [Lolita the dancer] from *Images* Suite No 1 Op. 29 (Lyra)
TRADITIONAL arr. THOMAS. *The ash grove* [Llwyn onn] (Salvi)
TRADITIONAL arr. THOMAS. *Watching the wheat* [Bugeilio'r gwenith gwyn] (Salvi)
TRADITIONAL arr. SALZEDO. *Londonderry air* (Lyra)
TRADITIONAL arr. SALZEDO. *What child is this? (Greensleeves)* from *Christmas harp collection* (Boosey & Hawkes)
*VICK, L. *Fragment or 'The gentle harp'* (Vanderbilt)

List D (Pedal)

ANDRÈS, B. *Duke* (Hamelle)
AVNI, T. *Chaconne for harp* (IMI)
BEAMISH, S. *Awuya* (Norsk Musikforlag)
CATER, K. *Grassy fields* (Afghan Press)
CHERTOK, P. Any movement from *Around the clock – Suite* (Salvi)
DAMASE, J.-M. *Tango* (Harposhpère)
DEBUSSY, C. arr. SALZEDO. *First arabesque* (Schirmer); alternative: arr. RENIÉ. *Première arabesque* (Durand)
*DOUMANY, M. *Water* No I from *The elements* (Beartramka)
*DOUMANY, M. *Air* No IV from *The elements* (Beartramka)
FALLA, M. de. arr. WATKINS. *Dance du meunier* [Miller's dance] No 3 from *The three-cornered hat* (*Manuel de Falla: Three pieces for harp* – Chester Music)
GERSHWIN, G. arr. FELL. *An American in Paris* AND *Rhapsody in blue* (*Salvi pop harp series* Volume 1: 1924-1931 – Salvi)
*GIFFORD, H. *Fable* (AMC)
*GRANT, A. Any movement from *Three pieces* for harp (harpcolumn.com)
HENSON-CONANT, D. *New blues* (Golden Cage Music)
HOVHANESS, A. *Nocturne* Op. 20 No 1 (Peters)
KANGA, S. Any movement from *Towards the light* (Maruka)
KRÖLL, G. *Passamezzo* (Musikverlage Hans Gerig)
MAXWELL, R. *Harping on a harp* [New revised version] (Vanderbilt)
NATRA, S. *Prayer* (IMI)
ORTIZ, A.R. *Milonga para amar* [Advanced version] (*The international rhythmic collection* Volume 2 – Ortiz)
RUTTER, J. *Interlude* from *Dancing day* (OUP)
SALZEDO, C. *Bolero* from *Suite of eight dances* (LHS)
*SELLECK, J. *Spindrift* (AMC)
WATKINS, D. Any movement from *Petite suite* (UMP)
WILLIAMS, J. arr. McLAUGHLIN. *Cantina band* from *Star wars* (*Salvi pop harp series* Volume 3: 1965-1977 – LHS)

Section II. General knowledge

CERTIFICATE OF PERFORMANCE LEVER HARP 5119

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

Range: AI – CVI (1st-octave A to 6th-octave C)
Lever harps: fully levered and tuned in E♭ major

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C, and D. Additional works needed to fulfil the time requirements may be selected from any of the lists, at the candidate's discretion.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

Certificate of Performance Lever harp must be presented on lever harp only.

* denotes Australian works/arrangements

List A (Lever)

BACH, J.S. *Prelude* in C major BWV 846 (any edition)
HANDEL, G.F. arr. LE DENTU. Any one movement from *Concerto en si bemol* pour harpe celtique et orchestre (Billaudot)
SHALJEAN, B. *Prelude* in C minor p. 22 from *Twelve preludes* for concert or celtic harp (Blue Crescent Music)
SHALJEAN, B. *Prelude* in F major p. 44 from *Twelve preludes* for concert or celtic harp (Blue Crescent Music)

List B (Lever)

DEBUSSY, C. arr. BRUNDAGE. *Clair de lune* (Seaside Press)
HANDEL, G.F. arr. THOMAS. *Arrival of the Queen of Sheba* (Alaw Music)
POLLET, B. arr. MEGEVAND. *Aria con variazione* (*Deuxième sonate* san pédales (Billaudot)
THOMAS, J. arr. GRIFFITHS. *Ffarwel y telynor i'w enedigol wlad* [The minstrel's adieu to his native land] Lever edition (Adlais)

List C (Lever)

TRADITIONAL arr. BURTON. *Greensleeves variations - What child is this?* (Jubal Press)
TRADITIONAL arr. O'FARRELL. *The Knappogue medley* [E minor version] (Anne-Marie O'Farrell)
TRADITIONAL arr. ROBERTSON. *Trì Puirt-cruinn Traidiseanta* [Three traditional jigs] (*Fèist cheilteach gwledd geltaidd – A celtic feast* Volume 2 – Alaw Music)
TRADITIONAL arr. ROBERTSON. *Srath-spè agus Ruidhlichean* [Strathspey and reels] (*Fèist cheilteach gwledd geltaidd – A celtic feast* Volume 2 – Alaw Music)

List D (Lever)

DEERE-JONES, S. *Fantasie for Celtic harp* (Cornwall Harp Centre)
*DOUMANY, M. *Water* No I from *The elements* (Beartramka)
*DOUMANY, M. *Air* No IV from *The elements* (Beartramka)
GILCHRIST, M. *Ostinato* 4 *(Yellow birds)* (*Traditional tune arrangements and original compositions for the lever harp* Volume 1 – Maeve Gilchrist Music)
HENSON-CONANT, D. *New blues* [lever harp version] (Deborah Henson-Conant)
LE GOVIC, T. *Laridenn nevez* (*Dasson ur Galon* [A heart's echo] – Luskadenn)
ROBERTSON, A. *10,000 days and nights (I will wait for you)* (ailierobertson.com)
ROBERTSON, K. *Maya's return* (Afghan Press)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

Level 3 examinations are available for candidates on Pedal harp only.

The candidate should demonstrate:

- A concept of the work as a whole, performed with an understanding of the structure, musical context and stylistic elements
- Mastery of technical elements
- Maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements
- Command of extended techniques and tonal contrasts appropriate to the piece and musical style
- Ability to demonstrate a variety of music styles along with appropriate performance conventions
- A sense of professional presentation, with attention to posture, appearance and performance conventions
- Performance from memory according to requirements

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

- Questions, which will be asked from the full piano score, will focus on the following areas:
- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the harp, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the harp repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the harp and the meaning of any terms and signs commonly used in harp music.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE (PEDAL HARP ONLY) 5110

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

46 strings, full pedal action.

Section I. Pieces

Candidates should prepare a balanced and varied program of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of Lists A, B, and C. Additional works needed to fulfil time requirements may be selected from any of the Lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates may present no more than one item marked [**orchestral excerpt(s)**] as part of their examination programme.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for the use of the examiner.

* denotes Australian works/arrangements

List A

BACH, J.S. arr. JAMET. Any 3 movements including the *Gigue* from *6th French suite* BWV 817 (Editions Harposphère)
BACH, J.S. arr. PASQUALI. *Allegro* 1st movement AND one other movement from *Partita III BWV 1006* (Salvi Publications); alternative: Bach/Grandjany. *Etude* No 12 from *12 Etudes for harp* (Carl Fischer)
BACH, J.S. arr. PASQUALI. *Gigue* AND one other movement from *Partita III BWV 1006* (Salvi Publications); alternative: Bach/Grandjany. *Etude* No 12 from *12 Etudes for harp* (Carl Fischer)
BACH, J.S. arr. PASSERINI. *Prelude* and *Fuge* from *Suite* in C Minor BWV 997 (Rugginenti)
BENDA, F. *Sonata* (any edition, including Charles Colin or Salvi Publications)
BOIELDIEU, A. *Sonata* in G major (Lyra)
CABEÇON (CABEZÓN) A. de, ed. TEULING. *Susana vn jur. Glossada de Hernando de Cabeçon* from *Obras de mùsica* Second part fol. 136 - 158v., pages 172 - 181 (IMSLP: Cabezon Canciones, Complete Score ed. TEULING)
CABEÇON (CABEZÓN) A. de, ed. TEULING. *Susana Orlando* from *Obras de mùsica* Second part fol. 136 - 158v., pages 172 - 181 (IMSLP: Cabezon Canciones, Complete Score ed. TEULING)
CORRI-DUSSEK, S. *Sonata* in C minor Op. 2 (Clive Morley Collection) (attrib. DUSSEK, J.L. – Schott)
COUPERIN, F. arr. RENIÉ. *Tic-toc-choc (les maillotins)* (Lyon & Healy Publications)
DOWLAND, J. arr. WATKINS. *Lachrimae antiquae pavan* AND *My lady Hunsdon's puffe* (*Anthology of English music for the harp* Volume 1 – Stainer & Bell)
DUSSEK, J.L. Either one from *Deux grandes sonates* Op. 34 (Salvi Publications)
FRESCOBALDI, G. arr. PIDOUX. Any one of the 12 *Toccatas* (*The first book of toccatas, partitas etc. 1637* – Bärenreiter)
HANDEL, G. ed. ZINGEL. *Tema con variationi* for harp or piano (Schott)
HANDEL, G. arr. GRANDJANY. *Prelude and toccata* (*Music for the harp* – Associated Music Publishers)
HANDEL, G. arr. SALZEDO. *The harmonious blacksmith* (Lyra)
MOZART, W. ed. PRATT. *La belle Françoise* K 353 (Colin Harp Music)
PARRY, J. *Lesson (Sonata)* No *2* in G major (*Four new sonatas for the harp* – Salvi)
PARRY, J. *Lesson (Sonata)* No 4 in F major (*Four new sonatas for the harp* – Salvi)
PESCETTI, G.B. arr. SALZEDO. *Sonata* in C minor (Schirmer)
RAMEAU, J.P. arr. RENIÉ. *L'Egyptienne* (Durand)
RESPIGHI, O. arr. GRANDJANY. *Siciliana (from a 16th century lute piece)* (Ricordi)
SCARLATTI, D. Choose two Sonatas, one from each of the following two groups:
Group A: D minor K 9*;* C major K 132
Group B: B minor K 27*;* C major K 513*;* E major K 531*;* F minor K 466
(Any original keyboard edition or harp transcription)
SOLER, A. arr. CALVO-MANZANO. Two sonatas from *Seis sonata para arpa* (Union Musical Espagñola), one each from the following two groups:
Group A:
Volume I – No 1 A minor; No 2 F sharp minor; *Volume II* – No 9 A major; No 11 D flat major
Group B:
Volume I – No 3 F sharp minor; No 4 D major; No 5 in F major; No 6 in E flat major; *Volume II* – No 7 D major; No 8 G major; No 10 C major; No 12 C major

List B

BERLIOZ, H. *Un bal 2*nd movement from *Symphonie fantastique* Op. 14, complete Harp 1 part (Kalmus) AND WAGNER, R. *Liebestod*, Act 3, Scene 3 from *Tristan und Isolde* WWV 90 (*Prelude and Isolde's love death* – Lyra) [**Orchestral excerpts** – omit bars of rest]
BOCHSA, N.C. *Fantasia and variations on the duet 'Là ci darem la mano' from Mozart's Don Giovanni* (Ut Orpheus Editzioni)
DAMASE, J.-M. *Étude de concert* Op. 14 (Henry Lemoine)
DEBUSSY, C. *Clair de lune* from *Suite Bergamasque* (any transcription including Southern Music Company)
DEBUSSY, C. arr. LIBER. *Two preludes: …Bruyères* and *…Des pas sur la neige* (Tali Glaser)
DEBUSSY, C. *En bateau* [On a boat] (any transcription including Durand or Lyra)
GLIERE, R. *Impromptu* for harp (Salvi Publications)
GRANDJANY, M. *Fantaisie on a theme of Haydn* Op. 31 (Leduc)
GRANDJANY, M. *Souvenirs* Op. 17 (Durand)
HASSELMANS, A. *La source* Op. 44 (Salvi Publications)
PARISH ALVARS, E. *Introduction, Cadenza* and *Rondo* from *Grand fantasia* Op. 57 [optional cut indicated may be observed] (*Anthology of English music for the harp* Volume IV – Stainer & Bell)
PIERNÉ, G. *Impromptu-caprice* Op. 9 (Leduc) (Lyra)
POSSE, W. *Andantino, con anima* No 1 from *8 great concert-studies* (Zimmermann)
POSSE, W. *Presto, ma non troppo* No 2 from *8 great concert-studies* (Zimmermann)
POSSE, W. *Allegretto* No 5 from *8 great concert-studies* (Zimmermann)
RACHMANINOV, S. ed. PRATT. *Prelude* in D major Op. 23 No 4 (Charles Colin)
RAVEL, M. *Introduction et allegro* (to be played with piano accompaniment) (Durand)
RENIÉ, H. *Contemplation* (Lyra)
ROUSSEL, A. *Impromptu* Op. 21 (Durand)
SAINT-SAËNS, C. *Fantaisie* Op. 95 (Durand) [optional cut indicated may be observed]
SALZEDO, C. *Dixie parade – concert fantasy on the theme of "Dixie"* (Peermusic)
SCHUËCKER, E. Any one of the *6 virtuoso etudes* Op. 36 (Carl Giessel)
SMETANA, B. *Vyšehrad cadenza* from *Má vlast* AND TCHAIKOVSKY, P. *Swan lake cadenza* [**Orchestral excerpts** – omit bars of rest]
SPOHR, L. *Fantasie C minor* Op. 35 (Bärenreiter)
TOURNIER, M. *Vers la source dans le bois* (Leduc)
TOURNIER, M. *La danse du Moujik* from *Suite* No 4 of *Images* Op. 39 (*Images Op. 35 et Op. 39 Suite No 3 et 4* – Lemoine)
TOURNIER, M. *La volière magique* from *Suite* No 4 of *Images* Op. 39 (*Images Op. 35 et Op. 39 Suite No 3 et 4* – Lemoine)
TOURNIER, M. *Jazz band* Op. 33 (Lyra)
ZABEL, A. *La source* Op. 23 (Lyra)
ZABEL, A. *Etude* No 2 from *Trois etudes de concert* (Zimmermann) (Harpiana Publications)
ZABEL, A. *Etude* No 3 from *Trois etudes de concert* (Zimmermann) (Harpiana Publications)

List C

ANDRÈS, B. *Absidioles* (Durand)
ANDRÈS, B. *Elegie pour la mort d'un berger* [Elegy on the death of a shepherd] (Hamelle)
BADINGS, H. *Sonata* (1944) (Donemus)

BRITTEN, B. *A young person's guide to the orchestra*, harp *cadenza* (Variation I) and Fugue theme solo, 13 bars after H to 1 bar after J; AND BARTOK, B. *Concerto for orchestra*, *Intermezzo* fourth movement, from 1 bar before figure 43 to figure 59; and *Finale* fifth movement, bars 96 to 112 and bars 345 to 356 inclusive, Harp 1 part only. [**Orchestral excerpts** – omit bars of rest]
CAGE, J. *In a landscape* (Peters)
CANTARELLI, G. *Monodimensione lirica* No 2 (Bèrben)
CAPANNA, R. *Phorminx* (Schirmer)
*DARGAVILLE, T. *Invisible dance* (AMC)
DELLO JOIO, N. *Bagatelles* (Belwin Mills) (Edwin B. Marks)
*EDWARDS, R. *The harp and the moon* (AMC)
ENESCU, G. *Allegro de concert* (Lyra)
FLOTHUIS, M. *Pour le tombeau d'Orphée* Op. 37 (Donemus)
*FOWLER, J. *Threaded stars 2* (AMC)
*GIACCO, C. *The lair of sweet caterpillar blossoms* (AMC)
*GLANVILLE-HICKS, P. *Sonata for harp* (AMC)
GOOSSENS, E. *Deux ballades* (Leduc)
GRANDJANY, M. *The Colorado trail* Op. 28 (Lyra)
*GREENBAUM, S. Movements 1, 2 and at least two additional movements from *Sonata for harp: The bamboo forest* (2020) (AMC)
*GREENBAUM, S. Movements 9, 10 and at least two additional movements from *Sonata for harp: The bamboo forest* (2020) (AMC)
GURIDI, J. *Viejo zortzico* (Union Musical Ediciones)
HINDEMITH, P. *Sonata* (Schott)
HOUDY, P. 1st movement from *Sonata* for harp (Leduc)
HOUDY, P. 2nd and 3rd movements from *Sonata* for harp (Leduc)
HOVHANESS, A. Four movements from *Suite for harp* Op. 270, including at least two of movements 2, 4, or 6 (Associated Music Publishers)
HOVHANESS, A. *Sonata* Op. 127 (Peters)
JERSILD, J. *Fantasia* (Wilhelm Hansen) (Musik-Forlag)
JONGEN, J. *Valse for harp* Op. 73 (Lyra)
*KATS-CHERNIN, E. *Chamber of horrors* (Bote and Bock)
LECUONA, E. arr. GRANDJANY. *Malagueña* (Lyra)
LOUIE, A. At least three movements from *From the eastern gate* including *Ceremonial music* or *The Mandarins*, and one *Haiku* (Canadian Music Centre)
LUSTIG, M. *Sonatine for harp* (1941) (Alice Giles/Harp Centre Australia)
MCHUGH, J. *Billions of penguins* (Joshua McHugh)
MORTARI, V. *Sonatina Prodigio* (Lyra)
MOZETICH, M. Any two movements from *Dance of nymphs* (Canadian Music Centre)
PATTERSON, P. Any three movements from *Spiders* (Universal Edition)
PIAZZOLLA, A. arr. RAYAN-FORERO. *Libertango* (Lyon & Healy)
PROKOFIEV, S. *Prelude* in C Op. 12 No 7 (Salvi Publications or any edition)
PROKOFIEV, S. *Piece for harp* (Salvi Publications or any edition)
OREM, N. Three movements from *Sky music,* in any combination, including at least one of Movements 4, 7, or 10 (Boosey & Hawkes)
RODRIGO, J. *Impromptu* (1959) for harp (Union Musical Ediciones)
ROTA, N. *Sarabande e toccata* (Ricordi)
SALZEDO, C. Any three *Preludes* from *Five preludes* for harp alone (Carl Fischer)
SALZEDO, C. *Recessional* (Lyra)
*WESTLAKE, N. *Toward the midnight sun* for solo harp (AMC/ Rimshot)

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

LICENTIATE (PEDAL HARP ONLY) 5111

Please refer to the Syllabus Objectives at the beginning of this level.

Minimum instrument requirements

46 strings, full pedal action.

Section I. Pieces

A concert standard of performance is expected in this examination.

Candidates should prepare a balanced and varied program of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, and C. Additional works needed to fulfil the time requirement may be selected from any of these lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the maximum time given.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

Candidates must provide a copy of each work for the use of the examiner.

* denotes Australian works/arrangements

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A

BACH, C.P.E. *Sonata* in G major H 563/Wq 139 (any edition)
BACH, C.P.E. arr. MATHIEU. *Fantasia* in E♭ major Wq 58/6
BACH, J.S. arr. SHERMAN. *Suite* in G minor (for lute) BWV 995 (*Lute Suites* – Gotham Harp Publishing)
BACH, J.S. *Lute suite* [originally in E minor] BWV 996 (any edition, including Leduc arr. JAMET)
BACH, J.S. arr. DRAKE. *Suite* No 3 [transcribed from cello] BWV 1009 (*Six cello suites* Volume 1 – Gotham Harp Publishing)
BACH, J.S arr. GRANDJANY. *Etude* No 2 *(Fuge from Violin sonata No 1)* (*Etudes for harp* – Carl Fischer)
BACH, J.S arr. OWENS. *Chaconne* (*from Sonata IV for unaccompanied violin)* (Lyra)
BACH, J.S. arr. RAYAN-FORERO. *Partita* No 2 BWV 826 (*Partitas Nos 1-3 BWV 825-827* – Lyon & Healy)
BACH, J.S. arr. SHERMAN. *Prelude and fuge* in D major Book 1 BWV 850 (*Well-tempered clavier, selected preludes and fugues* – Gotham Harp Publishing)
BACH, J.S. arr. SHERMAN. *Prelude and fuge* in C minor Book 1 BWV 847 (*Well-tempered clavier, selected preludes and fugues* – Gotham Harp Publishing)
BOIELDIEU, A. Either 1st movement; or 2nd and 3rd movements from *Concerto in C major* [to be played with piano accompaniment] (Billaudot)
COELHO, P.M.R. arr. KASTNER. Any one from *5 Tentos (Ricercari)*
COUPERIN, L. arr. WIBERG. *Prelude (ré mineur)* p. 2 from the *Unmeasured preludes from the Bauyn manuscript (ca 1658)* (*14 unmeasured preludes* – Due West Editions, IMSLP)
COUPERIN, L. arr. WIBERG. *Prelude (sol mineur)* p. 17 from the *Unmeasured preludes from the Bauyn manuscript (ca 1658)* (*14 unmeasured preludes* – Due West Editions, IMSLP)

COUPERIN, L. arr. WIBERG. *Prelude (à l'imitation de Mr. Froberger)* p. 21 from the *Unmeasured preludes from the Bauyn manuscript (ca 1658)* (*14 unmeasured preludes* – Due West Editions, IMSLP)
FROBERGER, J.J. arr. STEINBERG. *Dances and toccata* (Israel Music Institute)
HANDEL, G.F. *Concerto* in B flat major Op. 4 No 6 [to be played unaccompanied] (any edition)
KRUMPHOLTZ, J. *Sonata I (comme scene pathetique)* Op. 16 bis (*3 sonate* Op. 16 bis – Ut Orpheus)
KRUMPHOLTZ, J. *Sonata (comme scène de demi-caractère, pour la harpe)* in G minor Op. 17 No 1 (IMSLP)
MOZART, W.A. arr. RAYAN-FORERO. *Sonata* in F K332 (Lyon & Healy)
SWEELINCK, J.P. *Hexachord fantasia super Ut, Re, Mi, Fa, Sol, La (F-Ionian)* (*Works for organ and keyboard* – Dover)
TRABACI, G.M. *Toccata seconda & ligature* (Edition Walhall) (Verlag Franz Biersack available from Camac) (any other edition)

List B

BOCHSA, N.C. *Variations on O mein lieber Augustin* (Richard Birchall/IMSLP)
CHOPIN, F. arr. POSSE. *Fantasie-impromptu* Op. 66 (Opus posthumous) (Zimmerman/IMSLP)
DAMASE, J.-M. *Sicilienne variée* (Lemoine)
DEBUSSY, C. *Danse sacrée et danse profane* [to be played with piano accompaniment] (any edition)
FAURÉ, G. *Impromptu* Op. 86 (Durand) (Peters)
FAURÉ, G. *Une châtelaine en sa tour…* Op. 110 (Durand) (Peters)
GLIÈRE, R. *Allegro moderato* 1st movement from *Concerto for harp* in E flat major Op. 74 [to be played with piano accompaniment] (Salvi)
GLIÈRE, R. *Tema con variazioni* 2nd movement and *Allegro giocoso* 3rd movement from *Concerto for harp* in E flat major Op. 74 [to be played with piano accompaniment] (Salvi)
GLINKA, M. *The lark* (Salvi) (any edition)
GODEFROID, F. *Etude de concert* in E flat minor Op. 193 (Lyra) (any edition)
GRANDJANY, M. *Children's hour: Suite for the harp* Op. 25 (Carl Fischer)
GRANDJANY, M. *Rhapsodie* (Lyra)
HASSELMANS, A. *Valse de concert* Op. 4 (Lemoine) (Editions Combre)
LABARRE, T. *Sonate de concert* Op. 92 (Schott)
LIZST, F. arr. RENIÉ. *Le rossignol* [The nightingale] (Salvi)
LIZST, F. arr. RENIÉ. *Un sospiro* [A sigh] (Salvi)
MCHEDELOV, M. *Variations on a theme of Paganini* (Lyra)
PARISH-ALVARS, E. *Fantaisie sur des motifs de Norma* (*Introduction and variations on themes from Bellini's opera "Norma")* Op. 36 (Adlais) (Durand)
POSSE, W. *Allegro* No 3 from *8 great concert-studies* (Zimmermann)
POSSE, W. *Allegretto* No 4 from *8 great concert-studies* (Zimmermann)
POSSE, W. *Allegretto* No 8 from *8 great concert-studies* (Zimmermann)
POSSE, W. *Carnival of Venice (variations)* (Safari)
RENIÉ, H. *Danse des lutins* [Dance of the elves] (Salvi)
RENIÉ, H. *Légende après les elfes de leconte de Lisle* (Leduc)
RENIÉ, H. *Pièce symphonique: En trois episodes* (Vanderbilt)
SALZEDO, C. *Ballade* Op. 28 (No 1 from *Trois morceaux* – Leduc)
SALZEDO, C. *Variations on a theme in ancient style* [full or cut version] (Lyon & Healy)
SALZEDO, C. *Concert fantasy on Lara's Granada* (Lyra)
SALZEDO, C. *Jolly piper: Concert fantasy on the theme of 'The Sailor's hornpipe'* (Schirmer)
SALZEDO, C. *Traipsin' thru Arkansaw: Concert fantasy on the theme of 'The Arkansas traveler'* (Peermusic)
SMETANA, B. arr. TRNECEK. *The Moldau* (Salvi)
SPOHR, L. ed. STORCK. *Variationen F-dur* [Variations in F major] on the air *'Je suis encore dans mon printemps'* Op. 36 (Verlag Dohr)
TOURNIER, M. *Sonatine* Op. 30 (Lemoine)
TOURNIER, M. *Sonatine* No 2 Op. 45 (Lemoine)
TOURNIER, M. *Scherzo romantique* Op. 38 (Lemoine)
WALTER-KÜNE, E.A. *Fantaisie sur un theme de l'opera 'Eugene Onegin'* (Salvi)

List C

ANDRÉS, B. *Anamorphoses* (Hamelle)
ARNOLD, M. *Fantasy* for harp Op. 117 (Faber Music)
ATTAHIR, B. *De l'obscurité II* (Lyon & Healy)
AVNI, T. *Vitrage* for harp (Israel Music Institute)
BERIO, L. *Sequenza II* (Universal)
BRITTEN, B. *Suite for harp* Op. 83 (Faber)
*BROPHY, G. *feu d'artifice* for harp solo (AMC)
CAPLET, A. One or both of *Deux divertissements* (Durand)
CARTER, E. *Bariolage* No 1 (harp solo) from *Trilogy* for oboe and harp (Boosey & Hawkes)
CASELLA, A. *Sonata* per arpa Op. 68 (Edizione Suvini Zerboni)
*COLBERT, B. *Agité V* for solo harp (AMC)
EBERHARD, D. *Especially…* (Peters)
FLAGELLO, N. *Sonata* (Lyra)
*FORD, A. *Rough magic* for solo harp (AMC)
GENZMER, H. *Fantasie for harp* (Peters)
*HINDSON, M. *n-trance* (Faber)
HOSOKAWA, T. *Neben dem fluss…* (Schott)
*KERRY, G. *No atmosphere* (AMC)
KRENEK, E. *Sonata* for harp Op. 150 (Bärenreiter)
*LIM, L. *Rug music* (Ricordi)
LUSTIG, M. *Sonatine for harp* (1941) (Alice Giles/Harp Centre Australia)
MAGANUCO, M. *Awakening stillnesses* (Lyon & Healy)
MAAYANI, A. *Toccata* (Israel Music Associates)
MACDONALD, A.P. *Elektra of Atreus* Op. 70 (Canadian Music Centre)
NISHIMURA, A. *Legend* (Zen-On Music)
NODA, T. *The dream of Endymion* (Carl Fischer) (Ongaku No Yomo Edition)
PALMER, L. *Classical suite* for harp alone (Salvi)
PIAZZOLLA, A. arr. RAYAN-FORERO. Any two tangos from *Serie del angel*, or from *Cuatro estaciones porteñas* (Lyon & Healy)
RANDS, B. *Formants I – les gestes* (Universal Edition)
ROCHBERG, G. *Ukiyo-e (Pictures of the floating world)* for solo harp (Theodore Presser)
SALZEDO, C. *Flight* (No 1 on scales) and *Inquietude* (No 3 on grace-notes and trills) and at least one other Study from *Five poetical studies for harp alone* (*Modern study of the harp* – Schirmer)
SALZEDO, C. *Scintillation* (Salvi)
SHERIFF, N. *Invention* for harp (Israel Music Institute)
*STANHOPE, P. *The arch window* (AMC)
TAILLEFERRE, G. *Sonata* for harp (Peermusic)
TAL, J. *Dispute for Harp (1989)* (Israel Music Institute)
WHITEHEAD, G. *Toccata* for solo harp (AMC)
*WILSON, N. *The Banister for a mockingbird's sky* (Lyon & Healy)
*WHITNEY, I. *A painting by Magritte* for solo harp (AMC)
*YEDID, Y. *Out to infinity* (2008) (Israel Music Institute)
YUN, I. *In balance* (Bote & Bock)

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Harp (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Harp (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE)	6290

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE)	6291

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE)	6292

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE)	6293

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE)	6294

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE)	6295 (PEDAL) 6305 (LEVER)

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE)	6296 (PEDAL) 6306 (LEVER)

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE)	6297 (PEDAL) 6307 (LEVER)

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE)	6298 (PEDAL) 6308 (LEVER)

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Woodwind

Recorder 260

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LEVEL 1 GRADE 2 320
LEVEL 1 GRADE 3 321
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LEVEL 2 GRADE 7 326
LEVEL 2 GRADE 8 327
LEVEL 2 CERTIFICATE OF PERFORMANCE 328
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LEVEL 2 GRADE 6 373
LEVEL 2 GRADE 7 375
LEVEL 2 GRADE 8 376
LEVEL 2 CERTIFICATE OF PERFORMANCE 377
REPERTOIRE EXAM 379

Recorder

Recorder (Comprehensive)

General notes

Pitch

Students will normally adopt the recognised pitch of A440. However, those who wish to use instruments at another pitch (e.g. A415), for accompanied pieces will have to provide their own accompanying instrument.

Warming Up

In the interest of keeping within the time allowed for examinations, candidates are expected to have all instruments tuned ready for performance prior to entering the examination room. Minor adjustments only will be allowed once the examination begins.

Instruments

- Level 1 (Grades 1 to 4): For examination purposes either treble or descant or a combination of both instruments may be used. For technical work, candidates must elect to present on either treble or descant recorder. For Extra List pieces, candidates may choose to present works on any recorder.
- Level 2 (Grades 5 to 8): For examination purposes a combination of treble and descant must be used. For technical work, candidates must elect to present on either treble or descant recorder. For Extra List pieces, candidates may choose to present works on any recorder.
- Level 3 (AMusA, LMusA): The choice of instruments used is left to the candidate. However, the programme presented for examination should demonstrate advanced ability on at least two instruments.

Accompanying Instruments

Although it is expected that piano will be used, the possibility of harpsichord, lute and/or guitar exists as the instrument of accompaniment.

Please contact your State Office well before the examination regarding arrangements for use of harpsichord.

Technical work

All Technical Work is to be played from memory.
All technical requirements are to be found in the AMEB publication, *Recorder: Technical Work and Users' Handbook*.

Own Choice

For List D – Level 3, if an item is to be presented under own choice, then a copy of the selected item must be submitted for approval to the State Office not fewer than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination for use by the examiners.

Sight-reading And Transposition

Ability to sight read is required to be demonstrated in examination throughout the grades and diplomas. From Grade 5, the ability to read to the upper octave is required to be demonstrated on the treble recorder. From Grade 7 the ability to read bass clef is required to be demonstrated on either the treble or bass recorder.

Examples of comparable sight reading and transposition exercises are given in the publication, *Recorder: Technical Work and Users' Handbook* (AMEB).

General knowledge

Guidelines for General knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' in the front section of this manual.
LMusA candidates: See also 'Section II. General knowledge' in Level 3 objectives of this syllabus.

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LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo
- Performance of all Technical Work from memory
- Breath control
- Rhythmic precision
- Clear and even tone
- Concise, definite finger action
- Clean articulation and even *legato*
- Articulation patterns as specified in the Technical Work Book
- Good posture with comfortable hand position
- Curved fingers appropriate for the instrument
- Accurate intonation according to the tuning of the instrument
- Performance of dynamics as specified

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting style and tempi, drawn from the lists, the candidate is required to demonstrate:
- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Breath control
- Rhythmic precision
- Good posture with comfortable hand position
- Curved fingers appropriate for the instrument
- Concise, definite finger action
- Clear and even tone
- Clean, accurate articulation
- An even *legato*
- Accurate intonation according to the tuning of the instrument
- Performance of articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work

Extra lists (Grades 2, 3 and 4)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 1:
- The ability to sing the tonic note at the end of a short unfinished phrase
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time

Grade 2:
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade

Grade 3:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade
- The ability to sing and name a melodic interval as specified for this grade

Grade 4:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing the middle note of a triad as specified for this grade

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in General knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

GRADE 1 0601

Instruments: For examination purposes either descant or treble or a combination of both instruments may be used.
For Technical Work, candidates must elect to present on **either** descant or treble recorder.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:

Descant **Treble**

All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C. At least one of the works presented must be accompanied.

List A. Descant

● **From AMEB Grade Book:**
LINDE, H.-M. Two Studies.

AMEB Manual List:

FELTKAMP, J. Nos 23 and 24 from *40 Etudes* (Hargail).
KEUNING, H. Nos 10 and 19 from *30 Simple Studies* (Harmonia Hilversum).
LINDE, H.-M. Nos 5 and 13 from *Die kleine Übung* (Schott).
RENNICKE, K. Nos 3 and 4 or Nos 5 and 6 from *Kinder-leichte Übungen*(Noetzel).

List A. Treble

● **From AMEB Grade Book:**
UIES, M. Two Studies.

AMEB Manual List:
RENNICKE, K. Nos 3 and 4 or Nos 5 and 6 from *Kinder-leichte Übungen* (Noetzel).
UIES, M. Nos 1 and 3 from *Melodiespiel auf der Altblockflöte* (Noetzel).

List B. Descant
● **From AMEB Grade Book:**
EYCK, J. van. Rosemondt.
GODMAN, S. Foot's Minuet.
AMEB Manual List:
ARBEAU, T. Les Buffons, No 13 from *First Book of Descant Solos*, ed Bergmann (Faber). All repeats are required.
MONTECLAIR, M. de. Musette from *Easy Pieces of the 17th and 18th Centuries* (Schott).
From *Recorder Playing 1*, ed Rosenberg (Milburn):
GERVAISE. Allemande, No 91.
PAULES. Wharfe, No 102.
From *Old Dances and Airs*, arr. SPITTLER (Schott):
Nos 2 and 7.

List B. Treble
● **From AMEB Grade Book:**
GODMAN, S. Foot's Minuet.
HERVIEUX, M. Prelude and Marche des Surlobes.
AMEB Manual List:
HERZOGIN, S. Rondeau from *Recorder Playing 1*, ed Rosenberg (Milburn).
From *First Book of Treble Solos*, ed Bergmann (Faber):
ARBEAU, T. Les Buffons, No 13. All repeats are required.
HANDEL, G. Gavotte, No 14. All repeats are required.
From *Old England*, Treble Recorder (Schott):
Nos 1 and 15.

List C. Descant
● **From AMEB Grade Book:**
BERGMANN, W. Norwegian Call.
AMEB Manual List:
COOMBES, D. Turtle Tango from *Turtle Tango* (Brass and Wind Publications).
HILL, M. Little Dance or Rain from *Simple Melodies for Recorder*, Stage 1 (Albert).
MAASZ, G. 1st or 2nd movt of Suite 1 from *Flauto Solo* (Moeck).
PALMER-HOLTON, S. Round Dance and Russian Song or Dreaming and Clapping Dance from *Six pieces for Simone* (AMC).
POSER, H. No 2, 3 or 6 from *Zehn kleine Stücke* (Möseler).
TAYLOR, S. No 7 or 12 from *Recorder Tunes for Junior and Intermediate Players* (Curwen).

List C. Treble
● **From AMEB Grade Book:**
BERGMANN, W. Norwegian Call.
AMEB Manual List:
DRING, M. Spring Song, Elizabethan Dance or Boat Song from *Six Pieces* (Lengnick).
HILL, M. Little Dance or Rain from *Simple Melodies for Recorder*, Stage 1 (Albert).

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 0602

Instruments: For examination purposes **either** descant **or** treble or a combination of both instruments may be used.

For Technical Work, candidates must elect to present on either descant or treble recorder.

For Extra List pieces candidates may choose to present works on any Recorder.

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:
Descant **Treble**

All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Section II. Studies and pieces
Three works required, one from each of Lists A, B and C, plus the Extra List requirement. At least one of the works presented must be accompanied.

List A. Descant
● **From AMEB Grade Book:**
LINDE, H.-M. Study in Articulation.
AMEB Manual List:
FELTKAMP, J. Nos 28 and 29 from *40 Etudes* (Hargail).
KEUNING, H. Nos 23 and 30 from *30 Simple Studies* (Harmonia Hilversum).
LINDE, H.-M. No 19 or 21 from *Die kleine Übung* (Schott).
RENNICKE, K. Nos 8 and 9 or Nos 13 and 14 from *Kinder-leichte Übungen* (Noetzel).

List A. Treble
● **From AMEB Grade Book:**
UIES, M. Two Studies.
AMEB Manual List:
DINN, F. No 2 or 3 from *Second Study Pieces* (Lengnick).
KEUNING, H. Nos 1 and 2 or Nos 5 and 6 from *25 Studies* (Harmonia Hilversum).
RENNICKE, K. Nos 8 and 9 or Nos 13 and 14 from *Kinder-leichte Übungen* (Noetzel).
UIES, M. No 8 from *Melodiespiel auf der Altblockflöte* (Noetzel).

List B. Descant
● **From AMEB Grade Book:**
ANON. A Tune for the Parrot.
ANON. Minuet.
AMEB Manual List:
HOOK, J. 1st movt of Sonata in G (Schott).
From *Recorder Playing 2*, ed Rosenberg (Milburn):
A Tune for a Starling. This may be played on sopranino.
From *Easy Pieces of the 17th and 18th Centuries* (Schott):
The British Toper.
From *First Book of Descant Solos*, ed Bergmann (Faber):
NAUDOT. Babide, No 19.
CHEDEVILLE. Musette, No 20.

List B. Treble
● **From AMEB Grade Book:**
ANON. Three Pieces.
AMEB Manual List:
BINGHAM, G. Any movement of Suite No 2 (Schott). Performance of mordents is optional.
CORELLI, A. Minuet No 2 from *Eleven Pieces* (Schott).
SLATER, H. Any piece from *The Genteel Companion* (Moeck)
From *The Bird Fancyer's Delight*, ed Godman (Schott):

Tunes for a Parrot, No 1.
Tunes for a Starling, No 1.
Tunes for a Linnet, No 6.
From *Five Easy Suites from the Baroque*, ed Degen (Schott):
Any piece.
From *First Book of Treble Solos*, ed Bergmann (Faber):
NAUDOT. Babide, No 19.
CHEDEVILLE. Musette, No 20.
From *Einzelstücke und Suiten (*Schott):
Any piece.
From *The Recorder Player's Collection*, Bk 2 (Kevin Mayhew):
PURCELL. Chaconne.
BINGHAM. Minuet and Jig.

List C. Descant

● **From AMEB Grade Book:**
HILL, M. Gaiety.
AMEB Manual List:
COOMBES, D. A Little Jazz Waltz from *Simply A Rag* (Brass and Wind Publications).
COOMBES, D. Candy Twist or Summer Laze from *Turtle Tango* (Brass and Wind Publications).
HILL, M. Gathering Speed or Scottish Air from *Simple Melodies for Recorder* Stage 1 (Albert).
MAASZ, G. 3rd or 4th movt of Suite 1 from *Flauto Solo* (Moeck).
POSER, H. No 1, 8 or 10 from *Zehn kleine Stücke* (Möseler).
RUSSELL-SMITH, G. Pure Silk, No 1 from *Jazzy Recorder* (Universal).
TAYLOR, S. No 5 from *Recorder Tunes for Junior and Intermediate Players* (Curwen).

List C. Treble

● **From AMEB Grade Book:**
HILL, M. Gaiety.
AMEB Manual List:
DRING, M. Cake Walk from *Six Pieces* (Lengnick).
HEYL, M. 2nd movt of Sonatine (Moeck).
HILL, M. Gathering Speed or Scottish Air from *Simple Melodies for Recorder* Stage 1 (Albert).
POSER, H. No 2 from *Sieben Stücke* (Möseler).

Extra List: Two works required.
Candidates may choose to present works for other recorders.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 0603

Instruments: For examination purposes **either** descant **or** treble or a combination of both instruments may be used.

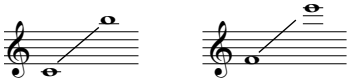
For Technical Work, candidates must elect to present on **either** descant **or** treble recorder.

For Extra List pieces, candidates may choose to present works on any recorder.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:
Descant **Treble**



All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C, plus the Extra List requirement. At least one of the works presented should be accompanied.

List A. Descant

● **From AMEB Grade Book:**
LINDE, H.-M. Three Studies.
LINDE, H.-M. Two Studies.
AMEB Manual List:
BONSOR, B. Nos 194 and 225 from *Enjoy the Recorder*, Pt 2 (Schott).
LINDE, H.-M. No 8, 15 or 16 from *Die kleine Übung* (Schott).
From *Etüden für Sopranflöte*, ed Keller (Heinrichshofen):
BOISMORTIER. Pastorale.
DAQUIN. Rigaudon.

List A. Treble

● **From AMEB Grade Book:**
UIES, M. Two Studies.
AMEB Manual List:
BONSOR, B. No 196 or 218 from *Descant to Treble*, Pt 1 (Schott).
KEUNING, H. Nos 10 and 11 or Nos 20 and 21 from *25 Studies* (Harmonia Hilversum).
UIES, M. Nos 10 and 11 from *Melodiespiel auf der Altblockflöte* (Noetzel).
From *Etüden für Altflöte*, ed Keller (Heinrichshofen):
BOISMORTIER. Pastorale.
DAQUIN. Rigaudon.

List B. Descant

● **From AMEB Grade Book:**
ANON. The Fifth Royal Estampie.
EYCK. The Sweet Summer Time.
ANON. Red House.
AMEB Manual List:
EYCK, J. van. La Bergère from *Der Fluyten Lust-hof*, ed Linde (Schott).
FINGER, G. 1st or 3rd movt of Sonata for Descant Recorder (Schott).
TELEMANN, G. Rigaudon and Minuet from *The Recorder Player's Collection*, Bk 5 (Kevin Mayhew).
From *Ten Dances of 16th–18th Centuries* (Universal):
Any two.
From *Italian Dances of the 17th Century*, ed Paccioni (Heinrichshofen):
Balleto de Moretti, No 8 and Sarabanda, No 19.
From *The Recorder Player's Collection*, Bk 3 (Kevin Mayhew):
LOEILLET. Allegro of Sonata in A minor.
ANON. Saltarello.
From *31 Pieces*, ed Dolmetsch (Universal):
Branle de l'officiel, No 6 and Fortune my foe, No 8.
From *12 Minuets for Descant Recorder* (Universal):
Nos 1 and 3.
Nos 9 and 10.

List B. Treble

● **From AMEB Grade Book:**
ANON. The Fifth Royal Estampie.
CORRETTE, M. Canon and Fanfare.
AMEB Manual List:
CORELLI, A. Prelude, No 4 or Sarabande, No 6 from *Eleven Pieces* (Schott).
CORRETTE, M. Fanfare and Tambourin of Suite in C, ed Ruf (Ricordi).
LOEILLET (de Gant), J. 1st movt of Sonata in A minor, ed Ruf (Schott) (Hortus).
SALTER, H. Any piece from *The Genteel Companion* (Moeck).

VIVALDI, A. 4th movt of Sonata No 2 in C from *Il Pastor Fido*, Op. 13, ed Upmeyer (Hortus).
From *Old England* (Schott):
No 2 or 12.
From *Sechs Stücke alter Meister* (Schott):
Any one.
From *The Recorder Player's Collection*, Bk 1 (Kevin Mayhew):
BYRD. Wolsey's Wild.
BOCCHERINI. Minuet.
From *Twenty-one Masque Dances of the Early 17th Century for one instrument and continuo* (London Pro Musica EM2):
The First Witches Dance.
Cupararee.
The King's Mistresse.
From *Ten Dances of 16th–18th Centuries* (Universal):
Any two.
From *First Repertoire Pieces for Recorder*, ed Rosenberg (Boosey & Hawkes):
GERVAISE. Both of Two Dances.
HOLBORNE. Both of Two Almains.
SUSATO. Both of Two Dances.

List C. Descant

● **From AMEB Grade Book:**
STEEL, C. Molto Moderato.

AMEB Manual List:
BRITTEN, B. Waltz Variations, No 30 from *First Book of Descant Recorder Solos* (Faber).
COOMBES, D. Simply A Rag or March on a Ground from *Simply A Rag* (Brass and Wind Publications).
NORTON, C. Riverboat or Imps from *Microjazz for Recorder* (Boosey & Hawkes).
POSER, H. No 5 from *Zehn kleine Stücke* (Möseler).
RUSSELL-SMITH, G. Fred 'n' Ginger from *Jazzy Recorder 1* (Universal).
TAYLOR, S. No 15 or 16 from *Recorder Tunes for Junior and Intermediate Players* (Curwen).

List C. Treble

● **From AMEB Grade Book:**
HEYL, M. Poco Animato.

AMEB Manual List:
BERGMANN, W. Waltz Variations, No 34 from *First Book of Treble Recorder Solos* (Faber).
HUNT, E. A Little Prelude (Schott).
KOLZ, E. Nos 4 and 5 from *Sechs Flötenweisen* (Doblinger).
POSER, H. No 1 from *Sieben Stücke* (Möseler).

Extra List: Two works required.
Candidates may choose to present works for other recorders.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 0604

Instruments: For examination purposes either descant or treble or a combination of both instruments may be used.

For Technical Work, candidates must elect to present on either descant or treble recorder.

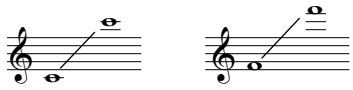
For Extra List pieces, candidates may choose to present works on any recorder.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:

Descant **Treble**



Candidates are expected to have studied the whole of the technical work specified for the grade, but may choose any one of the three sets for presentation at their examination. The range, tempi and articulation patterns as stated in the grade requirements must be observed for all examples.

Grade 4 Descant

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	A, F, B♭	A, G, B♭	D, A, B♭
2. Harmonic minor	C, A	G, E	D, G
3. Melodic minor	C, A	G, E	D, G
4. Chromatic:			
To begin on	C	C	C
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	G	C	C
Arpeggios:			
1. Major	A, F, B♭	A, G, B♭	D, A, B♭
2. Minor	C, A	G, E	D, G
Sustained Notes: On any note in the middle register of the scales and arpeggios of	Set 1	Set 2	Set 3

Grade 4 Treble

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	D, B♭, E♭	D, C, E♭	G, D, E♭
2. Harmonic minor	F, D	C, A	G, C
3. Melodic minor	F, D	C, A	G, C
4. Chromatic:			
To begin on	F	F	F
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C	F	F
Arpeggios:			
1. Major	D, B♭, E♭	D, C, E♭	G, D, E♭
2. Minor	F, D	C, A	G, C
Sustained Notes: On any note in the middle register of the scales and arpeggios of	Set 1	Set 2	Set 3

Section II. Studies and pieces

Three works required, one from each of Lists A, B and C, plus the Extra List requirement. At least one of the works presented should be accompanied.

List A. Descant

● **From AMEB Grade Book:**
LINDE, H.-M. Two Studies.

AMEB Manual List:
ANON. No 14 from *Sixteen Studies for Descant Recorder*, ed Oberg (Oberg).
DUSCHENES, M. No 1, 4 or 5 from *12 Etudes* (Berandol).
HAVERKATE, G. No 1 from *12 Advanced Studies,* Bk 1 (Broekmans).
LINDE, H.-M. No 23 or 24 from *Die kleine Übung* (Schott).

List A. Treble

● **From AMEB Grade Book:**
COSIMI, N. Prelude.

AMEB Manual List:
DUSCHENES, M. No 1, 4 or 5 from *12 Etudes* (Berandol).
KEUNING, H. Nos 16 and 17 or Nos 24 and 25 from *25 Studies* (Harmonia Hilversum).
LINDE, H.-M. No 15 from *Modern Exercises for Treble Recorder* (Schott).
STAEPS, H. No 7 from *Note Patterns* (Universal).
UIES, M. Nos 12 and 14 from *Melodiespiel auf der Altblockflöte* (Noetzel).
From *15 Solos by Eighteenth Century Composers,* ed Giesbert (Schott):
No 11 or 15.
From *Preludes and Voluntaries*, ed Colwell (Schott):
COSMA. Prelude, p 2/3 (1949 ed.), p 1 (Schott ED 10113).
PEPUSCH. Prelude (C major), p 3 (1949 ed.), p 1 (Schott ED 10113).
PURCELL. Prelude, p 2 (1949 ed.), p 1 (Schott ED 10113).
From *40 Studies for Alto-Recorder adapted from the Solfeggios of Frederick the Great* (Sikorski):
Nos 1 and 2.

List B. Descant

● **From AMEB Grade Book:**
TELEMANN. Siciliana and Aria 1.

AMEB Manual List:
EYCK, J. van. Rosemondt from *Der Fluyten Lust-hof* (Schott) (Vol 1, XYZ).
LOEILLET, J. Vivace and Allegro of Trio Sonata, Op. 2, No 5 from *First Repertoire Pieces for Recorder* (Boosey & Hawkes).
TELEMANN, G. Arias 2 and 3 or Arias 4 and 5 of Partita No 2 from *Kleine Cammer-Music*, ed Woehl (Hortus).
VALENTINE, R. 3rd and 4th movts of Sonata No 8 in G (Schott).
From *The Recorder Player's Collection,* Bk 5 (Kevin Mayhew):
HANDEL. Aria.
PURCELL. The Triumphing Dance.
BYRD. The Carman's Whistle.
ANON. Two Masque Dances.
From *'T Uitnement Kabinett*, Vol 1 (Groen):
VAN NOORT. Tweede Petit Branle, No 27.
DIX. Franse Air, No 36.

List B. Treble

● **From AMEB Grade Book:**
VALENTINE, R. Adagio and Allegro.
ANON. Division Upon an Italian Ground.

AMEB Manual List:
BONONCINI, G. Final two movts, Lento and Allegro of Divertimento VIII from *Divertimenti da Camera für Altblockflöte und Basso continuo*, ed Ruf (Schott).
CARR, R. Divisions upon an Italian Ground from *The Delightful Companion*, ed Linde (Schott).
CORELLI, A. Prelude, No 10 or Corrente, No 5 from *Eleven Pieces* (Schott).
FISCHER, J. Overture and Minuet of Suite II from *Divertissement für Altblockflöte und Basso continuo*, ed Bergmann (Schott).
MATTHEIS, N. Aria con Divisione (Schott).
THORNOWITZ, H. 1st and 2nd movts of Sonata da Camera in G (Schott).
VALENTINE, R. 3rd and 4th movts of Sonata No 8 in G (Schott).
VIVALDI, A. Two contrasting movts of Sonata in F (Broekmans).
From *First Repertoire Pieces for Recorder,* ed Rosenberg (Boosey & Hawkes):
ANON. Both of Two Masque Dances.
LUPO. Shewes and Nightly Revel and COURTEVILLE. Largo.
From *Old England* (Schott):
No 5 or 6.

List C. Descant

● **From AMEB Grade Book:**
TATTERSALL, M. Clowns.

AMEB Manual List:
AKED, L. 3rd movt, Minuet of *Divertimento* (Albert).
BONSOR, B. Get Up and Go, Nice 'n' Easy, Serenata or Reverie from *Jazzy Recorder* 2 (Universal).
LAWRANCE, P. In the Mood and The Entertainer from *Winners Galore* (Brass Wind Publications).
NORTON, C. Any two of Clowning, A Restful Place, Chicago Blues from *Microjazz for Recorder* (Boosey & Hawkes).
PALMER-HOLTON, S. Reflections in the Lake of Suite 2 (AMC).
RUSSELL-SMITH, G. Ragtime Razzle, No 3 or A Little Latin, No 4 from *Jazzy Recorder* (Universal).
STEEL, C. 1st or 5th movt of Suite (Novello).

List C. Treble

● **From AMEB Grade Book:**
CARROLL. Mime.

AMEB Manual List:
AKED, L. Bathtime Rhumba from *Suite for Courtney* (Oberg Publications).
KOELZ, E. Nos 1 and 6 from *Sechs Flötenweisen* (Doblinger).
LUTHI, F. Any two of *Sechs rhythmische Stücke* from *Contemporary Album* (Schott).
POSER, H. 1st movt of Sonatina, Op. 36, No 2 (Sikorski).

Extra List: Two works required.
Candidates may choose to present works for other recorders.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations:

From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, and without assistance.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work

- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo
- Performance of all Technical Work from memory
- Breath control
- Rhythmic precision
- Clear and even tone
- Concise, definite finger action
- Clean articulation and even *legato*
- Articulation patterns as specified in the Technical Work Book
- Good posture with comfortable hand position
- Curved fingers appropriate for the instrument
- Accurate intonation according to the tuning of the instrument
- Performance of dynamics as specified

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, one each from Lists A, B, C and D, the candidate is required to demonstrate:

- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Breath control
- Rhythmic precision
- Good posture with comfortable hand position
- Curved fingers appropriate for the instrument
- Concise, definite finger action
- Use of alternative fingerings, where appropriate
- Clear and even tone
- Use and control of *vibrato* for expressive purposes
- Clean, accurate articulation
- An even *legato*
- Accurate intonation and consistency of pitch, according to the tuning of the instrument, especially during changes of dynamics
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes

Extra lists (Grades 5, 6 and 7)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 5:

- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing all three notes of a triad, as specified for the grade

Grade 6:

- The ability to sing and name a melodic interval as specified for this grade
- The ability to state the position of a triad as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to recognise cadences as specified for this grade

Grade 7:

- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade

Grade 8:

- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing the lower part of a two-part progression as specified for this grade

Sight-reading and Transposition requirements

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated
- The ability to read to the upper octave is required to be demonstrated on the treble recorder
- From Grade 7, the ability to read bass clef is required to be demonstrated on either the treble or bass recorder.

General knowledge

The ability to answer questions according to the guidelines set out in General knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

GRADE 5 0605

Instruments: For examination purposes a combination of descant and treble must be used.

For Technical Work, candidates must elect to present on **either** descant **or** treble recorder.

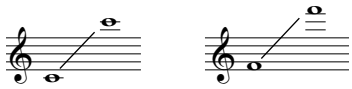
For Extra List pieces, candidates may choose to present works on any recorder.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:

Descant **Treble**



All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Candidates are expected to have studied the whole of the technical work specified for the grade, but may choose any one of the three sets for presentation at their examination. The range, tempi and articulation patterns as stated in the grade requirements must be observed for all examples.

Descant

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,E,B♭	D,F,E♭	E♭,G,A
2. Harmonic minor	A,G	D,C	E,C
3. Melodic minor	A,G	D,C	E,C
4. Chromatic:			
To begin on	C	C	C
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C	F	G
Arpeggios:			
1. Major	C,E,B♭	D,F,E♭	E♭,G,A
2. Minor	A,G	D,C	E,C
Sustained Notes: On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Treble

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,A♭,E♭	D,F,B♭	B♭,G,A
2. Harmonic minor	A,F	D,C	C,G
3. Melodic minor	A,F	D,C	C,G
4. Chromatic:			
To begin on	F	F	F
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C	F	B♭
Arpeggios:			
1. Major	C,A♭,E♭	D,F,B♭	B♭,G,A
2. Minor	A,F	D,C	C,G
Sustained Notes: On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, to be selected from the following lists, plus the Extra List requirement. At least two of the works presented should be accompanied.

List A. Descant

COLLETTE, J. No 2 or 7 from *12 Melodious Exercises* (Universal).
DAVIS, A. No 5 from *15 Studies* (Schott).
DUSCHENES, M. No 8 or 9 from *12 Etudes* (Berandol).
FELTKAMP, J. No 1 or 5 from *12 Etudes* (Hargail).
HAVERKATE, G. No 3 from *12 Advanced Studies*, Bk 1 (Broekmans).

List A. Treble

DAVIS, A. No 1 from *15 Studies* (Schott).
DUSCHENES, M. No 8 or 9 from *12 Etudes* (Berandol).
HOTTETERRE, J. F major, p 35 or D minor, p 44 from *L'Art de Preluder* (Aug Zurfluh).
HOTTETERRE, J. Nos 1 and 2, p 14 or Nos 34 and 35, p 24 from *L'Art de Preluder* (Faber).
KOHLRUSCH, A. No 5 from *32 Etudes* (Hug 11265).
LINDE, H.-M. No 16 from *Modern Exercises for Treble Recorder* (Schott).
STAEPS, H. No 11 or 22 from *Note Patterns* (Universal).
From *15 Solos by Eighteenth Century Composers*, ed Giesbert (Schott):
No 2.
From *40 Studies for Alto-Recorder adapted from the Solfeggios of Frederick the Great* (Sikorski):
Nos 12 and 13.
Nos 21 and 22.
Nos 28 and 29.
From *Preludes and Voluntaries,* ed Colwell (Schott):
ALBINONI. Prelude, p 6 (1949 ed.), p 3 (Schott ED 10113).
KELLER. Prelude, p 5 (1949 ed.), p 2 (Schott ED 10113).

List B. Descant

EYCK, J. van. Bravade from *Der Fluyten Lust-hof* (Kunzelmann) (Schott) (Vol 1, XYZ).
FRESCOBALDI, G. Canzona detta la Bernadina, No 3 from *Canzoni per Canto Solo*, ed Cerha (Doblinger).
SELMA, B. de. Corente, No 1 and Gagliarda, No 8 from *The Dances for Soprano, Basso and Basso Continuo* (Pelikan).

List B. Treble

From *The Division Flute,* ed Linde (Schott):
Paul's Steeple.

List C. Descant

PEPUSCH, J. Sonata No 3 in G, Descant, Vol 1 (Schott).
TELEMANN, G. Three contrasting movts of Partita No 4 from *Kleine Cammer-Music* (Hortus) (Schott).
From *'T Uitnement Kabinett,* Vol 1 (Groen):
ANON. Object dont les charmes, No 16 and Allemand, No 17.

List C. Treble

MANCINI, F. 2nd and 3rd movts of Sonata in D (Breitkopf).
PHILIDOR, A. Any four contrasting movts from *Fifteen Pieces* (Zurfluh).
SAMMARTINI, G. Two contrasting movts from either Sonata in F (Faber).
SCARLATTI, A. Sinfonia in F, ed Ewerhart (Mueller).
TELEMANN, G. 1st and 2nd or 2nd and 3rd movts of Sonata in F (Schott).
VALENTINE, R. 3rd and 4th movts of Sonata in D minor, Op. 3, No 1 (Musica Rara).

List D. Descant

AKED, L. Prelude and Elegy from *Divertimento No 2* (Oberg Publications).
BRAUN, G. Nos 1 and 5 or Nos 8 and 10 from *Nightly Visions 12 Christmas Impressions* (Moeck).
EDMUNDS, C. Sonatina (Schott).

List D. Treble

AKED, L. 2nd or 4th movt of *Divertimento* (AMC) (Oberg Publications).
AKED, L. Bassinet Dance from *Suite for Courtney* (Oberg Publications).
GLANVILLE-HICKS, P. 2nd movt of Sonatina (Schott).
GRAVES, J. Prelude, Soliloquy or Festivo from *Divertimento* (Schott).
JACQUES, M. 4th movt of *Midsummer Suite* (Roberton).
MILFORD, R. No 2 from *Three Airs* (OUP).
PALMER-HOLTON, S. 1st and 2nd or 2nd and 3rd movts of Suite 1 from *2 Suites* (AMC).

Extra List: Two works required.
Candidates may choose to present works for other recorders.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

Transposition: Reading to the upper octave on treble recorder will be required.

GRADE 6 0606

Instruments: For examination purposes a combination of descant and treble must be used.

For Technical Work, candidates must elect to present on **either** descant **or** treble recorder.

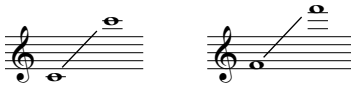
For Extra List pieces, candidates may choose to present works on any recorder.

Section I. Technical work

Please also refer to Syllabus Objectives at the beginning of this level. To be played from memory.

Range:

Descant **Treble**



All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Candidates are expected to have studied the whole of the technical work specified for the grade, but may choose any one of the three sets for presentation at their examination. The range, tempi and articulation patterns as stated in the grade requirements must be observed for all examples.

Descant

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,E,B♭,A♭	D,F,A♭,E	E♭,G,A,A♭
2. Harmonic minor	A,G,F	D,F,E	C,E,F
3. Melodic minor	A,G,F	D,F,E	C,E,F
4. Chromatic: To begin on	C	C	C
Slow Scales: Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C,F	D,F	G,A
Double Tonguing:	C	C	C
Arpeggios:			
1. Major	C,E,B♭,A♭	D,F,A♭,E	E♭,G,A,A♭
2. Minor	A,G,F	D,F,E	C,E,F
Sustained Notes: On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Treble

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,A♭,E♭,D♭	D,F,D♭,A	B♭,G,A,D♭
2. Harmonic minor	A,C,B♭	D,F,B♭	G,F,B♭
3. Melodic minor	A,C,B♭	D,F,B♭	G,F,B♭
4. Chromatic: To begin on	F	F	F
Slow Scales: Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C,G	F,D	B♭,G
Double Tonguing:	F	F	F
Arpeggios:			
1. Major	C,A♭,E♭,D♭	D,F,D♭,A	B♭,G,A,D♭
2. Minor	A,C,B♭	D,F,B♭	G,F,B♭
Sustained Notes: On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, to be selected from the following lists, plus the Extra List requirement. At least two of the works presented should be accompanied.

List A. Descant

ANON. No 6 or 8 from *Sixteen Studies for Descant Recorder*, ed Oberg (Oberg).
COLLETTE, J. No 8 or 9 from *12 Melodious Exercises* (Universal).
DAVIS, A. No 10 or 11 from *Fifteen Studies* (Schott).
HAVERKATE, G. No 2 or 4 from *12 Advanced Studies*, Bk 1 (Broekmans).

List A. Treble

COLLETTE, J. No 1 from *8 Melodious Studies* (XYZ).
DAVIS, A. No 4, 10 or 13 from *15 Studies* (Schott).
HOTTETERRE, J. G minor, p 36 or A minor, p 38 from *L'Art de Préluder* (Zurfluh).
HOTTETERRE, J. Nos 7, 8 and 9, p 16 or Nos 13, 14 and 15, p 18 from *L'Art de Préluder* (Faber).
KOHLRUSCH, A. No 13 or 19 from *32 Etudes* (Hug).
LINDE, H.-M. No 2 or 4 from *Modern Exercises for Treble Recorder* (Schott).
STAEPS, H. No 28 or 35 from *Note Patterns* (Universal).
From *15 Solos by Eighteenth Century Composers*, ed Giesbert (Schott): No 6 or 8.
From *40 Studies for Alto-Recorder adapted from the Solfeggios of Frederick the Great* (Sikorski):
Nos 35 and 36.
Nos 39 and 40.
From *Preludes and Voluntaries*, ed Colwell (Schott):
NICOLA. Prelude, p 13 (1949 ed.), p 6 (Schott ED 10113).
ZIANI. Prelude, p 14 (1949 ed.), p 7 (Schott ED 10113).

List B. Descant

EYCK, J. van. Engels Nachtegaeltje from *Der Fluyten Lust-hof* (Bärenreiter) (Schott) (Vol 1, XYZ).
EYCK, J. van. Onde der Linde Groene from *Der Fluyten Lust-hof* (Bärenreiter) (Schott) (Vol 3, XYZ).
FRESCOBALDI, G. Canzona No 4 from *Canzoni per Canto Solo*, ed Cerha (Doblinger).
RICCIO, G. Canzona for Recorder and Continuo, ed Selfridge-Field (London Pro Musica CS1).

List B. Treble

ORTIZ, D. Recercado primera from *Recorders at Large*, Vol 2 (Currency).

List C. Descant

BIGAGLIA, D. Sonata in A minor (Schott).
CAIX D'HERVELOIS, L. de. Any three movts of Suite in G (Moeck).
CORELLI, A. Sonata, Op. 5, No 8 (Noetzel).

List C. Treble

BIGAGLIA, D. Sonata in G minor (Schott).
CHÉDEVILLE L'AINE, E. No 2 in G of *Sonatille Galante*, ed Hillemann (Noetzel).
CORELLI, A. Sonata, Op. 5, No 8 (Noetzel).
HANDEL, G. Sonata in G minor (Bärenreiter) (Faber) (2nd ed Schott).

HANDEL, G. Sonata in B♭ from *Fitzwilliam Sonatas* (Faber) (Hänssler).
LAVIGNE, P. de. Sonata 'La Baussan', ed Hillemann (Noetzel).
MARCELLO, B. Sonata in D minor, ed Glode (Hortus).
PARCHAM, A. Sonata in G from *Sonatas of Old English Masters*, Vol 1 (Bärenreiter).
PURCELL, D. Sonata No 2 from *Drei Sonaten für Flauto Dolce Alto und Basso continuo*, ed Giesbert (Schott).
SAMMARTINI, G. Sonata in G minor (Faber).

List D. Descant

AKED, L. 1st movt, Overture of *Divertimento* (Albert).
BOSSLER, K. 1st, 2nd and 3rd movts of *Suite* (Hans Gerig).
LECHNER, K. Any two of *Dream and Daytime* (Moeck).
THORN, B. Any movt of *Pype and Droom and …* from *Recorders at Large*, Vol 2 (Currency). Drum accompaniment is required.
WINTERS, G. 3rd movt from *Reflections* (Nova)

List D. Treble

BANDT, R. Flight and Meditation from *Recorders at Large,* Vol 2 (Currency).
GROSS, E. Pamela's Fancy from *Three Pieces for Solo Recorder*, Op. 173 (Tonger).
LERICH, R. 1st and 2nd movts of Sonatine in G minor (Bärenreiter).
POSER, H. 2nd movt of Sonatina, Op. 36, No 2 (Sikorski).
SHANAHAN, I. Cathy's Song from *Recorders at Large,* Vol 2 (Currency).
WERDIN, E., Nos 1, 2 and 4 or 4 and 5 from *Five Dance Fantasies* (Pan).

Extra List: Two works required.
Candidates may choose to present works for other recorders.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

Transposition: Reading to the upper octave on treble recorder will be required.

GRADE 7 0607

Instruments: For examination purposes a combination of descant and treble must be used.

For Technical Work, candidates must elect to present on **either** descant **or** treble recorder.

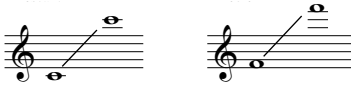
For Extra List pieces, candidates may choose to present works on any recorder.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:

Descant **Treble**



All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Candidates are expected to have studied the whole of the technical work specified for the grade, but may choose any one of the three sets for presentation at their examination. The range, tempi and articulation patterns as stated in the grade requirements must be observed for all examples.

Descant

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,E,B♭,F♯,B	D,F,A♭,F♯,B	E♭,G,A,F♯,B
2. Harmonic minor	G,A,C♯	D,F,B	C,E,F♯
3. Melodic minor	G,A,C♯	D,F,B	C,E,F♯
4. Chromatic:			
To begin on	C	C	C
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C,E,B♭	D,F,E♭	E♭,G,A
Double Tonguing:	C	D	D
Triple Tonguing:	C	D	D
Arpeggios:			
1. Major	C,E,B♭,F♯,B	D,F,A♭,F♯,B	E♭,G,A,F♯,B
2. Minor	G,A,C♯	D,F,B	C,E,F♯
Dominant Sevenths: of	F	D	G
Diminished Sevenths:			
Starting on	C	D	C♯
Sustained Notes:			
On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Treble

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,A♭,E♭,E,B	D,F,D♭,E,B	B♭,G,A,E,B
2. Harmonic minor	A,F,B	D,C,B♭	E,G,F♯
3. Melodic minor	A,F,B	D,C,B♭	E,G,F♯
4. Chromatic:			
To begin on	F	F	F
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C,E♭,A	F,D,A♭	B♭,G,A
Double Tonguing:	F,G	F,G	F,G
Triple Tonguing:	F,G	F,G	F,G
Arpeggios			
1. Major	C,A♭,E♭,E,B	D,F,D♭,E,B	B♭,G,A,E,B
2. Minor	A,F,B	D,C,B♭	E,G,F♯
Dominant Sevenths: of	C	B♭	G
Diminished Sevenths:			
Starting on	F♯	F	G
Sustained Notes:			
On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, to be selected from the following lists, plus the Extra List requirement. At least two of the works presented should be accompanied.

List A. Descant

ANON. No 1 or 12 from *Sixteen Studies for Descant Recorder*, ed Oberg (Oberg).
COLLETTE, J. No 11 or 12 from *12 Melodious Exercises* (Universal).
DAVIS, A. No 15 from *Fifteen Studies* (Schott).
HAVERKATE, G. No 9 or 10 from *12 Advanced Studies*, Bk 2 (Broekmans).

List A. Treble

BRÜGGEN, F. No 1 or 4 from *5 Studies for Finger Control* (Broekmans).
COLLETTE, J. No 5 or 7 from *8 Melodious Studies* (XYZ).
DAVIS, A. No 5, 6 or 14 from *15 Studies* (Schott).
HOTTETERRE, J. B♭, p 41 or E♭ minor, p 47 from *L'Art de Préluder* (Zurfluh).
HOTTETERRE, J. Nos 22 and 23, p 20 or Nos 44 and 45, p 27 from *L'Art de Préluder* (Faber).
KOHLRUSCH, A. No 25 or 29 from *32 Etudes* (Hug).
LINDE, H.-M. No 21 from *Modern Exercises for Treble Recorder* (Schott).
LINDE, H.-M. No 1 or 3 from *Blockflöte Virtuoso* (Schott).
WAECHTER, W. No 15 or 16 from *Neue Technische Übungen* (Noetzel).
From *15 Solos by Eighteenth Century Composers*, ed Giesbert (Schott): No 1 or 7.
From *Preludes and Voluntaries*, ed Colwell (Schott):
ALBINONI. Prelude, p 22/23 (1949 ed.), p 11 (Schott ED 10113).
GASPARINI. Prelude, p 20/21 (1949 ed.), p 10 (Schott ED 10113).
From *Capricen für Altblockflöte solo* (Amadeus): Fantasia, No 16.

List B. Descant

CESARE, G. La Foccarina, ed Ruhland (Hieber).
EYCK, J. van. Fantasia en Echo from *Der Fluyten Lust-hof* (Bärenreiter) (Schott) (Vol 1, XYZ).
EYCK, J. van. Wat zal men op den avond doen from *Der Fluyten Lust-hof* (Schott) (Vol 2, XYZ).
From *Dances of the Jongleurs of Medieval Italy*, Vol 1, ed Kelber/Ulsamer (Moeck):
Salterello I.
NOTARI, A. Canzona Passaggiata (Nova).

List C. Descant

BABELL, W. Any sonata of four movts (Oberg Publications).
BASTON, J. Concerto No 2 in C (Schott).
CAIX D'HERVELOIS, L. de. Prélude, mouvement gai, La Remy, Gravement and La Christine of Suite, Op. 6, No 3, ed Waechter (Moeck).
WOODCOCK, R. Concerto No 2 (Doblinger).
WOODCOCK, R. Concerto No 3 (Doblinger).

List C. Treble

BARSANTI, F. Sonata in B♭, ed Ruf (Hortus).
DANICAN-PHILIDOR, F. Ouverture, Allemande, La Fileuse, L'Hyrondelle and La Villageoise of Suite No 2 in F (Breitkopf).
HANDEL, G. Sonata in A minor or Sonata in C or Sonata in F (Bärenreiter) (Faber) (ed Hunt, 2nd ed Schott):
HOTTETERRE, J. Four contrasting movts of Suite in G moll (Moeck).
MANCINI, F. Sonata No 2 in C minor (III) from *Four Sonatas*, Vol 1 (Breitkopf).
SAMMARTINI, G. Sonata in B♭ or Sonata in G (Faber).
VERACINI, F. Sonata in G, ed Bruggen (Hargail).

List D. Descant

FORTIN, V. Allegro Vivace or Marche Grotesque from *Top Fourteen* (Doblinger). Unaccompanied.
JOLIVET, A. Both of Pipeaubec for Recorder and Percussion (Heugel).
LERICH, R. 1st and 2nd or 2nd and 3rd movts of Sonatine in F (Bärenreiter).

List D. Treble

BALL, C. Pagan Piper (Nova). Playable on tenor.
BUTTERLEY, N. The White-Throated Warbler (Orpheus).
FORTIN, V. White Blues from *Top Fourteen* (Doblinger). Unaccompanied.
GLANVILLE-HICKS, P. 1st or 3rd movt from Sonatina (Schott).
JACQUES, M. *Midsummer Suite* (Roberton).
MURRILL, H. Sonata (OUP).
OWENS, T. Piece in Four movements from *Five Compositions* (Universal).
STAEPS, H. 1st and 2nd movts of Sonata in E♭ (Universal).
STAEPS, H. Any movt from *Virtuose Suite* (Schott).
WADE, S. Turtle Beach from *Recorders at Large*, Vol 2 (Currency).

Extra List

Two works required. Candidates may choose to present works on any Recorder.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

Transposition: To include reading from the bass clef on treble recorder and reading to the upper octave on treble recorder.

GRADE 8 0608

Instruments: For examination purposes a combination of descant and treble must be used.

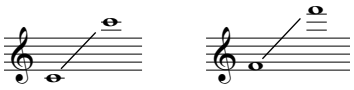
For Technical Work, candidates must elect to present on **either** descant **or** treble recorder.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. To be played from memory.

Range:

Descant **Treble**



All technical work for recorder is set out in the AMEB publication *Recorder: Technical Work and Users' Handbook*.

Candidates are expected to have studied the whole of the technical work specified for the grade, but may choose any one of the three sets for presentation at their examination. The range, tempi and articulation patterns as stated in the grade requirements must be observed for all examples.

Descant

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,E,B♭,D♭	D,F,A♭,F♯	E♭,G,A,D♭
2. Harmonic minor	G,A,C♯,B♭,G♯	D,F,B,E♭,G♯	C,E,F♯,B♭,G♯
3. Melodic minor	G,A,C♯,B♭,G♯	D,F,B,E♭,G♯	C,E,F♯,B♭,G♯
4. Chromatic:			
To begin on	C	C	C
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C,E,B♭,B	D,F,A♭,B	E♭,G,A,B
Double Tonguing:	C,B♭	D,F	G,B♭
Triple Tonguing:	C,B♭	D,F	G,B♭
Arpeggios:			
1. Major	C,E,B♭,D♭	D,F,A♭,F♯	E♭,G,A,D♭
2. Minor	G,A,C♯,B♭,G♯	D,F,B,E♭,G♯	C,E,F♯,B♭,G♯
Dominant Sevenths: of	F and C	D and B♭	G and A
Diminished Sevenths:			
Starting on	C	D	C♯
Sustained Notes: On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Treble

To be read in conjunction with *Recorder: Technical Work and Users' Handbook* (AMEB):

	Set 1	Set 2	Set 3
Scales:			
1. Major	C,A♭, E♭,E,F♯	D,F,D♭, B,F♯	B♭,G,A, D♭,F♯
2. Harmonic minor	A,F,B,C♯	D,C,B♭,E♭	E,G,F♯,E♭
3. Melodic minor	A,F,B,C♯	D,C,B♭,E♭	E,G,F♯,E♭
4. Chromatic:			
To begin on	F	F	F
Slow Scales:			
Any scale from	Set 1	Set 2	Set 3
Broken Thirds:	C,E♭,A,E	F,D,A♭,E	B♭,G,A,D♭
Double Tonguing:	C,E♭	F,B♭	G,B♭
Triple Tonguing:	C,E♭	F,B♭	G,B♭
Arpeggios:			
1. Major	C,A♭,E♭,E,F♯	D,F,D♭,B,F♯	B♭,G,A,D♭,F♯
2. Minor	A,F,B,C♯	D,C,B♭,E♭	E,G,F♯,E♭
Dominant Sevenths: of	C and E♭	B♭ and F	G and D
Diminished Sevenths:			
Starting on	F	G	F♯
Sustained Notes: On any note of the scales and arpeggios of	Set 1	Set 2	Set 3

Section II. Studies and pieces

Four works required, one from each of Lists A, B, C and D, to be selected from the following lists. At least two of the works presented should be accompanied.

List A. Descant

ANON. No 5 or 13 from *Sixteen Studies for Descant Recorder*, ed Oberg (Oberg).

List A. Treble

BOEKE, K. No 1 or 2 from *3 Exercises* (Zen-on).
BRÜGGEN, F. No 2 or 5 from *5 Studies for Finger Control* (Broekmans).
COLLETTE, J. No 4 or 8 from *8 Melodious Studies* (XYZ).
DAVIS, A. No 9 or 11 from *15 Studies* (Schott).
KOHLRUSCH, A. No 30 from *32 Etudes* (Hug).
LINDE, H.-M. No 4 from *Blockflöte Virtuoso* (Schott).
WAECHTER, W. No 17 from *Neue Technische Übungen* (Noetzel).
From *15 Solos by Eighteenth Century Composers*, ed Giesbert (Schott): No 5 or 10.
From *Capricen für Altblockflöte solo* (Amadeus): Capricio, No 18.

List B. Descant

EYCK, J. van. Pavane Lachrymae from *Der Fluyten Lust-hof* (Kunzelmann) (XYZ, Vol 1).
From *Dances of the Jongleurs of Medieval Italy*, ed Kelber/Ulsamer (Moeck):
Istampitta Ghaetta.
From *Venetian Music ca 1600 for Descant Recorder and Basso Continuo*, ed Linde (Schott):
CASTELLO, D. Sonata Prima.
FONTANA, G. Sonata Prima.

List C. Descant

DIEUPART, C. Suite V in F for Descant Recorder and Basso Continuo (Pelikan).
DIEUPART, C. Suite in F minor (Pelikan).

List C. Treble

BACH, J.S. Any two movts except the Chaconne from *Partita in D minor*, BWV 1004 (Leduc).
BARSANTI, F. Sonata in C, ed Ruf (Hortus).
CORELLI, A. Sonata in C, Op. 5, No 3 (Noetzel).
CORELLI, A. Sonata in F, Op. 5, No 4 (Noetzel).
DANICAN-PHILIDOR, F. Sarabande, Le Badin, Le Polichinel and La Musette of Suite No 1 in B♭ (Breitkopf).
HANDEL, G. Sonata in D minor, No 3 from *Fitzwilliam Sonatas* (Hänssler).
PHILIDOR, A. Sonata in D minor, ed Ruf (Hortus).
TELEMANN, G. Sonata in F moll from *Vier Sonaten für Blockflöte und Basso continuo*, ed Degen (Hortus).

List D. Descant

DORWARD, D. 1st movt of *Concert-Duo* (Heinrichshofen).
GROSS, E. Marching to Nowhere from *Three Pieces for Solo Recorder*, Op. 173 (Tonger).

List D. Treble

ARNOLD, M. Sonatina, Op. 41 (Paterson).
ERDMANN, D. 1st and 2nd movts from *Aphorismen* (Sirius).
LINDE, H.-M. Any two of *Vier Capricen* (Noetzel).
LINDE, H.-M. All of 3 Miniaturen (Heinrickshofen).
ROSE, P. Any two from *I'd rather be in Philadelphia* (Universal).
RUBBRA, E. Meditazioni Sopra 'Coeurs Désolés' (Lengnick).
RUBBRA, E. Passacaglia Sopra 'Plusieurs Regrets', Op. 113 (Lengnick).
UREN, A. Sonatina (AMC) (Orpheus Music).

Section III. Aural tests, Sight-reading, Transposition, General knowledge

Transposition: To include reading from the bass clef on treble recorder and reading to the upper octave on treble recorder.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II: General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the recorder, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the recorder repertoire.
- For the LMusA examination, a candidate may present programme notes (of approximately 200 words) compiled by the candidate which could be used as the basis for the *viva voce* examination.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 0609

The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability.
Candidates are to provide a copy of each work for the use of examiners.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a credit or above in Grade 8 practical in the instrument.

Instruments

The choice of instruments used is left to the candidate. However, the programme presented for examination should demonstrate advanced ability on at least two instruments.

Section I. Pieces

Please also refer to syllabus objectives at the beginning of this level. Four works are required, one from each of Lists A, B, C and D.

List A. Early Baroque Sonata or Canzona
Descant
DALLA CASA, G. Alix avoit aux dens la malerage from *Divisions on Chansons* I (London Pro Musica REP3).
FONTANA, G. Sonata Terza or Sonata Quarta, ed Cerha (Doblinger).

List B. Baroque, Concerto or Sonata
Descant
MARAIS, M. Suite en Ré mineur (Leduc).
SAMMARTINI, G. Concerto in F, ed Brinckman & Mohr (Schott).
VIVALDI, A. Concerto in F, Op. 10, No 5 (Schott: published as a Flute Concerto).

List B. Baroque, Concerto or Sonata
Treble
BACH, J.S. Sonata in F, BWV 1035 (Heinrichshofen) (Schott).
CORELLI, A. Sonata in G minor, Op. 5, No 5 or Sonata in F, ed Lasocki (Musica Rara).
CORELLI, A. Sonata in F, Op. 5, No 1 (Noetzel).
DIEUPART, C. Suite III (Moeck).
TELEMANN, G. Sonata in D minor from *Two Sonatas for Recorder* in Essercizii Musici (Peters).
VIVALDI, A. Sonata in G minor from *Il Pastor Fido* in 6 Sonaten, Op. 13, ed Upmeyer (Hortus) (Schott).

List C. Unaccompanied Work
Descant
EYCK, J. van. Amarilli Mia Bella from *Der Fluyten Lust-hof* (Kunzelmann) (Schott) (Vol 2, XYZ).
HEBERLE, A. Sonate Brillante (Hänssler).
From *Dances of the Jongleurs of Medieval Italy*, ed Kelber/Ulsamer (Moeck):
Tre Fontane.

List C. Unaccompanied Work
Treble
BASSANO, G. Any one of *Four Ricercate*, ed Linde (Hänssler).
LINDE, H.-M. Fantasie I, Scherzo I and Fantasie II from *Fantasien und Scherzi* (Schott).
MILLER, E. Song (McGinnis & Marx).

ROESELING, K. 1st and 2nd movts of Sonata II from *Zwei Sonaten* (Moeck).
STAEPS, H. Kleine Tagmusik for Tenor (Noetzel).
TELEMANN, G. Any one of *12 Fantasias for Alto Recorder*, ed Nitz (Amadeus) ed Veilhan (Leduc).
WAECHTER, W. Joke from *Drei Stücke* (Noetzel).
From *25 Capricen in 12 Tonarten aus dem 18. Jahrhundert für Altblockflöte solo* (Amadeus):
Nos 9 and 17.
Nos 14 and 21.

List D. Twentieth Century
Descant
LINDE, H.-M. Sonatine française (Hänssler).

List D. Twentieth Century
Treble
LEIGH, W. Sonatina (Schott).
LINDE, H.-M. Sonata in D minor (Schott).
WALTER, H. Sonatine from *Modern music book* (Schott).
or
Work of own choice which may, but need not be, a second work from Lists A, B or C. If the work is unlisted a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination for use by the examiners.

Section II. General knowledge

LICENTIATE 0209

(a) A concert standard of performance will be expected.
(b) The examination may last for 60 minutes.
(c) Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
(d) If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.
(e) One complete work must be played from memory. Any performance from memory beyond this is entirely optional.
(f) Programme notes (of approximately 200 words) compiled by the candidate which could be used as the basis for the *viva voce* examination.

Candidates are to provide a copy of each work for the use of examiners.

Additional requirement
Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Instruments
The choice of instruments used is left to the candidate. However, the programme presented for examination should demonstrate advanced ability on at least two instruments.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Section I. Pieces

Please also refer to Syllabus Objectives at the beginning of this level. Four works are required, one from each of Lists A, B, C and D. Three of the four works presented must be of different periods and styles.

List A. Early Baroque Sonata or Canzona
Descant
BARTOLOMEO di SELMA e SALAVERDE. Canzona Seconda from *Canzonen für ein Melodie-Instrument*, ed Erig (Pan).
CASTELLO, D. Sonata due (Doblinger).
FONTANA, G. Sonata Sesta, Vol 3, ed Cerha (Doblinger).
From *Divisions on Chansons I* (London Pro Musica REP3):
DALLA CASA, G. Frais et galliard (4b).
BASSANO, G. Un gay bergier (5a).

List B. Baroque, Concerto or Sonata
Treble
BACH, J.S. Partita in C minor for Treble Recorder, BWV 1013 (Moeck).
CORELLI, A. La Follia pour flûte à bec et basse continue (Leduc) (Schott).
COUPERIN, F. Second Concert in F from *Concerts Royaux* (Heinrichshofen).
TELEMANN, G. Concerto in C (Moeck).
TELEMANN, G. Sonata in C from *Two Sonatas for Recorder* in Essercizii Musici (Peters).
TELEMANN, G. Suite in A minor (Leduc).
VIVALDI, A. Concerto in C for Sopranino (Schott).

List C. Unaccompanied
Descant
DEUTSCHMANN, G. Invertionem from *Drei Stücke* (Noetzel).
EYCK, J. van. Derde Doen Daphne Dover (Schoone Maeght) from *Der Fluyten Lust-hof* (Bärenreiter) (Vol 2, XYZ).
From *Dances of the Jongleurs of Medieval Italy*, ed Kelber/Ulsamer (Moeck):
Isabella.

List C. Unaccompanied
Treble
BACH, C.P.E. Sonata pour flûte à bec alto seule, ed Hay (Bärenreiter) (Leduc).
BOEKE, K. No 3 from *3 Exercises* (Zen-on).
BRAUN, G. Minimal Music II (Moeck).
LINDE, H.-M. Music for a Bird (Schott).
TATTERSALL, M. Franklin River (Cootamundra).
VIRGILIANO, A. No 8, p 38 or No 9, p 56 from *Ricercate per Flauto, et altri instrumenti,* ed Brüggen (London Pro Musica, REP1). To be read up the octave. The transposed versions are not to be used.

List C. Unaccompanied
Tenor
SHINOHARA, M. Fragmente (Schott).

List D. Twentieth Century
Descant
DORWARD, D. Concert-Duo (Heinrichshofen).

List D. Twentieth Century
Treble
BERGMANN, W. Sonata (Schott).
BERKELEY, L. Sonatina (Schott).
BRAUN, G. Nachtlied (Heinrichshofen).
JACOB, G. Variations (Musica Rara).
JACOB, G. 2nd, 3rd and 4th movts from *Suite* (OUP).
LINDE, H.-M. Fünf Studien from *Modern Music Book for Treble Recorder and Piano* (Schott).
or
Work of own choice which may, but need not be, a second work from Lists A, B or C. If the work is unlisted a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination for use by the examiners.

Section II. General knowledge

Recorder (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Grade 1 to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Recorder (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Pitch', 'Warming Up', 'Instruments' and 'Accompanying Instruments' under *General notes* in the front section of this syllabus.

LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

GRADE 1 (REPERTOIRE) 6081

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6082

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6083

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6084

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6085

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6086

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6087

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6088

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Flute

Flute (Comprehensive)

Foreword

Aim

In addition to the development of technical fluency and rhythmic awareness, this syllabus places an emphasis on the progressive development of sound production and tone control through a carefully graded programme of technical work and repertoire. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources.

By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means toward expressive playing.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined Technical Work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by two series of grade books, *Flute* Series 4 (AMEB 2022) from Preliminary to Grade 4 and *Flute* Series 3 (AMEB 2012) from Preliminary to Grade 6. These books may be used as a source of repertoire in addition to the repertoire found in the Manual Lists for each of the grades.

The syllabus is also supported by *Flute Technical work* (AMEB 2012), which contains all of the technical work and exercises for this syllabus, and *Flute Sight-reading* (AMEB 2012), which contains exercises in sight reading suitable to prepare candidates for this section of the examination.

Flute Series 2 (2000) grade books may still be used as sources of repertoire in this new syllabus, but *Flute* Series 1 (1991/1992) may not be used. *Flute and piccolo Technical work* (revised 1998) and *Flute and piccolo Orchestral excerpts* (1998) may not be used with the new syllabus. *Flute Sight reading* (2000), does not contain indicative examples of the standard of the sight reading in the new syllabus, but may be used as an extra resource for practice purposes.

Candidates preparing for examination with this syllabus must draw their Technical work only from *Flute Technical work* (AMEB 2012).

Programme structure

Number of works to be presented

Candidates are required to present the following works at examination in addition to any Technical Work, Sight-reading, Aural Test, or General knowledge requirement:

Level 1
One work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below).

Level 2 (excluding Certificate of Performance)
One work from each of Lists A, B, C, and D, in addition to any Extra List requirement (see *Extra Lists* below).

Certificate of Performance
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Level 3 (Associate Diploma)
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil time requirements may be selected from any of the lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Level 3 (Licentiate Diploma)
Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from lists A, B, C and D. Additional works needed to fulfil the time requirement may be selected from any of these lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates may elect to present works from List E (orchestral excerpts) in preference to any one of lists A, B, C or D. Candidates presenting orchestral excerpts must prepare all works on the list. The examiner will select up to five for presentation in the examination. Excerpts must be presented from one of the following two sources:

- BAXTRESSER, J. and REARICK, M. *Orchestral excerpts for flute* (Theodore Presser)
- WYE, T. and MORRIS, P. *The orchestral practice book* Volume 1 and Volume 2 (Novello)

Extra lists

Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra lists' in the 'General requirements practical examinations' section at the front of the *Manual of syllabuses*.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for flute), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the flute, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct

Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 3 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Some works in *Flute* Series 3 and other publications may contain duet parts for a second flute or other instrument. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Piccolo, alto and bass flutes

Candidates using this syllabus will be expected to use the standard concert flute as their principal instrument, but the syllabus does allow some opportunities to present material on other members of the flute family.

Young students unable to play the concert flute may present both Technical Work and repertoire on the piccolo at Level 1 only.

The Manual Lists for the Certificate of Performance and Level 3 will include works for the piccolo, alto flute and bass flute. Candidates may present one of these works per examination. Candidates who choose to present works originally written for the piccolo, alto or bass flute must present them on those instruments.

Additional requirements

Candidates are required to achieve a pass in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass the principal examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of this Manual.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Presentation of Technical work from memory

All of the Technical Work for this syllabus is printed in *Flute Technical work* (AMEB 2012). The Technical Work comprises two main areas: scales/arpeggios and technical exercises. All technical work for this syllabus is to be presented from memory. For further information, see 'General requirements practical examinations – Technical work' in the front section of the *Manual of syllabuses*.

Presentation of List Pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one compete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of Syllabuses*.

Timing of examinations

The time allotted for all examinations is fixed by Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of Syllabuses*.

Tuning

The ability to tune the instrument accurately and reliably should be developed from the start of the flautist's training. Candidates must tune their own instruments from Grade 5. From Preliminary to Grade 4, both inclusive, the candidate may seek assistance from their accompanist in tuning their instrument.

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Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. AMEB does not necessarily endorse the views expressed on any website.

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MAGAZINES (ENGLISH LANGUAGE)

Flutist Quarterly (available by subscription or on line at www.nfaonline.org)
Pan (available by subscription or on line at British Flute Society http://bfs.org.uk)
Flute Talk (Monthly magazine published by The Instrumentalist)

TOP FLUTE-RELATED WEBSITES

Flute Focus (www.flutefocus.com)
British Flute Society (http://bfs.org.uk)
National Flute Society (www.nfaonline.org)
The Flute Ark (www.fluteark.com)

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of all Technical Work at the indicated tempo
- Performance of Technical Work from memory.
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Well-prepared breaths and controlled air flow
- Fingers held close to the keys
- Articulation as required, specified in *Flute Technical work* (2012)
- Rhythmic precision
- A resonant, full and clear tone
- Clean articulation and even *legato*
- A developing awareness of intonation and pitch

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Well-prepared breaths and controlled air flow
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Clean and accurate articulation
- Even *legato*
- The use of dynamics as part of a developing interpretative ability
- An awareness of stylistic considerations appropriate to the repertoire
- Ensemble playing that displays good understanding and communication with the accompanist
- A developing awareness of intonation and pitch

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading (Grade 1 to Grade 4 only)

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in note reading and awareness of tonality

- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge Tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

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Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C.

List A

● **From AMEB *Flute Preliminary* Series 4:**
BRUNSDON, J. *Kambhoji sings*
DAQUIN, L.-C. arr. FAZZONE. *Rigaudon* Première suite from *Premier livre de pièces de clavecin*
EDWARDS, R. *Melting icecream*
MOWER, M. *Straight to the point*
TRADITIONAL. *Working on the railway*

● **From AMEB *Flute Preliminary* Series 3:**
DAVIDSON, L. *Leaping turtles*
MAC GILLAVRY, E. *Study No 1*
MOLLOY, J. arr. DALY. *The Kerry dance*
RIDOUT, A. *Rustic dance*
TRADITIONAL arr. NIGHTINGALE. *I am a fine musician*

AMEB Manual list

GARIBOLDI, G. arr. VESTER. *Moderato* (No 1 from *125 easy Classical studies* – Universal)
GARIBOLDI, G. arr. VESTER. *Moderato* (No 2 from *125 easy Classical studies* – Universal)
HARRIS, P. *Andante* (No 4 from *76 graded studies for flute* Book 1 – Faber)
HARRIS, P. *Andante con moto* (No 5 from *76 graded studies for flute* Book 1 – Faber)
HARRIS, P. *Moderato* (No 2 from *76 graded studies for flute* Book 1 – Faber)
RAE, J. *In the wings* No 1 from *40 modern studies for solo flute* (Universal)
TRADITIONAL arr. NORTH. *Botany bay* (*The young flute player* Volume 1 – Allegro)
TRADITIONAL arr. NORTH. *The cuckoo* (*The young flute player* Volume 1 – Allegro)
TRADITIONAL arr. NORTH. *Welsh song* (*The young flute player* Volume 1 – Allegro)
WALTON, M. *Start stop* (*Off to a great start* Book 1 – Australian Wind Music Publications)
WALTON, M. *Red River valley* (*Off to a great start* Book 1 – Australian Wind Music Publications)

List B

● **From AMEB *Flute Preliminary* Series 4:**
MOZART, W.A. arr. GILHAM. *Can you dance?* from *Le nozze di Figaro* K. 492
PRAETORIUS, M. arr. ROSS. *Bransle double* from *Terpsichore*
RAVENSCROFT, T. arr. TAYLOR and HODGSON. *The three ravens*
SCHMITT, J. arr. BARRATT. *Moderato*
SCHUBERT, F. arr. WALTON. *The trout* 4th movement of *Piano quintet in A major* D.667

● **From AMEB *Flute Preliminary* Series 3:**
BRAHMS, J. arr. ADAMS and GOUT. *Awake, my love*
CZERNY, C. arr. BARRATT. *Rise and shine!*
PRÆTORIUS, M. arr. HARRIS and ADAMS. *Gavotte*
TRADITIONAL arr. HODGSON. *Deo gratias Anglia*
WEDGWOOD, P. *Take it easy*

AMEB Manual list

ADAMS, S. *Aria* (*Flute basics repertoire* – Faber)
BEETHOVEN, L. van. arr. GILLIAM and McCASKILL. *Ode to joy* (*Solo pieces for the beginning flutist* – Mel Bay)
HARRIS, P. *The silver flute* (*I can't believe pieces can be this easy* – Chester)
HARRIS, P. *Sonata in C* (*I can't believe pieces can be this easy* – Chester)
HAYDN, F. arr. BARRATT. *Minuet* (*Bravo! flute* – Boosey & Hawkes)
TRADITIONAL arr. ADAMS. *All through the night* (*Flute basics* – Faber)
TRADITIONAL arr. ADAMS. *Quelle est cette odeur agréable* (*Flute basics* – Faber)
TRADITIONAL arr. NIGHTINGALE and WHITWELL. *German dance* (*Repertoire for the beginner flautist* – Fluteworthy)
TRADITIONAL arr. TAKAHASHI. *Lightly row* (*Suzuki flute school* Volume 1 – Summy-Birchard)
TRADITIONAL arr. WALTON. *Long long ago* (*The new Australian flute syllabus* Levels 1–4 – Australian Wind Music Publications)
TRADITIONAL arr. WHITWELL. *Sakura* (*Repertoire for the beginner flautist* – Fluteworthy)
WATTS. S. *Water lilies* (*Razzamajazz flute* Book 1 – Kevin Mayhew)

List C

● **From AMEB *Flute Preliminary* Series 4:**
BARTÓK, B. arr. HODGSON. *Happy dance, sad song* No 15 from *Gyermekeknek* Book 1
FISHER, T. *Daybreak*
GORP, F. van. *Let's make peace*
TRADITIONAL arr. HOWELL. *Jiangsu folk song*
TRADITIONAL arr. PEARCE and GUNNING. *Slovakian hoop dance*

● **From AMEB *Flute Preliminary* Series 3:**
ADAMS, S. and GOUT, A. *Clown dance*
BARRATT, C. *Hopak*
FIRTH, A. *Tear drops*
HARRIS, P. *I wish I practiced more*
SAINT-SAËNS, C. arr. NIGHTINGALE. *The elephant*

AMEB Manual list

ADAMS, S. *Slane* (*Flute basics* – Faber)
ADAMS, S. *Roamin' gnomes* (*Flute basics* – Faber)
BARRATT, C. *On the wing* (*Bravo! flute* – Boosey & Hawkes)
BARRATT, C. *Wimbledon waltz* (*Bravo! flute* – Boosey & Hawkes)
BARRATT, C. *Shortcake walk* (*Bravo! flute* – Boosey & Hawkes)
HARRIS, P. *Funky foot-joint* (*I can't believe pieces can be this easy* – Chester)
TRADITIONAL arr. NIGHTINGALE. *Buffalo girls* (*Repertoire for the beginner flautist* – Fluteworthy)
TRADITIONAL arr. TAKAHASHI. *Aunt Rhody* (*Suzuki flute school* Volume 1 – Summy-Birchard)
WALTON, M. *Blue gum* (*The new Australian flute syllabus* Levels 1–4 – Australian Wind Music Publications)
WATTS, S. *Hairy scary* (*Razzamajazz flute* Book 1 – Kevin Mayhew)
WATTS, S. *Noodlin' and doodlin'* (*Razzamajazz flute* Book 1 – Kevin Mayhew)
WEDGWOOD, P. *Crystal spring* (*Really easy jazzin' about* – Faber)

Section III. Aural tests, General knowledge

GRADE 1 4091

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C.

List A

● **From AMEB *Flute Grade 1* Series 4:**
DRAEGER, C. *Theme from Melusina's dream*
GARIBOLDI, G. arr. FAZZONE. *Study* No 22 from *First exercises for flute* Op. 89
GRAY, Mr. arr. FAZZONE. *Edinburgh races*
HAYDN, F. arr. FAZZONE. *Theme* from 4th movement of *Symphony* No 92 Hob I:92
KEMBER, J. and RAMSDEN, C. *Con brio*

● **From AMEB *Flute First Grade* Series 3:**
BULLARD, A. *Gracious flute*
GARIBOLDI, G. *Moderato*
MAC GILLAVRY, E. *Study*
RAE, J. *Crystal ball*
TRADITIONAL arr. HARRISON. *Tsur mishelo*

● **From AMEB *Flute First Grade* Series 2:**
PRÆTORIUS, M. *Torch dance*
TRADITIONAL. *Charlie is my darling*
TRADITIONAL. *Auvergne polka*
TRADITIONAL. *The flash stockman*

AMEB Manual list

ADAMS, S. *E-reg Morris Minor* (*Flute basics: repertoire* – Faber)
ADAMS, S. *Orange jelly's fine by me* (*Flute basics: repertoire* – Faber)
ADAMS, S. *The tweet shop twitter* (*Flute basics: repertoire* – Faber)
BAERMANN, C. *Allegro* (No 14 from *76 graded studies for flute* Book 1 – Faber)
GARIBOLDI, G. *Allegro moderato* in C major (No 10 from *76 graded studies for flute* Book 1 – Faber)
GARIBOLDI, G. arr. VESTER. *Maestoso* (No 13 from *125 easy Classical studies* – Universal)
KÖHLER, E. arr. VESTER. *Andantino* (No 22 from *125 easy Classical studies* – Universal)
POPP, W. arr. VESTER. *Allegro* (No 17 from *125 easy Classical studies* – Universal)
RAE, J. *Inner space* No 9 from *40 modern studies for solo flute* (Universal)
SOUSSMANN, H. arr. VESTER. *Moderato* (No 34 from *125 easy Classical studies* – Universal)
TRADITIONAL arr. NIGHTINGALE. *The French king's dance* (*Repertoire for the beginner flautist* – Fluteworthy)

List B

● **From AMEB *Flute Grade 1* Series 4:**
BRACKET, J. arr. HODGSON. *Simple gifts*
CALL, L. von. arr. O'REILLY. *Trio* 4th movement of *Sérénade* Op. 9
HAYDN, J. arr. HOWELL. *Presto* from *Werke für das Laufwerk* Hob. XIX:24
MONZANI, T. arr. NICOLSON. *French air* Studio 1 from Op. 19
RAMEAU, J.-P. arr. ROSS. *Tambourin* from *Pièces de clavecin*

● **From AMEB *Flute First Grade* Series 3:**
ADAMS, S. and GOUT, A. *King Tut's tap-dancing team*
HAYDN, F. arr. WALTON. *Minuet*
HOUDY, P. *Pastourelle*
RAMEAU, J.-P. arr. HODGSON. *Sarabande*
SUSATO, T. arr. HODGSON. *Saltarello*

● **From AMEB *Flute First Grade* Series 2:**
MONTECLAIR, M. *Passepied*
PAISIBLE, J. *Minuet*
PURCELL, H. *Fairest isle*

AMEB Manual list

BACH, J.S. arr. MOYSE. *Menuet* (No 7 from *Forty little pieces in progressive order* – Schirmer)
BACH, J.S. arr. TAKAHASHI. *Minuet* (No 15 from *Suzuki flute school* Volume 1 – Summy-Birchard)
CORELLI, A. arr. GILLIAM and McCASKILL. *Gavotte* from *Sonata* No 10 Op. 5 (*Solo pieces for the beginning flutist* – Mel Bay)
HANDEL, G. arr. MOYSE. *Menuet* (No 5 from *Forty little pieces in progressive order* – Schirmer)
HANDEL, G. arr. MOYSE. *Aria* (No 13 from *Forty little pieces in progressive order* – Schirmer)
HAYDN, F. arr. MOYSE. *Little dance* (No 16 from *Forty little pieces in progressive order* – Schirmer)
MOZART, W. arr. HARRISON. *Allegro* (*Amazing solos* – Boosey & Hawkes)
MOZART, W. arr. STUART. *Allegro* (*Flute fancies* – Boston Music)
MOZART, W. arr. GILLIAM and McCASKILL. *Andante Grazioso* (*Solo pieces for the Beginning Flutist* – Mel Bay)
PRÆTORIUS, M. arr. HARRISON. *Tanz des Burgermeisters* (*Amazing solos* – Boosey & Hawkes)
SCHUBERT, F. arr. HARRISON. *Bliss* (*Amazing solos* – Boosey & Hawkes)
SCHUBERT, F. arr. STUART. *Andante* (*Flute fancies* – Boston Music)
SCHUBERT, F. arr. MOYSE. *Andante* (No 17 from *Forty little pieces in progressive order* – Schirmer)

List C

● **From AMEB *Flute Grade 1* Series 4:**
COWDREY, P. *Spanish lullaby*
HAUGHTON, A. *Insects*
JOPLIN, S. arr. BLACKWELL. *The easy winners*
RAVEL, M. arr. HODGSON. *Sleeping Beauty's pavane* from *Ma mère l'oye*
SHOSTAKOVICH, D. arr. GILHAM. *March* from *Six pieces for children* Op. 69 No 1

● **From AMEB *Flute First Grade* Series 3:**
BARRATT, C. *Harvest-time*
BARTÓK, B. arr. WALTON. *Andante tranquillo*
KOECHLIN, C. *Vieille chanson*
RIDOUT, A. *Melody*
WIDGER, J. *Fun run*

● **From AMEB *Flute First Grade* Series 2:**
NORTON, C. *Walking tour*
RIDOUT, A. *Evening*
VLAM-VERWAAIJEN, H. *Head in the clouds*

AMEB Manual list

ADAMS, S. *Swallows in summer* (*Flute basics: repertoire* – Faber)
BARRATT, C. *Fivepins* (*Bravo! flute* – Boosey & Hawkes)
BARRATT, C. *Midsummer fire* (*Bravo! flute* – Boosey & Hawkes)
BARRATT, C. *Out-of-step march* (*Bravo! flute* – Boosey & Hawkes)
BARRATT, C. *Floating* (*Bravo! flute* – Boosey & Hawkes)
DVOŘÁK, A. arr. GILLIAM and McCASKILL. *Largo* (*Solo pieces for the beginning flautist* – Mel Bay)
HARRISON, H. *The blue beyond* (*Amazing solos* – Boosey & Hawkes)
REX, H. arr. AKED. *Pastime with good company* No 3 from *A collection of traditional folk-songs* (Oberg)
SCHUMANN, R. arr. STUART. *Song* (*Flute fancies* – Boston Music)

TAKI, R. arr. TAKAHASHI. *The moon over ruined castle* (*Suzuki flute school* Volume 1 – Summy-Birchard)
TRADITIONAL arr. AKED. *Zion, me wan go home* No 6 from *A collection of traditional folk-songs* (Oberg)
TRADITIONAL arr. WHITWELL. *Tiritomba* (*Repertoire for the beginner flautist* – Fluteworthy)
TRADITIONAL arr. WHITWELL. *Taiwanese folk song* (*Repertoire for the beginner flautist* – Fluteworthy)
TRADITIONAL arr. WILLIAMS. *Click go the shears* (*Repertoire for the beginner flautist* – Fluteworthy)
WALTON, M. *Travelling* (*The new Australian flute syllabus* Levels 1-4 – Australian Wind Music Publications)
WALTON, M. *High rise* (*The new Australian flute syllabus* Levels 1-4 – Australian Wind Music Publications)
WATT, S. *The boccy chiccy!* (*Razzamajazz repertoire flute* – Kevin Mayhew)
WEDGWOOD, P. *Tangerine* (*Really easy jazzin' about* – Faber)
WEDGWOOD, P. *Hot chilli* (*Really easy jazzin' about* – Faber)
WEDGWOOD, P. *Cat walk* (*Really easy jazzin' about* – Faber)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 4092

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

List A

- **From AMEB *Flute Grade 2* Series 4:**
  ADAMS, S. *Fluteloose on Friday*
  DORUS, L. arr. FAZZONE. *Rondeau* 3rd movement of *Sonate* No 3
  DRAEGER, C. *Latin style duet*
  GRAUPNER, G. *Buonaparte's grand march*
  MOWER, M. *Waltzlet*
- **From AMEB *Flute Second Grade* Series 3:**
  BARRETT, J. *Suede shoes*
  BULLARD, A. *Latin flute*
  COCKCROFT, B. *Aries*
  COSIMI, N. arr. HODGSON. *Prelude*
  GARIBOLDI, G. arr. NIGHTINGALE. *Allegretto*
- **From AMEB *Flute Second Grade* Series 2:**
  BARTÓK, B. *Pillow dance*
  DEMERSSEMAN, J. *Dutch air*
  TRADITIONAL. *Amid the new-mown hay*

AMEB Manual list

ANONYMOUS arr. HARRIS. *Hessian dance* (No 19 from *76 graded studies for flute* Book 1 – Faber)
ANONYMOUS arr. HARRIS. *The sun from the east* (No 20 from *76 graded studies for flute* Book 1 – Faber)
GARIBOLDI, G. *Molto moderato* (No 15 from *76 graded studies for flute* Book 1 – Faber)
GARIBOLDI, G. *Moderato* (No 16 from *76 graded studies for flute* Book 1 – Faber)
HARRIS, P. *Con moto* (No 18 from *76 graded studies for flute* Book 1 – Faber)
KÖHLER, E. arr. NIGHTINGALE. *Moderato* from *Progressive duets* (*99 solos and studies for flute* – Fluteworthy)
POPP, W. arr. VESTER. *Allegretto* AND *Valse* (No 20 and No 27 from 125 *easy Classical studies* – Universal)
RAE, J. *Cloud nine* No 11 from *40 modern studies for solo flute* (Universal)
TRADITIONAL arr. HARRISON. *I'll get married in my old clothes* (*Amazing studies flute* – Boosey & Hawkes)
TRADITIONAL arr. HARRISON. *Song* (*Amazing studies flute* – Boosey & Hawkes)
TRADITIONAL arr. HARRISON. *Ghosts of ev'ry occupation* (*Amazing studies flute* – Boosey & Hawkes)
TRADITIONAL arr. HARRISON. *The flower among them all* (*Amazing studies flute* – Boosey & Hawkes)
TRADITIONAL arr. HARRISON. *The young black cow* (*Amazing studies flute* – Boosey & Hawkes)

List B

- **From AMEB *Flute Grade 2* Series 4:**
  MOZART, W.A. arr. GILHAM. *Des kleinen Friedrichs Geburtstag* K. 529
  RANISH, J.F. arr. ROSS. *Minuet* 4th movement of *Sonata* No 9 from Op. 2
  SCHICKHARDT, J.C. arr. NICOLSON. *Giga* 4th movement of *Sonata* No 4 from Op. 23
  TRADITIONAL arr. ADAMS. *The plough boy*
  VANHAL, J.B. arr. IMBESCHEID. *Allegretto* 2nd movement of *Sonata* No 2
- **From AMEB *Flute Second Grade* Series 3:**
  BACH, C.P.E. arr. HOWELL. *March*
  CHEDEVILLE, N. attrib. VIVALDI, A. arr. WERETKA. *Allegro assai*
  LEONCAVALLO, R. arr. HODGSON. *Vesti la giubba*
  MEYERBEER, G. arr. WALTON. *Prière*
  NEUSIDLER, H. arr. HODGSON. *Der Nunnentanz*
- **From AMEB *Flute Second Grade* Series 2:**
  CORRETTE, M. *March of the grey musketeers*
  HANDEL, G. *Bourrée angloise*
  TELEMANN, G. *Aria*

AMEB Manual list

BACH, J.C. *Pastorale* (*Solo pieces for the beginning flutist* – Mel Bay)
BACH, J.S. arr. MOYSE. *Menuet* (No 22 from *Forty little pieces in progressive order* – Schirmer)
BACH, J.S. arr. MOYSE. *Musette* (*Forty little pieces in progressive order* – Schirmer)
BACH, J.S. arr. HARRISON. *Minuet for Anna Magdalena* (*Amazing solos* – Boosey & Hawkes)
BACH, J.S. arr. MOYSE. *Menuet from French suite* (*A treasury of flute music in progressive order* – Schirmer)
BACH, J.S. arr. STUART. *Gavotte* (*Flute fancies* – Boston Music)
BEETHOVEN, L. van. arr. MOYSE. *Menuetto* from *Piano variations* (*A treasury of flute music in progressive order* – Schirmer)
BEETHOVEN, L. van. arr. STUART. *Romance* (*Flute fancies* – Boston Music)
HANDEL, G.F. arr. STUART. *Bourrée* (*Flute fancies* – Boston Music)
MOZART, W. arr. MOYSE *Allegro* (*Forty little pieces in progressive order* – Schirmer)
MOZART, W. arr. GILLIAM and McCASKILL. *Rondo alla turca* (*Solo pieces for the beginning flutist* – Mel Bay)
PLEYEL, I. arr. GILLIAM and McCASKILL. *Andante* (*Solo pieces for the beginning flutist* – Mel Bay)
VIVALDI, A. arr. HARRISON. *Larghetto and Allegro* (*Amazing solos* – Boosey & Hawkes)
VIVALDI, A. arr. GILLIAM and McCASKILL. *Largo* (*Solo pieces for the beginning flutist* – Mel Bay)

List C

- **From AMEB *Flute Grade 2* Series 4:**
  BARTÓK, B. arr. DAVIES. *Teasing song* No 18 from *Gyermekeknek* Book 2
  BIZET, G. arr. LANNING. *Farandole* from *L'Arlésienne suite* No 2
  MORRIS, C. *Dancing lorikeets*
  RAE, J. *On the level*
  SCULTHORPE, P. *Sea chant*
- **From AMEB *Flute Second Grade* Series 3:**
  EDWARDS, R. *Lullaby*
  FIRTH, A. *Gone troppo!*
  KELLY, B. *Calypso*
  RIDOUT, A. *Melody*
  SCULTHORPE, P. *Parting*
- **From AMEB *Flute Second Grade* Series 2:**
  LASALA, A. *Milonga*
  NORTON, C. *Venezuelan holiday*
  SCULTHORPE, P. *Left bank waltz*

AMEB Manual list

BARTÓK, B. arr. HARRISON. *Pleasantry II* (*Amazing solos* – Boosey & Hawkes)
FAURE, G. arr. MOYSE. *Berceuse* (*A treasury of flute music in progressive order* – Schirmer)
FITZGERALD, J. *Mermaid's lullaby* 3rd movement from *Sea suite* (AMC)
GERSHWIN, G. arr. HARRIS. *Fascinating rhythm* (*Easy Gershwin for flute: fifteen songs* – Oxford University Press)
GERSHWIN, G. arr. HARRIS. *I got rhythm* (*Easy Gershwin for flute: fifteen songs* – Oxford University Press)
KHACHATURIAN, A. arr. GILLIAM and McCASKILL. *Andantino* (*Solo pieces for the beginning flutist* – Mel Bay)
PROKOFIEV, S. arr. HARRISON. *Troika* (*Amazing solos* – Boosey & Hawkes)
REEMAN, C. *Bobby Shaftoe* (*Jazzy flute 2 for young players* – Universal)
REEMAN, C. *Summer evening* (*Jazzy flute 2 for young players* – Universal)
SCHUBERT, F. arr. MOYSE. *Menuet* (*Forty little pieces in progressive order* – Schirmer)
SCHUBERT, F. arr. MOYSE. *Andantino* (*Forty little pieces in progressive order* – Schirmer)
SCHUBERT, F. arr. MOYSE. *Two écossaises* (*A treasury of flute music in progressive order* – Schirmer)
TRADITIONAL arr. HARRISON. *The cuckoo* (*Amazing solos* – Boosey & Hawkes)
WEDGWOOD, P. *Keep truckin'* (*Really easy jazzin' about* – Faber)
WEDGWOOD, P. *Buttercup* (*Really easy jazzin' about* – Faber)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4093

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

List A

- **From AMEB *Flute Grade 3* Series 4:**
  FIRTH, A. *Greasy rag*
  GARIBOLDI, G. arr. FAZZONE. *Study* from *20 studies for flute* Op. 132 No 3
  KÖHLER, E. arr. FAZZONE. *Allegretto* from *20 Leichte und melodische Lektionen* Op 93
  QUANTZ, J.J. *Caprice* from *Sonatensätze für Flöte und Generalbaß* QV 1:177
  RAE, J. *From another planet*
- **From AMEB *Flute Third Grade* Series 3:**
  ANDERSEN, J. *Moderato*
  BACH, J.S. arr. HODGSON. *Bourée*
  COCKCROFT, B. *Taurus*
  HARRISON, H. *Calypso collapso*
  SOUSSMANN, H. *Allegretto*
- **From AMEB *Flute Third Grade* Series 2:**
  ANDERSEN, J. *Moderato*
  TELEMANN, G. *Allegro*
  TRADITIONAL. *Londonderry hornpipe*

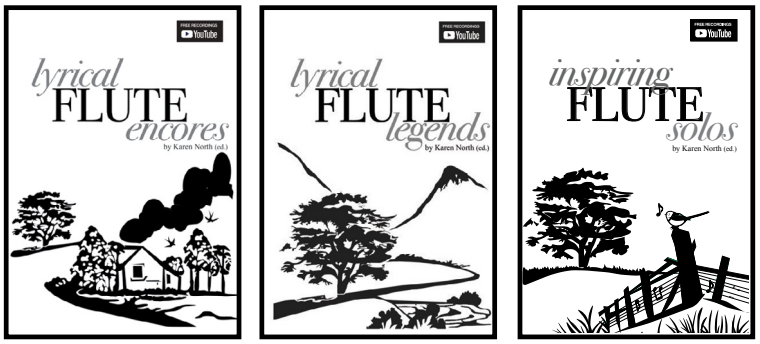
AMEB Manual list

ADAMS, S. *Road hogs ride again* (*Flute basics repertoire* – Faber)
ANONYMOUS. arr. ADAMS. *O virgo splendens* (*Flute basics repertoire* – Faber)
CARLSON, R. *Silver spangled cockerels* 4th movement from *Australian bird suite* (AMC)
CARLSON, R. *Willywagtail and English blackbirds* 2nd movement from *Australian bird suite* (AMC)
COCKCROFT, B. *Gemini* No 3 from *Zodiac* (reedmusic.com)
COCKCROFT, B. *Leo* No 5 from *Zodiac* (reedmusic.com)
DROUET, L. *Andante quasi allegretto* (*99 solos and studies for flute* – Fluteworthy)
GARIBOLDI, G. *Allegretto grazioso* (No 27 from *76 graded studies for flute* Book 1 – Faber)
GARIBOLDI, G. *Allegretto moderato* (No 30 from *76 graded studies for flute* Book 1 – Faber)
GAVEAUX, S. *Allemande* (*99 solos and studies for flute* – Fluteworthy)
HARRIS, P. *Animato* (No 32 from *76 graded studies for flute* Book 1 – Faber)
KÖHLER, E. *Study* No 1 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Study* No 3 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Study* No 5 from *Progress in flute playing* Op. 33 Book 1 (Chester)
QUANTZ, J. arr. HARRIS. *Minuetto* (No 42 from *76 graded studies for flute* Book 1 – Faber)
RAE, J. *Clockwork march* from *40 modern studies for solo flute* (Universal)
RAE, J. *Groove it!* from *40 modern studies for solo flute* (Universal)
RAE, J. *Short cut* from *40 modern studies for solo flute* (Universal)
RAE, J. *Walkabout* from *40 modern studies for solo flute* (Universal)
SOUSSMANN, H. *Allegro* (*99 solos and studies for flute* – Fluteworthy)
SOUSSMAN, H. arr. VESTER. *Andante* AND *Allegro moderato* (No 35 and No 47 from 125 *easy Classical studies* - Universal)
TELEMANN, G. arr. HARRISON. *Allegro* (No 41 from *Amazing studies flute* – Boosey & Hawkes)
TELEMANN, G. arr. HARRISON. *Allegro* (No 62 from *Amazing studies flute* – Boosey & Hawkes)
TRADITIONAL arr. HARRISON *Freilach* (*Amazing studies flute* – Boosey & Hawkes)

THE YOUNG FLUTE PLAYER

by Karen North

M.Mus, B.A. Hons. Mus., Dip.Ed (Mus).



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List B

- **From AMEB *Flute Grade 3* Series 4:**
  BARSANTI, F. arr. NICOLSON. *Allegro* 4th movement of *Sonata* No 3 from Op. 2
  KUHLAU, F. arr. HODGSON. *Allegretto* 1st movement of *Sonatina* No 2 from Op. 55
  MOZART, W.A. arr. GILHAM. *The birdcatcher's song* from *The magic flute* K. 620
  RUGE, F. arr. HOWELL. *Tempo di minuetto* 3rd movement from *Sonata in G major*
  TELEMANN, G.P. arr. ROSS. *Allegro* 3rd movement of *Sonata in F major* from TWV41:F2
- **From AMEB *Flute Third Grade* Series 3:**
  ALBINONI, T. arr. WERETKA. *Giga*
  ELGAR, E. arr. HODGSON. *Nimrod*
  KRONKE, E. *Gavotte*
  LOEILLET, J. arr. WERETKA. *Allegro*
  NAUDOT, J-C. arr. WERETKA. *Rondeau*
- **From AMEB *Flute Third Grade* Series 2:**
  HOTTETERRE, J. *Rondeau*
  PURCELL, D. *Largo*
  VIVALDI, A. *Largo*

AMEB Manual list

BIZET, G. arr. TAKAHASHI. *Minuet from L'arlesienne* (*Suzuki flute school* Volume 3 – Summy-Birchard)
CHEDEVILLE, N. attrib. VIVALDI. *Giga* 5th movement from *Sonata* No 1 in C major from *Il Pastor Fido* (Bärenreiter)
CHEDEVILLE, N. attrib. VIVALDI. *Giga* 5th movement from *Sonata* in G major RV 57 No 3 from *Il Pastor Fido* (Bärenreiter)
CORELLI arr. GILLIAM and McCASKILL. *Gigue* (*Solo pieces for the beginning flutist* – Mel Bay)
GOSSEC, F.-J. arr. VOXMAN *Gavotte* (*Concert and contest collection* – Rubank)
HANDEL, G. *A tempo di gavotta* 4th movement from *Sonata* in C major HWV 365 (No VI from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
HAYDN, F. arr. MOYSE. *Serenade* (No 40 from *Forty little pieces in progressive order for beginner flutists* - Schirmer)
MARCELLO, B. *Allegro* 2nd movement from *Sonata* No 10 in A minor from *12 Sonatas* Op. 2 (Editio Musica Budapest)
PLEYEL, I. arr. GILLIAM and McCASKILL. *Rondo* (*Solo pieces for the beginning flutist* – Mel Bay)
SCHUBERT, F. arr. MOYSE. *Moment Musical* (No 36 from *Forty little pieces in progressive order for beginner flutists* – Schirmer)
TELEMANN, G.P. *Menuet* II No 4b from *Suite* in A minor TWV 55:a2 (Schirmer)

List C

- **From AMEB *Flute Grade 3* Series 4:**
  BAILEY, K. *Little brown feet*
  CHAMINADE, C. arr. FAZZONE. *Air de ballet* Op. 30
  KULLAK, T. arr. HOWELL. *Grandmother tells a ghost story* No 3 from *Kinderleben* Op. 81
  PROKOFIEV, S. arr. HODGSON. *Gavotte* 3rd movement from *Symphony* No 1 Op. 25
  TAGGART, H. *Gustav*
- **From AMEB *Flute Third Grade* Series 3:**
  DESMOND, P. arr. RAE. *Take five*
  FIRTH, A. *Bach goes to the Bahamas*
  KATS-CHERNIN, E. *Eliza aria* for flute or piccolo
  REEMAN, J. *Drunken sailor*
  WEDGWOOD, P. *Tequila sunrise*
- **From AMEB *Flute Third Grade* Series 2:**
  AKED, L. *See the rabbit*
  CUI, C. *Spanish puppets*
  HOROWITZ, J. *Rumba*

AMEB Manual list

BAILEY, K. *Blue mood* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BAILEY, K. *Little brown feet* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BAILEY, K. *Snappy rag* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BAILEY, K. *Moonlight air* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BONET, C. arr. WYE. *La partida* (*A first Latin-American flute album* – Novello)
FITZGERALD, J. *Zephyr's jig* 4th movement from *Sea suite* (AMC)
GENIN, P. arr. TAKAHASHI. *Allegretto* (*Suzuki flute school* Volume 2 – Summy-Birchard)
HARRISON, H. *Three circular songs* (*Amazing solos* – Boosey & Hawkes)
HOLLAND, D. *Romantic song* (AMC)
JOPLIN, S. *Original rags* (*Amazing solos* – Boosey & Hawkes)
KOEPKE, P. arr. VOXMAN. *Bergamask* (*Concert and contest collection* – Rubank)
PARKER, J. *Buggy* (*Jazzed up too for flute* – Brass Wind Publications)
RIMSKY-KORSAKOV, N. arr. STUART. *Theme from Scheherazade* (*Flute fancies* – Boston Music)
TCHAIKOVSKY, P. arr. CHRISTOPHERSON. *Song of the lark* (*Children's album* – music-scores.com)
TRADITIONAL arr. HARRISON. *Stars, no moon* and *Peruvian dance tune* (*Amazing solos* – Boosey & Hawkes)
TRADITIONAL arr. WYE. *Junana* (*A first Latin-American flute album* – Novello)
VAN ROSS, P. *Arrival strut* from *The penguin parade* (Music Allsorts)
WARLOCK, P. arr. HARRISON. *Basse dance* (*Amazing solos* – Boosey & Hawkes)
WEDGWOOD, P. *Going home* (*Jazzin' about* – Faber)
WEDGWOOD, P. *Hot on the line* (*Jazzin' about* – Faber)
WEDGWOOD, P. *Pink lady* (*Jazzin' about* – Faber)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 4094

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

List A

- **From AMEB *Flute Grade 4* Series 4:**
  BULLARD, A. *Stomping flute*
  DEVIENNE, F. *Allegretto* 1st movement of *Duetto* No 4 from Op. 75
  DROUET, L. *Study* No 48 from *72 studies*
  KÖHLER, E. arr. HUNT. *Allegretto*
  RAE, J. *The cat on the corner*
- **From AMEB *Flute Fourth Grade* Series 3:**
  ANDERSEN, J. *Moderato*
  BULLARD, A. *Baroque flute*
  GARIBOLDI, G. *Allegro brillante*
  KÖHLER, E. *Etude*
  RAE, J. *Slavonic dance*
- **From AMEB *Flute Fourth Grade* Series 2:**
  DROUET, L. *Adagio cantabile*

POWNING, G. *Bright and chirpy*
TRADITIONAL. *The four seasons*

AMEB Manual list

COCKCROFT, B. *Cancer* No 4 from *Zodiac* (reedmusic.com)
COCKCROFT, B. *Virgo* No 6 from *Zodiac* (reedmusic.com)
FERLING, E. arr. ADAMS and HARRIS. *Maestoso* (No 50 from *76 graded studies for flute* Book 1 – Faber)
GARIBOLDI, G. *Andantino* from *100 Classical studies* (Universal)
GARIBOLDI, G. *Allegro energico* from *100 Classical studies* (Universal)
KÖHLER, E. *Study* No 7 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Study* No 8 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Study* No 9 from *Progress in flute playing* Op. 33 Book 1 (Chester)
LOCATELLI, P. arr. NIGHTINGALE. *Minuetto* (No 34 from *99 solos and studies for flute* - Fluteworthy)
PÄRT, A. *Estlandler* (*Repertoire explorer* – Universal)
POPP, A. arr. ADAMS and HARRIS. *Allegretto* (No 47 from *76 graded studies for flute* Book 1 – Faber)
RAE, J. *Breakout* No 21 from *40 modern studies for solo flute* (Universal)
RAE, J. *Ringing the changes* No 31 from *40 modern studies for solo flute* (Universal)
RAE, J. *Mad dance* No 34 from *40 modern studies for solo flute* (Universal)
ROSETTI, A. *Rondo from Concerto* (*99 solos and studies* – Fluteworthy)
SCOTT, J. arr. HARRISON. *Ophelia rag* (*Amazing studies flute* – Boosey & Hawkes)
STAMITZ, J. *Allemande* No 8 from *8 caprices* (Peters)
TELEMANN, G. arr. ADAMS and HARRIS. *Allegro* (No 49 from *76 graded studies for flute* Book 1 – Faber)
TULOU, J.-L. arr. VESTER. *Allegro moderato* (No 13 from *100 Classical studies* - Universal)
TULOU, J.-L. arr. VESTER. *Allegro* (*100 Classical studies* - Universal)

List B

- **From AMEB *Flute Grade 4* Series 4:**
  BACH, J.C.F. arr. NICOLSON and WITTENBECHER. *Scherzo* 2nd movement from *Quartet* No 3 from *Sei quartetti*
  HAYDN, J. arr. HOWELL. *Allegro* from *Werke für das Laufwerk* Hob. XIX:28
  LOEILLET, J. arr. ROSS. *Largo* and *Allegro* 1st and 2nd movements from Op. 3 No 10
  MOZART, W.A. arr. HODGSON. *Menuetto and trio* 2nd movement from *Flute quartet* K. 298
  SARTI, G. arr. FAZZONE and NICOLSON. *Giga* 3rd movement from *Flute sonata in G minor* Op. 1 No 4
- **From AMEB *Flute Fourth Grade* Series 3:**
  LOCATELLI, P. arr. WERETKA. *Largo* and *Allegro*
  LOEILLET, J. arr. WYE. *Gavotte* and *Aria*
  MARCELLO, B. arr. WERETKA. *Adagio* and *Allegro*
  MONTECLAIR, M. arr. WERETKA. *Chaconne*
- **From AMEB *Flute Fourth Grade* Series 2:**
  BLAVET, M. *Giga*
  MOZART, W. *Tamino's aria*
  RANISH, J. *Giga*

AMEB Manual list

HANDEL, G. *Siciliana* and *Giga/Allegro* 3rd and 4th movements from *Sonata* in F major HWV 369 (No VIII from *Eleven sonatas for flute and figured bass* – Bärenreiter)
HANDEL, G. *Largo* and *Allegro* 3rd and 4th movements from *Sonata* in B minor HWV 376 (No XI from *Eleven sonatas for flute and figured bass* – Bärenreiter)
HANDEL, G. *Vivace* 2nd movement from *Sonata* in B minor HWV 367b (No VII from *Eleven sonatas for flute and figured bass* – Bärenreiter)
MARCELLO, B. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* in B♭ major Op. 2 No 7 SF 775 (Editio Musica Budapest)
MARCELLO, B. *Largo* 1st movement and *Gavotta* 4th movement from *Sonata* in B♭ major Op. 2 No 7 SF 775 (Editio Musica Budapest)
MOZART, W. *Menuetto primo e Menuetto secondo en carillon* 3rd movement from *Sonata* in C major K 14
PURCELL, H. arr. REVELL. *Air* and *Hornpipe* (*Two pieces* – Rudall, Carte & Co.)
QUANTZ, J. *Vivace* 3rd movement from *Sonata* in B♭ major Op. 2 No 2
TELEMANN, G. *Les plaisirs* 2nd movement from *Suite* in A minor TWV 55:a2 (Peters)
VANHAL, J. arr. RAE. *Cadenza and siciliana* (*Repertoire explorer 2* – Universal)

List C

- **From AMEB *Flute Grade 4* Series 4:**
  DELIBES, L. *Morceau de concours*
  KATS-CHERNIN, E. *Chatterbox rag*
  POLDINI, E. *Poupée valsante* No 2 from *Marionettes*
  SEIBER, M. *Waltz* and *Mazurka* 3rd and 4th movements from *Dance suite*
  WEDGWOOD, P. *Falling*
- **From AMEB *Flute Fourth Grade* Series 3:**
  BENFALL, S. *Blues at eleven*
  CHAMINADE, C. arr. LAFLEURANCE. *Pièce romantique*
  WILCHER, P. *An idle voyce*
  WILSON, A. *Summer samba*
- **From AMEB *Flute Fourth Grade* Series 2:**
  JACOB, G. *Cradle song*
  KOECHLIN, C. *Moderato con moto* and *Andantino*
  STOWASSER, H. *Legend*

AMEB Manual list

BAILEY, K. *Devil may care* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BAILEY, K. *Jumbuck jive* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BAILEY, K. *Stokers siding* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BAILEY, K. *A wily bossa* (*Jazz incorporated* Volume 1 – Kerin Bailey Music)
BIZET, G. arr. LANNING. *Chanson bohème* (*The classic experience* – Cramer Music)
CARR-BOYD, A. *Ann and Del in Oz* (Wirripang)
FELD, J. *Petit caprice* (Leduc)
GROSS, E. *Happy flute* (AMC)
HONEGGER, A. *Romance* (IMC)
JACOB, G. *On a summer evening* (Emerson Edition)
PARKER, J. *Boogie express* (*Jazzed up too* – Brass Wind Publications)
PESSARD, E. arr. VOXMAN. *Andalouse* (*Concert and contest collection* – Rubank)
PIERNE, G. *Serenade* Op. 7 (Alphonse Leduc)
POWNING, G. *Rondo for a reluctant radish* 1st movement and *Pavane for a parsimonious parsnip* 2nd movement from *Vegetable suite* (Chester)
POWNING, G. *Pavane for a parsimonious parsnip* 2nd movement and *Tarantella for a troublesome turnip* 3rd movement from *Vegetable suite* (Chester)
TAFFANEL, P. arr. BLAKEMAN. *Allegretto (1890)* (*Allegretto (1890) and Allegro (1885)* – Hunt Edition)
WIDOR, C.-M. arr. REY. *Pavane* No 1 from *3 pièces* for flute or oboe

WILCHER, P. *Idyll* 1st movement from *Pièces françaises* (Wirripang)
WILCHER, P. *Promenade for Pelléas* 2nd movement from *Pièces françaises* (Wirripang)
WILSON, A. *The big bander (Jazz, rock and more* – Spartan Press*)*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8, students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, without assistance, in readiness for the examination.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of Technical Work from memory.
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Fluent performance of extended techniques as required by the technical exercises
- Precise breath control
- Fingers held close to the keys
- Articulation as required, specified in *Flute Technical work* (2012)
- Rhythmic precision
- A resonant, full and clear tone
- Working towards the control of *vibrato* as an expressive device
- Clear tone across the range
- Clean articulation and even *legato*
- Control of *staccato* articulation
- Performance of dynamics as specified
- Accurate intonation and consistency of pitch

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Striving towards accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8).

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge Tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

The candidate is required to demonstrate:
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Accuracy of intonation and consistency of pitch

- Performance of dynamics and articulations as specified in line with a developing interpretative ability
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- Performance of cadenzas where indicated in concerto movements.

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge Tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 4095

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D, and two Extra List works for presentation at examination.

List A

● **From AMEB *Flute Grade 5* Series 4:**
BARRETT, J. *The little rag rag* from *Whole steps*
GARIBOLDI, G. *Study* No 8 from *Etudes mignonnes* Op. 131
attrib. KÖHLER, E. *Study*
QUANTZ, J. arr. HODGSON. *Gigue* from *Caprices and other exercises for the flute*
VAN ROSS, P. van. *Sideswiper*

● **From AMEB *Flute Fifth Grade* Series 3:**
COCKCROFT, B. *Scorpio*
GARIBOLDI, G. *Allegretto*
KÖHLER, E. *Etude*
RAE, J. *Latin jive*

AMEB Manual list

ANDERSEN, J. *Moderato* No 2 from *24 études for flute* Op. 33
BERBIGUIER, B. *Allegro* No 1 from *18 exercises or études for flute* (Schirmer)
BERBIGUIER, B. *Allegro* No 3 from *18 exercises or études for flute* (Schirmer)
COCKCROFT, B. *Libra* No 7 from *Zodiac* (reedmusic.com)
DROUET, L. arr. VESTER. *Allegro* (No 70 from *100 Classical studies* - Universal)
GARIBOLDI, G. arr. VESTER. *Allegro moderato* (No 42 from *100 Classical studies* – Universal)
GARIBOLDI, G. arr. VESTER. *Allegretto mosso* (No 40 from *100 Classical Studies* – Universal)
KÖHLER, E. *In the moonlight* No 7 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *Allegro* No 11 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Moderato* No 12 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Andantino* No 13 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Allegro* No 14 from *Progress in flute playing* Op. 33 Book 1 (Chester)
KÖHLER, E. *Moderato* No 15 from *Progress in flute playing* Op. 33 Book 1 (Chester)
RAE, J. *Ambiguity* No 26 from *40 modern studies for solo flute* (Universal)
RAE, J. *In a dream* No 27 from *40 modern studies for solo flute* (Universal)
RAE, J. *Making tracks* No 29 from *40 modern studies for solo flute* (Universal)
RAE, J. *Water sprites* No 35 from *40 modern studies for solo flute* (Universal)

List B

● **From AMEB *Flute Grade 5* Series 4:**
BONONCINI, G. real. NICOLSON. *Lento* 1st movement and *Vivace* 4th movement of *Divertimento* No 6 from *Divertimenti da camera*
DROUET, L. real. O'DONNELL. *Allegro moderato* 1st movement of *Sonata* No 2 from *Méthode pour la flûte*
HASSE, J. real. HELYARD. *Affettuoso* 2nd movement and *Allegro* 3rd movement of *Sonata* No 2 from *Solos* Op. 2
PURCELL, D. real. TONDYS. *Adagio* 1st movement and *Giga* 5th movement of *Solo* No 1 from *Six sonatas*

● **From AMEB *Flute Fifth Grade* Series 3:**
CHEDEVILLE, N. arr. WERETKA. *Allegro ma non presto*
MARCELLO, B. arr. WERETKA. *Presto*
QUANTZ, J. arr. SMITH. *Allegro spirituoso*
TELEMANN, G. M. arr. WERETKA. *Spirituoso* and *Andante*

AMEB Manual list

BACH, J.S. *Rondeau* 2nd movement and *Badinerie* 7th movement from *Suite* No 2 in B minor BWV 1067
BACH, J.S. *Polonaise and Double* 5th movement from *Suite* No 2 in B minor BWV 1067
CHEDEVILLE, N. attrib. VIVALDI. *Corrente* 4th movement and *Giga: Allegro* 5th movement from *Sonata* in G major RV 57 No 3 from *Il Pastor Fido* (Bärenreiter)
HANDEL, G. *Larghetto* 1st movement and *Allegro* 2nd movement from *Sonata* in F major Op. 1 No 11 HWV 369 (No VIII from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
LOEILLET, J. *Adagio* 1st movement and *Poco allegro* 2nd movement from *Sonata* in B minor Op. 5 No 5
LOEILLET, J. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in D major Op. 5 No 4
MARCELLO, B. *Largo* 3rd movement and *Allegro* 4th movement from *Sonata* in C major Op. 2 No 9 (Amadeus)
MOZART, W. arr. MOYSE. *Rondo* (*Solos for the flute player* – Schirmer)
TELEMANN, G.P. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata in Canon* in B♭ major TWV 41:B3 (*Duetto in B flat major for treble recorder and basso continuo* – Amadeus)
TELEMANN, G. *Rejouissance* 5th movement from *Suite* in A minor TWV 55:a2 (Schirmer)
TELEMANN, G. *Polonaise* 7th movement from *Suite* in A minor TWV 55:a2 (Schirmer)
TELEMANN, G. *Vivace* 1st movement and *Largo* 2nd movement from *Sonata* in F major TWV 41: F2 (Amadeus)

List C

● **From AMEB *Flute Grade 5* Series 4:**
ANDERSEN, J. *Tanzlied* No 2 from *Salonstücke* Op. 52 Volume 2
BIZET, G. arr. HODGSON. *Intermezzo* and *Seguidilla* from *Carmen*
FOOTE, A. *Pastorale* No 3 from *Three pieces for flute and piano* Op. 31
KRONKE, E. arr. HOWELL. *Gavotte* 2nd movement of *Kammer-Konzert im alten Stil* Op. 112

● **From AMEB *Flute Fifth Grade* Series 3:**
ALBÉNIZ, I. arr. FLEURY. *Le printemps*
DRIGO, R. *Serenade*
KOEPKE, P. *Villanella*
POPP, W. *Intermezzo*

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Jocelyn Fazzone
AMEB Flute Series 4
Consultant

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AMEB Manual list

ANDERSEN, J. *Scherzino* No 6 from *8 performance pieces for flute and piano* Op. 55 (*24 short concert pieces* – Southern Music Company)
BIZET, G. arr. CAVALLY. *L'arlesienne 2nd Minuet* (*24 short concert pieces* – Southern Music Company)
BIZET, G. arr. MOYSE. *Valse-menuet (Solos for the flute player* – Schirmer)
FAURE, G. *Pièce* (Durand)
FAURE, G. arr. CAVALLY. *Sicilienne* (*24 short concert pieces* – Southern Music Company)
FAURE, G. arr. WYE. *Pavane* (*A Fauré flute album* – Novello)
GAUBERT, P. *Madrigal* (Enoch & Co.)
GODARD, B. *Allegretto* 1st movement from *Suite de Trois Morceaux* Op. 116 (Chester)
JONCIÈRES, V. arr. CAVALLY. *Hungarian serenade* (*24 short concert pieces* – Southern Music Company)
KRONKE, E. *Sarabande* 3rd movement and *Gavotte* 4th movement from *Suite im alten Stil* Op. 81 (Zimmermann)
MASCAGNI, P. arr. ARNOLD. *Intermezzo Sinfonico from Cavalleria Rusticana* (*Flute Solos* Volume 38 – Music Sales)
POPP, W. Rondo 3rd movement from *Sonatina* No 1 from *6 sonatinas* Op. 388
REINECKE, C. arr. KÖHLER. *Schöne Maiennacht, wo die Liebe wacht* No 7 from *Von der Wiege bis zum Grabe* Op. 202
TAFFANEL, P. arr. BLAKEMAN. *Allegro* (1885) (*Allegretto (1890) and Allegro (1885)* – Hunt Edition)

List D

- **From AMEB *Flute Grade 5* Series 4:**
  FIRTH, A. *Ballad for Benny*
  MORRIS, C. *Jacaranda skies* and *Birdsong* 1st and 2nd movements of *Jacaranda suite*
  ROSE, M. *Canzona* and *Burlesque* from *A miscellany for flute* Book 2
  TOMASI, H. *Le petit chevrier Corse*
- **From AMEB *Flute Fifth Grade* Series 3:**
  ABBOTT, K. *Valentine*
  BEN-HAIM, P. *Sephardic melody*
  CARLSON, R. *Waterfall in spring*
  HARRIS, P. *…with a hint of lime*

AMEB Manual list

ABBOTT, K. *Autumn Song* (reedmusic.com)
BAILEY, K. *Al's café* (*Jazz incorporated* Volume 2 – Bailey)
BAILEY, K. *Blue waltz* (*Jazz incorporated* Volume 2 – Bailey)
BAILEY, K. *Cookin' with gas* (*Jazz incorporated* Volume 2 – Bailey)
BAILEY, K. *Get eccentric* (*Jazz incorporated* Volume 2 – Bailey)
BAILEY, K. *Pretty flower* (*Jazz incorporated* Volume 2 – Bailey)
BAILEY, K. *Riff-raff rock* (*Jazz incorporated* Volume 2 – Bailey)
BARBELER, D. *Confession 2* (reedmusic.com)
CONWAY BAKER, M. *Some summertime* (michaelconwaybaker.com)
COOKE, A. *Allegro moderato* 1st movement from *Sonatina* (OUP)
EDWARDS, R. *Jerry's dance song* No 1 (flute version) and *Ninnananna* No 4 from *Mystic spring* (AMC)
HOPKINS, S. *Journey to the east* (AMC)
SCHOCKER, G. *Sicilienne* (Theodore Presser)
SHERIDAN, G. *Andantino* No 5 from *Short pieces for flute and piano in popular styles* (AMC)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 4096

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D, and two Extra List works for presentation at examination.

List A

- **From AMEB *Flute Grade 6* Series 4:**
  HARRIS, P. *Presto* from *76 graded studies for flute* Book 2
  attrib. KÖHLER, E. *Study*
  KUMMER, K. arr. FAZZONE. *Étude mélodique* No 8 from *24 Études mélodiques* Op. 110
  SCOTT, A. *Empire building*
  TACET, J. attrib. STAMITZ. *Rondeau* 3rd movement of *Sonata* Op. 1 No 4
- **From AMEB *Flute Sixth Grade* Series 3:**
  ANDERSEN, J. *Allegretto*
  EVANS, T. *A short finale for Sunday night*
  MERCADANTE, S. *Theme and variations*
  RAE, J. *Hard rock blues*

AMEB Manual list

ANDERSEN, J. *Allegro moderato* No 1 from *24 progressive studies* Op. 33
ANDERSEN, J. *Andantino* No 3 from *24 progressive studies* Op. 33
ANDERSEN, J. *Allegro animato* No 7 from *24 progressive studies* Op. 33
ANDERSEN, J. *Allegretto* No 8 from *24 progressive studies* Op. 33
BERBIGUIER, B. *Allegro* No 4 from *18 exercises or études* (Schirmer)
BERBIGUIER, B. *Allegro non troppo* No 8 from *18 exercises or études* (Schirmer)
BOEHM, T. *Presto* in G minor No 6 from *24 caprices* Op. 26
CASTEREDE, J. *Tempo di ruba rapida* No 11 from *12 études* (Leduc)
COCKCROFT, B. *Capricorn* No 10 from *Zodiac* (reedmusic.com)
COCKCROFT, B. *Pisces* No 12 from *Zodiac* (reedmusic.com)
COCKCROFT, B. *Sagittarius* No 9 from *Zodiac* (reedmusic.com)
FERROUD, P.-O. *Jade* No 2 from *3 pieces* (Salabert)
KARG-ELERT, S. *Appassionato e stretto* No 6 from *30 Caprices* Op. 107 (Carl Fischer)
KARG-ELERT, S. *Moto perpetuo* No 7 from *30 Caprices* Op. 107 (Carl Fischer)
KÖHLER, E. *Andante* No 3 from *Progress in flute playing* Op. 33 Book 2 (Chester)
KÖHLER, E. *Etude* No 4 from *Progress in flute playing* Op. 33 Book 2 (Chester)
KÖHLER, E. *Etude* No 6 from *Progress in flute playing* Op. 33 Book 2 (Chester)
KÖHLER, E. *Etude* No 7 from *Progress in flute playing* Op. 33 Book 2 (Chester)
KÖHLER, E. *Dolls waltz* No 2 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *Finger exercise* No 5 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *At the fountain* No 6 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *Zigzag* No 8 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *Hand in hand* No 12 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *Insects' dance* No 19 from *25 romantic studies* Op. 66 (Southern Music Company)

KÖHLER, E. *The seashore* No 21 from *25 romantic studies* Op. 66 (Southern Music Company)
KÖHLER, E. *Spanish caprice* No 23 from *25 romantic studies* Op. 66 (Southern Music Company)
MOWER, M. *Das voces* No 6 from *20 commandments* (Itchy Fingers)
MOWER, M. *Chili con salsa* No 9 from *20 commandments* (Itchy Fingers)
MOWER, M. *Bluesangle* No 11 from *20 commandments* (Itchy Fingers)
MOWER, M. *Struttit* No 12 from *20 commandments* (Itchy Fingers)
MOWER, M. *Rise and fall* No 13 from *20 commandments* (Itchy Fingers)
TELEMANN, G.P. *A tempo giusto* 1st movement from *Fantasia* in F♯ minor No 10 from *12 fantasias* TWV 40:11 (Bärenreiter)

List B

● **From AMEB *Flute Grade 6* Series 4:**
CHINZER, G. real. TONDYS. *Andante* and *Allegro* 2nd and 3rd movements of *Sonata* No 6 from Op. 5
FREDERICK II. *Presto* 3rd movement of *Sonata* SpiF 114
NAUDOT, J.-C. real. O'DONNELL. *Adagio* and *Allegro* 1st and 2nd movements from *Sonata* Op. 4 No 1
POPP, W. *Allegro non troppo* 1st movement of *Sonatine* Op. 388 No 1

● **From AMEB *Flute Sixth Grade* Series 3:**
CHEDEVILLE, N. arr. WERETKA. *Vivace* and *Allegro ma non presto*
COUPERIN, F. arr. WERETKA. *Courante a l'italienne* and *Forlane*
DONIZETTI, G. arr. STILL. *Sonata*
PLATTI, G. arr. ANDERSON. *Grave* and *Allegro*

AMEB Manual list

BACH, J.S. *Andante* 3rd movement from *Sonata* in E minor BWV 1034
BLAVET, M. 2nd movement and 5th movement from *Sonata* in E minor Op. 2 No 3
HANDEL, G. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in G major Op. 1 No 5 HWV 363b (No V from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
attrib. HANDEL, G. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor HWV 375 (No X from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
MOZART, W. *Sonata* in A major K 12 (Bärenreiter)
MOZART, W. *Andante* in C major K 315 (Bärenreiter)
QUANTZ, J. *Adagio* No 10 and *Allegro* No 13 from *Thirteen duos for flute and basso continuo*
TELEMANN, G.P. *Adagio* 2nd movement and *Allegro* 5th movement from *Sonata* in C minor No 2 from *Continuation des sonates méthodiques* TWV 41:c3
TELEMANN, G.P. *Allegro* 1st movement and *Allegro assai* 3rd movement from *Sonata* in C minor No 2 from *Continuation des sonates méthodiques* TWV 41:c3
TELEMANN, G.P. *Adagio* 1st movement and *Allegro* 4th movement from *Sonata* in G minor No 1 from *Sonate methodische* TWV 41:g3
VINCI, L. *Adagio* 1st movement, *Allegro* 2nd movement and *Pastorella* 5th movement from *Sonata* in D major (Zimmermann)

List C

● **From AMEB *Flute Grade 6* Series 4:**
CINNA, O. de la. ed. and arr. WÄCHTER and WEINZIERL. *Malagueña* Op. 369
DEBUSSY, C. arr. DURAND and HENNEBAINS. *Le petit berger* from *Children's corner*
GAUBERT, P. *Orientale* No 2 from *Deux esquisses*
GLINKA, M. arr. TSYBIN. *Waltz* from *A life for the Tsar*

● **From AMEB *Flute Sixth Grade* Series 3:**
FOOTE, A. *Mélodie*
GAUBERT, P. arr. RAISKUMS. *Sicilienne*
MOSZKOWSKI, M. arr. HODGSON. *Moderato*
RAVEL, M. arr. FLEURY. *Pièce en forme de habanera*

AMEB Manual list

BRUN, G. *Romance* Op. 41 (Rubank)
BÜSSER, H. *En sourdine* 1st movement and *Valse lente* 2nd movement from *Petite suite* Op. 12 (Durand)
BÜSSER, H. *Vieille chanson* 3rd movement and *Scherzetto* 4th movement from *Petite suite* Op. 12 (Durand)
BÜSSER, H. *Ecureuils* (Alphonse Leduc)
DVOŘÁK, A. arr. STALLMAN. *Allegro risoluto* 1st movement from *Sonatina* (IMC)
GAUBERT, P. *Soir sur la plaine* No 1 from *2 Esquisses* (Heugel)
GAUBERT, P. *Orientale* No 2 from *2 Esquisses* (Heugel)
GERMAN, E. *Valse gracieuse* 1st movement from *Suite* (Masters Music)
GODARD, B. *Legende pastorale* Op. 138 (Southern Music Company)
KRONKE, E. *Allemande* 1st movement and *Courante* 2nd movement from *Suite en stil ancien* Op. 81
MOUQUET, J. Any three movements from *5 short pieces* Op. 39
POPP, W. *Allegro non troppo* 1st movement from *Sonatine* Op. 388 No 1 (Hunt)
RHENE-BATON. *Bourée* Op. 42
SAINT-SAËNS, C. *Romance* Op. 37 (Durand)
VAUGHAN WILLIAMS, R. *Passepied* 4th movement from *Suite de ballet* (Oxford University Press)
WIDOR, C. *Moderato* 1st movement from *Suite* Op. 34 No 1 (Kalmus)

List D

● **From AMEB *Flute Grade 6* Series 4:**
CONSTABLE, R. *Autumn song*
FIRTH, A. *Cooper's capers*
MATHIAS, W. *Allegro vivace* 3rd movement of *Sonatina* Op. 98
MORRIS, C. *Beyond the forest* and *Ride of the brumbies* 3rd and 4th movements of *Jacaranda suite*

● **From AMEB *Flute Sixth Grade* Series 3:**
DARGAVILLE, T. *Invisible dance*
HARRIS, P. *Blowing blue*
SCULTHORPE, P. *Songs of sea and sky*
TANSMAN, A. *Intermezzo* and *Scherzo*

AMEB Manual list

BRUMBY, C. *Menteith* (Wirripang)
CARMICHAEL, J. *Sleigh ride to Thredbo* 3rd movement from *Thredbo suite* (AMC)
COOKE, A. *Andantino* 2nd movement and *Allegro vivace* 3rd movement from *Sonatina* (Oxford University Press)
ELMSLY, J. *Light and shade* No 2 from *Three doubles* (*Little dancings: a selection of flute music by New Zealand composers* – SOUNZ)
GLANVILLE-HICKS, P. *Lento recitative* 2nd movement and *Vivace* 3rd movement from *Sonatine* (Schott)
GRENFELL, M. arr. DRAEGER *On a moonlit night* (reedmusic.com)
GRENFELL, M. *In which Christopher Robin leads an expotition to the north pole* No 1 from *Four Pooh stories* (*Little dancings: a selection of flute music by New Zealand composers* – SOUNZ)
HYDE, M. *Fireside images* (Wirripang)
HYDE, M. *Nocturne* (Wirripang)
HYDE, M. *Beside the stream* No 1 from *Five solos for flute and piano* (EMI)
HYDE, M. *The little juggler* No 3 from *Five solos for flute and piano* (EMI)
NEGEREVICH, N. *Timepiece* (Dorian Music)
NORMAN, P. *Isla's blues* No 4 from *Six songs* (reedmusic.com)
ORLOVICH, M. *Flight of fancy* (AMC)
RUTTER, J. *Prelude* 1st movement and *Ostinato* 2nd movement from *Suite antique* (Oxford University Press)

SCHULTZ, C. *The dance* from *Dancing ngutinai* (AMC)
SCHOCKER, G. *Healing music* (Theodore Presser)
SCHOCKER, G. *Allegro amabile* 1st movement and *Allegretto* 3rd movement from *Springsongs* (Theodore Presser)
SCHOCKER, G. *Light and airy* 2nd movement and *Upbeat!* 5th movement from *Springsongs* (Theodore Presser)
STOCK, J. *Three variations on Plum blossom* (*Chinese flute solos* – Schott)
WILLIAMS, N. *Haiku* (AMC)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4097

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D, and two Extra List works for presentation at examination.

List A

ANDERSEN, J. *Allegro animato* No 5 from *24 études* Op. 15
ANDERSEN, J. *Lento* No 14 from *24 études for flute* Op. 33
ANDERSEN, J. *Adagio* No 19 from *24 études for flute* Op. 33
ANDERSEN, J. *Allegro animato* No 20 from *24 études for flute* Op. 33
BERBIGUIER, B. *Allegro* No 7 from *Eighteen exercises or études* (Schirmer)
BERBIGUIER, B. *Allegro* No 9 from *Eighteen exercises or études* (Schirmer)
BOEHM, T. *Caprice* No 2 from *24 caprices* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* No 3 from *24 caprices* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* No 4 from *24 caprices* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* No 23 from *24 caprices* Op. 26 (Carl Fischer)
COCKCROFT, B. *Aquarius* No 11 from *Zodiac* (reedmusic.com)
DRAEGER, C. *Lament for passenger pigeons* 5th movement from *Two fires suite* (reedmusic.com)
JACOB, G. *Pied piper* [the 2nd movement, *March to the River Weser*, to be played on piccolo] (Oxford University Press)
KÖHLER, E. *Allegro moderato* No 2 from *Progress in flute playing* Op. 33 Book 2 (Chester)
KÖHLER, E. *Tempo di valse moderato* No 8 from *Progress in flute playing* Op. 33 Book 2 (Chester)
MERCADANTE, S. *Variations on Ombra che a me d'intorno* (*10 arias – variations sur des airs d'opéras* – Billaudot)
MOZART, W. arr. MERCADANTE. *Aria extrait de Don Giovanni* (*10 arias – variations sur des airs d'opéras* – Billaudot)
RAE, J. *Cyclone* No 38 from *40 modern studies* (Universal)
ROSSINI, G. arr. MERCADANTE. *Aria extrait de Mose in Egitto* (*10 aria – variations sur des airs d'opéras* – Billaudot)
TELEMANN, G.P. *Fantasia* in A minor No 2 from *12 fantasias* TWV 40:3 (Bärenreiter)
TELEMANN, G.P. *Fantasia* in C major No 5 from *12 fantasias* TWV 40:6 (Bärenreiter)
TELEMANN, G.P. *Fantasia* in D major No 7 from *12 fantasias* TWV 40:8 (Bärenreiter)
TELEMANN, G.P. *Fantasia* in E minor No 8 from *12 fantasias* TWV 40:9 (Bärenreiter)

List B

BACH, C.P.E. *Allegro* 2nd movement and *Vivace* 3rd movement from *Sonata* in D major H. 556 Wq. 129
BACH, C.P.E. *Andante* 1st movement and *Allegretto* 2nd movement from *Sonata* in G major H. 509 Wq. 86 (Breitkopf & Härtel)
BACH, J.S. *Sonata* in E♭ major BWV 1031
BLAVET, M. *Adagio* 1st movement and *Presto* 4th movement from *Sonata* in G major *'L'Henriette'* Op. 2 No 1 (Music Masters)
BLAVET, M. *Andante e spiccato* 1st movement and *Allegro* 2nd movement from *Sonata* in B minor No 2 from *Troisième livre de sonates* Op. 3
attrib. HANDEL, G. *Allegro* 2nd movement, *Adagio* 3rd movement and *Allegro* 4th movement of *Sonata* in A minor HWV 374 (No IX from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
HOFFMAN, L. attrib. HAYDN. *Allegro* 1st movement from *Concerto* in D major Hob. VIIf:1 Badley II:D1
MOZART, W. *Rondo* K anh. 184 (Universal)
QUANTZ, J. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor QV 1:Anh. 16b
QUANTZ, J. *Adagio* 1st movement and *Presto* 2nd movement from *Sonata* in A minor Op. 1 No 1 QV 1:152 (Schott)
QUANTZ, J. *Amabile* 1st movement and *Allegro* 2nd movement of *Sonata* in C minor Op. 1 No 3 QV 1:16 (Schott)
TELEMANN, G.P. *Triste* 1st movement and *Allegro* 2nd movement from *Sonata* in F minor TWV 41:f1 (Amadeus)

List C

BLOCH, E. *Moderato* 1st movement and *Allegro giocoso* 3rd movement from *Suite modale* (Durand)
BOULANGER, J. *D'un matin de printemps* (Durand)
CAPLET, A. *Petite valse* (Henry Lemoine)
DEBUSSY, C. arr. BRISON. *La fille au cheveux de lin* No 8 and *Menuet* No 10 from *Pour invoquer Pan…* (Schott)
DOPPLER, A. *Berceuse* (Zimmermann)
GAUBERT, P. *Romance* (Kalmus)
GERMAN, E. *Romance and intermezzo* (*The romantic flute* – Boosey & Hawkes)
GROVLEZ, G. *Concertino* (Editions Combre)
JOLIVET, A. *Fantaisie caprice* (Leduc)
KOEPKE, P. *Allegretto* 1st movement from *Sonata* in B♭ major (Rubank)
MOUQUET, J. *Pan et les bergers* 1st movement from *La flute de Pan* Op. 15 (Henry Lemoine)
PESSARD, E. *Pièce No 2* Op. 28
POPP, W. *Vogelsang* Op. 324 (*Chant de l'oiseau* – Billaudot)
SAINT-SAËNS, C. arr. TAFFANEL. *Airs de ballets d'Ascanio* (Durand)
SCHUMANN, R. arr. RAMPAL. Any two movements from *Three romances* Op. 94 (IMC)

List D

BAILEY, K. *Butterfly samba* No 5 from *5 dances* (Kerin Bailey Music)
BAILEY, K. *Raindrop impressions* No 1 from *5 dances* (Kerin Bailey Music)
BERKELEY, L. *Sonatina* (Schott)
BOLLING, C. *Sentimentale* 2nd movement from *Suite* (Hal Leonard)
BOLLING, C. *Veloce* 7th movement from *Suite* (Hal Leonard)
BOLLING, C. *Versatile* 6th movement from *Suite* for flute or bass flute and piano (Hal Leonard)
CLARKE, I. and PAINTER, S. *Tuberama* (Just Flutes)
CLARKE, I. *Spiral lament* (Just Flutes)
DEBUSSY, C. *Syrinx* (Bärenreiter)
EDWARDS, R. *Johannes dance song* 5th movement and *Yanada* 8th movement from *Mystic spring* (AMC)
FUKUSHIMA, K. *Requiem* (Suvini Zerboni)
GOOSSENS, E. *Scherzo fantastique* (Leduc)
HONEGGER, A. *Danse de la chevre* (Salabert)
HOOVER, K. *On the betrothal of Princess Isabelle of France, aged six years* 4th movement from *Medieval suite* (Papagena Press)
HOOVER, K. *The drunken friar* 3rd movement from *Medieval suite* (Papagena Press)

KOEHNE, G. arr. DRAEGER. *Garden scene* from *The ballet 1914* (reedmusic.com)
RODRIGO, J. arr. GALWAY. *Villano y ricercar* 1st movement from *Fantasia para un gentilhombre* (Schott)
ROUSSEL, A. *Andante* and *scherzo* Op. 51 (Durand)
RUTTER, J. *Aria* 3rd movement and *Waltz* 4th movement from *Suite antique* (Oxford University Press)
SPIKE, K. *Arabesque* (joshuatreemusic.com.au)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4098

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Flute Technical work* (2012).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D for presentation at examination.

List A

ANDERSEN, J. *Allegro con brio* No 3 from *24 studies* Op. 15
ANDERSEN, J. *Presto molto* No 12 from *24 studies* Op. 15
BERBIGUIER, T. *Allegro non troppo* No 18 from *18 exercises or études* (Schirmer)
BOEHM, T. *Caprice* in A♭ major No 9 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in F minor No 10 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in D♭ major No 11 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in A♭ minor No 16 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in C♯ minor No 18 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in A major No 19 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in D major No 21 from *24 caprices for flute* Op. 26 (Carl Fischer)
BOEHM, T. *Caprice* in E minor No 24 from *24 caprices for flute* Op. 26 (Carl Fischer)
CASTEREDE, J. *Etude* No 4 from *12 études* (Leduc)
CASTEREDE, J. *Etude* No 7 from *12 études* (Leduc)
FÜRSTENAU, A. *Preludio: agitato, a piacere* and *Tempo di polacca* No 16 from *26 Übungen fur die Flöte* Op. 107
GARIBOLDI, G. *Allegro* No 2 in A minor from *15 études modernes et progressives* (Schott)
MERCADANTE, S. arr. FAZZONE. *Theme and Variation 1 – 4* from *Variazioni sul tema del coro degli sgherri nell'opera Elisa e Claudio* (*99 solos and studies* – Fluteworthy)
TELEMANN, G.P. *Fantasia* in E major No 9 from *12 fantasias* TWV 40:10 (Bärenreiter)
WIENIAWSKY, H. arr. FAZZONE. *Alla saltarella* (*99 solos and studies* – Fluteworthy)

List B

BACH, C.P.E. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in B♭ major H. 552 Wq. 125
BACH, C.P.E. *Allegro un poco* 1st movement and *Allegro* 3rd movement from *Sonata* in D major H. 65.29 Wq. 83
BACH, C.P.E. *Adagio di molto* 2nd movement and *Allegro assai* 3rd movement from *Sonata* in E major H. 506 Wq. 84
BACH, J.S. *Adagio* 2nd movement and *Allegro* 3rd movement from *Sonata* in G minor BWV 1020
BACH, J.S. *Sonata* in C major BWV 1033
BLAVET, M. *Adagio* 1st movement, *Allegro ma non presto* 2nd movement, *Allegro* 5th movement and *Giga* 6th movement from *Sonata* in G minor No 5 from *Troisième livre de sonates* Op. 3
GRETRY, A. *Allegro* 1st movement and *Larghetto* 2nd movement from *Concerto* in C major (IMC)
HAHN, R. *Variations on a theme by Mozart* (IMC)
HANDEL, G. *Sonata* in A minor Op. 1 No 4 HWV 362 (No IV from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
MOZART, W. *Sonata* in F major K 13
PERGOLESI, G. *Concerto* in G major (Sikorski)
VIVALDI, A. *Concerto* in G minor RV 439
VIVALDI, A. *Concerto* in C major RV 443 for piccolo

List C

BÜSSER, H. *Sicilienne* Op. 60 (Leduc)
CAMUS, P. *Chanson et badinerie* (Leduc)
CARMICHAEL, J. *Nocturne* 2nd movement from *Thredbo suite* (AMC)
DEBUSSY, C. arr. LENSKI. *Prélude a l'Aprés midi d'une faune* (Universal)
DOPPLER, F. *Mazurka de salon* Op. 16 (Zimmermann)
FOOTE, A. arr. ZVEROV. *A night piece* (Southern Music Company)
GANNE, L. *Andante et scherzo* (Billaudot)
GAUBERT, P. *Hommage à Schumann* 2nd movement from *Sonatine* (Heugel & Cie)
GLIERE, R. *Valse* No 2 from *Deux morceaux* Op. 35 No 2
GROVLEZ, G. *Romance et scherzo* (Billaudot)
HUE, G. *Fantasie* (Billaudot)
IBERT, J.-F. *Jeux* (Leduc)
MOUQUET, J. *Pan et les nymphes* 3rd movement from *La flute de Pan* Op. 15 (Kalmus)
REINECKE, C. *Ballade* Op. 288 (Zimmermann)
RHEINBERGER, J. *Rhapsodie* Op. 27 (Kunzelman)

List D

DICK, R. *Bouncy* No 5 from *Flying lessons* Volume 1 (robertdick.net)
DICK, R. *Poetically* No 6 from *Flying lessons* Volume 1 (robertdick.net)
EDWARDS, R. *Chirrup* 3rd movement and *Arabesque* 6th movement from *Mystic spring* (AMC)
EDWARDS, R. *Mystic spring* 2nd movement and *Ngala* 7th movement from *Mystic spring* (AMC)
HOOVER, K. *Kokopeli* (Papagena Press)
IBERT, J.-F. *Pièce* (Leduc)
JOLIVET, A. *Incantation pour que l'image Devienne symbole* for flute or alto flute (Billaudot)
LA BERGE, A. *Revamper* (Frog Peak Music)
MILHAUD, D. *Tendre* 1st movement and *Clair* 3rd movement from *Sonatine* (Durand)
MUCZYNSKI, R. *3 preludes* Op. 18 (Schirmer)
SCHOCKER, G. *Regrets and resolutions* (Theodore Presser)
SITSKY, L. *2 pastorales* (Seesaw Music)
STANHOPE, P. *Phospheric variations* (reedmusic.com)
WHITICKER, M. *Kiah* (AMC)
WILSON, C. *Celtic partita* (Falls House Press)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4099

Please refer to the syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

List A

BOISMORTIER, J. *Cinquième suite* Op. 35 (Schott)
CLARKE, I. *Great train race* (ianclarke.net)
DRAEGER, C. *Melusina's dream* (AMC)
EDWARDS, R. *Ulpirra* (reedmusic.com)
JEANJEAN, P. *Etude* No 10 from *Etudes modernes* (Leduc)
KUHLAU, F. *Capriccio* No 3 from *Variations and solos* Op. 10b (Billaudot)
KUHLAU, F. *Mich fliehen alle Freuden* No 11 from *Variations and solos* Op. 10b (Billaudot)
LOEB, D. *6 preludes* for solo piccolo (Alry Publications)
MOYSE. *Etude* No 7 from *Etudes d'apres Wieniawsky* (Leduc)
PAGANINI, N. *Caprice No 24* (IMC)
PIAZZOLLA, A. *Tango-etude No 3* (*Tango études* – Henry Lemoine)
TELEMANN, G.P. *Fantasia* in G major No 11 from *12 fantasias* TWV 40:12 (Bärenreiter)
ZGRAJA, K. *Improvisando flamenco a piacere* No 1 from *3 virtuoso flamenco studies* (Schott)

List B

BLAVET, M. *Sonata* in D minor Op. 2 No 2 '*La Vibray*'
LECLAIR, J. *Sonata* in G major Op. 9 No 7 (Schott) also available as Op. 4 No 7 (*2 sonatas for flute* – Amadeus)
QUANTZ, J. *Concerto* in G major QV 5:174
QUANTZ, J. *Concerto* in G minor QV 5:193
QUANTZ, J. *Sonata* in C minor QV 1:15
TELEMANN, G.P. *Sonata* in B minor No 1 from *Continuation des sonates méthodiques* TWV 41: h3
VIVALDI, A. *Concerto* in G major RV 436

List C

CHAMINADE, C. *Concertino* Op. 107
DOPPLER, F. *Nocturne* Op. 17
GAUBERT, P. *Ballade* (Heugel & Cie)
GAUBERT, P. *Fantasie* (Salabert)
GAUBERT, P. *Nocturne et Allegro scherzando* (Kalmus)
GAUBERT, P. *Sonata No 2* (Heugel & Cie)
GERMAN, E. 1st movement and 2nd movement from *Suite* (Masters Music)
GERMAN, E. 2nd movement and 3rd movement from *Suite* (Masters Music)
GIESEKING, W. *Sonatine* in E minor
GODARD, B. *Suite de trios Morceaux* Op. 116 (Zimmermann)
HARTY, H. *In Ireland* (Boosey & Hawkes)
HÜE, G. *Nocturne* and *Gigue*
LEROUX, X. *Première romance en la mineur* (Leduc)
POULENC, F. *Sonata* (Chester)
SAINT-SAËNS, C. *Odelette* Op. 162 (Durand)
SCHUBERT, F. arr. HÜNTELER. *Adagio* 2nd movement and *Allegretto* 3rd movement from *Sonata* in A minor D 821 *'Arpeggione'* (Bärenreiter)
TAFFANEL, P. *Andante pastorelle et Scherzettino* (Alfred)

List D

AMIROV, F. *Kolibyeinaya* No 2, *Dance* No 3, *Gorkh Azerbaydyana* No 4 and *U rokdnika* No 5 from *6 pieces* (Sikorski)
BAILEY, K. *Night sky* No 3 from *5 dances* (Kerin Bailey Music)
BATCHELOR, P. *Sonata* (*Contemporary Australian flute* – Currency Press)
BENNETT, R. *Summer music* (Novello)
BENSHOOF, K. *Spindrift* for piccolo and piano (kenbenshoof.com)
BOLLING, C. *Fugace* 4th movement from *Suite* (Hal Leonard)
BOYD, A. *Bali moods* No 1 (AMC)
BOYD, A. *Red sun, chill wind* (AMC)
CLARKE, I. *Orange dawn* (ianclarke.net)
FOSS, L. *Three American pieces* (Carl Fischer)
GENZMER, H. *Sonata* No 1 (Ries & Erler)
GEORGE, T. *Concerto* (Thom George)
HANSON, H. *Serenade* Op. 35 (Carl Fischer)
HYDE, M. *Sonata* (Wirripang)
NORTON, C. *Sonatina* (Boosey & Hawkes)
RUTTER, J. *Dance with me* 4th movement from *Partita* (janerutter.com)
SCHULHOFF, E. *Allegro moderato* 1st movement and *Scherzo* 2nd movement from *Sonata* (Chester)
SCHULHOFF, E. *Aria, Andante* 3rd movement and *Rondo-finale* 4th movement from *Sonata* (Chester)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate is required to demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects and extended techniques appropriate to the instrument and required for particular musical and stylistic reasons
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the flute, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the flute repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the flute and the meaning of any terms and signs commonly used in flute music.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 4100

Please refer to the syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil time requirements may be selected from any of the lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

List A

BOZZA, E. *Image* (Leduc)
CHADWICK, R. *Beastie* No 1 from *Hysterical penguins* for solo flute (AMC)
CHADWICK, R. *Hysterical penguins* No 2 from *Hysterical penguins* for solo flute (AMC)
FELD, J. Any three movements from *Quatre pièces* (Leduc)
FUKUSHIMA, K. *Mei* (Suvini Zerboni)
HEISS, J. *Four lyric pieces* (Southern Music Company)
HIGDON, J. *Rapid fire* (Lawdon Press)
HINDEMITH, P. Any five movements from *Acht Stücke* (Schott)
KARG-ELERT, S. *Sonata appassionata* Op. 140 (Zimmermann)
LA ROSE, A. *Breakbeat* (Anti-Social Music)
LARSON, R. *Movin' on* (Wood Nymph Music)
LIEBERMANN, L. *Soliloquy* (Theodore Presser)
LIEBERMANN, L. *8 pieces* for bass flute, alto flute, c flute or piccolo [all instruments are optional throughout] (Theodore Presser)
ROZSA, M. 1st movement from *Sonata for solo flute* Op. 39 (Faber)
ROZSA, M. 2nd movement and 3rd movement from *Sonata for solo flute* Op. 39 (Faber)
STAMITZ, A. *Caprice* No 1 and *Caprice* No 3 (*8 caprices* – Peters)
STANLEY, J. *Firefly* (reedmusic.com)
TAKEMITSU, T. *Air* (Schott)
TELEMANN, G.P. *Fantasia* in F♯ minor No 10 from *12 fantasias* TWV 40:11 (Bärenreiter)

List B

BACH, J.S. *Sonata* in E major BWV 1035
BACH, C.P.E. *Sonata* in G major (*'Hamburger'*) H 564 / Wq. 133
BACH, C.P.E. *Sonata* in G major H 554 / Wq. 127 (*Six sonatas* – Zimmermann)
BACH, C.P.E. *Concerto* in D minor H 426/ Wq. 22
GLUCK, C. arr. HESS. *Concerto* in G major (Amadeus)
HANDEL, G. *Sonata* in E minor HWV 379 (No I from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
MOZART, W. *Concerto* in D major K 314
QUANTZ, J. *Sonata* in E minor QV 1:75 (*Drei Sonaten* – Breitkopf & Härtel)
QUANTZ, J. *Sonata* in G minor QV 1:114 (*Drei Sonaten* – Breitkopf & Härtel)
QUANTZ, J. *Sonata* in A minor QV 1:150 (*Drei Sonaten* – Breitkopf & Härtel)
QUANTZ, J. *Sonata* in C major QV 1:12 (*5 sonate* – Editio Musica Budapest)
QUANTZ, J. *Sonata* in B minor QV 1:167 (*5 sonate* – Editio Musica Budapest)
QUANTZ, J. arr. RAMPAL. *Concerto* in E minor (IMC)
STAMITZ, J. *Sonata* in G major (Schott)

TELEMANN, G.P. *Sonata* G major No 6 from *Sonate methodische* TWV 41: G4
VIVALDI, A. *Concerto* in D major (*'Il cardellino'*) Op. 10 No 3 RV 428

List C
BOEHM, T. *Nel cor più* Op. 4 (Billaudot)
BOEHM, T. *Grand polonaise* Op. 16
BÜSSER, H. *Prelude et scherzo* Op. 35 (Schirmer)
DOPPLER, F. *Hungarian pastoral fantasy* Op. 26 (Carl Fischer)
DUVERNOY, A. *Concertino* in C major Op. 45 (*Flute music by French composers* – Schirmer)
ENESCO, G. *Cantabile et presto* (*Flute music by French composers* – Schirmer)
FAURE, G. *Fantasie* Op. 79 (*Flute music by French composers* – Schirmer)
GENIN, P.-A. *Variations on Carnival of Venice* Op. 14 (Billaudot)
GRIFFES, C. *Poem* (Schirmer)
MORLACCHI, P. *Il pastore svizzero* (Ricordi)
PERILHOU, A. *Ballade* (*Flute music by French composers* – Schirmer)
REINECKE, C. *Allegro* 1st movement and *Intermezzo* 2nd movement from *Sonata* Op. 167 (*'Undine')*
REINECKE, C. *Andante tranquillo* 3rd movement and *Finale* 4th movement from *Sonata* Op. 167 (*'Undine')*
ROUSSEL, A. Any two movements from *Jouers de flûte* Op. 27
TAFFANEL, P. *Fantaisie sur Jean de Nivelle* (Billaudot)

List D
ARNOLD, M. *Concerto for flute and strings* Op. 45 (Paterson)
BARTÓK, B. arr. ARMA. *Suite paysanne hongroise* (Boosey & Hawkes)
BEDARD, D. *Sonata* (Doberman)
BOYD, A. *Cloudy mountain* (Faber)
CARMICHAEL, J. *A little night music* (AMC)
COPLAND, A. *Duo* (Boosey & Hawkes)
EDWARDS, R. *Nura* (AMC)
FRANCAIX, H. *Divertimento* (Schott)
GLICK, S. *Sonata* (Jaymar Music)
GOOSSENS, E. *3 pictures* Op. 55
HINDEMITH, P. *Sonata* (Schott)
HOLCOMBE, B. 1st movement and 2nd movement from *Sonata* No 2 (Musicians publications)
HOLCOMBE, B. 2nd movement and 3rd movement from *Sonata* No 2 (Musicians publications)
MARTIN, F. *Ballade* (Universal)
MARTINŮ, B. 1st movement and 2nd movement from *First sonata* (Schirmer)
MARTINŮ, B. 2nd movement and 3rd movement from *First sonata* (Schirmer)
MESSIAEN, O. *Le merle noir* (Leduc)
OTAKA, H. *Concerto* Op. 30b (Muramatsu)
ROCHBERG, G. *Between two worlds* (Theodore Presser)
SCHOENFIELD, P. *Achat sha'alti* and *Ufaratsta* (*Valentines* – Carl Fischer)
SCHOCKER, G. *Musique française* (Theodore Presser)
TAKTAKISHVILI, O. *Sonata* (Schirmer)
ZYMAN, S. *Sonata* (Theodore Presser)

Section II. General knowledge

LICENTIATE 4101

Please refer to the syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirement may be selected from any of these lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates may elect to present works from List E (orchestral excerpts) in preference to any one of lists A, B, C or D. Candidates presenting orchestral excerpts must prepare all works on the list. The examiner will select up to five for presentation in the examination. Excerpts must be presented from one of the following two sources:

- BAXTRESSER, J. and REARICK, M. *Orchestral excerpts for flute* (Theodore Presser)
- WYE, T. and MORRIS, P. *The orchestral practice book* Volume 1 and Volume 2 (Novello)

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A
ARNOLD, M. *Fantasy* (Faber)
BACH, C.P.E. *Sonata* in A minor H. 562 Wq. 132
BACH, J. S. *Sonata* in A minor BWV 1013
BEAUGEAIS, K. *Burwood Park* (reedmusic.com)
BOZZA, E. Any two contrasting movements from *14 études arabesque*
CARTER, E. *Scrivo in vento* (Boosey & Hawkes)
CLARKE, I. *Zoom tube* (Just Flutes)
COLGRASS, M. *Wild riot of the shaman's dreams* (Micheal Colgrass Music)
DEAN, B. *Demons* (Bote & Bock)
DESENNE, P. 1st movement, 3rd movement (with variations) and 5th movement from *Sonata* (Paul Desenne)
DICK, R. *Flames must not encircle sides* (Multiple Breath Music)
DICK, R. *Afterlight* (Multiple Breath Music)
DICK, R. *Fish are jumping* (Multiple Breath Music)
FORD, A. *Spinning* for alto flute (AMC)
FRANCAIX, J. *Suite pour flute seule* (Schott)
GRANADOS, M. *Two Venezuelan études for solo flute* (Marco Granados)
ITTZES, G. *Mr Dick is thinking in terms of a blues pattern* (Gergely Ittzes)
JOLIVET, A. Any three movements from *Cinq incantations* (Boosey & Hawkes)
KARG-ELERT, S. *Chaconne* No 30 from *30 caprices for solo flute* Op. 107 (Alfred)
MARAIS, M. arr. SCHMITZ. Any fifteen variations from *Les folies d'Espagne* (Bärenreiter)
MEALE, R. *Melisande* (AMC)
PURSER, J. *Piobaireachd* (International Opus)
RAN, S. *East wind* (Presser)
STOCKHAUSEN, K. *In Freundschaft* (Stockhausen-Verlag)
TAKEMITSU, T. *Voice* (Salabert)
TOMASI, H. *Sonatina* (Leduc)
VASKS, P. *Ainava ar putniem* (Schott)

List B

BACH, C.P.E. *Sonata* in D major H. 553 Wq. 126
BACH, C.P.E. *Sonata* in G major H. 548 Wq. 134
BACH, J.S. *Sonata* in B minor BWV 1030
BACH, J.S. *Sonata* in E minor BWV 1034
DANZI, F. *Concerto* in D minor Op. 31
DEVIENNE, F. *Concerto* No 7 in E minor (IMC)
HANDEL, G. *Sonata* in B minor HWV 367b (No VII from *Eleven sonatas for flute and basso continuo* – Bärenreiter)
MOZART, W. *Concerto* in G major K 313
QUANTZ, J. *Sonata* in E minor Op. 1 No 5 QV. 1:77
QUANTZ, J. *Sonata* in D major QV 1:47
STAMITZ, K. *Concerto* in G major Op. 29 (Schott)
VIVALDI, A. *Concerto* in G major Op. 10 No 6 RV 437

List C

BORNE, F. *Fantasie on themes from Carmen* (*James Galway flute collection* – Schirmer)
BOWEN, E.Y. *Sonata* Op. 120 (Emerson)
BRUMBY, C. *Concerto* (AMC)
BRUMBY, C. *Sonatina* (AMC)
BURTON, E. *Sonatina* (Carl Fischer)
BÜSSER, H. *Andalucia* Op. 86
DEMERSSEMAN, J. *Sixième solo de concert* (Billaudot)
DEMERSSEMAN, J. *Grand fantasie de concert* Op. 52 (*In the golden age of the flutists* Volume 3 – Zen-On)
FRANCK, C. *Allegro* 2nd movement, *Recitativo-fantasia* 3rd movement and *Allegro poco mosso* 4th movement from *Sonata* in A major (IMC)
IBERT, J. *Concerto* (Leduc)
JACOB, G. *Moderato con moto* 1st movement, *Allegretto* 2nd movement and *Finale* 4th movement from *Concerto* (Stainer and Bell)
MERCADANTE, S. *Concerto* in E minor Op. 57 (Suvini Zerboni)
MOLIQUE, B. *Concerto* in D minor Op. 69
NIELSEN, C. *Concerto* (Chester)
PISTON, W. *Sonata*
PROKOFIEV, S. Any three movements from *Sonata* in D major Op. 94
REINECKE, K. 1st movement and 2nd movement from *Concerto* Op. 283 (Breitkopf & Härtel)
REINECKE, K. 2nd movement and 3rd movement from *Concerto* Op. 283 (Breitkopf & Härtel)
RIVIER, J. *Concerto* (Billaudot)
ROMBERG, B. *Concerto* Op. 30 (Kunzelman)
SANCAN, P. *Sonatina* (Durand)
SCHUBERT, F. *Introduction, Theme, Variation I, Variation III, Variation V, Variation VI* and *Variation VII* from *Introduction and variations on Trockne blumen* Op. 160 D. 802 (Peters)
TAFFANEL, P. *Freischütz fantasie* (Billaudot)

List D

BEASER, R. *Theme, Variations 4, 5* (with coda), *8, 9, 10, 13, 14* and *15* (with coda) from *Variations for flute and piano* (Helicon Music)
BOZZA, E. *Agrestide* (Leduc)
CARMICHAEL, J. *Phoenix concerto* (AMC)
CARMICHAEL, J. *Fantasy sonata* (Southern Music Company)
CORTESE, L. *Introduzione e allegro* Op. 40 (Ricordi)
DUTILLEUX, H. *Sonatine* (Leduc)
FELD, J. 1st movement and 2nd movement from *Sonata* (Leduc)
FELD, J. 2nd movement and 3rd movement from *Sonata* (Leduc)
FIRTH, A. *Treacherous tango* (andyfirthmusic.com)
FRANCAIX, J. *Sonate* (Schott)
HINDSON, M. 1st, 2nd and 4th movement of *House music* (Faber)
JOLIVET, A. *Chant de Linos* (Leduc)
JOLIVET, A. *Concerto* (Heugel & Cie)
LIEBERMANN, L. *Moderato* 1st movement from *Concerto* Op. 39 (Theodore Presser)
LIEBERMANN, L. *Molto adagio* 2nd movement and *Presto* 3rd movement from *Concerto* Op. 39 (Theodore Presser)
LIEBERMANN, L. *Sonata* (Theodore Presser)
MEALE, R. *Sonata* (AMC)
MOWER, M. 2nd movement and 3rd movement of *Sonata latino* (Itchy Fingers)
MUCZYNSKI, R. Any three movements from *Sonata* Op. 14 (Schirmer)
RITCHIE, A. *Flute concerto* (Bellbird)
SCHULZ, A. *Respiro/simple ground* (AMC)
SCHOCKER, G. *Airborne* (Theodore Presser)
VALI, R. *Persian suite: Folks songs Set No 12E* (Lauren Keiser)
VINE, C. *Sonata* (Faber)

List E

Candidates may elect to present works from List E (orchestral excerpts) in preference to any one of lists A, B, C or D. Candidates presenting orchestral excerpts must prepare all works on the list. The examiner will select up to five for presentation in the examination. Excerpts must be presented from one of the following two sources:

- BAXTRESSER, J. and REARICK, M. *Orchestral excerpts for flute* (Theodore Presser)
- WYE, T. and MORRIS, P. *The orchestral practice book* Volume 1 and Volume 2 (Novello)

BACH, J.S. *Aus Liebe will mein Heiland sterben* from *St. Matthew passion*
DEBUSSY, C. *Prélude a l'apres-midi d'un faune*
GLUCK, C. *Menuet* and *Dance of the blessed spirits*
HINDEMITH, P. *Symphonic metamorphosis: Solo* from *Andantino* 3rd movement
PROKOFIEV, S. *Peter and the wolf*
RAVEL, M. *Bolero*
RAVEL, M. *Daphnis et Chloë*
ROSSINI, G. *William Tell overture*
STRAUSS, R. *Dance of the seven veils* from *Salome*
STRAVINSKY, I. *Chant du rossignol*

Section II. General knowledge

Flute (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Flute (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6090

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6091

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6092

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6093

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6094

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of the Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6095

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6096

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6097

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6098

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Oboe

Oboe (Comprehensive)

Foreword

Aim

In addition to the development of technical fluency and rhythmic awareness, this syllabus places an emphasis on the progressive development of sound production and tone control through a carefully graded programme of technical work and repertoire. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources. By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means toward expressive playing.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

Two new examinations have been added to the syllabus: Preliminary and Certificate of Performance.

Preliminary is designed to be an entry-level examination, achievable for Candidates in the earliest stages of development.

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined Technical Work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by a series of grade books, *Oboe Series 1* (AMEB, 2017) from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual Lists for each of the grades. The syllabus is also supported by *Oboe Technical work* (AMEB, 2017), which contains all of the technical work and exercises for this syllabus, and *Oboe Sight-reading* (AMEB, 2017), which contains exercises in sight reading suitable to prepare candidates for this section of the examination.

Oboe Technical work (2000) may not be used with the new syllabus. Candidates preparing for examination with this syllabus must draw their Technical work only from *Oboe Technical work* (AMEB, 2017).

Programme structure

Number of works to be presented

Candidates are required to present the following works at examination in addition to any Technical Work, Sight-reading, Aural Test, or General Knowledge requirement:

Level 1

One work from each of Lists A, B, and C, in addition to any Extra List requirement (see Extra Lists below).

Level 2 (Grade 5)

One work from each of Lists A, B and C, in addition to any Extra List requirement (see Extra Lists below).

Level 2 (Grade 6, Grade 7 and Grade 8)

One work from each of Lists A, B and C, and the Orchestral Excerpts Requirements for List D, in addition to any Extra List requirement (see Extra Lists below).

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Level 3 (Associate Diploma)

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil time requirements may be selected from any of the lists.

Candidates must ensure that the entire programme can be performed within the maximum time given.

Level 3 (Licentiate Diploma)

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirement may be selected from any of these lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Orchestral excerpts

For Grade 6, Grade 7 and Grade 8, candidates must prepare three contrasting Orchestral excerpts for List D. Two will be chosen by the examiner for performance. Candidates are expected to display an understanding of their chosen excerpts in context. This entails listening carefully to relevant recordings.

Extra lists

Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra lists' in the 'General requirements practical examinations' section at the front of the *Manual of syllabuses*.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries. In the case of works that have not been arranged (i.e. works originally for oboe), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the oboe, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct

Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Candidates for Preliminary to Grade 3 may use AMEB recorded accompaniments to perform Series 1 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Some works in *Oboe Series 1* and other publications may contain duet parts for a second oboe or other instrument. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Student instruments

Some oboe makers now produce instruments which are lighter and have simplified key work to cater for younger students. Examples of these types of instruments are the Howarth Junior oboe and the Armstrong Werth Rocket oboe. These instruments have a limited range, missing the lowest two notes of the standard oboe range, and may be used for examinations up to and including Grade 3.

Alternative Instruments

Candidates are advised that alternative instruments may be used for the Oboe Syllabus, Level 2 and Level 3.

In Level 2, Grades 5 to 8, candidates may offer a List B OR List C piece on cor anglais. In Grades 6 to 8 candidates may ALSO choose to present the List D orchestral excerpts on cor anglais. In the Certificate of Performance, candidates may offer a List A, List B OR List C piece on cor anglais AND a List D piece on cor anglais.

Candidates may also choose to present their Extra list pieces on cor anglais.

For the Associate diploma, candidates may offer a List B OR List C piece on cor anglais. For the Licentiate diploma, candidates may offer a List B piece on oboe d'amore OR a List C piece on cor anglais.

Additional requirements

Candidates are required to achieve a pass in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass the principal examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations. For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of the *Manual of syllabuses*.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Copies of works to be provided

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Presentation of Technical work from memory

All of the Technical Work for this syllabus is printed in *Oboe Technical work* (AMEB, 2017). The Technical Work comprises two main areas: scales/arpeggios and technical exercises. For Preliminary examinations, all technical work may be read from the music. For all other grades, all scales and arpeggios must be presented from memory for examination purposes. Candidates may read from the music when presenting technical exercises for examination. For further information, see 'General requirements practical examinations – Technical work' in the front section of the *Manual of syllabuses*.

Presentation of List Pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses.*

Timing of examinations

The time allotted for all examinations is fixed by Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses.*

Tuning

The ability to tune the instrument accurately and reliably should be developed from the start of the oboist's training. Candidates must tune their own instruments from Grade 5. From Preliminary to Grade 4, both inclusive, the candidate may seek assistance from their accompanist in tuning their instrument.

Bibliography

Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. AMEB does not necessarily endorse the views expressed on any website.

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Weisberg, A. *The art of wind playing* (Galesville: Meredith Music, 2007)
Whittow, M. *Oboe: a reed blown in the wind*. (London: Puffit, 1991)
Williams, J. *The essential oboist: a concise approach to daily practice* (Kent: Cinque Port Music, 1985)

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the
- examiner
- Performance of all Technical Work at the indicated tempo
- Performance of Technical Work from memory as required
- Well-balanced posture allowing comfortable interrelationship of
- the instrument with the whole body, particularly the hands
- A centered embouchure with both lips tucked in firmly and without excessive tension
- Well-prepared breaths and controlled air flow
- Fingers held close to the keys
- Articulation as required, specified in *Oboe Technical work* (2017)
- Rhythmic precision
- A resonant, full and clear tone
- Clean articulation and even *legato*
- A developing awareness of intonation and pitch

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of
- the instrument with the whole body, particularly the hands
- A centered embouchure with both lips tucked in firmly and without excessive tension
- Well-prepared breaths and controlled air flow
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Clean and accurate articulation
- Even *legato*
- The use of dynamics as part of a developing interpretative ability
- An awareness of stylistic considerations appropriate to the
- repertoire
- Ensemble playing that displays good understanding and communication with the accompanist
- A developing awareness of intonation and pitch

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading (Grade 1 to Grade 4 only)

- The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in note reading and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 4300

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C.

List A

● **From AMEB *Oboe Preliminary* Series 1:**
LYONS, G. *Study*
MAIWALD, U. *Walzerlied*
SPARKE, P. *Give me a rest*
TAYLOR, S. *Exercise*

AMEB Manual list

BARTOK, B. arr. WASTALL. *A melody in Phrygian mode* (p. 11 from *Learn as you play oboe* – Boosey & Hawkes)
HOOK, J. arr. WASTALL. *Minuetto* (p. 9 from *Learn as you play oboe* – Boosey & Hawkes)
HYDE, D. arr. WASTALL. *Swim, swan, swim!* (p. 11 from *Learn as you play oboe* – Boosey & Hawkes)
JAARSMA, N. and KASTELEIN, J. *Off to town* (p. 11 from *Look, listen & learn 1* Method book – De Haske)
JAARSMA, N. and KASTELEIN, J. *On holiday* (p. 11 from *Look, listen & learn 1* Method book – De Haske)
McKEAN, H. *Mop it out* (No 9 from *Abracadabra oboe* – A & C Black)
McKEAN, H. *The aquarium* (No 13 from *Abracadabra oboe* – A & C Black)
McKEAN, H. *Boat on a lake* (No 14 from *Abracadabra oboe* – A & C Black)
SPARKE, P. *Breaking up* (No 11 from *Starter studies* oboe – Anglo Music)
SPARKE, P. *Soldiers' march* (No 8 from *Starter studies* oboe – Anglo Music)
SPARKE, P. *Willow waltz* (No 12 from *Starter studies* oboe – Anglo Music)
TAYLOR, S. No 10, p. 6 (*Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. *Wesley's wonder* (No 4, p. 10 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. McKEAN. *Hop, old squirrel* (No 35 from *Abracadabra oboe* – A & C Black)

List B

● **From AMEB *Oboe Preliminary* Series 1:**
BONSOR, B. *Kleiner Walzer*
HINCHLIFFE, R. *Daydreaming*
MORLEY, T. arr. HODGSON. *Goe from my window*
TRAD. arr. HOWELL. *Fais dodo, Colas mon p'tit frère*

AMEB Manual list

HINCHLIFFE, R. *The brook* (No 4 from *The really easy oboe book* – Faber)
RICHARDSON, A. *Slow waltz* (*First book of oboe solos* – Faber)
TAYLOR, S. *Waltz* (No 3, p. 12 from *Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. *Hymn* (No 4, p. 12 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. COCKCROFT and SEABROOK. *Now the day is over* (No 7 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Oriental Dance* (No 20 from *My favourite oboe tutor* – Reed Music)
WATTS, S. *Stardom waltz* (*Razzamajazz oboe* – Kevin Mayhew)
WATTS, S. *Kim's ballad* (*Razzamajazz oboe* – Kevin Mayhew)

List C

● **From AMEB *Oboe Preliminary* Series 1:**
HINCHLIFFE, R. *March of the ducks*
LYONS, G. *The cool camel*
TRAD. arr. HOWELL. *Clown dance*
WEDGWOOD, P. *Wrap it up*

AMEB Manual list

HINCHLIFFE, R. *Holiday trot* (No 3 from *The really easy oboe book* – Faber)
RICHARDSON, A. *In the well* (*First book of oboe solos* – Faber)
RICHARDSON, A. *A melancholy tale* (*First book of oboe solos* – Faber)
TAYLOR, S. *March* (No 1, p. 10 from *Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. *March* (No 1, p. 11 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. COCKCROFT and SEABROOK. *Pease pudding hot* (No 6 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Rain, rain, go away* (No 8 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *One man went to mow* (No 30 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *London bridge* (No 8 from *My favourite oboe tutor* – Reed Music)
WATTS, S. *Stripy cat crawl* (*Razzamajazz oboe* – Kevin Mayhew)

Section III. Aural tests, General knowledge

GRADE 1 4301

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C.

List A

● **From AMEB *Oboe Grade 1* Series 1:**
DOEMENS, B. *Siciliano*
GARNIER, F.-J. *Lesson*
SALTER, G. *The lame sheep*
WASTALL, P. *Exercise*

AMEB Manual list

CHARPENTIER, M.-A. arr. SPARKE. *Te Deum* (p. 38 fom *Look, listen & learn 1* Method Book – De Haske).
HARRIS, P. *Andante* (No 4 from *80 graded studies* Book 1 – Faber)
HARRIS, P. *Moderato* (No 5 from *80 graded studies* Book 1 – Faber)
HINKE, G.A. *Study* (No 3, p. 3 from *Elementary method* – Peters)
HINKE, G.A. *Study* (No 7, p. 4 from *Elementary method* – Peters)
JAARSMA, N. and KASTELEIN, J. *The clockwork toy* (p. 23 from *Look, listen & learn 1* Method Book – De Haske)
SPARKE, P. *Across Chelsea bridge* (No 24 from *Starter studies* oboe – Anglo Music)
SPARKE, P. *Spanish scherzo* (No 33 from *Starter studies* oboe – Anglo Music)
TAYLOR, S. *Alla marcia* (No 12, p. 15 from *Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. *Tempo di waltz* (No 3, p. 52 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. [arr. McKEAN]. *Quem pastores* (No 41 from *Abracadabra oboe* – A & C Black)

TRAD. [arr. McKEAN]. *Shepherds' hey* (No 63 from *Abracadabra oboe* – A & C Black)
TRAD. arr. LAWRANCE. *Lullaby* (p. 6 from *Winner scores all* – Brass Wind)
WASTALL, P. No 3, p. 20 (*Learn as you play oboe* – Boosey & Hawkes)
WASTALL, P. No 3, p. 26 (*Learn as you play oboe* – Boosey & Hawkes)
ZIMMER, H. *I've got my eye on you* from *Pirates of the Caribbean – Dead man's chest* (*Winner scores all* – Brass Wind)

List B

● **From AMEB *Oboe Grade 1* Series 1:**
BACH, J.S. arr. HODGSON. *Vom Himmel hoch, da komm' ich her*
BARRATT, C. *Modal lament*
HINCHLIFFE, R. *Nocturne*
WATTS, S. *Water lilies*

AMEB Manual list

BRAHMS, J. arr. COCKCROFT and SEABROOK. *Brahms' lullaby* (No 26 from *My favourite oboe tutor* – Reed Music)
DIABELLI, A. arr. WASTALL, P. *Serenade* (p. 22 from *Learn as you play oboe* – Boosey & Hawkes)
GLUCK, C.W. arr. WASTALL, P. *Chorus* (p. 23 from *Learn as you play oboe* – Boosey & Hawkes)
GLUCK, C.W. arr. WASTALL, P. *Chorus* from *Paris and Helen* (*Grade by grade oboe* Grade 1 – Boosey & Hawkes)
HUMPERDINCK, E. arr. LAWRANCE. *Evening prayer* from *Hansel and Gretel* (p. 3 from *Winner scores all* – Brass Wind)
PARRY, C.H. arr. TAYLOR. *Repton* (No 6, p. 28 from *Blow the oboe* Book 1 – Spartan/Alfred)
PURCELL, H. arr. CRAXTON and RICHARDSON. *Song tune* (*First book of oboe solos* – Faber)
PURCELL, H. arr. CRAXTON and RICHARDSON. *Rigadoon* (*First book of oboe solos* – Faber)
SECUNDA, S. arr. LAWRANCE. *Dona Dona* (p. 4 from *Winner scores all* – Brass Wind)
TAYLOR, S. *Paul's tune* (No 2, p. 9 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. BARRATT. *In our village* (*Grade by grade oboe* Grade 1 – Boosey & Hawkes)
TRAD. arr. COCKCROFT and SEABROOK. *Hush little baby* (No 11 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Sakura Sakura* (No 86 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Drink to me only* (*My favourite oboe tutor* – Reed Music)
WATTS, S. *Play of light* (*Razzamajazz oboe* – Kevin Mayhew)
WATTS, S. *Morning in Moscow* (*Razzamajazz oboe* – Kevin Mayhew)

List C

● **From AMEB *Oboe Grade 1* Series 1:**
LYONS, G. *Miss P. Dolce*
MORRIS, C. *In the groove*
RICHARDSON, A. *March*
TRAD. arr. HOWELL. *Mama Paquita*

AMEB Manual list

DAVIS, K. *Carol of the drum* (p. 3 from *Winner scores all* – Brass Wind)
GRIEG, E. arr. LAWRANCE. *Norwegian dance* (p. 7 from *Winner scores all* – Brass Wind)
HINCHLIFFE, R. *Spring song* (No 7 from *The really easy oboe book* – Faber)
LONG, H.J. *Spooked* (*Grade by grade oboe* Grade 1 – Boosey & Hawkes)
MORRIS, C. *Gnomes on holiday* (No 1 from *Gnomes on holiday* – Reed Music)
NORTON, C. *Tipping it down* (*Grade by grade oboe* Grade 1 – Boosey & Hawkes)
TAYLOR, S. *Counting trap* (No 4, p. 22 from *Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. *James's juell* (No 2, p. 10 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. COCKCROFT and SEABROOK. *When the saints go marching in* (No 20 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Suo-Gan* (No 81 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *She'll be coming 'round the mountain* (No 32 from *My favourite oboe tutor* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *What shall we do with the drunken sailor* (No 35 from *My favourite oboe tutor* – Reed Music)
WATTS, S. *Movie buster* (*Razzamajazz oboe* – Kevin Mayhew)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 4302

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Oboe Grade 2* Series 1:**
BROD, H. *Etude*
LYONS, G. *Study*
SPARKE, P. *Ghost town*
TRAD. arr. TAYLOR. *Ten green bottles*

AMEB Manual list

BOLTON, F. *A minor study* (*Grade by grade oboe* Grade 2 – Boosey & Hawkes)
DIABELLI, A. arr. WASTALL. *Etude* (p. 33 from *Learn as you play oboe* – Boosey & Hawkes)
GARIBOLDI, G. adapted WASTALL. *Study* (No 1, p. 42 from *Learn as you play oboe* – Boosey & Hawkes)
HARRIS, P. *Andante con moto* (No 6 from *80 graded studies* Book 1 – Faber)
HARRIS, P. *Andante* (No 8 from *80 graded studies* Book 1 – Faber)
HINKE, G.A. *Study* (No 2, p. 3 from *Elementary method* – Peters)
HINKE, G.A. *Study* (No 4, p. 3 from *Elementary method* – Peters)
HINKE, G.A. *Study* (No 8, p. 4 from *Elementary method* – Peters)
HINKE, G.A. *Study* (No 3, p. 6 from *Elementary method* – Peters)
HINKE, G.A. *Study* (No 4, p. 6 from *Elementary method* – Peters)
SPARKE, P. *Baroque ballad* (No 46 from *Starter studies* oboe – Anglo Music)
SPARKE, P. *Water music* (No 61 from *Starter studies* oboe – Anglo Music)
SPARKE, P. *Ragtime* (No 63 from *Starter studies* oboe – Anglo Music)
TAYLOR, S. *Alla marcia,* (No 1, p. 51 from *Blow the oboe*, Book 1 – Spartan/Alfred)
TAYLOR, S. *Andante cantabile* (No 5, p. 51 from *Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. *Tempo di minuetto* (No 2, p. 54 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. HARRISON. *Early one morning* (*Grade by grade oboe* Grade 2 – Boosey & Hawkes)

List B

● **From AMEB *Oboe Grade 2* Series 1:**
BRUMBY, C. *Oriental tale*
MORRIS, C. *Stargazing*
MOZART, W.A. arr. HOWELL. *Die Zufriedenheit*
SCHUBERT, F. arr. HODGSON. *Wiegenlied*

AMEB Manual list

BEETHOVEN, L. van. arr. WALTON *Choral symphony* (p. 2 from *66 great tunes oboe* – Australian Wind Music)
BLAKE, H. *Walking in the air* from *The snowman* (*Winner scores all* – Brass Wind)
BYRD, W. arr. CRAXTON and RICHARDSON. *John, come kiss me now* (*First book of oboe solos* – Faber)
DODGSON, S. *Waterwheel* (*Up front album for oboe* – Brass Wind)
GREGSON, E. *Summer evening serenade* (*Up front album for oboe* – Brass Wind)
GRETRY, A. arr. WASTALL. *Air* (p. 59 from *Learn as you play oboe* – Boosey & Hawkes)
HANDEL, G.F. arr. SPARKE. *Bourrée* from *Water music* (*Sounds classical* – Anglo Music)
HOOK, J. arr. WASTALL. *Minuetto* (p. 22 from *Learn as you play oboe* – Boosey & Hawkes)
PURCELL, H. arr. CRAXTON and RICHARDSON. *Minuet* (*First book of oboe solos* – Faber)
SCHUBERT, F. arr. WALTON. *The trout* (p. 2 from *66 great tunes oboe* – Australian Wind Music)
STÖLZEL, G.H. arr. SPARKE. *Bist Du bei Mir* (*Sounds classical* – Anglo Music)
TRAD. arr. COCKCROFT and SEABROOK. *The ash grove* (No 55 from *More tunes for oboe* – Reed Music)
TRAD. arr. TAYLOR. *Irish melody* (No 1, p. 44 from *Blow the oboe* Book 1 – Spartan/Alfred)
TRAD. arr. COCKCROFT and SEABROOK. *Londonderry air* (No 37 from *More tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Morning has broken* (No 34 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Moreton bay* (No 42 from *More tunes for oboe* – Reed Music)
TRAD. arr. TAYLOR. *Shaker song* (No 6, p. 90 from *Blow the oboe* Book 1 – Spartan/Alfred)
VIVALDI, A. arr. LAWRANCE. *Winter* from *The four seasons* (*Winner scores all* – Brass Wind)

List C

● **From AMEB *Oboe Grade 2* Series 1:**
BUTTERWORTH, I. *Time was*
GRIEG, E. arr. HODGSON *The gadfly said to the fly*
TRAD. arr. BARRATT. *Torry Burn*
WEDGWOOD, P. *Tangerine*

AMEB Manual list

BUTTERWORTH, I. *Razzle dazzle* (*Easy going solos for oboe* – Brass Wind)
GILKYSON, T. arr. LAWRANCE. *The bare necessities* (*Winner scores all* – Brass Wind)
HARRIS, P. *Dancing bears* (*Grade by grade oboe* Grade 2 – Boosey & Hawkes)
HINCHLIFFE, R. *Mellifluous minuet* (No 5 from *The really easy oboe book* – Faber)
HINCHLIFFE, R. *Dance of the scarecrows* (No 11 from *The really easy oboe book* – Faber)
LENNON, J. and McCARTNEY, P. arr. PARKER. *Yesterday* (*All jazzed up for oboe* – Brass Wind)
NORTON, C. *Blues for oboe* (No 1 from *Stepping out* – Boosey & Hawkes)
NORTON, C. *Rock solid* (No 4 from *Stepping out* – Boosey & Hawkes)
PROKOFIEFF, S. arr. HARRISON. *Troika* from *Lieutenant Kijé* (*Grade by grade oboe* Grade 2 – Boosey & Hawkes)
RICHARDSON, A. *Chi-Chi's dance* (*First book of oboe solos* – Faber)
TRAD. arr. COCKCROFT and SEABROOK. *The bear went over the mountain* (No 60 from *Tunes for oboe* – Reed Music)
TRAD. arr. COCKCROFT and SEABROOK. *Mexican hat dance* (No 41 from *More tunes for oboe* – Reed Music)
TRAD. arr. RICHARDSON. *Polish folk-tune* (*First book of oboe solos* – Faber)
TRAD. arr. COCKCROFT and SEABROOK. S*wing low, sweet chariot* (No 53 from *More tunes for oboe* – Reed Music)
TRAD. arr. GOODALL. *Vicar of Dibley theme* (*Winner scores all* – Brass Wind)
TRAD. arr. COCKCROFT and SEABROOK. *With my swag all on my shoulder* (No 9 from *More tunes for oboe* – Reed Music)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4303

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Oboe Grade 3* Series 1:**
BROD, H. *Etude*
HINKE, G.A. *Study*
LYONS, G. *Study*
SALTER, G. *Gnome*

AMEB Manual list

BAERMANN, C. *Allegro* (No 12 from *80 graded studies* Book 1 – Faber)
BAERMANN, C. *Moderato* (No 17 from *80 graded studies* Book 1 – Faber)
BROD, H. *Study* [first 16 bars] (No 3, p. 54 from *Learn as you play oboe* – Boosey & Hawkes)
CHÉDEVILLE, E. arr. WASTALL. *Tambourin* (p. 45 from *Learn as you play oboe* – Boosey & Hawkes)
DIABELLI, A. arr. WASTALL. *Ecossaise* (*Learn as you play oboe* – Boosey & Hawkes)
HARRIS, P. *Tango* (No 22 from *80 graded studies* Book 1 – Faber)
HINKE, G.A. *Allegro moderato* (No 3, p. 19 from *Elementary method* – Peters)
HINKE, G.A. *Allegro* (No 14, p. 11 from *Elementary method* – Peters)
HINKE, G.A. *Tempo giusto* (No 1, p. 18 from *Elementary method* – Peters)
PRELLEUR, P. *Rigaudon* (No 26 from *80 graded studies* Book 1 – Faber)
POPP, W. *Exercise 1* and *Exercise 2* (p. 56 from *Learn as you play oboe* – Boosey & Hawkes)
SALTER, G. *Wrinkled balloon* (*35 melodic studies* oboe – Emerson)
SALTER, G. *Spring in the air* (*35 melodic studies* oboe – Emerson)
SPARKE, P. *Romance in G minor* (No 25 from *Skilful studies* oboe – Anglo Music)
SPARKE, P. *Tyrolean tune* (No 27 from *Skilful studies* oboe – Anglo Music)
SPARKE, P. *Windmill waltz* (No 31 from *Skilful studies* oboe – Anglo Music)

TAYLOR, S. No 1 and No 2, p. 124 (*Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. No 4 and No 5, p. 125 (*Blow the oboe* Book 1 – Spartan/Alfred)
TAYLOR, S. No 1 and No 3, p. 126 (*Blow the oboe* Book 1 – Spartan/Alfred)

List B

● **From AMEB *Oboe Grade 3* Series 1:**
BEETHOVEN, L. van. arr. HOWELL. *Theme*
JACOB, G. *Study*
MORRIS, C. *A day in the Brindabellas*
RAMEAU, J.-P. arr. HODGSON. *Sommeil – rondeau tendre*

AMEB Manual list

ANON. arr. CRAXTON. *Corranto in G* (*Three Elizabethan pieces* – Emerson)
BARRET, A.M. arr. WASTALL. *Song without words* (No 17 from *First repertoire pieces* – Boosey & Hawkes)
BEETHOVEN, L. van. arr. WASTALL. *Melody* (p. 60 from *Learn as you play oboe* – Boosey & Hawkes)
BIZET, G. arr. LAWRANCE. *Habenera* from *Carmen* (p. 23 from *Great Winners* – Brass Wind)
BRAHMS, J. arr. SPARKE. *Poco allegretto* from *Symphony* No 3 (*Sounds classical* – Anglo Music)
CLARKE, J. arr. COCKCROFT and SEABROOK. *Trumpet voluntary* (No 72 from *More tunes for oboe* – Reed Music)
CORELLI, A. arr. WASTALL. *Preludio* and *Gavotta* (No 10 from *First repertoire pieces* – Boosey & Hawkes)
COUPERIN, F. *Gavotte* (*Grade by grade oboe* Grade 3 – Boosey & Hawkes)
FARNABY, G. arr. CRAXTON. *Tower hill* (*Three Elizabethan pieces* – Emerson)
FARNABY, G. arr. WASTALL. *Tower hill* (*Learn as you play oboe* – Boosey & Hawkes)
FASCH, J.F. *Largo* No 3 (S*olos for the Oboe Player* – Schirmer)
FRANCK, C. arr. WASTALL. *Andantino* (No 9 from *First repertoire pieces* – Boosey & Hawkes)
GIORDANI, T. arr. LAWRANCE. *Caro mio ben* (p. 14 from *Great Winners* – Brass Wind)
GLUCK, C. arr. LAWRANCE. *Aria* from *Orfeo and Euridice* (*Winner scores all* – Brass Wind)
HANDEL, G.F. arr. BERINGEN. *Air* (No 4 from *Festive Baroque* – De Haske)
HANDEL, G.F. arr. CRAXTON and RICHARDSON. *Aria* [with ornamented repeat] (No 12 from *Second book of oboe solos* – Faber)
HOTTETERRE, J.-M. *Two minuets* (*Grade by grade oboe* Grade 3 – Boosey & Hawkes)
MARTINI, J.-P. arr. WALTON. *Plaisir d'amour* (p. 39 from *66 great tunes oboe* – Australian Wind Music)
MOZART, W.A. arr. WALTON. *Papageno's aria* from *The magic flute* (p. 5 from *66 great tunes oboe* – Australian Wind Music)
OFFENBACH, J. arr. COCKCROFT and SEABROOK. *The can-can* (No 59 from *More tunes for oboe* – Reed Music)
PURCELL, H. arr. TAYLOR. *If music be the food of love* (No 5, p. 93 from *Blow the oboe* Book 1 – Spartan/Alfred)
PURCELL, H. arr. CRAXTON and RICHARDSON. *Rondeau* (No 4 from *Second book of oboe solos* – Faber)
PURCELL, H. arr. SPARKE. *When I am laid in earth* from *Dido and Aeneas* (*Sounds classical* – Anglo Music)
TCHAIKOVSKY, P.I. arr. LAWRANCE. *Dance of the sugar-plum fairy* from *The nutcracker* (*Winner Scores All* – Brass Wind)
TELEMANN, G.P. arr. BERINGEN. *Die Ausgelassenheit* (No 5 from *Festive Baroque* – De Haske
TRAD. arr. TAYLOR. *Shenandoah* (No 11, p. 116 from *Blow the oboe* Book 1 – Spartan/Alfred)

List C

● **From AMEB *Oboe Grade 3* Series 1:**
BIZET, G. arr. HODGSON. *Toreador's song*
BROADSTOCK, B. *Arles*
KELLY, B. *Honky tonk*
WEDGWOOD, P. *Easy tiger*

AMEB Manual list

ARLEN, H. arr. PARKER. *Over the rainbow* (*All jazzed up for oboe* – Brass Wind)
BERNSTEIN, L. arr. LAWRANCE. *America* from *West side story* (p. 13 from *Winner scores all* – Brass Wind)
BERNSTEIN, L. *Somewhere* from *West side story* (*Grade by grade oboe* Grade 3 – Boosey & Hawkes) (*Bernstein for oboe and piano* – Boosey & Hawkes) (*Great Winners* – Brass Wind)
BERNSTEIN, L. arr. ELLIOT. *I must be so* from *Candide* (*Bernstein for oboe and piano* – Boosey & Hawkes)
FIRTH, A. *Under outback skies* (*Light 'n' easy* – Reed Music)
GERSHWIN, G. arr. REID. *Summertime* (*Four immortal melodies* – Nova/Spartan Press)
HINCHLIFFE, R. *Berceuse* (No 14 from *The really easy oboe book* – Faber)
HINCHLIFFE, R. *Children's march* (No 15 from *The really easy oboe book* – Faber)
HINCHLIFFE, R. *Comedy* (No 18 from *The really easy oboe book* – Faber)
HINCHLIFFE, R. *Country dance* (No 20 from *The really easy oboe book* – Faber)
JACOB, G. No 1 from *Ten Little Studies* (Oxford University Press)
JACOB, G. No 3 from *Ten Little Studies* (Oxford University Press)
JACOB, G. No 10 from *Ten Little Studies* (Oxford University Press)
LLOYD WEBBER, A. arr LAWRANCE. *The music of the night* from *The phantom of the opera* (p. 19 from *Winner scores all* – Brass Wind)
MORRIS, C. *Private eye* (No 8 from *Gnomes on holiday* – Reed Music)
MORRIS, C. *Howzat!* (No 9 from *Gnomes on holiday* – Reed Music)
NORTON, C. *Folk tale* (*Stepping out* – Boosey & Hawkes)
NORTON, C. *Beach-front* (*Stepping out* – Boosey & Hawkes) (*Grade by grade oboe* Grade 3 – Boosey & Hawkes)
NORTON, C. *A restful place* (No 3 from *Microjazz for oboe* – Boosey & Hawkes)
NORTON, C. *Steam-train blues* (No 9 from *Microjazz for oboe* – Boosey & Hawkes)
NOTT, J. arr. LAWRANCE. *Wallace and Gromit* (p. 17 from *Great Winners* – Brass Wind)
PARKER, J. *Freeway* (*All jazzed up for oboe* – Brass Wind)
PARKER, J. *Sunday morning* (*All jazzed up for oboe* – Brass Wind)
RICHARDSON, A. *A dance fragment* (No 2 from *Second book of oboe solos* – Faber)
RICHARDSON, A. *Air* (No 7 from *Second book of oboe solos* – Faber)
TRAD. arr. DAVIES. *The trees they do grow so high* (*Grade by grade oboe* Grade 3 – Boosey & Hawkes)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 4304

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

List A

● **From AMEB *Oboe Grade 4* Series 1:**
BROD, H. *Etude*
HOTTETERRE, J. *Prelude*
KARG-ELERT, S. *Etude*
WIEDEMANN, L. *Csardas*

AMEB Manual list

BARRETT, J. *Different noodles* (p. 4 from *Horizons* – Reed Music)
BROD, H. *Etude* (No 21 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Etude* (No 22 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Etude* (No 27 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Etude* (No 31 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Etude* (No 34 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
GARIBOLDI, G. *Allegro moderato* (No 33 from *80 graded studies* Book 1 – Faber)
GARNIER, F. *Tempo giusto* (No 32 from *80 graded studies* Book 1 – Faber)
HINKE, G.A. *Allegro con brio* (No 21, p. 14 from *Elementary method* – Peters)
HINKE, G.A. *Allegretto* (No 7, p. 20 from *Elementary method* – Peters)
HINKE, G.A. *Allegro giocoso* (No 11, p. 22 from *Elementary method* – Peters)
HINKE, G.A. *Vivace* (No 5, p. 27 from *Elementary method* – Peters)
HINKE, G.A. *Vivace* (No 11, p. 30 from *Elementary method* – Peters)
HINKE, G.A. *Andantino* (No 12, p. 30 from *Elementary method* – Peters)
HINKE, G.A. *Andante cantabile* (No 17, p. 33 from *Elementary method* – Peters)
HINKE, G.A. *Andante con moto* (No 18, p. 33 from *Elementary method* – Peters)
SALTER, G. *Ties* (p. 7 from *35 melodic studies* – Emerson)
SALTER, G. *Alpine pastures* (p. 10 from *35 melodic studies* – Emerson)
SALTER, G. *Ballet class* (*35 melodic studies* – Emerson)
SPARKE, P. *One-part invention* (No 36 from *Skilful Studies* oboe – Anglo Music)
SPARKE, P. *Hungarian dance* (No 38 from *Skilful Studies* oboe – Anglo Music)
WALTON, M. *Tongue twister* (p. 3 from *Zoom Zoom!* – Outreach Music)
WALTON, M. *Neat* (p. 6 from *Zoom Zoom!* – Outreach Music)
WALTON, M. *Bounce* (p. 16 from *Zoom Zoom!* – Outreach Music)
WALTON, M. *Liquid chromatic* (p. 18 from *Zoom Zoom!* – Outreach Music)

List B

● **From AMEB *Oboe Grade 4* Series 1:**
BRUMBY, C. *Nocturne*
HYDE, M. *Cradle song*
MENDELSSOHN(-BARTHOLDY), F. arr. HOWELL. *Andante cantabile*
MOZART, W.A. arr. HODGSON. *Un moto di gioia*

AMEB Manual list

BACH, J.S. arr. BERINGEN. *Menuett* (No 6 from *Festive Baroque* – De Haske)
BACH, J.S. arr. CRAXTON and RICHARDSON. *Gerechter Gott* from *Cantata* No 89 (No 25 from *Second book of oboe solos* – Faber)
BACH, J.S. arr. LAWRANCE. *Gavotte* from *Fifth French suite* (*Great Winners* – Brass Wind)
BESOZZI, A. arr. WASTALL. *Allegretto* (No 11 from *First repertoire pieces* – Boosey & Hawkes)
BIZET, G. arr. LAWRANCE. *Chanson Boheme* from *Carmen* (p. 23 from *Great Winners* – Brass Wind)
BOISMORTIER, J.B. arr. WASTALL. *March* (No 19 from *First repertoire pieces* – Boosey & Hawkes)
GOSSEC, F.-J. arr. WALTON. *Tambourin* (p. 44 from *66 great tunes oboe* – Australian Wind Music)
HANDEL, G.F. *Largo* 3rd movement and *Vivace* 4th movement from *Concerto* No 8 in B♭ (*Solos for the oboe player* – Schirmer)
HANDEL, G.F. arr. ROTHWELL. *Air and rondo* (Chester)
LOEILLET, J.-B. *Andante* and *Allegro* from *Sonata* No 15 (*Solos for the oboe player* – Schirmer)
MARCELLO, B. arr. ROTHWELL. *Largo and allegretto* (Chester)
MOZART, W.A. arr. SPARKE. *Adagio (Sounds classical* – Anglo Music*)*
MOZART, W.A. arr. CRAXTON and RICHARDSON. *Theme and two variations* from *Divertimento* No 13 (No 28 from *Second book of oboe solos* – Faber)
MOZART, W.A. arr. WALTON. *Sonata* in C (p. 36 from *66 great tunes oboe* – Australian Wind Music)
MOZART, W.A. arr. WALTON. *Voi che sapete* from *The Marriage of Figaro* (p. 42 from *66 great tunes oboe* – Australian Wind Music)
PURCELL, H. arr. CRAXTON and RICHARDSON. *Air* and *Hornpipe* (No 20 and No 21 from *Second book of oboe solos* – Faber)
RAMEAU, J.-P. arr. BERINGEN. *La villageoise* (No 9 from *Festive Baroque* – De Haske)
STRAUSS, J. arr. WALTON. *Waltz from 'Die Fledermaus'* (p. 20 from *66 great tunes oboe* – Australian Wind Music)
TARTINI, G. arr. BERINGEN. *Sarabande* (No 11 from *Festive Baroque* – De Haske)
TELEMANN, G.P. arr. CRAXTON and RICHARDSON. *Affettuoso* and *Allegro* from *Sonata* in C minor (No 14 and No 15 from *Second book of oboe solos* – Faber)
TELEMANN, G.P. arr. WASTALL. *Siciliano* and *Sans-Souci* (No 1 and No 7 from *First repertoire pieces* – Boosey & Hawkes)
VIVALDI, A. arr. SPARKE. *Allegro from Flute sonata in C (Sounds classical* – Anglo Music*)*

List C

● **From AMEB *Oboe Grade 4* Series 1:**
JACOB, G. *Pastoral* and *Scherzetto*
MARTIN, C. *The native garden*
SMITH, B.L. *Ticker-tongue*
VIVALDI, A. arr. WYE. *Andante* and *Gigue*

AMEB Manual list

BARRON, C. *Säntis* (*Grade by grade oboe* Grade 4 – Boosey & Hawkes)

BERNSTEIN, L. *Tonight* from *West side story* (*Grade by grade oboe* Grade 4 – Boosey & Hawkes) (*Bernstein for oboe and piano* – Boosey & Hawkes)
BERNSTEIN, L. *Oh, happy we* from *Candide* (*Bernstein for oboe and piano* – Boosey & Hawkes)
BERTHELOT, R. *Air pastorale* (Leduc)
BERTHELOT, R. *Un air triste, un air gai…* (Leduc)
DEBUSSY, C. arr. WALTON. *Le petit nègre* (p. 48 from *66 great tunes oboe* – Australian Wind Music)
DOYLE, P. *Neville's waltz* from *Harry Potter and the goblet of fire* (p. 22 from *Great winners* – Brass Wind)
GERMAN, E. arr. WASTALL. *Pastorale* (No 12 from *First repertoire pieces* – Boosey & Hawkes)
HOLFORD, F. *Dance for a Gnome* (AMC)
HOLFORD, F. *Slumber song* (AMC)
KHACHATURIAN, A. arr. REID. *Theme* from *Spartacus* (*Four immortal melodies* – Nova/Spartan Press)
LE THIERE, C. arr. WASTALL. *Serenade* (No 18 from *First repertoire pieces* – Boosey & Hawkes)
MACPHERSON, S. *Romance* (No 21 from *First repertoire pieces* – Boosey & Hawkes)
MORRICONE, E. *Gabriel's oboe from 'The Mission'* (Faber)
MORRIS, C. *Winter skies* (p. 8 from *Reflections* – Reed Music)
MORRIS, C. *Fireflies* (p. 9 from *Reflections* – Reed Music)
PARKER, J. *Fashion parade* (*Jazzed up too* – Brass Wind)
PARKER, J. *Carnival time* (*Jazzed up too* – Brass Wind)
RAVEL, M. arr. WALTON. *Bolero* (p. 38 from *66 great tunes oboe* – Australian Wind Music)
RICHARDSON, A. *Down the valley* (No 23 from *Second book of oboe solos* – Faber)
SCHÖNBERG, C.-M. arr. LAWRANCE. *On my own* from *Les miserables* (p. 24 from *Great winners* – Brass Wind)
SHOSTAKOVICH, D. arr. DENLEY. *Hurdy gurdy* from *Dances of the dolls* (*Grade by grade oboe* Grade 4 – Boosey & Hawkes)
WEDGWOOD, P. *Sliding doors* (*After Hours* – Faber)
WEDGWOOD, P. *Falling* (*After Hours* – Faber)
WEDGWOOD, P. *Come dance with me* (*After Hours* – Faber)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8, students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations. From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, without assistance, in readiness for the examination.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of Technical Work from memory as required
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- Fluent performance of extended techniques as required by the technical exercises
- A centered embouchure with both lips tucked in firmly and without excessive tension
- Precise breath control
- Fingers held close to the keys
- Articulation as required, specified in *Oboe Technical work* (2017)
- Rhythmic precision
- A resonant, full and clear tone
- Working towards the control of *vibrato* as an expressive device
- Clear tone across the range
- Clean articulation and even *legato*
- Control of *staccato* articulation
- Performance of dynamics as specified
- Accurate intonation and consistency of pitch

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- A centered embouchure with both lips tucked in firmly and without excessive tension
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Striving towards accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, cadenzas)
- Performance of cadenzas where indicated in concerto movements (for Grade 7 and Grade 8).

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfill the time requirements may be selected from any of the lists.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument with the whole body, particularly the hands
- A centered embouchure with both lips tucked in firmly and without excessive tension
- Precise breath control
- Rhythmic accuracy
- Fingers held close to the keys
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Striving towards accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 4305

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, and two Extra List works for presentation at examination.

Candidates may offer one piece from either List B OR List C on Cor anglais.

List A

BARRETT, J. *Secret agent* (p. 11 from *Horizons* – Reed Music)
BARRETT, J. *Things that go bump in the night* (p. 16 from *Horizons* – Reed Music)
BROD, H. *Etude* (No 35 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Etude* (No 36 from *40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Andante* from *2nd sonata* (*40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
DAVIES, J. and HARRIS, P. No 53 (*80 graded studies* Book 2 – Faber)
DAVIES, J. and HARRIS, P. No 70 (*80 graded studies* Book 2 – Faber)
DAVIES, J. and HARRIS, P. No 71 (*80 graded studies* Book 2 – Faber)
FERLING, F.W. No 20, p. 10 (*48 studies* Op. 31 – Billaudot) (Universal)
FERLING, F.W. No 23, p. 12 (*48 studies* Op. 31 – Billaudot) (Universal)
FERLING, F.W. No 34, p. 17 (*48 studies* Op. 31 – Billaudot) (Universal)
HINKE, G.A. *Animato* No 26 (p. 16) and *Allegro moderato* No 3 (p. 19 from *Elementary method for oboe* – Peters)
HINKE, G.A. *Andante grazioso* No 9 and *Allegro con moto* No 10 (p. 29 from *Elementary method for oboe* – Peters)
HINKE, G.A. *Animato* No 15 and *Lento* No 16 (p. 32 from *Elementary method for oboe* – Peters)
HINKE, G.A. *Allegro moderato* No 19 and *Larghetto* No 20 (p. 34 from *Elementary method for oboe* – Peters)
HINKE, G.A. *Moderato* No 21 and *Andantino* No 22 (p. 35 from *Elementary method for oboe* – Peters)
PENBERTHY, J. *Hymn* from *Three pieces for oboe* (AMC)
SALTER, G. *The blows of fate* (*35 melodic studies* – Emerson)
SALTER, G. *Après-ski waltz* (*35 melodic studies* – Emerson)
SPARKE, P. *Party piece* (No 40 from *Skilful studies* oboe – Anglo Music)
WALTON, M. *My best side* (p. 8 from *Zoom zoom!* – Outreach Music)
WALTON, M. *Oboe flight* (p. 10 from *Zoom zoom!* – Outreach Music)
WALTON, M. *Dizzy* (p. 12 from *Zoom zoom!* – Outreach Music)
WALTON, M. *Oboe yodel* (p. 17 from *Zoom zoom!* – Outreach Music)

List B

BACH, J.S. *Sinfonia from BWV 12* (*The most beautiful solos from the church cantatas* – Bärenreiter)
BENJAMIN, A. *Andante pastorale* from *Divertimento on themes by Gluck* (*Grade by grade oboe* Grade 5 – Boosey & Hawkes)
BLAVET, M. ed. FLEURY, L. *Les regrets* and *Gavotte* from *Six sonata* Op. 2 No 5 (Boosey & Hawkes)
FIOCCO, J.H. *Arioso* (Schott)
GEMINIANI, F. 1st movement and 2nd movement from *Sonata* in E minor (Hortus)
HANDEL, G.F. 1st movement and 2nd movement from *Concerto* in B♭ (*Solos for the oboe player* – Schirmer) (Boosey & Hawkes) (Billaudot)
HOMILIUS, G.A. 3rd movement and 4th movement from *Sonata* in F HoWV XI.1 (Carus Verlag)
MARAIS, M. Any two from *Three old French dances* (Chester)
MARCELLO, A. 1st movement from *Concerto* in D minor (Musica Rara)
MARCELLO, B. 1st movement from *Concerto* in C minor (Forberg) (Zanibon)
MOZART, W.A. *Adagio* K 280 (*Mozart and Haydn for oboe* – Emerson)
MOZART, W.A. *Andante* K 545 (*Mozart and Haydn for oboe* – Emerson)
MOZART, W.A. *Andante cantabile* K 330 (*Mozart and Haydn for oboe* – Emerson)
RAMEAU, J.-P. *Rondeau des songes* (No 1 from *A Rameau album* – Pan Edition)
RAMEAU, J.-P. *Gavotte–La Princesse de Navarre* (No 4 from *A Rameau album* – Pan Edition)

RAMEAU, J.-P. *La Timide* and *Gigue en Rondeau* (No 5 and No 6 from *A Rameau album* – Pan Edition)
RAMEAU, J.-P. *Air pour les Esclaves Africains* (No 9 from *A Rameau album* – Pan Edition)
RAMEAU, J.-P. *La livri* (No 10 from *A Rameau album* – Pan Edition)
TELEMANN, G.P. 1st movement and 2nd movement from *Sonata* in A minor (Musica Rara) (Hortus Musicus 7) (*Solos for the oboe player* – Schirmer)
TELEMANN, G.P. 3rd movement and 4th movement from *Sonata* in A minor (Musica Rara) (Hortus Musicus 7) (*Solos for the oboe player* – Schirmer)
TRAD. and WALTON, M. *Carnival of Venice* (*66 great tunes oboe* – Australian Wind Music)

Cor Anglais. List B

CHERUBINI, L. *Adagio* from *Sonate 1* (*Two Sonaten* – Sikorski)
From *Solos for the English horn player* (Schirmer): Next three works to count as ONE work.
TELEMANN, G.P. *Largo and allegro*
PURCELL, H. *When I am laid in earth*
HANDEL, G.F. *Where're you walk*

List C

BERGER, J. *Toadinha* (*Solos for the oboe player* – Schirmer)
CUI, C. *Orientale* Op. 50 (*Oboe solos* – AMSCO Music)
DELIUS, F. *Two interludes* [to be played as one work] (Boosey & Hawkes)
DRING, M. *Danza gaya* (Emerson)
FAURE, G. *Pièce* (Leduc)
FIELD, J. *Nocturne* (Chester)
FIRTH, A. *Bach goes to the Bahamas* (*In the groove* – Reed Music)
FIRTH, A. *Silly samba* (*In the groove* – Reed Music)
GERSHWIN, G. *Promenade (Walking the dog)* from *Shall we dance* (Emerson)
GLIÈRE, R. *Song* (*Solos for the oboe player* – Schirmer)
HOLFORD, F. *Arabesque* (AMC)
HOLFORD, F. *Sarabande* (AMC)
HOLLAND, D. *Last light* (AMC)
LAURISHKUS, M. *Two Arabian dances* (*Solos for the oboe player* – Schirmer)
MORRIS, C. *Mermaids* (p. 14 from *Reflections* – Reed Music)
MOWER, M. *Sambossa* (*Grade By grade oboe* Grade 5 – Boosey & Hawkes)
NIELSEN, C. *Romanze* from *Fantasiestücke* Op. 2 (Chester)
PIAZZOLLA, A. arr. DAVIES. *Duo 1* (*Grade by grade oboe* Grade 5 – Boosey & Hawkes)
RIMSKY-KORSAKOV, N. *Eastern romance* (*Oboe solos* – AMSCO Music)
WILCHER, P. *Dream song* (*Oboe album* – Wirripang)

Cor Anglais. List C

MOORE, T. *Andante* (Schott 10528)
SAINT-SAËNS, C. *The swan* (*Solos for the English horn player* – Schirmer)
SEARLE, H. *Gondoliera* Op. 19 (Schott)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 4306

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, as well as the Orchestral Excerpt requirements for List D, and two Extra List works for presentation at examination.

Candidates may offer one piece from either List B OR List C on cor anglais. Candidates may also choose to present the List D orchestral excerpts on cor anglais.

List A

BARRETT, J. *Possums in the roof* (p. 12 from *Horizons* – Reed Music)
BARRETT, J. *Fish 'n' chips* (p. 5 from *Horizons* – Reed Music)
BARRETT, J. *Green boogie* (Reed Music)
BROD, H. *Allegretto* from 1st *Sonata* (*40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Rondo alla Polacca* from 1st *Sonata* (*40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Allegro* from 2nd *Sonata* (*40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
BROD, H. *Rondo* [with repeats] from 3rd *Sonata* (*40 etudes faciles et progressives et 6 sonates* Volume 1 – Leduc)
DAVIES, J. and HARRIS, P. No 64 (*80 graded studies* Book 2 – Faber)
DAVIES, J. and HARRIS, P. No 74 (*80 graded studies* Book 2 – Faber)
DAVIES, J. and HARRIS, P. No 75 (*80 graded studies* Book 2 – Faber)
DAVIES, J. and HARRIS, P. No 76 (*80 graded studies* Book 2 – Faber)
FERLING, F.W. No 2 in C major and No 27 in C minor from *48 Etudes* (Billaudot)
FERLING, F.W. No 6 in G major and No 19 in G minor from *48 Etudes* (Billaudot)
FERLING, F.W. No 14 in D major and No 11 in D minor from *48 Etudes* (Billaudot)
FERLING, F.W. No 17 in B♭ major and No 44 in B♭ minor from *48 Etudes* (Billaudot)
HINKE, G.A. *Allegro marciale* No 14 (p. 24) and *Allegro con fuoco* No 13 (p. 31 from *Elementary method for oboe* – Peters)
HINKE, G.A. *Moderato* No 23 and *Andante* No 24 (p. 36 from *Elementary method for oboe* – Peters)
HINKE, G.A. *Andante* No 25 and *Lento* No 26 (p. 37 from *Elementary method for oboe* – Peters)
LUFT, J.H. No 3 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 6 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 7 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 8 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 12 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 16 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 17 from *Vingt quatre etudes* (Peters)

List B

ALBINONI, T. 1st movement and 2nd movement from *Concerto* No 6 in D Op. 7 (Boosey & Hawkes) (Universal)
ALBINONI, T. 2nd movement and 3rd movement from *Concerto* No 6 in D Op. 7 (Boosey & Hawkes) (Universal)
BACH, J.S. *Sinfonia from BWV 21* (*The most beautiful oboe solos from the church cantatas* – Bärenreiter)
BONI, G. arr. ROTHWELL. 1st movement and 2nd movement from *Sonata* in G (Chester)
CHÉDEVILLE, N. *Affetuoso* and *Giga* from *Sonate* in E minor (Schott)
DONIZETTI, G. *Solo* in F minor (Musica Rara)
HANDEL, G.F. 2nd movement and 3rd movement from *Sonata* in B♭ HWV 357 (Fitzwilliam) (Nova) (Schott) (Bärenreiter)
HOMILIUS, G.A. 1st movement and 2nd movement from *Sonata* in F HoWV XI.1 (Carus Verlag)

MARCELLO, A. 2nd movement and 3rd movement from *Concerto* in D minor (Musica Rara)
MARCELLO, B. 2nd movement and 3rd movement from *Concerto* in C minor (Forberg) (Zanibon)
SAMMARTINI, G. arr. ROTHWELL. 1st movement and 2nd movement from *Sonata* in G (Chester)
SAMMARTINI, G. 1st movement and 2nd movement from *Sonata* in G Op. 13 No 4 (Schott)
SCHICKHARDT, J.C. *Adagio* No 1 and *Allegro* No 3 (*Sonata* in G minor Op. 2 No 5 – Nova)
TELEMANN, G.P. 2nd movement and 3rd movement from *Concerto* in F minor (*Oboe solos* – AMSCO Music)
TELEMANN, G.P. 1st movement and 2nd movement from *Sonata* in G minor (Schott) (Hortus Musicus 7)
TELEMANN, G.P. 3rd movement and 4th movement from *Sonata* in G minor (Schott) (Hortus Musicus 7)

Cor Anglais. List B

MOZART, W.A. *Adagio* K 580A (*Solos for the English horn player* – Schirmer)
VOGT, G. *Lungi da te* (*Selected works* for cor anglais and piano – Fountayne Editions)

List C

ARENSKY, A. trans. SITSKY. *Nocturne* (No 4 from *Twenty two Russian melodies* Volume 1 – Kalmus)
BARRETT, J. *Slinky stick* (Reed Music)
BARTHE, A. *Couvre feu* (Emerson)
COPLAND, A. trans. HILLIARD. *Laurie's song* from *The tender land* (*Copland for oboe* – Boosey & Hawkes)
DEBUSSY, C. *The little shepherd* (Emerson)
DRING, M. *Italian dance* (Arcadia)
DUKAS, P. trans. GILLET. *Alla gitana* (Master Music Publications Inc.)
GIPPS, R. *Kensington gardens suite* Op. 2 (Emerson Edition)
GLINKA, M. and SKRYABIN, A. trans. SITSKY. *Mazurka* in C minor and *Mazurka* (No 1 and No 3 from *Twenty two Russian melodies* Volume 1 – Kalmus)
HEAD, M. *Elegiac dance* and *Presto* (*Three pieces for oboe and piano* – Boosey & Hawkes)
HOLFORD, F. *Summer madrigal* (AMC)
KEECH, D. *Scherzo rondoso* (Cramer)
LABATE, B. *Zephyrs* and *Carnation*, *Concert valse* (*Oboe solos* – AMSCO Music)
PIAZZOLLA, A. *Oblivion* (Tonos)
POWNING, G. *Variations on a Czech folk theme* (All Music Publishing)
RAVEL, M. *Pièce en forme de Habanera* (Leduc)
ROTA, N. *Elegia* (*The Chester oboe anthology* – Chester) (Leduc)
SAINT-SAËNS, C. 1st movement from *Sonata* Op. 166 (Durand) (Peters)
SAINT-SAËNS, C. 2nd movement from *Sonata* Op. 166 (Durand) (Peters)
WILCHER, P. *Absent* (*Oboe album* – Wirripang)
WILCHER, P. *Longtemps* (*Oboe album* – Wirripang)

Cor Anglais. List C

FAURÉ, G. *Sicilienne* (*Solos for the English horn player* – Schirmer)
GIPPS, R. *Sea-weed song* Op. 12c (Emerson Edition)
GRANADOS, E. *Intermezzo* (*Solos for the English horn player* – Schirmer)
KOECHLIN, C. *Au loin* Op. 20 (Max Eschig)

List D.

Three contrasting excerpts are to be prepared by the candidate. Two will be chosen by the examiner for performance. Candidates are expected to display an understanding of their chosen excerpts in context. This entails listening carefully to relevant recordings.

From *Orchester probespiel* (Peters) ed. MILLER/LIEBERMANN:

Oboe

BARTÓK, B. *Konzert für Orchester* p. 2.
BIZET, G. *Symphonie* C Dur 2 Satz *Adagio* p. 8.
BRAHMS, J. *Variationen* p. 9.
DVORÁK, A. *Violoncellokonzert* p. 11.
MOZART, W.A. *Sinfonie* No 41 p. 14.
SCHUBERT, F. *Sinfonie* No 8 p. 22.
SCHUBERT, F. *Sinfonie* No 9 p. 22.
WAGNER, R. *Tannhäuser* p. 38.

Cor Anglais

BERLIOZ, H. *Römischer Karneval* p. 44.
BIZET, G. *Carmen* [both excerpts] pp. 44-45.
DVORÁK, A. *Sinfonie* No 9 p. 45.
FALLA, M. de. *Der Dreispitz* p. 45.
FRANCK, C. *Sinfonie* d moll [both excerpts] p. 46.
VERDI, G. *Ein Maskenball* p. 50.
VERDI, G. *Rigoletto* p. 51.
WAGNER, R. *Der fliegende Holländer* p. 52.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4307

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, as well as the Orchestral Excerpt requirements for List D, and two Extra List works for presentation at examination.

Candidates may offer one piece from either List B OR List C on cor anglais. Candidates may also choose to present the List D orchestral excerpts on cor anglais.

List A

ASTON, P. *Three pieces for oboe solo* (Novello)
BOURGEOIS, D. No 2 (*Fantasy Pieces* – Brass Wind)
BOURGEOIS, D. No 3 (*Fantasy Pieces* – Brass Wind)
BOZZA, E. No 5 and No 6 from *18 Etudes* (Leduc)
BOZZA, E. No 8 and No 9 from *18 Etudes* (Leduc)
BOZZA, E. No 13 and No 14 from *18 Etudes* (Leduc)
DAVIDSON, L. *The autumn cannon ball* (Reed Music)
FERLING, F.W. No 29 and No 30 from *48 Etudes* (Billaudot)
FERLING, F.W. No 31 and No 32 from *48 Etudes* (Billaudot)
FERLING, F.W. No 35 and No 36 from *48 Etudes* (Billaudot)
FERLING, F.W. No 39 and No 40 from *48 Etudes* (Billaudot)
KAY, D. *Coolness* (TSO House)
LAMOTTE, A. No 10 from *Dix-huit etudes* (Billaudot) (Belwin)
LAMOTTE, A. No 12 from *Dix-huit etudes* (Billaudot) (Belwin)
LAMOTTE, A. No 13 from *Dix-huit etudes* (Billaudot) (Belwin)
LAMOTTE, A. No 14 from *Dix-huit etudes* (Billaudot) (Belwin)
LAMOTTE, A. No 16 from *Dix-huit etudes* (Billaudot) (Belwin)
LUFT, J.H. No 19 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 20 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 21 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 22 from *Vingt quatre etudes* (Peters)
LUFT, J.H. No 23 from *Vingt quatre etudes* (Peters)
MILLS, R. No 1 from *Six preludes* (AMC)
MILLS, R. No 2 from *Six preludes* (AMC)
MILLS, R. No 3 from *Six preludes* (AMC)
MILLS, R. No 4 from *Six preludes* (AMC)

MILLS, R. No 6 from *Six preludes* (AMC)
PENBERTHY, J. *Song for Dalgarie* and *Dance* from *Three pieces for oboe* (AMC)

List B

ALBINONI, T. *Concerto* in B♭ major Op. 7 No 3 (Boosey & Hawkes)
CHÉDEVILLE, N. attrib. VIVALDI. 1st movement and 2nd movement from *Sonata* in G minor Op. 13 No 6 (*Il Pastor Fido* – McGinnis & Marx) (Bärenreiter) (IMC) (Hortus Musicus 135)
CIMAROSA, D. arr. BENJAMIN. 1st movement and 2nd movement from *Concerto* (Boosey and Hawkes)
DONIZETTI, G. *Sonata* (Peters)
DÖRING, G. *Boleros: rondo Español* (Emerson)
FASCH, J.F. Two contrasting movements from *Concerto* in G minor (Sikorski)
GRANDVAL, C. de. arr. VILLEVIELLE. *Lamento et scherzo* (International Music Diffusion)
HANDEL, G.F. 1st movement and 2nd movement from *Sonata* in C minor Op. 1 No 8 (Nova)
HANDEL, G.F. Two contrasting movements from *Concerto* in G minor (Boosey and Hawkes) (IMC)
TELEMANN, G.P. 1st movement and 4th movement from *Sonata* in G minor (*Tafelmusik III* – OUP) (Schott)
TELEMANN, G.P. 3rd movement and 4th movement from *Sonata* in G minor (*Tafelmusik III* – OUP) (Schott)
TELEMANN, G.P. 2nd movement from *Sonata* in G minor (*Tafelmusik III* – OUP) (Schott)
TELEMANN, G.P. 1st movement [ornamented version] and 2nd movement from *Sonata* in G minor (*Methodische Sonaten* – Bärenreiter 2241)

Cor Anglais. List B

CHERUBINI, L. *Largo* and *Allegro moderato* from *Sonate* 2 (*Two Sonaten* – Sikorski)
MOZART, W.A. arr. ANDRAUD. *Andante religioso K 622* (Southern)
REICHA, A. *Recitative* and *Rondo* (McGinnis)

List C

ARNOLD, M. *Two sketches* (Queen's Temple Publications)
COSTE, N. *Cavatine* Op. 37 (International Music Diffusion)
DARGOMIZHSKY, A. and LEVITZKI, M. trans. SITSKY. *Valse melancolique* and *Valse* (No 20 and No 22 from *Twenty two Russian melodies* Volume 2 – Kalmus)
ELGAR, E. *Soliloquy* (*The Chester oboe anthology* – Chester) (Novello)
GODARD, B. *Légend pastorale* from *Scotch Scenes* Op. 138 (*Oboe solos* – AMSCO Music)
GROVLEZ, G. *Sarabande* and *Allegro* (Leduc)
HINDEMITH, P. 1st movement from *Sonata* (Schott)
HOLFORD, F. 1st movement from *Sonata* (AMC)
HOLFORD, F. 2nd movement and 3rd movement from *Sonata* (AMC)
IBERT, J. *Tunis-Nefta* No 2 from *Escales* (Leduc)
KALINNIKOV, V. trans. SITSKY. *Elegie* (No 9 from *Twenty two Russian melodies* Volume 1 – Kalmus)
LEMON, K. *…one mirror, cracked…* (AMC)
LOVELOCK, W. 1st movement and 2nd movement from *Sonata* (AMC)
LOVELOCK, W. 2nd movement and 3rd movement from *Sonata* (AMC)
MORRIS, C. *Cantabile and caprice* (Wirripang)
NIELSEN, C. *Romanze* and *Humoresque* (*Fantasiestücke* – Hansen)
PALADIHLE, E. *Solo de Concert* (Alry) (Molenaar)
REIZENSTEIN, F. *Humoresk* and *Rhapsody* (*Three concert pieces* – Boosey & Hawkes)
SILVESTRINI, G. *Trois Apophtegmes Brefs* (Billaudot)
TIET, T. *Five pieces* (Transatlantique)
VERROUST, S. *Capriccio* (Emerson)

Cor Anglais. List C

BORODIN, A. *Notturno* (*Solos for the English horn player* – Schirmer)
GRANDVAL, C. de. arr. VILLEVIELLE. *Prelude et valse lente* (International Music Diffusion)
RAVEL, M. *Pavane pour une infante defunte* (Eschig)
STRUIK, G. van der. *Fandango* (Reed Music)
VAUGHAN WILLIAMS, R. No 4, No 5 and No 6 (*Six studies in English folksong* – Stainer and Bell)
WILCHER, P. *Adagio* in F minor (*Cor Anglais album* – Wirripang)
WILCHER, P. *At the Door of Sleep* (*Cor Anglais album* – Wirripang)

List D.

Three contrasting excerpts are to be prepared by the candidate. Two will be chosen by the examiner for performance. Candidates are expected to display an understanding of their chosen excerpts in context. This entails listening carefully to relevant recordings.

From *Orchester probespiel* (Peters) ed. MILLER/LIEBERMANN:

Oboe

BEETHOVEN, L. van. *Sinfonie* No 6 p. 6.
BEETHOVEN, L. van. *Fidelio* pp. 6-7.
BRAHMS, J. *Sinfonie* No 1 and *Violin Konzert* p. 10.
MENDELSSOHN, F. *Sinfonie* No 3 pp. 13-14.
MOZART, W.A. *Die Entführung aus dem Serail* [both excerpts] pp. 15-16.
MOZART, W.A. *Così fan tutte* p. 16.
ROSSINI, G. *Die Italienerin in Algier* p. 21.
STRAUSS, R. *Don Juan* p. 26.
TCHAIKOVSKY, P.I. *Sinfonie* No 4 p. 34.
VERDI, G. *Aida* 3 Akt 2 *Andante mosso* p. 35.
WAGNER, R. *Die Meistersinger* pp. 38-39.
WAGNER, R. *Parsifal* pp. 41-42.
WEBER, C.M. von. *Der Freischütz* p. 42.

Cor Anglais

STRAUSS, R. *Sinfonia domestica* p. 48.
VERDI, G. *Othello* p. 51.
WAGNER, R. *Die Walküre* p. 53.
WAGNER, R. *Tannhäuser* p. 54.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4308

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Oboe Technical work* (2017).

Section II. Studies and pieces

Candidates must prepare three works, one from each of Lists A, B and C, as well as the Orchestral Excerpt requirements for List D, for presentation at examination.

Candidates may offer one piece from either List B OR List C on cor anglais. Candidates may also choose to present the List D orchestral excerpts on cor anglais.

List A

BOURGEOIS, D. No 4 (*Fantasy pieces* – Brass Wind)
BOZZA, E. No 1 from *18 etudes* (Leduc)
BOZZA, E. No 15 from *18 etudes* (Leduc)
BOZZA, E. No 17 from *18 etudes* (Leduc)
BOZZA, E. No 18 from *18 etudes* (Leduc)

GILLET, G. No 2 from *Studies for the advanced teaching of the oboe* (Leduc)
GILLET, G. No 7 from *Studies for the advanced teaching of the oboe* (Leduc)
GILLET, G. No 9 from *Studies for the advanced teaching of the oboe* (Leduc)
GILLET, G. No 10 from *Studies for the advanced teaching of the oboe* (Leduc)
GILLET, G. No 15 from *Studies for the advanced teaching of the oboe* (Leduc)
JACOB, G. *Seven bagatelles for solo oboe* (Oxford University Press)
MILLS, R. *Pastorale* (AMC)
MUSGRAVE, T. *Dawn* (*The Chester oboe anthology* – Chester) (Novello)
PRESTINI, G. No 1 from *Twelve studies of modern character on harmonic chromaticism* (Ricordi)
PRESTINI, G. No 2 from *Twelve studies of modern character on harmonic chromaticism* (Ricordi)
PRESTINI, G. No 5 from *Twelve studies of modern character on harmonic chromaticism* (Ricordi)
PRESTINI, G. No 8 from *Twelve studies of modern character on harmonic chromaticism* (Ricordi)

List B

ALBINONI, T. *Concerto* in C major Op. 9 No 5 (Musica Rara)
BACH, C.P.E. *Sonata* in G minor (Ricordi)
BACH, J.S. *Sonata* in G minor BWV 1020 for flute and cembalo (Bärenreiter) (IMC)
HAYDN, J. 1st movement from *Concerto* in C (Oxford University Press)
MOZART, W.A. 2nd movement from *Concerto* in C K 314 (Bärenreiter)
PLATTI, G.B. *Sonata* in C minor (McGinnis and Marx)
TELEMANN, G.P. *Concerto* in E minor (Sikorski)
VIVALDI, A. *Concerto* in A minor RV 461 (Musica Rara)
VIVALDI, A. *Concerto* in D minor Op. 8 No 9 RV 454 (Ricordi)
WEBER, C.M. von. *Concertino* in C (Nova)

Cor Anglais. List B

DONIZETTI, G. Concertino (Peters).
VOGT, G. *Prière de Zingarelli* from *Selected works* for cor anglais and piano (Fountayne Editions)

List C

ARNOLD, M. *Sonatina* Op. 41 (Lengnick) (Paterson)
BERKELEY, L. *Sonatina* (Chester)
BOZZA, E. *Conte pastorale* (Leduc)
BRITTEN, B. *Two insect pieces* (Faber)
DESLANDRES, A. *Introduction* et *Polonaise* (*19th century collection* Volume II – Spartan)
DRING, M. *Three piece suite* (Nova)
HINDEMITH, P. *Sonata* (Schott)
REIZENSTEIN, F. *Sonatina* (Lengnick)
SAINT-SAËNS, C. *Sonata* Op. 166 (Durand)
SCHUMANN, R. No 1 and No 2 (*Three Romances* Op 94 – Peters) (Breitkopf)
SCHUMANN, R. No 2 and No 3 (*Three Romances* Op 94 – Peters) (Breitkopf)
STILL, W.G. *Incantation and dance* (Carl Fischer)
SUTHERLAND, M. *Sonatina* (Kurrajong) (AMC)
TULL, F. *Concertino* for oboe and strings (Boosey & Hawkes)
WALMISLEY, T. *Sonatina* No 2 (HH Music Publishers)

Cor Anglais. List C

BOZZA, E. *Lied* (Leduc)
KOETSIER, J. *Partita* Op. 41/1 (Donemus)
RASSE, F. *Cantabile* (Leduc)
RIDOUT, A. *Concertino* for cor anglais (Emerson)
RICHARDSON, A. *Three pieces* Op. 22 (Emerson)

List D.

Three contrasting excerpts are to be prepared by the candidate. Two will be chosen by the examiner for performance. Candidates are expected to display an understanding of their chosen excerpts in context. This entails listening carefully to relevant recordings.

From *Orchester probespiel* (Peters) ed. MILLER/LIEBERMANN:

Oboe

BEETHOVEN, L. van. *Sinfonie* No 3 [all excerpts] pp. 3-5.
MUSSORGSKY, M. and RAVEL, M. *Bilder einer Ausstellung* [both excerpts] p. 18.
RAVEL, M. *Le tombeau de Couperin* pp. 18-19.
RIMSKY-KORSAKOV, N. *Scheherazade* p. 19.
ROSSINI, G. *Die seindene Leiter* p. 20.
SMETANA, B. *Die verkaufte Braut* [both excerpts] p. 24.
STRAUSS, R. *Der Rosenkavalier* [both excerpts] p. 28-29.
STRAVINSKY, I. *Pulcinella* [all excerpts] p. 31-32.
VERDI, G. *Othello* p. 37.

Cor Anglais

RAVEL, M. *Klavier Konzert* p. 46.
ROSSINI, G. *Wilhelm Tell* p. 47.
STRAUSS, R. *Ein Heldenleben* p. 48.
STRAVINSKY, I. *La sacre du printemps* pp. 49-50.
WAGNER, R. *Tristan und Isolde* p. 52.

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4309

Please refer to the syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfill the time requirements may be selected from any of the lists.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

Candidates may offer one piece from List A, List B OR List C on cor anglais. Candidates may ALSO choose to offer a List D piece on cor anglais.

List A

BERKELEY, M. Any two movements from *Three moods for unaccompanied oboe* (Boosey & Hawkes)
CARLSON, R. *Australian daybreak* (AMC)
CHANDLER, M. *Summer's lease* (Phylloscopus)
EDWARDS, R. *Two pieces for solo oboe* (AMC)
HARRIS, P. *Sonata da camera* (Queen's Temple Publications)
JACKMAN, A. *Circus* (Emerson)
MORRIS, C. *The secrets of trees* (Wirripang)
READE, P. *Aspects of a landscape* (Nova)
TELEMANN, G.P. No 2 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 5 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 6 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 9 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 10 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)

VANCIN, A. *Chants de la terre & reveil* (Phylloscopus)
WILKINS, K. *Scorched earth* (Wirripang)

Cor Anglais. List A

BRANDON, J. *In the city at night* for solo English horn (jennibrandon.com)
CARLSON, R. *Australian daybreak* (AMC)
EDWARDS, R. *Water spirit song* (AMC)

List B

ALBINONI, T. *Concerto* in D minor Op. 9 No 2 (IMC) (Musica Rara)
BESOZZI, A. *Sonata* (No 1) in D major (Schott)
CHÉDEVILLE, N. attrib. VIVALDI. *Sonata* No 2 in C major (*Il Pastor Fido* – Bärenreiter)
DEVIENNE, F. *Allegro poco moderato ma non troppo lento* 1st movement and *Adagio* 2nd movement from *Sonata* in C major Op. 71 No 3 (Musica Rara)
DEVIENNE, F. *Adagio* 2nd movement and *Andante grazioso con variatione* 3rd movement from *Sonata* in C major Op. 71 No 3 (Musica Rara)
HANDEL, G.F. *Sonata* in F Op. 1 No 5 HWV 363a (*Three authentic oboe sonatas* – Nova)
KROMMER, F. 1st movement and 2nd movement from *Concerto* in F major Op. 52 (Musica Rara)
KROMMER, F. 2nd movement and 3rd movement from *Concerto* in F major Op. 52 (Musica Rara)
LOEILLET de GANT, J.-B. *Sonata* in E minor Op. 5 No 1 (Musica Rara)
SAMMARTINI, G. *Concerto* No 1 (Schirmer)
STAMITZ, C.P. 1st movement and 2nd movement from *Concerto* in B♭ major (Breitkopf & Härtel)
TELEMANN, G.P. *Concerto* in C minor TWV 51:c1 (Schott)
TELEMANN, G.P. *Sonata* in B♭ from *Essercizii musici* TWV 41:B6 (Schott)

Cor Anglais. List B

ANDRIESSEN, H. *Variazioni su un temadi Haydn* (Donemus)

List C

BELLINI, V. *Concerto* in E♭ (Ricordi)
BROD, H. *Fantasy on Donizetti's 'Lucia di Lammermoor'* Op. 57 (Universal)
COLIN, C. *Solo de concours* No 1 Op. 33 (Leduc)
HOFMANN, R. *Four pieces* Op. 81 (Amadeus)
MOLIQUE, B. *Concertino* in G minor (Breitkopf & Hartel)
PIERNE, P. *Fantasie-pastorale* (Billaudot)
RIETZ, J. *Concert piece* Op. 33 (Musica Rara)
SCHUMANN, R. *Adagio and Allegro* Op. 70 (IMC) (Billaudot)

Cor Anglais. List C

PASCULLI, A. *Melodia* (Befoco Music)
SIBELIUS, J. *Swan of Tuonela* (*Solos for the English horn player* – Schirmer)
WAGNER, R. *Tristan and Isolde* (*Solos for the English horn player* – Schirmer)

List D

BARBER, S. *Canzonetta* (*The Chester oboe anthology* – Chester)
BARTÓK, B. arr. DAVIES. *Romanian folk dances* (Boosey & Hawkes)
BROADSTOCK, B. *I touched your glistening tears* (Reed Music)
EDWARDS, R. *Bagatelle* (AMC)
GREGSON, E. *Sonata* (Emerson)
HARTY, H. *Oriental* and *Chansonette* from *Three Miniatures* (Stainer & Bell)
JACOB, G. *Sonatina* (Oxford University Press)
MARTIN, F. *Petite complainte* (Hug und Co)
PISTON, W. *Suite* (E.C. Schirmer)
POULENC, F. *Sonata* (Chester)
RAE, J. *Sonatina* (Reedimensions)
RUBBRA, E. *Sonata* in C Op. 100 (Lengnick)
SABIN, N. *Sonatina* (AMC)
SIEBER, M. *Improvisation* (Schott)

Cor Anglais. List D

BRUMBY, C. *Mundoolun* (AMC)
RUBBRA, E. *Duo* Op. 156 (Lengnick)
WOLF-FERRARI, E. I *Preludio* and II *Capriccio* from *Concertino* Op. 34 (Thomi-Berg)
WOLF-FERRARI, E. III *Adagio* and IV *Finale* from *Concertino* Op. 34 (Thomi-Berg)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. double tonguing, flutter tonguing, trills, *vibrato*, *glissando* etc).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.

- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the oboe, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the oboe repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the oboe and the meaning of any terms and signs commonly used in oboe music.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 4310

Please refer to the syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil time requirements may be selected from any of the lists, although only one Work of Own Choice may be presented for examination. Candidates must ensure that the entire programme can be performed within the maximum time given.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

Candidates may offer one piece from either List B OR List C on cor anglais.

List A.

BEAUGEAIS, K. *Supernova* (AMC)
CASKEN, J. *The amethyst deceiver* (Schott)
EXTON, J. *Three pieces* (Chester)
GENZMER, H. *Sieben Studien* (*Capriccios*) (Peters)
MORRIS, A. Any two movements from *Collision etudes* (TrevCo Music)
POWNING, G. *Three pieces for solo oboe* (AMC)
SAY, F. *Allegro ma non troppo, appassionata* 1st movement and *Allegro assai, molto energico* 3rd movement from *Mayis 2020* Op. 91 (Schott)
SHINOHARA, M. *Reflexion* (*Pro musica nova* – Breitkopf & Härtel)
SITSKY, L. *Sayat nova* (Seesaw Music, USA)
TALBOT-HOWARD, A. and CACCINI, G. *Fantasia dodecaphonica* (Pantokrator Publications)
TELEMANN, G.P. No 1 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 3 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 4 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 7 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 8 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 11 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter)
TELEMANN, G.P. No 12 from *12 fantasias* TWV 40:10 (*12 fantasias for flute without bass* TWV 40:2-13 – Bärenreiter))
TOMASI, H. Any three movements from *Evocations for solo oboe* (Leduc)
WELLESZ, E. Any three movements from *Suite for oboe solo* (Rongwen Music Inc)
WILLIAMSON, J. *The fifth element* (composersedition.com)

Cor Anglais. List A

MIEG, P. *Canto lirico e danza cortigiana* (Amadeus)

List B

BACH, C.P.E. *Allegretto* 1st movement and *Largo e mesto* 2nd movement from *Concerto* in B♭ H.466/Wq. 164 (Forberg) (Leuckart)
BACH, C.P.E. *Largo e mesto* 2nd movement and *Allegro moderato* 3rd movement from *Concerto* in B♭ H.466/Wq. 164 (Forberg) (Leuckart)
CHÉDEVILLE, N. attrib. VIVALDI. *Sonata* No 4 in A major Op. 13 No 4 (*Il Pastor Fido* – Bärenreiter) (Hortus Musicus 135)
DEVIENNE, F. *Allegro brillante* 1st movement and *Adagio* 2nd movement from *Sonata* in G major Op. 71 No 1 (Musica Rara)
DEVIENNE, F. *Adagio* 2nd movement and *Rondo: Poco moderato* 3rd movement from *Sonata* in G major Op. 71 No 1 (Musica Rara)
HANDEL, G.F. *Sonata* in C minor Op. 1 No 8 (Nova)
attrib. HAYDN, J. *Allegro spirituoso* 1st movement and *Andante* 2nd movement from *Concerto* in C Hob. VIIg:C1 (OUP) (Breitkopf)
HUMMEL, J. *Introduction, theme and variations* Op. 102 (Eulenberg) (Musica Rara)
LEBRUN, L. *Allegro* 1st movement and *Grazioso* 2nd movement from *Concerto* No 1 in D minor (Schott)
KALLIWODA, J.W. *Morceau de salon* Op. 228 (Amadeus) (Nova)
MOZART, W.A. *Sonata after the Quartet K 370* (Boosey & Hawkes)
PLATTI, G. *Concerto* in G minor I 47b (Hans Sikorski)
PONCHIELLI, A. *Capriccio* (McGinnis & Marx)
SCHUMANN, C. *Three romances* Op. 22 (Breitkopf & Härtel)
TELEMANN, G.P. *Sonata* in G Minor from (*Tafelmusik III* – Breitkopf & Hartel) (Schott)
VIVALDI, A. *Concerto* in C FV 11 No 6 (Kunzelman) (Ricordi)
VIVALDI, A. *Sonata* in C minor (Schott)

Cor Anglais. List B

BENATTI, V. *Allegro* 1st movement and *Adagio* 2nd movement from *Concerto* in F for Cor Anglais (Universal)

List C

ARNOLD, M. *Concerto* (Paterson)
BITSCH, M. *Suite Francaise sur des themes du XVIIème Siècle* (Leduc)
BOZZA, E. *Fantaisie Italienne* (Leduc)
FELD, J. *Molto moderato* 1st movement and *Scherzo (Allegro assai)* 2nd movement from *Sonate* (Leduc)
FELD, J. *Scherzo (Allegro assai)* 2nd movement and *Finale (Allegro con brio)* 3rd movement from *Sonate* (Leduc)
GABAYE, P. *Sonatine* (Leduc)
GRANDVAL, C. de. *Allegro moderato* 1st movement and *Andantino con moto* 2nd movement from *Concerto* in D minor Op. 7 (Southern Music Company)
GRANDVAL, C. de. *Andantino con moto* 2nd and *Final–Moderato maestoso* 3rd movement from *Concerto* in D minor Op. 7 (Southern Music Company)
HIDAS, F. *Allegro* 1st movement and *Allegro vivo* 3rd movement from *Concerto* (EMB)
HIDAS, F. *Andante* 2nd movement and *Allegro vivo* 3rd movement from *Concerto* (EMB)
HOWELLS, H. *Placido, teneramente, ma con moto* 1st movement and *Lento, assai espressivo e tranquillo* 2nd movement from *Sonata* (Novello)

HOWELLS, H. *Allegro mosso, scherzando* 3rd movement and *Epilogue: Tranquillo, mesto, ma con moto* 4th movement from *Sonata* (Novello)
JACOB, G. *Allegro moderato* 1st movement and *Andante con moto* 2nd movement from *Concerto* No 1 (Williams)
JACOB, G. *Andante con moto* 2nd movement and *Allegro vivace* 3rd movement from *Concerto* No 1 (Williams)
KALLIWODA, J. *Allegro con fuoco* 1st movement and *Romanze (Adagio)* 2nd movement from *Concertino* Op. 110 (Musica Rara)
KALLIWODA, J. *Romanze (Adagio)* 2nd movement and *Vivace* 3rd movement from *Concertino* Op. 110 (Musica Rara)
VAUGHAN WILLIAMS, R. *Rondo Pastorale (Allegro moderato)* 1st movement and *Minuet and Musette (Allegro moderato)* 2nd movement from *Concerto* (OUP)
VAUGHAN WILLIAMS, R. *Minuett and Musette (Allegro moderato)* 2nd movement and *Finale, Scherzo (Presto)* 3rd movement from *Concerto* (OUP)

Cor Anglais. List C

DEBUSSY, C. *Rapsodie* (Durand)
DUBOIS, P. *Pastorale* 1st movement and *Andante* 2nd movement from *Sonatine* (Leduc)
DUBOIS, P. *Andante* 2nd movement and *Rondo militaire* 3rd movement from *Sonatine* (Leduc)
FRICKER, P. *Concertante* Op. 18 (Schott)
GRANDVAL, C. de. *Lamento* 1st movement, *Valse* 2nd movement and *Final* 4th movement from *Four pieces* (Accolade) (Editions de la Fabrique Musique)
JACOB, G. *Rhapsody* (Stainer and Bell)
LALLIET, T. *Fantasie originale* Op. 6 (Leduc)
YVON, C. *Largo – Allegro agitato* 2nd movement and *Rondo (Allegro con moto)* 3rd movement from *Sonate* (McGinnis & Marx)

List D

CARMICHAEL, J. *Allegro moderato* 1st movement and *Lento con moto* 2nd movement from *Sonata – Music grave and gay* (Emerson Edition)
CARMICHAEL, J. *Lento con moto* 2nd movement and 3rd movement from *Sonata – Music grave and gay* (Emerson Edition)
COULTHARD, J. *Shizen: three nature sketches* (Novello)
DRANISHNIKOVA, M. *Poem* (TrevCo)
EDWARDS, D. *Rotations* (contaktensemble.org)
GRENFELL, M. *Dancing in the snake pit* (reedmusic.com)
KOLODUB, Z. *Concertino* (Vivace Press)
KRENEK, E. *Four pieces* (Bärenreiter)
McCONCHY, E. *Three bagatelles* (OUP)
MORRIS, A. *Yellow* 1st movement, *Blue* 3rd movement and *Red* 4th movement from *Four personalities* (TrevCo)
NEEDLEMAN, K. *Moderato* 1st movement and *L'istesso, tempo, rabid and mocking* 2nd movement from *qua resurget ex favilla* (Theodore Presser)
PLESKOW, R. *Two songs on Latin fragments* (McGinnis)
SITSKY, L. *Sonatina* (AMC)
TALBOT-HOWARD, A. *Dahomey* and *The door of return* from *The door of no return* (Pantokrator Publications)
TALBOT-HOWARD, A. *Betty's hope* from *The door of no return* (Pantokrator Publications)

Cor Anglais. List D

GREENBAUM, S. *Pripyat, Ukraine* 1st movement and *Clapham North deep-level air-raid shelter, London, England* 3rd movement from *Sonata (abandoned places)* (AMC)

OR

Work of Own Choice

The Own Choice work should be a work by a composer of the 20th or 21st century, in a post-romantic style. A copy of the selected item must be submitted to the AMEB State Office no less than four weeks before enrolment for the examination. If approved, the letter of approval and a copy of the item of Own Choice must be brought to the examination for use by the examiners.

Candidates may also seek approval for the performance of works written specifically for a related instrument e.g. oboe d'amore, cor anglais.

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

In addition to this, General knowledge is to include reed making and/or adjustment, mechanical knowledge of the instrument and a history of the oboe.

LICENTIATE 4311

Please refer to the syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one piece from each of lists A, B, C and D. Additional works needed to fulfil the time requirement may be selected from any of these lists, although only one Work of Own Choice may be presented for examination. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

Candidates may offer one List B piece on oboe d'amore OR one List C piece on cor anglais.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A

AGRELL, J. *Blues for D.D.* for solo oboe (juneemersonwindmusic.com)
ARNOLD, M. *Fantasy* Op. 90 (Faber)
BACH, C.P.E. *Flute sonata* in A minor Wq. 132, H. 562 (Henle) (Schirmer)
BERIO, L. *Sequenza* for oboe solo (Universal)
BOZZA, E. Any four movements from *Suite monodique* (Leduc)
BRITTEN, B. Any four movements from *Six metamorphoses after Ovid* Op. 49 (Boosey & Hawkes)
CASTIGLIONI, N. *Alef* [1965] (Schott)
DONATONI, F. *Incisi* (Ricordi)
DORATI, A. 1st movement, 2nd movement and 3rd movement from *Cinq pièces pour le hautbois* (Boosey & Hawkes)

DORATI, A. 3rd movement, 4th movement and 5th movement from *Cinq pièces pour le hautbois* (Boosey & Hawkes)
FACER, P. *The praying mantis & the silkworms* (Emerson)
HOLLIGER, H. *Chordal study* (*Studies for modern oboe* Studie II (1981) – Schott)
LOUILARPPRASERT, P. *Blacksoaringbirds* (composersedition.com)
SILVESTRINI, G. Any 3 of the *Six études pour hautbois* (Broekmans & Van Poppel)
YUN, I. *Piri* (Bote & Beck)

Cor Anglais. List A

BINGHAM, J. *Billingbear: The ghost of an Elizabethan mansion* (Peters)
KOECHLIN, C. *Scherzo: Danse de faunes* 2nd movement, *Plainte nocturne* 3rd movement and *Final: L'Ame libre et fantasque* 4th movement from *Suite* Op. 185 (Max Eschig)

List B

BACH, C.P.E. *Allegro* 1st movement and *Adagio ma non troppo* 2nd movement from *Concerto* in E♭ H.468/Wq. 165 (Sikorski)
BACH, C.P.E. *Adagio ma non troppo* 2nd movement and *Allegro ma non troppo* 3rd movement from *Concerto* in E♭ H.468/Wq. 165 (Sikorski)
BACH, J.S. arr. HÄUSLER. *Concerto in C after BWV 1055* (Sikorski)
BACH, J.S. arr. BLOCK. *Andante* 1st movement and *Siciliano (Largo e dolce)* 2nd movement from *Sonata* in G minor BWV 1030b (Peters)
BACH, J.S. arr. BLOCK. *Siciliano (Largo e dolce)* 2nd movement and *Presto (Alla breve)–Allegro* 3rd movement from *Sonata* in G minor BWV 1030b (Peters)
BACH, J.S. *Allegro* 1st movement and *Siciliano* 2nd movement from *Concerto* in F major BWV 1053R
BACH, J.S. *Siciliano* 2nd movement and *Allegro* 3rd movement from *Concerto* in F major BWV 1053R
BACH, J.S. ed. FISCHER. *Concerto in A major* from BWV 1055 (*Oboe d'amore* – Bärenreiter)
BISSIOLI, M. *Sonata* in G minor (Nova)
DEVIENNE, F. *Sonata* in D minor Op. 71 No 2 (Musica Rara)
PLA, J. *Concerto* in G major (Schott)
MOZART, W.A. *Allegro aperto* 1st movement and *Adagio non troppo* 2nd movement from *Concerto* in C K314 (Boosey & Hawkes)
TELEMANN, G.P. *Sonata* in E minor from *Essercizi Musici* (Sikorski)
VIVALDI, A. *Sonata* in G minor RV 28 (Brietkopf & Härtel)

List C

BOZZA, E. *Fantaisie pastorale* (Leduc)
BRITTEN, B. *Temporal variations* (Faber)
DAELLI, G. *Fantasie on themes from Verdi's 'Rigoletto'* (Universal)
DODGSON, S. *Suite* in D (Oxford) (Doblinger)
DUTILLEUX, H. *Sonata* (Leduc)
FRANÇAIX, J. *L'horloge de flore* [Flower Clock] (UMP) (Transatlan)
GOOSSENS, E. *Concerto en un mouvement* (Leduc)
MARTINŮ, B. *Moderato* 1st movement and *Poco andante* 2nd movement from *Concerto* (Eschig)
MARTINŮ, B. *Poco andante* 2nd movement and *Poco allegro* 3rd movement from *Concerto* (Eschig)
MILHALOVICI, M. *Sonatine* (Eschig)
MILHAUD, D. *Sonatine* (Durand)
STRAUSS, R. *Allegro moderato (attacca)* 1st movement and *Andante (attacca)* 2nd movement from *Concerto* (Boosey & Hawkes)
STRAUSS, R. *Andante (attacca)* 2nd movement and *Vivace–Allegro* 3rd movement from *Concerto* (Boosey & Hawkes)
WILLCOCK, C. *Plaint over Dili:* duo for oboe and harpsichord (AMC)

Cor Anglais. List C

BOZZA, E. *Divertissement* (Southern)
BRUMBY, C. *Concertino* (AMC)
CARR, E. *Four pieces* (Amoris)
HINDEMITH, P. *Sonata* (Schott)
PASCULLI, A. *Amelia – un pensiero del Ballo in Maschera* (Universal)
SALZEDO, L. *Cantiga mozárabe* (Amoris)
SCHIFFMANN, H. *Tsiyahi dikanogisdi* (Amoris)
VERROUST, S. *Theme and variations* (McGinnis)

List D

DARGAVILLE, T. *In the spirit house* (reedmusic.com)
ESMAIL, R. *Jhula jhule* (reenaesmail.com)
FOWLER, J. *Uncoiling* (AMC)
GIPPS, R. *Sonata* No 2 Op. 66 (Emerson Edition)
KATS-CHERNIN, E. *The charmer's apprentice* [2010 abridged] (Boosey & Hawkes)
LUTOSLAWSKI, W. *Epitaph* for oboe and piano (Chester)
MORRIS, A. *A day in the life* 1st movement and *Inside the box, outside the box* 2nd movement from *27-72, A Sonata* (TrevCo)
MORRIS, A. *BLOOD, SWEAT and TEARS (reed making)* 3rd movement and *Guide us as we onward go* 4th movement from *27-72, A Sonata* (TrevCo)
MUSGRAVE, T. *Loneliness* 1st movement, *Anger* 2nd movement and *Nostalgia* 3rd movement from *Night windows* (Novello)
MUSGRAVE, T. *Nostalgia* 3rd movement, *Despair* 4th movement and *Frenzy* 5th movement from *Night windows* (Novello)
OHANA, M. *Neumes* (Amphion)
SCHNYDER, D. *Sonata* (danielschnyder.com) (Edition Kunzelmann)
SCOTT, J. *Waltz with a devil* 1st movement and *Fly with the Orishas* 3rd movement from *Of good and evil* (TrevCo)
SEIBER, M. *Improvisation* (Schott)
SHINOHARA, M. *Obsession* (Leduc)
WUORINEN, C. *Composition* (Peters, NY-66375)

Cor Anglais. List D

GIPPS, R. *Threnody* Op. 74 (Emerson Edition)
MORRIS, A. *Caterpillar* 1st movement and *Butterfly* 3rd movement from *Chrysalis* (TrevCo)
MORRIS, A. *Within the chrysalis* 2nd movement and *Butterfly* 3rd movement from *Chrysalis* (TrevCo)
MUSGRAVE, T. *Threnody* (Novello)

OR

Work of Own Choice

The Own Choice work should be a work by a composer of the 20th or 21st century, in a post-romantic style. A copy of the selected item must be submitted to the AMEB State Office no less than four weeks before enrolment for the examination. If approved, the letter of approval and a copy of the item of Own Choice must be brought to the examination for use by the examiners.

Candidates may also seek approval for the performance of works written specifically for a related instrument e.g. oboe d'amore, cor anglais. A piece from the lists for oboe d'amore or cor anglais could be used.

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

In addition to this, General knowledge is to include reed making and/or adjustment, mechanical knowledge of the instrument and a history of the oboe.

Oboe (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Oboe (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Orchestral excerpts' and 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6100

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6101

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6102

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6103

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6104

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Grade 5 – Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination. Candidates must select one work from each of the three lists (Lists A, B, and C) in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Grades 6, 7 and 8 – Candidates must prepare 5 works (3 List works (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination. Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral Excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6105

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6106

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6107

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6108

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Clarinet

Clarinet (Comprehensive)

Foreword

Aim

The clarinet syllabus provides candidates with a structured progression of clarinet study within an established system of assessment that provides recognition of achievement from an internationally recognised body, AMEB. Progression through the clarinet syllabus will build clarinet technique and musical knowledge through a programme of learning, based on a wide range of musical styles.

General notes

Alternative Instruments

Level 1

Candidates are advised that alternative instruments may be used for the clarinet syllabus for Level 1 (Preliminary to Grade 4). Teachers and candidates must ensure that, where applicable, appropriately transposed accompaniments are provided for the examination and that all Manual instructions relating to the syllabus are met.

From Preliminary to Grade 4, the syllabus can be presented using:

Bass clarinet
E♭ soprano clarinet
E♭ alto clarinet
C clarinet

Note that no combination of instruments may be used from Preliminary to Grade 4.

Level 2

This syllabus permits the examination of bass clarinet in Level 2. Candidates in Level 2 examinations may be examined wholly on B♭ clarinet, or on a combination of B♭ clarinet and bass clarinet. No other types of clarinet may be used for examinations in Level 2.

Candidates in Level 2 examinations must perform all Technical Work on B♭ clarinet.

Candidates may present List A on the bass clarinet. Works that are suitable for the bass clarinet are marked with an asterisk (*).

Candidates may elect to present any or all of Lists B, C, or D (where appropriate) on bass clarinet. Works specifically for the bass clarinet have been provided for each List in each Grade.

The Sight-reading and Transposition tests administered under Section III of the practical examination must be performed on B♭ clarinet.

Please note that some works designated for performance on bass clarinet require or may include the use of a tape, CD or DVD component. Where candidates choose to perform works with a tape, CD or DVD component, it is their responsibility to provide and operate suitable equipment for such performances.

The requirements of Section III will only be examined on B♭ clarinet.

Level 3

For AMusA and LMusA, any combination of instruments may be used, but the use of alternative instruments is entirely optional. Some pieces are listed for bass clarinet and may be used in conjunction with other list choices.

Examination conduct

Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 3 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Certificate of Performance examination

A Certificate of Performance is included in this syllabus. As the capping examination of Level 2, the Certificate of Performance is not equivalent to the Associate Diploma in clarinet. Students may find the Certificate of Performance helpful in preparing for the Associate Diploma in clarinet. Details of the requirements for this Certificate can be found in this syllabus.

Technical Work is not required for the Certificate of Performance. Section II comprises only General knowledge for the Certificate of Performance.

Aural tests, Sight-reading, and Transposition are not examined in the Certificate of Performance.

Preliminary and relisting of Series 2 Grade Books

In response to consultation feedback, this syllabus offers a Preliminary examination, with a resequencing of development in Level 1. Due to the introduction of a Preliminary examination, some works in the Series 2 First Grade book have been relisted from Grade 1 to Preliminary. If candidates present with this syllabus, these works will only be available at Preliminary.

AMEB Publications

The following albums are available and apply to this syllabus:

1. Series Grade Books

All of the following books can be used with this syllabus.
Series 3 Grade Books, Preliminary to Grade 4
Series 2 Grade Books, First Grade to Fourth Grade

2. Technical Work Book

Clarinet Technical Work (2008)

3. Sight Reading

Clarinet Sight Reading and Transposition (2000)

4. Handbooks

Clarinet Series 3 Handbooks – Preliminary to Grade 4 (including CD recordings)
Clarinet Series 2 CDs and notes – First Grade to Fourth Grade (available from digital music outlets)

5. Excerpts

Clarinet and bass clarinet orchestral and chamber music excerpts (2008)

Users of this syllabus should note that several changes have been made to the sequencing of transposition in this syllabus that are

not reflected in *Clarinet Sight Reading and Transposition* (2000). This book nevertheless remains a valuable resource for preparing for this section of the examination.

Recommended pre-entry levels

The Board recommends pre-entry standards for candidates planning to undertake the Certificate of Performance examination and the Associate Diploma examination. For further information, please refer to Regulation 19 in the front section of this Manual.

General knowledge guidelines

Guidelines for General knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' in the front section of this Manual.

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Weston, P. *The clarinet teacher's companion* (London: Hale, 1976)
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Weston, P. *More clarinet virtuosi of the past* (London: the author, 1977)

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo
- Good posture with comfortable hand position
- Breath control
- Rhythmic precision
- Fingers held close to the keys
- Clear and even tone
- Clean articulation and even *legato*
- Articulation patterns as specified in *Clarinet Technical Work* (2008)
- Accurate intonation and consistency of pitch
- Performance of dynamics as specified
- Performance of all Technical Work from memory

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting style and tempi, drawn from the lists, the candidate is required to demonstrate:
- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Good posture with comfortable hand position
- Breath control
- Rhythmic precision
- Fingers held close to the keys
- Clear and even tone
- Clean, accurate articulation
- An even *legato*
- Accurate intonation and consistency of pitch
- Observation of dynamics as specified
- Considerations of the style appropriate to each work

Extra lists (Grades 2, 3 and 4)

The candidate is required to demonstrate familiarity with the Extra List pieces.

Section III: Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural tests' in the front section of this Manual.

Sight-reading

Through the performance of a previously unseen piece of music, candidates are required to demonstrate:
- Accuracy in reading and performance of time and rhythm
- Accuracy in reading and performance of pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' given at the front of this Manual.

PRELIMINARY 1940

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C.
Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accom-

paniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

● **From AMEB** ***Clarinet Preliminary Series 3*****:**
BASDEN, D. *Casey's hacienda.*
GRUBER, F. arr. WALTON. *Silent night.*
HARRIS, P. *Hornpipe study.*
HARRIS, P. *Sonata in F.*

● **From AMEB** ***Clarinet First Grade Series 2*****:**
ANON. *Ding dong.*
SCHNEIDER, W. *Fun piece (Spielstück).*

AMEB Manual List:

BONETTI, R. *Leap frog* from *Enjoy playing the clarinet*, comp R. Bonetti (OUP).
RAE, J. No 3 *Sad dance* or No 4 *Jumpin'* from *40 modern studies* (Universal).
WALTON, M. *Off to a great start* Book 1 (AWMP), any one of:
Red river valley.
Hark, the herald angels sing.
Advance Australia fair.
From *The clarinet – A comprehensive method,* Thurston and Frank (Boosey & Hawkes) any one of:
Nos 25, 30 or 34
From *Essential elements comprehensive band method,* Book 1 *B♭ clarinet* (Hal Leonard) any two of the following to count as one work:
Nos 91, 106 and 114.
From *Fifty-five for fun – Clarinet solo* (Fentone Music), any one of Nos 30, 32 or 38
From *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes), any one of:
Unit 7, Exx 2 and 3, p. 18 [to count as one work].
Unit 8, Exx 1 and 3, p. 20 [to count as one work].
From *Standard of excellence – Enhanced comprehensive band method* Book 1 – *B♭ clarinet* (Kjos): any two of Nos 91, 105 or 106 [to count as one work]

List B

● **From AMEB** ***Clarinet Preliminary Series 3*****:**
BRAHMS, J. arr. LANCELOT and CLASSENS. *L'homme au sable.*
SCHUBERT, F. arr. WALTON. *The trout.*
TRAD. arr. HARRIS. *The little dove.*
WEBER, C. von. arr. HARRIS. *Lullaby.*

● **From AMEB** ***Clarinet First Grade Series 2*****:**
TRAD. arr. READE. *Hatikvah.*

AMEB Manual List:

From *First clarinet album* (Schott), any one of:
CORBETT, W. *Sarabande*, No 5.
HANDEL, G. *Passepied*, No 3.
MOZART, W. *Menuet for Nannerl*, No 4.
From *First pieces for B♭ clarinet* Book 1 (OUP), any one of:
BEETHOVEN, L. van. *Hymn of joy.*
PURCELL, H. *Rigaudon.*
From *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes), any one of:
BEETHOVEN, L. van. *German Dance*, p 19.
TRAD. *Ellacombe*, p 19.
SCHUMANN, R. *Humming Song* p 23, to be played with piano accompaniment.

List C

● **From AMEB** ***Clarinet Preliminary Series 3*****:**
RAE, J. *Blue Monday*.
RAE, J. *Three blue mice*.
WALTON, M. *Mungindi magic*.
WALTON, M. *The Lachlan way*.

● **From AMEB** ***Clarinet First Grade Series 2*****:**
BASDEN, D. *Texas lullaby*.
HARVEY, P. *Star quality*.

AMEB Manual List:

CARTER, T. *Piper's lullaby* from *Smocks and ladders* (reedmusic.com)
DVOŘÁK, A. *Theme* from *Symphony No 9*, p 23 from *Essential elements comprehensive band method,* Book 1 *B♭ clarinet* (Hal Leonard).
FIRTH, A. *Waltz for Libby* from *Play clarinet with Andy Firth* Book 1(Boosey & Hawkes).
MARSHALL, P. From *Clarinet mania* (reedmusic.com), any one of:
Beesting.
Bad guy boogie.
Monkey's raincoat.
Maggie's waltz.
NORTON, C. Any one of Nos 5, 6 or 8 from *The microjazz clarinet collection 1* (Boosey & Hawkes).
PEARSON, B. *Sawmill creek* p 20 from *Standard of excellence – Enhanced comprehensive band method* Book 1 – *B♭ clarinet* (Kjos).
From *Enjoy playing the clarinet*, comp R. Bonetti (OUP), any one of:
GRUBER, F. *Silent night* (to be played with piano accompaniment).
TRAD. *Morning has broken*, p 9 (to be played with piano accompaniment).
SPIEWAK, T. *Penguin's meeting* or *By the shore of Lake Cadibarrawirracanna* from *Mosaic* (reedmusic.com).

Section III. Aural tests and General knowledge

For further information on the requirements for Aural tests and General knowledge, please refer to the 'Test Requirements for Candidates in Practical Examinations' section at the front of this Manual.

GRADE 1 — 1941

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C.

Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

● **From AMEB** ***Clarinet Grade 1 Series 3*****:**
BARRETT, J. *Reed it and weep*.
TRAD. arr. HARRISON. *The ash grove*.
WALTON, M. *Innamincka*.
WALTON, M. *Study in E minor*.

● **From AMEB** ***Clarinet First Grade Series 2*****:**
ANON. *The ghost of Tom* and *Ding-dong* [to be performed as one work].
LAZARUS, H. *Tyrolienne*.

AMEB Manual List:

BARRETT, J. *Strawberry smoothie* from *My first jazz collection for solo clarinet* (reedmusic.com).
DAVIES, J. and HARRIS, P. Any one of Nos 13, 15 or 16 from *80 graded studies for clarinet* Book 1 (Faber Music).
LAZARUS, H. No 2 or No 3, p 51 from *Method for clarinet Lazarus* Volume 1 ed Bellison (Fischer).
RAE, J. No 9 *Passing time* or No 12 *In the beginning* from *40 modern studies* (Universal).
From *The clarinet – A comprehensive method*, Thurston and Frank (Boosey & Hawkes), any one of: Nos 42, 43, 49 or 53.
From *Enjoy playing the clarinet*, comp R. Bonetti (OUP), both of:

TRAD. *German folk-song.*
TRAD. *Jig.*
From *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes), any one of:
Unit 10, Exx 2 and 3 [to count as one work].
Unit 12, Exx 1 and 2 [to count as one work].
TRAD. *The post* p 33.

List B

● **From AMEB *Clarinet Grade 1 Series 3*:**
HANDEL, G. arr. DEXTER. *The harmonious blacksmith*.
MOZART, W. arr. LANCELOT and CLASSENS. *Allegretto.*
PURCELL, H. arr. LANCELOT and CLASSENS. *Rigaudon.*
WEBER, C. von. arr. DEXTER. *Andante*.

● **From AMEB *Clarinet First Grade Series 2*:**
ALFVEN, H. arr. BONETTI. *Swedish rhapsody*.
MOZART, W. arr. BONETTI. *Divertimento*.

AMEB Manual List:
KUHLAU, F. *Andante cantabile*, No 3 from *Classical pieces* (Zimmermann).
MOZART, W. *Eine Kleine Nachtmusik*, p 38 from *Essential elements comprehensive band method* Book 1 *B♭ Clarinet* (Hal Leonard).
From *Bravo! Clarinet* (Boosey & Hawkes), any one of:
CZERNY, C. *Rise and shine!*
MOZART, W. *La, ci darem la mano.*
TRAD. *The night visiting song.*
From *Enjoy playing the clarinet*, comp R. Bonetti (OUP), any one of:
HANDEL, G. *See, the conquering hero comes!*, p 33 (to be played with piano accompaniment).
TRAD. *Hornpipe* (with repeat; to be played with piano accompaniment).
From *66 Great Tunes* (AWMP – accompaniment published separately), any one of:
DVOŘÁK, A. *Largo.*
RAMEAU, J.-P. *Le tambourin.*
SCHUMANN, R. *The merry peasant.*
TCHAIKOVSKY, P. *Old French song*.

List C

● **From AMEB *Clarinet Grade 1 Series 3*:**
MILLARD, B. *Important occasion.*
NORTON, C. *Misty day.*
PERCIVAL, R. *Last tango in Coonabarrabran.*
WEDGWOOD, P. *Hot on the line.*

AMEB Manual List:
DAVIDSON, L. *Swing thing* from *Lokked In* (reedmusic.com).
FIRTH, A. *Shaken, not stirred* or *Waltz for Sarah* from *Play clarinet with Andy Firth* Book 1 (Boosey & Hawkes).
MARSHALL, P. *Rustin Dustin* or *Wobbly waltz* from *Clarinet mania* (reedmusic.com).
SPIEWAK, T. *Little serenade* from *Pastiche* (reedmusic.com).
WASTALL, P. *Midnight in Tobago* from *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes).
From *First clarinet album* (Schott), any one of:
BRAHMS, J. *Cradle song*, No 1.
OLD SCOTTISH. *Bonny at morn*, No 10.

Section III. Aural tests, Sight-reading, General knowledge

For further information on the requirements for Aural tests, Sight-reading and General knowledge, please refer to the 'Test Requirements for Candidates in Practical Examinations' section at the front of this Manual.

GRADE 2 — 1942

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, and Extra List work/s as required. Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

● **From AMEB *Clarinet Grade 2 Series 3*:**
BARRETT, J. *Cha-cha No 1.*
GOODMAN, B. *Study in waltz time.*
RAE, J. *Study.*
RAE, J. *Tumbledown blues.*

● **From AMEB *Clarinet Second Grade Series 2*:**
LAZARUS, H. *Varsovianna*.
TRAD. *The lost clarinet*.
WALTON, M. *Study*.

AMEB Manual List:
BARRETT, J. *Tiptoe through the paddock* from *Half steps – 13 pieces for solo clarinet* (reedmusic.com).
DAVIES, J. and HARRIS, P. Any one of Nos 25, 27 or 29 from *80 graded studies for clarinet* Book 1 (Faber Music).
LAZARUS, H. No 1 or No 3, p 85 from *Method for clarinet Lazarus* Volume 1 ed Bellison (Fischer).
RAE, J. Any one of No 13 *Sir Neville* or No 15 *Ted's shuffle* from *40 modern studies* (Universal).
From *The clarinet – A comprehensive method*, Thurston and Frank (Boosey & Hawkes), any one of:
No 70 or 71.
From *50 classical studies for clarinet*, ed Weston (Fentone), any one of:
BAERMANN, C. *Study 6.*
LAZARUS, H. *Study 7.*
From *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes), any one of:
Unit 16, Exx 2 and 3 [to be counted as one work].
Unit 17, Study No 1.

List B

● **From AMEB *Clarinet Grade 2 Series 3*:**
GERMAN, E. *Romance.*
GRIEG, E. arr. FRANK and FORBES. *Norwegian dance.*
LEFEVRE, J. ed WASTALL. *Piece No 10.*
MOZART, W. arr. FRANK and FORBES. *Andante.*

● **From AMEB *Clarinet Second Grade Series 2*:**
ARNE, T. *When daisies pied.*
TELEMANN, G. arr. BONETTI. *Gigue.*

AMEB Manual List:
GLUCK, C. von. *Gavotte aus dem Ballett Don Juan* No 2 from *Classical pieces* (Zimmermann).
SCHUBERT, F. *Rosamunde*, p 40 from *Enjoy playing the clarinet*, comp R. Bonetti (OUP) (to be played with piano accompaniment).
From *Clarinet fancies* (Boston), any one of:
BACH, J.S. *Musette.*
BEETHOVEN, L. van. *Ecossaise.*
SCHUBERT, F. *Waltz.*
From *First book of clarinet solos* (Faber), any one of:
BACH, J.S. *Minuet* No 23.
HAYDN, J. *German dance* No 15.
PURCELL, H. *Rondeau* No 19.
From *Easy classic tunes* (Chester), any one of:
HANDEL, G. *March.*
OFFENBACH, J. *Barcarolle.*

List C

- **From AMEB *Clarinet Grade 2 Series 3*:**
  HAUGHTON, A. *Bird of paradise*.
  MILLARD, B. *Liquorice stick*.
  PERCIVAL, R. *Canzonetta*.
  VINTER, G. arr. WASTALL. *First song*.
- **From AMEB *Clarinet Second Grade Series 2*:**
  BILK, A. *Stranger on the shore*.
  DE VRIES, P. *Cowboy blues*.
  MANCINI, H. arr. DE SMET. *The pink panther*.

AMEB Manual List:

FIRTH, A. Any one of *The bullfrog bounce*, *Just 3-4 now* or *Teach me to mambo* from *Play clarinet with Andy Firth* Book 1 (Boosey & Hawkes).
MARSHALL, P. *Berry jam* or *Juke box* from *Clarinet mania* (reedmusic.com).
NORTON, C. *A Spiritual* or *Gospel* from *Microjazz for clarinet* (Boosey & Hawkes).
POGSON, S. *Jumping Jack* from *The way to rock* (Boosey & Hawkes).
SPIEWAK, T. *The olde serenade* from *Mosaic* (reedmusic.com).
SZELENYI, I. *An old tale*, p 40 from *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes) (to be played with piano accompaniment).
From *Clarinet fancies* (Boston), any one of:
FIBICH, Z. *Poème.*
GRIEG, E. *Arietta.*
SCHUMANN, R. *Song.*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

For further information on the requirements for Aural tests, Sight-reading and General knowledge, please refer to the 'Test Requirements for Candidates in Practical Examinations' section at the front of this Manual.

GRADE 3 1943

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, and Extra List work/s as required. Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

- **From AMEB *Clarinet Grade 3 Series 3*:**
  KIRNBERGER, J. arr. THURSTON and FISKE. *La lutine.*
  THURSTON, F. and FRANK, A. *Study.*
  WALTON, M. *Study in E minor.*
  WALTON, M. *Study in G major*.
- **From AMEB *Clarinet Third Grade Series 2*:**
  DEMNITZ, F. *Adagio in A minor.*
  GABUCCI, A. *Tarantella.*
  WALTON, M. *Study.*

AMEB Manual List:

HARVEY, P. No 2 from *Pets* (Ricordi).
LAZARUS, H. No 4 p 81 or No 7 p 82, from *Method for clarinet Lazarus* Volume 1 ed Bellison (Fischer).
RAE. J. Any one of No 20 *Down to earth*, No 18 *Flying overland* or No 19 *Windy ridge* from *40 modern studies* (Universal).
From *The clarinet – A comprehensive method*, Thurston and Frank (Boosey & Hawkes):
No 73, p 38.
From *50 classical studies for clarinet*, ed Weston (Fentone), any one of:
BERR, F. *Study No 11*.
KLOSE, H. *Study No 10*.
LEFEVRE, J. *Study No 16*.
From *Practice Sessions: Clarinet*, ed Wastall (Boosey & Hawkes), any one of:
ISACOFF, S. *Study No 2*, p 11.
KÖHLER, E. *Study in syncopation*, p 20.
From *17 classical solos for unaccompanied clarinet*, ed Weston (Fentone), any one of:
ABRAHAM. *Quel effroi*, No 11.
ABRAHAM. *Jnavions pas*, No 12.

List B

- **From AMEB *Clarinet Grade 3 Series 3*:**
  BAERMANN, C. arr. WASTALL. *Romance.*
  LEFEVRE, J. ed WASTALL. *Allegro*.
  PLEYEL, I. arr. LANCELOT and CLASSENS. *Menuet.*
  SAINT-SAËNS, C. arr. LETHBRIDGE. *Fossils.*
- **From AMEB *Clarinet Third Grade Series 2*:**
  LEFEVRE, J. *Rondo.*
  MOZART, W. arr. BONETTI. *Allegretto.*
  STAMITZ, C. arr. BONETTI. *Rondo.*
  WEBER, C. von. *Theme.*

AMEB Manual List:

BEETHOVEN, L. van. *Menuett No 5* from *Fourth clarinet album* (Schott).
BEETHOVEN, L. van. *Minuet and Trio* p 58 from *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes) (to be played with piano accompaniment).
BIZET, G. *Farandole* from *Enjoy playing the clarinet*, comp R. Bonetti (OUP) (to be played with piano accompaniment).
MOZART, W. arr. DOBRÉE. From *Divertimento No 1* K 439b (Chester), any one of:
II Minuet.
III Adagio.
IV Minuet.
MOZART, W. *Trio*, p 4 from *Practice sessions: Clarinet*, ed Wastall (Boosey & Hawkes).
STEIBELT, D. *Un ballo*, No 7 from *Clarinet album* Volume 2 (Schott).
From *Clarinet solos* Volume 1 (Chester), any one of:
LEFEVRE, J. No 4, *Allegro from Sonata No 3*.
MOZART, W. No 8, *Minuet from Serenade K 375*.
From *66 great tunes* (AWMP – accompaniment published separately), any one of:
HAYDN, J. *Serenade.*
MOZART, W. *Papageno's aria.*

List C

- **From AMEB *Clarinet Grade 3 Series 3*:**
  JOPLIN, S. arr. COWLES. *Fig leaf rag.*
  MILLARD, B. *Strange goings on*.
  RIMSKY-KORSAKOV, N. arr. STUART. *Theme.*
- **From AMEB *Clarinet Third Grade Series 2*:**
  BASDEN, D. *Legend.*
  DESMOND, P. *Take five.*
  PERCIVAL, R. *Hungarian dance.*

AMEB Manual List:

BAILEY, K. *Little brown feet* or *Snappy rag* from *Jazz incorporated — Clarinet book* Volume 1 (Kerin Bailey).
BIZET, G. *Entr'acte from Carmen* from *Clarinet solos* Volume 1 (Chester).
COLE, R. *Suburban Sunday*, p 60, from *Learn as you play clarinet*, ed Wastall (Boosey & Hawkes) (to be played with piano accompaniment).

FERGUSON, H. *Prelude No 1* from *Four short pieces* (Boosey & Hawkes).
FINZI, G. *Carol No 3* from *Five bagatelles* (Boosey & Hawkes).
HOLLAND, D. *Saturday stroll* (EMI).
MILLARD, B. *Mellie the excitable dog* from *Clarimania* (Snazzy Music).
NORTON, C. Any one of *Caravan*, *Inner-city stomp*, *Icicles* or *Folk shuffle* from *Microjazz for clarinet* (Boosey & Hawkes).
POGSON, S. *Yesterday's promises* from *The way to rock* (Boosey & Hawkes).
RAE, J. Any one of *Bygone blues*, *Lost in the clouds* or *Midnight oil* from *Blue clarinet* (Universal).
SPIEWAK, T. *Gavotte* or *Nocturne* from *Pastiche* (reedmusic.com).
THOMAS, A. *Gavotte* from *Clarinet fancies* (Boston).
From *Enjoy playing the clarinet*, comp R. Bonetti (OUP) (to be played with piano accompaniment), any one of:
BONETTI, R. *Tarantella*, p 37.
TRAD. *What shall we do with a drunken sailor?* p 51.
From *Session times*, ed Wastall (Boosey & Hawkes), any one of:
EVANS. *Lotus talk.*
MENZ, J. *Dixieland blues.*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

For further information on the requirements for Aural tests, Sight-reading and General knowledge, please refer to the 'Test Requirements for Candidates in Practical Examinations' section at the front of this Manual.

GRADE 4 — 1944

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, and Extra List work/s as required. Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

● **From AMEB *Clarinet Grade 4 Series 3*:**
JACOB, G. *Waltz.*
PETERSON, O. arr. HARRISON. *Jazz etude No 2*.
GARIBOLDI, G. *Study*.
ARNE, T. arr. THURSTON and FISKE. *Jig.*

● **From AMEB *Clarinet Fourth Grade Series 2*:**
DEMNITZ, F. *Tempo commodo*.
LAZARUS, H. *Swiss air*.
MÜLLER, I. *Siciliano*.

AMEB Manual List:
BARRETT, J. *The minor issue* or *We don't tango here* from *Leaps and bounds for solo clarinet* (reedmusic.com).
BONETTI, R. *Study in variants*, p 46 from *Enjoy playing the clarinet*, comp R. Bonetti (OUP).
HARVEY, P. Any one of No 3, 4 or 5 from *Pets* (Ricordi).
LAZARUS, H. Any one of No 2 p 85 or No 4, p 86 from *Method for clarinet Lazarus* Volume 1 ed Bellison (Fischer).
RAE, J. No 21 *Catch It!* or No 24 *Exclusive* from *40 modern studies* (Universal).
UHL, A. No 1 from *48 studies for clarinet* Book 1 (Schott).
From *The clarinet – A comprehensive method*, Thurston and Frank (Boosey & Hawkes), any one of:
No 72, p 37. No 76, p 40.
No 78, p 42.
From *50 classical studies for clarinet*, ed Weston (Fentone), any one of:
BLATT, T. *Study No 20.*
DEMNITZ, F. *Study No 17.*
DEMNITZ, F. *Study No 22.*
MÜLLER, I. *Study No 21.*
From *Passage studies* Volume 1, Thurston (Boosey & Hawkes), any one of:
No 6, p 10.
No 10, p 13.
From *17 classical solos for unaccompanied clarinet*, ed Weston (Fentone), any one of:
BELLINI, V. *Scena*, No 3.
MEYERBEER, G. *Andante pastorale*, No 1.

List B

● **From AMEB *Clarinet Grade 4 Series 3*:**
KÜFFNER, J. arr. KING. *Allegretto*.
MENDELSSOHN, F. arr. KING. *Andante*.
RAMEAU, J.-P. arr. ETTLINGER. *Menuets I* and *II*.
WEBER, C. von. arr. LANCELOT and CLASSENS. *Ländler*.

● **From AMEB *Clarinet Fourth Grade Series 2*:**
BEETHOVEN, L. van. arr. STOWASSER. *Theme and variations.*
MOZART, W. arr. STOWASSER. *Rondo.*
TRAD. arr. SÄFBOM. *Clarinet polka.*

AMEB Manual List:
CRUSELL, B. *Menuetto No 2* from *Clarinet solos* Volume 2 (Chester):
LEFEVRE, J. 1st movement from *Sonata* No 1(Schott)
MARTINI, J. *Plaisir d'amour* from *66 great tunes* (AWMP – accompaniment published separately).
MOZART, W. arr. ETTLINGER. *Church sonata* No 2 in E♭ major K 67 or *Church sonata* No 3 in E♭ major K 244 (Boosey & Hawkes).
MOZART, W. arr. DOBRÉE. *V. Rondo* from *Divertimento 1* K 439b (Chester).
MOZART, W. arr. DOBRÉE. *I. Allegro* and *II. Minuet* or *V. Rondo* from *Divertimento 2* K 439b (Chester).
MOZART, W. arr. DOBRÉE. *I. Allegro* from *Divertimento 3* K 439b (Chester).
TARTINI, G. arr. JACOB. 1st movement from *Concertino* (Boosey & Hawkes).
From *Solos for the clarinet player*, (Schirmer) any one of:
STANLEY. *Gavotte and Minuet* No 7.
BAERMANN, C. *Adagio* No 14.

List C

● **From AMEB *Clarinet Grade 4 Series 3*:**
DUNHILL, T. *Allegretto*.
LUTOSŁAWSKI, W. *Dance prelude No 1*.
MILLARD, B. *Foofaraw*.
PERCIVAL, R. *Scherzo*.

● **From AMEB *Clarinet Fourth Grade Series 2*:**
BRUMBY, C. *Danza*.
DEBUSSY, C. *Short piece*.
PERCIVAL, R. *The oily rag*.

AMEB Manual List:
BAILEY, K. *Devil may care* or *Jumbuck jive* from *Jazz incorporated – Clarinet book* Volume 1 (Kerin Bailey).
BRUNIES/POLLACK/MARES/RAPPOLO/STITZEL. *Tin roof blues* from *Play blues and ragtime* (Faber).
CARTER, T. *The wail* or *Smock 2* from *Smocks and ladders* (reedmusic.com).
DEBUSSY, C. *Golliwog's cakewalk* from *Clarinet cameos* Number 1 (Cramer).

FAURE, G. *Sicilienne* Op. 78 from *The Jack Brymer clarinet series*, Moderate Book 1 (Weinberger).
FERGUSON, H. *Scherzo* No 2 from *Four short pieces* (Boosey & Hawkes).
FIRTH, A. *Mumbo-jumbo* or *Topsy-turvy* from *Play clarinet with Andy Firth* Book 2 (Boosey & Hawkes).
HARVEY, P. *Back garden blues* or *Wayward waltz* from *Jazzy clarinet 2* (Universal).
JOPLIN, S. *New rag* from *66 great tunes* (AWMP – accompaniment published separately).
JOPLIN, S. *The entertainer* from *Enjoy playing the clarinet*, comp R. Bonetti (OUP), or from *66 great tunes* (AWMP – accompaniment published separately).
From *Fourth clarinet album* (Schott), any one of:
DVOŘÁK, A. *Humoreske* No 7.
TCHAIKOVSKY, P. *Valse des fleurs* No 1.
NOBLE, J. Any three contrasting movements from *Cats* (Cramer).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

For further information on the requirements for Aural tests, Sight-reading and General knowledge, please refer to the 'Test Requirements for Candidates in Practical Examinations' section at the front of this Manual.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations. From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately, and without assistance. Technical Work, Aural tests and Sight-reading are not required for the Certificate of Performance.

Alternative Instruments

Candidates in Level 2 examinations may be examined wholly on B♭ clarinet, or on a combination of B♭ clarinet and bass clarinet. No other types of clarinet may be used for examinations in Level 2.

Candidates in Level 2 examinations must perform all Technical Work on B♭ clarinet.

Candidates may present List A on the bass clarinet. Works that are suitable for the bass clarinet are marked with an asterisk (*).

Candidates may elect to present any or all of Lists B, C, or D (where appropriate) on bass clarinet. Works specifically for the bass clarinet have been provided for each List in each Grade.

The Sight-reading and Transposition tests administered under Section III of the practical examination must be performed on B♭ clarinet.

Please note that some works designated for performance on bass clarinet require or may include the use of a tape, CD or DVD component.

The requirements of Section III will only be examined on B♭ clarinet.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate and prompt performance of all Technical Work
- Performance of the Technical Work with fluency across the required range at the specified tempi and range
- Good posture with comfortable hand position
- Breath control
- Rhythmic precision
- Fingers held close to keys
- Use of alternative fingerings, where appropriate
- Clear tone across the range
- Clean articulation and even *legato*
- Control of *staccato* articulation
- Accurate intonation and consistency of pitch
- Performance of dynamics as specified
- Performance of all Technical Work from memory

Section II. Studies and pieces and Orchestral/Chamber Music Excerpts and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, the candidate is required to demonstrate:

- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Good posture with comfortable hand position
- Breath control
- Rhythmic precision
- Fingers held close to keys
- Use of alternative fingerings, where appropriate
- Clear and even tone
- Clean, accurate articulation
- An even *legato*
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes

Extra lists (Grades 5, 6 and 7)

The candidate is required to demonstrate familiarity with the Extra List pieces.

Section III. Aural tests, Sight-reading, General knowledge, Tranposition

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural tests' in the front section of this Manual.

Sight-reading

Through the performance of a previously unseen piece of music, candidates are required to demonstrate:

- Accuracy in reading and performance of time and rhythm
- Accuracy in reading and performance of pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

Transposition

The candidate is required to demonstrate the ability to transpose up one tone (C transposition) for Grade 5 and Grade 6 and up one tone (C transposition) and down one semitone (A transposition) for Grade 7 and Grade 8.

General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' given at the front of this Manual.

CERTIFICATE OF PERFORMANCE

Section I. Studies and pieces

Studies and pieces

Through a well-balanced programme of four works of contrasting styles and tempi, one each from Lists A, B, C and D, the candidate is required to demonstrate:

- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Good posture with comfortable hand position
- Breath control
- Rhythmic precision
- Fingers held close to keys
- Use of alternative fingerings, where appropriate
- Clear and even tone
- Clean, accurate articulation
- An even *legato*
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' given at the front of this Manual.

Aural tests and Sight-reading are not required for the Certificate of Performance.

GRADE 5 1945

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, and Extra List work/s as required. Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

LAZARUS, H. No 9, p 88 from *Method for clarinet Lazarus* Volume 1 ed Bellison (Fischer).
RAE, J. No 25 *Ambiguity* or No 32 *Latin jive* from *40 modern studies* (Universal).
ROSE, C. Any one of Nos 1, 2 or 7 from *32 studies* (Fischer).*
UHL, A. No 11 or No 20 from *48 studies for clarinet* Book 1 (Schott).*
From *The clarinet – A comprehensive method*, Thurston and Frank (Boosey & Hawkes), any one of:
Technical Study in G, p 56.
Technical Study in B♭, p 68.
From *50 classical studies for clarinet*, ed Weston (Fentone), any one of:
BAERMANN, C. No 27 or 31.*
BLATT, T. No 28. *
DEMNITZ, F. No 29.*
LAZARUS, H. No 23 or 24.*
From *Passage studies* Volume 1, Thurston (Boosey & Hawkes), any one of:
No 5, p 8.
No 15, p 20.
From *17 classical solos for unaccompanied clarinet*, ed Weston (Fentone), any one of:
GRETRY, A. No 17.
MASSENET, J. No 8.

List B

CORELLI, A. arr. KELL. *Gigue* (IMC).
HANDEL, G. arr. KELL. No 1 or No 3 from *Three Pieces* (IMC).
HANDEL, G. arr. DE PEYER. 1st or 2nd movement from *Sonata* (Boosey & Hawkes).
LEFEVRE, J. *Sonata No 1*, complete (Schott)
RAMEAU, J.-P. arr. ETTLINGER. *2nd Gigue en Rondeau* from *Suite* (Boosey & Hawkes).
TARTINI, G. arr. JACOB. 3rd and 4th movements from *Concertino* (Boosey & Hawkes).
TRAD. arr. WALTON. *Carnival of Venice* from *66 Great Tunes* (AWMP – accompaniment published separately).
WEBER, C. von. 2nd movement from *Concerto No 1*, No 13 from *Solos for the clarinet player* (Schirmer).
From *Clarinet solos* Volume 2 (Chester)
BEETHOVEN, L. van. *Allegro* Op. 71
MOLTER, J. *Moderato from Concerto No 4 in D*.

Bass clarinet

BACH, J.S. *Bourrées No 1* and *2* from *Suite No 3* (Alea Publishing).
BONI, P. *Largo and Allegro* (Rubank).
HANDEL, G. *Concerto No 8* from *Concert and contest collection* (Rubank).
LOEILLET, J. *Largo* and *Allegro* from *Sonata* Op. 3 No 1 from *Concert and contest collection* (Rubank).
LOEILLET, J. *Largo* and *Allegro Vivace* from *Sonata in B♭ major* from *Concert and contest collection* (Rubank).

List C

BAILEY, K. *A Wily bossa* or *Stokers siding* from *Jazz incorporated – Clarinet book* Volume 1 (Kerin Bailey).
DEBUSSY, C. From *Four pieces for clarinet and piano* (Musica Rara) Any two of the following pieces to count as one work.
Girl with the flaxen hair, No 1.
Minstrels, No 2.
Heather, No 4.
ELLINGTON, D. *In a sentimental mood* from *Practice sessions: Clarinet*, ed Wastall (Boosey & Hawkes).
FERGUSON, H. Nos 3 and 4 from *Four short pieces* (Boosey & Hawkes).
FINZI, G. *Prelude*, No 1 from *Five bagatelles* (Boosey & Hawkes).
GADE, N. *Andantino con moto* or *Allegro vivace* from *Fantasy pieces* Op. 43 (Hansen).
HARVEY, P. *Chalumeau rag* from *Jazzy clarinet 2* (Universal).
MILLARD, B. *Surfers paradise salsa* from *Clarimania* (Snazzy Music).
MOSKOWSKI, M. Either one from *Two Spanish dances* (OUP).
ORLOVICH, M. *Flight of fancy* (reedmusic.com).
SCHUMANN, R. No 1 or 3 from *3 romances* Op. 94 (Stainer and Bell).
THOMPSON, C. *The Lily rag* from *Play blues and ragtime* (Faber).
From *The Mark Walton clarinet album* (Currency), any one of:
PIKLER, G. *Caprice.*
PIKLER, G. *Poco swingy.*
From *Solos for the clarinet player* (Schirmer), any one of:
SCHUMANN, R. *Fantasy piece* No 1.
WAGNER, R. (BAERMAN, C.). *Adagio* No 18.

Bass clarinet

BEATH, B. *Chameleon* (Wirripang).
BEON, A. *Andante* from *Concert and contest collection* (Rubank).
BOZZA, E. *Ballade* (Southern).
DENNISS, G. *Ravioli rag* from *Cantaloupe soup* (AMC).
GREIG, E. *Norwegian dance* from *Classic festival solos for bass clarinet* (CPP/Belwin).

KALINNIKOV, V. *Two Russian pieces* from *Concert and contest collection* (Rubank).
PROKOFIEV, S. *Romance* and *Troika* from *Concert and contest collection* (Rubank).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

C transposition (up one tone).

GRADE 6 1946

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, and Extra List work/s as required. Candidates must also prepare the requirements for List D.

Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

List A

CAVALLINI, E. No 10 from *30 caprices* (Fischer).
GIAMPIERI, A. No 8 or No 9 from *12 modern studies* (Ricordi).
RAE, J. No 36 *Hard rock blues* or No 38 *Inside-out* from *40 modern studies* (Universal).
ROSE, C. Any one of No 3, 5, 6, 8, 13 or 18 from *32 studies* (Fischer).*
ROSE, C. No 8 or No 9 from *40 studies* Book 1 (Fischer) (Zen-on music – complete études).*
UHL, A. Any one of No 4, 5 or 6 from *48 studies for clarinet* Book 1 (Schott).*
From *The clarinet – A comprehensive tutor* (Boosey & Hawkes), any one of:
Technical Study in E♭, p 76.
Technical Study in A♭, p 84.
From *50 classical studies for clarinet*, ed Weston (Fentone), any one of:
BAERMANN, C. No 32.*
CAVALLINI, E. No 37.*
KLOSÉ, H. No 34 or 35.*
MÜLLER, I. No 40.
From *17 classical solos for unaccompanied clarinet*, ed Weston (Fentone), any one of:
ADAM, A. No 13.
BLATT, T. No 4.

List B

BRAHMS, J. 3rd movement from *Sonata in F minor*, Op. 120 No 1.
BRAHMS, J. 2nd movement from *Sonata in E♭ major*, Op. 120 No 2.
DIMLER, A. 1st movement from *Concerto* (Edition Kunzelmann)
HANDEL, G. arr. KELL. *Allegro*, No 2 from *Three pieces* (IMC).
MOZART, W. *Larghetto* from *Solos for the clarinet player* (Schirmer).
MOZART, W. *Adagio*, No 11 from *Solos for the clarinet player* (Schirmer).
RAMEAU, J.-P. arr. ETTLINGER. *Gavotte* and *Doubles* from *Suite for clarinet and piano* (Boosey & Hawkes).
RIOTTE, P. 1st movement from *Concerto* (Sikorski)
ROSSINI, G. arr. ETTLINGER. 1st or 3rd movement from *String sonata No 3* (Boosey & Hawkes).
SCHUMANN, R. No 2 or 3 from *Fantasy pieces* Op. 73 (Henle, IMC in A) (Peters in B♭).
STAMITZ, K. The 1st movement of any Concerto.
WEBER, C. von. Variations Nos 1, 3, 5, 6 and 7 from *7 variations* Op. 33 (Peters).

Bass clarinet

BACH, J.S. *Prelude* from *Suite* No 2 from *Six suites for unaccompanied cello* (Alea Publishing).
BACH, J.S. *Courante* from *Suite* No 2 from *Six suites for unaccompanied cello* (Alea Publishing).
BACH, J.S. *Minuet* and *Gigue* from *Suite* No 1 from *Concert and contest collection* (Rubank).
ECCLES, H. *Sonata in G minor* (Belwin Mills).
GALLIARD, J. Any three movement including the 4th movement from Sonata No 1 from *6 Sonatas for bass clarinet* Volume 1 (McGinnis and Marx).
GALLIARD, J. Any three movement including the 4th movement from Sonata No 2 from *6 Sonatas for bass clarinet* Volume 1 (McGinnis and Marx).
GALLIARD, J. Any three movement including the 4th movement from Sonata No 3 from *6 Sonatas for bass clarinet* Volume 1 (McGinnis and Marx).
HANDEL, G. *Allegro* from *Concerto in F minor* (Ludwig).
HAYDN, J. *Divertissement in B♭* from *Concert and contest collection* (Rubank).

List C

BANKS, D. *Prologue* and *Blues for Two* from *Prologue, night piece and blues for two* (Schott).
DAVIDSON, L. *Hoe down* (reedmusic.com).
FINZI, G. *Fughetta* from *Five bagatelles* (Boosey & Hawkes).
FIRTH, A. From *Play clarinet with Andy Firth* Book 2 (Boosey & Hawkes), any one of:
The penguin rag
Summer in Sydney
Hey! Mr mango man
GADE, N. *Moderato* and *Allegro molto vivace* from *Fantasy pieces* Op. 43 (Hansen).
GLAZUNOV, A. *Allegretto* from *The seasons, Clarinet solos* Volume 2 (Chester).
HUGHES, E. *Scherzo tarentella* from *Sonata capricciosa* (Emerson).
HURLSTONE, W. Nos 1 and 2 or Nos 3 and 4 from *4 characteristic pieces* (Emerson).
KATS-CHERNIN, E. 1st and 3rd movements from *Three short pieces for solo clarinet* (AMC).
PIERNE, G. *Canzonetta* Op. 19 (Leduc).
SAINT-SÄENS, C. 1st or 2nd movement from *Sonata* (Chester) (Durand).
STANFORD, C. Any one from *3 intermezzi* Op. 13 (Chester).
THOMPSON, T. Any two movements from *Boogie and blues* (Studio).

Bass clarinet

BERGH, H. *Præludium* (Avant Music).
BROPHY, G. *Chorinho prá ela* (AMC).
DENNISS, G. *G Force* and *Pent Up* from *Cantaloupe soup* (AMC).
FAURE, G. *Sicilienne* (Alea Publishing)
HERVIG, R. *Sonatina* from *Concert and contest collection* (Rubank).
KATS-CHERNIN, E. *Russian rag* (AMC).
OSTRANSKY, L. *Concertino* from *Concert and contest collection* (Rubank).

List D

Option 1: Orchestral Excerpts
Three excerpts in List D – Orchestral Excerpts – are to be prepared by the candidate. Two will be chosen by the examiner for performance.
From *Clarinet and Bass Clarinet Orchestral and Chamber Music Excerpts* (AMEB, 2008):

Clarinet
BIZET, G. *Carmen.*
BRAHMS, J. *Symphony No 3* Op. 90.
MOZART, W. *Symphony No 40* K 550.
PUCCINI, G. *Tosca.*
ROSSINI, G. *L'italiana in Algeri.*
SHOSTAKOVICH, D. *Symphony No 5* Op. 47.
TCHAIKOVSKY, P. *Symphony No 5* Op. 64.
WEBER, C. von. *Der Freischütz* J 277.

Bass clarinet
COPLAND, A. *Rodeo: 4 dance episodes.*
KHACHATURIAN, A. *Piano concerto.*
MAHLER, G. *Symphony No 1.*
RESPIGHI, O. *Pini di Roma.*
TCHAIKOVSKY, P. *Shchelkunchik* Op. 71.
VERDI, G. *Aida.*

OR

Option 2: Chamber Music Excerpts
Three excerpts in List D – Chamber Music Excerpts – are to be prepared by the candidate. Two will be chosen by the examiner for performance.
From *Clarinet and Bass Clarinet Orchestral and Chamber Music Excerpts* (AMEB, 2008):

Clarinet
BRAHMS, J. *Trio* Op. 114.
MOZART, W. *Trio* K 498.
MOZART, W. *Quintet* K 581.
SCHUBERT, F. *Octet* Op. 166 D 803.

Bass clarinet
FERNEYHOUGH, B. *Sonatina.*
PIAZZOLLA, A. *Histoire du tango.*
RICHARDSON, A. *Trio sonata.*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, Transposition, General knowledge
C transposition (up one tone).

GRADE 7 1947

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, and Extra List work/s as required. Candidates must also prepare the requirements for List D.

Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

Cadenzas must be prepared to be performed wherever required in concerto, sonata or other movements. In cases of excessively long cadenzas, the examiner may hear only part of the cadenza.

List A
CAVALLINI, E. No 13 or No 16 from *30 caprices* (Fischer).
GIAMPIERI, A. No 10 or No 11 from *12 modern studies* (Ricordi).
JEANJEAN, P. No 5 or 10 from *16 études modernes* (Leduc).*
POLATSCHEK, V. Any one of Nos 1, 2, 7 or 13 from *Advanced studies* (Schirmer).
RAE, J. No 40, *Oiled wheels* from *40 modern studies* (Universal).
ROSE, C. No 34 or No 35 from *40 études* Book 2 (Fischer) (Zen-on music – complete études).*
From *25 Studies for advanced pupils: Method for clarinet, Lazarus* Volume III ed Bellison (Fischer), Any one of:
No 1, p 328.
No 2, p 330.
No 6, p 338.
No 21, p 350.

List B
BRAHMS, J. 1st movement from *Sonata* in F minor, Op. 120 No 1.
BRAHMS, J. 1st movement from *Sonata* in E♭ major, Op. 120 No 2.
HOFFMEISTER, F. 1st movement from *Concerto* (Schott).
KROMMER, F. 1st movement from *Concerto* in E♭ major, Op. 36 (Kunzelmann).
LEFEVRE, J. arr. DOBRÉE. 1st and 2nd or 2nd and 3rd movements from *Sonata* in B♭ major, Op. 12 No 1, in album of 3 sonatas (OUP).
SAINT-SÄENS, C. 4th movement from *Sonata* (Chester) (Durand).
STAMITZ, K. 1st movement of any concerto.
WEBER, C. von. *Concertino* Op. 26.
WEBER, C. von. 1st movement from *Concerto* in F minor Op. 73 No 1.
WEBER, C. von. 3rd movement from *Grand duo concertante* Op. 48.

Bass clarinet
BACH, J.S. *Prelude, Allemande* and *Courante* from *Suite* No 3 from *Six suites for unaccompanied cello* (Alea Publishing). [any two movements to count as a single work]
MARCELLO, B. arr. HITE. *Sonata* in A minor (Southern Music Company).
SENAILLE, J. *Introduction* and *Allegro Spiritoso* (Fentone).

List C
BRUMBY, C. *Sonatina (*AMC).
DAVIDSON, L. *The Autumn cannon ball for solo clarinet* (reedmusic.com).
DAVIDSON, L. *Mediterranean blue* (reedmusic.com).
EDWARDS, R. *Ulpirra for a treble woodwind* (reedmusic.com).
HYDE, M. *Legend for clarinet and piano* (EMI).
JACOB, G. *Five pieces for clarinet* (OUP).
MESSAGER, A. *Solo de concours* (Southern).
MILHAUD, D. *Duo concertant* (Heugel).
PREVIN, A. *Fancy passing* and *Passing fancy* [to count as one work] from *The Jack Brymer clarinet series* Difficult Book I (Weinberger).
SZALOWSKI, A. *Sonatina*, complete (Chester).
TEMPLETON, A. *Pocket size sonata No 1*, complete (Emerson Edition).

Bass clarinet
BARRETT. J. *Black stick* (reedmusic.com).
BEATH, B. *Brisbane waters* (Wirripang).
BENNETT, D. *Deepwood* (Carl Fischer).
CHOPIN, F. arr. MEYER-TORMIN. *Etude* Op. 25 No 7 (Forberg Musikverlag).
DENNISS, G. *Obstinate bass* and *Mean and tricky* from *Cantaloupe soup* (AMC).
EDWARDS, R. *Ulpirra* (reedmusic.com).
FRACKENPOHL, A. Any two movements from *Sonata for bass clarinet* (Dorn Publishing).
HOLLAND, D. *Prelude on a motive* (All Music Publishing).
HOLLAND, D. *Slow dance* (AMC).
MAYER, J. Any four movements from *Raga music* (Lengnick).
PIERNE, G. *Canzonetta* from *Contest album for bass clarinet* (Alea Publishing).
RACHMANINOV, S. *Vocalise* from *Contest album for bass clarinet* (Alea Publishing).

List D

Option 1: Orchestral Excerpts
Three excerpts from List D – Orchestral Excerpts – are to be prepared by the candidate. Two will be chosen by the examiner for performance.
From *Clarinet and Bass Clarinet Orchestral and Chamber Music Excerpts* (AMEB, 2008):

Clarinet
BEETHOVEN, L. van. *Symphony No 4* Op. 60.
BERLIOZ, H. *Symphonie fantastique* Op. 14.
BORODIN, A. *Knyaz' Igor'*.
GERSHWIN, G. *Rhapsody in blue*.
NICOLAI, O. *Die lustigen Weiber von Windsor.*
RAVEL, M. *Ma mère l'oye*.
RAVEL, M. *Boléro*.
TCHAIKOVSKY, P. *Francesca da Rimini* Op. 32.

Bass clarinet
FRANCK, C. No 4 *Psyché et Eros.*
GROFE, F. *Grand canyon suite.*
GERSHWIN, G. *An American in Paris.*
GERSHWIN, G. *Rhapsody in blue*.
MAHLER, G. *Symphony No 6.*
MUSSORGSKY, M. orch. RAVEL, *Kartinki s vïstavki.*
STRAUSS, R. *Don Quixote*.

OR

Option 2: Chamber Music Excerpts
Three excerpts from List D – Chamber Music Excerpts – are to be prepared by the candidate. Two will be chosen by the examiner for performance.
From *Clarinet and Bass Clarinet Orchestral and Chamber Music Excerpts* (AMEB, 2008):

Clarinet
MOZART, W. *Trio* K 498 (Kegelstatt Trio).
MUCZYNSKI, R. *Fantasy trio* Op. 26.
NIELSEN, C. *Quintet* Op. 43.

Bass clarinet
BOWEN, Y. *Phantasy quintet.*
HINDEMITH, P. *Septet.*
WALTON, W. *Façade*.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

C transposition (up one tone) and A transposition (down one semitone).

GRADE 8 1948

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in the AMEB publication *Clarinet Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Candidates must also prepare the requirements for List D.

Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

Cadenzas must be prepared to be performed wherever required in concerto, sonata or other movements. In cases of excessively long cadenzas, the examiner may hear only part of the cadenza.

List A
CAVALLINI, E. No 23 or No 28 from *30 Caprices* (Fischer).*
D'ELIA, A. Any one of Study No 1, 4 or 8 from *12 grandi studi* (Ricordi).*
GIAMPIERI, A. No 12 from *12 modern studies* (Ricordi).
JEANJEAN, P. Any one of No 1, 3, 7, 8 or 15 from *16 études modernes* (Leduc).*
JETTEL, R. No 8 or No 10 from *The accomplished clarinettist* Book 1 (Weinberger).
PERIER, A. No 1 or No 2 from *22 études modernes* (Leduc).
POLATSCHEK, V. Any one of Nos 3, 4, 8 or 24 from *Advanced studies* (Schirmer).
From *The clarinet – A comprehensive method* (Boosey & Hawkes), any one of Advanced Studies on page 108 or page 110.
From *15 melodious studies from Lazarus method for clarinet* Volume III (Fischer), No 4, p 361 or No 12, p 374.

List B
BRAHMS, J. 1st and any other movement of *Sonata* in F minor Op. 120 No 1.
BURGMÜLLER, N. *Duo* in E♭ major Op. 15 (Simrock).
CRUSELL, B. Any two movements from *Concerto* in F minor Op. 5 (Sikorski).
DUVERNOY, C. Any two movements from *Concerto No 3* (Eulenberg Zürich).
MOZART, W. 1st movement from *Concerto* K 622. If possible, a clarinet in A is to be used.
SAINT-SAËNS, C. 2nd and 4th movements from *Sonata* (Chester) (Durand).
STAMITZ, J. *Concerto*, complete.
STAMITZ, K. Any concerto, complete.
WEBER, C. von. Any two movements from *Concerto* in F minor Op. 73 No 1.

Bass clarinet
MOZART, W. 1st and 2nd movements from *Concerto* K 191 (Musicus).
VIVALDI, A. arr. AYRES. *Sonata No 6* (C.L. Barnhouse).

List C
ARNOLD, M. *Sonatina* (Lengnick).
ARNOLD, M. *Fantasy for clarinet* Op. 87 (Faber).
BERNSTEIN, L. *Sonata* (Boosey & Hawkes).
BOZZA, E. *Claribel* (Leduc).
CAHUZAC, L. *Variations sur un Air du Pays d'Oc* (Leduc).
COOKE, A. 1st movement and one other from *Sonata* in B♭ major (Novello).
HINDEMITH, P. 1st and 4th movements from *Sonata* (Schott).
HYDE, M. 2nd and 3rd movements from *Sonata for clarinet and piano* (Wirripang).
KÓKAI, R. No 2 and No 4 from *Vier Ungarische Tänze* (Editio Musica Budapest).
MILHAUD, D. *Sonatine* complete (Durand).
POULENC, F. 2nd and 3rd movements from *Sonata* (Chester).

Bass clarinet
BURKE, B. *Infra infer* (brigid.com.au).
DEBUSSY, C. arr. TOLMIE. *Sonata for cello* (bassclarinet.com.au).
LOWENSTERN, M. *The box under my bed* (earspasm.com).
LOWENSTERN, M. *Drift* (earspasm.com).
RIEDSTRA, T. *Three little ditties* (Donemus).
SCHOEK, O. 1st and 3rd movements from *Sonata* (Breitkopf und Härtel).

List D

Option 1: Orchestral Excerpts
Three excerpts from List D – Orchestral Excerpts – are to be prepared by the candidate. Two will be chosen by the examiner for performance.
From *Clarinet and Bass Clarinet Orchestral and Chamber Music Excerpts* (AMEB, 2008):

Clarinet
BEETHOVEN, L. van. *Symphony No 6* Op. 68.
BRAHMS, J. *Symphony No 4* Op. 98.
HINDEMITH, P. *Symphonic metamorphosis after themes by Carl Maria von Weber.*
KODÁLY, Z. *Galántai táncok.*
MENDELSSOHN, F. *Symphony No 3* Op. 56.
MILHAUD, D. *La création du monde* Op. 81.
PROKOFIEV, S. *Petya i volk* Op. 67.
RESPIGHI, O. *Pini di Roma*.
RIMSKY-KORSAKOV, N. *Kaprichio na ispanskiye temï* Op. 34.
ROSSINI, G. *Il barbiere di Siviglia*.

Bass clarinet
HINDEMITH, P. *Symphonic metamorphosis after themes by Carl Maria von Weber.*
HOLST, G. *The planets* Op. 32.
RAVEL, M. *La valse.*
SHOSTAKOVICH, D. *Violin concerto No 1* Op. 99.
STRAVINSKY, I. *Vesna svyashchennaya.*
WAGNER, R. *Tristan und Isolde.*

OR

Option 2: Chamber Music Excerpts
Three excerpts from List D – Chamber Music Excerpts – are to be prepared by the candidate. Two will be chosen by the examiner for performance.
From *Clarinet and Bass Clarinet Orchestral and Chamber Music Excerpts* (AMEB, 2008):

Clarinet
HINDEMITH, P. *Kleine Kammermusik* Op. 24 No 2.
MENDELSSOHN, F. *Concert piece* Op. 113.
NIELSEN, C. *Wind quintet* Op. 43.
RAVEL, M. *Le tombeau de Couperin.*
SCHUBERT, F. *Der Hirt auf dem Felsen* Op. 129 D 965.
STRAVINSKY, I. *Histoire du soldat.*
WEBER, C. von. *Quintet* Op. 34.

Bass clarinet
EDWARDS, R. *Enyato IV*.
SMETANIN, M. *Ladder of escape*.
UHL, A. *Divertimento*.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

C transposition (up one tone) and A transposition (down one semitone).

CERTIFICATE OF PERFORMANCE 1949

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Technical work

Technical Work is not required for the Certificate of Performance.

Section I. Studies and pieces

Please refer to the syllabus objectives at the beginning of this level. The candidate is required to present a well-balanced programme of four works of contrasting styles and tempi, one each from Lists A, B, C and D.

Candidates should prepare a programme of not less than 30 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Examination pieces that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of this Manual). At least one item presented at examination must be accompanied.

Cadenzas must be prepared to be performed wherever required in concerto, sonata or other movements. In cases of excessively long cadenzas, the examiner may hear only part of the cadenza.

List A
CAVALLINI, E. Any one of Nos 20, 22, 25 or 26 from *30 caprices* (Fischer).*
JETTEL, R. No 4 or No 13 from *The accomplished clarinettist* Book 1 (Weinberger).
PERIER, A. Any one of Nos 13, 14 or 18 from *22 études modernes* (Leduc).
PERIER, A. No 3 or No 8 from *Twenty virtuosic studies* (Leduc).
POLATSCHEK, V. Any one of Nos 9, 10, 14, 16, 18 or 23 from *Advanced studies* (Schirmer).
THURSTON, F. Any one of Nos 10, 14 or 16 from *Passage studies* Book 3 (Boosey & Hawkes).
UHL, A. Any one of Nos 25, 27, 28 or 47 from *48 Etüden für Klarinette* Volume 2 (Schott).*

List B
BRAHMS, J. 1st and any other movement from *Sonata* in E♭ major, Op. 120 No 2.
CRUSELL, B. 1st and 2nd movements from *Concerto* Op. 1 (Musica Rara).
HOFFMEISTER, F. *Sonata* in E♭ major, complete (Eulenberg).
MERCADANTE, S. *Concerto*, complete (Edizioni Suvini Zerboni).
SPOHR, L. 3rd movement from *Concerto* Op. 26 No 1 (Peters).
WEBER, C. von. 1st and 2nd movements from *Grand duo concertante* Op. 48.

Bass clarinet
BACH, J.S. arr. DAVENPORT. *Sonata* BWV 1027 (Alea Publishing).
GALLIARD, J. *Sonata No 4* from *Six sonatas for bass clarinet* Volume 2 (McGinnis and Marx).
GALLIARD, J. *Sonata No 5* from *Six sonatas for bass clarinet* Volume 2 (McGinnis and Marx).
GALLIARD, J. *Sonata No 6* from *Six sonatas for bass clarinet* Volume 2 (McGinnis and Marx).
TELEMANN, G. arr. DAVENPORT. *Sonata in A minor* (Alea Publishing).

List C
BOZZA, E. *Fantasie Italienne* (Leduc).
GIAMPIERI, A. *Carnival of Venice variations* (Ricordi).
HOROVITZ, J. Any two movements from *Sonatina* (Novello).
LUTOSŁAWSKI, W. *Dance preludes*, complete (Chester).
POULENC, F. *Sonata*, complete (Chester).
PIERNE, P. *Andante-Scherzo* (Billaudot).

Bass clarinet
GABRIEL, W. *Sonata* (Alea Publishing).
KROUSE, I. 1st movement from *Concerto* (Peer Music Classical).
LOEVENDIE, T. *Duo* (Studio Reihe).
SCHUBERT, F. arr. DAVENPORT. *Sonata for arpeggione* (Alea Publishing).
SCHUBERT, F. arr. DAVENPORT. *The bee* (Alea Publishing).

List D
BERKELEY, L. *Three pieces for clarinet solo* (Chester).

BURKE, B. *Whisper and speak* (reedmusic.com).
CAHUZAC, L. *Arlequin* (Billaudot).
RANKINE, P. *Towards the still point* (Wirripang).
ROZSA, M. Any two movements from *Sonata* Op. 41 (Broude Brothers).
STANHOPE, P. *Phospheric variations* (reedmusic.com).
STANLEY, J. *Firefly for solo clarinet* (reedmusic.com).

Bass clarinet
LOWENSTERN, M. *Ariel's hands* (earspasm.com).
SIEGEL, W. *Jackdaw* (Wayne Siegel).
SMETANIN, M. *Ladder of escape* (AMC).
STANFIELD, S. *Are you there?* (AMC).

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' given at the front of this Manual.

Aural tests and Sight-reading are not required for the Certificate of Performance.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

For AMusA and LMusA, any combination of instruments may be used, but the use of alternative instruments is entirely optional. Some pieces are designated as specifically for the bass clarinet and must be performed on that instrument.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the clarinet, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the clarinet repertoire;
- A mechanical knowledge of the clarinet and mouthpiece and reed adjustment; and
- The ability to discuss mouthpieces, reeds and their properties, selection and adjustment.

Candidates must provide the examiners with clear, unmarked copies of all scores.

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The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability.

Candidates are to provide a copy of each work for the use of examiners.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of the *Manual of syllabuses*. Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a credit or above in Certificate of Performance practical in the instrument.

Section I. Pieces

Please refer to the syllabus objectives at the beginning of this level.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one piece from each of lists A, B, C and D. Three of these four works presented must be of different periods and of contrasting styles. Additional works needed to fulfil time requirements may be selected from any of the lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates are advised that some works require the use of the A clarinet. Unaccompanied works for the A clarinet may be presented on the B♭ clarinet.

Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of the *Manual of syllabuses*). At least one item presented at examination must be accompanied.

Any combination of instruments may be used, but the use of alternative instruments is entirely optional. Some pieces are designated as specifically for the bass clarinet and must be performed on that instrument.

List A

D'ELIA, A. Study No 3 or Study No 7 from *12 grandi studi* (Ricordi).
JEANJEAN, P. Any one of Nos 11, 13, 14 or 16 from *16 études modernes* (Leduc).
JETTEL, R. No 5 from *The accomplished clarinettist* Book 1 (Weinberger).
JETTEL, R. Any one of Nos 13, 14 or 16 from *The accomplished clarinettist* Book 2 (Weinberger).
KOVÁCS, B. *Hommage à Manuel de Falla* from *Hommages* (Edition Darok).
KOVÁCS, B. *Hommage à Claude Debussy* from *Hommages* (Edition Darok).
KOVÁCS, B. *Hommage à Bela Bartók* from *Hommages* (Edition Darok).
KOVÁCS, B. *Hommage à Aram Khatchachurian* from *Hommages* (Edition Darok).
PERIER, A. Any one of Nos 4, 8, 9 or 16 from *22 études modernes* (Leduc).
PERIER, A. Any one of Nos 16, 18 or 20 from *Twenty virtuosic studies* (Leduc).
UHL, A. No 12 from *48 Etüden für Klarinette* Volume 1 (Schott)
UHL, A. Any of Nos 28, 40 or 43 from *48 Etüden für Klarinette* Volume 2 (Schott).

List B

BRAHMS, J. Any three movements from *Sonata* Op. 120 No 1 in F minor.
CAVALLINI, E. *Adagio and Tarantella* (Southern Music Company).
KROMMER, F. Any two movements from *Concerto* in E♭ major Op. 36 (Kunzelmann) (Universal).
LOVREGLIO, D. (rev. Giampieri) *La Traviata: Fantasia di Concerto* (Chester) (Ricordi).
REGER, M. Any three movements from *Sonata* No 1 in A♭ Op. 49 (Henle).
SPOHR, L. Any two movements from *Concerto* No 1 in C minor Op. 26 (Peters).
SPOHR, L. Any two movements from *Concerto* No 3 in F minor (Breitkopf und Härtel).
STANFORD, C. Any two movements from *Concerto for B♭ and A clarinet* Op. 80 (Cramer).
WEBER, C. von. Any two movements from *Concerto* in E♭ major Op. 74 No 2.

List C

BAX, A. *Sonata* (Studio).
BEAUGEAIS, K. *Latitude 33° South* (AMC).
BERG, A. *Vier Stücke* Op. 5 (Universal).
BOZZA, E. Any two movements from *Concerto* (Leduc).
BOZZA, E. *Bucolique* (Leduc).
BRUMBY, C. *Concerto for B♭ clarinet* (AMC).
DEBUSSY, C. *Première rhapsodie* (Chester) (Durand).
EÖTVÖS, M. *The three alcids* (melodyeotvos.com).
GUASTAVINO, C. Any two movements from *Sonata for clarinet and piano* (Melos Musik).
GRENFELL, M. *Dancing in the snake pit* (Reed Music).
HINDSON, M. *Lounge music* (AMC).
IRELAND, J. *Fantasy sonata* (Boosey & Hawkes).
MACONCHY, E. *Fantasia* (Chester Music).
MANEVICH, A. *Concerto* (International).
MARTINŮ, B. *Sonatine* (Leduc).
McCABE, J. *Three pieces* (Novello).
MUCZYNSKI, R. Any three movements from *Time pieces* (Presser).
MUSGRAVE, T. *Threnody* (Novello).
SUTHERLAND, M. *Sonata* (Currency).
SHAW, A. *Concerto for B♭ clarinet* (Belwin Mills) (to be performed without drum kit).
WIDOR, C. *Introduction and Rondo for clarinet and piano* (Southern Music Company).

Bass clarinet

WILKINS, K. *Mars* (AMC).

List D

BASDEN, D. Any three movements from *Four Rococo preludes for solo clarinet* (after Boccherini) (AMC).
BERIO, L. *Lied* (Universal).
BROPHY, G. *Twist for solo B♭ clarinet* (AMC).
DEAK, C. *Sonatina for clarinet solo* (Chester).
EDWARDS, R. *Binyang* and *Interior* from *Binyang* (Ricordi) (to be played without percussion).
FIRTH, A. Any two movements from *3 MORE pieces for solo jazz clarinet* (andyfirthmusic.com).
FITKIN, G. *Cusp* (fitkin.com).
GLYNN, G. *Whirligig and Gorlywhorl for solo clarinet* (AMC).
LATHAM, J. *Solo* (TSO House).
MAYER, J. *Raga music for solo clarinet* (Lengnick).
MESSIAEN, O. *L'abime des oiseaux* from *Quatuor pour la fin du temps* (Durand).
PENDERECKI, K. *Prelude for solo clarinet in B♭* (Schott).
SITSKY, L. *Zuqerq for solo clarinet* (to be performed without percussion) or *Vartarun for solo clarinet* (Seesaw).
STRAVINSKY, I. *Three pieces for solo clarinet*, all three required (Chester) (may be played on B♭ clarinet).
SUTERMEISTER, H. *Capriccio for solo clarinet in A* (Schott) (may be played on B♭ clarinet).
STANHOPE, P. *Snap for solo clarinet* (reedmusic.com).

Bass clarinet

BROPHY, G. *Flux* (AMC).
BROPHY, G. *Twist for solo bass clarinet* (AMC).
CRONIN, S. *Sacrifice for solo bass clarinet* (AMC).
DAVIDSON, R. *Jump for solo bass clarinet* (AMC).

Section II. General knowledge

General knowledge to include a simple knowledge about mouthpieces, e.g. different makes, uses, lays, ligatures etc, reed adjustment, mechanical knowledge of the instrument and a history of the clarinet.

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A concert standard of performance will be expected.

If the examiners do not wish to hear the whole of each prepared work, they will choose which parts are to be performed.

One complete work must be played from memory. Any performance from memory beyond this is entirely optional.

Programme notes (of approximately 200 words) may be compiled and presented by the candidate. These could be used as the basis for the *viva voce* examination.

Candidates are to provide a copy of each work for the use of examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of the *Manual of syllabuses*.

Section I. Pieces

Please refer to the syllabus objectives at the beginning of this level.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* direc-

tions must be observed. Candidates must select at least one piece from each of lists A, B, C and D. Three of these four works presented must be of different periods and of contrasting styles. Additional works needed to fulfil the time requirement may be selected from any of the lists. Candidates must ensure that the entire programme can be performed within the maximum time given.

Candidates are advised that some works require the use of the A clarinet. Unaccompanied works for the A clarinet may be presented on the B♭ clarinet.

Examination pieces other than Extra Lists that require accompaniment may not be heard or assessed without the necessary accompaniment (refer to Regulation 24 in the 'Regulations' section given at the front of the *Manual of syllabuses*). At least one item presented at examination must be accompanied.

Any combination of instruments may be used, but the use of alternative instruments is entirely optional. Some pieces are designated as specifically for the bass clarinet and must be performed on that instrument.

List A

D'ELIA, A. Study No 10 or Study No 12 from *12 grandi studi* (Ricordi).
JEANJEAN, P. Any one of Nos 45, 49, 51, 52, 58 or 60 from *Etudes progressives et melodiques* Book 3 (Leduc).
JETTEL, R. No 1 from *The accomplished clarinettist* Book 1 (Weinberger).
KOVÁCS, B. *Hommage à Richard Strauss* from *Hommages* (Edition Darok).
PERIER, A. No 20 or No 22 from *22 études modernes* (Leduc).
UHL, A. No 42 or No 45 from *48 Etüden für Klarinette* Volume 2 (Schott).

List B

BASSI, L. (rev. Giampieri) *Rigoletto: Fantasia di Concerto* (Ricordi).
BRAHMS, J. *Allegro amabile* 1st movement AND either *Allegretto appassionato* 2nd movement OR *Andante con moto* 3rd movement from *Sonata* in E♭ major Op. 120 No 2.
BUSONI, F. *Concertino* (Breitkopf).
KROMMER, F. *Allegro* 1st movement AND either *Adagio* 2nd movement OR *Rondo* 3rd movement from *Concerto* in E minor Op. 86 (Musica Rara).
MOZART, W. *Allegro* 1st movement AND either *Adagio* 2nd movement OR *Rondo* 3rd movement from Concerto K 622 (must be played on the A clarinet).
REGER, M. Any three movements from *Sonata* No 2 in F♯ Op. 49 (Henle).
ROSSINI, G. arr. MICHAELS. *Introduction, Theme and Variations* (Sikorski).
SPOHR, L. Any two movements from *Concerto* in E♭ major Op. 57 No 2.
SPOHR, L. Any two movements from *Concerto No 4* in E minor for clarinet in A.

List C

BENJAMIN, A. *Le tombeau de Ravel* (Boosey & Hawkes).
CASTELNUOVO-TEDESCO, M. Any three movements from *Sonata* (Ricordi).
COLEMAN, V. *Sonatine* (Theodore Presser).
COPLAND, A. *Concerto* (Boosey & Hawkes).
DAVIES, P. *Hymnos* (Boosey & Hawkes).
FINZI, G. Any two movements from *Concerto* (Boosey & Hawkes).
FRANÇAIX, J. *Allegro* 1st movement AND any one other movement from *Concerto* (Musicales Transatlantique).
FRANÇAIX, J. *Theme and Variations* (Durand/Eschig).
GOTKOVSKY, I. *Concerto lyrique* (Billaudot).
HINDSON, M. *Nintendo music* (Faber Music).
HODDINOTT, A. *Sonata* (OUP).
NIELSEN, C. A*llegretto un poco* 1st movement AND any one other movement from *Concerto for A clarinet* Op. 57 (Samfundet) (to be performed without snare drum).
WESTLAKE, N. *Rare sugar* (Rimshot Music).
WILSON, D. *Liquid ebony* (danawilson.org).

List D

CARTER, E. *GRA* (Boosey & Hawkes).
CHAGRIN, F. *Improvisation and Toccatina* (Novello).
DESPORTES, Y. *La naissance du papillon* (Billaudot).
FIRTH, A. *3 pieces for solo jazz clarine*t (andyfirthmusic.com).
HUSA, K. *Three studies* (Bärenreiter).
LIM, L. *Sonorous body* (AMC).
MANTOVANI, B. *Bug* (Lemoine).
MARTINO, D. *A set for clarinet* (McGinnis & Marx).
MILUCCIO, G. *Rhapsodie for solo clarinet* (Leduc).
PAGANINI, N. arr. KORODY-KREUTZER. *Capriccio* Op. 1 No 24 (Zimmermann).
ROZSA, M. *Sonatina* Op. 27, complete (Rongwen Music).
SAARIAHO, K. *Duft* (Chester)
SMITH, W. *Five pieces for clarinet alone* (Universal).
TOWER, J. *Wings* (Associated Music Publishers).
WIDMANN, J. *Fantasie* (Schott).

Bass clarinet

BROPHY, G. *NRG for solo bass clarinet* (AMC).
CHIN, U. *Advice from a caterpillar* (Boosey & Hawkes).
SCHULTZ, A. *From fire country for solo bass clarinet* (Wirripang).
WILCOX, F. *People of this place* (AMC).

Section II. General knowledge

General knowledge to include a simple knowledge about mouthpieces, e.g. different makes, uses, lays, ligatures etc., reed adjustment, mechanical knowledge of the instrument and a history of the clarinet.

Clarinet (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Clarinet (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions in the front section of this syllabus (except 'Certificate of Performance examination', Recommended pre-entry levels' and 'General knowledge guidelines', which are not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6110

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6111

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6112

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6113

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6114

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Grade 5 – Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination: Candidates must select one work from each of the three lists (Lists A, B, and C) in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Grades 6, 7 and 8 – Candidates must prepare 5 works (3 List works (OR 2 List + List D Excerpts) + 2 Own Choice works) for presentation at examination: Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral/Chamber Music Excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6115

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6116

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6117

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6118

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Bassoon

Bassoon (Comprehensive)

Foreword

Aim

This syllabus aims to:

- Offer a structured and systematic progression of bassoon study with emphasis on a broad range of repertoire.
- Encourage candidates studying this syllabus to work towards the achievement of technical and artistic goals.
- Provide candidates studying this syllabus with an established system of assessment and recognition of achievement from an internationally recognised body.

This syllabus emphasises the progressive development of the quality of a candidate's sound production and tone control in technical work and repertoire from the foundation levels of a player's development to the highest levels of pre-professional training.

The technical work regime of this syllabus has been designed to offer a graduated acquisition of the key technical skills, paced at a developmentally appropriate rate. These skills are introduced in a conceptually coherent way, and the gentle rate of introduction is aimed at making the acquisition of these skills a pleasant part of examination preparation. Candidates using this syllabus will form a good appreciation of the intimate link between technical work and repertoire, as well as developing an awareness of the important role of technique in expressive playing.

This syllabus presents the most attractive and pedagogically useful material from new publications for the bassoon as well as offering the best of the bassoon's historical literature for study.

Syllabus structure

This syllabus comprises three levels:

Level 1 – Grade 1 to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means through which candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

The syllabus is supported by *Bassoon Technical work* (AMEB, 2011), which contains all technical work required for presentation during examination in this syllabus. Neither *Bassoon Technical work* (1992) nor *Bassoon Technical work* (revised edition 1999) may be used with this syllabus.

Programme structure

Number of works to be presented

Candidates must present the following works at examination in addition to any Technical work, Sight-reading, Aural test, or General knowledge requirement (see 'Test requirements for candidates in practical examinations' in the front section of the *Manual of syllabuses* for further information).

Level 1

Candidates must present three works, one work from each of List A and List B and a third work from either List A or List B at the candidate's discretion, in addition to any Extra List requirement (see *Extra Lists* below) at examination.

Level 2 (Grade 5 and Grade 6)

Candidates must present three works, one work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra Lists* below) at examination.

Level 2 (Grade 7)

Candidates must present four works, one work from each of Lists A, B, C and D or one from Lists A, B and C with a fourth drawn from any list, in addition to any Extra List requirement at examination.

Level 2 (Grade 8)

Candidates must present four works, one work from each of Lists A, B and C, and either two from List D or a fourth drawn from any of Lists A, B, or C at examination.

Level 2 (Certificate of Performance only)

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

At least one work must be drawn from each of Lists A, B and C. Candidates may also choose to prepare two excerpts from List D. The remainder of the performance time is to be made up of works chosen at the candidate's discretion from any of Lists A, B, or C.

Candidates must provide a copy of each work for use by the examiner.

Level 3 (Associate Diploma)

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Works are to be chosen at the candidate's discretion from the Manual List. Candidates may also choose to prepare three of the orchestral excerpts listed as part of the examination programme.

Candidates must provide a copy of each work for use by the examiners.

Level 3 (Licentiate Diploma)
Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Works are to be chosen at the candidate's discretion from the Manual List. Candidates may also choose to prepare three of the orchestral excerpts listed as part of the examination programme.

A concert standard of performance is expected.

Candidates must provide a copy of each work for use by the examiners.

Candidates must present one work in the programme from memory.

Extra lists
Candidates are required to present two Extra List works in addition to List pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General requirements practical examinations' section in the front section of the *Manual of syllabuses*.

Extra List works need not be accompanied.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Examination conduct
Accompaniment
Candidates may be accompanied by a piano or second bassoon in the Grade 1 and Grade 2 examinations only. Works written with an accompaniment must be presented with that accompaniment.

From Grade 3, where a List piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Extra List pieces do not need to be accompanied.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Additional requirements
Candidates are required to achieve a Pass in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19 in the 'Regulations' section at the front of the *Manual of syllabuses*.

Alternative instruments
In Level 1 (Grade 1 to Grade 4), young students unable to play a standard bassoon may present the syllabus on a fagottino, rather than a standard bassoon. Teachers and candidates must ensure that, where applicable, appropriately transposed accompaniments are provided for the examination and that all requirements listed in the AMEB Bassoon syllabus are met.

Please note that no combination of instruments may be used. Candidates must perform all technical work, repertoire and Section III requirements on either the fagottino OR the bassoon. No alternative instruments are allowed in Level 2 (Grade 5 to Certificate of Performance) or Level 3 (Associate and Licentiate) examinations.

Copies of works to be provided
Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for the use of examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for bassoon), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the bassoon, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

In this syllabus, each entry specifies a single work to be presented for examination. If two (or more) items are to be presented as a single item for examination, the relevant entries read in the following form:

COWLES, C. *Sludge pump* and *Faggott-me-not* from *Twenty-five fun moments for bassoon* (Studio music)

Some listings indicate the option of presenting any of a number of works from the same volume. These are listed in the following way:

From COCKROFT, B. and SEABROOK, S. *My favourite bassoon tutor book* (reedmusic.com)
Any two of the following:
TRADITIONAL arr. COCKROFT and SEABROOK. *Shortnin' bread* No 22
TRADITIONAL arr. COCKROFT and SEABROOK. *Polly Wolly Doodle* No 32
TRADITIONAL arr. COCKROFT and SEABROOK. *Hey diddle diddle* No 105
TRADITIONAL arr. COCKROFT and SEABROOK. *Amazing grace* No 112

Several listings prescribe the presentation of a single item in addition to the choice of a further item. These are listed in the following way:

From *90 easy bassoon studies* (Emerson)
One of the following:
WEISSENBORN, J. arr. EMERSON. *Study* No 42
EMERSON, J. arr. EMERSON. *Study* No 43
KÖHLER, E. arr. EMERSON. *Study* No 49
ANON. *Dance* No 73
AND one of the following:
SOUSSMANN, H. arr. EMERSON. *Study* No 48
EMERSON, J. *Study* No 51
EMERSON, J. *Study* No 67

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Presentation of Technical work from memory
Scales and arpeggios must be presented from memory.

For further information, see 'General requirements practical examinations – Technical Work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory
The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given

to the presentation of List pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations

The time allotted for all examinations is outlined in Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Bibliography

Please note that websites have been included in the bibliography where possible, and where they are considered to be relatively stable and reliable. AMEB does not necessarily endorse the views expressed on any website.

General

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Bartolozzi, B. *New sounds for woodwinds* (London: Oxford University Press, 1967)
Camden, A. *Bassoon technique* (London: Oxford University Press, 1962)
Joppig, G. *The oboe and the bassoon* (Portland: Amadeus Press, 1988)
Langwill, L. *The bassoon and contrabassoon* (Norton: New York, 1966)
McKay, J. *The bassoon reed manual – Lou Skinner's theories and techniques* (Bloomington: Indiana University Press, 2000)
Popkin, M. and Glickman, L. *Bassoon reed making* (Northfield: The instrumentalist publishing company, 1987)
Schleiffer, J. *The art of bassoon reed making* (New York: Swift-Dorr Publications, 1974)
Seltmann, W. and Angerhöfer, G. *Das Fagott* (Leipzig: Deutscher Verlag für Musik, 1977)
Smith, D. *Reed design for early woodwinds* (Bloomington: Indiana University Press, 1992)
Spencer, W. and Mueller, F. *The art of bassoon playing* (Evanston: Summy-Birchard, 1969)
Timm, E. *The woodwinds* (Boston: Allyn and Bacon, 1964)
Veilhan, J. *The rules of musical interpretation in the Baroque era* (Paris: Leduc, 1979)
Weait, C. *Bassoon reed making* (New York: McGinnis and Marx, 1980)
Weisberg, A. *The art of wind playing* (New York: Schirmer, 1976)
Double reed news (British Double Reed Society, UK)
The journal of the International Double Reed Society (Michigan, USA)

Reed making

Most, if not all, of the following articles can now be accessed by members via the IDRS web site (idrs.org):

Adamo, N. 'A nearly foolproof method of forming bassoon reeds' *The journal of the International Double Reed Society* 24 (1996)
Adams, G. 'Reed making a la Frederick Moritz' *The journal of the International Double Reed Society* 10 (1982)
Almenraeder, K. 'On the making of bassoon reeds' *The journal of the International Double Reed Society* 8 (1980)
Christlieb, D. 'The reed problem, a treatise on the manufacture of bassoon reeds' *The journal of the International Double Reed Society* 24 (1996)
Clark, D. 'Points of resistance on bassoon reeds' *The double reed* 23/4 (2000)
Cooper, L. 'Reed making notes: selection of gouged cane' *The journal of the International Double Reed Society* 19 (1991)
Corey, G. 'In the beginning' *The double reed* 20/3 (1997)
Echols, G. 'Graphing your profiler on a computer' *The double reed* 7/3 (1984)
Echols, G. 'Strategies for reed making at higher altitudes' *The double reed* 24/1 (2002)
Feinsmith, M. 'Cane shrinkage, and an urgent case for the hand-shaping of bassoon and contrabassoon reeds' *The journal of the International Double Reed Society* 14 (1986)
Garfield, B. 'Further notes on the ReeDual' *To the world's bassoonists* 1/1 (1969)
Griswold, H. 'Reed making – Etienne Ozi (1754 – 1813)' *The journal of the International Double Reed Society* 9 (1981)
Griswold, H. 'A translation of the bassoon reed making instructions in Joseph Fröhlich's 1829 *Fagott-Schule*' *The journal of the International Double Reed Society* 19 (1991)
Gudwin, A. 'How to make ultralyte easy playing bassoon reeds' *The journal of the International Double Reed Society* 24 (1996)
Heinrich, J. 'The bassoon reed' *The journal of the International Double Reed Society* 7 (1979)
Intravaia, L. 'The effects of hardness and stiffness of bassoon cane upon performance of the reed' *The double reed* 19/3 (1996)
Ishikawa, Y. 'Innovations of Herzberg profiler/shaper, symmetrical machine' *The double reed* 27 (2004)
James, C. 'A new easel for profiling' *The double reed* 1/2 (1978)
Klimko, R. 'Scott Vidger, reedmaker: An interview' *The double reed* 23/2 (2000)
Kopp, J. 'Counting the virtues of bassoon reed cane' *The double reed* 26/4 (2003)
Kopp, J. 'Points of resistance on bassoon reeds' *The double reed* 26/2 (2003)
Koster, C. 'A methodology for hand gouging bassoon cane' *The journal of the International Double Reed Society* 18 (1990)
Lacy, E. 'Testing the density or specific gravity of bassoon cane' *The double reed* 24/4 (2001)
Lipp, C. 'Interview with Don Christlieb, Part 2' *The double reed* 10/1 (1987)
Marcus, F. 'Opening the reed tube with steam' *To the world's bassoonists* 2/2 (1971)
Moody, G. 'How I get bassoon reeds to work at higher altitudes' *The double reed* 14/1 (1991)
Nekliudov, Y. 'The making of reeds on a metal staple' *To the world's bassoonists* 1/2 (1970)
Poe, J. 'Cane hardness and flexibility' *The double reed* 26/2 (2003)
Polonchak, R. 'Modifying the double-profiler with tape' *To the world's bassoonists* 6/2 (1976)
Read, V. 'Growing cane in California' *The double reed* 13/2 (1990)
Reid, J. 'Cane selectivity from the field to the gouger' *The journal of the International Double Reed Society* 11 (1983)
Riggs, B. 'On restoring a new bassoon reed' *The double reed* 6/3 (1983)
Schaffer, R. 'Reed lore' *To the world's bassoonists* 2/1 (1974)
Schwartz, F. 'When in doubt, throw it out or how to select good cane' *To the world's bassoonists* 4/2 (1974)
Stewart, L. 'Raising cane!' *The double reed* 23/3 (2000)
Stickley, E. 'Sixty-seven bassoons (plus two late arrivals): A report on the twenty-second Glickman-Popkin bassoon' *The double reed* 23/3 (2000)
Tobias, N. 'Reed lore and bassoon lore' *To the world's bassoonists* 4/3 (1975)
Trentacosti, M. 'An early approach for detecting a good or bad piece of cane' *The double reed* 1/1 (1978)
Veselack, M. 'Arundo donax: The source of natural woodwind reed' *The double reed* 2/1 (1978)
Weir, D. 'Information on growth and characteristics of cane' *To the world's bassoonists* 2/2 (1971)
White, P. 'Early bassoon reeds: A survey of some important examples' *The journal of the International Double Reed Society* 16 (1988)

LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

At the completion of Level 1 the candidate is expected to demonstrate the ability to play with musicality, aural awareness and a soundly developing technique whilst conveying musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work and Section II. Studies and pieces

The candidate must demonstrate:

- Good posture, standing or sitting upright with relaxed arms
- Eyes and nose focused in the same direction, looking straight ahead over the bassoon
- Correct position of the hands – fingers should be close to the instrument and not lifted too high without resting the thumb on the bassoon
- A right hand that hovers over the E♭ key
- No pinching of the embouchure and no puffing of the cheeks
- Breathing that makes use of the abdominal muscles to support the diaphragm
- Quiet intake of air
- Accurate, clean fingering
- Clean, rhythmically controlled and even tonguing
- Breathing related to the phrasing
- Accurate intonation with consistency of control and an ability to adjust pitch where necessary
- Rhythmic control over all technical work
- Dynamics that do not adversely affect the quality of tone
- Smooth *legato*
- Rounded, full tone with a clearly-defined pitch

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate must demonstrate:

- Familiarity with two Extra List pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate must demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate must demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The candidate must demonstrate the ability to answer questions according to the guidelines set out in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 1 — 4111

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present three works, one from each of Lists A and B and a third from either list, at examination.

Candidates for the Grade 1 examination may be accompanied by a piano or a second bassoon. Works written with an accompaniment must be presented with that accompaniment.

List A

Manual list

From PETER, C. *Lehr- und Spielbuch 1* (Verlag Musica Practica)
- TRADITIONAL arr. PETER. *Alle Vögel sind schon da* No 71 and TRADITIONAL arr. PETER. *Newcastle* No 84 [only the 1st bassoon part is to be presented for both works]
- TRADITIONAL arr. PETER. *Eia popeia* No 78 and PRÆTORIUS, M. arr. PETER. *Branle* No 82 [only the 1st bassoon part is to be presented for both works]
- TRADITIONAL arr. PETER. *O du liebs Ängeli* No 79 and CHARPENTIER, M. arr. PETER. *Te Deum* No 98 [only the 1st bassoon part is to be presented for both works]
- TRADITIONAL arr. PETER. *Was soll das bedeuten* No 80 and BOISMORTIER, J. de. arr. PETER. *Paysane* No 100 [only the 1st bassoon part is to be presented for both works]

From SELTMANN, W. and ANGERHÖFER, G. *The bassoon* Book 1 (VEB)
- MATZ, A. *Andante* 2nd exercise from Lesson 4 and *Moderato* 1st exercise from Lesson 6
- EISENHARDT, G. *Allegretto* 1st exercise from Lesson 7
- BRUNS, V. *Allegro marciale* 3rd exercise from Lesson 7
- MATZ, A. *Andantino* 2nd exercise from Lesson 8
- MATZ, A. *Andantino* 1st exercise from Lesson 10

From WEISSENBORN, J. *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
- *Mässiges Walzertempo* 6th exercise in Chapter V and *Andante* 4th exercise in Chapter VI
- *Allegretto/L'istesso tempo* 7th exercise in Chapter VI and *Andante* 7th exercise in Chapter VIII
- *Moderato* 5th exercise in Chapter VIII and *Alla breve* 2nd exercise in Chapter X

List B

Manual list

From COCKROFT, B. and SEABROOK, S. *My favourite bassoon tutor book* (reedmusic.com)
- Any two of the following:
  - TRADITIONAL arr. COCKROFT and SEABROOK. *Shortnin' bread* No 22
  - TRADITIONAL arr. COCKROFT and SEABROOK. *Polly Wolly Doodle* No 32
  - TRADITIONAL arr. COCKROFT and SEABROOK. *Hey diddle diddle* No 105
  - TRADITIONAL arr. COCKROFT and SEABROOK. *Amazing grace* No 112

COWLES, C. *Sludge pump* and *Faggott-me-not* from *Twenty-five fun moments for bassoon* (Studio Music)

From HILLING, L. and BERGMANN, W. *First book of bassoon solos* (Faber)
- Any two of the following:
  - TRADITIONAL. *Polka* No 3

HILLING, L. *Barcarolle* No 5
AUBERT, J. *Gavotte* No 7
HOTTETERRE, J. *Menuet du tambourin* No 9
TRADITIONAL. *Minka* No 10
SHEEN, G. *The dancing lesson (beginners)* No 4 from *The really easy bassoon book* (Faber)
SHEEN, G. *Dulcian* No 5 from *The really easy bassoon book* (Faber)
SHEEN, G. *Rondo* No 3 from *The really easy bassoon book* (Faber)
WEISSENBORN, J. *Minuetto* 6th exercise in Chapter VII and *Marcia funebre* 10th exercise in Chapter X from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 4112

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present three works, one from each of Lists A and B and a third from either list, and two Extra List works, at examination.

Candidates for the Grade 2 examination may be accompanied by a piano or a second bassoon. Works written with an accompaniment must be presented with that accompaniment.

List A
Manual list
ANONYMOUS arr. EMERSON. *Study* No 16 (*90 easy bassoon studies* – Emerson)
ANONYMOUS arr. EMERSON. *Strawberry fair* No 35 (*90 easy bassoon studies* – Emerson)
BRAHMS, J. arr. WASTALL. *Cradle song* (*Learn as you play bassoon* – Boosey and Hawkes)
CHEDEVILLE, E. arr. WASTALL. *Tambourin* (*Learn as you play bassoon* – Boosey and Hawkes)
CHEDEVILLE, N. arr. WASTALL. *Minuet* (*Learn as you play bassoon* – Boosey and Hawkes)
DIABELLI, A. arr. WASTALL. *Ecossaise* (*Learn as you play bassoon* – Boosey and Hawkes)
EMERSON, J. *Study* No 34 (*90 easy bassoon studies* – Emerson)
GARIBOLDI, G. arr. EMERSON. *Study* No 30 (*90 easy bassoon studies* – Emerson)
HAYDN, J. arr. WASTALL. *Minuetto* (*Learn as you play bassoon* – Boosey and Hawkes)
HINKE, G. arr. EMERSON. *Study* No 28 (*90 easy bassoon studies* – Emerson)
McDOWELLS, D. *Study* No 1 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 17 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 18 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 22 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 25 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 26 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 32 from *First book of practical studies for bassoon* (Alfred)
McDOWELLS, D. *Study* No 37 from *First book of practical studies for bassoon* (Alfred)
POPP, W. arr. EMERSON. *Study* No 24 (*90 easy bassoon studies* – Emerson)
POPP, W. arr. EMERSON. *Study* No 27 (*90 easy bassoon studies* – Emerson)
WEISSENBORN, J. *Andante sostenuto* 3rd exercise in Chapter IX from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Tempo di minuetto* 5th exercise in Chapter IX from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Andante* 4th exercise in Chapter X from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Allegro moderato* 2nd exercise in Chapter XI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Moderato* 6th exercise in Chapter XI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Allegro ma non troppo* 7th exercise in Chapter XII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Allegro moderato* 9th exercise in Chapter XII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. arr. EMERSON. *Study* No 11 (*90 easy bassoon studies* – Emerson)
WEISSENBORN, J. arr. EMERSON. *Study* No 21 (*90 easy bassoon studies* – Emerson)

List B
Manual list
BIZET, G. arr. WALTON. *Castanet song* (*66 great tunes – bassoon* – Australian Wind Music Publications)
From COCKROFT, B. and SEABROOK, S. *My favourite bassoon tutor book* (reedmusic.com)
One of the following:
PEZOLD, C. arr. COCKROFT and SEABROOK. *Minuet* No 33
TRADITIONAL arr. COCKROFT and SEABROOK. *English country gardens* No 39
WORK, H. arr. COCKROFT and SEABROOK. *My grandfather's clock* No 46
TRADITIONAL arr. COCKROFT and SEABROOK. *Vive l'amour* No 55
TRADITIONAL arr. COCKROFT and SEABROOK. *Moreton bay* No 68
AND one of the following:
TRADITIONAL arr. COCKROFT and SEABROOK. *Botany bay* No 44
KELLY, D. arr. COCKROFT and SEABROOK. *Home on the range* No 62
STEFFE, W. arr. COCKROFT and SEABROOK. *Battle hymn of the republic* No 72
BACH, J.S. arr. COCKROFT and SEABROOK. *Jesu, joy of man's desiring* No 99
TRADITIONAL arr. COCKROFT and SEABROOK. *Loch Lomond* No 115
HANDEL, G. arr. COCKROFT and SEABROOK. *Air from water music* No 135
ROSSINI, G. arr. COCKROFT and SEABROOK. *William Tell overture* No 141
From HILLING, L. and BERGMANN, W. *First book of bassoon solos* (Faber)
TRADITIONAL. *Nobody's jigg* No 17 and *Welsh folk song I* No 22
SCHUMANN, R. *The merry peasant* No 20 and TRADITIONAL. *Welsh folk song II* No 24

ROSSETER, P. *Song* No 21 and BARSANTI, F. *Gavotte* No 23
MORRIS, C. *Ballad* and *Late for school* from *Autumn days* (reedmusic.com)
MORRIS, C. *Lullaby* and *Over the sea* from *Over the sea* (reedmusic.com)
MOZART, W. arr. WALTON. *Aria* from *Don Giovanni* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MOZART, W. arr. WALTON. *Papageno's aria* from *The magic flute* (*66 great tunes – bassoon* – Australian Wind Music Publications)
RAMEAU, J.-P. arr. WALTON. *Le tambourin* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TCHAIKOVSKY, P. arr. WALTON. *Scene from Swan lake* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TCHAIKOVSKY, P. arr. WALTON. *March from The nutcracker suite* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TRADITIONAL arr. WALTON. *Dixie* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TRADITIONAL arr. WALTON. *Floral dance* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TRADITIONAL arr. WALTON. *In an English country garden* (*66 great tunes – bassoon* – Australian wind music)
TRADITIONAL arr. WALTON. *When the saints go marching in* (*66 great tunes – bassoon* – Australian Wind Music Publications)
WEISSENBORN, J. *Canon* 7th exercise in Chapter XI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Canzonetta* 10th exercise in Chapter XII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4 113

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present three works, one from each of Lists A and B and a third from either list, and two Extra List works, at examination.

List A. Unaccompanied works with a technical focus
Manual list

From *90 easy bassoon studies* (Emerson)
One of the following:
WEISSENBORN, J. arr. EMERSON. *Study* No 42
EMERSON, J. arr. EMERSON. *Study* No 43
KÖHLER, E. arr. EMERSON. *Study* No 49
ANONYMOUS arr. EMERSON. *Dance* No 73
AND one of the following:
SOUSSMANN, H. arr. EMERSON. *Study* No 48
EMERSON, J. *Study* No 51
EMERSON, J. *Study* No 67
McDOWELLS, D. *Study* No 6 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 7 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 9 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 11 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 12 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 23 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 27 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 33 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 38 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 39 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 42 (*First book of practical studies for bassoon* – Alfred)
From TAYLOR, S. *Blow the bassoon* Book 1 (Spartan, 1993)
One of the following:
The bluebell of Scotland No 1 from 'Supplementary pieces – Chapter 13' p. 65
Tom Dooley No 3 from 'Supplementary pieces – Chapter 13' p. 65
Click go the shears No 1 from 'Supplementary pieces – Chapter 16' p. 73
Shaker song No 3 from 'Supplementary pieces – Chapter 20' p. 93
Largo No 4 from 'Supplementary pieces – Chapter 24' p. 114
Funeral march No 7 from 'Supplementary pieces – Chapter 24' p. 115
AND one of the following:
Study No 1 from the 'Studies – B♭ major' Chapter p. 125
Study No 4 from the 'Studies – B major' Chapter p. 125
Study No 5 from the 'Studies – G minor' Chapter p. 126
Study No 1 from the 'Studies – B minor' Chapter p. 128
Study No 5 from the 'Studies – B minor' Chapter p. 128
Study No 4 from the 'Studies – A major' Chapter p. 129
WEISSENBORN, J. *Andantino* 3rd exercise in Chapter XV and *Andante (dolce)* 7th exercise in Chapter XVI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)

List B. Accompanied works (recital style)
Manual list

BACH, J.S. arr. HILLING and BERGMAN. *Prelude* and WEBER, C. von. arr. HILLING and BERGMANN. *Rustic march* (*First book of bassoon solos* – Faber)
BARTÓK, B. arr. SHEEN. *Evening in the country* (*Going solo* – Faber)
From COCKROFT, B. and SEABROOK, S. *My favourite bassoon tutor book* (reedmusic.com)
Any two of the following:
TRADITIONAL arr. COCKROFT and SEABROOK. *Greensleeves* No 84
TRADITIONAL arr. COCKROFT and SEABROOK. *The Skye boat song* No 85
OFFENBACH, J. arr. COCKROFT and SEABROOK. *Marines' hymn* No 93
TRADITIONAL arr. COCKROFT and SEABROOK. *Early one morning* No 94
TRADITIONAL arr. COCKROFT and SEABROOK. *Londonderry air* No 109
TRADITIONAL arr. COCKROFT and SEABROOK. *Believe me, if all those endearing young charms* No 126
TRADITIONAL arr. COCKROFT and SEABROOK. *The Kerry dance* No 127
JOPLIN, S. arr. COCKROFT and SEABROOK. *The entertainer* No 130
GRUBER, E. arr. COCKROFT and SEABROOK. *The caissons go rolling along* No 137

TRADITIONAL arr. COCKROFT and SEABROOK. *Santa Lucia* No 138
CANNON, H. *Bill Bailey* No 150
COWLES, C. *Tycoon* No 17 from *Twenty-five fun moments for bassoon* (Studio Music)
COWLES, C. *Ragoon* No 19 from *Twenty-five fun moments for bassoon* (Studio Music)
COWLES, C. *Moon monster* No 20 from *Twenty-five fun moments for bassoon* (Studio Music)
COWLES, C. *'Oonerism* No 22 from *Twenty-five fun moments for bassoon* (Studio Music)
COWLES, C. *Tongue-tied* No 25 from *Twenty-five fun moments for bassoon* (Studio Music)
FARNABY, R. arr. SHEEN. *Fayne would I wedd* (*Going solo* – Faber)
GALLIARD, J. arr WASTALL. *Minuets I and II* (*Learn as you play bassoon* – Boosey and Hawkes)
GRIEG, E. arr. WALTON. *Morning* (*66 great tunes – bassoon* – Australian Wind Music Publications)
HANDEL, G. arr. SHEEN. *Jig* (*Going solo* – Faber)
HAYDN, J. arr. WALTON. *Serenade* (*66 great tunes – bassoon* – Australian Wind Music Publications)
JACOB, G. *A peaceful piece* from *Four sketches* (Emerson) and WEBER, C. von. arr. HILLING and BERGMANN. *Rustic march* (*First book of bassoon solos* – Faber)
MOZART, W. arr. SHEEN. *Se a caso madama* (*Going solo* – Faber)
MOZART, W. arr. WALTON. *Lullaby* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MOZART, W. arr. WALTON. *Voi che sapete* (*66 great tunes – bassoon* – Australian Wind Music Publications)
PURCELL, H. arr. WALTON. *Rondo from The moor's return* (*66 great tunes – bassoon* – Australian Wind Music Publications)
RIMSKY-KORSAKOV, N. arr. SHEEN. *Theme from Scheherazade* (*Going solo* – Faber)
SCHUBERT, F. arr. WALTON. *Symphony No 5* (*66 great tunes – bassoon* – Australian Wind Music Publications)
SCHUBERT, F. arr. WALTON. *Unfinished symphony* (*66 great tunes – bassoon* – Australian Wind Music Publications)
SCHUMANN, R. arr. WALTON. *The wild horseman* (*66 great tunes – bassoon* – Australian Wind Music Publications)
STRAUSS, J. arr. WALTON. *The blue Danube waltz* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TRADITIONAL arr. WALTON. *Greensleeves* (*66 great tunes – bassoon* – Australian Wind Music Publications)
VERDI, G. arr. WALTON. *Grand march* (*66 great tunes – bassoon* – Australian Wind Music Publications)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 4114

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present three works, one from each of Lists A and B and a third from either list, and two Extra List works, at examination.

List A. Unaccompanied works with a technical focus
Manual list

DEMNITZ, F. arr. EMERSON. *Adagio* No 54 (*90 easy bassoon studies* – Emerson)
DVOŘÁK, A. arr. EMERSON. *Serenade* No 70 (*90 easy bassoon studies* – Emerson)
GARIBOLDI, G. arr. EMERSON. *Moderato* No 74 (*90 easy bassoon studies* – Emerson)
GRIEG, E. arr. EMERSON. *Peer Gynt suite No 1* No 79 (*90 easy bassoon studies* – Emerson)
McDOWELLS, D. *Study* No 13 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 14 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 15 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 20 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 21 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 28 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 30 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 31 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 34 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 35 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 36 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 40 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 41 (*First book of practical studies for bassoon* – Alfred)
McDOWELLS, D. *Study* No 43 (*First book of practical studies for bassoon* – Alfred)
MOZART, W. arr. EMERSON. *Serenade No 12 K 388* No 77 (*90 easy bassoon studies* – Emerson)
NICHOLSON, C. arr. EMERSON. *Allegretto* No 45 (*90 easy bassoon studies* – Emerson)
From TAYLOR, S. *Blow the bassoon* Book 2 (Spartan, 1994)
Two of the following:
Study No 2 from the '♭E major – studies' Chapter p. 29
Study No 3 from the '♭E major – studies' Chapter p. 29
Study No 4 from the 'C minor – studies' Chapter p. 30
Study No 2 from the 'E major – studies' Chapter p. 31
Study No 4 from the 'E major – studies' Chapter p. 31
Study No 6 from the 'E major – studies' Chapter p. 31
Study No 2 from the '♯C minor – studies' Chapter p. 32
Study No 5 from the '♯C minor – studies' Chapter p. 31
AND one of the following:
Study No 5 from the '♭E major – studies' Chapter p. 30
Study No 4 from the '♯C minor – studies' Chapter p. 32
Study No 3 from the '♭A major – studies' Chapter p. 33
Study No 4 from the '♭A major – studies' Chapter p. 33
Study No 2 from the 'F minor – studies' Chapter p. 33
WEISSENBORN, J. arr. EMERSON. *Allegro moderato* No 69 (*90 easy bassoon studies* – Emerson)
WEISSENBORN, J. *Andante* 6th exercise in Chapter XVI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Andante* 3rd exercise in Chapter XVII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Poco allegro* 1st exercise in Chapter XVIII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Moderato* 2nd exercise in Chapter XVIII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Moderato* 3rd exercise in Chapter XVIII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)

WEISSENBORN, J. *Allegretto* 8th exercise in Chapter XVIII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Andante* 10th exercise in Chapter XVIII from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Andante* 3rd exercise in Chapter XIX from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Allegro* 3rd exercise in Chapter XXI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Marcia* 5th exercise in Chapter XXI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Energico* 7th exercise in Chapter XXI from *Praktische Fagott-Schule (Practical method for bassoon)* (Carl Fischer)
WEISSENBORN, J. *Study* in C major No 1 from *Fifty advanced studies* (*Practical method for the bassoon* — Carl Fischer)
WEISSENBORN, J. *Study* in F major No 2 from *Fifty advanced studies* (*Practical method for the bassoon* — Carl Fischer)
WEISSENBORN, J. *Study* in C major No 3 from *Fifty advanced studies* (*Practical method for the bassoon* — Carl Fischer)

List B. Accompanied works (recital style)
Manual list
From HILLING, L. and BERGMANN, W. *Second book of bassoon solos* (Faber)
HANDEL, G. arr. HILLING and BERGMANN. *Gavotte* No 4 and HAYDN, F. *Menuet* No 11
SCHICKHARDT, J. arr. HILLING and BERGMANN. *Air* No 7
HAYDN, F. arr. HILLING and BERGMANN. *Prelude* No 10
DVOŘÁK, A. arr. HILLING and BERGMANN. *Larghetto* No 14
GRIEG, E. arr. HILLING and BERGMANN. *Album leaf* No 15
From POWNING, G. *Ten first pieces* (Spratt music)
One of the following:
Nerida's nocturne No 6
Lucinda's louré No 7
AND one of the following:
The bunyip's bourree No 2
The koala's kourante No 8
Joanne's jig No 10
From *Twelve French opera dances* (Studio Music)
Any two of the following:
DESTOUCHES, A. arr. THOMPSON. *Bourrée* No 1
DESMARETS, H. arr. THOMPSON. *Rigaudons I and II* No 4
COLASSE, P. arr. THOMPSON. *Passepied* No 5
MOURET, J. arr. THOMPSON. *Contre-danse* No 8
BEETHOVEN, L. van. arr. SCHOENBACH. *German dances* (*Program solos for bassoon* – Theodore Presser)
BEETHOVEN, L. van. arr. WALTON. *Shepherd's thanksgiving after the storm* (*66 great tunes – bassoon* – Australian Wind Music Publications)
BEETHOVEN, L. van. arr. WALTON. *Symphony No 5* (*66 great tunes – bassoon* – Australian Wind Music Publications)
BIZET, G. arr. LANNING. *Carmen overture* (*Classic experience collection* – Cramer Music)
BIZET, G. arr. LANNING. *Chanson bohème from Carmen* (*Classic experience collection* – Cramer Music)
BIZET, G. arr. LANNING. *Farandole* from *L'arlésienne Suite No 2* (*Classic experience collection* – Cramer Music)
BOCCHERINI, L. arr. WALTON. *Minuet and Trio* (*66 great tunes – bassoon* – Australian Wind Music Publications)
COWLES, C. *Short shuffle* (No 3 from *Catchy tunes for 'oons* Book 1 – Studio Music)
FARNABY, G. arr. SHEEN. *Tower Hill* No 9 (*Going solo* – Faber)
GALLIARD, J. *Largo e staccato* 3rd movement and *Allegro e staccato* 4th movement from *Sonata* No 1 in A minor (*6 Sonatas* Volume 1 — IMC)
GALLIARD, J. *Spiritoso e allegro* 4th movement from *Sonata* No 2 in G major (*6 Sonatas* Volume 1 — IMC)
GALLIARD, J. *Adagio* 1st movement from *Sonata* No 4 in E minor (*6 Sonatas* Volume 2 — IMC)
GALLIARD, J. *Tempo di menuet* 4th movement from *Sonata* No 4 in E minor (*6 Sonatas* Volume 2 — IMC)
GOUNOD, C. arr. WALTERS. *March of a marionette* (Rubank)
HAYDN, J. arr. SHEEN. *Trio from symphony No 85 in B♭* No 6 (*Going solo* – Faber)
HAYDN, J. arr. SHEEN. *Finale from symphony No 85 in B♭* No 7 (*Going solo* – Faber)
JACOB, G. *A little waltz* No 2, *L'apres-midi d'un dinosaur* No 3 and *Polka* No 4 from *Four sketches* (Emerson)
JOPLIN, S. arr. WALTON. *The entertainer* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MERLE, J. *Mummers* (*Bassoon solos* Volume 1 – Chester)
MILDE, L. *Piece* No 1 from *Three easy pieces* (*Bassoon solos* Volume 1 – Chester)
MILDE, L. *Piece* No 2 from *Three easy pieces* (*Bassoon solos* Volume 1 – Chester)
MILDE, L. *Piece* No 3 from *Three easy pieces* (*Bassoon solos* Volume 1 – Chester)
MOZART, W. arr. WALTON. *Eine kleine Nachtmusik* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MOZART, W. arr. WALTON. *Eine kleine Nachtmusik* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MOZART, W. arr. WALTON. *Sonata in C* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MOZART, W. arr. WALTON. *Symphony No 40* (*66 great tunes – bassoon* – Australian Wind Music Publications)
MOZART, W. arr. WALTON. *Turkish rondo* (*66 great tunes – bassoon* – Australian Wind Music Publications)
PACE, C. *Pastorale* (*Learn as you play bassoon* – Boosey and Hawkes)
ROSSINI, G. arr. WALTON. *The barber of Seville* (*66 great tunes – bassoon* – Australian Wind Music Publications)
ROSSINI, G. arr. WALTON. *William Tell overture* (*66 great tunes – bassoon* – Australian Wind Music Publications)
SATIE, E. arr. SHEEN. *Le Piccadilly* No 12 (*Going solo* – Faber)
SCHUBERT, F. arr. WALTON. *Marche militaire* (*66 great tunes – bassoon* – Australian Wind Music Publications)
SCHUBERT, F. arr. SHEEN. *Trio from symphony No 5* No 4 (*Going solo* – Faber)
STRAUSS, J. arr. WALTON. *Waltz from Die Fledermaus* (*66 great tunes – bassoon* – Australian Wind Music Publications)
TCHAIKOVSKY, P. arr. LANNING *Scene from Swan lake* (*Classic experience collection* – Cramer Music)
VIVALDI, A. arr. WALTON. *Winter* (*66 great tunes – bassoon* – Australian Wind Music Publications)
WAGNER, R. arr. WALTON. *The ride of the Valkyries* (*66 great tunes – bassoon* – Australian Wind Music Publications)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives
At the completion of Grade 8 the candidate is expected to demonstrate the ability to communicate expressive ideas and musical understanding with aural awareness and assured technical control according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations (Grade 5 to Grade 8).

Section I. Technical work and Section II. Studies and pieces

The candidate must demonstrate:
- A well-developed maturity in the performance of all technical work and List pieces
- Fluent technique demonstrating the development of flexibility
- Rhythmic control in all aspects of playing
- Even tone throughout the range of the instrument
- Control of the embouchure
- Development of a controlled *vibrato*
- Use of the full dynamic range
- Accurate and stable intonation in all work presented
- The ability to choose and use musical techniques appropriate to the style and periods of the works presented, for example Baroque cadential trills, cadenzas, use of *rubato* and ornamentation
- Control of difficult slurs
- Variety of articulation and attack
- The continuing development of musical phrasing
- Breathing capacity and support
- A good sense of ensemble between candidate and accompanist

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate must demonstrate:
- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate must demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses.*

Sight-reading

The candidate must demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated
- The ability to read tenor clef (from Grade 6).

General knowledge

The candidate must demonstrate the ability to answer questions according to the guidelines set out in the general knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

At least one work must be drawn from each of Lists A, B and C. Candidates may also choose to prepare two excerpts from List D. The remainder of the performance time is to be made up of works chosen at the candidate's discretion from any of Lists A, B, or C.

Candidates must provide a copy of each work for use by the examiner.

The candidate must demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

The candidate must demonstrate:
- A well-developed maturity in the performance of List pieces
- Fluent technique demonstrating the development of flexibility
- Rhythmic control in all aspects of playing
- Even tone throughout the range of the instrument
- Control of the embouchure
- Development of a controlled *vibrato*
- Use of the full dynamic range
- Accurate and stable intonation in all work presented
- The ability to choose and use musical techniques appropriate to the style and period of the works presented (e.g. ornaments, *rubato*, extended techniques)
- Performance of cadenzas where indicated in concerto movements
- Control of difficult slurs
- Variety of articulation and attack
- The continuing development of musical phrasing
- Breathing capacity and support
- A good sense of ensemble between candidate and accompanist

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the general knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 4115

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present one work from each of Lists A, B, and C, and two Extra List works, at examination.

List A. Unaccompanied works including studies

Manual list

BRAUN, J. arr. CAPEK. *Rondeau* in C major (p. 4), *Minuetto [I]* in C major (p. 4), *Double [Minuetto II]* in C minor (p. 5) and *Scherzo [I]* in C major (p. 6) (*Solos (1740) for bassoon* – Schott)

BRAUN, J. arr. CAPEK. *Rondeau* in G minor (p. 2), *Minuetto* in G minor (p. 3) and *Aria – Presto* in G minor (p. 15) (*Solos (1740) for bassoon* – Schott)

One of the following:
- CONCONE, G. arr. EMERSON. *Study* No 1 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 2 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 3 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 6 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 8 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 9 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 11 (*The singing bassoon* – Emerson)
- CONCONE, G. arr. EMERSON. *Study* No 13 (*The singing bassoon* – Emerson)

AND one of the following:
- WEISSENBORN, J. *Study* in C major No 6 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
- WEISSENBORN, J. *Study* in F major No 7 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
- WEISSENBORN, J. *Study* in B♭ major No 8 from *Faggot-Studien* Volume 2 Op. 8 (Peters)

WEISSENBORN, J. *Study* in G minor No 10 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
WEISSENBORN, J. *Study* in A minor No 13 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
WEISSENBORN, J. *Study* in F major No 14 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
WEISSENBORN, J. *Study* in D minor No 15 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
WEISSENBORN, J. *Study* in D major No 32 from *Faggot-Studien* Volume 2 Op. 8 (Peters)

List B. Baroque and Classical repertoire
Manual list
BACH, J.C. arr. HILLING and BERGMANN. *Allegro con spirito* (*Second book of bassoon solos* – Faber)
BACH, J.S. arr. WALTON. *Badinerie from Suite in B minor* (*66 great tunes – bassoon* – Australian Wind Music Publications)
BACH, J.S. arr. HILLING and BERGMANN. *Sinfonia* (*Second book of bassoon solos* – Faber)
BOISMORTIER, J. de. arr. LOWEN. *Two rigaudons* (*The bassoonist's collection* Book 1 – Kevin Mayhew)
CORRETTE, M. arr. WATERHOUSE. *Bruit de chasse* (*Bassoon solos* Volume 1 – Chester)
GALLIARD, J. *Cantabile* 1st movement and *Spiritoso e staccato a tempo moderato* 2nd movement from *Sonata* No 1 in A minor (*6 Sonatas* Volume 1 — IMC)
GALLIARD, J. *Vivace* 2nd movement and *Alla siciliano cantabile* 3rd movement from *Sonata* No 2 in G major (*6 Sonatas* Volume 1 — IMC)
GALLIARD, J. *Largo* 1st movement and *Allegro* 2nd movement from *Sonata* No 3 in F major (*6 Sonatas* Volume 1 — IMC)
GALLIARD, J. *Adagio* 3rd movement and *Spiritoso* 4th movement from *Sonata* No 3 in F major (*6 Sonatas* Volume 1 — IMC)
GALLIARD, J. *Allegro e spiritoso* 2nd movement, *Alla siciliana* 3rd movement and *Allegro assai* 4th movement from *Sonata* No 5 in F major (*6 Sonatas* Volume 2 — IMC)
HANDEL, G. arr. LOWEN. *Larghetto and Gavotte from Sonata in C* (*The bassoonist's collection* Book 1 – Kevin Mayhew)
MERCY, L. arr. WATERHOUSE. *Minuetto from Sonata No 5* (*Bassoon solos* Volume 1 – Chester)
VIVALDI, A. arr. LANNING. *Spring from The four seasons* (*Classic experience collection* Book 1 – Cramer)

List C. Romantic and Post-Romantic repertoire
Manual list
CARLSON, R. *The wooden broomstick scherzo* (Phylloscopus)
DUNHILL, T. *Scherzino* 2nd movement and *Nocturne* 3rd movement from *Lyric suite* Op. 96 (Boosey and Hawkes)
DUNHILL, T. *Nocturne* 3rd movement and *Intermezzo alla gavotta* 4th movement from *Lyric suite* Op. 96 (Boosey and Hawkes)
SPIEWAK, T. *Bassoon polka* (*Funky bassoon* – reedmusic.com)
SPIEWAK, T. *Funky bassoon* (*Funky bassoon* – reedmusic.com)
TRADITIONAL arr. WALTON. *Carnival of Venice* (*66 great tunes – bassoon* – Australian Wind Music Publications)
VOJÁČEK, H. arr. WATERHOUSE. *Scherzo (Kolimyika)* (*Bassoon solos* Volume 1 – Chester)
WEISSENBORN, J. arr. LOWEN. *Humoreske* No 2 from *Vortragsstücke für Faggot oder Violoncello mit Klavierbegleitung* Op. 9 (*The bassoonist's collection* Book 1 – Kevin Mayhew)
WOLF-FERRARI, E. *Strimpellata* 2nd movement from *Suite-concertino* in F major Op. 16 (Ricordi)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 4116

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present one work from each of Lists A, B, and C, and two Extra List works, at examination.

List A. Unaccompanied works including studies
Manual list
BASDEN, D. *Intrada* 1st movement, *Study I* 2nd movement, *Folksong* 3rd movement and *Blues* 5th movement from *Seven miniatures for bassoon* (AMC)
BRAUN, J. arr. CAPEK. *Inventione* in D minor (p. 11), *Lamentevole* in G minor (p. 15) and *Allemanda* in G minor (p. 13) (*Solos (1740) for bassoon* – Schott)
BRAUN, J. arr. CAPEK. *Fantasia* in G minor (p. 19), *Minuetto* in G minor (p. 19) and *Allemanda* in G minor (p. 16) (*Solos (1740) for bassoon* – Schott)
BRUMBY, C. *Capriccio* (Wirripang)
One of the following:
CONCONE, G. arr. EMERSON. *Study* No 24 (*The singing bassoon* – Emerson)
CONCONE, G. arr. EMERSON. *Study* No 26 (*The singing bassoon* – Emerson)
CONCONE, G. arr. EMERSON. *Study* No 28 (*The singing bassoon* – Emerson)
AND one of the following:
WEISSENBORN, J. *Study* in D major No 27 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
WEISSENBORN, J. *Study* in E♭ major No 29 from *Faggot-Studien* Volume 2 Op. 8 (Peters)
FROHLICH, J. *Study* No 20 from *30 Classical studies for bassoon* (Universal)
RIDOUT, A. *Caliban and Ariel* (Studio Music)

List B. Baroque and Classical repertoire
Manual list
BEETHOVEN, L. van. arr. SCHOENBACH. *Andante* (*Program solos for bassoon* – Theodore Presser)
BESOZZI, J. *Allegro* 1st movement from *Sonata* in B♭ major (Oxford University Press)
BOISMORTIER, J. de. *Andante* 1st movement and *Allegro* 2nd movement from *Sonata* in D minor Op. 50 No 4 (Fuzeau)
BOISMORTIER, J. de. *Largo* 1st movement and *Gavotte* 2nd movement from *Sonata* in C minor Op. 50 No 5 (Fuzeau)
ECCLES, H. *Largo* 1st movement and *Corrente* 2nd movement from *Sonata* in G minor (IMC)
SENAILLE, J. arr. PARKER. *Introduction and Allegro spiritoso* (Novello)

List C. Romantic and Post-Romantic repertoire
Manual list
DUNHILL, T. *Allegro amabile* 1st movement and *Vivace, capriccioso assai* 5th movement from *Lyric suite* Op. 96 (Boosey and Hawkes)
HINDEMITH, P. *Sonata* (Schott)
HURLSTONE, W. *Allegretto* 3rd movement from *Sonata* in F major (Emerson)
MILDE, L. *Tarantella* Op. 20 (IMC)
NIELSEN, C. arr. LOWEN. *Romanza* (*The bassoonist's collection* Book 1 – Kevin Mayhew)
RIDOUT, A. 1st movement from *Sonata* (Emerson)

RIDOUT, A. 2nd movement and 3rd movement from *Sonata* (Emerson)
SCHUMANN, R. arr. SCHOENBACH. *Traumerei and little romance* (*Program solos for bassoon* – Theodore Presser)

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4117

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present one work from each of Lists A, B, C and D or one from Lists A, B and C with a fourth drawn from any list, and two Extra List works, at examination.

List A. Accompanied and unaccompanied studies
Manual list

BOURDEAU, E. *Etude* No 5, *Etude* No 19 and *Etude* No 27 from *30 études* (Alphonse Leduc)
GEBAUER, F. *Study* No 14 from *30 Classical studies for bassoon* (Universal)
GEBAUER, F. *Study* No 17 from *30 Classical studies for bassoon* (Universal)
GEBAUER, F. *Study* No 18 from *30 Classical studies for bassoon* (Universal)
MILDE, L. *Study* in A minor No 2 from *Concert studies* Op. 26 Volume 1 (Fischer)
MILDE, L. *Study* in A major No 8 from *Concert studies* Op. 26 Volume 1 (Fischer)
MILDE, L. *Study* in B minor No 15 from *Concert studies* Op. 26 Volume 1 (Fischer)
From MILDE, L. *25 studies in scales and chords* Op. 24 (IMC)
Any two of:
Study in D major No 7
Study in D major No 8
Study in B♭ major No 9
Study in B♭ major No 10
Study in A major No 11
Study in A major No 12
Study in B major No 19
OZI, E. *Caprice* in A minor No 5, *Caprice* in F major No 13 and *Caprice* in D major No 25 from *42 caprices* (IMC)
OZI, E. *Caprice* in B♭ major No 19 and *Caprice* in A major No 35 from *42 caprices* (IMC)
OZI, E. *Caprice* in A major No 36 and *Caprice* in F minor No 42 from *42 caprices* (IMC)

List B. Baroque and Classical repertoire
Manual list

BACH, J.C. *Allegro* 1st movement from *Concerto* in B♭ major (Sikorski)
BERTOLI, G. *Sonata* No 1 in D minor (Bärenreiter)
BERTOLI, G. *Sonata* No 3 in F major (Bärenreiter)
FASCH, J. *Allegro* 1st movement and *Largo e sforzato* 2nd movement from *Concerto* in C major (Heinrichshofen)
FASCH, J. *Largo e sforzato* 2nd movement and *Allegro* 3rd movement from *Concerto* in C major (Heinrichshofen)
MARCELLO, B. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in E minor (IMC)
MARCELLO, B. *Adagio* 1st movement and *Allegro* 2nd movement from *Sonata* in A minor (IMC)
MERCI, L. *Sonata* in B♭ major Op. 3 No 1 (Fuzeau)
MOZART, W. arr. TÖPEL. *Rondo* 3rd movement from *Sonata* in B♭ major K 292 (Bärenreiter)
SPOHR, L. *Adagio* (IMC)
STAMITZ, C. *Allegro* 1st movement from *Concerto* in F major (Sikorski)

List C. Romantic and Post-Romantic repertoire
Manual list

COOKE, A. 1st movement and 2nd movement from *Sonata* (Emerson)
COOKE, A. 2nd movement and 3rd movement from *Sonata* (Emerson)
ETLER, A. *Fast* 2nd movement from *Sonata* (AMP)
FAURE, G. arr. LOWEN. *Pièce* (*The bassoonist's collection* Book 1 – Kevin Mayhew)
GROVLEZ, G. *Sicilienne et allegro giocoso* (Leduc)
HURLSTONE, W. *Vivace* 1st movement from *Sonata* in F major (Emerson)
HURLSTONE, W. *Moderato, ma sempre a piacere* 2nd movement from *Sonata* in F major (Emerson)
RODNEY BENNETT, R. *Concerto* (Novello)
SAINT-SAËNS, C. *Allegretto moderato* 1st movement from *Sonata* in G major Op. 168 (Peters)
WOLF-FERRARI, E. *Canzone* 3rd movement and *Finale* 4th movement from *Suite-concertino* in F major Op. 16 (Ricordi)

List D. Orchestral and chamber music
Manual list

From *AMEB Bassoon Orchestral excerpts download (*ameb.edu.au/bassoon):
BEETHOVEN, L. van. Excerpts from *Violin concerto* in D major Op. 61
MOZART, W. Excerpts from *Die Zauberflöte – Overture* K. 620
PROKOFIEV, S. Excerpts from *Petya i volk* [Peter and the wolf] Op. 67
OR
From *Il fagotto in orchestra* (AWS):
BEETHOVEN, L. van. Excerpts from *Concerto per violino e orch. in re magg.*
BRITTEN, B. Excerpts from *The young person's guide to the orchestra*
MOZART, W. Excerpts from *Il flauto magico – Ouverture*
PROKOFIEV, S. Excerpts from *Pierino e il lupo*
SIBELIUS, J. Excerpts from *Sinfonia No 2*

Extra List: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4118

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work for this grade is to be found in *Bassoon Technical work* (AMEB, 2011).

Section II. Studies and pieces

Candidates must present one work from each of Lists A, B and C, and either two from List D or a fourth drawn from any of Lists A, B, or C, at examination.

List A. Unaccompanied repertoire including studies
Manual list

BOURDEAU, E. *Etude* No 6, *Etude* No 9, *Etude* No 18 and *Etude* No 7 from *30 études* (Leduc)
EDWARDS, R. *Water spirit song* (AMC)

GEBAUER, F. *Study* No 15 from *30 Classical studies for bassoon* (Universal)
GEBAUER, F. *Study* No 16 from *30 Classical studies for bassoon* (Universal)
JANCOURT, E. *Study* in D major No 7 from *26 melodic studies* Op. 15 (Universal)
JANCOURT, E. *Study* in B minor No 8 and *Study* in F major No 9 from *26 melodic studies* Op. 15 (Universal)
JANCOURT, E. *Study* in F minor No 22 from *26 melodic studies* Op. 15 (Universal)
From MILDE, L. *25 studies in scales and chords* Op. 24 (IMC)
Any two of the following:
Study No 1
Study No 2
Study No 3
Study No 4
Study No 5
Study No 6
Study No 13
Study No 14
Study No 15
Study No 16
Study No 17
Study No 18
Study No 20
Study No 21
Study No 22
Study No 23
Study No 24
Study No 25
MILDE, L. *Study* in C major No 1 from *Concert studies* Op. 26 Volume 1 (IMC)
MILDE, L. *Study* in C major No 12 from *Concert studies* Op. 26 Volume 1 (IMC)
MILDE, L. *Study* in E♭ minor No 14 from *Concert studies* Op. 26 Volume 1 (IMC)
MILDE, L. *Study* in E♭ major No 16 from *Concert studies* Op. 26 Volume 1 (IMC)
MILDE, L. *Study* in C minor No 17 from *Concert studies* Op. 26 Volume 1 (IMC)
MILDE, L. *Study* in E major No 19 from *Concert studies* Op. 26 Volume 1 (IMC)

List B. Baroque and Classical repertoire
Manual list
DANZI, F. 1st movement from *Concerto* in G minor (Hainholz)
DANZI, F. *Polonaise* 3rd movement from *Concerto* in G minor (Hainholz)
DANZI, F. *Allegro* 1st movement from *Concerto* No 1 in F major (Sikorski)
DANZI, F. *Allegro* 1st movement from *Concerto* No 2 in F major (Leukhart)
KOŽELUCH, J. *Allegro* 1st movement and *Larghetto* 2nd movement from *Concerto* in C major (Musica Rara)
KOŽELUCH, J. *Larghetto* 2nd movement and *Allegro assai* 3rd movement from *Concerto* in C major (Musica Rara)
MERCI, L. *Sonata* in G major Op. 3 No 2 (Fuzeau)
MOZART, W. arr. TÖPEL. *Allegro* 1st movement and *Andante* 2nd movement from *Sonata* in B♭ major K 292 (Bärenreiter)
ROSETTI, A. *Allegro spiritoso* 1st movement from *Concerto* in B♭ major (Schott)
VIVALDI, A. arr. SHARROW. *Sonata* in B♭ major RV 47 (IMC)
VIVALDI, A. arr. DALLAPICCOLA. *Sonata* in E minor RV 40 (IMC)

List C. Romantic and Post-Romantic repertoire
Manual list
BOURDEAU, E. *Deuxième solo* (Alphonse Leduc)
ELGAR, E. *Romance* in D minor Op. 62 (Novello)
ETLER, A. *Slow* 3rd movement and *Fast* 4th movement from *Sonata* (AMP)
MILDE, L. *Concertino* in A minor (Universal)
MIROSHNIKOV, O. *Scherzo* in G minor (IMC)
MOWER, M. *Sonatina* (Itchy Fingers)
PETROVICS, E. *Passacaglia in blues* (EMB)
WEBB, P. *Scherzo* 2nd movement from *Sonata* (Kelly Sebastian)
WEBB, P. *Finale* 3rd movement from *Sonata* (Kelly Sebastian)

List D. Orchestral and chamber music
Manual list
From *AMEB Bassoon Orchestral excerpts download (*ameb.edu.au/bassoon):
BARTÓK, B. Excerpts from *Concerto for orchestra* BB 123
DUKAS, P. Excerpts from *L'apprenti sorcier*
PROKOFIEV, S. Excerpts from *Symphony* No 1 'Classical' in D major Op. 25
TCHAIKOVSKY, P. Excerpts from *Symphony* No 4 in F minor Op. 36
OR
From *Il fagotto in orchestra* (AWS):
BARTÓK, B. Excerpts from *Concerto per orchestra*
DUKAS, P. Excerpts from *L'apprendista stregone*
STRAVINSKY, I. Excerpts from *L'uccello di fuoco*
TCHAIKOVSKY, P. Excerpts from *Sinfonia No 4*

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4119

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

At least one work must be drawn from each of Lists A, B and C. Candidates may also choose to prepare two excerpts from List D. The remainder of the performance time is to be made up of works chosen at the candidate's discretion from any of Lists A, B, or C.

Candidates must provide a copy of each work for use by the examiner.

List A. Unaccompanied works including studies
Manual list
BERTONI, U. *Study* No 1 and *Study* No 3 from *12 studies* (IMC)
DREYFUS, G. *Adagio* 1st section, *Andantino* 2nd section, *Allegro* 3rd section, *Allegro ma non troppo* 4th section and *Allegro feroce* 5th section from *Odyssey* (AMC)
DREYFUS, G. *Allegro eccitato* 8th section, *Adagio con tenerezza* 9th section, *Allegretto con grazia* 10th section and *Adagio come prima* 11th section from *Odyssey* (AMC)
JACOB, G. *Partita* (OUP)
MIGNONE, F. *Aquela modinha que o Villa não escreveu* No 1, *A boa Páscoa para você, Devos!* No 11 and *Valsa ingênua* No 13 from *16 waltzes for solo bassoon* (LRQ)
PERSICHETTI, V. *Parable IV* Op. 110 (Elkan-Vogel)
TELEMANN, G. *Fantasy* No 1 and *Fantasy* No 6 from *12 Fantaisies* for flute TWV 40:2–13 (Bocal)

List B. Baroque and Classical repertoire
Manual list
BOISMORTIER, J. de. *Sonata* in E minor Op. 50 No 1 (Fuzeau)
CORRETTE, M. *Sonata* in G major No 5 from *Les délices de la solitude* Op. 20 (Schott)

DANZI, F. *Allegretto non troppo* 3rd movement from *Concerto* No 1 in F major (Sikorski)
DANZI, F. *Polacca* 3rd movement from *Concerto* No 2 in F major (Leuckhart)
TELEMANN, G. *Sonata* in F minor TWV 41:f1 (Musica Rara)
VIVALDI, A. *Concerto* in C major RV 472 (Ricordi)
VIVALDI, A. *Concerto* in C major RV 477 (Ricordi)
VIVALDI, A. *Concerto* in D minor RV 481 (Ricordi)
VIVALDI, A. *Concerto* in A minor RV 499 (Ricordi)
WEBER, C. von. *Allegro ma non troppo* 1st movement from *Concerto* in F major Op. 75 (Universal)

List C. Romantic and Post-Romantic repertoire

Manual list

BOURDEAU, E. *Premier solo* (Alphonse Leduc)
BOZZA, E. *Récit, sicilienne et rondo* (Alphonse Leduc)
GALLON, N. *Récit et allegro* (L'Oiseau Lyre)
HINDSON, M. *Love serenade* (Faber)
PIERNÉ, G. *Solo de concert* Op. 35 (Alphonse Leduc)
TANSMAN, A. *Suite* (Eschig)
ZBINDEN, J. *Ballade* Op. 33 (Breitkopf)

List D. Orchestral and chamber music

Manual list

From *AMEB Bassoon Orchestral excerpts download (*ameb.edu.au/bassoon):
BERLIOZ, H. Excerpts from *Symphonie fantastique* Op. 14
BRAHMS, J. Excerpts from the second bassoon part from *Violin concerto* in D major Op. 77
RAVEL, M. Excerpts from *Bolero*
RIMSKY-KORSAKOV, N. Excerpts from *Sheherazade* Op. 35
TCHAIKOVSKY, P. Excerpts from *Symphony* No 5 in E minor Op. 64

OR

From *Il fagotto in orchestra* (AWS):
BERLIOZ, H. Excerpts from *Sinfonia fantastica*
RAVEL, M. Excerpts from *Bolero*
RIMSKY-KORSAKOV, N. Excerpts from *Sheherezade*
TCHAIKOVSKY, P. Excerpts from *Sinfonia No 5*

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects and extended techniques appropriate to the instrument and required for particular musical and stylistic reasons
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the bassoon, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 4120

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Works are to be chosen at the candidate's discretion from the Manual List. Candidates may also choose to prepare three of the orchestral excerpts listed as part of the examination programme.

Candidates must provide a copy of each work for use by the examiners.

Manual list

BERTONI, U. *Study* No 4 and *Study* No 5 from *12 studies* (IMC)
BERWALD, F. *Konsertstycke* in F major Op. 2 (Bärenreiter)
BOISMORTIER, J. de. *Sonata* in G major Op. 50 No 2 (Fuzeau)
BOYD, A. *Yuya 2* (University of York)
BRUNS, V. *4 virtuose Stücke für Fagott solo* Op. 93
CORETTE, M. *Sonata* No 1 in F major from *Les délices de la solitude* Op. 20 (Schott)
DENISOV, E. Any two études from *5 études* (DVFM)
DEVIENNE, F. *Sonata* in G minor Op. 24 No 5 (Musica Rara)
DUTILLEUX, H. *Sarabande et Cortège* (Alphonse Leduc)
FOGG, E. *Concerto* (Emerson)
FRANÇAIX, J. *Divertissement* (Schott)

HUMMEL, J. *Romanza – Andantino e cantabile* 2nd movement and *Rondo – Vivace* 3rd movement from *Concerto* in F major s63/W23 (Musica Rara)
JACOB, G. *Allegro* 1st movement and *Adagio* 2nd movement from *Concerto* (Stainer and Bell)
JACOB, G. *Adagio* 2nd movement and *Allegro giocoso* 3rd movement from *Concerto* (Stainer and Bell)
JEANJEAN, P. *Prélude et scherzo* (Alphonse Leduc)
KOECHLIN, C. *Sonata* Op. 71 (Billaudot)
MIGNONE, F. *Valsa da outra esquina, Mistério…*, and *Macunaíma* from *Sixteen waltzes for solo bassoon* (LRQ)
OSBORNE, W. *Rhapsody* (Peters)
TANSMAN, A. *Sonatine* (Eschig)
TELEMANN, G. *Fantaisie* No 2 and *Fantaisie* No 3 from *12 fantaisies* TWV 40:2–13 (Bocal)
TELEMANN, G. *Sonata* in E minor (EMB)
VIVALDI, A. *Concerto* in C major RV 467 (Ricordi)
VIVALDI, A. *Concerto* in F major RV 485 (Ricordi)
VIVALDI, A. *Concerto* in F major RV 489 (Ricordi)
VIVALDI, A. *Concerto* in B♭ major RV 503 (Ricordi)
VILLA-LOBOS, H. *Ciranda das sete notas* (Peermusic)
WEBER, C. von. *Concerto* in F major Op. 75 (Breitkopf)

Orchestral and chamber music excerpts

From *AMEB Bassoon Orchestral excerpts download (*ameb.edu.au/bassoon):
- MUSSORGSKY, M. arr. RAVEL. Excerpts from *Ballet des poussins dans leurs coques* 5th movement from *Tableaux d'une exposition*
- SMETANA, B. Excerpts from *Prodaná nevěsta* [The bartered bride] JB 1:100
- TCHAIKOVSKY, P. Excerpts from *Adagio* 1st movement and *Finale – Adagio lamentoso* from *Symphony* No 6 in B minor ('Pathétique') Op. 74

OR

From *Il fagotto in orchestra* (AWS):
- MUSSORGSKY, M. arr. RAVEL. Excerpts from *Ballet des poussins dans leurs coques* 5th movement from *Tableaux d'une exposition*
- SHOSTAKOVICH, D. Excerpts from *Sinfonia No 9*
- SMETANA, B. Excerpts from *La sposa venduta*
- STRAVINSKY, I. 2nd bassoon part for *Allegro moderato* and 1st bassoon part for Variation II from *Gavotta (con due variazioni)* 6th movement from *Suite di Pulcinella – balletto*
- TCHAIKOVSKY, P. Excerpts from *Adagio* 1st movement and *Finale – Adagio lamentoso* from *Sinfonia No 6*

Section II. General knowledge

LICENTIATE 4121

Section I. Pieces

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Works are to be chosen at the candidate's discretion from the Manual List. Candidates may also choose to prepare three of the orchestral excerpts listed as part of the examination programme.

A concert standard of performance is expected.

Candidates must provide a copy of each work for use by the examiners.

Candidates must present one complete work in the programme from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Manual List

ARNOLD, M. *Fantasy* Op. 86 (Faber)
BERIO, L. *Sequenza XII* (Universal)
BERTONI, U. *Study* No 7, *Study* No 10 and *Study* No 12 from *12 studies* (IMC)
BITSCH, M. *Concertino* (Alphonse Leduc)
BOISMORTIER, J. de. *Sonata* in G major Op. 26 No 3 (Fuzeau)
BOUTRY, R. *Interférences* (Carisch)
CORRETTE, M. *Sonata* in D minor No 2 from *Les délices de la solitude* Op. 20 (Schott)
DENISOV, E. *Sonata* (Alphonse Leduc)
DEVIENNE, F. *Sonata* in F major Op. 24 No 3 (Musica Rara)
FASCH, J. *Sonata* in C major (Universal)
FRANÇAIX, J. *Allegro moderato* 1st movement and *Scherzando* 2nd movement from *Concerto* (Schott)
FRANÇAIX, J. *Grave* 3rd movement and *Risoluto* 4th movement from *Concerto* (Schott)
GUBAIDULINA, S. *Duo sonata* (Sikorski)
HUMMEL, J. *Allegro moderato* 1st movement and *Romanza – Andantino e cantabile* 2nd movement from *Concerto* in F major s63/W23 (Musica Rara)
JOLIVET, A. *Concerto* (Alphonse Leduc)
MIGNONE, F. *Valsa improvisada* No 7, *Pattapiada* No 10 and *A escrava que não era Isaura* No 14 from *16 waltzes for solo bassoon* (LRQ)
MOZART, W. *Concerto* in B♭ major KV 191 (Henle)
NUSSIO, O. *Variazioni su un' arietta di Pergolesi* (Universal)
SAINT-SAËNS, C. *Sonata* in G major Op. 168 (Peters)
STOCKHAUSEN, K. *Im Freundschaft*
TELEMANN, G. *Sonata* in E♭ major (EMB)
VIVALDI, A. *Concerto* in C major RV 470 (Ricordi)
VIVALDI, A. *Concerto* in E minor RV 484 (Ricordi)
VIVALDI, A. *Concerto* in A minor RV 498 (Ricordi)
VIVALDI, A. *Concerto* in B♭ major RV 501 (Ricordi)
WEBER, C. von. *Andante e Rondo ungarese* Op. 35 (IMC)
WILLIAMS, J. *Concerto 'The five sacred trees'* (Hal Leonard)
YUN, I. *Monolog* (Bote und Bock)
ZWILICH, E. *Concerto* (Merion Music)

Orchestral and chamber music excerpts

Manual list

From *AMEB Bassoon Orchestral excerpts download (*ameb.edu.au/bassoon):
- BEETHOVEN, L. van. Excerpts from *Symphony* No 4 in B♭ Op. 60
- MOZART, W. Excerpts from *Overture* from *Le nozze di Figaro* K. 492
- RAVEL, M. Excerpts from *Piano concerto* in G major
- RESPIGHI, O. Excerpts from *L'adorazione dei magi* 2nd movement from *Trittico botticelliano*

OR

From *Il fagotto in orchestra* (AWS):
- BEETHOVEN, L. van. Excerpts from *Sinfonia No 4*
- MOZART, W. Excerpts from *Overture* from *Le nozze di Figaro*
- RAVEL, M. Excerpts from *Concerto per pianoforte e orchestra*
- RESPIGHI, O. Excerpts from *L'adorazione dei magi* 2nd movement from *Trittico botticelliano*
- STRAVINSKY, I. Excerpts from *Sagra della primavera*

Section II. General knowledge

Bassoon (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Grade 1 to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Bassoon (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A and B, and a third work from either list in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

GRADE 1 (REPERTOIRE) 6121

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6122

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6123

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6124

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Grades 5 and 6 – Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination: Candidates must select one work from each of the three lists (Lists A, B, and C) in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Grades 7 and 8 – Candidates must prepare 5 works (3 List works (OR 2 List + List D Excerpts) + 2 Own Choice works) for presentation at examination: Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral/Chamber Music Excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6125

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6126

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6127

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6128

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Saxophone

Saxophone (Comprehensive)

Aim

The saxophone syllabus provides candidates with a structured progression of saxophone study from within an established system of assessment that provides recognition of achievement from an internationally recognised body, AMEB. Progression through the saxophone syllabus will build saxophone technique and musical knowledge through a programme of learning based on a wide range of musical styles.

General notes

See 'General Requirements' regarding practical examinations in the front section of this Manual.

General knowledge guidelines

Guidelines for General knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' in the front section of this manual.

Alternative Instruments – Saxophone

In Levels 1 and 2 (Grade 1 to Certificate of Performance), the examination may be taken on any one of the following instruments: soprano saxophone, alto saxophone, tenor saxophone or baritone saxophone. No combination of instruments may be used for Levels 1 and 2.

In Level 3 (AMusA and LMusA), any combination of instruments may be used but this is entirely optional.

Examination conduct

Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

AMEB Publications

The following albums are available and apply to this syllabus.

Grade Books

Saxophone Series 1 (Alto and Tenor – First Grade to Fourth Grades) (1998)
Saxophone Series 2 (Alto and Tenor – Grade 1 to Grade 4) (2008)

Technical Work Book

Saxophone Technical Work (AMEB, 2008)

Bibliography

Both, H. *Saxophone-training: daily exercises for beginners and advanced players* (Mainz: Schott)
Cockcroft, B. *Saxophone technique* (reedmusic.com)
Harvey, P. *The saxophone* (London: Kahn and Averill, 1995)
Horwood, W. *Adolphe Sax 1814-1894: his life and legacy* (Bramley: Bramley Books, 1980)
Ingham, R. *The Cambridge companion to the saxophone* (Cambridge: Cambridge University Press, 1998)
Kientzy, D. *Les sons multiples aux saxophones* (Paris: Salabert, 1982)
Londeix, J.-M. *150 years of music for saxophone* (Cherry Hill: Roncorp, 1994)
Londeix, J.-M. *Saxophone studying method* (Paris: Lemoine, 1997)
Londeix, J.-M. *Hello! Mr Sax: or parameters of the saxophone* (Paris: Leduc, 1989)
Londeix, J.-M. *Mechanical exercises* Volumes 1, 2 and 3 (Paris: Lemoine, 1961)
Rascher, S. *Top-tones for the saxophone* (New York: Carl Fischer, 1977)
Rolin, E. *Aphorismes VII* (Paris: Lemoine, 1983)
Ronkin, B. and Frascotti, R. *The orchestral saxophonist* Volumes 1 and 2 (Cherry Hill: Roncorp, 1978)
Rousseau, E. *Saxophone high tones* 2nd ed (St Louis: MMB Music, 2002)
Rousseau, E. *Marcel Mule: his life and the saxophone* (Shell Lake: Etoile, 1982)
Teal, L. *The art of saxophone playing* (Princeton: Summy-Birchard Music, 1963)
Umble, J. *Jean-Marie Londeix: master of the modern saxophone* (Cherry Hill: Roncorp, 2000).

LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play accurately and with attention to musical detail and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to:

- Present Technical Work accurately and promptly when requested by the examiner.
- Perform Technical Work at a uniform tempo at the required speed.
- Play with rhythmic precision.
- Demonstrate good posture and breath control.

- Breathe in a relaxed and controlled manner.
- Hold hands in a comfortable position and avoid excessive finger movement.
- The saxophone neck-strap or harness should facilitate a comfortable playing posture.
- Play each scale or arpeggio in a single breath.
- Use a clear, pure and even tone.
- Perform Technical Work at a consistent *mezzo forte* dynamic.
- Follow articulations as per the guidelines in the syllabus (below) and as requested by the examiner.
- Articulate clearly and cleanly.
- Use a consistent *legato* when slurring.
- Perform all Technical Work from memory.

Section II. Studies and pieces and Extra lists

The candidate is required to:
- Present a well-balanced programme of works of contrasting style and tempi drawn from the lists.
- Play with rhythmic and technical precision.
- Demonstrate accurate intonation.
- Perform at the indicated tempo.
- Observe closely the dynamic and articulation markings.
- Use good posture and breath control.
- Breathing should be relaxed and controlled.
- Hold hands in a comfortable position and avoid excessive finger movement.
- The saxophone neck-strap or harness should facilitate a comfortable playing posture.
- Perform with consideration of the style of each piece.

List pieces are to be performed with piano accompaniment as required. While some pieces on the list are published with CD accompaniment, CD accompaniments may not be used in examinations.

Extra lists (Level 1)

The candidate is required to demonstrate familiarity with the Extra List pieces. Please check the section 'General Information – Practical Examinations' at the front of this Manual.

No Extra List works are required for Grade 1.

Two Extra List works are required for each of Grades 2, 3 and 4.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 1:
- The ability to sing the tonic note at the end of a short unfinished phrase
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time

Grade 2:
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade

Grade 3:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade
- The ability to sing and name a melodic interval as specified for this grade

Grade 4:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing the middle note of a triad as specified for this grade

Sight-reading

The candidate is required to demonstrate:
- Accuracy in reading and performance of time and rhythm
- Accuracy in reading and performance of pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in General knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

GRADE 1 1961

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C to be selected from the AMEB Grade Books and/or the Manual List.

Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

- **From AMEB** ***Saxophone Grade 1 (Alto or Tenor) Series 2*****:**
  DAVIES, J. and HARRIS, P. *Study.*
  SALTER, G. *Blown away.*
  SANTIN, K. *Cha-cha train.*
  TRAD. *Barlow knife.*
- **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
  HARRIS, P. *Study.*
  WALTON, M. *Bundaberg.*

AMEB Manual List:

BARRETT, J. *Triple treat* or *Three blind rats* from *Half steps* (reedmusic.com).
DAVIES, J. and HARRIS, P. No 9 from *80 graded studies* Book 1 (Faber).
ENDRESEN, R. No 1 from *Supplementary studies for saxophone* (Rubank).
RAE, J. Any one of No 3 *Little prelude*, No 13 *Stake-out* or No 23 *Heavy duty* from *Style workout for solo saxophone* (Universal).
TRAD. *The Battle of Aughrim* from *60 Celtic dances* (reedmusic.com).
WALTON, M. *Alligator Creek* from *Saxafari around Australia* (AWMP).

List B for E♭ Alto/Baritone Saxophone

- **From AMEB** ***Saxophone Grade 1 (Alto) Series 2*****:**
  BACH, J.S. arr. HARRISON. *Minuet.*
  RAMEAU, J.-P. arr. WALTON. *Le tambourin.*
  TRAD. *All beautiful the march of days.*
  TRAD. *The ash grove.*
- **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
  ROUSSEAU, E. *Advance of the alto.*
  SCHUBERT, F. *The trout.*

AMEB Manual List:
GLUCK, C. *Dance of the blessed spirits* from *Solo pieces for the beginning saxophonist* (Mel Bay).
From *66 great tunes* (AWMP):
DVOŘÁK, A. *Largo from the New World Symphony*.
From *My favourite alto saxophone concert pieces* (reedmusic.com):
MUSSORGSKY, M. *The great gate of Kiev.*
From *My favourite alto saxophone tutor book* (reedmusic.com):
TRAD. *Turkey in the straw.*
TRAD. *Amazing grace.*
TRAD. *Greensleeves.*

List B for B♭ Soprano/Tenor Saxophone
● **From AMEB** ***Saxophone Grade 1 (Tenor) Series 2*****:**
BACH, J.S. arr. HARRISON. *Minuet.*
RAMEAU, J.-P. arr. WALTON. *Le tambourin.*
TRAD. *All beautiful the march of days.*
TRAD. *The ash grove.*
● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BEETHOVEN, L. van. *Theme.*
SCHUBERT, F. *The trout.*
AMEB Manual List:
From *66 great tunes* (AWMP):
DVOŘÁK, A. *Largo from the New world symphony*.
From *My Favourite tenor saxophone concert pieces* (reedmusic.com):
MUSSORGSKY, M. *The great gate of Kiev.*
From *My favourite tenor saxophone tutor book* (reedmusic.com):
TRAD. *Amazing grace.*
GILMORE, P. *When Johnny comes marching home.*
From *Saxafari around Australia* (AWMP):
TRAD. *Wild colonial boy.*
TRAD. *Botany Bay.*

List C for E♭ Alto/Baritone Saxophone
● **From AMEB** ***Saxophone Grade 1 (Alto) Series 2*****:**
BART, L. arr. HARRIS and CALLAND. *As long as he needs me.*
CARTER, T. *Piper's lullaby.*
FIRTH, A. *Latin sunset.*
MASSON, T. *Générique.*
● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
COWLES, C. *Tri-time.*
TRAD. *The dying stockman.*
AMEB Manual List:
BRAHMS, J. *Brahms' lullaby* from *My favourite alto saxophone tutor book* (reedmusic.com).
CHIARA, V. di. *La Spagnola* from *Solo plus saxophone classical* (Amsco).
CROPTON, M. *Romance* from *Ten to go* (Spartan Press).
FIRTH, A. *Glass slipper waltz* from *Play saxophone with Andy Firth* Book 1 (Boosey & Hawkes).
FISHER, T. *Slap happy* from *Jazz-ed* (Funky Fish Music).
MILLARD, B. *Old Captain Grumpy* from *Six silly songs for sax* (Snazzy Music).
SHEPHERD, J. *The saints* from *Saxophone stunners* Volume 1 (AWMP).
TRAD. *With my swag on my shoulder* from *Saxafari around Australia* (AWMP).

List C for B♭ Soprano/Tenor Saxophone
● **From AMEB** ***Saxophone Grade 1 (Tenor) Series 2*****:**
BART, L. arr. HARRIS and CALLAND. *As long as he needs me.*
CARTER, T. *Piper's lullaby.*
FIRTH, A. *Latin sunset.*
MASSON, T. *Générique.*
● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
COWLES, C. *Tri-time.*
TRAD. *The dying stockman.*
AMEB Manual List:
FISHER, T. *Chilled Brazil* from *Jazz-ed* (Funky Fish Music).
GREENBAUM, S. *5 or 6 overdue library books* from *Etudes for daydreamers* (reedmusic.com).
SHEPHERD, J. *The saints* from *Saxophone stunners* Volume 1 (AWMP).
TRAD. *With my swag on my shoulder* from *Saxafari around Australia* (AWMP).
From *My favourite tenor saxophone tutor book* (reedmusic.com):
BRAHMS, J. *Brahms' lullaby.*
TRAD. *Waltzing Matilda.*

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 — 1962

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C to be selected from the AMEB Grade Books and/or the Manual List.

Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A
● **From AMEB** ***Saxophone Grade 2 (Alto* or *Tenor) Series 2*****:**
DAVIES, J. and HARRIS, P. *Study.*
ENDRESEN, R. *Study.*
RAE, J. *Blue cockatoo.*
TRAD. *Off she goes.*
● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BROD, H. *Study.*
WALTON, M. *Study in F major.*
AMEB Manual List:
DAVIES, J. and HARRIS, P. No 15 from *80 graded studies* Book 1 (Faber).
RAE, J. Any one of No 7 *Chandelier waltz*, No 19 *Street moves* or No 28 *Four by four* from *Style workout for solo saxophone* (Universal).
SANTIN, K. and CLARK, C. *Traffic jam* or *Sneakin' around* from *Creative saxophone* (Oxford).
TRAD. *Rakes of Kildare* or *Jack of all trades* from *60 Celtic dances* (reedmusic.com).
WALTON, M. *Study in D minor* p. 12 or *Study in G minor* p. 20 from *Notecruncher* Book 1 (AWMP).

List B for E♭ Alto/Baritone Saxophone
● **From AMEB** ***Saxophone Grade 2 (Alto) Series 2*****:**
BARSANTI, F. arr. LEONARD and DA COSTA. *Johnnie Faa.*
PUCCINI, G. arr. LANNING. *O mio babbino caro.*
TCHAIKOVSKY, P. arr. WALTON. *Mélodie antique française.*
TRAD. *Londonderry air.*
● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
MOZART, W. *Papageno's aria.*
SULLIVAN, A. *The policeman's song.*
AMEB Manual List:
BARSANTI, F. *Lochaber* from *The Barsanti collection* Volume 1 (CLP).
CHOPIN, F. *Fantasie impromptu* from *Solo plus saxophone classical* (Amsco).
GLUCK, C. von. *Dance* from *Solo pieces for the beginning saxophonist* (Mel Bay).
SCHUMANN, R. arr. WALTON. *The merry peasant* from *66 great tunes* (AWMP).

TCHAIKOVSKY, P. *Chanson triste* from *The young saxophone player* (Oxford).
WORK, H. arr. COCKCROFT. *My grandfather's clock* from *My favourite alto saxophone tutor book* (reedmusic.com).
From *My favourite alto saxophone concert pieces* (reedmusic.com):
ALBINONI, T. *Adagio.*
SCHUMANN, R. *Träumerei.*

List B for B♭ Soprano/Tenor Saxophone

● **From AMEB** ***Saxophone Grade 2 (Tenor) Series 2*****:**
BARSANTI, F. arr. LEONARD and DA COSTA. *Johnnie Faa.*
PUCCINI, G. arr. LANNING. *O mio babbino caro.*
TCHAIKOVSKY, P. arr. WALTON. *Mélodie antique française.*
TRAD. *Londonderry air.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
HAYDN, J. *Allegro.*
MOZART, W. *Papageno's aria.*

AMEB Manual List:
BARSANTI, F. *Lochaber* from *The Barsanti collection* Volume 1 (CLP).
BIZET, G. *Seguidilla from Carmen* from *Amazing solos* (Boosey & Hawkes).
SCHUMANN, R. arr. WALTON. *The merry peasant* from *66 great tunes* (AWMP).
From *My favourite tenor saxophone concert pieces* (reedmusic.com):
ALBINONI, T. *Adagio.*
SCHUMANN, R. *Träumerei.*

List C for E♭ Alto/Baritone Saxophone

● **From AMEB** ***Saxophone Grade 2 (Alto) Series 2*****:**
DAVIDSON, L. *Cathy's dream.*
FIRTH, A. *Shaken not stirred.*
HARRIS, P. *Foxtrot.*
SPIEWAK, T. *A little serenade.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BAILEY, K. *Scoobie du wup.*
STRAVINSKY, I. *Shrovetide fair themes.*

AMEB Manual List:
BARRETT, J. *Heaven's steps* from *Steppin' up* (reedmusic.com).
CARTER, T. *Miles of water colour* from *Smocks and ladders* (reedmusic.com).
DAVIDSON, L. *Swing thing* from *Lokked in* (reedmusic.com).
FIRTH, A. *Just 3-4 now* from *Play saxophone with Andy Firth* Book 1 (Boosey & Hawkes).
FISHER, T. *Chilled Brazil* from *Jazz-ed* (Funky Fish Music).
NATHANSON, M. *Hava nagila* from *My favourite alto saxophone tutor book* (reedmusic.com).
PERCIVAL, R. *Romance* from *Teacher on tap for alto saxophone* Book 2 (Teacher on Tap).
RAE, J. *Mr Creek* from *Blue saxophone* (Universal).
From *Take another ten* (Universal):
GRIEG, E. *Autumn thoughts.*
ELLINGTON, D. *It don't mean a thing.*

List C for B♭ Soprano/Tenor Saxophone

● **From AMEB** ***Saxophone Grade 2 (Tenor) Series 2*****:**
DAVIDSON, L. *Cathy's dream.*
FIRTH, A. *Shaken not stirred.*
HARRIS, P. *Foxtrot.*
SPIEWAK, T. *A little serenade.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BAILEY, K. *Scoobie du wup.*
POGSON, S. *Ska-face.*

AMEB Manual List:
BARRATT, C. and JENKINS, K. *Bill's boogie* or *Jazz solo* from *Sounds for sax* Volume 1 (Chester).
BARRETT, J. *Heaven's steps* from *Steppin' up* (reedmusic.com).
DAVIDSON, L. *Swing thing* from *Lokked in* (reedmusic.com).
ELLINGTON, D. *It don't mean a thing* from *Take another ten* (Universal).
GREENBAUM, S. *1 or 2 old mints in my pocket* from *Etudes for daydreamers* (reedmusic.com).
NATHANSON, M. *Hava nagila* from *My favourite tenor saxophone tutor book* (reedmusic.com).
PERCIVAL, R. *Romance* from *Teacher on tap for tenor saxophone* Book 2 (Teacher on Tap).
RAE, J. *Mr Creek* from *Blue saxophone* (Universal).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 — 1963

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C to be selected from the AMEB Grade Books and/or the Manual List.

Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

● **From AMEB** ***Saxophone Grade 3 (Alto* or *Tenor) Series 2*****:**
ENDRESEN, R. *Study.*
JANCOURT, E. arr. WASTALL. *Study.*
PETERSON, O. arr. HARRISON. *Jazz étude No 2.*
TRAD. *Harvest home.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
HINKE, G. *Study.*
WALTON, M. *Study in B minor.*

AMEB Manual List:
BARRETT, J. *David and his big friend* from *Half steps* (reedmusic.com).
DAVIES, J. and HARRIS, P. No 21 or 28 from *80 graded studies* Book 1 (Faber).
HARRISON, H. No 20 *Londonderry hornpipe* from *Amazing studies* (Boosey & Hawkes).
McCHRYSTAL, G. No 1 *The Celtic kids* from *Sax scorchers* (Saxtet).
TRAD. *Chorus jig* from *60 Celtic dances* (reedmusic.com).
WALTON, M. *Study in D major* p. 33 or *Study in D minor* p. 32 from *Notecruncher* Book 1 (AWMP).

List B for E♭ Alto/Baritone Saxophone

● **From AMEB** ***Saxophone Grade 3 (Alto) Series 2*****:**
BACH, C.P.E. arr. PERCIVAL. *March.*
CAMPRA, A. arr. LONDEIX. *Musette.*
ELGAR, E. arr. COCKCROFT. *Chanson de matin.*
SCHUBERT, F. arr. WALTON. *Marche militaire.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BIZET, G. *Second theme.*
MARTINI, G. *Plaisir d'amour.*

AMEB Manual List:
BARSANTI, F. Any one of *Corn rigs are bonny*, *Dumbarton drums* or *Pinkie house* from *The Barsanti collection* Volume 1 (CLP).
HAYDN, J. arr. WALTON. *Serenade* from *66 great tunes* (AWMP).
LOEILLET, J. *Allegro* from *Baroque music for saxophone* (Mel Bay).
OFFENBACH, J. *The can can* from *My favourite alto saxophone tutor book* (reedmusic.com).
WEBER, C. von. *Hunter's chorus* from *Solo pieces for the beginning saxophonist* (Mel Bay).

From *My favourite alto saxophone concert pieces* (reedmusic.com):
BIZET, G. *Overture to Carmen*
BEETHOVEN, L. van. *Minuet in G major*

List B for B♭ Soprano/Tenor Saxophone

● **From AMEB** ***Saxophone Grade 3 (Tenor) Series 2*****:**
BACH, C.P.E. arr. PERCIVAL. *March.*
CAMPRA, A. arr. LONDEIX. *Musette.*
ELGAR, E. arr. COCKCROFT. *Chanson de matin.*
SCHUBERT, F. arr. WALTON. *Marche militaire.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
ANON. *Rondo.*
VIVALDI, A. *Winter.*

AMEB Manual List:
BARSANTI, F. Any one of *Corn rigs are bonny*, *Dumbarton drums* or *Pinkie house* from *The Barsanti collection* Volume 1 (CLP).
HAYDN, J. arr. WALTON. *Serenade* from *66 great tunes* (AWMP).
OFFENBACH, J. *The can can* from *My favourite tenor saxophone tutor book* (reedmusic.com).
From *My favourite tenor saxophone concert pieces* (reedmusic.com):
BIZET, G. *Overture to Carmen*
BEETHOVEN, L. van. *Minuet in G major*

List C for E♭ Alto/Baritone Saxophone

● **From AMEB** ***Saxophone Grade 3 (Alto) Series 2*****:**
POGSON, S. *Bachelor girl.*
SPIEWAK, T. *Camel rollick.*
STRACHEY, J. and LINK, H. arr. RAE. *These foolish things.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BAILEY, K. *Snappy rag.*
BOZZA, E. *Chanson à bercer* (1998 edition).
PERCIVAL. *Polka* (2000 edition).

AMEB Manual List:
BAILEY, K. *Moonlight air* from *Jazz incorporated* Volume 1 (Bailey).
BARRETT, J. *I wonder why* from *Steppin' up* (reedmusic.com).
CARTER, T. *Up the ladder* or *Mosquito* from *Smocks and ladders* (reedmusic.com).
CROPTON, M. *Yakuza no more* from *Ten to go* (Spartan Press).
DAVIDSON, L. *A lane in Wales* or *Duddles chuckles* from *Lokked in* (reedmusic.com).
FIRTH, A. *Swing thing* from *Play saxophone with Andy Firth* Book 1 (Boosey & Hawkes).
PERCIVAL, R. *Hungarian dance* from *Teacher on tap for alto saxophone* Book 2 (Teacher on Tap).
RAE, J. *Vintage blue* from *Blue saxophone* (Universal).
SHEPHERD, J. *Calypso IX* or *C jump* from *Saxophone stunners* Volume 1 (AWMP).

List C for B♭ Soprano/Tenor Saxophone

● **From AMEB** ***Saxophone Grade 3 (Tenor) Series 2*****:**
BARRETT, J. *Cha-cha boom.*
GREENBAUM, S. *7 or 8 to be in before 9.*
POGSON, S. *Bachelor girl.*
STRACHEY, J. and LINK, H. arr. RAE. *These foolish things.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BAILEY, K. *Snappy rag.*
POGSON, S. *Down at the drive in.*

AMEB Manual List:
BAILEY, K. *Moonlight air* from *Jazz incorporated* Volume 1 (Bailey).
BARRATT, C. and JENKINS, K. *Razmataz rag* or *Time to tango* from *Sounds for sax* Volume 1 (Chester).
BARRETT, J. *I wonder why* from *Steppin' up* (reedmusic.com).
DAVIDSON, L. *A lane in Wales* or *Duddles chuckles* from *Lokked in* (reedmusic.com).
MARSHALL, P. *Ya ya rag* from *Tenorrific* (reedmusic.com).
PERCIVAL, R. *Hungarian dance* from *Teacher on Tap for tenor saxophone* Book 2 (Teacher on Tap).
RAE, J. *Vintage blue* from *Blue Saxophone* (Universal).
SHEPHERD, J. *Calypso IX* or *C jump* from *Saxophone stunners* Volume 1 (AWMP).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 — 1964

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C to be selected from the AMEB Grade Books and/or the Manual List.

Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

● **From AMEB** ***Saxophone Grade 4 (Alto*** **or** ***Tenor) Series 2*****:**
BARRETT, J. *The boogie woogie woogie.*
ENDRESEN, R. *Study.*
VANDERHAGEN, A. arr. DAVIES and HARRIS. *Study.*
WALTON, M. *Five a side.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
HARRIS, P. *Study.*
WALTON, M. *Study in E♭.*

AMEB Manual List:
BARRETT, J. *We don't tango here* from *Leaps and bounds* (reedmusic.com).
COCKCROFT, B. *Virgo* from *Zodiac* (reedmusic.com).
DAVIES, J. and HARRIS, P. No 38 from *80 graded studies* Book 1 (Faber).
HARRISON, H. Any one of No 10 *Study* or No 46 *Allegro* or No 68 *Study* from *Amazing studies* (Boosey & Hawkes).
SCOTT, A. *7 chillin' in the hud* from *Sax scorchers* (Saxtet).
TRAD. *Arthur's seat* or *The groves hornpipe* from *60 Celtic dances* (reedmusic.com).
WALTON, M. *Study in C minor* p 36 from *Notecruncher* Book 1 (AWMP).
WALTON, M. *Round and around* from *Notecruncher* Book 2 (AWMP).

List B for E♭ Alto/Baritone Saxophone

● **From AMEB** ***Saxophone Grade 4 (Alto) Series 2*****:**
BIZET, G. arr. COCKCROFT. *Farandole.*
CORELLI, A. arr. WERETKA. *Giga.*
DVOŘÁK, A. arr. TEAL. *Larghetto.*
STÖLZEL, G.H. arr. WERETKA. *Bist du bei mir.*

● **From AMEB** ***Saxophone First to Fourth Grade Series 1*****:**
BRAHMS, J. *Hungarian dance.*
CHEDEVILLE, E. *La chicane.*

AMEB Manual List:
BACH, J.S. *Air on a G string* from *Take another ten* (Universal).
BACH, J.S. arr. COCKROFT. *Air on a G string* from *My favourite alto saxophone concert pieces* (reedmusic.com).
HAYDN, J. arr. TEAL. *Minuet* from *Solos for the alto saxophone player* (Schirmer).
MARCELLO, B. *Largo* and *Allegro* from *Solo pieces for the beginning saxophonist* (Mel Bay).
TELEMANN, G. *Vivace* from *Baroque music for saxophone* (Mel Bay).
From *66 great tunes* (AWMP):
MOZART, W. *Voi che sapete.*
VIVALDI, A. *Concerto for 2 trumpets.*

From *More great tunes* (AWMP):
HANDEL, G. *Hallelujah chorus.*
MOZART, W. *The marriage of Figaro.*
ROSSINI, G. *The thieving magpie.*

List B for B♭ Soprano/Tenor Saxophone

● **From AMEB *Saxophone Grade 4 (Tenor) Series 2*:**
BIZET, G. arr. COCKCROFT. *Farandole.*
CORELLI, A. arr. WERETKA. *Giga.*
DVOŘÁK, A. arr. TEAL. *Larghetto.*
STÖLZEL, G.H. arr. WERETKA. *Bist du bei mir.*

● **From AMEB *Saxophone First to Fourth Grade Series 1*:**
BRAHMS, J. *Hungarian dance.*
CHEDEVILLE, E. *La chicane.*

AMEB Manual List:
BACH, J.S. *Air on a G string* from *Take another ten* (Universal).
BACH, J.S. arr. COCKCROFT. *Air on the G string* from *My favourite tenor saxophone concert pieces* (reedmusic.com).
FAURE, G. *Le jardin de Dolly* from *Gabriel Fauré saxophone album* (Universal).
From *66 great tunes* (AWMP):
MOZART, W. *Voi che sapete.*
VIVALDI, A *Concerto for 2 trumpets.*
From *More great tunes* (AWMP):
HANDEL, G. *Hallelujah chorus.*
MOZART, W. *The marriage of Figaro.*
ROSSINI, G. *The thieving magpie.*

List C for E♭ Alto/Baritone Saxophone

● **From AMEB *Saxophone Grade 4 (Alto) Series 2*:**
BRUBECK, D. arr. HARRIS and CALLAND. *It's a raggy waltz.*
GREENBAUM, S. *In orbit.*
JOPLIN, S. arr. WALTON. *New rag.*
MILLARD, B. *2 cool 4 skool.*

● **From AMEB *Saxophone First to Fourth Grade Series 1*:**
BENJAMIN, A. *Jamaican rumba.*
HARE, N. *Banana rag.*

AMEB Manual List:
BARRETT, J. *Eat my shorts dance* from *Steppin' up* (reedmusic.com).
CARTER, T. *The wail* from *Smocks and ladders* (reedmusic.com).
DAVIDSON, L. *Heritage* from *Lokked in* (reedmusic.com).
FIRTH, A. *Teach me to mambo* or *Super sleuth* from *Play saxophone with Andy Firth* Book 1 (Boosey & Hawkes).
MARSHALL, P. *Rock salt* or *Ga ga rag* from *Altotude* (reedmusic.com).
MILLARD, B. *little dog BIG DOG* from *Six silly songs for sax* (Snazzy Music).
PERCIVAL, R. *Scherzo* from *Teacher on tap for alto saxophone* Book 2 (Teacher on Tap).
RAE, J. *Rachel and the boys* from *Blue saxophone* (Universal).
SHEPHERD, J. *Csikszentmihalyi shuffle* or *The last chance*, *Devastating low-down blues* from *Saxophone stunners* Volume 1 (AWMP).
SPIEWAK, T. *Gavotte* from *Kaleidoscope* (reedmusic.com).
THOMYS, A. No I or No II from *Miniatures in various styles for alto sax and piano* (PWM Edition).

List C for B♭ Soprano/Tenor Saxophone

● **From AMEB *Saxophone Grade 4 (Tenor) Series 2*:**
BRUBECK, D. arr. HARRIS and CALLAND. *It's a raggy waltz.*
GREENBAUM, S. *In orbit.*
JOPLIN, S. arr. WALTON. *New rag.*
MILLARD, B. *2 cool 4 skool.*

● **From AMEB *Saxophone First to Fourth Grade Series 1*:**
BAILEY, K. *Jumbuck jive.*
BENJAMIN, A. *Jamaican rumba.*

AMEB Manual List:
BAILEY, K. *Devil may care* from *Jazz incorporated* Volume 1 (Bailey).
BARRETT, J. *Eat my shorts dance* from *Steppin' up* (reedmusic.com).
DAVIDSON, L. *Heritage* from *Lokked in* (reedmusic.com).
MARSHALL, P. *Rock steady* or *Tenorrific* from *Tenorrific* (reedmusic.com).
PERCIVAL, R. *Scherzo* from *Teacher on tap for tenor saxophone* Book 2 (Teacher on Tap).
RAE, J. *Rachel and the boys* from *Blue saxophone* (Universal).
SHEPHERD, J. *Csikszentmihalyi shuffle* or *The last chance*, *Devastating low-down blues* from *Saxophone stunners* Volume 1 (AWMP).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play accurately and with attention to musical detail and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

From Grade 5, each candidate is expected to tune the instrument accurately without assistance.

Alternative Instruments

Please refer to the information about alternative instruments at the beginning of the saxophone syllabus.

Section I. Technical work

Candidates are required to prepare the Technical Work according to the following guidelines:

- Present the Technical Work accurately and promptly.
- Perform Technical Work at a uniform tempo at the required speed.
- Play with rhythmic precision.
- Use alternative fingerings, where appropriate, to increase technical fluency.
- Demonstrate good posture and breath control.
- Breathing should be relaxed and controlled.
- Hold hands in a comfortable position and avoid excessive finger movement.
- The saxophone neck-strap or harness should facilitate a comfortable playing posture.
- Play each scale or arpeggio in a single breath.
- Play with a clear, pure and homogenous tone.
- Demonstrate consistent pitch.
- Perform Technical Work at a consistent *mezzo forte* dynamic.
- Follow articulations as per the the requirements set out in *Saxophone Technical Work* (AMEB, 2008) and as requested by the examiner.
- Articulate clearly and cleanly.
- Utilise a crisp *staccato*.
- Use a consistent *legato* when slurring.

All Technical Work must be performed from memory.

Section II. Studies and pieces

The candidate is required to:

- Present a well-balanced programme of works of contrasting style and tempi, drawn from the lists.
- Play with rhythmic and technical precision.
- Demonstrate accurate intonation.
- Perform at the indicated tempo.

- Observe closely the dynamic and articulation markings.
- Use alternative fingerings, where appropriate, to increase technical fluency and to develop a finer control of intonation.
- Use good posture and breath control.
- Breathing should be relaxed and controlled.
- Hold hands in a comfortable position and avoid excessive finger movement.
- The saxophone neck-strap or harness should facilitate a comfortable playing posture.
- Perform with a good understanding of the style of each piece, using appropriate phrasing and articulation.
- Utilise a range of tonal colours for expressive purposes, including *vibrato*, as appropriate to each piece.

Extra lists

Two Extra List works are required in each of Grades 5, 6 and 7.
No Extra List works are required in Grade 8 or the Certificate of Performance.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 5:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing all three notes of a triad, as specified for this grade

Grade 6:
- The ability to sing and name a melodic interval as specified for this grade
- The ability to state the position of a triad as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to recognise cadences as specified for this grade

Grade 7:
- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade

Grade 8:
- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing the lower part of a two-part progression as specified for this grade

Sight-reading and Transposition requirements

The candidate is required to demonstrate:
- Accuracy in reading and performance of time and rhythm
- Accuracy in reading and performance of pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated
- The ability to transpose from concert pitch up a major 6th (alto), or up a major 9th (tenor)

General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' in the front section of this Manual.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate is required to present a varied and balanced programme of music chosen from two lists: List A – unaccompanied works – and List B – accompanied works. The candidate must present at least one piece from List A, and at least two pieces from List B. Memorisation is encouraged but not required. Inclusion of an Australian work is encouraged.
- Play with rhythmic and technical precision.
- Demonstrate accurate intonation.
- Perform at the indicated tempo.
- Observe closely the dynamic and articulation markings.
- Use alternative fingerings, where appropriate, to increase technical fluency and to develop a finer control of intonation.
- Use good posture and breath control.
- Breathing should be relaxed and controlled.
- Hold hands in a comfortable position and avoid excessive finger movement.
- The saxophone neck-strap or harness should facilitate a comfortable playing posture.
- Perform with a good understanding of the style of each piece, using appropriate phrasing and articulation.
- Utilise a range of tonal colours for expressive purposes, including *vibrato*, as appropriate to each piece.
- Be familiar with and able to execute any advanced saxophone techniques, such as slap-tongue, microtones, multiphonics, circular breathing, *altissimo*, or sub-tone, that appear within the pieces. It is not compulsory to present works that include these techniques. Where composers have included *ossia* passages to avoid these techniques it is permissible to play them.

Section II. General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'Test Requirements for Candidates in Practical Examinations – General knowledge Tests' in the front section of this Manual.

GRADE 5 1965

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each Lists A, B, and C. Two Extra List pieces are required. Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

BARRETT, J. *Funkability* from *Leaps and bounds for solo alto or tenor saxophone* (reedmusic.com).
BARRETT, J. *Doodly what's it* or *The little rag rag* from *Whole steps* (reedmusic.com).
COCKCROFT, B. *Libra* from *Zodiac* (reedmusic.com).
DAVIES, J. and HARRIS, P. No 43 or No 46 from *80 graded studies* Book 1 (Faber).
DAVIES, J. and HARRIS, P. No 49 or No 68 from *80 graded studies* Book 2 (Faber).
HARRISON, H. No 11 *Study* or No 55 *Bourrée* from *Amazing studies* (Boosey & Hawkes).
MOULDS, R. No 13 *Un sorriso all'ombra* from *Sax scorchers* (Saxtet).
RAE, J. Any one of No 5 *Slavonic Dance*, No 7 *Helix* or No 13 *Slurp, slurp!* from *20 modern studies* (Universal).
TRAD. *The drunken sailor* from *60 Celtic dances* (reedmusic.com).
WALTON, M. *Clockwork* or *minor momentum* from *Notecruncher* Book 2 (AWMP).

List B for E♭ Alto/Baritone Saxophone

DEBUSSY, C. *Clair de lune* from *My favourite alto saxophone concert pieces* (reedmusic.com).
PLATTI, G. arr. HERVIG. 1st movement from *Sonata No 5* Op. 3 (Rubank).
From *66 great tunes* (AWMP):
BACH, J.S. *Badinerie.*
TRAD. *Carnival of Venice.*
From *Baroque music for saxophone* (Mel Bay):
MARCELLO, B. *Largo and Allegro.*
PERGOLESI, G. *Siciliana.*
From *More great tunes* (AWMP):
MENDELSSOHN, F. *Fingal's Cave.*
SCHUBERT, F. *Fantasia.*
From *Solos for alto saxophone: 41 recital pieces with piano accompaniment* (Carl Fischer):
BACH, J.S. *Arioso.*
MOZART, W. *Adagio.*

List B for B♭ Soprano/Tenor Saxophone

DEBUSSY, C. *Clair de lune* from *My favourite tenor saxophone concert pieces* (reedmusic.com).
GRANADOS, E. *Playera* from *Solos for the tenor saxophone player* (Schirmer).
SCHUMANN, R. *Romance No 1* from *Solos for the tenor saxophone player* (Schirmer).
From *66 great tunes* (AWMP):
BACH, J.S. *Badinerie.*
TRAD. *Carnival of Venice.*
From *More great tunes* (AWMP):
MENDELSSOHN, F. *Fingal's cave.*
SCHUBERT, F. *Fantasia.*

List C for E♭ Alto/Baritone Saxophone

ABBOTT, K. *Autumn song* (reedmusic.com).
BAILEY, K. *A wily bossa* or *Stokers siding* from *Jazz incorporated* Volume 1 (Bailey).
BARRETT, J. *My neighbour's pool* or *Half a dozen* from *Steppin' up* (reedmusic.com).
BOZZA, E. *Aria* (Leduc).
CARTER, T. *Smock 2* from *Smocks and ladders* (reedmusic.com).
COWLES, C. *Sonatina* from *Five pieces for E♭ baritone saxophone* (Studio).
DAVIDSON, L. *One for Mum* (reedmusic.com).
DUBOIS, P. *A la Russe* from *Pièces characteristiques en forme de suite for alto saxophone and piano* (Leduc).
FIRTH, A. *Broken promises* from *Play saxophone with Andy Firth* Book 2 (Boosey & Hawkes).
GHIDONI, A. *Ballade et Divertissement* (Leduc).
GREENBAUM, S. No 2 *Departure lounge* and No 3 *In traffic* from *Three places for a new millenium* (reedmusic.com).
JOPLIN, S. *Maple leaf rag* from *The young saxophone player* (Oxford).
MARSHALL, P. *Tango magnifico* from *Altotude* (reedmusic.com).
MUSSORGSKY, M. arr. TEAL. *The old castle* from *Solos for the alto saxophone player* (Schirmer).
PERCIVAL, R. *Polonaise d'acciaccatura* from *Teacher on tap for alto saxophone* Book 3 (Teacher on Tap).
RAVEL, M. arr. LEONARD. *Pavane pour une infante défunte* (Masters Music Publications).
SHEPHERD, J. *4.2.2* from *Saxophone stunners* Volume 1 (AWMP).
SPIEWAK, T. *Almost eight* (reedmusic.com).
THOMYS, A. No III or No IV from *Miniatures in various styles for alto sax and piano* (PWM Edition).
TOMASI, H. *Chant corse for alto saxophone and piano* (Leduc).

List C for B♭ Soprano/Tenor Saxophone

ABBOTT, K. *Autumn song* (reedmusic.com).
BAILEY, K. *A wily bossa* or *Stokers siding* from *Jazz incorporated* Volume 1 (Bailey).
BARRETT, J. *My neighbour's pool* or *Half a dozen* from *Steppin' up* (reedmusic.com).
DAVIDSON, L. *Mediterranean blue* (reedmusic.com).
DAVIDSON, L. *One for mum* (reedmusic.com).
GHIDONI, A. *Ballade et Divertissement* (Leduc).
McGARRY, D. *Song without words* (Saxtet).
MARSHALL, P. *Tango magnifico* or *Fire fight* from *Tenorrific* (reedmusic.com).
PERCIVAL, R. *Polonaise d'acciaccatura* from *Teacher on tap for tenor saxophone* Book 3 (Teacher on Tap).
RAVEL, M. arr. LEONARD. *Pavane pour une infante défunte* (Masters Music Publications).
SHEPHERD, J. *4.2.2* from *Saxophone stunners* Volume 1 (AWMP).
SHOSTAKOVICH, D. *Romance* from *The Gadfly* (Fentone Music).
SPIEWAK, T. *Almost eight* (reedmusic.com).
TOMASI, H. *Chant corse for tenor saxophone and piano* (Leduc).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

GRADE 6 — 1966

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Four works of contrasting styles and tempi are to be chosen, one from each Lists A, B, C and D. Two Extra List pieces are required. Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

BACH, J.S. *Bourrée* p 44 from *Suite No 4* (*Solos from the unaccompanied works of J.S. Bach* – Mel Bay).
BARRETT, J. *Be bopaphobia* from *Leaps and bounds for solo alto or tenor saxophone* (reedmusic.com).
COCKCROFT, B. *Sagittarius* from *Zodiac* (reedmusic.com).
DAVIES, J. and HARRIS, P. No 71 or No 72 from *80 graded studies* Book 2 (Faber).
KREUTZER, R. *Study No 1* from *Advanced studies* (reedmusic.com).
MULE, M. No 1 from *Etudes variées* (Leduc).
RAE, J. No 4 *Staccato prelude* from *12 modern études* (Universal).
RAE, J. No 14 *Hard rock blues* or No 18 *Inside-out* from *20 modern studies* (Universal).
WALTON, M. *The crossing* or *Pierrot* from *Notecruncher* Book 2 (AWMP).
From *Sax scorchers* (Saxtet):
TWEED, A. No 15 *See-Saw.*
WOOD, N. No 19 *Balletico.*

List B for E♭ Alto/Baritone Saxophone

BACH, C.P.E. arr. LEONARD. Any two movements from *Sonata* Wq 135 (CLP).
BACH, J.S. arr. TEAL. *Sicilienne* and *Allegro* from *Solos for the alto saxophone player* (Schirmer).
HANDEL, G. arr. LEONARD. 1st and 2nd movements from *Sonata* Op. 1 No 8 (CLP)
MASSENET, J. *Meditation* from *My favourite alto saxophone concert pieces* (reedmusic.com).
SINGELEE, J. *Solo de concert* Op. 74 from *Solo de concert Op. 74 et Fantaisie brillante Op. 86* (Lemoine).
TELEMANN, G. arr. LEONARD. 3rd and 4th movements from *Sonata in A minor* (CLP).
VIVALDI, A. 3rd and 4th movements from *Sonata No 1* (*The Vivaldi album for alto saxophone* – AWMP).
From *Solos for alto saxophone: 41 recital pieces with piano accompaniment* (Carl Fischer):
GLUCK, C. von. *Minuet* and *Dance of the blessed spirits*.
VIVALDI, A. *Largo* and *Allegro*.

List B for B♭ Soprano/Tenor Saxophone

BACH, J.S. 2nd and 3rd movements from *Sonata in E♭ major* (Theodore Presser).
BACH, J.S. arr. TEAL. *Two bourrées* from *Solos for the tenor saxophone player* (Schirmer).
FIOCCO, J. No 6 *Arioso* from *Saxophone solos for tenor saxophone and piano* Volume 2 (Chester).
HANDEL, G. arr. LEONARD. 1st and 2nd movements from *Sonata* Op. 1 No 8 (CLP).
HANDEL, G. *The arrival of the Queen of Sheba* (*More great tunes* – AWMP).
MARCELLO, B. 3rd movement from *Concerto in C mol for B♭ saxophone and piano* (Molenaar).
MASSENET, J. *Meditation* from *My favourite tenor saxophone concert pieces* (reedmusic.com).
SINGELEE, J. *4e Solo de concert* Op. 84 from *4e solo de concert Op. 84 et 6e solo de concert Op. 92 et Fantaisie brillante Op. 75 et Concerto Op. 57* (Lemoine).
TELEMANN, G. arr. LEONARD. 3rd and 4th movements from *Sonata in A minor* (CLP).
VIVALDI, A. 3rd and 4th movements from *Sonata No 1* (*The Vivaldi album for tenor saxophone* – AWMP).

List C for E♭ Alto/Baritone Saxophone

DUBOIS, P. *A l'Espagnole* from *Pièces characteristiques en forme de suite for alto saxophone and piano* (Leduc)
DUKAS, P. *Alla gitana* (Leduc).
FRANÇAIX, J. Any three dances from *Cinq danses exotiques for alto saxophone and piano* (Schott).
GHIDONI, A. *Nocturne et sicilienne* (Leduc).
KLAVEREN, W. van. Nos 1 and 3 from *Trois pièces de fantaisie sur un thème de Berlioz* (Lemoine).
RAVEL, M. *Pièce en forme de habanera for alto saxophone and piano* (Leduc).
RUEFF, J. *Chanson et passepied* (Leduc).
THOMYS, A. No X from *Miniatures in various styles for alto sax and piano* (PWM Edition).
WIEDOEFT, R. *Valse vanité* (Hunt).

List C for B♭ Soprano/Tenor Saxophone

GHIDONI, A. *Nocturne et sicilienne* (Leduc).
RAVEL, M. *Pièce en forme de habanera for B♭ saxophone and piano* (Leduc).
SCHMITT, E. *Songe de Coppélius* (Lemoine).
TEMPLETON, A. *Elégie* (Emerson Edition).
WOOD, N. *Where spirits and demons dance* (Saxtet).

List D for E♭ Alto/Baritone Saxophone

DAVIDSON, L. *The listener* (reedmusic.com).
DAVIDSON, L. *Hoe down* (reedmusic.com).
GREENBAUM, S. *The lake and the hinterland* (reedmusic.com).
PETERSON, J. *Drive* (reedmusic.com).
SMITH, B. *Fantasy piece* (AMC).
WALTON, M. *Chilling out* from *Australian saxophone encores* (AWMP).

List D for B♭ Soprano/Tenor Saxophone

ABBOTT, K. *Echoes of another age* (reedmusic.com).
ABBOTT, K. *Flipside* (reedmusic.com).
DAVIDSON, L. *The listener* (reedmusic.com).
DAVIDSON, L. *Helter skelter* (reedmusic.com).
DAVIES, T. Any two movements from *Three Sundays* (reedmusic.com).
GILMOUR, R. *Anthem for soprano saxophone and piano* (reedmusic.com) (can be played on tenor saxophone).
SPIEWAK, T. *A little fancy* (reedmusic.com).
WALTON, M. *Chilling out* from *Australian saxophone encores* (AWMP).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

GRADE 7 — 1967

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Four works of contrasting styles and tempi are to be chosen, one from each Lists A, B, C and D. Two Extra List pieces are required. Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

BACH, C.P.E. 3rd movement from *Sonata* p. 22 from *Notecruncher* Book 2 (AWMP).
COCKCROFT, B. *Capricorn* or *Aquarius* from *Zodiac* (reedmusic.com).
DAVIES, J. and HARRIS, P. No 77 or No 79 from *80 graded studies* Book 2 (Faber).
KREUTZER, R. *Study No 14* from *Advanced studies* (reedmusic.com).
MULE, M. No 2 or No 23 from *Etudes variées* (Leduc).
PARISI, S. No 20 from *Forty technical and melodious studies,* Volume 1 (Southern).
PIAZZOLLA, A. No 4 from *Tango études for alto saxophone* (to be played unaccompanied) (Lemoine).
RAE, J. No 20 *Cyclone* from *20 modern studies* (Universal).

List B for E♭ Alto/Baritone Saxophone

BOISMORTIER, J. de. arr. LEONARD. *Sonata* Op. 91 No 4 (CLP).
BRUCH, M. *Kol Nidrei* from *Solos for alto saxophone: 41 recital pieces with piano accompaniment* (Carl Fischer).
ECCLES, H. arr. RASCHER. *Sonata for alto saxophone and piano* (Elkan-Vogel).
MOZART, W. arr. TEAL. *Rondo in D major* No 11 from *Solos for the alto saxophone player* (Schirmer).
SCHUMANN, R. arr. BOUHEY. *Adagio et Allegro* (Lemoine).
SINGELEE, J. *Concertino* Op. 78 from *Concertino Op. 78 et 3e Solo de concert et 5e Solo de concert* (Lemoine).
VIVALDI, A. arr. LEONARD. 1st and 2nd movements from *Sonata in C minor* (CLP).
VIVALDI, A. 1st and 2nd movements from *Sonata No 3* (*The Vivaldi album for alto saxophone* – AWMP).

List B for B♭ Soprano/Tenor Saxophone

BOISMORTIER, J. de. arr. LEONARD. *Sonata* Op. 91 No 4 (CLP).
GRIEG, E. arr. PATRICK. Nos 1, 2 and 3 from *Five lyric pieces* (Carl Fischer).
MARCELLO, B. arr. JOOSEN. 1st and 2nd movements from *Concert in C mol for B♭ saxophone and piano* (Molenaar).
SAINT-SAËNS, C. *Allegro appassionata* Op. 43 from *Solos for the tenor saxophone player* (Schirmer).
SCHUMANN, R. arr. BOUHEY. *Adagio et Allegro* (Lemoine).
SINGELEE, J. *Souvenir de la savoie* Op. 73 (Lemoine).
SINGELEE, J. *Caprice* (Roncorp).
VIVALDI, A. arr. LEONARD. 1st and 2nd movements from *Sonata in C minor* (CLP).
VIVALDI, A. 1st and 2nd movements from *Sonata No 3* (*The Vivaldi album for tenor saxophone* – AWMP).

List C for E♭ Alto/Baritone Saxophone

BEN-HAIM, P. *Three songs without words* (Israeli Music).
DECRUCK F. No 4 *Forlane* and No 7 *Rigaudon* from *Pièces françaises* (Billaudot).
IBERT, J. No II *Le petit âne blanc,* No III *Le vieux mendiant,* and No VII *Bajo la mesa* from *Histoires* (Leduc).
JOLIVET, A. *Fantaisie impromptu* (Leduc).
KOECHLIN, C. *Etude II* from *Etudes pour saxophone et piano* (Billaudot).
MAURICE, P. Nos 1, 2 and 3 from *Tableaux de Provence for alto saxophone and piano* (Lemoine).
SCHULHOFF, E. 1st movement from *Hot sonate* (Schott).
WOOD, N. *Schwarzer Tanzer* (Saxtet).

List C for B♭ Soprano/Tenor Saxophone

BEN-HAIM, P. *Three songs without words* (Israeli Music).
COWLES, C. *Of Spain for tenor saxophone* (Studio).
NORMAN, P. No 2 *Locke's law* from *Murphy's law for soprano saxophone and piano* (reedmusic.com).
PIAZZOLLA, A. *Café 1930* from *Histoire du tango* (Lemoine).
SHOSTAKOVICH, D. *Danses fantastiques* (Edition Musicus).
WOOD, N. *Schwarzer Tanzer* (Saxtet).

List D for E♭ Alto/Baritone Saxophone

BATTERHAM, A. *Duke's crusade* (reedmusic.com).
CHARLTON, R. 1st or 3rd movement from *Sonatina for alto saxophone and piano* (reedmusic.com).
DAVIDSON, L. *The Autumn cannon ball* (reedmusic.com).
FIRTH, A. *Summer in Sydney* or *You and me baby* from *Play saxophone with Andy Firth* Book 2 (Boosey & Hawkes).
GILMOUR, R. *Jog* (reedmusic.com).
GREENBAUM, S. *Octennial song* (reedmusic.com).
ORLOVICH, M. *Flight of fancy* (reedmusic.com).
WALTON, M. *Winter in the tropics* or *Wonky* from *Australian saxophone encores* (AWMP).

List D for B♭ Soprano/Tenor Saxophone

BARRETT, J. *The one tenor* (reedmusic.com).
COLLINS, B. *Senegal* (reedmusic.com).
DAVIDSON, L. *The Autumn cannon ball* (reedmusic.com).
GILMOUR, R. *Dark on Bach* (reedmusic.com).
GREENBAUM, S. *Big lighthouse* (reedmusic.com).
GREENBAUM, S. *Octennial song* (reedmusic.com).
SPIEWAK, T. Any one movement from *Sonata for tenor saxophone and piano* (reedmusic.com).
WALTON, M. *Winter in the tropics* or *Wonky* from *Australian saxophone encores* (AWMP).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, Transposition, General knowledge

GRADE 8 — 1968

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work for saxophone is set out in the AMEB publication *Saxophone Technical Work* (2008).

Section II. Studies and pieces

Four works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, C and D. No Extra List pieces are required. Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

BACH, J.S *Presto* p. 19 from *Sonata No 1 in G minor* (*Solos from the unaccompanied works of J.S. Bach* – Mel Bay).
DEBUSSY, C. *Syrinx* from *Claude Debussy pour le saxo alto* (Jobert).
MULE, M. No 16 or No 18 from *Etudes variées* (Leduc).
NODA, R. *Improvisation III* (Leduc).
PARISI, S. *Study No 22* from *Forty technical and melodious studies* Volume 1 (Southern).
PIAZZOLLA, A. No 1 from *Tango études for alto saxophone* (to be played unaccompanied) (Lemoine).
RODE, P. Any one of Studies No 4, No 7 or No 15 from *Advanced studies* (reedmusic.com).
From *Notecruncher* Book 2 (AWMP).
DEBUSSY, C. *Syrinx*
BACH, C.P.E. 2nd movement from *Sonata* p 16.

List B for E♭ Alto/Baritone Saxophone

BEZOZZI, A. arr. MATZKE. *Sonata No 2 in B♭ major* (IMC).
CHEDEVILLE, N. arr. LEONARD. *Sonata* Op. 13 No 6 (CLP).
HANDEL, G. arr. PATRICK. *Sonata* Op. 1 No 12 from *Five famous Handel violin sonatas* (Carl Fischer).
KLOSE, H. *Daniel* (Lemoine).
MOZART, W. 1st movement from *Sonata* K 310 from *Classic sax for alto* (Currency).
SAVARI, J.-N. *Fantaisie sur le Freischütz* (Fuzeau).
VIVALDI, A. arr. LEONARD. *Sonata* RV 28 (CLP).
VIVALDI, A. *Sonata* No 5 for saxophone from *The Vivaldi album for alto saxophone* (AWMP).

List B for B♭ Soprano/Tenor Saxophone

CHEDEVILLE, N. arr. LEONARD. *Sonata* Op. 13 No 6 (CLP).
DEMERSSEMAN, J. *Premier solo (Andante et bolero)* from *Premier solo (Andante et bolero) et Premier solo et Deuxieme solo* (Lemoine).
FAURE, G. *Elégie* from *Gabriel Fauré saxophone album* (Universal).
MOZART, W. 1st movement from *Sonata* K 310 from *Classic sax for soprano and tenor* (Currency).
SCHUMANN, R. arr. BOUHEY. *Adagio et Allegro* (Lemoine).
SINGELEE, J. *Fantaisie* Op. 89 (Roncorp).
VIVALDI, A. arr. LEONARD. *Sonata* RV 28 (CLP).
VIVALDI, A. *Sonata* No 5 for saxophone from *The Vivaldi album for tenor saxophone* (AWMP)

List C for E♭ Alto/Baritone Saxophone

BOZZA, E. *Impromptu et danse* (Leduc).
DECRUCK, F. Any three of No 1 *Tambourin*, No 2 *Vieux calvaire*, No 3 *Villageoise*, No 6 *Rondel*, or No 8 *Toccata* from *Pièces françaises* (Billaudot).
MILHAUD, D. *Braziliera* from *Scaramouche suite* (Salabert).
MONTBRUN, R. Nos 2 and 3 from *Six pièces musicale d'étude* (Leduc).
TOMASI, H. *Introduction et danse* (Leduc).
VELLONES, P. *Rapsodie* (Lemoine).

List C for B♭ Soprano/Tenor Saxophone

FELD, J. *Elégie* (Leduc).
GROVLEZ, G. *Sarabande and Allegro for clarinet and piano* (Leduc).
NORMAN, P. No 1 *Murphy's law* from *Murphy's law for soprano saxophone and piano* (reedmusic.com).
PIAZZOLLA, A. *Bordel 1900* from *Histoire du tango* (Lemoine).
VILLA-LOBOS, H. 2nd movement from *Fantasia for soprano saxophone and piano* (Southern).
WOOD, N. *Under the veil* (Saxtet).

List D for E♭ Alto/Baritone Saxophone

BARRETT, J. *Old Ned's shanty* (reedmusic.com).
COCKCROFT, B. *Black and blue* (reedmusic.com).
COCKCROFT, B. *Foreign* (reedmusic.com).
GREENBAUM, S. *Life cycles* (reedmusic.com).
HINDSON, M. *In search of ecstasy* (Promethean Editions).
KAY, M. *Habanera* (reedmusic.com).
PEACHEY, A. *Different hats, in the park, … on Sunday* (AMC).
WALTON, M. *Barock* from *Australian saxophone encores* (AWMP).

List D for B♭ Soprano/Tenor Saxophone

BARRETT, J. *Old Ned's shanty* (reedmusic.com).
CARTER, T. *Erratic movements* (reedmusic.com).
COCKCROFT, B. *Foreign* (reedmusic.com).
GREENBAUM, S. *Life cycles* (reedmusic.com).
HINDSON, M. *In search of ecstasy* (Faber).
HINDSON, M. *Jungle fever* (Faber).
LO, I. Any one movement from *Sonata* (reedmusic.com).
SPIEWAK, T. Any two movements from *Sonatina* (AMC).
WALTON, M. *Barock* from *Australian saxophone encores* (AWMP).

Section III. Aural tests, Sight-reading, Transposition, General knowledge

CERTIFICATE OF PERFORMANCE 1969

Section I. Studies and pieces

Please also refer to syllabus objectives at the beginning of this level. Candidates should prepare a programme of not less than 30 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Music to be chosen from two lists: List A – unaccompanied works – and List B – accompanied works. List B is separated into two parts – one for E♭ saxophone and another for B♭ saxophone. The candidate must present at least one piece from List A, and at least two pieces from List B.

Except where noted, if a work has a published piano accompaniment, it must be performed with that accompaniment.

List A

BACH, J.S. arr. LONDEIX or KYNASTON. Any four movements from *Suite No 1* or *Suite No 3* for solo saxophone from *Six suites for violoncello transcribed for saxophone* (Lemoine or Advance).
BOZZA, E. No 4 from *12 études-caprices for saxophone* (Leduc).
EDWARDS, R. *Ulpirra* (reedmusic.com).
GILMOUR, R. *Jab* or *Jab II* from *Jab & Jab II* (reedmusic.com).
LAUBA, C. *Deux pièces* (Collection Sax & Co. Philippe Geiss).
MULE, M. No 12 or No 19 from *Etudes variées* (Leduc).
NODA, R. *Improvisation II* (Leduc).
ORLOVICH, M. *Air traffic control* (reedmusic.com).
PIAZZOLLA, A. No 3 or No 6 from *Tango études for alto saxophone* (to be played unaccompanied) (Lemoine).
RAE, J. No 7 *If only …* from *12 modern études* (Universal).
STANLEY, J. *Firefly* (reedmusic.com).
TELEMANN, G. *Fantasy No 1 in A major* or *Fantasy No 3 in B minor* from *12 fantasies for saxophone* (Billaudot).
From *Advanced studies* (reedmusic.com):
KREUTZER, R. *Study No 10.*
RODE, P. *Study No 11.*
PAGANINI, N. *Study No 17.*

List B for E♭ Alto/Baritone Saxophone

ALBINONI, T. arr. KYNASTON. *Concerto in D minor* (Advance Music).
BACH, J.S. arr. HARLE. *Sonata in G minor* (Universal).
BINGE, R. *Concerto for alto saxophone and piano* (Weinberger).
DAVIDSON, L. *Strange times* (reedmusic.com).
DEBUSSY, C. arr. ROUSSEAU or DAVID. *Rapsodie* (Lemoine or MMB).
DEMERSSEMAN, J. *Fantasie sur un thème original* (Edition Hug).
DENISOV, E. *Deux pièces* (Leduc).
DUBOIS, P. *A l'Hongroise* or *A la Parisienne* from *Pièces characteristiques en forme de suite* (Leduc).
GOLDSTEIN, P. *2. Long John* from *Heaven* (reedmusic.com).
GREENBAUM, S. 2nd movement from *Sonata* (reedmusic.com).
HANDEL, G. arr. LEONARD or MULE. *Sonata* Op. 1 No 1 (CLP or Leduc).
HANDEL, G. *Sonata* Op. 1 No 15 from *Five famous Handel violin sonatas* (Carl Fischer).
KAY, M. *Tango* (reedmusic.com).
KOECHLIN, C. Any two of *Etudes I, IV, VII, IX, X* from *Etudes pour saxophone et piano* (Billaudot).
KROL, B. *Aria e Tarantella* Op. 37 (Simrock).
LUNDE, L. *Sonata for alto saxophone and piano* (Schott).
MATITIA, J. *Devil's rag* (Lemoine).
MAURICE, P. Nos 4 and 5 from *Tableaux de Provence* (Lemoine).
MONTBRUN, R. Nos 4, 5 and 6 from *Six pièces musicale d'étude* (Leduc).
MONTI, V. arr. COCKCROFT. *Czardas* (reedmusic.com).
SCHULHOFF, E. 3rd and 4th movements from *Hot sonate* (Schott).
SCHUMANN, R. arr. HEMKE. Any two from *Three romances* (Southern Music Company).

TCHEREPNIN, A. *Sonatine sportive for alto saxophone and piano* (Leduc).
WALTON, M. *Snakes alive* from *Australian saxophone encores* (AWMP).

List B for B♭ Soprano/Tenor Saxophone

ALBINONI, T. arr. KYNASTON. *Concerto in D minor* (Advance Music).
BACH, J.S. arr. HARLE. *Sonata in G minor* (Universal).
BEDARD, D. *Fantasie* (Billaudot).
CARTER, T. *For the person next to you …* (reedmusic.com).
DEMERSSEMAN, J. *Deuxième solo* from *Premier solo (Andante et bolero) et Premier solo et Deuxième solo* (Lemoine).
FELD, J. 2nd and 3rd movements from *Sonate pour saxophone soprano si♭ et piano* (Leduc).
GRENFELL, M. *Time transfixed* (reedmusic.com).
HANDEL, G. arr. LEONARD or MULE. *Sonata* Op. 1 No 1 (CLP or Leduc)
HEATH, D. *Out of the cool* (Chester).
LOEILLET, J. arr. LEONARD. *Sonata* Op. 1 No 3 (CLP).
MONTI, V. arr. COCKCROFT. *Czardas* (reedmusic.com).
NORMAN, *The qwerty factor* p. 3 from *Murphy's law for soprano saxophone and piano* (reedmusic.com).
NYMAN, M. *Shaping the curve* (Chester).
PIAZZOLLA, A. *Nightclub 1960* from *Histoire du tango* (Lemoine).
PINTO, A. *Soundbytes* (reedmusic.com).
SINGELEE, J. *Concerto* Op. 57 from *4e solo de concert Op. 84 et 6e solo de concert Op. 92 et Fantaisie brillante Op. 75 et Concerto Op. 57* (Lemoine).
WALTON, M. *Snakes alive* from *Australian saxophone encores* (AWMP).
WOOD, N. *Cries of the stentor* (Saxtet).

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Familiarity with and the ability to execute any advanced saxophone techniques, such as slap-tongue, microtones, multiphonics, circular breathing, *altissimo*, or sub-tone, that appear within the pieces. It is not compulsory to present works that include these techniques.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the saxophone, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the saxophone repertoire;
- The ability to discuss mouthpieces, reeds and their properties, selection and adjustment.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 1970

The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability.

The examination may last for 50 minutes.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates are to provide a copy of each work for the use of examiners. For further information please refer to the 'General Requirements Practical Examinations' section.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a credit or above in Certificate of Performance in saxophone.

Alternative Instruments

Please refer to the information about alternative instruments at the beginning of the saxophone syllabus.

Section I. Pieces

Please also refer to syllabus objectives at the beginning of this level. Four works are required, at least one from List A and at least two from List B. Two of the four works presented must be of different periods and of contrasting styles.

Cadenzas must be prepared to be performed wherever required in concerto, sonata or other movements.

Some works must be performed on a specific saxophone for idiomatic reasons. These are marked either [S], [A], [T] or [B]. Other works designated for E♭ saxophone may be performed on either alto saxophone or baritone saxophone and works designated for B♭ saxophone may be performed on either soprano saxophone or tenor saxophone.

List A

BACH, J.S. arr. KYNASTON. Any four movements from *Suite No 4 for solo saxophone* (*Six suites for violoncello transcribed for saxophone* – Advance Music).
BACH, J.S. *Sonata in A minor* from *Classic sax for alto* (Currency).
BOZZA, E. No 12 from *12 études-caprices for saxophone* (Leduc).
DANEELS, F. *Quatre miniatures for saxophone solo* (Schott Frères).
MASSIS, A. No 2 *En forme de scherzo* from *6 études-caprices for saxophone* (Leduc).
NODA, R. *Maï* (Leduc). [A]
RODE, P. *Study No 9* or *Study No 13* from *Advanced studies* (reedmusic.com).
ROSSE, F. *Lobuk constrictor* (Billaudot). [A]
WITNEY, P. *Ritual 4 – the son of the dragon* (reedmusic.com). [B]

List B for E♭ Alto/Baritone Saxophone

BACH, J.S. arr. KYNASTON. *Sonata No 6 in E major* (Advance Music).
BACH, J.S. arr. LEONARD. *Sonata No 6 in E major* BWV 1035 (CLP).
BACH, C.P.E. arr. LEONARD. *Sonata* Wq 149 (CLP).
BARSANTI, F. arr. LEONARD. *Sonata* Op. 1 No 2 (CLP).
BOISMORTIER, J. de. arr. LEONARD. *Sonata* Op. 91 No 1 (CLP).
BOZZA, E. *Prélude et Divertissement* (Leduc).
DEFAYE, J. *Ampelopsis* (Leduc).
DUBOIS, P. *Sonatine* (Leduc).
GHIDONI, A. *Fantasy* (Leduc).
GLAZUNOV, A. and PETIOT, A. *Concerto* (Leduc).
GOLDSTEIN, P. *Faultlines* (reedmusic.com).
HANDEL, G. arr. LEONARD or WALTON. *Sonata* Op. 1 No 7 (CLP or AWMP).
HANDEL, G. arr. PATRICK. *Sonata* Op. 1 No 6 from *Five famous Handel violin sonatas* (Carl Fischer).
HEIDEN, B. *Sonata for alto saxophone and piano* (Schott).
HINDEMITH, P. arr. LONDEIX. *Sonata* (Schott).
SANCAN, P. *Lamento et Rondo* (Durand).
SCHUBERT, F. arr. SAIANO. *Sonatina in A minor* D 385 Op. 132 No 2 (IMC).
STANHOPE, P. *Phospheric variations* (reedmusic.com).
WALTON, M. *Late arrival into Cairns* from *Australian saxophone encores* (AWMP).

List B for B♭ Soprano/Tenor Saxophone

BACH, J.S. arr. KYNASTON. *Sonata No 6 in E major* (Advance Music).
BACH, J.S. arr. LEONARD. *Sonata No 6 in E major* BWV 1035 (CLP).
BACH, C.P.E. arr. LEONARD. *Sonata* Wq 149 (CLP).
BARSANTI, F. arr. LEONARD. Sonata Op. 1 No 2 (CLP).
BOISMORTIER, J. de. arr. LEONARD. *Sonata* Op. 91 No 1 (CLP).
FELD, J. *Sonate pour saxophone soprano si♭ et piano* (Leduc).
GREENBAUM, S. *Noyz in th' 'hood* (reedmusic.com). [T]
HANDEL, G. arr. LONDEIX. *Sonate en sol mineur* (Leduc).
HANDEL, G. arr. LEONARD or WALTON. *Sonata* Op. 1 No 7 (CLP or AWMP).
HINDSON, M. *Night pieces* (Faber). [S]
KOECHLIN, C. *Deuxième sonatine* (Eschig).
MARTIN, F. *Ballade for tenor saxophone and piano* (Universal). [T]
WALTON, M. *Late arrival into Cairns* from *Australian saxophone encores* (AWMP).

Section II. General knowledge

General knowledge to include a simple knowledge about mouthpieces e.g. different makes, uses, lays, ligature, etc., reed adjustment, mechanical knowledge of the instrument and a history of the saxophone. Please refer to the section 'Section II. General knowledge' at the beginning of this level.

LICENTIATE 1971

A concert standard of performance will be expected.
The examination may last for 60 minutes.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.

One complete work must be played from memory. Any performance from memory beyond this is entirely optional.

Programme notes (of approximately 200 words) may be compiled and presented by the candidate. These could be used as the basis for the *viva voce* examination.

Candidates are to provide a copy of each work for the use of examiners. For further information please refer to the 'General Requirements Practical Examinations' section.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

Please also refer to syllabus objectives at the beginning of this level. Four works are required, at least one from List A and at least two from List B. Two of the four works presented must be of different periods and of contrasting styles.

Cadenzas must be prepared to be performed wherever required in concerto, sonata or other movements.

Some works must be performed on a specific saxophone for idiomatic reasons. These are marked either [S], [A], [T] or [B]. Other works designated for E♭ saxophone may be performed on either alto saxophone or baritone saxophone and works designated for B♭ saxophone may be performed on either soprano saxophone or tenor saxophone.

List A

BERIO, L. *Sequenza IXb for solo alto saxophone* (Universal). [A]
BONNEAU, P. *Caprice en forme de valse for solo saxophone* (Leduc).
BOZZA, E. No 6 and No 7 from *12 études-caprices for saxophone* (Leduc).
COCKCROFT, B. *Salamanca* (reedmusic.com). [A]
COCKCROFT, B. *Beat me* (reedmusic.com). [T]
COCKCROFT, B. *BO* (reedmusic.com). [T]
COCKCROFT, B. *Ku ku* (reedmusic.com). [S]
DANEELS, F. *Suite pour saxophone solo* (Schott).
JOLAS, B. *Episode quatrième* (Leduc). [T]
LAUBA, C. *Balafon* from *Neuf études for saxophones* Book 1 (Leduc). [A]
LAUBA, C. *Vir* from *Neuf études for saxophones* Book 2 (Leduc). [T]
MOROSCO, V. *Blue caprice* (Morsax).
PAGANINI, N. *Study No 20* from *Advanced studies* (reedmusic.com).

SCELSI, G. *Tre pezzi* (Salabert). [S]

List B for E♭ Alto/Baritone Saxophone

ABSIL, J. *Sonate* Op. 115 (Lemoine).
BASSETT, L. *Music for saxophone and piano* (Peters).
BONNEAU, P. *Pièce concertante dans l'esprit de 'Jazz'* (Leduc).
BOUTRY, R. *Divertimento for alto saxophone and piano* (Leduc).
BROADSTOCK, B. *Not too near … not too far* (reedmusic.com).
CARTER, T. *Naked hum* (reedmusic.com). [A]
CHARPENTIER, J. *Gavambodi 2* (Leduc).
CRESTON, P. *Sonata* Op. 19 (Shawnee).
DECRUCK F. *Sonate en ut dieze* (Costallaert – Billaudot).
DESENCLOS, A. *Prélude, Cadence et Finale* (Leduc).
DUBOIS, P. *Divertissement* (Leduc).
DUBOIS, P. *Concerto* (Leduc).
FELD, J. *Sonate pour alto saxophone et piano* (Leduc).
GOLDSTEIN, P. *Heaven* (complete) (reedmusic.com).
GOTKOVSKY, I. *Brillance* (Billaudot).
GREENBAUM, S. *Sonata* (reedmusic.com).
IBERT, J. *Concertino da camera* (Leduc).
LECLAIR, J. *Sonata in G minor for alto saxophone and piano* (Southern).
MARTIN, F. *Ballade* (Universal).
MILHAUD, D. *Scaramouche suite for alto saxophone and piano* (Salabert).
MUCZYNSKI, R. *Sonate* Op. 29 (Schirmer).
ORLOVICH, M. *Crazy logic* (reedmusic.com).
PASCAL, C. *Sonatine* (Durand).
SCHMITT, F. *Légende* (Durand).
WILLIAMS, J. *Escapades* (Hal Leonard).
WITNEY, P. *Ritual 5* (reedmusic.com). [A]
YOSHIMATSU, T. *Fuzzy bird sonata* (Billaudot). [A]

List B for B♭ Soprano/Tenor Saxophone

BROADSTOCK, B. *I touched your glistening tears…* (reedmusic.com). [S]
CARMICHAEL, J. *Aria and Finale* (Southern). [S]
FIOCCO, J. *Concerto* (Schott).
FITKIN, G. *Gate* (Graham Fitkin).
PASCULLI, A. arr. TSE. *Le api* (reedmusic.com). [S]
PERTOUT, A. *Digressioni modali* (reedmusic.com). [T]
PLATTI, G. arr. ROUSSEAU. *Sonata in G major for B♭ saxophone and piano* (Etoile).
TURNAGE, M. *Two elegies framing a shout* (Schott).
VILLA-LOBOS, H. *Fantasia for soprano saxophone* (Southern).
WARD, R. *Concerto for tenor saxophone* (Highgate Press). [T]

Section II. General knowledge

General knowledge to include a simple knowledge about mouthpieces e.g. different makes, uses, lays, ligature, etc., reed adjustment, mechanical knowledge of the instrument and a history of the saxophone. Please refer to the section 'Section II. General knowledge' at the beginning of this level.

Saxophone (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Grade 1 to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Saxophone (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'General knowledge guidelines', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

GRADE 1 (REPERTOIRE) 6131

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6132

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6133

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6134

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Grade 5 – Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Grades 6, 7 and 8 – Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6135

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6136

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6137

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6138

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Saxophone for Leisure (Comprehensive)

Aim

Saxophone for Leisure caters to a variety of tastes and interests. It is designed for all ages and explores popular repertoire including well-loved standards from the classics, jazz standards, arrangements of movie themes, popular songs and concert arrangements. Its unique style provides students with the groundwork for lifelong learning.

The Saxophone for Leisure syllabus aims to:

- Offer a structured and systematic progression of study with an emphasis on a broad range of popular repertoire
- Encourage candidates studying a broad range of repertoire to work towards technical and artistic goals
- Provide candidates studying popular repertoire with an established system of assessment and recognition of achievement from an internationally-recognised body.

Structure of the Syllabus

The syllabus comprises Preliminary to the Certificate of Performance as follows:

Level 1: Preliminary to Grade 4
Level 2: Grade 5 to Grade 8, Certificate of Performance

Certificate of Performance

The Certificate of Performance is included in the Saxophone for Leisure syllabus and is the capping examination for Level 2. Details of the requirements for this Certificate can be found in this syllabus.

Technical Work is not required for the Certificate of Performance. Section III comprises only General knowledge for the Certificate of Performance. Aural tests and Sight-reading are not examined in the Certificate of Performance.

Recommended pre-entry standards apply to the Certificate of Performance. For further information, see Regulation 19(d) in the front section of this Manual.

Additional requirements

In Saxophone for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to complete any grade or the Certificate of Performance.

Pitch

Students are strongly recommended to adopt, as far as possible, the recognised normal pitch – A440 – as this is the pitch at which the majority of pianos is tuned.

Technical work

All Technical Work is to be performed from memory. All Technical Work is set out in the AMEB publication *Saxophone Technical Work Book* (AMEB, 1997 revised edition). Please note that there is no specific Saxophone for Leisure Technical Work book.

Technical Work is not required for the Certificate of Performance.

Technical Work should be performed with:

- Appropriate posture and comfortable stance to enable control of the instrument.
- Minimal finger movement.
- Purity and evenness of tone over the whole range.
- Deep diaphragmatic breathing with quiet intake of breath.
- Thoughtful and expressive phrasing.
- Ease of response in articulation and well-defined tonguing is required.

Intonation

The ability of candidates to play in tune is essential. Candidates should tune their own instruments. From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately and without assistance.

Examination programme structure

For all grades candidates must present at examination:

- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the arrangement of the work stipulated in the syllabus.

In addition, for Level 2 (Grade 5 onwards) candidates must present at examination:

- At least one work with piano accompaniment, and
- No more than one work with CD (recorded) backing.

Own Choice

This syllabus allows candidates to select works for presentation at examination. The following requirements apply to the selection of Own Choice works.

Preliminary to Grade 8

Works presented under Own Choice may include the student's own composition or arrangement. The teacher and student are responsible for ensuring that the Own Choice work meets a standard appropriate to the grade. No prior AMEB approval is required, but a copy of the work must be brought to the examination for use by the examiner.

Candidates are required to present a varied programme consisting of either:

- three works from the Grade Book/Manual List, OR
- two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

Certificate of Performance

Candidates are required to present:

- A minimum of four works, one of which may be an item of Own Choice. See specific requirements for the Certificate of Performance.

Time allowed for examinations

Preliminary	10 mins
Grade 1	12 mins
Grade 2	14 mins
Grade 3	15 mins
Grade 4	16 mins
Grade 5	20 mins

Grade 6	25 mins
Grade 7	30 mins
Grade 8	35 mins
Certificate of Performance	40 mins

Accompanist

If the chosen work has a written accompaniment, then that work must be performed with that accompaniment during the examination (see Regulation 24). An acoustic piano or other suitable accompaniment may be used. The AMEB will not provide electric/electronic pianos for use in examination, but teachers who offer their studios for use in examination may make use of their own instruments as accompaniment for Saxophone for Leisure examinations. Information on the minimum requirements for digital pianos can be found in the front section of this Manual.

Backing Tracks

Where candidates wish to use backing tracks provided with materials, it is their responsibility to provide and operate suitable equipment for such performances.

Where candidates are presenting a work with CD accompaniment, they must play with the backing track only, not a demonstration track if the recording contains one.

Some works that have a CD accompaniment include a 'practice backing track', usually taken at a tempo slower than the demonstration track. This track must not be presented for examination. The examination performance must be at the same tempo as the demonstration track.

No more than one work with CD accompaniment may be presented in Level 2.

Articulation and Phrasing

In some notated jazz and popular music, articulation and phrasing are left to the discretion of the performer. Where this is the case and no articulation/phrasing details are evident, it may be appropriate for the candidate to interpret this aspect of the performance according to the style of the piece. This does not apply to classical music or where clearly indicated on works of any genre, including jazz and popular music works.

Instruments

One and only one of the following instruments may be used for the examination: B♭ soprano saxophone, E♭ alto saxophone, B♭ tenor saxophone or E♭ baritone saxophone. No combination of instruments is to be used in Saxophone for Leisure examinations.

Repeat Signs

Candidates are required to be familiar with repeats, but these need not be performed during the course of the examination unless specifically requested by the examiner. *Da capo*, *dal segno* and like markings must be observed.

If a CD backing used by a candidate during examination contains repeated material, then that material must be performed.

Music Downloaded from the Internet

Candidates may use music downloaded from the Internet provided that the use of that music does not contravene the requirements of copyright legislation in Australia.

Improvisation

No additional credit will be allocated for any improvisation. While it is acknowledged that within some of the styles presented some improvisation is often considered appropriate, care must be taken to maintain the work's musical integrity and level of difficulty.
If a piece indicates that the player may play the written solo *or* improvise, the written solo must be played.

Duets

Where a piece listed in the syllabus is a duet, the upper part only should be prepared and presented.

Publications

The following AMEB grade books may be used in conjunction with this syllabus:

Preliminary E♭ (Alto and Baritone) and B♭ (Soprano and Tenor)
Grade 1 E♭ (Alto and Baritone) and B♭ (Soprano and Tenor)
Grade 2 E♭ (Alto and Baritone) and B♭ (Soprano and Tenor)
Grade 3 E♭ (Alto and Baritone) and B♭ (Soprano and Tenor)
Grade 4 E♭ (Alto and Baritone) and B♭ (Soprano and Tenor)

The following publications may be used as reference books when preparing candidates for this syllabus.

Bay, B. *Mel Bay's Jazz Sax Studies* (Mel Bay Publications, 1979)
Collier, G. *Jazz: A Student's and Teacher's Guide* (University Press, 1975)
Cooper, B. *Mel Bay's Jazz Development for the Saxophonist* (Mel Bay Publications, 1983)
Giuffre, J. *Jazz Phrasing and Interpretation* (Associated Music Publishers, 1969)
Gridley, M. *Jazz Styles: History and Analysis* (Prentice Hall, 2000)
Ingham, R.(ed.) *The Cambridge Companion to the Saxophone* (Cambridge University Press, 1998)
Kool, J. *The Saxophone* (Gwozdz/Egon, 1987)
La Porta, J. *A Guide to Jazz Phrasing and Interpretation* (Berkley Press, 1972)
Rascher, S. *Top Tones for the Saxophone* (Carl Fischer, 1941)
Rousseau, E. *Saxophone High Tones: a Systematic Approach to the Extension of the Range of All Saxophones: Soprano, Alto, Tenor, Baritone* (Etoile Music, 1978)
Stephan, K. *The Complete Guide to Saxophone Playing for Classical and Jazz Musicians* (Stephan Publications, 1995)
Teal, L. *The Art of Saxophone Playing* (Birchard, 1963)

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically with aural awareness, and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

All Technical Work should be presented as even notes. No swinging or other manipulation of rhythms is acceptable.
Candidates are required to demonstrate:

- Accurate performance of all Technical Work,
- Prompt presentation of all Technical Work requested by the examiner,
- Performance of the Technical Work at the indicated tempo,
- Good posture with comfortable hand position,
- Breath control,
- Rhythmic precision,
- Fingers held close to the keys,
- Clear, pure and even tone,
- Clean articulation and even *legato*,
- Articulation patterns as specified in the *Saxophone Technical Work Book* (AMEB, 1997 revised edition),

- Accurate intonation and consistency of pitch,
- Performance of dynamics as specified, and
- Performance of all Technical Work from memory.

Section II. Pieces

Candidates are required to present a varied programme consisting of either:
- Three works from the Grade Book/Manual List, OR
- Two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

Candidates must present:
- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the edition for the arrangement of the work stipulated in the syllabus.

Through a programme of three works, candidates are required to demonstrate:
- Accurate performance of all pieces,
- Performance of each piece at the indicated tempo,
- Good posture with comfortable hand position,
- Breath control,
- Rhythmic precision,
- Fingers held close to the keys,
- Clear, pure and even tone,
- Clean, accurate articulation,
- An even *legato*,
- Accurate intonation and consistency of pitch,
- Observation of dynamics as specified, and
- Considerations of the style appropriate to each work.

Section III. Aural tests or Sight-reading; General knowledge

The candidate will choose either Aural tests *or* Sight-reading. General knowledge is compulsory for all grades.

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural tests' in the front section of this Manual.

Sight-reading

Through the performance of a previously unseen piece of music, candidates are required to demonstrate:
- Accuracy in time and rhythm,
- Accuracy in pitch,
- Performance at the tempo indicated in the music, and
- Dynamics, articulation and style as indicated.

General knowledge

The ability to answer questions according to the guidelines set out in General knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

PRELIMINARY 01830

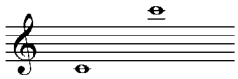
Assessment guidelines

- Well-balanced posture and appropriate breath support
- Warm, clear tone
- Well-defined articulation
- Technical control
- Rrhythmic accuracy
- Evidence of stylistic understanding

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition). Refer to page 7.

Range as per page 7 of the Technical Work book:



All Technical Work is to be played from memory.
All of the following Technical Work is to be prepared.

Scales

Major scales: C
Harmonic minor scales: D
One octave ascending and descending
MM = 84 – one note per beat
Articulation patterns:
i All tongued
ii All slurred

Arpeggios

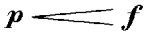
Major arpeggios: C
Minor arpeggios: D
One octave ascending and descending
MM = 84 – one note per beat
Articulation patterns: as for scales

Chromatic scale

To begin on F
One octave ascending and descending
MM = 84 – one note per beat
Articulation patterns: as for scales

Sustained notes

Any note of the C major scale is to be sustained for 6–8 seconds with the following dynamics:



Consistency of pitch and clear tone quality are required.

Section II. Pieces

Candidates are required to present a varied programme consisting of either:
- Three works from the Grade Book/Manual List, OR
- Two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

In Level 1 examinations candidates must present:
- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the edition for the arrangement of the work stipulated in the syllabus.

E♭ alto/baritone saxophone

● **From the AMEB Series 1 Grade Book (E♭)**
BARRATT, C. Shortcake-walk.
BARRETT, J. Tree Fellas Of Sherwood.
FISHER, T. Slap Happy.
LERNER, S. arr. LANNING. I'm Popeye the Sailor Man.
LLOYD WEBBER, A. arr. LANNING. Any Dream Will Do.
LYONS, G. Rock Steady.
OFFENBACH, J. arr. WEDGWOOD. Can Can.
POULTON, G. arr. AGAY. Aura Lee.
PERCIVAL, R. March Of The Nerds.
PERCIVAL, R. Pavane.
RAE, J. Discomatic.
RAE, J. Power Plant.

AMEB Manual List:

Unaccompanied pieces

RAE, J. Mayfair from *Easy Studies in Jazz and Rock Saxophone* (Universal).

Pieces with piano accompaniment only

BARRATT, C. Round Dance, from *Bravo! Saxophone* (Boosey and Hawkes).

PRESLEY, E. and MATSON, V. arr. LANNING. Love Me Tender from *Making the Grade*, Grade 1 (Chester).

SHERMAN, R.M. and R.B. arr. LANNING. Supercalifragilistic-expialidocious from *Making the Grade*, Grade 1 (Chester).

Pieces with CD accompaniment only

HIRCHE, K. Any solo piece from *First 5 for Alto Saxophone* (sheetmusicplus.com).

TRAD. arr. FELDSTEIN and CLARK. It's Raining, It's Pouring from *The Yamaha Advantage, Alto Sax* (Carl Fischer).

TRAD. arr. FELDSTEIN and CLARK. Twinkle Twinkle Little Star from *The Yamaha Advantage, Alto Sax* (Carl Fischer).

Pieces with piano or CD accompaniment

RAE, J. Rum Point from *Play It Cool* (Universal).

RODGERS, R. and HAMMERSTEIN, O. Edelweiss from *Making the Grade*, Grade 1 new edition (Chester).

B♭ soprano/tenor saxophone

● **From the AMEB Series 1 Grade Book (E♭)**

BARRATT, C. Shortcake-walk.
BARRETT, J. Tree Fellas Of Sherwood.
FISHER, T. Slap Happy.
LERNER, S. arr. LANNING. I'm Popeye the Sailor Man.
LLOYD WEBBER, A. arr. LANNING. Any Dream Will Do.
LYONS, G. Rock Steady.
OFFENBACH, J. arr. WEDGWOOD. Can Can.
PERCIVAL, R. March Of The Nerds.
PERCIVAL, R. Pavane.
POULTON, G. arr. AGAY. Aura Lee.
RAE, J. Power Plant.
RAE, J. Discomatic.

AMEB Manual List:

Unaccompanied pieces

RAE, J. Mayfair from *Easy Studies in Jazz and Rock Saxophone* (Universal).

Pieces with piano accompaniment only

BEETHOVEN, L. van. arr. MASON. Theme from the Choral Symphony from *Pop Go the Classics* (Portland Publications).

BORODIN, A. arr. SPITZER. Theme from Polovtsian Dances from *Easy Classics for Tenor Saxophone* (Mel Bay).

KHACHATURIAN, A. arr. MASON. Theme from Spartacus from *Pop Go the Classics* (Portland Publications).

LYONS, G. Wheels Within Wheels from *New Tenor Sax Solos*, Book 1 (Useful Music).

SCHUBERT, F. arr. SPITZER. The Trout from *Easy Classics for Tenor Saxophone* (Mel Bay).

Pieces with CD accompaniment only

HIRCHE, K. Any solo piece from *First 5 for Tenor Saxophone* (sheetmusicplus.com).

TRAD. arr. FELDSTEIN and CLARK. Twinkle, Twinkle Little Star from *The Yamaha Advantage, Tenor Sax* (Carl Fischer).

TRAD. arr. FELDSTEIN and CLARK. It's Raining, It's Pouring from *The Yamaha Advantage, Tenor Sax* (Carl Fischer).

Pieces with piano or CD accompaniment

RAE, J. Rum Point from *Play It Cool* (Universal).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 1 — 01831

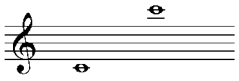
Assessment guidelines

- Well-balanced posture and appropriate breath support
- Warm, clear tone
- Well-defined articulation
- Technical control
- Rhythmic accuracy
- Evidence of stylistic understanding

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition). Refer page 7.

Range as per page 7 of the Technical Work book:



All Technical Work is to be played from memory.
All of the following Technical Work is to be prepared.

Scales

Major scales: C, F
Harmonic minor scales: E, D
One octave ascending and descending
MM = 92 – one note per beat
Articulation patterns:
i. All tongued
ii. All slurred

Arpeggios

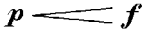
Major arpeggios: C, F
Minor arpeggios: E, D
One octave ascending and descending
MM = 92 – one note per beat
Articulation patterns: as for scales

Chromatic scale

To begin on F
One octave ascending and descending
MM = 92 – one note per beat
Articulation patterns: as for scales

Sustained notes

Any note of the F major scale is to be sustained for 6–8 seconds with the following dynamics:



Consistency of pitch and clear tone quality are required.

Section II. Pieces

Candidates are required to present a varied programme consisting of either:

- Three works from the Grade Book/Manual List, OR
- Two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For Grade 1 (Level 1) candidates must present:

- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the edition for the arrangement of the work stipulated in the syllabus.

E♭ alto/baritone saxophone

● **From the AMEB Series 1 Grade Book (E♭)**
BARRETT, J. Tiptoe Through The Paddock.
CROPTON, M. Shhhh!
FISHER, T. The Sneak.
MANCINI, H. arr. ESPOSITO. Moon River.
MILLARD, B. Old Captain Grumpy.
PERCIVAL, R. Last Tango In Coonabarrabran.
RAE, J. Leapfrog.
RAE, J. A Slice Of The Action.
TRAD. arr. WALTON. Botany Bay.
TRAD. arr. WALTON. The Wild Colonial Boy.
TRAD. arr. AGAY. House Of The Rising Sun.

AMEB Manual List:

Unaccompanied pieces
RAE, J. Butterscotch from *Easy Studies in Jazz and Rock Saxophone* (Universal).

Pieces with piano accompaniment only
BARRATT, C. Bed-Rock Blues from *Bravo! Saxophone* (Boosey & Hawkes).
BEETHOVEN, L. van. arr. SPITZER. Ode to Joy (N.B. Upper Part Only) from *Easy Classics for Alto Saxophone* (Mel Bay).
MARTIN, G. arr. AGAY. Variations on 'Little Brown Jug' from *The Joy of Saxophone* (York Town Music Press).
RAE, J. Low Tide from *Easy Jazzy Saxophone* (Universal).
TRAD. arr. AGAY. When the Saints Come Marching In from *The Joy of Saxophone* (York Town Music Press).
TRAD. arr. WEDGWOOD. Banana Boat Song from *Up-Grade! Light Relief Between Grades,* Alto Sax, Grs 1–2 (Faber).

Pieces with piano or CD accompaniment
ELGAR, E. arr. LANNING. Land of Hope and Glory from *Making the Grade, Alto Sax,* Grade 1 new edition (Chester).
PERCIVAL, R. Adagio from *Teacher on Tap,* Book 1 (Teacher on Tap).
RAE, J. Wimbledon Waltz from *Play It Cool* (Universal).

B♭ soprano/tenor saxophone

● **From the AMEB Series 1 Grade Book (E♭)**
BARRETT, J. Tiptoe Through The Paddock.
FISHER, T. The Sneak.
LYONS, G. Soft Song.
MANCINI, H. arr. ESPOSITO. Moon River.
MILLARD, B. Old Captain Grumpy.
PERCIVAL, R. Last Tango In Coonabarrabran.
RAE, J. Leapfrog.
RAE, J. Wimbledon Waltz.
TRAD. arr. WALTON. Botany Bay.
TRAD. arr. WALTON. The Wild Colonial Boy.
TRAD. arr. AGAY. House Of The Rising Sun.

AMEB Manual List:

Unaccompanied pieces
RAE, J. Butterscotch from *Easy Studies in Jazz and Rock Saxophone* (Universal).

Pieces with piano accompaniment only
BEETHOVEN, L. van. arr. MASON. Für Elise from *Pop Go the Classics* (Portland Publications).
BEETHOVEN, L. van. arr. SPITZER. Ode to Joy (N.B. upper part only) from *Easy Classics for Tenor Saxophone* (Mel Bay).
COWLES, C. Tri Time from *AMEB Saxophone Series 1, First to Fourth Grades, Tenor Book* (AMEB).
HARRIS, P. Midnight Air from *Selected Solos for Soprano/Tenor Saxophone*, Grs 1–3 (Faber).
LYONS, G. Direct Action from *New Tenor Sax Solos,* Book 1 (Useful Music).
RAE, J. A Slice of the Action from *Easy Jazzy Saxophone* (Universal).
RAE, J. Low Tide from *Easy Jazzy Saxophone* (Universal).
TRAD. arr. WALTON. The Dying Stockman from *AMEB Saxophone Series 1, First to Fourth Grades, Tenor Book* (AMEB).

Pieces with piano or CD accompaniment
PARKS, C. Somethin' Stupid from *Making the Grade*, Grade 1 (Chester).
PERCIVAL, R. Adagio from *Teacher on Tap,* Book 1 (Teacher on Tap).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 2 — 01832

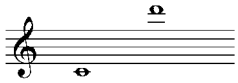
Assessment guidelines
- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone
- Well-defined articulation
- Technical control
- Rhythmic accuracy
- Evidence of stylistic understanding
- Accuracy of intonation
- Keen sense of balance between parts

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition).

Refer to page 10.

Range as per page 10 of the Technical Work book:



The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

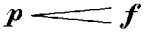
All of the following Technical Work is to be prepared.

Scales
Major scales: C(2), G,(1), F(1)
Harmonic minor scales: A(1), E(1), D(1)
Melodic minor scale: A(1)
Ascending and descending
MM = 60 – two notes per beat
Articulation patterns:
i. All tongued
ii. All slurred

Arpeggios
Major arpeggios: C(2), G,(1), F(1)
Minor arpeggios: A(1), E(1), D(1)
Ascending and descending
MM = 60 – two notes per beat
Articulation patterns: as for scales

Chromatic scale
To begin on E
One octave ascending and descending
MM = 60 – two notes per beat
Articulation patterns: as for scales

Sustained notes
Any note of F major scale is to be sustained for 6–8 seconds with the following dynamics:



Consistency of pitch and clear tone quality are required.

Sustained scale

Any of the major scales for this grade, one octave (first octave) ascending in minims
MM = 60 – one note every two beats.
Articulation: Each note tongued

Section II. Pieces

Candidates are required to present a varied programme consisting of either:

- Three works from the Grade Book/Manual List, OR
- Two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For Grade 2 (Level 1) candidates must present:

- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the edition for the arrangement of the work stipulated in the syllabus.

E♭ alto/baritone saxophone

● **From the AMEB Series 1 Grade Book (E♭)**
BARRETT, J. Cha Cha No 1.
BRAHMS, J. Wiegenlied.
LLOYD WEBBER, A. arr. GLOVER and STRATFORD. Memory.
MANCINI, H. arr. ESPOSITO. Baby Elephant Walk.
MILLARD, B. Aunty Hilda.
MOZART, W. arr. WEDGWOOD. Theme from Symphony K 550.
PEZOLD, C. arr. RAE. Minuet.
RAE, J. Blowin' Cool.
RAE, J. Ted's Shuffle.
TRAD. arr. LAWRANCE. English Country Gardens.
VERDI, G. La Donna È Mobile.
WARREN, D. I Don't Want To Miss A Thing.

AMEB Manual List:

Unaccompanied pieces

RAE, J. Roundabout from *Easy Studies in Jazz and Rock Saxophone* (Universal).
RAE, J. Road Hog from *Easy Studies in Jazz and Rock Saxophone* (Universal).

Pieces with piano accompaniment only

BAILEY, K. Scoobie Du Wup from *AMEB Saxophone Series 1, First to Fourth Grades, Alto Book* (AMEB).
BATT, M. arr. LANNING. Bright Eyes from *Making the Grade,* Grade 2 (Chester).
HART, L. and RODGERS, R. Blue Moon with Repeat from *Congratulations You've Just Passed Grade 1* (IMP).
JOPLIN, S. arr. WEDGWOOD. The Easy Winners from *Up-Grade! Light Relief Between Grades* Alto Sax, Grades 2–3 (Faber).
TRAD. Attr. HENRY VIII arr. WEDGWOOD. Greensleeves from *Making the Grade,* Grade 2 (Chester)
TRAD. arr. LANNING. Havah Nagila from *Making the Grade*, Grade 2 (Chester).
TRAD. arr. WEDGWOOD. What Shall We Do With The Drunken Sailor? from *Up-Grade! Light Relief Between Grades*, Alto Sax, Grades 1–2 (Faber).
WARREN, D. How Do I Live from *Congratulations You've Just Passed Grade 1* (IMP).

Pieces with piano or CD accompaniment

PERCIVAL, R. Polka in G from *Teacher on Tap,* Book 1 (Teacher on Tap).
RAE, J. The Guv'nor from *Play It Cool* (Universal).

B♭ soprano/tenor saxophone

● **From the AMEB Series 1 Grade Book**
BARRETT, J. Cha Cha No 1.
BRAHMS, J. Wiegenlied.
GRIEG, E. Morgenstemning (Morning Mood).
LLOYD WEBBER, A. arr. GLOVER and STRATFORD. Memory.
MANCINI, H. arr. ESPOSITO. Baby Elephant Walk.
MOZART, W. arr. WEDGWOOD. Theme from Symphony K 550.
PEZOLD, C. arr. RAE. Minuet.
RAE, J. Blowin' Cool.
RAE, J. Ted's Shuffle.
TRAD. arr. LAWRANCE. English Country Gardens.
VERDI, G. La Donna È Mobile.
WALTON, D. I Don't Want To Miss A Thing.

AMEB Manual List:

Unaccompanied pieces

RAE, J. Roundabout from *Easy Studies in Jazz and Rock Saxophone* (Universal).
RAE. J. Road Hog from *Easy Studies in Jazz and Rock Saxophone* (Universal).

Pieces with piano accompaniment only

BAILEY, K. Scoobie Du Wup from *AMEB Saxophone Series 1, First to Fourth Grades, Tenor Book* (AMEB).
LYONS, G. Laura's Lament from *New Tenor Sax Solos,* Book 1 (Useful Music).
MILLARD, B. Aunty Hilda from *Six Silly Songs for Sax* (Snazzy Music).
POGSON, S. Ska-face from *AMEB Saxophone Series 1, First to Fourth Grades, Tenor Book* (AMEB).
STRAUSS, J. arr. SPITZER. Radetzky March from *Easy Classics for Tenor Saxophone* (Mel Bay).
TRAD. Attr. HENRY VIII. arr. WEDGWOOD. Greensleeves from *Selected Solos for Soprano/Tenor Saxophone*, Grs 1–3 (Faber).

Pieces with piano or CD accompaniment

PERCIVAL, R. Polka in G from *Teacher on Tap,* Book 1 (Teacher on Tap).
RAE, J. The Guv'nor from *Play It Cool* (Universal).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 3 — 01833

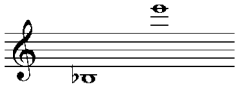
Assessment guidelines

- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone
- Well-defined articulation
- Technical control
- Rhythmic accuracy
- Evidence of stylistic understanding
- Accuracy of intonation
- Keen sense of balance between parts

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition). Refer page 14.

Range as per page 14 of the Technical Work book:



The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

All of the following Technical Work is to be prepared.

Scales
Major scales: D(2), E♭(2)
Harmonic minor scales: B(1), C(2)
Melodic minor scale: D(2)
Ascending and descending
MM = 76 – two notes per beat
Articulation patterns:
i. All tongued
ii. All slurred

Arpeggios
Major arpeggios: D(2), E♭(2)
Minor arpeggios: B(1), C(2)
Ascending and descending
MM = 76 – two notes per beat
Articulation patterns: as for scales

Chromatic scale
To begin on C
Two octaves ascending and descending
MM = 76 – two notes per beat
Articulation patterns: as for scales

Sustained notes
Any note of F major scale (first octave) is to be sustained for 8–10 seconds with the following dynamics:

Consistency of pitch and clear tone quality are required.

Sustained scale
Any of the major scales for this grade, one octave (first octave) ascending in minims
MM = 60 – one note every two beats
Articulation: Each note tongued

Section II. Pieces
Candidates are required to present a varied programme consisting of either:
- Three works from the Grade Book/Manual List, OR
- Two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For Grade 3 (Level 1) candidates must present:
- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the edition for the arrangement of the work stipulated in the syllabus.

E♭ alto/baritone saxophone

● **From the AMEB Series 1 Grade Book**
ANDERSSON, G. and ULVAEUS, B. arr. LANNING. I Know Him So Well.
BAILEY, K. Little Brown Feet.
COCKCROFT, B. Gemini.
DESMOND, P. arr. RAE. Take Five.
FOX, C. and GIMBEL, N. arr. KEMBER. Killing Me Softly.
JACOBS, J. and CASEY, W. Beauty School Dropout.
LENNON, J. and MCCARTNEY, P. arr. LANNING. Yesterday.
MANCINI, H. arr. ESPOSITO. Peter Gunn.
NIEHAUS, L. Fancy Free.
RAE, J. Groove It.
RAZAF, A and GARLAND, J. arr. LAWRANCE. In The Mood.
SCHÖNBERG, C. arr. GLOVER and STRATFORD. On My Own.

AMEB Manual List:

Pieces with piano accompaniment only
BACHARACH, B. arr. KEMBER. What the World Needs Now from *Play Ballad* (Faber).
GERSHWIN, G. arr. HARRIS and CALLAND. Theme from Rhapsody in Blue from *Concert Repertoire for Alto Saxophone* (Faber).
MILCHBERG, J. and ROBLES, D. arr. LANNING. El Cóndor Pasa (If I could) from *Making the Grade*, Grade 3 (Chester).
MILLARD, B. Wonky Donkey from *Six Silly Songs for Sax* (Snazzy Music).
MOZART, W. arr. SPITZER. Eine Kleine Nachtmusik from *Easy Classics for Alto Saxophone* (Mel Bay).
OFFENBACH, J. arr. LANNING. Barcarolle from *The Classic Experience* (Cramer).
RAE, J. On the Edge from *Latin Saxophone* (Universal).
RAE, J. Trade Winds from *Latin Saxophone* (Universal).
SIMON, P. arr. LANNING. Bridge Over Troubled Water from *Making the Grade*, Grade 3 (Chester).
VAN HEUSEN, J. arr. DURO. Here's That Rainy Day from *Just Jazz* (Chester).

Pieces with CD accompaniment only
BONFA, L. arr. NEUBERG. The Gentle Rain from *The Music of Brazilian Jazz*, Plus 1 (Warner Bros).
GUARALDI, V. Linus and Lucy from *Great Popular Instrumental Solos* (Warner Bros).
MANCINI, H. Pink Panther from *Great Popular Instrumental Solos* (Warner Bros).
WILLIAMS, R. and CHAMBERS, G. Feel from *Discover the Lead*, Chart Hits (IMP).

Pieces with piano or CD accompaniment
HUPFELD, H. arr. BACHNER. As Time Goes By from *Play-Along Saxophone* (Universal).

B♭ soprano/tenor saxophone

● **From the AMEB Series 1 Grade Book**
ARLEN, H. and HARBURG, E. Over The Rainbow.
BAILEY, K. Little Brown Feet.
COCKCROFT, B. Gemini.
JACOBS, J. and CASEY, W. Beauty School Dropout.
MANCINI, H. arr. ESPOSITO. Peter Gunn.
MILLARD, B. Wonky Donkey.
NIEHAUS, L. Fancy Free.
POGSON, S. Down At The Drive In.
RAE, J. Groove It.
RAZAF, A. and GARLAND, J. arr. LAWRANCE. In The Mood.
ROSS, P. van. Tango for 'H'.
SAINT-SAËNS, C. arr. HARVEY. Le Cygne.

AMEB Manual List:

Pieces with piano accompaniment only
BACH, J.S. arr. MASON. Air on the G String from *Pop Go the Classics* (Portland Publications).
BAILEY, K. Snappy Rag from *AMEB Saxophone Series 1, First to Fourth Grades, Tenor Book* (AMEB).
MOZART, W. arr. SPITZER. Eine Kleine Nachtmusik from *Easy Classics for Tenor Saxophone* (Mel Bay).
RAE, J. On the Edge from *Latin Saxophone* (Universal).
RAE, J. Trade Winds from *Latin Saxophone* (Universal).

Pieces with CD accompaniment only
BONFA, L. arr. NEUBERG. The Gentle Rain from *The Music of Brazilian Jazz, Plus 1* (Warner Bros).
GUARALDI, V. Linus and Lucy from *Great Popular Instrumental Solos* (Warner Bros).

MANCINI, H. Pink Panther from *Great Popular Instrumental Solos* (Warner Bros).
SCHUBERT, F. Ave Maria from *Discover the Lead, Classical* (IMP).
WILLIAMS, R. and CHAMBERS, G. Feel from *Discover the Lead, Chart Hits* (IMP).

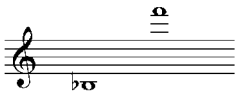
Pieces with piano or CD accompaniment
HUPFELD, H. arr. BACHNER. As Time Goes By from *Play-Along Saxophone* (Universal).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 4 01834

Assessment guidelines
- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone
- Well-defined articulation
- Technical control
- Rhythmic accuracy
- Evidence of stylistic understanding
- Accuracy of intonation
- Keen sense of balance between parts

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.
All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition).
Refer to page 18.
Range as per page 18 of the Technical Work book:



The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

All of the following Technical Work is to be prepared.

Scales
Major scales: E♭(2), E(2)
Harmonic minor scales: C♯(2), F(2)
Melodic minor scale: B(2)
Ascending and descending
MM = 100 – two notes per beat
Articulation patterns:
i. All tongued
ii. All slurred
iii. Two slurred, two tongued:

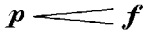
iv. Slurred in pairs:

Arpeggios
Major arpeggios: E♭(2), E (2)
Minor arpeggios: C♯(2), F(2)
Ascending and descending
MM = 100; two notes per beat
Articulation patterns: as for scales

Chromatic scale
To begin on B♭
Two octaves ascending and descending
MM = 100; two notes per beat
Articulation patterns: as for scales

Scale in thirds
G major
Ascending and descending
MM = 76 – two notes per beat
Articulation patterns: as for scales

Sustained notes
Any note of G major scale is to be sustained for 10 seconds with the following dynamics:



Consistency of pitch and clear tone quality are required.
Sustained scale
Any of the major scales for this grade, one octave (first octave) ascending and descending in minims
MM = 60 – one note every two beats, breathing every eight beats or every four notes
Articulation: each note tongued

Section II. Pieces
Candidates are required to present a varied programme consisting of either:
- Three works from the Grade Book/Manual List, OR
- Two works from the Grade Book/Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For Grade 4 (Level 1) candidates must present:
- A contrasting, balanced programme,
- No more than one unaccompanied work, and
- Only the edition for the arrangement of the work stipulated in the syllabus.

E♭ alto/baritone saxophone
● **From the AMEB Series 1 Grade Book:**
BARRETT, J. Rikitiki Plop.
BIZET, G. arr. LANNING. Chanson Bohème.
HERON, P. Cool Cat.
JACOBS, J. and CASEY, W. Summer Nights.
JOPLIN, S. arr. WALTON. The Entertainer.
PERCIVAL, R. The Oily Rag.
RODGERS, R. arr. STROMMEN. Have You Met Miss Jones?
ROSSINI, G. arr. WALTON. Overture from *Guillaume Tell*.
SNIDERO, J. Basie's Blues.
SPIEWAK, T. Funk Time.
STREET, K. A La Gavotte.
WILKINS, J. Blue Sax.

AMEB Manual List:
Unaccompanied pieces
NIEHAUS, L. Etude 2 from *Jazz Conception for Saxophone,* Intermediate (Try Publishing Company).

Pieces with piano accompaniment only
ALBÉNIZ, I. Tango (N.B. Either one of two tangos) from *Festival Performance Solos,* Volume 2 (Carl Fischer).
FAURE, G. Sicilienne from *Festival Performance Solos,* Volume 2 (Carl Fischer).
JOHN, E. and TAUPIN, B. arr. KEMBER. Your Song from *Play Ballads* (Faber).
JOPLIN, S. arr. HARRIS and CALLAND. New Rag from *Concert Repertoire for Alto Saxophone* (Faber).
RAE, J. Cayenne from *Latin Saxophone* (Universal).
RITCHIE, L. arr. KEMBER. Hello from *Play Ballads* (Faber).
SPIEWAK, T. Black Swan Waltz from *Blue Ride* (reedmusic.com).
SULLIVAN, A. arr. LEONARD. Behold The Lord High Executioner from *The Mikado* from *Solo Pieces for the Intermediate Saxophonist* (Mel Bay).

Pieces with CD accompaniment only
HERMOSA, U. and HERMOSA, G. arr. LONG. Lambada from *Guest Spot, Latin Playalong for Alto Saxophone* (Wise).
RODGERS, R. arr. LESLEY. My Favourite Things from *Guest Spot, Show Tunes Playalong for Alto Saxophone* (Wise).

Pieces with piano or CD accompaniment
MOWER, M. Andalusia Mora from *Musical Postcards for Alto Saxophone* (Boosey & Hawkes).
MOWER, M. Riviera '62 from *Musical Postcards for Alto Saxophone* (Boosey & Hawkes).

B♭ soprano/tenor saxophone

● **From the AMEB Series 1 Grade Book**
BARRETT, J. Rikitiki Plop.
BART, L. Food, Glorious Food.
BERNSTEIN, L. arr. RUNSWICK. Somewhere.
JACOBS, J. and CASEY, W. Summer Nights.
PERCIVAL, R. The Oily Rag.
RODGERS, R. arr. STROMMEN. Have You Met Miss Jones?
ROSSINI, G. arr. WALTON. Overture from *Guillaume Tell.*
SNIDERO, J. Basie's Blues.
SONDHEIM, S. Send In The Clowns.
STREET, K. A La Gavotte.

AMEB Manual List:

Unaccompanied pieces
NIEHAUS, L. Etude 2 from *Jazz Conception for Saxophone,* Intermediate (Try Publishing Company).

Pieces with piano accompaniment only
BACH, J.S. arr. VOXMAN. Sinfonia from *Concert and Contest Collection* (Rubank/ Hal Leonard).
BIZET, G. arr. WEDGWOOD. Habanera from *Selected Solos for Soprano/Tenor Saxophone,* Grades 4–6 (Faber).
BLYTON, C. Mock Joplin 69c from *Saxophone Solos,* Volume 1 (Chester).
GERSHWIN, G. arr. WEDGWOOD. Rhapsody in Blue from *Selected Solos for Soprano/Tenor Saxophone,* Grs 4–6 (Faber).
HARVEY, D. Christopher's Calypso from *Saxophone Solos,* Volume 2 (Chester).
PEPPER, R. Primitive Blues from *Sounds for Sax 2* (Chester).
RAE, J. Cayenne from *Latin Saxophone* (Universal).

Pieces with CD accompaniment only
BOCK, J. and HARNICK, S. If I were a Rich Man from *Take the Lead, Musicals* (IMP).
ELLINGTON, D. Don't Get Around Much Anymore from *Take the Lead, Jazz* (IMP).
GERSHWIN, G. Summertime from *Take the Lead, Jazz* (IMP).
WILKINS, J. Blue Sax from *Essential Jazz Etudes* (Mel Bay).

Pieces with piano or CD accompaniment
WALLER, T. arr. BACHNER and BIRCH. Honeysuckle Rose from *Play-Along Saxophone* (Universal).

Section III. Aural tests or Sight-reading; General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO CERTIFICATE OF PERFORMANCE

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

From Grade 5, each candidate is expected to demonstrate the ability to tune the instrument accurately and without assistance.

Section I. Technical work

All Technical Work should be presented as even notes. No swinging or other manipulation of rhythms is acceptable.

Candidates are required to demonstrate:
- Accurate performance of all Technical Work,
- Performance of the Technical Work with a fluency across the required range and tempi,
- Good posture with comfortable hand position,
- Breath control,
- Rhythmic precision,
- Fingers held close to keys,
- Use of alternative fingerings, where appropriate,
- Clear and pure tone across the range,
- Use of *vibrato*, where appropriate,
- Clean articulation, even *legato* and a crisp *staccato*,
- Control of *staccato* articulation,
- Accurate intonation and consistency of pitch,
- Performance of dynamics as specified,
- Performance of all Technical Work from memory, and
- From Grade 8, control of the *altissimo* register, where required.

Please note that Technical Work is not required for the Certificate of Performance.

Section II. Pieces

In Grades 5 to 8, candidates are required to present either:
- Three works from the Manual List, OR
- Two works from the Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

In the Certificate of Performance, candidates are required to present a programme of not fewer than 20 minutes and not more than 30 minutes, with a minimum of four works to be presented as follows:
- A minimum of four works from the Manual List, OR
- A minimum of three works from the Manual List and one Own Choice work. A copy of the Own Choice work must be brought to the examination for use by the examiner.

For further information, please refer to the Certificate of Performance syllabus.

Level 2 candidates must present:
- At least one work with piano accompaniment,
- No more than one work with CD (recorded) backing, and
- No more than one unaccompanied work.

Candidates are required to demonstrate:
- Accurate performance of all pieces,
- Performance of each piece at the indicated tempo,
- Good posture with comfortable hand position,
- Breath control,
- Rhythmic precision,
- Fingers held close to keys,
- Use of alternative fingerings, where appropriate,
- Clear, pure and even tone,
- Use of *vibrato*, when appropriate,
- Clean, accurate articulation,
- Even *legato* and a crisp *staccato*,
- Accurate intonation and consistency of pitch,
- Performance of dynamics and articulations as specified,
- Considerations of style, phrasing and articulation appropriate to each work, and
- Management of a range of tonal qualities for expressive purposes.

Section III. Aural tests or Sight-reading; General knowledge

The candidate will choose either Aural tests *or* Sight-reading and Transposition in Grade 5 to Grade 8 examinations. General knowledge is compulsory for all grades and the Certificate of Performance.

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm,
- Accuracy in pitch,
- Performance at the tempo indicated in the music, and
- Dynamics, articulation and style as indicated.

Transposition

The candidate is required to demonstrate:
- The ability to transpose from concert pitch up a major 6th (alto), or up a major 9th (tenor).

General knowledge

The ability to answer questions according to the guidelines set out in General knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

GRADE 5 01835

Assessment guidelines
- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone with timbral variation
- Well-defined articulation and strong sense of phrasing, allowing for individual variation
- Evidence of secure technique
- Rhythmic accuracy
- Mature command of style
- Accuracy of intonation
- Keen sense of balance between parts

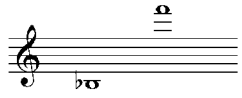
Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition).

Candidates are expected to have studied all the Technical Work specified for this grade, but may choose one of the three sets below for presentation at their examination.

Range, tempi and articulation patterns for all of the following Technical Work as per pages 22 and 23 of the Technical Work book.

Range as per page 22 of the Technical Work book:



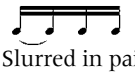
The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

All of the following Technical Work is to be prepared.

Scales and Arpeggios:

MM = 80 – four notes per beat
Articulation patterns:
All tongued
All slurred
Two slurred, two tongued:



Slurred in pairs:

Set 1

Scales and arpeggios of the following keys:
B♭(2) major, E(2) major
G(1) harmonic and melodic minor, C♯(2) harmonic and melodic minor
Dominant 7ths of B♭(2), E(2)

Set 2

Scales and arpeggios of the following keys:
F(2) major, D♭(2) major.
D(2) harmonic and melodic minor, B♭(2) harmonic and melodic minor.
Dominant 7ths of F(2), D♭(1)

Set 3

Scales and arpeggios of the following keys:
E♭(2) major, B(2) major.
C(2) harmonic and melodic minor, G♯(1) harmonic and melodic minor.
Dominant 7ths of E♭(2), B(1)

Requirements common to all sets:
- Chromatic scale: to begin on E(2)
  Tempo and articulation patterns: as for scales and arpeggios
- Scale in thirds: D(2) major
  Tempo and articulation patterns: as for scales and arpeggios
- Sustained notes as per Technical Work Book
- Any note within the range is to be sustained for 15 seconds with the following dynamics:

  p < *f* > *p*

  Consistency of pitch and good tonal quality are required.
- Sustained scales as per the Technical Work Book
- Any one of the major scales for this grade
- The upper octave ascending in minims
- MM = 60 – one note every two beats
- Articulation: each note tongued

Section II. Pieces

Candidates are required to present a varied programme consisting of either:
- Three works from the Manual List, OR
- Two works from the Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For examination, candidates must perform the arrangements specified below.

Grade 5 (Level 2) candidates must present:
- At least one work with piano accompaniment,
- No more than one work with CD (recorded) backing, and
- No more than one unaccompanied work.

AMEB Manual List:
E♭ alto/baritone saxophone

Unaccompanied pieces

BARRETT, J. Green Boogie (reedmusic.com).

Pieces with piano accompaniment only

BARRETT, J. Slinky Stick (reedmusic.com).
BRATTON, J. and KENNEDY, J. arr. DOWNING and MOORE. The Teddy Bears' Picnic from *The Teddy Bears' Picnic* (Dr Downing Music/IMP).
DAVIDSON, L. One for Mum (reedmusic.com).

DEBUSSY, C. arr. RAE. Le Petit Negre from *Saxophone Album* (Universal).
HAYDN, J. Andante Cantabile from *Solo Pieces for the Intermediate Saxophonist* (Mel Bay).
JAMES, H., ELLINGTON, D., HODGES, J. and GEORGE, D. arr. DURO. I'm Beginning To See The Light from *Just Jazz* (Chester Music).
MASSENET, J. arr. LANNING. Meditation from Thaïs from *The Classic Experience* (Cramer).
MOZART, W. arr. WALTON. Queen of the Night Aria from *More Great Tunes for Alto Saxophone* (Australian Wind Music Publications).
SHEARING, G. arr. DURO. Lullaby of Birdland from *Just Jazz* (Chester).
TWEED, A. arr. SWEET. Bambridge Town Co, Down from *Sophisticated Sax* (Boosey & Hawkes).

Pieces with CD accompaniment only
BRADSHAW, T. and PLATER, B. Jersey Bounce from *Take the Lead, Swing* (IMP).
BROWN, J. arr. LONG. I Got You (I Feel Good) from *Guest Spot for Alto, Soul* (Wise).
GRAY, J. A String of Pearls from *Take the Lead, Swing* (IMP).
JACOBS J. and CASEY, W. Greased Lightnin' from *Take the Lead, Grease* (IMP).
MOWER, M. Dodd's Odd Job from *Musical Postcards for Alto Saxophone* (Boosey & Hawkes).
PORTER, C. arr. STROMMEN. It's all Right with Me from *Broadway by Special Arrangement* (Warner Bros).
PUENTE, T. arr. LONG. Oye Como Va from *Guest Spot Latin Playalong for Alto Saxophone* (Wise).
SCHONBERG, C. arr. LESLEY. On My Own from *Guest Spot. Show Tunes Playalong for Alto Saxophone* (Wise).
SNIDERO, J. Rock On from *Easy Jazz Conception* (Advance Music).
WALLER, T. and BROOKS, H. arr. STROMMEN. Ain't Misbehavin' from *Broadway by Special Arrangement* (Warner Bros).
WHITFIELD, N. and STRONG, B. arr. LONG. I Heard It Through The Grape Vine from *Guest Spot for Alto, Soul* (Wise).
WILKINS, J. Big Blue Swing from *Essential Jazz Etudes* (Mel Bay).

B♭ soprano/tenor saxophone

Unaccompanied pieces
BARRETT, J. Green Boogie (reedmusic.com).

Pieces with piano accompaniment only
ABBOTT, K. Autumn Song (reedmusic.com).
BRATTON, J. and KENNEDY, J. arr. DOWNING and MOORE. The Teddy Bears' Picnic from *The Teddy Bears' Picnic* (Dr Downing Music/IMP).
DAVIDSON, L. One for Mum (reedmusic.com).
GRANADOS, E. arr. TEAL. Playera Op. 5, No 5 from *Solos for the Tenor Saxophone Player* (Schirmer).
MOZART, W. arr. WALTON. Queen of the Night Aria from *More Great Tunes for Tenor and Soprano Saxophone* (Australian Wind Music Publications).
NORTON, C. Home Blues from *Microjazz for Tenor Saxophone* (Boosey & Hawkes).
RAVEL, M. arr. HARVEY. Bolero from *Saxophone Solos,* Volume 2 (Chester).
ROSSINI, G. arr. RASCHER. Cavatina from *The Barber of Seville* (IMC).
STOLLER, M., LEIBER, J., WEIL, C. and MANN, B. arr. RUNSWICK. On Broadway from *Jazzed up Too,* Woodwind Series (Brass Wind Educational Supplies Company).

Pieces with CD accompaniment only
ANDERSSON, B., ANDERSON, S. and ULVAEUS, B. Dancing Queen from *Take the Lead, Number One Hits* (IMP).
BRADSHAW, T. and PLATER, B. Jersey Bounce from *Take the Lead, Swing* (IMP).
BROWN, J. arr. LONG. I Got You (I Feel Good) from *Guest Spot for Tenor, Soul* (Wise).
GRAY, J. A String of Pearls from *Take the Lead, Swing* (IMP).
JACOBS, J. and CASEY, W. Greased Lightnin' from *Take the Lead, Grease* (IMP).
JOBIM, A. arr. NEUBERG. Meditation from *The Music of Brazilian Jazz* (Warner Bros).
PORTER, C. arr. STROMMEN. It's all Right with Me from *Broadway by Special Arrangement* (Warner Bros).
SNIDERO, J. So Long Birdie from *Easy Jazz Conception* (Advance Music).
WALLER, T. and BROOKS, H. arr. STROMMEN. Ain't Misbehavin' from *Broadway by Special Arrangement* (Warner Bros).
WHITFIELD, N. and STRONG, B. arr. LONG. I Heard It Through The Grape Vine from *Guest Spot for Tenor, Soul* (Wise).
WILKINS, J. Big Blue Swing from *Essential Jazz Etudes* (Mel Bay).
ZAWINUL, J. Birdland from *Take the Lead, Jazz* (IMP).

Section III. Aural tests or Sight-reading and Transposition; General knowledge

GRADE 6 — 01836

Assessment guidelines
- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone with timbral variation
- Well-defined articulation and strong sense of phrasing, allowing for individual variation
- Evidence of secure technique
- Rhythmic accuracy
- Mature command of style
- Accuracy of intonation
- Keen sense of balance between parts

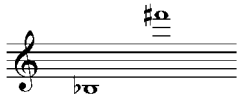
Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition).

Candidates are expected to have studied all the technical work specified for this grade, but may choose one of the three sets below for presentation at their examination.

Range, tempi and articulation patterns for all of the following Technical Work as per pages 24 and 25 of the Technical Work book.

Range as per page 24 of the Technical Work book:



The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

All of the following Technical Work is to be prepared.

Scales and arpeggios:
MM = 84 – four notes per beat
Articulation patterns:
All tongued
All slurred
Two slurred, two tongued:

Slurred in pairs:

Set 1

Scales, arpeggios and broken chords of the following keys:
C(2) major, F♯(2) major
A(1) harmonic and melodic minor, E♭(2) harmonic and melodic minor
Dominant 7ths of C(1), F♯(2)

Set 2

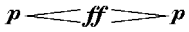
Scales, arpeggios and broken chords of the following keys:
D(2) major, D♭(2) major
B(2) harmonic and melodic minor, B♭(2) harmonic and melodic minor
Dominant 7ths of D(1), D♭(1)

Set 3

Scales, arpeggios and broken chords of the following keys:
F(2) major, B(2) major
D(2) harmonic and melodic minor, F♯(2) harmonic and melodic minor
Dominant 7ths of F(2), B(2).

Requirements common to all sets:

- Chromatic scale: to begin on F(2)
  Tempo and articulation patterns: as for scales and arpeggios
- Whole tone scale: starting on C(2)
  MM = 84 – four notes per beat
  Articulation patterns:
  i. All tongued
  ii. All slurred
- Scale in thirds: E♭(2) major
- Tempo and articulation patterns: as for scales and arpeggios.
- Sustained notes as per Technical Work Book: Any note within the range is to be sustained for 15 seconds with the following dynamics:



- Consistency of pitch and clear tonal quality are required.
- Sustained scales as per Technical Work Book: any one of the major scales for this grade
- The upper octave ascending in minims
- MM = 60 – one note every two beats
- Articulation Patterns: As for scales and arpeggios

Section II. Pieces

Candidates are required to present a varied programme consisting of either:

- Three works from the Manual List, OR
- Two works from the Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For examination, candidates must perform the arrangements specified below.

Grade 6 (Level 2) candidates must present:

- At least one work with piano accompaniment,
- No more than one work with CD (recorded) backing, and
- No more than one unaccompanied work.

AMEB Manual List:
E♭ alto/baritone saxophone

Unaccompanied pieces

STREET, K. Leaps and Bounds from *Street Beats for Solo Saxophone* (Saxtet Publications).
STREET, K. Party Time from *Street Beats for Solo Saxophone* (Saxtet Publications).

Pieces with piano accompaniment only

AGAY, D. Rhapsody in Waltz Time from *Rhapsody in Waltz Time* (Theodore Presser Co).
BAILEY, K. Al's Cafe from *Jazz Incorporated* (Kerin Bailey Music).
BAILEY, K. Get Eccentric from *Jazz Incorporated (*Kerin Bailey Music).
BEETHOVEN, L. van. arr. LEONARD. Turkish March from *Solo Pieces for the Intermediate Saxophonist* (Mel Bay).
DEBUSSY, C. arr. RAE. Golliwogg's Cake Walk from *Saxophone Album* (Universal).
FRANÇAIX, J. Cinq danses exotiques from *Cinq danses exotiques pour Saxophone Alto en mi bemol et Piano,* any three movements (Schott).
GREENBAUM, S. The Lake and the Hinterland (reedmusic.com).
JOPLIN, S. arr. RAE. The Entertainer from *5 Rags* (Universal).
SCHUBERT, F. Ständchen (Serenade) from *Solo Pieces for the Intermediate Saxophonist* (Mel Bay).

Pieces with CD accompaniment only

EBB, F. arr. LESLEY. Wilkommen from *Guest Spot, Show Tunes Playalong for Alto Saxophone* (Wise).
HOWARD, B. arr. HONEY. Fly Me To The Moon from *Guest Spot, Playalong for Alto Saxophone, Jazz* (Wise).
JOBIM, A. arr. HONEY. One Note Samba from *Guest Spot, Playalong for Alto Saxophone, Jazz* (Wise).
KERN, J. All the Things You Are from *Broadway by Special Arrangement* (Warner Bros).
LLOYD WEBBER, A. arr. LESLEY. The Music of the Night from *Guest Spot, Show Tunes Playalong for Alto Saxophone* (Wise).
MINTZER, B. All The Things You Could Play from *14 Jazz and Funk Etudes* (Warner Bros).
MOWERS, M. Mucho Mariachi from *Musical Postcards for Alto Saxophone* (Boosey & Hawkes).
SNIDERO, J. Proxy from *Jazz Conception* (Advance Music).
WILKINS, J. Be Boppin' Alice (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).
WILKINS, J. Bossa Blues (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).
WILKINS, J. Slow mo' Blues (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).
WILKINS, J. Ursa minor Blues (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).

B♭ soprano/tenor saxophone

Unaccompanied pieces

STREET, K. Leaps and Bounds from *Street Beats for Solo Saxophone* (Saxtet Publications).
STREET, K. Party Time from *Street Beats for Solo Saxophone* (Saxtet Publications).

Pieces with piano accompaniment only

BACH, J.S. arr. TEAL. Two Bourrées from *Solos for the Tenor Saxophone Player* (Schirmer).
BAILEY, K. Al's Cafe from *Jazz Incorporated* (Kerin Bailey Music).
BAILEY, K. Get Eccentric from *Jazz Incorporated* (Kerin Bailey Music).
JOPLIN, S. arr. RAE. The Entertainer from *5 Rags* (Universal).
MOSKOWSKI, M. arr. TEAL. Spanish Dance Op. 12, No 2 from *Solos for the Tenor Saxophone Player* (Schirmer).
NORTON, C. The Pioneer and Rolling Stock (to count as one work) from *Microjazz for Tenor Saxophone* (Boosey & Hawkes).
PETIT, A. arr. VOXMAN. Première Étude de Concours from *Concert and Contest Collection* (Rubank/Hal Leonard).

Pieces with CD accompaniment only

GARNER, E. Misty from *Take the Lead, Jazz* (IMP).
HOWARD, B. arr. HONEY. Fly Me To The Moon from *Guest Spot, Playalong for Tenor Saxophone*, *Jazz* (Wise).
JOBIM, A. arr. HONEY. One Note Samba from *Guest Spot, Playalong for Tenor Saxophone*, *Jazz* (Wise).

KERN, J. All the Things You Are from *Broadway by Special Arrangement* (Warner Bros).
SNIDERO, J. Duke's Convoy from *Easy Jazz Conception* (Advance Music).
WILKINS, J. Be Boppin' Alice (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).
WILKINS, J. Bossa Blues (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).
WILKINS, J. Slow mo' Blues (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).
WILKINS, J. Ursa minor Blues (N.B. Repeats to be played) from *Essential Jazz Etudes* (Mel Bay).

Section III. Aural tests or Sight-reading and Transposition; General knowledge

GRADE 7 — 01837

Assessment guidelines

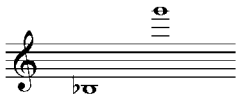
- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone with timbral variation
- Well-defined articulation and strong sense of phrasing, allowing for individual variation
- Evidence of secure technique
- Rhythmic accuracy
- Mature command of style
- Accuracy of intonation
- Keen sense of balance between parts

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition).

Candidates are expected to have studied all the technical work specified for this grade, but may choose one of the three sets below for presentation at their examination.

Range, tempi and articulation patterns for all of the following Technical Work as per pages 26–28 of the Technical Work book.
Range as per page 26 of the Technical Work book:



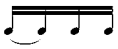
The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

All of the following Technical Work is to be prepared.

Scales and arpeggios

MM = 92 – four notes per beat.
Articulation patterns:
All tongued.
All slurred.
Two slurred, two tongued:



Slurred in pairs:

Set 1

Scales, arpeggios and broken chords of the following keys:
B♭(2) major, F♯(2) major
E(2) harmonic and melodic minor, F♯(2) harmonic and melodic minor
Dominant 7ths of B♭(2), F♯(2)
Diminished 7ths of F♯(2), C(2)

Set 2

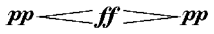
Scales, arpeggios and broken chords of the following keys:
E(2) major, D♭(2) major.
B(2) harmonic and melodic minor, F(2) harmonic and melodic minor
Dominant 7ths of E(2), D♭(1)
Diminished 7ths of C♯(2), F(2)

Set 3

Scales, arpeggios and broken chords of the following keys:
E♭(2) major, B(2) major
A(1 and ½) harmonic and melodic minor, F♯(2) harmonic and melodic minor
Dominant 7ths of E♭(2), B(2)
Diminished 7ths of F♯(2), G♯(1 and ½)

Requirements common to all sets:

- Chromatic scale: from low B♭ up to high F
  Tempo and articulation patterns: as for scales and arpeggios
- Whole tone scales: Starting on E(2) and F(2)
  MM = 92 – four notes per beat
  Articulation patterns:
  i. All tongued
  ii. All slurred
- Scale in thirds: E(2) major, D♭(2) major
  Tempo and articulation patterns: as for scales and arpeggios
- Sustained notes as per Technical Work Book: Any note within the range is to be sustained for 20 seconds or longer with the following dynamics:



- Consistency of pitch and clear tonal quality are required.
- Sustained scale: Any of the major scales in the set chosen
- The upper octave ascending in minims
- MM = 60 – one note every two beats
- Articulation: each note tongued
  Please note that no *altissimo* scale is required.

Section II. Pieces

Candidates are required to present a varied programme consisting of either:

- Three works from the Manual List, OR
- Two works from the Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For examination, candidates must perform the arrangements specified below.

Grade 7 (Level 2) candidates must present:

- At least one work with piano accompaniment,
- No more than one work with CD (recorded) backing, and
- No more than one unaccompanied work.

AMEB Manual List:
E♭ alto/baritone saxophone

Unaccompanied pieces

BARRETT, J. Curved Stick (reedmusic.com).
DAVIDSON, L. The Autumn Cannon Ball (reedmusic.com).
NIEHAUS, L. Etude 10 or 12 from *Jazz Conception for Saxophone,* Advanced (Try Publishing Company).
RAE, J. No 3 Again and Again from *12 Modern Etudes for Solo Saxophone* (Universal).

Pieces with piano accompaniment only

DEBUSSY, C. arr. RICKER. La Fille Aux Cheveux De Lin (The Girl With the Flaxen Hair) from *Classics for Saxophone* (Advance Music).

ECCLES, H. arr. RASCHER. Sonata from *Sonata for E♭ Alto and Piano* (Elkan-Vogel, Inc).
JOPLIN, S. arr. RAE. The Easy Winners from *5 Rags for Saxophone and Piano* (Universal).
RIMSKY-KORSAKOV, N. Flight of the Bumble Bee (Santorella Publications).
SCHULHOFF, E. Hot-Sonate Mvt 1 (Schott).

Pieces with CD accompaniment only
GERSHWIN, G. arr. STROMMEN. Someone To Watch Over Me from *Gershwin by Special Arrangement* (Warner Bros).
GERSHWIN, G. arr. STROMMEN. I Got Rhythm from *Gershwin by Special Arrangement* (Warner Bros).
HAGEN, E. and ROGERS, D. arr. LONG. Harlem Nocturne from *Guest Spot, Classic Blues* (Wise).
LOEWE, F. arr. STROMMEN. I've Grown Accustomed to her Face from *Broadway by Special Arrangement* (Warner Bros).
MILLER, B. arr. HONEY. Bernie's Tune from *Guest Spot, Playalong for Saxophone, Jazz* (Wise).
MINTZER, B. A Funky State from *14 Jazz and Funk Etudes* (Warner Bros).
PARKER, C. Billie's Bounce from *In Session with Charlie Parker* (IMP).
SNIDERO, J. Tunisia from *Jazz Conception* (Advance Music).

Pieces with piano or CD accompaniment
CROPTON, M. Touching Bass from *Ten to Go* (Spartan Press).
FIRTH, A. City Heat from *Play Alto Saxophone with Andy Firth* (Boosey & Hawkes).
LAYTHER, E. $\frac{5}{4}$ Mayhem from *The Cool Jazz Series* (Cool Jazz Publishing).
LAYTHER, E. Funky Monkey from *The Cool Jazz Series* (Cool Jazz Publishing).

B♭ soprano/tenor saxophone

Unaccompanied pieces
BARRETT, J. Curved Stick (reedmusic.com).
DAVIDSON, L. The Autumn Cannon Ball (reedmusic.com).
NIEHAUS, L. Etude 10 or 12 from *Jazz Conception for Saxophone,* Advanced (Try Publishing Company).
RAE, J. No 3 Again and Again from *12 Modern Etudes for Solo Saxophone* (Universal).

Pieces with piano accompaniment only
COWLES, C. Three Sketches from Bala from *Saxophone Solos,* Volume 2 (Chester).
DEBUSSY, C. arr. RICKER. La Fille Aux Cheveux De Lin (The Girl With the Flaxen Hair) from *Classics for Saxophone* (Advance Music).
HARVEY, P. Rue Maurice-Berteaux from *Saxophone Solos,* Volume 2 (Chester).
JOPLIN, S. arr. RAE. The Easy Winners from *5 Rags for Saxophone and Piano* (Universal).
PRESSER, W. Rhapsody from *Rhapsody for Tenor Saxophone and Piano* (Tenuto Publications).
SAINT-SAËNS, C. arr. TEAL. Allegro Appassionato from *Solos for the Tenor Saxophone Player* (Schirmer).

Pieces with CD accompaniment only
GERSHWIN, G. arr. STROMMEN. I Got Rhythm from *Gershwin by Special Arrangement* (Warner Bros).
GERSHWIN, G. arr. STROMMEN. Someone To Watch Over Me from *Gershwin by Special Arrangement* (Warner Bros).
LOEWE, F. arr. STROMMEN. I've Grown Accustomed to her Face from *Broadway by Special Arrangement* (Warner Bros).
MILLER, B. arr. HONEY. Bernie's Tune from *Guest Spot, Playalong for Saxophone, Jazz* (Wise).
MINTZER, B. Slammin' from *14 Blues and Funk Etudes* (Warner Bros).

Section III. Aural tests or Sight-reading and Transposition; General knowledge

GRADE 8 01838

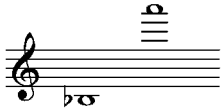
Assessment guidelines
- Well-balanced posture and appropriate breath support
- Warm, clear, well-projected tone with timbral variation
- Well-defined articulation and strong sense of phrasing, allowing for individual variation
- Evidence of secure technique
- Rhythmic accuracy
- Mature command of style
- Accuracy of intonation
- Keen sense of balance between parts
- Control of the *altissimo* register, where required

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Saxophone Technical Work* (AMEB, 1997 revised edition).

Candidates are expected to have studied all the technical work specified for this grade, but may choose one of the three sets below for presentation at their examination.

Range, tempi and articulation patterns for all of the following Technical Work as per pages 29–31 of the Technical Work book.
Range as per page 29 of the Technical Work book:



The range required for each scale or arpeggio is indicated by a number in brackets. For example, a C major scale with a two octave range would be expressed as C(2).

All Technical Work is to be played from memory.

All of the following Technical Work is to be prepared.

Scales and arpeggios
MM = 108 – four notes per beat
Articulation patterns:
All tongued
All slurred
Two slurred, two tongued:

Slurred in pairs:

Set 1
Scales, arpeggios and broken chords of the following keys:
G(1 and ½) major, E♭(2) major, B(2) major
F(2) harmonic and melodic minor, G(1 and ½) harmonic and melodic minor, E♭(2) harmonic and melodic minor
Scales in thirds: D(2) major, E♭(2) major
Dominant 7ths of G(2), E♭(2), B(2)
Diminished 7ths of E(2), F(2)

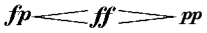
Set 2
Scales, arpeggios and broken chords of the following keys:
G(1 and ½) major, E(2) major, D♭(2) major
G(1 and ½) harmonic and melodic minor, F♯(2) harmonic and melodic minor, B♭(2) harmonic and melodic minor
Scales in thirds: A(1) major, B♭(2) major
Dominant 7ths of G(2), E(2), D♭(1 and ½)
Diminished 7ths of G(2), F♯(2)

Set 3

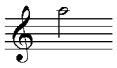
Scales, arpeggios and broken chords of the following keys:
F(2) major, A♭(1 and ½) major, B(2) major
A(1 and ½) harmonic and melodic minor, F(2) harmonic and melodic minor, B♭(2) harmonic and melodic minor
Scales in thirds: C(2), A♭(1)
Dominant 7ths of F(2), A♭(2), B(2)
Diminished 7ths of A(1 and ½), D(2)

Requirements common to all sets:

- Chromatic scale: from low B up to high F♯
  Tempo and articulation patterns: as for scales and arpeggios
- Whole tone scales: starting on low B♭(2) and low B(2)
  MM = 108 – four notes per beat
  Articulation patterns:
  i All tongued
  ii All slurred.
- Scale in thirds: E(2) melodic minor.
- Tempo and articulation patterns: as for scales and arpeggios
- Sustained notes as per Technical Work Book: Any note within the range is to be sustained for 20 seconds or longer with the following dynamics:



- Consistency of pitch and good tonal quality are required
- Sustained scale (*altissimo* register): A major
- One octave ascending in minims, beginning on



- MM = 60 – one note every two beats
- Articulation: each note tongued

Section II. Pieces

Candidates are required to present a varied programme consisting of either:

- Three works from the Manual List, OR
- Two works from the Manual List and one Own Choice work, a copy of which is to be brought to the examination for use by the examiner.

For examination, candidates must perform the arrangements specified below.

Grade 8 (Level 2) candidates must present:

- At least one work with piano accompaniment,
- No more than one work with CD (recorded) backing, and
- No more than one unaccompanied work.

AMEB Manual List:
E♭ alto/baritone saxophone

Unaccompanied pieces

COCKCROFT, B. Black and Blue (reedmusic.com).
NIEHAUS, L. Etude 20 from *Jazz Conceptions for Saxophone,* Advanced (Try Publishing Company).
RAE, J. No 9 Free Spirit from *12 Modern Etudes for Solo Saxophone* (Universal).

Pieces with piano accompaniment only

CHOPIN, F. arr. LEONARD. Nocturne Op. 9 No 2 from *Solo Pieces for the Advanced Saxophonist* (Mel Bay).
FAURE, G. arr. RAE. Elégie from *Gabriel Fauré – Saxophone Album* (Universal).
MILHAUD, D. Braziliera from *Scaramouche* (Salabert).
MOZART, W. arr. WALTON. 1st mvt from Sonata K 310 from *Classic Sax for Alto* (Currency).
PAUWELS, M. Serenade (Andel Uitgave).
WOODS, P. The Good Girl from *The Children's Suite* (Advance Music).

Pieces with CD accompaniment only

GILLESPIE, D. and PAPARELLI, F. arr. HONEY. Night In Tunisia from *Playalong for Saxophone, Jazz* (Wise).
HUDSON, W., DE LANGE, E. and MILLS, I. arr. LONG. Moonglow from *Guest Spot, Classic Blues* (Wise).
MINTZER, B. Rhythm Changes – What's the Word? from *14 Jazz and Funk Etudes* (Warner Bros).
MONK, T. arr. HONEY. Straight No Chaser from *Playalong for Alto Saxophone, Jazz* (Wise).

Pieces with piano or CD accompaniment

FIRTH, A. No More Lonely Nights from *Play Alto Saxophone with Andy Firth* (Boosey & Hawkes).
FIRTH, A. You and Me Baby from *Play Alto Saxophone with Andy Firth* (Boosey & Hawkes).
PARKER, C. Yardbird Suite from *In Session with Charlie Parker* (IMP).

B♭ soprano/tenor saxophone

Unaccompanied pieces

NIEHAUS, L. Etude 20 from *Jazz Conceptions for Saxophone,* Advanced (Try Publishing Company).
RAE, J. No 9 Free Spirit from *12 Modern Etudes for Solo Saxophone* (Universal).

Pieces with piano accompaniment only

DEMERSSEMAN, J. Premier Solo from *Premier Solo Andante and Bolero* (Roncorp Publications).
FAURE, G. arr. RAE. Elégie from *Gabriel Fauré – Saxophone Album* (Universal).
GUILHAUD, G. arr. VOXHAM. First Concertino from *Concert and Contest Collection* (Rubank/Hal Leonard).
MOZART, W. arr. WALTON. 1st movement of Sonata K 310 from *Classic Sax for Soprano and Tenor* (Currency).
PAUWELS, M. arr. UITGAVE. Serenade (Andel Uitgave).

Pieces with CD accompaniment only

DECHERT, G. New Orleans Rainy Afternoon from *Blues Power Live* (Schott).
GILLESPIE, D. and PAPARELLI, F. arr. HONEY. Night In Tunisia from *Guest Spot, Playalong for Saxophone, Jazz (*Wise).
MINTZER, B. Blues Shuffle from *14 Blues and Funk Etudes* (Warner Bros).
MINTZER, B. Blues with a Bridge from *14 Blues and Funk Etudes* (Warner Bros).
MONK, T. arr. HONEY. Straight No Chaser from *Playalong for Tenor Saxophone, Jazz* (Wise).

Pieces with piano or CD accompaniment

FIRTH, A. No More Lonely Nights from *Play Clarinet with Andy Firth* (Warner Bros).
FIRTH, A. You and Me Baby from *Play Clarinet with Andy Firth* (Warner Bros).

Section III. Aural tests or Sight-reading and Transposition; General knowledge

CERTIFICATE OF PERFORMANCE 01839

The Certificate of Performance is to be regarded as a culmination of the Saxophone for Leisure syllabus. As the capping examination of Level 2, the Certificate of Performance is not equivalent to the Associate Diploma in saxophone. Students may find the Certificate of Performance helpful in preparing for the Associate Diploma in saxophone.

Assessment guidelines

- Well-balanced posture and appropriate breath support
- Warm, clear tone with timbral variation
- Well-defined articulation and strong sense of phrasing, allowing for individual variation
- Evidence of secure technique
- Rhythmic accuracy
- Mature command of style
- Accuracy of intonation
- Keen sense of balance between parts

Section I. Technical work

Technical Work is not required for the Certificate of Performance.

Section II. Pieces

Candidates are required to present a minimum of four works one of which may be an item of Own Choice of appropriate standard, a copy of which must be brought to the examination for use by the examiner.

Candidates should prepare a programme of not fewer than 20 minutes and not more than 30 minutes, with a minimum of four works to be presented as follows:

- A minimum of four works from the Manual List, OR
- A minimum of three works from the Manual List and one Own Choice work. A copy of the Own Choice work must be brought to the examination for use by the examiner.

Candidates may choose a work from the Certificate of Performance or Associate Saxophone Syllabus as an Own Choice work.

For examination, candidates must perform the arrangements specified below.

Certificate of Performance (Level 2) candidates must present:

- At least one work with piano accompaniment,
- No more than one work with CD (recorded) backing, and
- No more than one unaccompanied work.

The Certificate of Performance examination programme is intended to be prepared as a musical performance. Considerations include:

- Concentration and stamina required in order to maintain the performance of the whole programme, and
- Contrast. In order that a programme for performance may maintain musical interest, it is necessary that the contrast of several music elements be considered in the selection of works: such as, tempo, metre, key or tonality, period or style, music and expressive content and technical challenge. Where at least three of these elements are demonstrated in the choice of works, the programme will be deemed to be of sufficient musical interest.

Candidates should note that the performance will be assessed holistically, not just with regard to the specific difficulty of each piece. This includes a sense of professional presentation with attention to posture, appearance and appropriate performance conventions.

AMEB Manual List:
E♭ alto/baritone saxophone

Unaccompanied pieces

BACH, J.S. arr. WALTON. 1st and 4th movts from Sonata in A minor from *Classic Sax for Alto* (Currency).
NIEHAUS, L. Etude 13 from *Jazz Conception for Saxophone,* Advanced (Try Publishing Company).
ORLOVICH, M. Air Traffic Control from *Solo Sax* (reedmusic.com).
RAE, J. No 1 Ignition from *12 Modern Etudes for Saxophone* (Universal).
RAE, J. No 7 If only… from *12 Modern Etudes for Saxophone* (Universal).

Pieces with piano accompaniment only

DEBUSSY, C. arr. RAE. La Plus Que Lente from *Saxophone Album* (Universal).
DEBUSSY, C. arr. ROUSSEAU. Rapsodie (1903) from *Rapsodie for Saxophone* (Etoile Music Inc.).
FIOCCO, P. arr. LEONARD. Allegro from *Baroque Music for Saxophone* (Mel Bay).
HOLCOMBE, B. Blues Concerto for Alto Sax and Piano movts 1 and 2 OR movts 2 and 3 from *Blues Concerto for Alto Sax* (Musicians Publications).
RAMEAU, J.-P. arr. LEONARD. Le Tambourin (Gavotte) from *Baroque Music for Saxophone* (Mel Bay).
SCHULHOFF, E. Hot-Sonate movements 3 and 4 (Schott).
WOODS, P. The Morning Walk from *The Children's Suite* (Advance Music).
WOODS, P. Overture from *The Children's Suite* (Advance Music).

Pieces with CD accompaniment only

MONK, T. arr. LONG. Round Midnight from *Guest Spot, Classic Blues* (Wise).

Pieces with piano or CD accompaniment

FIRTH, A. Penguin Rag from *Play Saxophone with Andy Firth* (Boosey & Hawkes).
PARKER, C. Donna Lee from *In Session with Charlie Parker* (IMP).

B♭ soprano/tenor saxophone

Unaccompanied pieces

BACH, J.S. arr. WALTON. 1st and 4th movts from Sonata in A Minor from *Classic Sax for Alto* (Currency).
NIEHAUS, L. Etude 13 from *Jazz Conception for Saxophone,* Advanced (Try Publishing Company).
ORLOVICH, M. Air Traffic Control from *Solo Sax* (reedmusic.com).
RAE, J. No 1 Ignition from *12 Modern Etudes for Saxophone* (Universal).
RAE, J. No 7 If only… from *12 Modern Etudes for Saxophone* (Universal).

Pieces with CD accompaniment only

PARKER, C. Yardbird Suite from *Playalong for Tenor Saxophone, Jazz* (Wise).

Pieces with piano or CD accompaniment

CARTER, T. For the Person Next to You … (reedmusic.com).
FIRTH, A. Penguin Rag from *Play Clarinet with Andy Firth* (Warner Bros).
GRENFELL, M. Time Transfixed (reedmusic.com).
HEATH, D. Out of the Cool (Chester).
MONTI, V. arr. COCKCROFT. Czardas (reedmusic.com).
NYMAN, M. Shaping the Curve (Chester).
PIAZZOLLA, A. Nightclub 1960 from *Histoire du Tango* (Lemoine).
PINTO, A. Soundbytes (reedmusic.com).
WALTON, M. Snakes Alive from *Australian Saxophone Encores* (AWMP).
WOOD, N. Cries of the Stentor (Saxtet).

Section III. General knowledge

Aural tests and Sight-reading are not required for the Certificate of Performance.

Saxophone for Leisure (Repertoire)

Foreword

Repertoire exams are available for Level 1 and Level 2, up to Grade 8, and provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Saxophone for Leisure (Comprehensive)(including grade books and manual list) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. No more than one Own Choice work may also be the candidate's own arrangement or composition. It is the responsibility of the candidate and their teacher to ensure that the Own Choice works chosen are appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Copies of Own Choice works are NOT required for use by examiners in Saxophone for Leisure (Repertoire) exams.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of the *Manual of Syllabuses* or syllabus download (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to the front section of the Saxophone for Leisure (Comprehensive) syllabus for further information under the headings of **Accompanist**, **Backing tracks**, **Articulation and Phrasing**, **Instruments**, **Repeat Signs**, **Music Downloaded from the Internet**, **Improvisation**, **Duets**, and **Publications**.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive Saxophone for Leisure syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Saxophone for Leisure (Comprehensive) syllabus (including Saxophone for Leisure grade books and manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

No more than two unaccompanied solo works may be presented for examination.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6280

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 8 min.

GRADE 1 (REPERTOIRE) 6281

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 2 (REPERTOIRE) 6282

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 3 (REPERTOIRE) 6283

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 4 (REPERTOIRE) 6284

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive Saxophone for Leisure syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Saxophone for Leisure (Comprehensive) syllabus (including Saxophone for Leisure grade books and manual lists) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

No more than two unaccompanied solo works may be presented for examination.

Additional requirements

In Saxophone for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6285

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min

GRADE 6 (REPERTOIRE) 6286

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 7 (REPERTOIRE) 6287

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 8 (REPERTOIRE) 6288

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.

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Orchestral Brass

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Horn

Horn (Comprehensive)

General notes

Aim

In addition to the development of technical fluency and rhythmic awareness, this syllabus places an emphasis on the progressive development of sound production, tone control and musical understanding through a carefully graded programme of technical work and repertoire. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

The syllabus combines the best of traditional repertoire and publications with some of the most attractive of contemporary resources. By forging a close link between technical work and repertoire, this syllabus develops an awareness of the role of technique as a means toward expressive playing.

Syllabus structure

The syllabus comprises three levels:
Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

Two new examinations have been added to the syllabus: Preliminary and Certificate of Performance.

Preliminary is designed to be an entry-level examination, achievable for candidates in the earliest stages of development.

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

The following publications may be used in conjunction with this syllabus:

GRADE BOOKS

Horn Series 2 (Preliminary – Grade 4)
Orchestral Brass Series 1 Horn (Grade 1 – Grade 4)

TECHNICAL WORKBOOK & ORCHESTRAL EXCERPTS

Horn Technical work & orchestral excerpts (2021)

SIGHT READING

Horn Sight-reading & transposition (2021)

RECORDED ACCOMPANIMENTS

Horn Series 2 Recorded accompaniments (Preliminary – Grade 3)

Horn and Trumpet Technical work (1992 reprinted with new cover 2004) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Horn Technical work & orchestral excerpts* (AMEB, 2021). *Brass Sight reading* (2004), while not tailored to the parameters of the revised syllabus, may be used as an extra resource for practice purposes. The horn orchestral excerpts previously published in *Brass orchestral excerpts* (2004) are no longer available for use in examination, however candidates may find these useful for practice purposes.

Programme structure

Number of works to be presented

The following structure applies to Comprehensive Horn examinations. For Horn Repertoire examination requirements, please see the Repertoire examination page at the end of this syllabus.

Candidates are required to present the following works at examination in addition to any Technical Work, Sight-reading, Aural Test, or General Knowledge requirement:

Level 1 (Preliminary to Grade 4)
One work from each of Lists A, B, and C, in addition to any Extra List requirement (see Extra Lists below).

Level 2 (Grade 5 to Grade 8)
One work from each of Lists A, B, and C, and the List D orchestral excerpts requirement, in addition to any Extra List requirement (see Extra Lists below).

Level 2 (Certificate of Performance)
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

Candidates must select at least one piece from each of lists A, B, and C. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for the use of the examiner.

Level 3 (Associate)
Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must select at least one piece from each of Lists A, B, and C. Additional works needed to fulfil time requirements may

be selected from any of the Lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the specified minimum and maximum time limits.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for the use of the examiner.

Level 3 (Licentiate)
A concert standard of performance is expected in this examination.

Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must select at least one piece from each of lists A, B, and C. Additional works needed to fulfil the time requirement may be selected from any of these lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the specified minimum and maximum time limits.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must present one complete work in the programme from memory.

Candidates must provide a copy of each work for the use of the examiner.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical

Extra lists
Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra lists' in the 'General requirements practical examinations' section in the front section of the *Manual of syllabuses*.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries. Where a work is available in multiple acceptable arrangements, the alternative arrangements are included in the listing. In the case of works that have not been arranged (i.e. works originally for horn), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for the horn, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Publication versions
Many brass publications exist in multiple versions for instruments in the brass family. Unless otherwise indicated, the listings on this syllabus refer to the horn version of any such publication.

Printed study material
The provision of a variety of published study material in these syllabuses is to offer as wide a range of individual choice as possible. It does not indicate a recommendation by AMEB for any one particular approach to fundamentals as stated in some of these books. However, it is recommended that the material used should be studied in consultation with a specialist teacher.

Range requirements
While the required range for the particular grade should be adhered to, it will be found that some of the solo and/or study material occasionally exceeds the given range. In some cases, alternative notes within the range are given, in others the teacher may feel free to write a lower note or phrase within the range. In most cases these very few higher notes will not be a problem for the candidate; where possible the written notes should be played.

Examination conduct

Pitch
Students are strongly recommended to adopt, as far as possible, the recognised normal pitch C522, A440.

Instruments
Level 1 (Preliminary to Grade 4) Candidates using a double F/B♭ horn may use F or B♭ sides or a combination of both in Preliminary to Grade 4. Single F or single B♭ horns may also be used for these grades.

Level 2 (Grade 5 to Grade 8, Certificate of Performance) From Grade 5, any instrument capable of performing the technical work and repertoire requirements of the grade may be used, although a double F/B♭ horn is recommended.

Level 3 (Associate and Licentiate) A double F/B♭, B♭/F alto, triple horn or natural horn may be used (in any combination) for Level 3 as appropriate to the repertoire.

Accompaniment
Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use these recorded accompaniments to perform *Horn Series 2* List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo. Accompaniment of Extra List pieces is not required, even if the work is written with an accompaniment. For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of this *Manual*.

Cadenzas

Cadenzas should be performed where indicated in concerto movements. In Level 2 (Grade 5 to Certificate of Performance), candidates may use cadenzas, where these exist, included in their chosen publication, or by the composer, or of the candidate's own composition. In Level 3 (Associate and Licentiate) candidates are encouraged to write their own cadenzas where there is no cadenza provided by the composer – for instance, in Classical concertos. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Additional requirements

Candidates are required to achieve a pass in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass the principal examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations. For further information, see Regulation 19b and 19c in the 'Regulations' section in the front section of the *Manual of syllabuses*.

Copies of works to be provided

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Presentation of Technical work from memory

All of the Technical Work for this syllabus is printed in *Horn Technical work & orchestral excerpts* (AMEB, 2021). The Technical Work comprises two main areas: scales/arpeggios and technical exercises. For Preliminary and Grade 1 examinations, all technical work may be read from the music. For all other grades, all scales and arpeggios must be presented from memory for examination purposes. Candidates may read from the music when presenting technical exercises for examination. For further information, see 'General requirements practical examinations – Technical work' in the front section of the *Manual of syllabuses*.

Presentation of List pieces from memory

The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades. Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations

The time allotted for all examinations is outlined in Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

Sight-reading and Transposition

The demonstration of sight-reading skills is required in Comprehensive examinations from Grade 1 to Grade 8; the demonstration of transposition skills is required from Grade 3 to Grade 8.

In Grade 1 and Grade 2, the candidate will be required to read four to eight bars of non-transposition. In Grade 3 and Grade 4, the candidate will be required to read four to eight bars of transposition as specified for the grade as well as four to eight bars of non-transposition. From Grade 5 to Grade 8, the candidate will be required to read four to eight bars of transposition as specified for the grade as well as eight to sixteen bars of non-transposition.

General knowledge guidelines

Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses.*

Recommended List of Orchestral excerpts publications for Level 3

BACH. J.S. ed. VERNOOY, A. *Bach: Complete horn repertoire* Volume three (Breitkopf and Härtel)

MAHLER, G. *Complete first horn parts to Mahler's Symphonies 1-6* (Wind Music Inc.)

RITZKOWSKY, J. arr. SPACH *Orchester Probespiel für Horn* (Frankfurt: Peters Edition, 1992)

THOMPSON, D.B. *The orchestral audition repertoire for horn: Comprehensive and unabridged* (International Edition A) (Thompson Edition,1995)

Bibliography

Agrell, J. *Horn technique: A new approach to an old instrument* (CreateSpace Independent Publishing Platform, 2017)

Berv, H. *A creative approach to the French horn* (Presser-Chappel, 1977)

Brophy, W.R. *Technical studies for solving special problems on the horn* (New York: Carl Fischer, 1977)

Caruso, C. *Musical calisthenics for brass* (Rondor Music International, 2002)

Davies, J. *Scales and arpeggios for the horn* (Boosey & Hawkes)

Davies, J. and Harris, P. *Improve your sight-reading! Horn (*London: Faber Music, 1989)

Epstein, E. *Horn playing from the inside out* 3rd Edition (Eli Epstein Productions, 2021)

Farkas, P. *The art of French horn playing* (Evanston: Summy-Birchard, 1956)

Farkas, P. *The art of brass playing (Bloomington:* Wind Music Inc., 1962)

Farkas, P. *A photographic study of 40 virtuoso horn players' embouchures* (Bloomington: Wind Music Inc., 1970)

Fox, F. *Essentials of brass playing* (Miami: Volkwein Bros. Inc. 1976, 1984)

Gardner, R.C. *Mastering the horn's low register* (Richmond: International Opus, 2002)

Gregory, R. *The horn: Comprehensive guide to the modern instrument and its music* (Faber and Faber, 1969)

Hill, D. *Extended techniques for the horn: A practical handbook for students, performers and composers* (Really Good Music LLC, 1996)

Hoeltzel, M. *Mastery of the French horn: Technique and musical expression* (Mainz: Schott, 2006)

Houghton, K. and Nye, J. *Recipe for success: A balanced curriculum for young horn players* (Houghton Horns LLC, 2019)

Merewether, R. *The horn, the horn…* (London: Paxman, 1978) (Horn player's companion series)

Moore, R.C. and Ettore, E. *Mel Bay's anthology of French horn music* (Missouri: Mel Bay, 1986)

Morley-Pegge, R. *The French horn: Some notes on the evolution of the instrument and of its technique* 2nd ed (London: Benn, 1973) (Instruments of the orchestra)

Ritzkowsky, J. and Spach, A. (eds.) *Test pieces for orchestral auditions* (Frankfurt: Peters, 1992)

Robinson, W.C. *An illustrated method for French horn playing* (Bloomington: Wind Music Inc., 1968)

Robinson, W.C. *An illustrated advanced method for French horn playing* (Bloomington: Wind Music Inc., 1971)

Schneider, B. *Horn fundamentals* (Editions Bim, 2012)

Schuller, G. *Horn technique (*London: OUP, 1962)

Thompson, D.B. *The orchestral audition repertoire for horn: Comprehensive and unabridged* (International Edition A) (Thompson Edition, 1995)
Tuckwell, B. *Horn* (London: Macdonald & co., 1983) (Yehudi Menuhin Music Guides)
Wagner, R. ed. Klamand. *Orchester Studien* (Frankfurt: Zimmermann, 1990)
Wekre, F.R. *Thoughts on playing the horn well* (McCoy's Horn Library, 1994)
Yancich, M. *Practical guide to French horn playing* (Rochester: Wind Music Inc., 1971)

Websites

www.hornmatters.com (John Ericson and Bruce Hembd)
www.hornsociety.org (website of the International Horn Society, extra information available for members)

This bibliography is not meant to be complete, but may serve as a useful starting point for students.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and understanding according to the following objectives:

1. Musicality and Technique

Through a well-balanced programme drawn from the lists candidates should display on either Single B♭ Horn, Single F Horn or Double F/B♭ Horn:

- Musical, tuneful playing, with a developing sense of style appropriate to the chosen repertoire, demonstrating phrasing, articulation and dynamics;
- Pitch and rhythmic control, tonguing and slurring in all works.

2. Technique

Students will develop a good foundation for playing through:

- Good posture, with arms and shoulders relaxed;
- Appropriate and comfortable positions of head, arms and hands;
- Tone that is not forced within the range given for the grade;
- Appropriate embouchure for characteristic tone colour;
- Excessive mouthpiece pressure should not be evident;
- Accurate and correct fingering;
- Clear articulation;
- Correct hand in bell position for adjusting tone and pitch should be developed by Grade 4;
- A fullness of tone at all dynamic levels;
- A supported breathing technique with an awareness of the use of air through the phrase;
- Awareness of intonation and control of pitch;
- Development of good *legato* and varieties of tongued articulation styles.

3. Knowledge and understanding

Students should demonstrate:

- Aural awareness and musical perception;
- The ability to read conventional notation;
- The ability to sight read at the appropriate level;
- An understanding of ensemble playing, demonstrated through the accompanied works; and
- The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' (see the front section of the *Manual of syllabuses*).

PRELIMINARY 5190

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C.

List A.

● **From AMEB *Horn Preliminary Series 2*:**
CLARK, Y. *Gemini study*
THOMAS OF CELANO arr. CLARK. *Dies irae*
TRADITIONAL. arr. CLARK. *Maranoa lullaby*
TRADITIONAL. arr. CLARK. *Winter ade*

AMEB Manual List:

HOELTZEL, M. *Morgenlied* (No 4 in *Spielbuch* 1 für 1-2 Hörner – Schott)
HOELTZEL, M. *Tänzchen* (No 2 in *Spielbuch* 1 für 1-2 Hörner – Schott)
HOELTZEL, M. *Tanzlied aus Schlesien* [top part only] (No 9 in *Spielbuch* 1 für 1-2 Hörner – Schott)
HORNER, A. No 3 and No 4 [to be presented as one work] from *Primary studies* for the french horn (Elkan-Vogel)
HUTH, F. No 3 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 6 from *Schule für Horn* [School for horn] (Rahter)
HYDE, D. arr. WASTALL. *March* (p. 13 in *Learn as you play French horn* – Boosey and Hawkes)
PEARSON, B. *One step at a time* (No 25 in *Standard of excellence* Book 1 (French horn) – Kjos)
SPARKE, P. *Morning minuet* (No 1 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Marching home* (No 7 in *Skilful studies* for horn – Anglo Music)
TRADITIONAL. *Lightly row* [Page A or B] (No 25 in *Essential elements for band* F horn Book 1 – Hal Leonard)
TRADITIONAL. *Mozart melody* [Page A or B] (No 31 in *Essential elements for band* F horn Book 1 – Hal Leonard)
TRADITIONAL. *Jingle bells* [Page A or B] (No 38 in *Essential elements for band* F horn Book 1 – Hal Leonard)
TRADITIONAL. *My Dreydl* [Page A or B] (No 39 in *Essential elements for band* F horn Book 1 – Hal Leonard)
TRADITIONAL. *Skip to my Lou* [Page A or B] (No 42 in *Essential elements for band* F horn Book 1 – Hal Leonard)
TRADITIONAL. arr. PEARSON. *Country walk* (No 20 in *Standard of excellence* Book 1 (French horn) – Kjos)
TRADITIONAL. arr. PEARSON. *Merrily we roll along* (No 23 in *Standard of excellence* Book 1 (French horn) – Kjos)
WASTALL, P. *Exercise* 2 from Unit 4 (p. 12 in *Learn as you play French horn* – Boosey and Hawkes)
WASTALL, P. *Mexican madness* [top part of duet] (p. 13 in *Learn as you play French horn* – Boosey and Hawkes)

List B.

● **From AMEB *Horn Preliminary Series 2*:**
BEETHOVEN, L. van. arr. HODGSON. *Song of joy* 4th movement from *Symphony* No 9 Op. 125
TRADITIONAL arr. HOWELL. *Clown dance*
TRADITIONAL arr. HOWELL. *Drink to me only with thine eyes*
TRADITIONAL arr. HODGSON. *Ffigysbren*

AMEB Manual List:
BEHR, F. arr. PLOYHAR. *French child's song* (*F horn solos* Level 1– Alfred)
CZERNY, K. arr. BARRATT. *Rise and shine* (*Bravo!* Horn in F – Boosey and Hawkes)
HAFE, J. von der. arr. BARRATT. *Round dance* (*Bravo!* Horn in F – Boosey and Hawkes)
JOLLET, J.C. *Java* III from *Petite suite sur 5 or 6 notes* (Billaudot)
RICHARDSON, A. *Minuet* (No 1 in *First book of horn solos* – Faber)
SPARKE, P. *My homeland* (No 4 in *Starter solos* for F horn – Anglo Music)
SPARKE, P. *Missing you* (No 5 in *Starter solos* for F horn – Anglo Music)
SPARKE, P. *Russian winter* (No 6 in *Starter solos* for F horn – Anglo Music)
TRADITIONAL. arr. BARRATT. *On the wing* (*Bravo!* Horn in F – Boosey and Hawkes)

List C.
● **From AMEB *Horn Preliminary Series 2*:**
HALLAM, A. *Hot dogs*
SPARKE, P. *Rush hour*
THOMAS, K. *Secret mission*
TRADITIONAL arr. ROSS. *When the saints go marching in*
AMEB Manual List:
BARRATT, C. *Jewel in the crown* (*Bravo!* Horn in F – Boosey and Hawkes)
BARRATT, C. *Crook's corner* (*Bravo!* Horn in F – Boosey and Hawkes)
PLOYHAR, J. *Summer song* (*F horn solos* Level 1 – Alfred)
SPARKE, P. *A dynamic start* (No 9 in *Starter solos* for F horn – Anglo Music)
SPARKE, P. *On a carousel* (No 7 in *Starter solos* for F horn – Anglo Music)
WEDGWOOD, P. *Wrap it up* (*Really easy jazzin' about:* fun pieces for French horn – Faber)

Section III. Aural tests, General knowledge

GRADE 1 5191

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C.

List A.
● **From AMEB *Horn Grade 1 Series 2*:**
GERVAISE, C. arr. CLARK. *Almande II* from *Troisième livre de danseries*
SCHUBERT, F. arr. CLARK. *Mailied* No 1 from *Fünf Duette für zwei Singstimmen oder zwei Waldhörner* D. 199
THOMAS, K. *Down and up*
TRADITIONAL arr. CLARK. *Sambalele*
● **From AMEB *Orchestral Brass Horn Series 1*:**
GREGSON, E. *Lullaby* No 5 from *Nine miniatures*
LAWRANCE, P. *Studies* Nos 1.2 and 1.3 from *Graded lip flexibilities*
LAWRANCE, P. *Studies* Nos 1.5 and 1.6 from *Graded lip flexibilities*
AMEB Manual List:
FLEMMING, F. *Integer vitae* (page 19 in *Learn as you play French horn* – Boosey and Hawkes)
HOELTZEL, M. *Allegretto* (No 34 in *Spielbuch* 1 für 1-2 Hörner – Schott)
HOELTZEL, M. *Bitt dich gar schön* (No 27 in *Spielbuch* 1 für 1-2 Hörner – Schott)
HOELTZEL, M. *Grün, grün, grün* (No 36 in *Spielbuch* 1 für 1-2 Hörner – Schott)
HORNER, A. No 9 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. No 13 from *Primary studies* for the French horn (Elkan-Vogel)
HUTH, F. No 9 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 10 from *Schule für Horn* [School for horn] (Rahter)
PEARSON, B. *For French horns only* (No 91 in *Standard of excellence* Book 1 (French horn) – Kjos)
PEARSON, B. and NOWLIN, R. *Boogie blues* (No 91 in *Tradition of excellence* F horn Book 1 – Kjos)
PURCELL, H. *Rigaudon* (page 21 in *Learn as you play French horn* – Boosey and Hawkes)
SPARKE, P. *Lullaby* (No 6 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Simple scherzo* (No 9 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Three-legged race* (No 10 *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Ticker tape parade* (No 5 in *Skilful studies* for horn – Anglo Music)
TRADITIONAL. arr. PEARSON. *Alouette* (No 116 in *Standard of excellence* Book 1 (French horn) – Kjos)
TRADITIONAL. arr. PEARSON. *Ming court* (No 83 in *Standard of excellence* Book 1 (French horn) – Kjos)
TRADITIONAL. arr. PEARSON and NOWLIN. *Alouette* (No 104 in *Tradition of excellence* F horn Book 1 – Kjos)
TRADITIONAL. arr. PEARSON and NOWLIN. *Shepherd's hey* (No 138 in *Tradition of excellence* F horn Book 1 – Kjos)
TRADITIONAL arr. WASTALL. *Ellacombe* (page 25 in *Learn as you play French horn* – Boosey and Hawkes)
WASTALL, P. *Exercise 3* from Unit 8 (page 20 in *Learn as you play French horn* – Boosey and Hawkes)

List B.
● **From AMEB *Horn Grade 1 Series 2*:**
BEETHOVEN, L. van. arr. ROBERTSON. *German dance* No 6 from *6 German dances* WoO 42
BRAHMS, J. arr. ROSS. *Theme* 4th movement from *Symphony* No 1 Op. 68
PEZOLD, C. arr. HOWELL. *Minuet in G major* from *Notenbüchlein für Anna Magdalena Bach* BWV Anh. 114
PUCCINI, G. arr. HOWELL. *Nessun dorma* from *Turandot*
● **From AMEB *Orchestral Brass Horn Series 1*:**
DI CAPUA, E. arr. WILSON-SMITH. *O sole mio*
DURO, S. *You and me* No 11 from *Boogaloo*
DURO, S. *Our song* No 7 from *Boogaloo*
GREGSON, E. *Little minuet* No 3 from *Nine miniatures*
AMEB Manual List:
DIABELLI, A. arr. WASTALL. *Serenade from 'Twelve short pieces'* [no repeat] [accompaniment published separately] (page 22 in *Learn as you play French horn* – Boosey and Hawkes)
DVOŘÁK, A. *Theme from 'New world symphony'* [accompaniment published separately] (No 118 in *Essential elements for band* F horn Book 1 – Hal Leonard)
JOLLET, J.C. *Introduction* I from *Petite suite sur 5 or 6 notes* (Billaudot)
JOLLET, J.C. *Sarabande* II from *Petite suite sur 5 or 6 notes* (Billaudot)
TRADITIONAL arr. BARRATT. *Harvest time* (*Bravo!* Horn in F – Boosey and Hawkes)
TRADITIONAL arr. BARRATT. *Safe haven* (*Bravo!* Horn in F – Boosey and Hawkes)
TRADITIONAL arr. BARRATT. *The night visiting song* (*Bravo!* Horn in F – Boosey and Hawkes)

TRADITIONAL. arr. READE. *Russian lullaby* (No 6 in *First book of horn solos* – Faber)
VERDI, G. arr. LAWRANCE. *Anvil chorus from 'Il trovatore'* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)

List C.

● **From AMEB *Horn Grade 1 Series 2*:**
BADELT, K. arr. ROSS. *The medallion calls* from Disney's *Pirates of the Caribbean*
BARRATT, C. *Mosey along*
DAVIDSON, L. *Blues at sea*
HALLAM, A. *Dragon storm* No 5 from *Realm of fantasy*
● **From AMEB *Orchestral Brass Horn Series 1*:**
LAWRANCE, P. *Waits and measures* No 1 from *Six modern pieces*
PEARSON, L. *Valse triste* No 2 from *The really easy horn book*
WEDGWOOD, P. *Homeward bound* from *Really easy jazzin' about*

AMEB Manual List:

BARRATT, C. *Another Wimbledon waltz!* (*Bravo!* Horn in F – Boosey and Hawkes)
BARRATT, C. *Bed-rock blues* (*Bravo!* Horn in F – Boosey and Hawkes)
BARRATT, C. *Chorale* (*Bravo!* Horn in F – Boosey and Hawkes)
BARRATT, C. *Howling-bags* (*Bravo!* Horn in F – Boosey and Hawkes)
BATT, M. arr. LAWRANCE. *Bright eyes* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
BERNSTEIN, L. arr. LAWRANCE. *One hand, one heart* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
BOURGEOIS, D. *Cornucopia* (*Up front album* for F horn Book 1 – Brass Wind Publications)
CROSSE, G. *Lament* (*Up front album* for F horn Book 1 – Brass Wind Publications)
GREGSON, E. *Aubade* (*Up front album* for F horn Book 1 – Brass Wind Publications)
NOWLIN, R. *The good life* (page 19 in *Tradition of excellence* F horn Book 1 – Kjos)
PLOYHAR, J. *March of the space patrol* (*F horn solos* Level 1 – Alfred)
PREMRU, R. *Wimbledon waltz* (*Up front album* for F horn Book 1 – Brass Wind Publications)
RUNSWICK, D. *New Boogie* (*Up front album* for F horn Book 1 – Brass Wind Publications)
SPARKE, P. *London bridge* (No 12 in *Starter solos* for the F horn – Anglo Music)
SPARKE, P. *Summer breezes* (No 13 in *Starter solos* for the F horn – Anglo Music)
SPARKE, P. *Sad song* (No 18 in *Starter solos* for the F horn – Anglo Music)
TRADITIONAL. arr. LAWRANCE. *All night, all day* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
WEDGWOOD, P. *Hot chilli* (*Really easy jazzin' about:* fun pieces for French horn – Faber)
WILSON-SMITH, C. *Out n' about* (*All jazzed up* for F horn – Brass Wind Publications)
ZIMMER, H. and MORRIS, X. arr. LAWRANCE. *I've got my eye on you from 'Pirates of the Carribean'* [accompaniment published separately] (*Winner scores all* horn in F – Brass Wind Publications)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 — 5192

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the Extra List requirement.

List A.

● **From AMEB *Horn Grade 2 Series 2*:**
DUVERNOY, F. arr. CLARK. *Marche* Quinziéme leçon from *Méthode pour le cor*
SPARKE, P. *Allegheny aria*
TRADITIONAL. arr. CLARK. *Mo li hua* [Jasmine flower]
TRADITIONAL arr. HOWELL. *Theme and variations on Botany Bay*
● **From AMEB *Orchestral Brass Horn Series 1*:**
GREGSON, E. *Hungarian dance* No 4 from *20 supplementary tunes for the beginner brass player*
GREGSON, E. *March* No 7 from *20 supplementary tunes for the beginner brass player*
LAWRANCE, P. *Studies* 2.5 and 3.3 from *Graded lip flexibilities*
WASTALL, P. *Studies* Nos 1 and 3 (Unit 16) from *Learn as you play French horn*

AMEB Manual List:

HORNER, A. No 29 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. No 30 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Theme* and two contrasting variations No 33 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. No 35 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. No 37 from *Primary studies* for the French horn (Elkan-Vogel)
HUTH, F. No 11 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 12 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 15 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 16 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 18 from *Schule für Horn* [School for horn] (Rahter)
SPARKE, P. *Leila's lament* (No 2 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *The big apple* (No 11 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Tom's tune* (No 13 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Shalom* (No 14 in *Skilful studies* for horn – Anglo Music)
TRADITIONAL. arr. LAWRANCE. *Here we come a-wassailing* (*Winner scores all* – Brass Wind Publications)
WASTALL, P. *Exercise 2* and *Exercise 3* [to be performed as one work] from Unit 16 (*Learn as you play French horn* – Boosey and Hawkes)

List B.

● **From AMEB *Horn Grade 2 Series 2*:**
DOWLAND, J. arr. HODGSON. *Come again, sweet love*
DUSSEK, J.L. arr. HOWELL. *Leçon* 18e leçon from *Methode pour le pianoforte*
FLOYD, C. arr. HOWELL. *The trees on the mountains* from *Susannah*
WAGNER, R. arr. HODGSON. *Theme* from *Tannhäuser* WWV 70
● **From AMEB *Orchestral Brass Horn Series 1*:**
GLUCK, F. arr WASTALL. *Aria*
HENRY VIII arr. HUMPHRIES. *Pastyme with good companye*

LAWRANCE, P. *Courante* from *Featuring melody*
PURCELL, arr. LANGRISH. *March* Z 648
TRADITONAL (Albania) arr. SIMAKU. *Këngë e Pyllit* [Song of the forest]

AMEB Manual List:

BEETHOVEN, L. van. arr. KOVÁCS. *Ecossaise* No 7 from *Horn music for beginners* ed. ÓNOZÓ and KOVÁCS (EMB)
COLE, K.R. *Romance* [accompaniment published separately] (page 23 in *Learn as you play French horn* – Boosey and Hawkes)
GLUCK, C.W. arr. WASTALL. *Chorus from 'Paris and Helen'* [accompaniment published separately] (page 22 in *Learn as you play French horn* – Boosey and Hawkes)
HAYDN, J. (attrib.) arr. READE. *St Anthony chorale* (No 7 in *Horn solos* Book One – Faber)
MENDELSSOHN, F. arr. JONES. *A favorite place* from Op. 99 (*First book for the horn player* – Schirmer)
MOZART, W.A. arr. LAWRANCE. *Aria from 'The marriage of Figaro'* [accompaniment published separately] (*Winners galore* horn in F – Brass Wind Publications)
MOZART, W.A. ed. CAMPBELL. *Song: Contentment* (*Horn solos* Book One – Faber)
SCHUBERT, F. arr. LAWRANCE. *Hedge-roses* [accompaniment published separately] (*Winners score all* – Brass Wind Publications)
TRADITIONAL. arr. KOVÁCS. *Russian folksong* No 14 from *Horn music for beginners* (EMB)

List C.

● **From AMEB *Horn Grade 2 Series 2*:**
BAILEY, K. *Little swinger*
GREGAN, E. *Journey to Jupiter*
HALLAM, A. *Harry the hatchet*
THOMAS, K. *A hero is called*

● **From AMEB *Orchestral Brass Horn Series 1*:**
DURO, S. *Evening shadows* No 5 from *Boogaloo*
PINKARD, M., CASEY, K. and BERNIE, B. arr. WILSON-SMITH. *Sweet Georgia Brown*
WEDGWOOD, P. *Jitterbug* from *Really easy jazzin' about*
WIGGINS, B. *Ping pong polka* No 5 from *Embryo brass*

AMEB Manual List:

BACKER, B. DAVIS, B. COOK, R. and GREENAWAY, R. arr. LAWRANCE. *I'd like to teach the world to sing* [accompaniment published separately] (*Winner scores all* treble brass – Brass Wind Publications)
BART, L. arr. LAWRANCE. *Where is love? from 'Oliver'* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
BERNSTEIN, L. arr. LAWRANCE. *I feel pretty* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
BROWN, N.H. and FREED, A. arr. LAWRANCE. *Singin' in the rain* [accompaniment published separately](*Easy winners* horn in F – Brass Wind Publications)
BUTTERWORTH, A. *Roland* (*Up front album* for F horn Book 2 – Brass Wind Publications)
CARSE, A. *A little serenade* (*Two easy pieces* – Stainer and Bell)
DAVIS, L. *Boot it up* (*Hornet's nest* – Brass Wind Publications)
DAVIS, L. *Dark rider* (*Hornet's nest* – Brass Wind Publications)
DAVIS, L. *Mordred's castle* (*Hornet's nest* – Brass Wind Publications)
GIBB, B. arr. LAWRANCE. *Grease* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
GUNNING, C. *Echoes* (No 4 in *The really easy horn book* – Faber)
GUNNING, C. *Elegy* (No 1 in *The really easy horn book* – Faber)
HAWKINS, E., JOHNSON, W. and DASH, J. arr. WILSON-SMITH, C. *Tuxedo junction* [no repeat] (*All jazzed up* for F horn – Brass Wind Publications)
MERCURY, F. arr. LAWRANCE. *We are the champions* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
MORRISON, V. arr. LAWRANCE. *Moondance* [accompaniment published separately] (*Winner scores all* horn in F– Brass Wind Publications)
PEARSON, L. *Stepwise* (No 3 in *The really easy horn book* – Faber)
ROSSIGNOL, B. *Carillon* (Alphonse Leduc)
ROSSIGNOL, B. *Pavane en deux tons* (Alphonse Leduc)
SPARKE, P. *Count me in* (No 19 in *Starter solos* for the F horn – Anglo Music)
SPARKE, P. *Ragtime march* (No 20 in *Starter solos* for the F horn – Anglo Music)
TRACEY, S. *Hadley* (*Up front album* for F horn Book 2 – Brass Wind Publications)
WEDGWOOD, P. *Keep truckin'* (*Really easy jazzin' about:* fun pieces for French horn – Faber)
WEDGWOOD, P. *Jitterbug* (*Really easy jazzin' about:* fun pieces for French horn – Faber)
WIGGINS, B. *Rustic rondo* (No 3 from *Tritons* – Fentone)
WILSON-SMITH, C. *Something else* (*All jazzed up* for F horn – Brass Wind Publications)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5193

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the Extra List requirement.

List A.

● **From AMEB *Horn Grade 3 Series 2*:**
DAMPIERRE, M.A. de. arr. CLARK. *La Saint Hubert* No 1 from *Recueil de fanfares pour la chasse à une et deux trompes*
LAWRANCE, P. *Staccato ritmico*
MOZART, W.A. arr. CLARK. *Larghetto* No 5 from *12 Duos für 2 Hörner* K. 487
attrib. PALESTRINA. G.P. da or MOZART W.A. arr. CLARK *Dona nobis pacem*

● **From AMEB *Orchestral Brass Horn Series 1*:**
LAWRANCE, P. *Studies* 4.1 and 4.2 from *Graded lip flexibilities*
LAWRANCE, P. *Extract from 'Syncopated dance'* from *Featuring melody*
LEDUC, A. *Etude* No 3 from *Deux cents études novelles mélodiques et progressives* Premier cahier
NIESSEL, H. *Study* No 1 from *Method for the horn* Op. 21

AMEB Manual List:

HORNER, A. *March tempo* No 48 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Theme* and two contrasting variations No 49 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Allegretto* No 58 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Moderato* No 69 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Allegretto* No 72 from *Primary studies* for the French horn (Elkan-Vogel)
HUTH, F. No 23 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 24 from *Schule für Horn* [School for horn] (Rahter)

HUTH, F. No 31 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 32 from *Schule für Horn* [School for horn] (Rahter)
HUTH, F. No 33 from *Schule für Horn* [School for horn] (Rahter)
MAXIME-ALPHONSE. *Allegro moderato* No 1 (*Deux cents études nouvelles mélodiques et progressives* Book 1 – Leduc)
MAXIME-ALPHONSE. *Allegretto* No 6 (*Deux cents études nouvelles mélodiques et progressives* Book 1 – Leduc)
NIESSEL, H. *Study* No 2 from *Method for the horn* Op. 21 (Unit 19 page 46 in *Learn as you play* – Boosey and Hawkes)
NIESSEL, H. *Study* No 4 from *Method for the horn* Op. 21 (Unit 23 page 54 in *Learn as you play* – Boosey and Hawkes)
SPARKE, P. *Slavonic song* (No 21 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Rondino* (No 22 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Classical theme* (No 24 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Hungarian dance* (No 28 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *In the Black Mountains* (No 38 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Carousel* (No 39 in *Skilful studies* for horn – Anglo Music)

List B.

● **From AMEB *Horn Grade 3 Series 2*:**
BRACKETT JR, J. arr. HODGSON. *Simple gifts*
PURCELL, H. arr. SPARKE. *Minuet in A minor* Z. 649
SIBELIUS, J. arr. HOWELL. *Intermezzo* from *Karelia Suite* Op. 11
TCHAIKOVSKY, P.I. arr. ROSS. *Grande valse villageoise* Act 1 No 6 from *The sleeping beauty* Op. 66

● **From AMEB *Orchestral Brass Horn Series 1*:**
DUVERNOY, F. arr. COLE. *Allegretto* from *Méthode pour le cor*
GREGSON, E. *Folk song* No 8 from *Nine miniatures*
HANDEL, G. arr. LANGRISH. *Minuet*
MENDELSSOHN, F. arr. HUMPHRIES. *O for the wings of a dove* from *Hear my prayer* WoO15

AMEB Manual List:
BACH, J.S. arr. JOHNSON. *Prelude* (*An intermediate horn book* – OUP)
BRAHMS, J. arr. KOVÁCS. *German folksong* No 11 from *Horn music for beginners* (EMB)
CHOPIN, F. arr. KOVÁCS. *Song* No 12 from *Horn music for beginners* (EMB)
GILBERT, W.S. and SULLIVAN, A. arr. LAWRANCE. *March from 'The Pirates of Penzance'* [accompaniment published separately] (*Winners galore* horn in F – Brass Wind Publications)
KRIEGER, J. arr. KOVÁCS. *Menuett* No 2 from *Horn music for beginners* (EMB)
LE COUPPEY, F. arr. JOHNSON. *Study* in A minor (*An intermediate horn book* – OUP)
MOZART, W.A. arr. KOVÁCS. *Song* No 6 from *Horn music for beginners* (EMB)
PACHELBEL, J. arr. KOVÁCS. *Sarabande* No 3 from *Horn music for beginners* (EMB)
PUCCINI, G. arr. BUCHTEL. *One fine day from 'Madam Butterfly'* (Kjos)
SATIE, E. arr. SPARKE. *Gymnopédie* No 1 (*15 easy classical solos for horn and piano* – Anglo Press)
SCHUBERT, F. arr. JONES. *Air from 'Rosamunde'* [no repeats] (*First solos for the horn player* – Schirmer)
SCHUBERT, F. arr. WASTALL. *Entr'acte from 'Rosamunde'* [no repeats] [accompaniment published separately] (page 59 in *Learn as you play French horn* – Boosey and Hawkes)
SCHUMANN, R. arr. KOVÁCS. *Song* No 10 from *Horn music for beginners* (EMB)
SCHUMANN, R. arr. SPARKE. *Humming song from 'Album for the young'* (*15 easy classical solos for horn and piano* – Anglo Press)
TCHAIKOVSKY, P.I. arr. KOVÁCS. *Old French song* No 13 from *Horn music for beginners* (EMB)
TRADITIONAL arr. JONES. *The ash grove* (*First solos for the horn player* – Schirmer)
TRADITIONAL arr. HURRELL. *Meadowland* (Rubank)
VIVALDI, A. arr. LAWRANCE. *Spring from 'The four seasons'* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)

List C.

● **From AMEB *Horn Grade 3 Series 2*:**
ARENS, B. *And the hunt is on!* No 1 from *Three dragon scenarios*
DAVIDSON, L. *Cathy's dream*
GREGAN, E. *Ocean blue*
HALLAM, A. *Super villain*
MANCINI, H. arr. HOWELL. *Moon river*

● **From AMEB *Orchestral Brass Horn Series 1*:**
BULLARD, A. *Acrobats* No 3 from *Circus skills*
BULLARD, A. *Trick cyclist* No 6 from *Circus skills*
HOROWITZ, J. *Sherwood fancy*
WIGGINS, B. *On easy street* from *Embryo brass*

AMEB Manual List:
BACH, J.S. arr. PEARSON. *Minuet* No 6 in *The really easy horn book* – Faber)
BART, L. arr. LAWRANCE. *I'd do anything* [accompaniment published separately] (*Winner scores all* horn in F – Brass Wind Publications)
BERNSTEIN, L. arr. LAWRANCE. *America from 'West side story'* [accompaniment published separately] (*Winner scores all* horn in F – Brass Wind Publications)
BISSILL, R. *Sad song* (No 4 in *Going solo horn* – Faber)
BOGÁR, I. *Quick dance* (page 60 in *Learn as you play French horn* – Boosey and Hawkes) [accompaniment published separately] (No 18 in *Horn music for beginners* – EMB)
CARR, I. *Foot it featly* (*Up front album* for F horn Book 2 – Brass Wind Publications)
CARSE, A. *Scherzino* (*Two easy pieces* – Stainer and Bell)
DAVIS, L. *Blow me down* (*Hornet's nest* – Brass Wind Publications)
DAVIS, L. *Deep menace* (*Hornet's nest* – Brass Wind Publications)
DELGIUDICE, M. *Echos des bois* [Echoes of the forest] (Leduc)
GERSHWIN, G. arr. WASTALL. *Summertime* [accompaniment published separately] (No 8 in *Session time brass* – Boosey and Hawkes)
GUBAIDULINA, S. *Far away* (*Two pieces for horn and piano* – Sikorski)
GUBAIDULINA, S. *The hunt* (*Two pieces for horn and piano* – Sikorski)
GUNNING, C. *Rag doll* (No 9 in *The really easy horn book* – Faber)
GUNNING, C. *Sad café* (No 7 in *The really easy horn book* – Faber)
HANMER, R. *Prelude* 1st movement from *Suite for horn* (Emerson Edition)
HOOK, J. arr. LAWRANCE. *The lass of Richmond Hill* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
HOWARD, B. arr. RAMSKILL. *Fly me to the moon* [with repeat] (*Latino* for horn in F – Brass Wind Publications)
HYDE, D. *Soliloquy* [accompaniment published separately] (page 60 in *Learn as you play French horn* – Boosey and Hawkes)
LAWRANCE, P. *Carillon* (*In concert solos* for F horn – Brass Wind Publications)
MANCINI, H. arr. WILSON-SMITH. *Pink panther* (*All jazzed up* for F horn – Brass Wind Publications)

NORMAN, M. arr. LAWRANCE. *James Bond theme* [accompaniment published separately] (*Easy winners* horn in F – Brass Wind Publications)
PEARSON, L. *Girls and boys* (No 8 in *The really easy horn book* – Faber)
RIGUAL, C. RIGUAL, M. and MARTINOLI, C.A. arr. RAMSKILL. *Cuando calienta el sol* [no repeat] (*Latino* for horn in F – Brass Wind Publications)
WIGGINS, B. *Ebb tide* (No 2 in *Tritons* – Fentone)
WIGGINS, B. *Sleepy hollow* (No 4 in *Tritons* – Fentone)
WIGGINS, B. *Melancholy madrigal* (No 7 in *Tritons* – Fentone)
WOOLFENDEN, G. *Space patrol* (*Up front album* for F horn Book 2 – Brass Wind Publications)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition (Sight-reading) – Horn in E♭ (down one tone).

GRADE 4 5194

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the Extra List requirement.

List A.

● **From AMEB** *Horn Grade 4 Series 2*:
CONCONE, G. arr. CLARK. *Moderato sostenuto* No 1 from *40 nouvelles leçons de chant* Op. 17
DUVERNOY, F. *Allegro* Huitiéme leçon from *Méthode pour le cor*
HORNER, A. *Vivace* No 85 from *Primary studies for the French horn*
LAWRANCE, P. *Restless*

● **From AMEB** *Orchestral Brass Horn Series 1*:
GREGSON, E. *Bulgarian dance* No 15 from *20 supplementary tunes for the beginner brass player*
LAWRANCE, P. *Study* 6.5 from *Graded lip flexibilities*
LAWRANCE, P. *Con brio* No 3 from *Suite of three*
LAWRANCE, P. *Rondo* from *Featuring melody*
LEDUC, A. *Tempo di minuetto* No 5 from *Deux cents études nouvelles mélodiques et progressives* Premier cahier

AMEB Manual List:

BARBOTEU, G. *Moderato* No 2 from *Lectures exercices pour cor* (Choudens)
BARBOTEU, G. *Allegretto* No 6 from *Lectures exercices pour cor* (Choudens)
BARBOTEU, G. *Tempo di barcarole* No 15 from *Lectures exercices pour cor* (Choudens)
HORNER, A. *Moderato* [only] No 74 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Theme and two contrasting variations* No 75 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Slowly* No 79 from *Primary studies* for the French horn (Elkan-Vogel)
HORNER, A. *Maestoso* No 88 from *Primary studies* for the French horn (Elkan-Vogel)
HUTH, F. No 43, No 46, No 48, No 55, No 56, No 60 or No 81 from *Schule für Horn* [School for horn] (Rahter)
MAXIME-ALPHONSE. *Moderato* No 10 from *Deux cents études nouvelles mélodiques et progressives* Book 1 (Leduc)
MAXIME-ALPHONSE. *Moderato* No 36 from *Deux cents études nouvelles mélodiques et progressives* Book 1 (Leduc)
MAXIME-ALPHONSE. *Quasi lento* No 42 from *Deux cents études nouvelles mélodiques et progressives* Book 1 (Leduc)
POTTAG, M. *Marciale* No 2 from *Preparatory melodies to solo work for French horn* (Alfred)
POTTAG, M. *Allegretto* No 4 from *Preparatory melodies to solo work for French horn* (Alfred)
POTTAG, M. *Tempo di valse* No 9 from *Preparatory melodies to solo work for French horn* (Alfred)
POTTAG, M. *Pastorale* No 20 from *Preparatory melodies to solo work for French horn* (Alfred)
SPARKE, P. *Contrasts* (No 30 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Opera buffa* (No 32 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Shepherd's song* (No 33 in *Skilful studies* for horn – Anglo Music)
SPARKE, P. *Ursa minor* (No 35 in *Skilful studies* for horn – Anglo Music)

List B.

● **From AMEB** *Horn Grade 4 Series 2*:
CIAMPI attrib. PERGOLESI, G. arr. WASTALL. *Canzonetta "Tre giorni son che Nina"*
DUKAS, P. arr. HOWELL. *L'Apprenti sorcier* [The sorceror's apprentice]
RIMSKY-KORSAKOV, N. arr. HODGSON. *Chanson indou* from *Sadko* Op. 5
SCHUMANN, R. arr. ROSS. *Träumerei* No 7 from *Kinderszenen* Op. 15
WEBER, C.M. von. arr. HOWELL. *Jägerchor* [Hunting chorus] from *Der Freischütz* Op. 77

● **From AMEB** *Orchestral Brass Horn Series 1*:
RANDALL, A. *Lullaby*
TRADITIONAL (Albanian) arr. SIMAKU. *Dy lule mbas malit* [Two flowers over the mountain] from *Six Albanian folksongs*
TRADITIONAL (Irish) arr. DAVIES. *Londonderry air*
WILLIBALD VON GLUCK, C. arr. DAVIES. *Che faro senza Euridice?* from *Orfeo ed Euridice*

AMEB Manual List:

BACH, J.S. arr. WILLNER. *Sarabande* (No 3 in *Classical album* for horn in F and piano – Boosey and Hawkes)
BEETHOVEN, L. van. arr. JONES. *Ich Liebe Dich* (*First solos for the horn player* – Schirmer)
BIZET, G. arr. CAMPBELL. *Theme from 'L'Arlésienne'* (No 11 in *Going solo horn* – Faber)
BIZET, G. arr. JONES. *Song of April* (*First solos for the horn player* – Schirmer)
CORELLI, A. arr. HURRELL. *Sarbanda and gavotta* (Rubank)
GRIEG, E. arr. PHILLIPS. *Ballade* (OUP)
HAYDN, J. arr. WILLNER. *Minuetto* (No 7 in *Classical album* for horn in F and piano – Boosey and Hawkes)
HUMPERDINCK, E. arr. CAMPBELL. *Brother come dance with me* (No 2 in *Horn solos* Book two – Faber)
JONES, M. *The dusky night* (*First solos for the horn player* – Schirmer)
MACDOWELL, E. arr. READE. *To a wild rose* (No 3 in *Horn solos* Book 2 – Faber)
MOZART, W.A. arr. CAMPBELL. *Bei Männern* (No 8 in *Going solo horn* – Faber)
MÜLLER, B. *Gebet* Op. 65 (Zimmermann)
MUSSORGSKY, M. arr. JONES. *The song of Khivria* (*First solos for the horn player* – Schirmer)
STRAUSS, R. *Allerseelen* [All Soul's Day] Op. 10 (*Concert and contest selection* – Rubank)
TCHAIKOVSKY, P.I. arr. CAMPBELL. *Humoresque* (No 9 in *Going solo horn* – Faber)

List C.

- **From AMEB** ***Horn Grade 4 Series 2*****:**
  DAVIDSON, L. *Swashbuckler*
  GREGAN, E. *Cassowary*
  HANMER, R. *Arioso* 3rd movement from *Suite for horn*
  MANCINI, H. arr. CLARK and HOWELL. *Baby elephant walk*
- **From AMEB** ***Orchestral Brass Horn Series 1*****:**
  BERNSTEIN, L. arr. IVESON. *Maria* from *West side story*
  BULLARD, A. *Russian galop* No 8 from *Circus skills*
  LLOYD WEBBER, W. *Summer pastures*
  SZERVANSKY, E. *Andante, quasi adagio* and *Allegro, ma non troppo* III and V from *Piccola suite*

AMEB Manual List:

BAKER, E. *Cantilena* (Chester)
BISSILL, R. *March of the gimps* (No 12 in *Going solo horn* – Faber)
BRUBECK, D. arr. RAMSKILL. *Far more blue* (*Jazzed up too* – Brass Wind Publications)
COLE, K.R. *Pure gold* [accompaniment published separately] (No 4 in *Session time brass* – Boosey and Hawkes)
DAMASE, J-.M. *Berceuse* Op. 19 (Leduc)
DAVIS, L. *En cor* (*Hornet's nest* – Brass Wind Publications)
DAVIS, L. *Taco taco!* (*Hornet's nest* – Brass Wind Publications)
DAVIS, L. *Zarabanda* (*Hornet's nest* – Brass Wind Publications)
DELGIUDICE, M. *Evocation* (Leduc)
EVANS, C. *Fifth gear* [accompaniment published separately] (No 10 in *Session time brass* – Boosey and Hawkes)
GOODWIN, R. arr. LAWRANCE. *633 squadron* [accompaniment published separately] (*Great winners* horn in F – Brass Wind Publications)
HANMER, R. *Waltz* 2nd movement from *Suite* for horn (Emerson Edition)
HANMER, R. *Finale* 4th movement from *Suite* for horn (Emerson Edition)
HURRELL, C. *The horn of Heimdall* (Rubank)
LAWRANCE, P. *Homage* (*In concert* solos for F horn – Brass Wind Publications)
LAWRANCE, P. *Reflections* (*In concert* solos for F horn – Brass Wind Publications)
POGSON, S. *Silicon beat* [accompaniment published separately] (No 14 in *Session time brass* – Boosey and Hawkes)
POOT, M. *Sarabande* (Leduc)
RAMSKILL, R. *Back chat* (*Jazzed up too* – Brass Wind Publications)
RAMSKILL, R. *Hot pursuit* (*Jazzed up too* – Brass Wind Publications)
RODGERS, R. and HART, L. arr. RAMSKILL. *Blue moon* (*Jazzed up too* – Brass Wind Publications)
ROTA, N. arr. LAWRANCE. *Speak softly love* [[accompaniment published separately] (*Great winners* horn in F – Brass Wind Publications)
RUSSELL, S.K. and BOROSCO, A. arr. RAMSKILL. *Brazil* (*Latino* for horn in F – Brass Wind Publications)
SHELUKOV, V. *Scherzo* (*Concert and contest selection* – Rubank)
WIGGINS, B. *Tritons* (No 1 in *Tritons: 8 easy pieces* – Fentone)
WIGGINS, B. *Oxford blues* (No 5 in *Tritons: 8 easy pieces* – Fentone)
WIGGINS, B. *Night rider* (No 8 in *Tritons: 8 easy pieces* – Fentone)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition (Sight-reading) – Horn in E♭ (down one tone).

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2, students will demonstrate development according to the following objectives.

1. Musicality

Through a well-balanced programme drawn from the lists the candidate should demonstrate musical performance of all pieces with phrasing, articulation, ornamentation, and dynamics appropriate to the style and period of the works.

Students should demonstrate musical expressiveness in the general artistic sense, and the ability to choose and use musical techniques appropriate to the style and periods of the works presented, e.g. use of *rubato*, handstopping and, by Grade 7, a controlled lip trill in appropriate repertoire such as Classical *concerti*.

Candidates should demonstrate musical expressiveness in the general artistic sense and in the specific tasks of interpretation, as well as an understanding of the accompaniment part where applicable through a developing sense of ensemble.

2. Technique

The student should have mastered the full range of the double F/B♭ Horn and have demonstrated this in the technical work and pieces, incorporating:

- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct tone production resulting in a well-centred sound;
- Management of the range of tonal qualities for expressive purposes;
- Embouchure control throughout the given range;
- The use of the full dynamic range;
- Variety of attack and articulation, including double, triple and flutter tonguing (by Grade 7);
- Accurate control of intonation;
- Correct and flexible hand in bell position to be consistent with the development of maturity of tone and artistry;
- Familiarity with all the common transpositions;
- Well developed and supported breathing technique, with the ability to breathe in musically-appropriate locations;
- Confident sense of pitch on the horn, including within less functionally tonal material;
- The ability to move between high and low registers without significant interruption or change of technique.

3. Knowledge and understanding

Students will demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency and ease, including transposition at sight;
- A knowledge of the historical, stylistic and organisational context of all works studied and presented, including the Orchestral Excerpts;
- The ability to answer questions according to the guidelines set out in General knowledge tests in 'Test requirements for candidates in practical examinations' (see front section of the *Manual of syllabuses*).

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, B, and C, and the remainder of the programme to be drawn from Lists A, B, or C, at the candidate's discretion.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo with fluency
- Well balanced posture allowing good use of air and functional embouchure over the range of the repertoire
- Clear and consistent tone
- Clean and accurate articulation
- Rhythmic precision
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes appropriate to the repertoire
- Ensemble playing that displays good communication and interaction with the accompanist, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 5195

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the List D and Extra List requirements.

List A. Studies

BARBOTEU, G. *Andantino* No 20, *Allegro moderato* No 21, *Andante moderato* No 26, *Maestoso* No 31 or *Allegretto* No 32 from *Lectures exercices pour cor* (Choudens)
BORDOGNI, M. arr. GABLER. *Allegretto* No 3, *Allegro* No 5, *Allegretto* No 7, or *Andante cantabile* No 8 from *Vokalisen* (Doblinger)
HOELTZEL, M. *Präludium* from *Kleine Suite im alten Stil* (*Spielbuch 2* für 1-3 Hörner – Schott)
HORNER, A. *Moderato* No 95, *Moderato* No 96, *Andante* No 99 or *Marziale* No 100 from *Primary studies* for the French horn (Elkan-Vogel)
HUTH, F. No 53, No 74 or No 124 from *Schule für Horn* [School for horn] (Rahter)
KOPPRASCH, C. *Allegro* No 8, *Tempo giusto* No 9 or *Allegro* No 13 from *60 studies* for horn Book 1 (IMC)
LAWRANCE, P. *Three on five* No 5 from *Featuring melody* for treble brass (Brass Wind)
MAXIME-ALPHONSE. *Adagio/Allegro* No 12, *Molto Moderato* No 44, *Allegro moderato* No 48, *Larghetto* No 59 or *Lento* No 69 from *Deux cents études nouvelles mélodiques et progressives* Book 1 (Leduc)
MAXIME-ALPHONSE. *Lento* No 7, *Moderato* No 10, *Moderato* No 18, *Moderato* No 28 or *Andantino* No 37 from *Deux cents études nouvelles mélodiques et progressives* Book 2 (Leduc)
MÜLLER, B. *Moderato* No 1, *Tonleiter* [scale] No 6, *Moderato* No 7 or *Allegro* No 11 from *34 studies* Volume 1 Op. 64 (IMC) (Hofmeister)
POTTAG, M. *Allegro maestoso* No 12, *Deciso* No 25 or *Allegro ma non troppo* No 61 from *Preparatory melodies to solo work* for French Horn (Alfred)
SPARKE, P. *Party piece* (No 40 in *Skilful studies* – Anglo Music)

List B. Pre-1900

CHERUBINI, L. *Sonata* No 1 in F (Sikorski) (IMC)
CLEMENTI, M. arr. JOHNSON. *Sonatina* (*An intermediate horn book* – OUP)
CORELLI, A. *Prelude*, *Sarabande* and *Gavotte* from *Sonata* in F (Edition Musicus)
DIABELLI, A. arr. JOHNSON. *Rondo* (*An intermediate horn book* – OUP)
GOUNOD, C. *Larghetto* No I from *6 pièces mélodiques originales* Volume 1 (Billaudot)
GOUNOD, C *Andante* No V from from *6 pièces mélodiques originales* Volume 3 (Billaudot)
GOUNOD, C. *Larghetto* No VI from *6 pièces mélodiques originales* Volume 3 (Billaudot)
HANDEL, G. *I see a huntsman* [No *da capo* required] (*Solos for the horn player* – Schirmer)
LENOM, C. *Mélodie* (*Concert and contest collection* – Rubank)
MENDELSSOHN, F. *Nocturne* (*Concert and contest collection* – Rubank)
MOZART, W. *Romance – Larghetto* 2nd movement from *Concerto* No 3 in E♭ major K 447 (Breitkopf and Härtel) (Bärenreiter) (Henle)
REBIKOV, V.I. *Moment triste* Op. 8 No 3 (No 11 in *The Romantic album* for horn and piano – edition ebenos)
SAINT-SAËNS, C. *Romance* Op. 36 (Rubank)
TELEMANN, G.P. arr. EGER, *Andante cantabile* 1st movement from *Sonata* for horn in F (IMC)

List C. Post-1900

AHBEZ, E. arr. RAMSKILL. *Nature boy* (*Latino* for horn in F – Brass Wind Publications)
BERTHELOT, R. *Variations brèves sur un chant scout* (Leduc)
BISSILL, R. *Russianish dance* (No 14 in *Going solo* horn – Faber)
BUTT, J. Any two movements from *Suite for horn* (Hinrichsen)
CLÉRISSE, R. *Chant sans paroles* (Leduc)
DAMASE, J.-M. *Pavane variée* (Henry Lemoine)
DAVIDSON, L. *Wag tag* (lachlandavidson.com.au)
DEBUSSY, C. arr. CAMPBELL. *En bateau* (No 11 in *Horn solos* Book 2 – Faber)
DENNISS, G. 1st and 2nd movements from *Four characteristic pieces* (All Music Publishing)
D'INDY, V. *Andante* (Billaudot)
DREYFUS, G. *Tender mercies* (All Music Publishing)
DUNHILL, T. *Slow minuet - Andantino* 5th movement from *Cornucopia* in F Op. 95 (Boosey & Hawkes)
HILL, A. Any two from *A Hunting tune*, *Romance and Rondino* (Stiles Music Publications)
JACQUES, M. Any one from *Four bagatelles* (Stainer & Bell)
JOBIM, A.C. arr. RAMSKILL. *Girl from Ipanema* (*Latino* for horn in F – Brass Wind Publications)

LAWRANCE, P. *Elegy* (*In concert* – Brass Wind Publications)
LAWRANCE, P. *Carnival* (*In concert* – Brass Wind Publications)
LEDBURY, O. Any one from *Folk dance*, *Cantilena* or *Bagatelle* (*Cornucopia* for horn in F – Brass Wind Publications)
ORR, R. *Serenade* (Schott)
RACHMANINOFF, S. *Vocalise* (*Concert and contest collection* – Rubank)
RAMSKILL, R. Any two from *Reflections*, *In the fast lane* or *Film '87* (*Jazzed up too* – Brass Wind Publications)
SIMON, R. *Humeurs* (Leduc)

List D. Orchestral excerpts

From *Horn Technical work & orchestral excerpts* (AMEB, 2021), the candidate will prepare four excerpts.

The examiner will choose two excerpts to be played at examination.

Transposition: Horn in E♭, D and C.

These prepared excerpts must include one written for horn in each of F, E♭, D and C. Transposed copies will not be allowed for use in examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition (Sight-reading) – Horn in E♭, D and C.

GRADE 6 5196

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the List D and Extra List requirements.

List A. Studies

BORDOGNI, M. arr. GABLER. *Andante con moto* No 9 or *Allegro moderato* No 10 from *Vokalisen* (Doblinger)
FRANZ, O. *Very quickly* No 14 or *Very quickly* No 15 from *Complete method* for the French horn (Carl Fischer)
KLING, H. *Allegro animato* No 7 or *Allegro con brio* No 10 from *40 studies* (IMC)
KOPPRASCH, C. *Adagio* No 15, *Allegro* No 19, *Allegro vivace* No 21, *Adagio espressivo* No 22, *Andante* No 29, *Allegro moderato* No 31 or *Allegro* No 34 from *60 studies* Book 1 (IMC)
MAXIME-ALPHONSE. *Moderato* No 24 or *Allegretto* No 36 from *Deux cents études nouvelles mélodiques et progressives* Book 2 (Leduc)
MAXIME-ALPHONSE. *Andante* No 7, *Allegro moderato* No 19, *Allegretto* No 23, *Andante-Allegro* No 35, *Moderato* No 36, *Moderato* No 37 or *Andante-Moderato* No 40 from *Deux cents études nouvelles mélodiques et progressives* Book 3 (Leduc)
MÜLLER, B. *Moderato* No 4, *Moderato* No 9, *Allegro* No 10, *Moderato* No 14 or *Andante* No 15 from *34 studies* Volume 1 Op. 64 (IMC)
NEULING, H. *Andante* No 1, *Allegretto* No 2, *Presto* No 3 or *Presto* No 9 from *30 special etudes* for low horn Book 1 (Pro Musica)
SCHULLER, G. *Lento* No 1, *Allegro moderato* No 2 or *Allegro vivace* No 4 from *Studies* for unaccompanied horn (OUP)
SHAW, L.E. No 1, No 4 or No 5 from *Just desserts (frippery style)* (The Hornists' Nest)
SHOEMAKER, J. *Andante cantabile* No 2, *Andante sentimentale* No 7, *Andante espressivo* No 18 or *Adagio appassionato* No 24 from *Legato etudes* for French horn (Alfred)

List B. Pre-1900

CORRETTE, M. *Allegro* 1st movement and *Allegro* 3rd movement from *Concerto* in C major ('La Choisy') (Heinrichshofen)
FÖRSTER, A. *Gedenkblatt* Op. 93 (No 12 in *The Romantic album* for horn and piano – edition ebenos)
GRANADOS, E. arr. MACHALA. *Andaluza* No 5 from *Danzas Españoles* (IMC)
HAYDN, J. (attrib. Michael Haydn) *Allegro* 3rd movement from *Concerto* No 2 in D major Hob. VIId:4 (Boosey & Hawkes)
MAYER, J.A. *Maien-Nacht* (No 1 in *The Romantic album* for horn and piano – edition ebenos)
MOZART, W. *Allegro* 1st movement or *Allegro* 3rd movement from *Concerto* No 3 in E♭ major K 447 (Henle)
SAINT-SAËNS, C. 1st movement [ending at Figure 4] from *Morceau de concert* (Durand) (IMC)
SCHUMANN, R. arr. MACHALA. *Zart und mit Ausdruck* No 1 from *Fantasy pieces* Op. 73 (IMC)
STARK, L. *Jägers Ständchen* Op. 63 (No 16 in *The Romantic album* for horn and piano – edition ebenos)
STRAUSS, F. *Andante* 2nd Movement from *Concerto* Op. 8 (Universal)
STRAUSS, F. *Nocturno* Op. 7 (Universal)
TELEMANN, G.P. arr. EGER. *Vivace* 4th movement from *Sonata* for horn in F (IMC)

List C. Post-1900

ABBOTT, A. *Alla caccia* (Weinberger)
BAILEY, K. *Al's Café* [including written improvisation] (*Jazz incorporated* Volume 2 French horn – Kerin Bailey Music)
BAILEY, K. *Cookin' with gas* [including written improvisation] (*Jazz incorporated* Volume 2 French horn – Kerin Bailey Music)
BISSELL, R. *Ghost rider* from *Hornscape* (Brass Wind Publications)
BONNEAU, P. *Souvenir* (Leduc)
BOZZA, E. *Chant lointain* (Leduc)
BOZZA, E. *En Irlande* (Leduc)
COOKE, A. *Rondo* in B♭ major (Schott)
DENNISS, G. 3rd and 4th movements from *Four characteristic pieces* (All Music Publishing)
GIFFORD, H. *Of old Angkor* for horn and marimba [marimba part may be played on piano] (Red House Editions)
HALLAM, A. *Hero quest* for horn and piano (hallammusic.com)
HINDEMITH, P. *Ruhig bewegt* 2nd movement from *Sonata* (1939) (Schott)
HOWLETT, M. *Nocturnal* for horn and piano (Wirripang)
HUMMEL, B. *Maestoso* 1st movement from *Sonatine* (Schott)
KALABIS, V. *Variationen* Op. 31 (Schott)
KOETSIER, J. *Romanza* for horn and piano Op. 59 No 2 (Editions Marc Reift)
RAUM, E. *Romance* for horn and piano (Cherry Classics Music)

List D. Orchestral excerpts

From *Horn Technical work & orchestral excerpts* (AMEB, 2021), the candidate will prepare four excerpts.

The examiner will choose two excerpts to be played at examination.

Transposition: Horn in E, D and C.

These prepared excerpts must include one written for horn in each of F, E, D and C. Transposed copies will not be allowed for use in examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition (Sight-reading) – Horn in E, D and C.

GRADE 7 5197

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the List D and Extra List requirements.

List A. Studies

DENNISS, G. *Medium swing* No 15, *Allegretto* No 18 or *Allegretto scherzando* No 22 from *Studies* for low horn (Wirripang)
FRANZ, O. *Andante con moto* No 26 or *In a moderate tempo* No 28 from *Complete method* for French horn (Carl Fischer)
GALLAY, J. *Adagio sostenuto* No 5, *Allegretto–Andante–Allegretto* No 8, or *Allegretto moderato* No 9 from *12 studies* Op. 57 (IMC)
KLING, H. *Allegro moderato* No 3 or *Allegro maestoso* No 9 from *40 studies* (IMC)
KOPPRASCH, C. *Presto* No 38, *Adagio con espressione* No 46, *Moderato* No 47, *Moderato* No 51, *Largo* No 53 or *Moderato* No 56 from *60 studies* (IMC)
MAXIME-ALPHONSE. *Très vif* No 1, *Moderato* No 10, *Allegretto* No 11 or *Allegretto* No 18 from *Deux cents études nouvelles mélodiques et progressives* Book 4 (Leduc)
MORAIS, F. *Dedicated to Prof. Mario Rocha Tempo de baião* No 1, *Dedicated to Vagner Rebouças Tempo de baião* No 5 or *Dedicated to Marcus Bonna variations* No 6 from *Twenty Brazilian characteristic etudes* for horn (Editora Universitária UFPE)
MÜLLER, B. *Moderato* No 17, *Menuett-tempo* No 19 or *Allegro con spirito* No 21 from *34 studies* Volume 1 Op. 64 (IMC)
NEULING, H. *Allegro* No 11, *Allegro molto* No 12 or *Allegro* No 14 from *30 special etudes* for low horn Book 1 (Pro Musica)
SCHULLER, G. *Scorrevole* No 5, *Andante calmo* No 6 or *Con moto* No 7 from *Studies* for unaccompanied horn (OUP)
WEBER, A. *Vivo* No 4 or *Marcato* No 11 from *Treize etudes* (Leduc)

List B. Pre-1900

BEETHOVEN, L. van. *Allegro moderato* 1st movement from *Sonata* in F Op. 17 (Peters) (Bärenreiter) (Henle)
CHABRIER, E. *Larghetto* (Salabert)
CHERUBINI, L. arr. CHAMBERS. *Sonata* No 2 in F (*Two sonatas* – IMC)
ECCLES, H. arr. EGER. *Sonata* in G minor for horn and piano (IMC)
FRANZ, O. *Lied ohne Worte* Op. 2 (McCoy's Horn Library)
MOZART, W.A. *Allegro* 1st movement and *Rondo* 2nd movement from *Horn concerto* No 1 in D major K 412 [Either the Süssmayr or reconstructed Mozart version of the *Rondo* K 514 may be performed]
PUNTO, G. [STICH, J.V.] *Concerto* No 7 in F (Süddeutscher Musikverlag SM 1869)
RHEINBERGER, J. *Con moto* 1st movement from *Sonata* in E♭ major Op. 178 (Schott)
SAINT-SAËNS, C. 2nd and 3rd movements from *Morceau de concert* (Durand)
STRAUSS, F. *Thema und variationen* Op. 13 (Zimmermann)
STRAUSS, F. *Allegro moderato* 1st movement from *Concerto* Op. 8 (Universal)
TELEMANN, G.P. arr. EGER. *Allegro* 2nd movement from *Sonata* for horn in F (IMC)
TILLMETZ, R. *Romanze* Op. 38 (No 14 in *The Romantic album* for horn and piano – edition ebenos)

The following two pieces to be performed together and to count as one work:
GLAZUNOV, A. *Rêverie* Op. 24 (*Solos for the horn player* – Schirmer) [to be played in Concert C major on f horn]
MARAIS, M. *Le Basque* (Paxman) (*Concert favourites* – Schott)

List C. Post-1900

COLLINS, B. *Senegal* (reedmusic.com)
GLIÈRE, O. *Valse triste* Op. 35 No 7 and *Nocturne* Op. 35 No 10 (IMC) (*Four pieces* for horn and piano Op. 35 – Ludwig Masters)
HINDEMITH, P. *Mäßig bewegt* 1st or *Lebhaft* 3rd movement from *Sonata* (1939) (Schott)
HLOBIL, E. *Animato* 1st or *Vivace* 3rd movement from *Sonata* Op. 21 (Panton)
KOETSIER, J. *Variations* for horn and piano Op. 59 No 3 (Editions Marc Reift)
LACHNER, F. *Variationen über ein Schweizer Volkslied* (Schott)
LARSSON, L.-E. *Allegro moderato* 1st movement and *Lento cantabile* 2nd movement OR *Allegro vivace* 3rd movement from *Concertino* Op. 45 No 5 (Gehrmans)
LOVELOCK, W. *Rhapsody* for horn and pianoforte (AMC)
RAVEL, M. arr. PIQUET. *Pavane pour une infante défunte* for horn and piano (Max Eschig)
VINTER, G. *Hunter's moon* (Boosey & Hawkes)

List D. Orchestral excerpts

From *Horn Technical work & orchestral excerpts* (AMEB, 2021), the candidate will prepare four excerpts.

The examiner will choose two excerpts to be played at examination.

Transposition: Horn in G, F, E, E♭, D, B basso, B♭ basso and A basso.

These excerpts include examples written for horn in G, F, E, E♭, D, B basso, B♭ basso and A basso. Any combination of four different transpositions (including Horn in F) may be chosen for examination. Transposed copies will not be allowed for use in examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition (Sight-reading) – Horn in G, E, E♭, D and C.

GRADE 8 5198

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Horn Technical work & orchestral excerpts* (2021).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C, plus the List D requirements.

List A. Studies

BARBOTEU, G. *Allegro moderato* No 1, *Allegretto* No 7 or *Allegro* No 11 from *Etudes classiques* pour Cor (Choudens)
GALLAY, J. *Andante and four variations* No 12 from *12 studies* Op. 57 (IMC) (Leduc) (Southern Music)
GALLAY, J. *Caprcie* No 2, *Caprice* No 3, or *Caprice* No 12 from *12 grand caprices* Op. 32 (IMC) (Billaudot) (Leduc)
KLING, H. *Andante* No 29 or *Allegro moderato* No 30 from *40 studies* (IMC)
MAXIME-ALPHONSE. *Allegro moderato* No 14 or *Allegro vivo* No 20 from *Deux cents études nouvelles mélodiques et progressives* Book 4 (Leduc)

MAXIME-ALPHONSE. *Allegretto* No 2, *Molto moderato* No 3, *Andante* No 9 from *Deux cents études nouvelles mélodiques et progressives* Book 5 (Leduc)
McCONOCHIE, T.J. *Allegro vivace with swing* No 1, *Allegro with swing* No 7 or *Presto with swing* No 9 from *Ten jazzy etudes* for low horn Op. 9 (Wirripang)
MORAIS, F. *Dedicated to Prof. Ozeas Arantes Valsa Paulista* No 4, *Dedicated to Daniel Misiuk Theme and variations* No 9 or *Dedicated to Prof. Angelino Bozzini tempo de chôro* No 17 from *Twenty Brazilian characteristic etudes* for Horn (Editora Universitária UFPE)
MÜLLER, B. *Allegro non troppo* No 23 [no repeat], *Allegro* No 31 [no repeat] from *34 studies* Op. 64 Volume 2
NEULING, H. *Andante* No 16, *Andante* No 17, *Allegro* No 18, *Allegretto* No 19, *Allegro moderato* No 20, *Moderato* No 24, *Moderato* No 27, *Allegro* No 29 or *Allegro non troppo* No 30 from *30 special etudes* for low horn Book 2 (Pro Musica)
SCHULLER, G. *Moderato* No 9 or *Moderato* No 13 from *Studies* for unaccompanied horn (OUP)
WEBER, A. *Allegro* No 1, *Allegro* No 6, *Lento ed espressivo* No 7, *Quasi cadenza* No 12 or *Thème et variations* No 13 from *Treize etudes* (Leduc)

List B. Pre-1900

BEETHOVEN, L. van. *Poco adagio, quasi andante* 2nd movement and *Rondo–Allegro moderato* 3rd movement from *Sonata* in F major Op. 17 (Bärenreiter) (Henle)
DANZI, F. *Concerto* in E major (Breitkopf) (B&H Deutscher Verlag Für Musik nr DV32006)
KALLIWODA, J. *Introduction and rondo* Op. 51 (Kunzelmann) (Musica Rara)
MOZART, W. *Concerto* No 2 in E♭ major K 417 (Breitkopf and Härtel)(Bärenreiter)(G.Henle)
RIES, F. *Introduction and rondo* in E♭ major Op. 113 No 2 (Musica Rara)
ROSETTI, A. *Concerto* in E♭ major C 49 (IMC)
ROSSINI, G. *Prelude, theme and variations* (IMC)
STRAUSS, R. *Allegro* 1st movement and *Andante* 2nd movements from *Concerto* No 1 in E♭ major Op. 11 (Universal)

List C. Post-1900

ADLER, S. *Sonata* for horn and piano (Robert King/Leduc)
ARUTUNIAN, A. *Concerto* (IMC)
BITSCH, M. *Variations sur une chanson Française* (Leduc)
BOZZA, E. *En forêt* Op. 40 (Leduc)
COLLINS, B. *Concert etude* for horn and piano (brendancollins.com.au)
DUKAS, P. *Villanelle* (Henle) (Durand)
GOEDICKE, A. *Allegro maestoso* 1st movement OR *Adagio non troppo* 2nd movement and *Allegro* 3rd movement from *Concerto* Op. 40 (Sikorski) (IMC)
HIDAS, F. *Maestoso* 1st movement and *Larghetto* 2nd movement OR *Larghetto* 2nd movement and *Allegro* 3rd movement from *Concerto* for horn (Editio Musica Budapest)
KIRCHNER, V. *Lamento d'Orfeo* (Schott)
KVANDAL, J. *Introduction and Allegro* for horn and piano Op. 30 (Edition KaWe) (Norsk Musikforlag)
McCABE, J. *Shapeshifter* (Novello 120478)
McCABE, J. *Floraison* (Novello 120477)
McCABE, J. *The castle of Arianrhod* (Novello 120476)
PLANEL, R. *Caprice* (Leduc)
POULENC, F. *Elégie* (Chester)

List D. Orchestral excerpts

From *Horn Technical work & orchestral excerpts* (AMEB, 2021), the candidate will prepare four excerpts.

The examiner will choose two excerpts to be played at examination. *Transposition: Horn in A, G, F, E, E♭, B basso and B♭ basso.*

These excerpts include examples written for horn in A, G, F, E, E♭, B basso and B♭ basso. Any combination of four different transpositions (including Horn in F) may be chosen for examination. Transposed copies will not be allowed for use in examination.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition (Sight-reading) – Horn in A, G, E, E♭, D and C.

CERTIFICATE OF PERFORMANCE 5199

Objectives

Please refer to the Syllabus Objectives at the beginning of this level.

Technical work

Technical Work is not required for the Certificate of Performance.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, B, and C, and the remainder of the programme to be drawn from Lists A, B, or C, at the candidate's discretion.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

AMRAM, D. *Blues and variations for Monk* (Peters)
BARBOTEU, G. Any selection of one or more pieces from *Cinq pieces poetiques* pour cor seul (Choudens)
BERGE, S. *Horn call* (Norsk Musikforlag)
BUYANOVSKY, V. *Italy* or *España* (*Four improvisations* (*from travelling impressions)* – McCoy's Horn Library)
CLEARFIELD, A. *Ha-galgal* (The wheel) (Angelfire Press Black Tea Music)
FRANZ, O. *Concert études: Majestically* No 1, *Majestically* No 2, *To be played in a very bright and sonorous manner* No 5, *Slowly* No 6, or *Slowly* No 7 from *Complete method for French horn* (Carl Fischer)
GALLAY, J. *Caprice* No 1, *Caprice* No 5 or *Caprice* No 7 from *12 grand caprices* Op. 32 (IMC) [perform on natural horn if desired]
HOLLEY, A. *First light* for solo French horn (Kookaburra Music)
KLING, H. *Allegretto* No 17 or *Largo* No 36 from *40 studies* (IMC)
KOGAN, L. *Kaddish* for horn solo [unaccompanied section] (Israel Brass Woodwind Publications)
MADSEN, T. *The dream of the rhinoceros* Op. 92 (Musikk-Husets Forlag)
MORAIS, F. *Tempo de chôro* No 20 from *Twenty Brazilian characteristic etudes* for horn (Editora Universitária UFPE)
ROSSINI, G. arr. BAUMANN. *Le rendez-vous de chasse* (McCoy's Horn Library) [perform on natural horn if desired]
SCHNYDER, D. *Le monde minuscule* (Hal Leonard)
SMALLEY, R. *Lament, for the victims of natural disasters* for solo horn [perform without percussion] (AMC)
STANHOPE, P. *Dawn interlude* (reedmusic.com)
UBER, D. *Springfall* Op. 188 (A Touch of Brass)
WILDER, A. Any selection of pieces (maximum of 3) from *Twelve etudes* for solo horn (Margun Music)

List B. Pre-1900

CZERNY, K. *Andante e polacca* in E major for horn and piano (Doblinger)

FÖRSTER, C. *Allegro* 1st Movement from *Concerto* in E♭ major (Hofmeister) (Schirmer)
HAYDN, J. [authenticity disputed] *Concerto* No 2 in D major for horn Hob. VIId:4 (Boosey & Hawkes) (Breitkopf)
MOZART, W. Two or three movements from *Concerto* No 4 in E♭ major K 495 (Henle) (Bärenreiter)
MOZART, W. *Concert rondo* K 371 (Breitkopf and Härtel) (Bärenreiter)
SAINT-SAËNS, C. *Romance* in E major for horn and piano Op. 67 (Henle) (Leduc)
SCHUMANN, R. *Adagio and allegro* Op. 70 (IMC)
STRAUSS, F. *Fantasie* (*über den Sehnsuchtswaltzer von Schubert)* Op. 2 (McCoy's Horn Library)
STRAUSS, R. *Andante* Op. posth. (Boosey and Hawkes)

List C. Post-1900

DAMASE, J.-M. *Moderato* 1st movement, OR *Allegro scherzando* 2nd movement and *Andante* 3rd movement, OR *Andante* 3rd movement and *Allegro Vivace* 4th movement from *Concerto* for horn and orchestra (Henri Lemoine)
DEFAYE J.-M. *Alpha* for horn and piano (Leduc)
GLIÈRE, R. *Allegro* 1st movement from *Concerto* in B♭ major Op. 91 [use either Polekh cadenza or a cadenza of the candidate's composition] (IMC)
GLIÈRE, R. *Romance* Op. 35 No 6 (IMC) (*Four pieces for horn* – Ludwig Masters)
HALLAM, A. *Cat and mouse* for horn and piano (hallammusic.com)
HINDEMITH, P. *Sonata* (1939) (Schott)
JACOB, G. *Allegro moderato* 1st movement from *Concerto* (Stainer and Bell)
NEULING, H. *Bagatelle* (Pro Musica)
PETERSON, J. *Drive* for French horn and piano (reedmusic.com)
SEIBER, M. *Notturno* for horn and strings (Schott)
VIGNERY, J. Two or three movements from *Sonata* for horn and piano Op. 7 (Andel Music)
WILLIAMS, J. Two or three movements of the five movements from *Concerto* for horn and orchestra (Hal Leonard)
YORK BOWEN, E. *Moderato espressivo* 1st movement (alone or with any other one movement if desired) from *Sonata* in E♭ for horn and piano Op. 101 (Emerson Edition)

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' given in the front section of the *Manual of syllabuses*.

Aural tests and Sight-reading are not required for the Certificate of Performance.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for horn: double and triple tonguing, flutter tonguing, trills, lip slurs, *glissando,* varying hand positions in the bell, etc.).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the horn, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the horn repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of the horn and the meaning of any terms and signs commonly used in horn music.

Candidates must provide the examiners with clear, unmarked copies of all scores.

LMusA requirement

For the LMusA examination, a candidate may present programme notes of approximately 200 words, compiled by the candidate, which could be used as the basis for the *viva voce* examination.

ASSOCIATE 5200

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of the *Manual of syllabuses*.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a Credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must select at least one piece from each of Lists A, B, and C. Additional works needed to fulfil time requirements may be selected from any of the Lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the specified minimum and maximum time limits.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

ARNOLD, M. *Fantasy* (Faber)
BAUMANN, H. *Elegia* [must be played without use of valves and can be performed on natural horn if preferred] (Bote & Bock)
BISSILL, R. *Lone call and charge* (warwickmusic.com)
HOLLEY, A. *Concorno* for solo horn (kookaburramusic.com)
HUMMEL, B. *Finale* and any two other movements of *Suite* Op. 64 (Zimmermann)
KROL, B. *Laudatio* (Simrock)
LANG, J. *Gule Wamkulu* (jeffkmusic.com)
PERSICHETTI, V. *Parable* VIII for solo horn Op. 120 (Theodore Presser Company)
PFLUEGER, H. *Kaleidoskope* [must be played without use of valves and can be on natural horn if preferred] (Bote & Bock)
REYNOLDS, V. *Andante* No 16, *Valse triste* No 18 or *Freely* No 44 from *48 etudes* for French horn (Schirmer)
SITSKY, L. *Mertzazil* for solo horn (Seesaw Music)

Candidates may choose to present one of the following Orchestral excerpts as their List A piece [to be sourced from any suitable excerpt book or the original orchestral part]:
BACH, J.S. *Quoniam tu solus sanctus* No 10 Bass Aria from *Mass* in B minor BWV 232 [From beginning to Bar 83 with long rests omitted]
BEETHOVEN, L. van. *Abscheulicher…* No 9 Aria, Act One [1st horn or 2nd horn part] from *Fidelio* [Entire Aria with long rests omitted]
MAHLER, G. *Scherzo* 3rd movement [horn obligato part] from *Symphony* No 5 [From beginning to thirteen bars before Figure 2 AND 8 bars before Figure 7 to Figure 8 AND 8 bars before Figure 12 to 9 bars after Figure 12 AND Figure 21 to 1 bar after Figure 22 AND 2 bars before Figure 27 to the end. Long rests should be omitted]

List B. Pre-1900

BEETHOVEN, L. van. *Sonata* in F major Op. 17 (Bärenreiter) (Henle)
HAYDN, J.M. [attrib. Michael Haydn] *Concertino* in D major (Universal)
MOZART, W. *Concerto* No 3 in E♭ major K 447 [with candidate's own original cadenza] (Breitkopf and Härtel) (Bärenreiter) (Henle)
ROSETTI, F. *Concerto* in D minor (Simrock)
QUANTZ, J. *Concerto* in E♭ major (Kunzelmann)
STRAUSS, R. *Concerto* No 1 in E♭ Op. 11 (Universal) (Henle)

List C. Post-1900

BECKEL, J.A. *The glass bead game* concerto for horn and orchestra (Hal Leonard)
CLEARFIELD, A. *River Melos* (Brass Arts Unlimited)
FRANÇAIX, J. *Divertimento* (Editions Musicales Transatlantiques)
HINDEMITH, P. *Sonata* in E♭ major for altohorn (1943) (Schott)
JACOB, G. *Concerto* (Stainer and Bell)
MADSEN, T. *Sonata* Op. 24 (Musikk-Husets Forlag)
RACINE FRICKER, P. *Sonata* Op. 24 (Schott)
SCHOECK, O. *Concerto* for horn and string orchestra Op. 65 (Boosey and Hawkes)
WILDER, A. *Sonata* No 3 (Margun)

Section II. General knowledge

LICENTIATE 5201

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of the *Manual of syllabuses*.

Section I. Pieces

A concert standard of performance is expected in this examination.

Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must select at least one piece from each of lists A, B, and C. Additional works needed to fulfil the time requirement may be selected from any of these lists, and these additional works may include single movements or a selection of movements from any multi-movement pieces listed. Candidates must ensure that the entire programme can be performed within the maximum time given.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must present one complete work in the programme from memory.

Candidates must provide a copy of each work for use by examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A. Unaccompanied

APOSTEL, H.E. *Sonatine* Op. 39b (Universal)
BACH, J.S. transcr. HOSS. *Prelude, Allemande* and *Courante* from any one *Suite* (*Six Suites by J.S. Bach composed for violoncello* – Southern Music Company)
DENNISS, G. Any three movements from *Bach paintings* (All Music Publishing)
GALLAY, J. No 25 and No 30 and any one other of Nos 20–29 from *39 préludes mesurés et non mesurés* Op. 27 (Leduc) [may be performed on natural horn if preferred]
GALLAY, J. *Caprice* No 10 from *Twelve grand caprices* (IMC) [may be performed on natural horn if preferred]
LIKHUTA, C. *I threw a shoe at a cat* – variations for solo French horn (catherinelikhuta.com)
MAHLER, G. arr. Eß. *Verlor'ne Müh* or *Des Antonius von Padua Fischpredigt* from *Fantasies for horn solo: Songs of 'Des Knaben Wunderhorn'* (German Horn Sound)
MAXWELL-DAVIES, P. *Sea eagle* (Chester)
MELLNÄS, A. *Estampes* (Reimers)
MESSIAEN, O. *Appel interstellaire* from *Des canyons aux étoiles* [horn players use part taken from full orchestral score]
STRAUSS, R. arr. TERWILLIGER. *Till Eulenspiegels Lustige Strieche* for solo horn (Peters)

TURNER, K. *Horn suite* Op. 85 (*Tableaux* – Pheonix Music Publications)
WIDMANN, J. *Air* for horn solo (Schott)

Candidates may choose to present one of the following Orchestral excerpts as their List A piece [to be sourced from any suitable excerpt book or the original orchestral part]:
BACH, J.S. 1st movement horn part [entire with long rests omitted] OR *Allegro* 3rd movement [entire with long rests omitted] or *Menuetto* 4th movement, 2nd Trio [entire with repeats] from *Brandenburg concerto* No 1 BWV 1046
HANDEL. *I see a huntsman* 'Va Tacito' from *Julius Caesar* [Entire aria with long rests omitted, candidates are expected to demonstrate some examples of Baroque-style ornamentation]
MOZART. W. *Lungi da te* from *Mitridate, re di Ponto* K 87 [From beginning to Bar 67- Letter E up to the $\frac{3}{8}$ section]
WAGNER, R. *Siegfried's call* Act 2 Scene 2 from *Siegfried*

List B. Pre-1900
FÖRSTER, C. *Concerto* in E♭ major (Schirmer) (Hofmeister)
HAYDN, J. *Concerto* No 1 in D major Hob. VIId:3 [with candidate's own original 1st movement cadenza] (Boosey & Hawkes) (Breitkopf and Härtel) (G. Henle)
MOZART, W. *Concerto* in E♭ major K 495 [with candidate's own original cadenza] (Bärenreiter) (Henle)
PUNTO, G. (STICH, J.V.) *Concerto* No 5 in F major (Robert Ostermeyer Musikedition)
TELEMANN, G. *Concerto* in D major (Heinrichshofen)
TEYBER, A. *Concerto* in E♭ major (Doblinger)
WEBER, C. von. *Concertino* in E minor Op. 45 [the cadenza chords may be adapted] (Breitkopf) (Henle)

List C. Post-1900
AMRAM, D. *Concerto* for horn and orchestra (Peters)
BISSILL, R. *Song of a new world* for horn and piano (richardbissill.com)
GIPPS, R. *Horn concerto* Op. 58 (Emerson)
GLIÈRE, R. *Concerto* in B♭ major Op. 91 [use either Polekh cadenza or a cadenza of the candidate's composition] (IMC)
HINDEMITH, P. *Concerto* (Schott)
KIRCHNER, V.D. *Tre poemi* (Schott)
KOECHLIN, C. *Sonata* for horn and piano Op. 70 (Eschig)
KROL, B. *Figaro-Metamorphosen* Op. 61 (Bote & Bock)
MUSGRAVE, T. *Music* for Horn and Piano (Chester)
PATTERSON, P. *Horn concerto* (Weinberger)
REEDER, H. *Movement through obstacles* for horn and piano (AMC)
SCHNYDER, D. *Sonata* for horn and piano (Editions Marc Reift)
SCHUMAN, W. Any two of *Three colloquies* (Presser)
STRAUSS, R. *Horn concerto* No 2 in E♭ major (Boosey & Hawkes) (Henle)
TOMASI, H. *Concerto* for horn (Leduc)

Section II. General knowledge

Horn (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Horn (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General knowledge guidelines', which are not relevant to Repertoire examinations).

Please also refer to 'Pitch', 'Instruments' and 'Presentation of List Pieces from memory' under *Examination conduct* in the front section this syllabus.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C, in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6320

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6321

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6322

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6323

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6324

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List works + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral Excerpts requirements as stated in the full syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6325

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6326

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6327

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6328

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Trumpet

Trumpet (Comprehensive)

General notes

Pitch

Students are strongly recommended to adopt, as far as possible, the recognised normal pitch A440.

Instruments

1. **Level 1** (Preliminary to Grade 4). For this level the candidates will be expected to perform on B♭ trumpet (at A440 pitch). B♭ cornet (and even flugelhorn) will also be allowed but only throughout Level 1, and it should be noted that trumpet is the preferred instrument.
2. **Level 2** (Grade 5 to Certificate of Performance). For Level 2 the main instrument will be B♭ trumpet. Cornet will not be accepted as a substitute, except in special circumstances. Application to the State Office of the AMEB for approval must be sought.

In List C where there are both B♭ and C parts published, it will be the candidate's choice as to whether a B♭ or C trumpet is used.

For the Orchestral Excerpts it will also be the player's choice of instrument. There are traditional possibilities in this choice and some are listed here. It should be noted that these are not given as preferred choices and are not listed in any particular order:

Some possible alternatives for orchestral and general use.

- All excerpts to be played on B♭ trumpet with the necessary transposition.
- All excerpts to be played on C trumpet with the necessary transposition.
- Parts for trumpet in C to be played on B♭ trumpet transposing up one tone.
- Parts for trumpet in B♭ to be played on C trumpet transposing down one tone.
- Parts for trumpet in D to be played, with the correct transposition as necessary, on trumpet built in D, C, B♭, or piccolo trumpet in A or B♭ or on a natural trumpet in D. It will be necessary for candidates to notify the State Manager at the time of entry of the use of instruments pitched at A=415.
- Parts from the orchestral repertoire (Berlioz, Tchaikovsky, etc.) written for cornet (cornet à piston), may be played on cornet or trumpet – at the player's choice.

N.B. It should be understood that an experienced player would make this choice on the perceived requirement for a particular tonal quality, either in his/her judgement or that of a conductor, the range consideration and/or particular technical problems of the work.

N.B. Trumpet parts in A should be played on B♭ trumpet transposing down a half tone or on C trumpet transposing down a minor third, not on a B♭ instrument with the slides extended to lower the pitch.

3. **Level 3** (Associate and Licentiate). At this level the choice of instrument lies with the candidates for all sections of the examination.

It will be acceptable for the main instrument to be either B♭ or C trumpet, with the use of D, E♭, E natural and piccolo trumpet in A, B♭ or C, or even a natural trumpet in appropriate keys for some baroque works.

The programme presented should demonstrate advanced ability on at least two instruments of different pitch. The comments regarding choice of instrument under level 2 of 'Instruments' should be observed here.

Accompaniment

Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Although it is expected that piano will normally be used, the possibility of organ or harpsichord exists as the instrument of accompaniment in some works.

These alternatives depend on the examination venue and availability of instrument. It will be necessary for candidates wishing to perform with alternative accompanying instruments to contact the State Office of the AMEB at the time of enrolment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform *Trumpet* Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Accompaniment of Extra List pieces is not required, even if the work is written with an accompaniment.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of this Manual.

Publications

The following publications may be used in conjunction with this syllabus:

GRADE BOOKS
Trumpet Series 2 (Preliminary – Grade 6)
Orchestral Brass Series 1 Trumpet (Grade 1 – Grade 4)
Brass Series 1 (Grade 1 – Grade 4)
TECHNICAL WORK BOOK & ORCHESTRAL EXCERPTS
*Trumpet Technical work & orchestral excerpts (*2019)
SIGHT READING
Trumpet Sight-reading & transposition (2019)
RECORDED ACCOMPANIMENTS
Trumpet Series 2 (Preliminary – Grade 3)

Horn and Trumpet Technical work (1992 reprinted with new cover 2004) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Trumpet Technical work & orchestral excerpts* (AMEB, 2019). *Brass Sight reading* (2004), while not tailored to the parameters of the revised syllabus, may be used as an extra resource for practice purposes. The trumpet orchestral excerpts previously published in *Brass orchestral excerpts* (2004) are now contained within *Trumpet Technical work & orchestral excerpts* (2019).

Music and Technical considerations

1. Printed Study Material

The provision of a variety of published study material in these syllabuses is to offer as wide a range of individual choice as possible.

It does not indicate a recommendation by AMEB for any one particular approach to fundamentals as stated in some of these books. However it is recommended that the material used should be studied in consultation with a specialist teacher.

2. Range Requirements

While the required range for the particular grade should be adhered to, it will be found that some of the solo and/or study material occasionally exceeds the given range by a half or whole tone. In some cases alternate notes within the range are given, in others the teacher may feel free to write a lower note or phrase within the range. In most cases these very few higher notes will not be a problem for the candidate. Where possible the written notes should be played.

3. Technical Work

Decisions on the following matters are to be made by teachers and candidates in performance of technical work.

- Repetition of the uppermost note of scales and arpeggios;
- The length of the final note of scales and arpeggios;
- The use of a pause on the uppermost note and/or the final note of scales and arpeggios.

4. Technical Requirements

In some publications alternative easier phrases are printed because of technical difficulty (difficult articulation or awkward slurs etc.). In each case either version will be accepted, but use of the more difficult phrase is to be encouraged.

5. Repeats

In general, repeats are not required in examinations. However, in some early grade pieces where there is a short four-bar or eight-bar repeat it should be played, as the piece is very unbalanced without this. Often the first repeat is necessary but the second longer section does not need to be repeated, e.g. Grade 1, Diabelli, Allegretto from *Trumpet Fancies*. Play with the first repeat and without the second repeat.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Publication versions

Many brass publications exist in multiple versions for instruments in the brass family. Unless otherwise indicated, the listings on this syllabus refer to the trumpet version of any such publication.

Orchestral excerpts

Grades 5, 6, 7 and 8; List D

Candidates may select orchestral excerpts from *Trumpet Technical work & orchestral excerpts* (AMEB, 2019), *Trumpet Series 2 Grade 5* or *Grade 6* or the Recommended List below for presentation at examination. The trumpet orchestral excerpts previously published in *Brass orchestral excerpts* (AMEB, 2004) are now contained within *Trumpet Technical work & orchestral excerpts* (AMEB, 2019).

- The number to be studied is determined for each grade;
- The required transpositions are determined for each grade;
- Own choice excerpts should be selected to cover the needed transpositions and some not transposed (e.g. in B♭ if using B♭ trumpet). All excerpts selected should be within the required range for the grade taking into consideration transposition where applicable;

The following is a list of published excerpt material which is recommended for this section of the syllabus.

Recommended List of Orchestral excerpts

Orchestral Excerpts from the Symphonic Repertoire, for trumpet Vols 1–5, ed. Gabriel Bartold (IMC).

Orchestral Excerpts from the Symphonic Repertoire, for trumpet Vols 6–10, ed. Roger Voisin (IMC).

Richard Strauss Orchesterstudien aus den Symphonischen Werken, ed. Franz Rossbach (Peters).

Orchester-Studien für Alle Instrumente für Trompete, Books 1, 2, 3, 4, 5, 6, 7 (Hofmeister).

J.S. Bach Complete Trumpet Repertoire, Vols 1, 2, 3 (Musica Rara).

Orchesterstudien für Trompete, ed. Heinz Reiche (Zimmermann).

Orchester Studien: Muhlee, ed. Horst Eichler (Zimmermann).

Orchesterstudien Trompete, ed. Kosleck (Breitkopf).

Orchester Probespiel: Trompete, ed. Pliquett, Lösch (Peters).

N.B. Because the transposed versions appear in the publication 'Difficult Passages' (Boosey and Hawkes), this publication is not included in this recommended list.

Technical work

All technical requirements are to be found in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Extra lists

Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General Requirements Practical Examinations' section at the front of this Manual.

Sight-reading and Transposition

The demonstration of sight-reading skills is required in comprehensive examinations from Grade 1 to Grade 8; the demonstration of transposition skills is required from Grade 3 to Grade 8.

In Grade 1 and Grade 2, the candidate will be required to read four to eight bars of non-transposition. In Grade 3 and Grade 4, the candidate will be required to read four to eight bars of transposition as specified for the grade as well as four to eight bars of non-transposition. From Grade 5 to Grade 8, the candidate will be required to read four to eight bars of transposition as specified for the grade as well as eight to sixteen bars of non-transposition.

General knowledge guidelines

Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of this manual.

Memory

The use of memory in list works is to be encouraged. See the requirement at LMusA for one complete work to be played from memory.

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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the following objectives:

1. Musicality

Through a well-balanced programme drawn from the lists candidate should display:

- Musical, tuneful playing, with a sense of style, demonstrating appropriate phrasing, articulation and, from Grade 3, simple ornamentation in Baroque pieces especially the ability to perform cadential trills where appropriate;
- Rhythmic control and accurate fingering, tonguing and slurring in all works.

2. Technique

Students will develop a good foundation for playing through:

- Good playing posture;
- Appropriate and comfortable positions of hands and arms;
- Accurate and correct fingering;
- Right-hand fingers held close to valve caps;
- Correct tonguing and breathing;
- Clear tone and accurate intonation;
- Development of good *legato* and of the various degrees of non-*legato* playing.

3. Knowledge and understanding

Students should demonstrate:

- Aural awareness and musical perception;
- The ability to read conventional notation;
- The ability to sight read at the appropriate level;
- An understanding of ensemble playing, demonstrated through the accompanied works; and
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see the front section of the *Manual of syllabuses*).

PRELIMINARY 5070

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● **From AMEB Trumpet Preliminary Series 2:**
TRAD. arr. RYAN. Frère Jacques
TRAD. arr. RYAN. Hey ho, nobody home
TRAD. arr. RYAN. Oh, how lovely is the evening
TRAD. arr. RYAN. Laughing song

AMEB Manual List:

From *Abracadabra trumpet*, Tomlinson (Collins Music):
ENGLISH TRAD. arr. TOMLINSON. London bridge [melody part only], No 32
FOSTER, S. Oh Susanna, No 40

From *Grade by grade – Trumpet* Grade 1, Way (Boosey and Hawkes):
MARKS, A. Upstairs, downstairs

From *Simple studies for beginner brass*, Miller (Faber):
Hungarian hoe-down, No 3
Keep it simple, No 1
March, No 2

From *Skilful studies*, Sparke (Anglo Music):
Lullaby, No 6
Marching home, No 7

From *Starter studies (65 progressive studies)*, Sparke (Anglo Music):
Once more, No 6 or 6a
Upside down, No 7

From *Trumpet basics*, Miller (Faber):
Hansel and Gretel, p. 12
The green man, p. 16
Old Macdonald's echo, p. 17

List B. Solo

● **From AMEB Trumpet Preliminary Series 2:**
BEETHOVEN, L. van. arr. HODGSON. Song of joy
CZERNY, C. arr. HOWELL. Get up and count to 7!
NOWLIN, R. The good life
PEARSON, B. Sawmill creek

AMEB Manual List:
From *Festival solos*, Pearson (KJOS):
DIABELLI. Bagatelle
MOZART. Cavatina
From *Keynotes album for trumpet* (Brass Wind Publications):
RAMSKILL, R. Incident in Seville
BUTTERWORTH, A. Sumani
COOMBES, D. Trumpet out west
From S*ound innovations for concert band* Book 1 (Alfred):
TRAD. My old Kentucky home

List C. Solo

- **From AMEB Trumpet Preliminary Series 2:**
  BROWN, L., TOBIAS, C. and STEPT, S. arr. HOWELL. Don't sit under the apple tree
  HODGSON, S. The boogie boardwalk
  HOWELL, D. The annoying mosquito
  MCCARTNEY, P. arr. HODGSON. Mull of Kintyre

AMEB Manual List:
From *Easy winners*, Lawrance (Brass Wind Publications):
MCCLELLAN/PACULABO/RYCROFT. Light up the fire
From *Festival solos*, Pearson (KJOS):
HERBERT. Wooden shoe dance
From *Grade by grade – Trumpet* Grade 1, Way (Boosey & Hawkes):
JACQUES, M. A wistful waltz
From *Winner scores all*, Lawrance (Brass Wind Publications):
DAVIS, K. Carol of the drum

Section III. Aural tests, General knowledge

GRADE 1 5071

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

- **From AMEB Trumpet Grade 1 Series 2:**
  BRACKETT Jr, J. arr. RYAN. Simple gifts
  LUTHER, M. arr. RYAN. A mighty fortress
  HILL, P. and HILL, M. arr. RYAN. Happy birthday to you
  TRAD. arr. RYAN. Andy's gone with cattle
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  BAY. Scale Study.
  BAY. Slur Study.
  BAY. Fingering Study.
- **From the AMEB Series 1 Brass Book:**
  McPHERSON. Tonguing Study.
  McPHERSON. *Legato* Study.
  McPHERSON. Articulation Study.

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AMEB Manual List:
From *20 Supplementary Tunes for Beginner Brass* Treble clef edition, Gregson (Brass Wind Publications):
No 1, Step By Step.
No 3, Little Minuet.
From *Starter Studies (65 Progressive Studies)* – Trumpet, Sparke (Anglo Music):
No 8, Soldiers' March.
No 10, Give Me A Rest.
No 17, Purple Pineapple.
No 19, Loch Ness.
From *Top Brass (25 Progressive Studies for treble clef brass instruments)*, Calland (Stainer & Bell):
March Past.
Ready, Steady, Go!
Spin It.

List B. Solo
- **From AMEB Trumpet Grade 1 Series 2:**
  DVOŘÁK, A. arr. HODGSON. Theme
  HAYDN, F. arr. HOWELL. Emperor's hymn
  PEZOLD, C. arr. HOWELL. Minuet
  SMETANA, B. arr. HODGSON. The Moldau
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  ANON. arr. WERETKA. Trumpet Tune.
  HOOK. arr. WASTALL. Minuetto.
  GLUCK. arr. WASTALL. Vieni Al Mar.
  SUSATO. arr. WERETKA. Den VI Ronde.
- **From the AMEB Series 1 Brass Book:**
  TCHAIKOVSKY. Chanson Russe.
  TRAD. The Barley Break.
  TRAD. When the Saints.
  TRAD/BACH. Vom Himmel hoch.

AMEB Manual List:
From *Bravo! Trumpet*, Barratt (Boosey & Hawkes):
BULL. Brunswick's Toy.
HAYDN. Minuet.
From *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
BACH. O Jesulein süss, No 16.
From *Trumpet Fancies,* ed. Stuart (Boston Music):
DIABELLI. Allegretto.
DIABELLI. Minuet.
From *Winner Scores All,* Lawrance (Brass Wind Publications):
TCHAIKOVSKY. Dance of the Sugar-Plum Fairy.

List C. Solo
- **From AMEB Trumpet Grade 1 Series 2:**
  BERNSTEIN, L. arr. LAWRENCE. I feel pretty
  DALY, B. arr. LAWRENCE. Theme from Postman Pat
  RENDALL, T. and THOMAS, W. arr. LAWRENCE. Birdie song
  THOMAS, K. Little waltz theme
- **From AMEB Series 1 Orchestral Brass Trumpet Book:**
  KRUMPFER. Kleiner Marsch.
  NORTON. A Cheery Wave.
  FISHER. Pebble Beach.
- **From the AMEB Series 1 Brass Book:**
  BAILEY. Mister Smooth.
  BRUMBY. Twilight Hymn.
  HOLLEY. Rain Time.
  ROSS. Frogs and Bilby.

AMEB Manual List:
BOOTHROYD, A. No 3, 4, 5, 6, 7, 8, 9 or 11 from *Up We Go* (Novello).
GREGSON, E. Prelude from *Ten Miniatures for Trumpet* (Brass Wind Publications).
From *Der Junge Trompeter,* ed. Langer (Doblinger):
Any two contrasting pieces from No 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 15, 17, 20, 22 or 23 [piano accompaniment required].
From *Easy Winners*, Lawrance (Brass Wind Publications):
AMERICAN TRAD. Down in the Valley.
TRAD. Shepherds Hey.
From *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
ANON. Canción Niña y Viña, No 4.
WALLACE. Cold Comfort, No 3.
From *Holiday Notes,* Harris (Boosey & Hawkes):
No 1, Departure.
No 2, Picnic.
From *The Really Easy Trumpet Book,* Gunning/Lyons (Faber):
No 1, 2, 3 or 8.
From *Up Front Album for Trumpet*, Book One (Brass Wind Publications):
BOURGEOIS. Elastic Frog.
GREGSON. Dance.
GROSSE. Intrada.
RUNSWICK. Off Shore.
From *Winners Galore*, Lawrance (Brass Wind Publications):
ENGLISH TRAD. The Drunken Sailor.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 — 5072

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the Extra List requirement. Accompaniment must be provided for works requiring an accompaniment except in the Extra List. At least one item presented for examination should be accompanied.

List A. Studies
- **From AMEB Trumpet Grade 2 Series 2:**
  BARR, J. arr. RYAN. Waltzing Matilda
  LAVALLÉE, C. arr. RYAN. O Canada
  TRAD. arr. RYAN. The overlander
  WATTS, I. arr. RYAN. Joy to the world
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  CALLAND. Lullaby.
  ENDRESEN. Valse Tempo.
  BAY. Flexibility Study and Scale Study.
  BAY. Fingering Study and Slur Study.
- **From the AMEB Series 1 Brass Book:**
  HOLLEY. Contemporary Study.
  McPHERSON. Study No 1.
  McPHERSON. Study No 2.
  McPHERSON. Study No 3.

AMEB Manual List:
From *20 Supplementary Tunes for Beginner Brass*, Gregson (Brass Wind Publications):
No 4, Hungarian Dance.
No 6, Chloe's Tune.
No 7, March.
From *40 Progressive Etudes,* ed. Hering (Fischer):
No 1, 2, 3, 4, 5 or 6.
From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
No 11, p 9.
No 14, p 10.
From *Concone Lyrical Studies,* ed. Sawyer (Brass Press):
No 1, 2, 5 or 6.

From *Skilful Studies*, Sparke (Anglo Music):
No 11, The Big Apple.
No 13, Tom's Tune.
No 19, Soldier's Song.

List B. Solo

● **From AMEB Trumpet Grade 2 Series 2:**
BACH, C.P.E. arr. HOWELL. March
HANDEL, G.F. arr. HODGSON. Hallelujah chorus
OFFENBACH, J. arr. HOWELL. Can can
TRAD. arr. HODGSON. Country gardens

● **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
VERDI. arr. WERETKA. La Donna é Mobile.
HOLST. arr. PHILPOT. Theme.
ELGAR. arr. PHILPOT. Land of Hope and Glory.
PURCELL. arr. WERETKA. March.

● **From the AMEB Series 1 Brass Book:**
CLARKE. Minuet.
FOSTER. Massa's in de Cold Cold Ground.
ANON. Variations on Goe from my Window.
TRAD. Skye Boat Song.

AMEB Manual List:
From *15 Easy Classical Solos*, Sparke (Anglo Music):
GRIEG. Watchman's Song.
SCHUBERT. Two German Dances.
From *Great Winners*, Lawrance (Brass Wind Publications):
GLUCK. Che Faro.
From *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
ANON. Intrada, No 11.
CLARKE. Minuet, No 10.
MONTEVERDI. Early Morning in Rome, No 8.
SUSATO. Ronde, No 7.
TRAD. Two Scottish Folksongs, No 15.
From *Trumpet Fancies,* ed. Stuart (Boston Music):
BEETHOVEN. Ecossaise.
BEETHOVEN. Air.
PURCELL. Rigaudon.
SCHUBERT. Dance.
SCHUMANN. Little Piece.
From *Winner Scores All,* Lawrance (Brass Wind Publications):
SUSATO. La Mourisque.
WELSH TRAD. Men of Harlech.

List C. Solo

● **From AMEB Trumpet Grade 2 Series 2:**
FARRANDS, D. Middle Eastern journey
GOODALL, H. arr. LAWRENCE. Blackadder theme
MERCURY, F. arr. LAWRENCE. We are the champions
THOMAS, K. A hero is called

● **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
NORTON. Regretfully Yours.
WEDGWOOD. Coconut Calypso.
HOLLAND. Slow Boat to Manly.
FISHER. The Sneak.

● **From the AMEB Series 1 Brass Book:**
BAILEY. Little Swinger.
BAILEY. Rocket Up.
BRUMBY. Berceuse.
DREYFUS. The Doll's House.
GROSS. Brass in Three.
GROSS. A Little Hymn.
GROSS. Brass Fun!

AMEB Manual List:
DEFAYE, J. No 1, Parme or No 3, Bleu Ciel from *Suite Colorée* (Leduc).
NIEHAUS, L. *Great Scott*. (Kendor).
From *Up Front Album for Trumpet,* Grade One (Brass Wind Publications):
PREMRU. Linzer Lullaby.
From *All Jazzed Up for Trumpet,* Wilson-Smith (Brass Wind Publications):
Any one [repeats are required]
From *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
OFFENBACH. Cancan, No 14.
WALLACE. Stokes' Stomp, No 6.
From *Holiday Notes,* Harris (Boosey & Hawkes):
No 3, Rush Hour.
No 4, Changing the Guard.
No 7, Starship.
No 8, Punting.
From *The Really Easy Trumpet Book,* Gunning/Lyons (Faber):
No 4, 5, 6, 7, 9, 10, 11, 12, 13, 14 or 15.
From *Really Easy Jazzin' About*, Wedgwood (Faber):
Easy Tiger.
Hot Chilli.
From *Trumpet: A Traveller's Guide, Opus One*, Farrands (davidfarrands.com):
No 5, This Ain't No Blues.
From *Up Front Album for Trumpet,* Book Two (Brass Wind Publications):
BUTTERWORTH. Procession Fanfare.
CARR. Spring Song.
HOROWITZ. On Parade.
TRACEY. Sassy [with repeats].
WOOLFENDEN, Valse Triste.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5073

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the Extra List requirement. Accompaniment must be provided for works requiring an accompaniment except in the Extra List. At least one item presented for examination should be accompanied.

List A. Studies

● **From AMEB Trumpet Grade 3 Series 2:**
COHEN, S. arr. RYAN. Hatikvah
MCCORMICK, P. arr. RYAN. Advance Australia fair
SIBELIUS, J. arr. RYAN. Finlandia
TRAD. arr. RYAN. The drover's dream

● **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
CALLAND. Tongue Twister.
BAY. Tonguing Study and Flexibility Study.
BAY. Tonguing Study and Flexibility Study.

● **From the AMEB Series 1 Brass Book:**
McPHERSON. Study No 1.
McPHERSON. Study No 2.
McPHERSON. Study No 3.

AMEB Manual List:
From *14 Studies for Trumpet*, Perrin (Kookaburra Music):
Aba.
From *40 Progressive Etudes,* ed. Hering (Fischer):

No 7, 8, 9, 10, 11, 12, 13, 14 or 15.
From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
p 24, No 13;
p 14, No 16 or 17;
p 19, No 40;
p 21 No 5.
From *Concone Lyrical Studies,* ed. Sawyer (Brass Press):
No 3, 4, 7, 9, 10, 11, 12, 13 or 14.
From *Featuring Melody,* Lawrance (Brass Wind Publications):
Staccato Ritmico.
Stately Tune.
From *Intermediate Studies for Developing Artists on the Trumpet,* Hilliard (Meredith Music Publications):
Chromatic.
Getcha.
Rudolf.
From *Skilful Studies,* Sparke (Anglo Music):
No 22, Rondino.
No 29, Trumpet Tune.
From *Top Brass (25 Progressive Studies),* Calland (Stainer & Bell):
Keep Moving.

List B. Solo

- **From AMEB Trumpet Grade 3 Series 2:**
  GOUNOD, C.-F. arr. HODGSON. Soldiers' chorus
  LOEILLET, J.-B. arr. GARSDEN. Cibel
  TRAD. arr. HOWELL. Greensleeves
  VANDERCOOK, H. Vega
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  PEZEL. arr. KRUMPFER. Intrada.
  STADEN. arr. VAN BEEKUM. Intrada.
  BIZET. arr. VAN BEEKUM. Marche des Rois.
- **From the AMEB Series 1 Brass Book:**
  TRAD. Folk Song Blues.
  PURCELL. Trumpet Tune.
  SAINT-SAËNS. Royal March of the Lion.
  VERDI. Chorus of the Hebrew Slaves.

AMEB Manual List:
BRAHMS, J. Lullaby [first trumpet part], from *Classical Trumpet Album* (Schott).
CLARKE, J. The Prince of Denmark's March, No 19 from *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber).
From *Amazing Solos*, Harrison (Boosey & Hawkes):
PROKOFIEFF. Troika.
From *Easy Winners,* Lawrance (Brass Wind Publications):
RIMSKY-KORSAKOV. Theme from Scheherazade.
From *First Repertoire Pieces for Trumpet,* ed. Wastall (Boosey & Hawkes):
HANDEL. March from Hercules.
HANDEL. March from The Occasional Oratorio.
MENDELSSOHN. O For the Wings of a Dove.
From *Onstage Brass*, Calland (Stainer & Bell):
GOUNOD. Soldiers' March.
MOZART. Der Vogelfanger Bin Ich Ja.
From *Second Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
ARBAN. Vois-tu la Neige qui Brille? No 4.
FARNABY. Giles Farnaby's Dreame, No 2.
From *Skilful Solos*, Sparke (Anglo Music):
SCHUBERT. Marche Militaire, No 16.
From *Trumpet Fancies,* ed. Stuart (Boston Music):
ANON. Greensleeves.
BEETHOVEN. Romance.
GOUNOD. Funeral March of a Marionette.
MUSORGSKY. Hopak.
SCARLATTI. Siciliana.
SCHUBERT. Waltz.
THOMAS. Gavotte.
VIVALDI. Allegretto.
From *Trumpet in Church*, Denwood (Emerson Edition):
BACH. Jesu, Joy of Man's Desiring.
From *Trumpet (Cornet) Music for Beginners,* arr. Borst and Bogár (EMB):
No 5, 6 or 13.

List C. Solo

- **From AMEB Trumpet Grade 3 Series 2:**
  DENNISS, G. March past
  HAYES, A. WADEY, S. and GRAINGER, M. arr. WASTALL. Black is black
  NORTON, C. Big time *and* Bright spark
  THOMAS, K. Tango time
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  FISHER. Daybreak.
  WEDGWOOD. Mexican Chilli Out.
  KRUMPFER. Sport und Spiel.
  HOLLAND. Early Bird.
  NORTON. Changing Times.
- **From the AMEB Series 1 Brass Book:**
  BAILEY. Soft Winds.
  BAILEY. Cool It!
  BRUMBY. In Memoriam.
  HOLLEY. Potato Flower.
  ROSS. Ballade.

AMEB Manual List:
DENNISS, G. Any Old Jig No 3 from *Mixed Bag* (AMC).
DENNISS, G. Dingo Tango No 4 from *Mixed Bag* (AMC).
ENDRESEN, R.M. *The Executant* (Rubank).
ENDRESEN, R.M. *The Technician* (Rubank).
GRANT. R. Any one from *And Then There Was Jazz* (ABRSM).
GREGSON, E. Intrada from *Cameos for Trumpet* (Brass Wind Publications).
JACOB, G. Any one from *Four Little Pieces* (Emerson E13).
RODGERS, R. and HART, L. arr. RAMSKILL. Blue Moon from *Jazzed Up Too* (Brass Wind Publications).
From *10 Great Solos*, Cowles (Fentone):
SULLIVAN. With Cat-Like Tread from The Pirates of Penzance.
From *Easy Winners*, Lawrance (Brass Wind Publications):
HARBURG/ARLEN. We're Off to See the Wizard.
NORMAN. James Bond Theme.
From *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
BARNARD. Alabama Dream.
TCHAIKOVSKY. Melodie Antique Française.
From *Going Solo – Trumpet*, ed. Miller/Pearson (Faber):
No 1, 2, 3, 4 or 5.
From *Jazzin' About,* Wedgwood (Faber):
No 3, Hot On the Line.
From *Really Easy Jazzin' About*, Wedgwood (Faber):
Riding Out West.
From *Trumpet: A Traveller's Guide, Opus One*, Farrands (davidfarrands.com):
No 21, Is it on or off 2? More random!
No 22, Our Comrade Cossack @ the Kremlin.
From *Trumpet: A Traveller's Guide, Opus Two*, Farrands (davidfarrands.com):
No 30, This Piece is a Bore and Repeats Repeats Itself.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition – up one tone.

GRADE 4 5074

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the Extra List requirement. Accompaniment must be provided for works requiring an accompaniment except in the Extra List. At least one item presented for examination should be accompanied.

List A. Studies

- **From AMEB Trumpet Grade 4 Series 2:**
  TRAD. arr. RYAN. Arirang
  TRAD. arr. RYAN. The last post
  TRAD. arr. RYAN. My old black billy
  WOODS, J. arr. RYAN. God defend New Zealand
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  CALLAND. Felicity's Fanfare.
  BALASANIAN. Etude.
  BAY. Etude.
  BAY. Etude.
- **From the AMEB Series 1 Brass Book:**
  HOLLEY. Contemporary Study in $\frac{3}{4}$ Time.
  HOLLEY. Modern Study.
  HOLLEY. Study.
  McPHERSON. Chromatic Study.

AMEB Manual List:

From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
p 24, No 14.
p 26, No 19.
p 27, No 20 or No 21 or No 22.
p 28, No 23 or No 24.
p 30, No 28.

From *32 Etudes,* ed. Hering (Fischer):
No 1, 2 or 3.

From *40 Progressive Etudes,* ed. Hering (Fischer):
No 16, 17, 18, 19, 20, 21, 22 or 23.

From *Ace of Trumpets,* Bourgeois (Brass Wind Publications):
No 5, 8 or 10.

From *Concone Lyrical Studies,* ed. Sawyer (Brass Press):
No 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27 or 30.

From *Simply Singing for Winds, Medium Treble Clef,* Edwards (trombonezone.org):
No 6, Light and Clear.
No 14a, 14b, 14c or 14d, Four Little Tonguing Etudes.
No 17, Light Dotted Circle.

From *Top Brass (25 Progressive Studies)*, Calland (Stainer & Bell):
Legend.
Bold As Brass.

List B. Solo

- **From AMEB Trumpet Grade 4 Series 2:**
  BLACK, D. BOONSHAFT, P. PHILLIPS, B. and SHELDON, R. Variations on an English folk tune
  HANDEL, G.F. arr. HODGSON, La réjouissance
  LECUONA, E. arr. SIMON. Malagueña
  VERDI, G. arr. HOWELL. Triumphal march
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  TELEMANN. arr. VAN BEEKUM. Air trompette.
  HASSLER. arr. VAN BEEKUM. Two intradas.
  SCHEIN. arr. WERETKA. Allemande and Tripla.
  CHARPENTIER. arr. WERETKA. Prelude.
- **From the AMEB Series 1 Brass Book:**
  ANON. Trumpet March.
  BRAHMS. Two Songs.
  HANDEL. March.
  MUSORGSKY. Promenade.

AMEB Manual List:

From *Classical Trumpet Album* ed. Draths (Schott):
GIORDANI. Caro Mio Ben.
GRIEG. Solveig's Song.
HANDEL. Largo.
SCHUBERT. Wiegenlied.
DVOŘÁK. Slavisch Tanz, [to include *D.S. al fine*].

From *Baroque Play-Along,* ed. Davies (Schott):
TELEMANN. Les Plaisirs.
PURCELL. Rondo.

From *Concert and Contest Collection*, ed. Voxman (Rubank/Hal Leonard):
BERLIOZ. Air Gai.

From *First Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
BACH. Marche, No 23.
HUMMEL. Indian Rondo, No 24.

From *First Repertoire Pieces for Trumpet,* ed. Wastall (Boosey & Hawkes):
BEETHOVEN. Scherzo from Trio, Op 38.
HOOK. Andantino from Sonata No 1.
MOZART. Canzona.
PURCELL. Trumpet Tune from The Indian Queen.
SCHUBERT. Serenade from Swan Songs.
TELEMANN. Allegro and Siciliano.

From *Onstage Brass*, Calland (Stainer & Bell):
BIZET. Toreador's Song from Carmen.

From *Second Book of Trumpet Solos*, ed. Wallace/Miller (Faber):
HUMMEL. The Hunting Party, No 7.

From *Solos for the Trumpet Player*, ed. Beeler (Schirmer):
BACH. Air from Suite No 3, No 3.

From *Trumpet Fancies*, ed. Stuart (Boston Music):
BIZET. Theme
HANDEL. Bourrée.
HANDEL. Gavotte.
MACDOWELL. To a Wild Rose.
MEYERBEER. Coronation March.
VERDI. March.

From *Undercover Hits*, Gout (Brass Wind Publications):
GRIEG. Norwegian Dance No 2.
GOTTSCHALK. Tournament Gallop.
IVANOV. Cortege.

List C. Solo

- **From AMEB Trumpet Grade 4 Series 2:**
  ELLINGTON, D. Don't get around much anymore
  NORTON, C. Springboard *and* Snowbound
  PROKOFIEV, S. arr. RAMSKILL, Themes from Lieutenant Kijé
  ROSS, C. Blue mountain
- **From the AMEB Series 1 Orchestral Brass Trumpet Book:**
  COOPER. Sevens.
  BARTLETT. Serenade for Tomorrow.
  HOLLEY. Still Life.
- **From the AMEB Series 1 Brass Book:**
  BAILEY. Lightly Latin.
  BRUMBY. Song of the Bard.
  DREYFUS. Nullabor Hideout.
  GROSS. Dance.
  HOLLEY. Soft Sun.
  ROSS, C. Caprice.

AMEB Manual List:

BARAT, J. Orientale (Leduc).

BOZZA, E. Lied (Leduc).
DENNISS, G. Walking on Blue Street No 5 from *Mixed Bag* (AMC).
PERRIN, C. *Wild Quaver Swing* (Kookaburra Music).
RAE, J. No 3 from *Jazzy Trumpet 1* (Universal).
From *23 Top Tunes for Trumpet*, Ross (Bilby Music):
The Wanderer.
From *Amazing Solos,* ed. Harrison (Boosey and Hawkes):
GILBERT/ORY. Muskrat Ramble.
From *Big Chillers,* Ledbury (Brass Wind Publications):
GORDON/WARREN. Chattanooga Choo-Choo.
MASCHWITZ/SHERWIN. A Nightingale Sang in Berkley Square.
From *Boysenberry Rag*, Rutherford (Poco Publishing)
No 8, Toy Soldier.
No 9, Boysenberry Rag.
From *Cameos for Trumpet and Piano,* ed. Gregson (Brass Wind Publications):
Serenade.
Canon Dance.
From *Going Solo – Trumpet*, ed. Miller/Pearson (Faber):
No 6, 7 or 9.
From *Grade by Grade – Trumpet* Grade 4, ed. Way (Boosey & Hawkes):
BENJAMIN. Jamaican Rumba.
LAWRENCE. The Tarantella of the Toreador.
From *Jazzin' About*, Wedgwood (Faber):
No 8, Ragamuffin
From *Jazz Incorporated* Vol 1, Bailey (Kerin Bailey Music):
Snappy Rag.
From *Jazzed Up Too,* arr. Ramskill (Brass Wind Publications):
BRUBECK. arr. RAMSKILL. Far More Blue.
RAMSKILL. Hot Pursuit.
RAMSKILL. Back Chat.
RAMSKILL. Reflection.
RAMSKILL. In the Fast Lane.
From *Second Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
GRIEG. Halling, No 9.
SKRYABIN. Prelude, No 10.
From *Skilful Solos*, Sparke (Anglo Music):
No 14, At the Circus.
From *Top Line*, Ball/Carr/Parker (Brass Wind Publications):
BALL. Lilt.
BALL. Rain Dance.
From *Whodunnit*, Kelly (Stainer & Bell):
No 3, Colonel Glib (Retired).
No 6, The Chase.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition – up one tone.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2, students will demonstrate development according to the following objectives.

1. Musicality

Through a well-balanced programme drawn from the lists the candidate should demonstrate musical performance of all pieces and studies with phrasing, articulation, executing ornamentation and dynamics appropriate to the style and period of the works. Students should demonstrate musical expressiveness in the general artistic sense and in the specific tasks of interpretation.

2. Technique

The students should have mastered the required range of the instrument and have demonstrated this in the technical work and pieces incorporating:

- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production through proper use of breath control and attentive listening;
- Clear, even tone across the range;
- Development of a good straight tone, to include correct use of *vibrato* when appropriate;
- Use of special techniques including double tonguing, triple tonguing, trills, lip slurs and wide dynamic range;
- Accurate intonation, including the use of left-hand movement of third and first valve slides while playing;
- Management of the range of tonal qualities for expressive purposes.
- Ability to perform orchestral excerpts at the correct pitch by transposition and/or the use of trumpets built in keys other than B♭ (See section on Instruments).

3. Knowledge and understanding

The students will demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency and ease, including transposition at sight;
- A knowledge of the works studied within their stylistic context;
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B at the candidate's discretion.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo with fluency
- Well-balanced posture allowing comfortable interrelationship of the instrument with the body, particularly the hands
- Clear and even tone
- Working towards the control of vibrato as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good communication and interaction with the accompanist, with special regard to tempi and balance of respective solo and accompanying roles

- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 5075

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the List D and Extra List requirements. Accompaniment must be provided for works requiring an accompaniment except in the Extra List. At least one item presented for examination should be accompanied.

List A. Studies

● **From AMEB Trumpet Grade 5 Series 2:**
ARBAN, J.-B. Study No 26 from *Études sur les syncopes* from *Grande méthode complète de cornet à piston et de saxhorn*
CAENS, T. Pavane rôtie from *Petites études sur les tonalités*
CONCONE, G. arr. WEDDING. Leçon No 44 from *50 leçons de chant* Op. 9
DAVIS, L. Pegasus in pinstripes

AMEB Manual List:
KOPPRASCH, C. No 10, 12 or 13, from *60 Etudes for Trumpet* (Zen-On Music).
From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
p 16, No 38; p 17, No 39; p 20, No 48, 49 or 50.
p 23, No 11 or 12.
p 24, No 15; p 25, No 16 or 17; p 28, No 25.
p 29, No 26; p 30, No 29; p 31, No 30 or 31.
p 32, No 33; p 33, No 34 or 35; p 34, No 36 or 37.
p 39, No 13 or 14;
p 90, No 10, 11 or 12.
p 214, No 78, 79, 80 or 81.
p 215, No 83, 85 or 86.
p 230, No 140 or 141.
From *14 Studies for Trumpet*, Perrin (Kookaburra Music):
Sprizzare.
Fluendo.
From *20 Dances for Trumpet*, Vizzutti (de Haske/Hal Leonard):
Cowboy Dance.
Flamenco.
Bossa Nova.
From *32 Etudes*, ed. Hering (Fischer):
No 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 or 17.
From *40 Progressive Etudes*, ed. Hering (Fischer):
No 28, 29, 30, 31, 32, 33, 34, 35, 36, 37 or 38.
From *Ace of Trumpets*, Bourgeois (Brass Wind Publications):
No 11.
No 12.
No 13.
No 15.
From *Concone Lyrical Studies*, ed. Sawyer (Brass Press):
No 19, 20, 29, 31 or 32.
From *Concert Studies for Trumpet*, Smith (Curnow Music):
BULLA. Requiem.
JOHNSON. Coronation.
From *Featuring Melody*, Lawrance (Brass Wind Publications):
Hornpipe.
Restless.
Three on Five.
From *Polished Brass*, Davis (Brass Wind Publications):
Irish Jig.

List B. Pre Twentieth Century

● **From AMEB Trumpet Grade 5 Series 2:**
CORELLI, A. arr. ROSS. Sarabanda and Gavotta 4th movement of *Sonata* No 7 and 4th movement of *Sonata* No 10 from *12 violin sonatas* Op. 5
HUMMEL, J. arr. HODGSON. Romanze No 4 from *Six pièces très faciles* Op. 52
PURCELL, H. arr. NICOLSON. I'll sail upon the dog star from *A fool's preferment* Z. 571
TRADITIONAL arr. HUNSBERGER. 'Tis the last rose of summer

AMEB Manual List:
CHARPENTIER, M-A. Prelude aus dem Te Deum (Zimmermann).
HANDEL, G. arr. FITZGERALD. Rejoice from Messiah (Presser).
HANDEL, G. Oh, had I Jubal's Lyre, ed. Fitzgerald. (Presser).
HANDEL, G. arr. RAE. Siciliana and Allegro from *Take Ten* (Universal).
HANDEL, G. arr. FITZGERALD. Sound an Alarm (Presser).
HAYDN, J. Andante, ed. Voxman. (Rubank).
HAYDN, J. trans. VOXMAN. Aria and Allegretto. (Rubank).
MOZART, W. trans. VOXMAN. Concert Aria. (Rubank).
PACHELBEL, J. arr. SANTORELLA. Pachelbel's Canon (Santorella Publications).

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FOR COMFORTABLE PLAYING

PURCELL, H. arr. SANTORELLA. Trumpet Voluntary or Trumpet Tune from *Purcell's Trumpet Voluntary and Trumpet Tune* (Santorella Publications).
From *Classical Trumpet Album* ed. Draths (Schott):
BEETHOVEN. Menuett.
BRAHMS. Waltz [With repeats].
MENDELSSOHN. Song Without Words.
MOZART. Ave Verum.
SCHUMANN. Wilder Reiter [With repeats].
TELEMANN. Passepied [first-trumpet part].
From *Baroque Around the Clock*, Blackadder/Gout (Brass Wind Publications):
BACH. Esurientes Implevit Bonis.
HANDEL. Endless Pleasure.
From *Baroque Play-Along*, Davies (Schott):
ALBINONI. Adagio.
HANDEL. Hallelujah Chorus from Messiah.
TELEMANN. Les Plaisirs from Recorder Suite in A minor.
From *Bel Canto Studies*, ed. Korak (Balquhidder):
ABT. No 5 or 8.
LÜTGEN. No 15.
MARCHESI. No 19.
PANOFKA. No 36.
ANSERON. No 40, 41, 42, 43, 44 or 45.
From *Carnaval: 11 Solos for Cornet and Piano*, arr. Hunsberger (Donald Hunsberger Wind Library):
TRAD. 'Tis the Last Rose of Summer.
From *Classical Highlights*, ed. Mitchell (Schott):
DEBUSSY. Golliwog's Cakewalk.
From *Russian Roulette*, Archibald (Brass Wind Publications):
MOUSSORGSKY. Gopak.
From *Second Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
DUPUIS. Voluntary, No 6.
From *Solos for the Trumpet Player,* ed. Beeler (Schirmer):
DE FESCH. Sonata Movements, No 2.
GAUTIER. The Secret, No 11.
BIZET. Little Adagio, No 12.
MASSENET. En fermant les yeux, No 13.
BALAY. Petite piece concertante, No 15.
From *Trumpet: A Time Traveller's Guide*, *Opus Three*, Farrands (david-farrands.com):
BIBER. Sonata No 4, No 6B.
FARRANDS. A Renaissance Dance, and a New Year!, No 7.

List C. Twentieth Century

● **From AMEB Trumpet Grade 5 Series 2:**
GETCHELL, R. Proclamation, Serenade and Frolic
KELLY, P. Ezekiel's rag
STREET, A. Rondino
TORNYOS, G. Sonatine

AMEB Manual List:
ANDERSON, L. Trumpeters Lullaby (Belwin).
BAINES, F. Pastorale (Schott).
BERTHELOT, R. Lamento et Marcietta (Leduc).
BUTTERWORTH, A. Heraldry and Cortège from *Knightly Pieces* (Brass Wind Publications).
COLE, H. Hammersmith Galop (Schott).
CONSTANT, F. Minute (Leduc).
DEFAYE, J. Pièce de Concours III (Leduc).
DEFOSSEZ, R. Les Gammes en Vacances (Leduc).
DEGENNE, P. Bouffonnerie (Leduc).
DUBOIS, P. Choral (Leduc).
GALLOIS MONTBRUN, R. Lied and Scherzo (Leduc).
KELLY, B. Any two movts from Divertimento (Novello).
LESUR, D. Aubade from *Contemporary French Recital Pieces* (IMC). Also known as *Les Contemporains du XXe siècle* (Billaudot).
LOEWE, C. All three pieces from *Beruhmte Balladen* (Zimmermann).
PETHEL, S. Essay (Presser).
RAMSKILL, R. Film 87 from *Jazzed Up Too for Trumpet* (Brass Wind Publications).
RAVEL, M. Pavane (IMC/Rubank).
REUTTER, H. Fanfares (Leduc).
ROBBINS, G. Mont-St-Michel (Leduc).
ROSS, C. Mystère from *Quatre Histoires - 4 Intermediate Pieces for Trumpet and Piano* (Bilby Music)
From *Big Chillers*, Ledbury (Brass Wind Publications):
PORTER. Night and Day.
From *Cameos for Trumpet and Piano,* ed. Gregson (Brass Wind Publications):
Alla Marcia.
Song with Variation.
Danse Macabre.
From *Fanfares*, ed. Tarr (Universal):
BÄCK. March and Song.
BERIO. Good Night.
HERMANSON. Fanfare.
From *Jazz Incorporated* Vol 1, Bailey (Kerin Bailey Music):
Blue Mood.
Jumbuck Jive.
From *Summer Bird and Other Pieces*, Holley (EMI/Hal Leonard):
Dance Song.
From *Super Solos*, Sparke (Anglo Music):
Air and Variations.
Moto Perpetuo.
Scherzo Finale.
From *Take Ten*, arr. Rae (Universal):
DESMOND. Take Five.
ELLINGTON. Sophisticated Lady.
ELLINGTON/STRAYHORN. Satin Doll.
FAURE. Pavane.
RAE. Situation Comedy

List D. Orchestral excerpts

From *Trumpet Series 2 Grade 5* (AMEB, 2022), *Trumpet Technical work & orchestral excerpts* (AMEB, 2019) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two excerpts to be played at examination.

Transposition: C and D.
These prepared excerpts must include at least one written for trumpet in each of C, D and B♭. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition C, D.

GRADE 6 5076

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the List D and Extra List requirements. Accompaniment must be provided for works requiring an accompaniment except in the Extra List. At least one item presented for examination should be accompanied.

List A. Studies

● **From AMEB Trumpet Grade 6 Series 2:**
CONCONE, G. arr. WEDDING. Leçon No 8 from *25 leçons de chant* Op. 10
HERING, S. Study I
MONZA, C. attrib. PERGOLESI, G. arr. WEDDING. Air 6th movement from *Suite in E major* from *Pièces modernes pour le clavecin*
SNEDECOR, P. Etude I from *Lyrical etudes*

AMEB Manual List:
BRAHMS, J. No 1 from *Twelve Etudes for Trumpet,* ed. Zimslong. (Sikorski).
KOPPRASCH, G. No 22, 26 or 28 from 60 *Etudes for Trumpet* (Zen-On Music).
From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
p 29, No 27; p 35, No 38; p 39, No 15.
p 87, No 6; p 88, No 7; p 91, No 13, 14, 15 or 16; p 92, No 17.
p 92, No 18; p 94, No 26 or 27; p 95, No 28; p 96, No 29.
p 96, No 30; p 97, No 31; p 189, No 2, 3, 4 or 5; p 190, No 6, 7, 8 or 9.
p 191, No 10 or 11; p 192, No 12, 13 or 14; p 193, No 15, 16 or 17.
p 215, No 82.
p 216, No 87, 88, 89 or 90.
p 229, No 135, 136 or 137.
p 230, No 138 or 139.
p 231, No 142, 143, 144 or 145.
From *14 Studies for Trumpet*, Perrin (Kookaburra Music):
Inspirrande.
From *32 Etudes*, ed. Hering (Fischer):
Any one of Nos 18 to 30.
From *40 Progressive Etudes*, ed. Hering (Fischer):
No 39 or 40.
From *Advanced Concert Studies*, Smith (Curnow Music):
BULLA. Etude Fantasy.
CURNOW. Tangents.
PASCUZZI. Lyric Piece.
VIZZUTTI. Crazy Clock.
From *Douze Etudes Variées*, Dubois (Leduc):
No 1 or 2.
From *Featuring Rhythm*, Clarke (Brass Wind Publications):
Fanfare.
Russian Picture.
From *Legato Etudes for Trumpet,* Concone ed. Shoemaker (Roger Dean):
No 1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 14, 15 or 16.
From *The Elgar Howarth Way*, Howarth (Brass Wind Publications):
No 3.
No 7.

List B. Pre Twentieth Century

● **From AMEB Trumpet Grade 6 Series 2:**
BÖHME, O. arr. LAUBE. Liebeslied Op. 22 No 2
LORTZING, A. arr. MÖLICH. Thema und Variationen
PURCELL, H. arr. ROSS. Rondeau from *Abdelazer* Z. 570
TRADITIONAL arr. HUNSBERGER. Believe me if all those endearing young charms

AMEB Manual List:
CAZZATI, M. Sonata, Op. 35, No 10 (Musica Rara).
GIBBONS, O. Suite (Joseph Williams/Stainer & Bell).
GROSSI, A. Sonata a 5, Op. 3, No 12 (Musica Rara).
HANDEL, G. arr. FITZGERALD. Let the Bright Seraphim (Presser).
KÜFFNER, J. arr. HESS. Polonaise Op 126 (Kunzelmann).
MARTINI, G. arr. ALAIN. Toccata (Billaudot).
MOZART, W. Trompetenstück [first trumpet part including both repeats] from *Classical Trumpet Album* (Schott).
MUDGE, R. Concerto No 1 in D, ed. Finzi (Boosey & Hawkes).
PURCELL, H. arr. LILLYA. Sonata in C or B♭ (IMC)
PURCELL, H. arr. WIGGINS. Sound the Trumpet (Fentone).
VERUCINI, F. arr. THILDE. Sonate (Billaudot).
From *Carnaval: 11 Solos for Cornet and Piano*, arr. Hunsberger (Donald Hunsberger Wind Library):
TRAD. Believe Me If All Those Endearing Young Charms.
TRAD. Sometimes I Feel Like a Motherless Child.
From *Five Capricci,* Fantini (Schott):
Any two of No 1, 2 or 3 together with either No 4 or 5.
From *Second Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
ANON. Marche, No 13.
HUMMEL. The Noble Savage, No 14.
From *Solos for the Trumpet Player,* ed. Beeler (Schirmer):
HAYDN. Finale, from Trumpet Concerto.
MOZART. Concert Rondo.
RAMEAU. Le Tambourin.
SCHUBERT. Allegro.
SENAILLÉ. Allegro Spiritoso.
From *Ten Sonatas,* Fantini (Schott):
Any four movts from No 1, 2, 4, 5, 6, 7, 9 or 10.
From *Trumpet: A Time Traveller's Guide, Opus Three*, Farrands (davidfarrands.com):
TCHAIKOVSKY/FARRANDS. A Peaceful Waltz, No 16.
From *Trumpet Collection* Vol 1, Fitzgerald (Alfred Publishing):
CORELLI. Sonata VIII.
HANDEL. Aria con Variazioni.

List C. Twentieth Century

● **From AMEB Trumpet Grade 6 Series 2:**
BULLA, S. Declaration for trumpet
JOHNSTON, H. Leonie
KATS-CHERNIN, E. Slicked back tango
MCDOWALL, C. Ball at the Moulin de la Galette, Nocturne in blue and gold and Walking man from *Framed*

AMEB Manual List:
ALBRESPRIC, J. Lied et Scherzo (Leduc).
ARNELL, R. Trumpet Allegro, Op. 58, No 2 (Schott).
BARAT, J. Lento et Scherzo (Leduc).
BERNSTEIN, L. Rondo for Lifey (Boosey & Hawkes).
BUTTERWORTH, A. Chivalry from *Knightly Pieces* (Brass Wind Ed Supplies).
CLERGUE, J. Sarabande et Rigaudon (Lemoine).
CODE, P. At Dawn (*Preserving Code* – Potenza Music).
EBEN, P. Fantasie Vespertina (Schott).
FELDBUSCH, E. Poème (Leduc).
GABAYE, P. Boutade (Leduc).
GENZMER, H. Sonatine [entire work] (Peters).
GREGSON, E. Paean from *Cameos for Trumpet and Piano* (Brass Wind Publications).
HUUCK, G. 1st and 2nd movts or 2nd and 3rd movts from Sonate Op. 25 (Heinrichshofen).

KORDA, V. Any one movt from *Sonatine for Trumpet and String Orchestra* (Doblinger).
LABURDA, J. Signál (Billaudot).
PAUER, J. Trompetina (Panton).
PEETERS, F. 2nd movt from Sonata, Op. 51 (Peters).
PORRINO, E. Concertino (Ricordi).
REUTTER, H. Scherzo (Leduc).
ROPARTZ, J.G.M. Andante and Allegro from *Solos for the Trumpet Player,* ed. Beeler (Schirmer/IMC).
ROSS, C. Hommage from *Quatre Histoires - 4 Intermediate Pieces for Trumpet and Piano* (Bilby Music)
SCHROTER, H. Fanfarette for Solo Trumpet (Leduc).
VACHEY, H. Aria et Marcato (Leduc).
ZEHM, F. Canto and Rondo (Schott).
From *Contemporary French Recital Pieces* (IMC) Also known as *Les Contemporains du XXe siècle* (Billaudot):
AMELLER. In the Glow of Sunset.
CUSHING. Pas de Deux.
From *Fanfares*, ed. Tarr (Universal):
LIDHOLK. Epigram.
MAROS. Fanfare.
MORTHENSON. Memory.
From *Jazz Incorporated* Vol 1, Bailey (Kerin Bailey Music):
A Wily Bossa.
Stokers Siding.
From *Jazz Incorporated* Vol 2, Bailey (Kerin Bailey Music):
Al's Cafe.
Cookin' With Gas.
From *Second Book of Trumpet Solos,* ed. Wallace/Miller (Faber):
ELGAR. Idylle, No 18.
SKRYABIN. Prelude, No 16.
WALLACE. The Moose is Loose, No 15.
WALLACE. Ballad of the Southern Eskimo, No 17.

List D. Orchestral Excerpts

From *Trumpet Series 2 Grade 6* (AMEB, 2022), *Trumpet Technical work & orchestral excerpts* (AMEB, 2019) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two excerpts to be played at examination.

Transposition: C, D and F.

These prepared excerpts must include one written for trumpet in each of C, D, F and B♭. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition C, D, F.

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Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the List D and Extra List requirements. Accompaniment must be provided for works requiring an accompaniment except in the Extra List. At least one item presented for examination should be accompanied.

List A. Studies

BERDIEV, V. No 1 or 2 from *17 Studies* (Robert King/Leduc).
KOPPRASCH, G. No 30 from *60 Etudes for Trumpet* (Zen-On Music).
SOLOMON, J. Study No 46 or Study No 47 from *50 Classical Studies* (Fentone).
TOMASI, H. No 1 Scherzo from *Six Studies for Trumpet* (Leduc).
From *20 Dances for Trumpet*, Vizzutti (de Haske/Hal Leonard):
Funk.
From *Advanced Concert Studies*, Smith (Curnow Music):
BARNES. Scherzino.
COURT. Declaration.
JOHNSON. Attitudes.
SAMSON. Auburn.
SNEDECOR. Waltz.
From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
p 350, No 1 [with repeat]
p 352, No 2
p 358, No 5
p 360, No 6
p 368, No 10 [with repeat]
p 374, No 13
From *Clarke's Technical Studies for the Cornet* (Fischer):
Etude IV, No 86.
Etude V, No 117.
Etude VI, No 132.
Etude VII, No 170.
Etude VIII, No 177.
Etude IXA, No 185.
From *Legato Etudes for Trumpet,* Concone ed. Shoemaker (Roger Dean):
No 8, 9, 13, 17, 18, 19, 20, 21, 22, 23 or 24.
From *Twelve Etudes for Trumpet or Horn,* Brahms ed. Zimolong (Sikorski):
No 3 or 4 [with repeat].

List B. Pre Twentieth Century

ALBINONI, T. arr. BALDWIN. Sonata No 11 'St Marc' for Trumpet and Piano (Brass Press).
GRIEG, E. Any two contrasting movts from *Lyric Pieces,* Op. 47 (Faber).
HANDEL, G. trans. FITZGERALD. Aria con Variazioni (Belwin/Alfred).
PURCELL, H. arr. ALAIN. Trumpet Tune in D (Billaudot).
TORELLI, G. arr. TARR. Sinfonia in D (G.3) (Musica Rara).
TORELLI, G. arr. TARR. Sinfonia in D (G.4) (Musica Rara).
TORELLI, G. arr. TARR. Sonata in D (G.6) (Musica Rara).
TORELLI, G. arr. TARR. Sonata in D (G.7) (Musica Rara).
VEJVANOVSKY, P. Sonata a 4 in G minor (Musica Rara).
From *Baroque Play-Along*, Davies (Schott):
BACH. Toccata and Fugue.

From *Klassiker der Trompete,* Vol 3 (Schott):
SCHWARTZKOPFF. Ouverture and one other movt from Suite.
TELEMANN. Ouverture Suite. March, Menuett, La Réjouissance and Gigue, [to be played with accompaniment]. [Movements where the trumpet is tacet should be played by the accompanist. All repeats should be observed. Repeated sections may include ornamentation].

List C. Twentieth Century

AMELLER, A. Trompette Francaise (Leduc).
ARUTUNIAN, A. Aria et Scherzo (Leduc).
BARAT, J. Fantaisie (Leduc).
BISSEL, K. Little Suite for Trumpet and Piano (Berandol).
BLOCH, E. Proclamation for Trumpet and Piano (Broude Brothers).
BLUM, R. Capriccio (Henn-Chapuis).
BOSSLER, K. Fantasie (Muller).
BOUTRY, R. Trumpetunia (Leduc).
CHARLIER, T. Solo de Concours (Schott).
CODE, P. Zanette (*Preserving Code* – Potenza Music).
DONATO, A. Prelude et Allegro (Leduc).
ESCHER, W. No 1, 7 and 18 from *Blues, Bop and Ballads* (Schott).
GOEDICKE, A. Concert Etude, Op. 49 (IMC/Hickman Music Edition/Brass Press).
HILL, F. Three Dances from The Circumnavigator (Kookaburra Music).
HODDINOT, A. Little Suite (Brass Wind Publications).
SEMLER-COLLERY, J. Romance et Tarantelle (Eschig).
TAKÁCS, J. Sonata brève Op. 67 (Doblinger).
TURRIN, J. Three Episodes for Trumpet (Flugelhorn) and Piano (BIM).
From *Brazilian Collection*, ed. Engelke (Balquhidder):
GOMES. Andante e Bolero.
From *Carnaval: 11 Solos for Cornet and Piano*, arr. Hunsberger (Donald Hunsberger Wind Library):
CLARKE. The Debutante (Caprice Brilliant).
From *Fanfares*, ed. Tarr (Universal):
CERHA. The Pied Piper.
ELIASSON. Prelude.
OSBORNE. Flamingo Time-Line.
From *Trumpet: A Time Traveller's Guide*, *Opus Three*, Farrands (davidfarrands.com):
FARRANDS. Off to the Future, Hold onto Ya Horses!, No 26.

List D. Orchestral Excerpts

From *Trumpet Technical work & orchestral excerpts* (AMEB, 2019) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two excerpts to be played at examination.

Transposition: F and A.

These prepared excerpts must include at least one written for trumpet in each of F, A and B♭. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition C, D, F, A.

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Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trumpet Technical work & orchestral excerpts* (2019).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. See also the requirement under List D. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

BRAHMS, J. No 5 from *Twelve Etudes for Trumpet* ed. Zimolong. (Sikorski)
KOPPRASCH, G. No 33 from *60 Etudes for Trumpet* (Zen-On Music).
VIZZUTTI, A. Polka from *20 Dances for Trumpet* (de Haske/Hal Leonard)
From *Complete Conservatory Method* – new authentic edition, Arban ed. Hooten and Marotta (Fischer, 2013):
p 354, No 3.
p 356, No 4.
p 362, No 7.
p 364, No 8.
p 366, No 9.
p 370, No 11.
p 372, No 12.
p 376, No 14.
From *Lips of Steel*, Baldwin (Presser):
No 1, Power Through Rest.
No 9, Time Your Rest.
From *17 Studies,* Berdiev (Robert King/Leduc):
No 3, 4, 5, 6, 7, 8 or 10.
From *Seize Etudes,* Bozza (Leduc):
No 1, 5, 7 or 8.
From *36 Etudes,* Charlier (Leduc):
No 2, 3, 12, 13 or 14.
From *Douze Etudes,* Dubois (Leduc):
No 4, 5, 8, 9 or 10.
From *Advanced Concert Studies,* Smith (Curnow Music):
EWAZEN. Folk Dance.
TURRIN. Dance Etude.
VIZZUTTI. Zing!

List B. Pre Twentieth Century

ALBINONI, T. arr. ALAIN. Concerto in F (Billaudot).
ALBINONI, T. Sonata No 1 in C (Musica Rara).
GABRIELI, D. Sonata No 2 in D (Musica Rara).
GRAUPNER, J. Concerto No 1 in D [Complete work] (Sikorski).
HAYDN, J. 1st movt from Trumpet Concerto (Universal).
HUMMEL, J. Any one movt from Trumpet Concerto (Universal).
NERUDA, J. 1st movt from Trumpet Concerto (Musica Rara/Brass Wind Publications/*Klassiker der Trompete,* Vol 3, Schott).
PURCELL, H. Sonata in D No 1 [Complete work] (Musica Rara).
TORELLI, G. arr. TARR. Sonata in D (G.5) (Musica Rara).
TORELLI, G. arr. BLOCK/TARR. Sinfonia in D (G.8) (Musica Rara).
TORELLI, G. arr. TARR. Sinfonia avanti l'opera (G.14) (Musica Rara).
TORELLI, G. Concerto in D, Etienne Roger 188 (Musica Rara).
From *Klassiker der Trompete,* Vol 3 (Schott):
SCHWARTZKOPFF. Suite for Trumpet.
TELEMANN. Ouvertüren-Suite für Trumpet [Complete work].

List C. Twentieth Century

BONNEAU, P. Suite (Leduc).
BONNEAU, P. Fantaisie Concertante (Leduc).
BOUTRY, R. Concertino (Leduc).
BOZZA, E. Caprice (Leduc).
BOZZA, E. Rustiques (Leduc).
CASTEREDE, J. Sonatine (Leduc).
CONSTANT, M. Trois Mouvements (Leduc).
CURNOW, J. Concertpiece (Curnow Music).
DANDELOT, G. Sonatine (Eschig).
DELERUE, G. Concertino (Leduc).
DUBOIS, P. Concertino (Leduc).
DURAND, P. Moment Musical (Leduc).
HOLM, P. Concertino (Hansen).
HUBEAU, J. Sonate (Durand).
IBERT, J. Impromptu (Leduc).
JOLAS, B. Episode Troisième, for Trumpet alone (Heugel).
KRATOCHWIL, H. 1st and 2nd movts or 2nd and 3rd movts from Concerto, Op. 88 (Doblinger).
MARTINŮ, B. Sonatine (Leduc).
PEETERS, F. 1st and 3rd movts from Sonata, Op. 51 (Peters).
PILSS, K. Any one movt from Concerto (Universal).
RIDOUT, A. Ballade (Emerson).
SCRIABIN, A. Etude for Trumpet and Piano, ed. Smedvig (IMC).
TERRACINI, P. Souvenirs de Jeunesse (Kookaburra Music).
TOMASI, H. Triptyque (Leduc).
From *Brazilian Collection*, ed. Engelke (Balquhidder):
GUERREIRO. Suite for Trumpet and Piano.
From *Preserving Code*, Code (Potenza Music):
Zelda.
'Neath Austral Skies.
From *Fanfares*, ed. Tarr (Universal):
KARKOFF. Fanfare Fantasy.
KAGAL. Study for Solo Trumpet.

List D. Orchestral Excerpts

From *Trumpet Technical work & orchestral excerpts* (AMEB, 2019) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars each.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two excerpts to be played in examination.

Transposition: E and E♭.

These prepared excerpts must include at least one written for trumpet in each of E, E♭ and B♭. They must be of a suitable standard for this grade, regarding technical difficulty and range etc.

N.B. See Information under Instruments regarding the choice of instruments.

Section III. Aural tests, Sight-reading, General knowledge, Transposition

Transposition C, D, F, A, E, E♭.

CERTIFICATE OF PERFORMANCE 5079

Objectives

Please refer to the Syllabus Objectives at the beginning of this level.

Technical work

Technical Work is not required for the Certificate of Performance.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A

ADLER, S. Canto I (Oxford University Press)
HEADING-KNIGHT, A. Fantasy for trumpet (Kookaburra Music)
KETTING, O. Intrada (Muziekgroep Nederland)
LARSEN, L. Fanfare for the women (Oxford University Press)
MEALE, R. Arabesque (AMC)
MICHEL, J.-F. Oriental Express (Editions Marc Reift)
ROGAN, J. Entrance (joshrogantrumpet.com)
SCHRÖTER, H. Fanfarette (Alphonse Leduc)
STEPHENSON, J. Call (Stephenson Music)
TULL, F. Any two contrasting profiles from 8 profiles (Boosey and Hawkes)

List B

ABREU, Z. arr. IVESON. Tico Tico (Brass Wind Publications)
ARBAN, J.B. arr. NAKARIAKOV. Variations on Bellini's Norma (Editions Marc Reift)
BACH, V. Hungarian melodies (Manduca Music Publications)
BARRATT, C. Cantilena (Boosey and Hawkes)
BATTERHAM, A. A golden summer day (reedmusic.com)
BELLSTEDT, H. Napoli (Southern Music)
BÖHME, O. Allegro moderato 1st movement from Concerto in F minor Op. 18 (Boosey and Hawkes)
BRANDT, V. Concert piece No 1 Op. 11 (IMC)
CHANCE, J.B. Credo (Boosey and Hawkes)
COLLINS, B. Concert gallop (Hickman Music Editions)
COLLINS, B. Any two contrasting movements from Sonata (Warwick Music)
EWAZEN, E. Lento 1st movement from Sonata No 1 (Southern Music Company)
FITZGERALD, B. Rondo capriccio (Carl Fischer)
GLAZUNOV, A. Album leaf (Resonata Music)
HANDEL, G.F. arr. CRANMER. Let the bright seraphim (*Handel and Bach arias arranged for trumpet in D or E flat or soprano cornet* – ABRSM)
HANSEN, T. Sonata for cornet and piano Op. 18 (Hickman Music Editions)
HAYDN, J. Allegro 3rd movement from Concerto in E♭ major (Breitkopf & Härtel)
HINDSON, M. Ignition positive (Faber)
HÖHNE, C. Slavische Fantasie [Slavonic fantasy] (Editions Marc Reift)
JAMES, H. Concerto (Winwood Music)
JOHNSTON, H. Anna Karenina (M van Emmerik Solos)
KENNAN, K. With strength and vigor 1st movement from Sonata (Alfred Publishing)
MILLS, R. Larghetto (AMC)
MUNRO, I. Tromba rags (AMC)
NESTICO, S. Portrait of a trumpet (Kendor Music)
PAKHMUTOVA, A. arr. FRANK. Concerto (Hal Leonard)
PARES, G. Fantaisie – caprice (Billaudot)

PLANEL, R. 1st movement from Concerto (Editions Musicales Transatlantiques)
SABIN, N. Any two contrasting nocturnes from 3 nocturnes (AMC)
SPARKE, P. Manhattan (Anglo Music)
SPIERS, C. Zyj (AMC)
THOME, F. Fantaisie [Fantasy] (IMC)
TREWARTHA, L. 1st movement from Concerto (Blechbläesernoten)
TURRIN, J. Caprice (Editions BIM)
WEIDE, W. Fantasia brilliante on 'My love is like a red red rose' (Wright and Round)
WOOD, G. Caprice (Warwick Music)

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test Requirements for Candidates in Practical Examinations – General knowledge tests' given in the front section of the *Manual of syllabuses*.

Aural tests and Sight-reading are not required for the Certificate of Performance.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc.).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the trumpet, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores.

LMusA requirement

For the LMusA examination, a candidate may present programme notes of approximately 200 words, compiled by the candidate, which could be used as the basis for the *viva voce* examination.

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Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a Credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B and C at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

ARNOLD, M. Fantasy (Faber).
BERDIEV, V. No 9, 11, 12, 13 or 14, from *17 Studies* (Robert King/Leduc).
BOZZA, E. No 2, 3, 4, 9, 10, 11 or 12 from *Seize Etudes* (Leduc).
BRAHMS, J. No 2, 6, 7, 8, 9, 10, 11 or 12 from *Twelve Etudes for Trumpet* (Sikorski).
CHARLIER, T. No 1, 4, 5, 6, 7, 8, 11, 15, 16, 17, 18, 19, 20, 21, 22 or 23 from *36 Etudes Transcendantes* (Leduc).
DUBOIS, P. No 3, 6, 7 or 11 from *Douze Etudes* (Leduc).

List B

HANDEL, G. Suite in D, ed. Tarr (Musica Rara).
HAYDN, J. Trumpet Concerto, with any 1st movt cadenza (Boosey & Hawkes) (Universal).
NERUDA, J. Trumpet Concerto (Musica Rara/Brass Wind Publications/*Klassiker der Trompete,* Vol 3, Schott).
From *Handel and Bach Arias,* arr. Cranmer (ABRSM):
BACH. Mighty Lord and King All Glorious, Christmas Oratorio.
HANDEL. The Trumpet Shall Sound.

List C

ADDISON, J. Concerto (Joseph Williams).
ARNOLD, M. Concerto (Faber).
ARUTUNIAN, A. Concerto, with Dochschütser Cadenza (IMC/Sikorski/Zen-On Music).
BITSCH, M. Quatre Variations sur un Thème de Domenico Scarlatti (Leduc).
BOZZA, E, Concertino (Leduc).
BRENTA, G. Concertino (Leduc).
BROILES, M. Vernal Equinox, Part 1 and 2 (McGinnis & Marx).
CHALLAN, H. Variations (Leduc).
CHAYNES, C. Concerto (Leduc).
DESENCLOS, A. Incantation, Thrène et Danse (Leduc).
EAST, H. Sonatina (Ricordi).
ENESCU, G. Legend (IMC/Hickman Music).
GROSS, E. Three Sketches for Trumpet and Piano (AMC).
HONEGGER, A. Intrada (Salabert).
PATTERSON, P. Trumpet Concerto (Weinberger).
PILSS, K. Sonata (Universal).
REITER, A. Concerto (Doblinger).
RIISAGER, K. Concertino (Hansen).
SIMS, R. Winter's End (robertsims.com.au)
STEVENS, H. Sonata (Peters).
URAY, E. Concerto (Doblinger).

List D.

Work of Own Choice of 5–7 minutes' length which may be drawn from Lists A, B or C or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option a copy of the selected item must be submitted to the State Office for approval not fewer than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination, for use by the examiners.

Section II. General knowledge

LICENTIATE 5081

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D.

Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B or C at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

Candidates must present one complete work in the programme from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A. Unaccompanied Work

BERDIEV, V. No 15, 16 or 17 from *17 Studies* (Robert King/Leduc).
BODET, F. No 12, 13, 14, 15 or 16 from *Seize Etudes de Virtuosité d'après J.S. Bach* (Leduc).
BOZZA, E. No 13, 14, 15 or 16 from *Seize Etudes* (Leduc).
CHARLIER, T. No 9, 10, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35 or 36 from *36 Etudes Transcendantes* (Leduc).
DUBOIS, P. No 12 from *Douze Etudes Variées* (Leduc).
HENZE, H. Sonatina for Solo Trumpet (Schott).
VIZZUTTI, A. Cascades (BIM).
WIGGINS, C. Soliloquy XII (Neuschel Music).

List B

FASCH, J. Konzert in D (Sikorski).
HAYDN, M. Concertino (Doblinger).
HUMMEL, J. Trumpet Concerto (Universal).
MOLTER, J. Concerto (Müller).
MOZART, L. Concerto in D (Billaudot).
QUERFURTH, F. Concerto in E♭ from *Klassiker der Trompete*, Vol 3 (Schott).
RICHTER, F. Concerto (Müller).
ROMANINO, G. Concerto (Doblinger).
SPERGER, J. Concerto No 1 in D, [not in B♭] (Tezak).
SPERGER, J. Concerto No 2 (Tezak).
TELEMANN, G. Concerto in D (Sikorski).

List C

ANTHEIL, G. Sonata (Weintraub Music).
GREGSON, E. Concerto (Novello).
HINDEMITH, P. Sonate (Schott).
HOROVITZ, J. Concerto (Novello).
JOLIVET, A. Second Concerto (Heugel).
JOLIVET, A. Concertino (Durand).
LOVELOCK, W. Concerto (Southern Music).
MACMILLAN, J. Seraph (Boosey & Hawkes).
MILLS, R. Concerto for Trumpet (AMC).
PEETERS, F. Sonata (Peters).
PILSS, K. Concerto (Universal).
RUBIN, M. Concerto (Doblinger).
SCHONBACH, D. Concerto after Scarlatti (Muller).
SUDERBURG, R. Chamber Music VIII, Sonata (Presser).
TOMASI, H. Concerto (Leduc).
WILDGANS, F. Concerto (Doblinger).
ZBINDEN, J.-F. Concertino, Op. 6 (Schott).

List D.

Work of Own Choice of 5–7 minutes' length which may be drawn from Lists A, B or C or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option a copy of the selected item must be submitted to the State Office for approval not fewer than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item must be brought to the examination, for use by the examiners.

Section II. General knowledge

Trumpet (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Trumpet (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'Technical Work', 'Extra lists', Sight-reading and Transposition' and 'General knowledge guidelines', which are not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6250

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6251

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6252

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6253

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6254

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List works + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates must EITHER select one work from each of the three list (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral Excerpts requirements as stated in the full syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6255

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6256

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6257

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6258

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Trombone

Trombone (Comprehensive)

General notes

Music and Technical considerations

1. Printed Study Material

The provision of a variety of published study material in these syllabuses is made in order to offer as wide a range of individual choice as possible. It does not indicate a recommendation by AMEB for any one particular approach to fundamentals as stated in some of these books.

2. Range Requirements

In some cases alternate notes within the range are given, in others the teacher may feel free to write a lower/higher note or phrase within the range. In most cases these very few lower/higher notes will not present a problem to the candidate. Although not essential, the written notes should be played wherever possible.

3. *Ossia*

In some publications alternative easier phrases are provided because of the presence of a technical difficulty (such as articulation or awkward slurs etc.). Where this occurs either version will be accepted but use of the more difficult phrase is encouraged.

4. Repeats

Although repeats are not required in examinations, some early grade pieces have a first section of four or eight bars. Where this occurs it is suggested that the repeats be performed in order to achieve a musical balance of phrases.

5. Clefs

In addition to the Bass clef, from Grade 5 the tenor clef will be required. From Grade 7, the alto clef will be required.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Blazhevich Clef studies for trombone

Blazhevich's *Clef studies for trombone* (MCA) is no longer available for purchase in Australia. Blazhevich's *School for Trombone in Clefs* (East-West Music) and *Studies in all Clefs* (EMR) both contain the same studies as *Clef studies for trombone*, which are given the same study numbers in both publications. However the pagination differs between the publications. Candidates may use either *School for Trombone in Clefs* or *Studies in all Clefs* in substitute for *Clef studies for trombone*, referring to the study number.

Publication versions

Many brass publications exist in multiple versions for instruments in the brass family. Unless otherwise indicated, the listings on this syllabus refer to the trombone version of any such publication. Where publications exist in treble clef and bass clef versions, Candidates may read from either version.

General knowledge guidelines

Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of the *Manual of syllabuses*.

Orchestral excerpts

List D: Level 2

- Candidates may select orchestral excerpts from *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or the Recommended List below for presentation at examinations.
- The number of orchestral excerpts to be studied is stated at the beginning of List D of those grades.
- All excerpts should be selected to keep the player within the required range of the grade.
- The following is a list of published excerpt material which is recommended for this section of the syllabus.

Recommended List of Orchestral excerpts

Trombone & Euphonium Technical work & Orchestral excerpts (AMEB, 2020).

Brass Orchestral Excerpts (AMEB, 2004).

Orchestral Excerpts from the Symphonic Repertoire (IMC).

Orchester Probespiel: Test Pieces for Orchestral Auditions (Peters).

Strauss Orchesterstudien … Posaune, Tenor und Basstuba (Peters).

20th Century Orchestral Studies for Trombone (Schirmer).

Wagner Orchestral Studies from *Operas and Concert Works for Trombone* (IMC).

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Fink, R.H. *Introducing the Alto Clef for Trombone.* Athens, OH: Accura Music, 1968.

Fink, R.H. *From Treble Clef to Bass Clef Baritone.* Athens, OH: Accura Music, 1968.

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Steiner, F. *Everyday Exercises for Trombone.* Budapest: Editions Musica, 1983.
Stewart, M.D. *Arnold Jacobs: The Legacy of a Master.* Northfield, IL: The Instrumentalist, 1987.
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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 it is expected that the candidate will, through musical performance, demonstrate development of technique and musical understanding according to the objectives given below.

1. Musicality

Through a well-balanced programme drawn from the lists the candidate should display:

- Musical, tuneful playing, with a sense of style, demonstrating appropriate phrasing, articulation and dynamics;
- Rhythmic control and accurate slide control, tonguing and slurring in all works.

2. Technique

The candidate will develop a good foundation for playing through:

- Good playing posture;
- Appropriate and comfortable holding of the instrument;
- Firm but light hold on the slide with the thumb and index finger of the right hand. Other fingers may support the index finger;
- Correct tonguing and breathing;
- Clear tone and accurate intonation;
- Development of *legato* and of the various degrees of non-*legato* playing.

3. Knowledge and understanding

The candidate should demonstrate:

- Aural awareness and musical perception;
- The ability to read conventional notation with accuracy;
- The ability to sight read at the appropriate level;
- An understanding of ensemble playing, demonstrated through the accompanied works;
- If works in the jazz idiom are chosen, players will be expected to use discretion in performance, using appropriate conventions of style, especially rhythm;
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

PRELIMINARY 5130

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B, and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● **From** *AMEB Trombone & Euphonium Preliminary Series 2*:
FERRIER, T. *Stepping up, stepping down*
HERFURTH, C. *Boat song*
TRADITIONAL arr. HODGSON. *Frère Jacques*
TRADITIONAL arr. ROSS. *Laughing song*

AMEB Manual List:

From *A tune a day*, arr. HERFURTH. (Boston Music)
TRAD. *The boat song* Lesson 5 No 8
HERFURTH. *Melody* No 4 from *Supplementary material for lessons 1, 2, 3, 4 & 5*
TRAD. *Old English* Lesson 6 No 4

From *Winner scores all* Trombone, arr. LAWRANCE. (Brass Wind)
DYLAN, B. *Blowing in the wind*
WEISS, S. and BAUM, B. *Music! Music! Music!*

From *Easy winners* Trombone, arr. LAWRANCE. (Brass Wind)
TRAD. *Shepherd's hey*
TRAD. *Light up the fire*
TRAD. *Branle des Sabots*
STEPT, S. *Don't sit under the apple tree*

From *Brass mania* Trombone (bass clef), ed. LEGGE. (Warwick Music)
LEGGE, S. *5 note study*
LEGGE, S. *Mix and match*
LEGGE, S. *Run around*

From *40 progressive melodic studies for brass* – trombone, ed. SAGLIETTI (Warwick Music)
SAGLIETTI, C. *Study* No 1
SAGLIETTI, C. *Study* No 2
SAGLIETTI, C. *Study* No 3
SAGLIETTI, C. *Study* No 4
SAGLIETTI, C. *Study* No 5
SAGLIETTI, C. *Study* No 6

TAYLOR, A. *A short march for short arms* No 1 from *Simple studies on trombone technique* (Warwick Music)

From *Bush buddies*, ROSS (bilbymusic.com.au):
Powerful owl No 1
Cassowary No 2
Peregrine falcon No 3

List B. Solo

● **From** *AMEB Trombone & Euphonium Preliminary Series 2*:
BEETHOVEN, L. van. arr. HODGSON. *Song of joy* 4th movement from *Symphony* No 9 Op. 125
GRIEG, E. arr. THORP. *Morning* from *Peer Gynt suite* Op. 46
SULLIVAN, A. arr. HOWELL. *Theme* from *H.M.S. Pinafore*
TRADITIONAL arr. FERRIER. *The grand old Duke of York*

AMEB Manual List:
From *Brass mania* Trombone (bass clef), ed. LEGGE. (Warwick Music)
MONK, W.H. *Abide with me*
TRAD. *When the saints*
TRAD. *This old man*
From *Tremendous tunes for trombone* Volume 1, arr. THORP. (Thorp Music)
BEETHOVEN, L. van. *Theme from symphony No 9*
GRIEG, E. *Morning from Peer Gynt suite*
SIBELIUS, J. *Finlandia*
TRAD. *Good King Wenceslas*
LESLEY, S. *Old John Braddle-Um* from *Trevor trombone* Book 1 (Warwick Music)
TRAD. arr. FERRIER, T. *The grand old Duke of York* (timferriermusic.com)
YATES, M. *March of the socks* from *Playtime* (Warwick Music)

List C. Solo
● **From *AMEB Trombone & Euphonium Preliminary Series 2*:**
ELLIS, P. *Slide rules*
FAIRLIE, E. *Pobblebonk*
GREENHILL, E. *Ruins of a lost city*
TRADITIONAL arr. ROSS. *When the saints go marching in*
AMEB Manual List:
From *Brass mania* Trombone (bass clef), ed. LEGGE. (Warwick Music)
LEGGE, S. *Hill climb*
LEGGE, S. *Cross fire*
LEGGE, S. *Cascades*
LEGGE, S. *Coconut calypso*
From *The Boosey brass method – trombone* Repertoire book A, ed. MORGAN. (Boosey & Hawkes)
MORGAN, C. *Fanfare and march*
MORGAN, C. *Good time rag*
MORGAN, C. *Blues*
MORGAN, C. *Melody for Maea*
NORTON, C. *Sad moments*
NORTON, C. *Martial arts*
FERRIER, T. *Blew the blues* (timferriermusic.com)
VAN DER STRUIK, G. *Spring buds* (Kookaburra Music)

Section III. Aural tests, General knowledge

GRADE 1 5131

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies
● **From *AMEB Trombone & Euphonium Grade 1 Series 2*:**
BARNSLEY, M. *Charred olives*
PARKES, D. *Etude*
ROSS, C. *Turtle's tune*
THORP, J. *Wish bone*
● **From *AMEB Orchestral Brass Trombone Series 1*:**
DAVIS. Dynamic Study.
DORSEY. Exercise.
ARBAN. Study.
DORSEY. Exercise.
● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
McPHERSON. Tonguing Study.
McPHERSON. *Legato* Study.
McPHERSON. Articulation Study.
AMEB Manual List:
BOURGEOIS, D. Andante, No 1 from *Splinters of Bone.* Studies for Trombone (bass clef) (Brasswind Publications).
NIGHTINGALE, M. A Small Step, No 1 from *Easy Jazzy 'Tudes* (Warwick Music).
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 1, Arpeggio Study.
No 2, Articulation Study.
No 3, G Minor Scale Study.
From *The Trombone,* Bass Clef, ed. Langey (Boosey & Hawkes):
No 12, p 10.
Thirds Study, p 17.

List B. Solo
● **From *AMEB Trombone & Euphonium Grade 1 Series 2*:**
BACH, J.S. arr. ROSS. *Jesu, joy of man's desiring* from *Herz und Mund und Tat und Leben* BWV 147
DVOŘÁK, A. arr. HODGSON. *Theme* 2nd movement from *Symphony* No 9
HAYDN, J. arr. HOWELL. *Emperor's hymn*
PEZOLD, C. arr. HOWELL. *Minuet in G major* from *Notenbüchlein für Anna Magdalena Bach* BWV Anh. 114
● **From *AMEB Orchestral Brass Trombone Series 1*:**
TALLIS. arr. GOUT. God Grant We Grace.
KIRNBERGER. arr. STOCKMEIER. Komm, o komm, du Geist des Lebens.
RUSSIAN FOLKSONG. arr. GOUT. Easter Hymn.
● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
TCHAIKOVSKY. Chanson Russe.
TRAD. The Barley Break.
TRAD. When the Saints.
TRAD/BACH. Vom Himmel hoch.
AMEB Manual List:
FITZENHAGEN, W. Russian Song Without Words, No 1 from *First Book of Trombone Solos*, ed. Goodwin/Pearson (Faber).
From *Going Solo* – Trombone, Gout (Faber):
No 3, O Sacred Head.
No 6, Ballad.
From *Bravo! Trombone*, Barratt (Boosey and Hawkes):
TRADITIONAL. Fais Dodo.
From *The Really Easy Trombone Book*, Gout (Faber):
TALLIS. Canon, No 8.
From *66 Great Tunes for Trombone*, Walton (Australian Wind Music Publications):
BEETHOVEN. Choral Symphony.
TRADITIONAL. When The Saints Go Marching In.
From *Winner Scores All* for Trombone (Bass Clef) arr. Lawrance (Brasswind Publications):
HUMPERDINCK. Evening Prayer from Hansel and Gretel.

List C. Solo
● **From *AMEB Trombone & Euphonium Grade 1 Series 2*:**
COLLINS, B. *The hustle*
DAVIS, J. *Master of disguise*
FAIRLIE, E. *Heckadiddle*
GREENHILL, E. *The lazy wombat*
● **From *AMEB Orchestral Brass Trombone Series 1*:**
McKIMM. Love in the Garden.
POLLARD. Sounding the Distant Bell.
FISHER. Pebble Beach.

- **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
  BAILEY. Mister Smooth.
  BRUMBY. Twilight Hymn.
  HOLLEY. Rain Time.
  ROSS. Frogs and Bilby.

AMEB Manual List:
WEDGWOOD, P. Wrap it up from *Really Easy Jazzin' About, fun pieces for trombone* (Faber).
From *The Baker's Dozen*, Wiggins (Neuschel Music):
WIGGINS, C. No 1, March.
WIGGINS, C. No 2, Ragtime.
WIGGINS, C. No 3, Sarabande.
From *The Clifford Barnes Trombone Album,* Barnes (Boosey & Hawkes):
The Young Genius [introduction only].
The Young Virtuoso [introduction only].
From *Keynotes,* Album for Trombone Bass Clef (Brasswind Publications):
BATES. Boogie.
BATES. Dutch View.
COOMBES. Trotting Trombone.
RAMSKILL. Homewood Trail.
RAMSKILL. Sand Dance.
From *First Book of Trombone Solos*, ed. Goodwin and Pearson (Faber):
PEARSON. Intrada, No 3.
From *23 Top Tunes for Trombone or Euphonium,* Ross (Bilby Music):
No 8, Bella Canzone.
No 9, My Dog Ned.
No 10, Magpie Melody.
No 11, Let's Rock.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 5132

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the Extra List requirement. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

- **From *AMEB Trombone & Euphonium Grade 2 Series 2*:**
  BARNSLEY, M. *Chilli the rat*
  FERRIER, T. *Aeolian study*
  THORP, J. *Chroma zone*
  WATTS, I. arr. HODGSON. *Joy to the world*
- **From *AMEB Orchestral Brass Trombone Series 1*:**
  DAVIS. Scale Study.
  BLAZHEVICH. Study.
  ARBAN. Study.
  LANGEY. Study.
- **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
  HOLLEY. Contemporary Study.
  McPHERSON. Study No 1.
  McPHERSON. Study No 2.
  McPHERSON. Study No 3.

AMEB Manual List:
BOURGEOIS, D. Exercise No 8, Moderato from *Splinters of Bone*. Studies for Tombone (Brasswind Publications).
CREES, E. and GANE, P. Exercise 4.2, p 12 from *How Trombonists Do it,* Bass Clef edition (Brasswind Publications).
From *Method for Trombone,* Arban ed. Raph (Fischer, 2013):
No 11, p 17.
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 6, Chromatic Study.
From *Easy Jazzy 'Tudes,* Nightingale (Warwick Music):
No 5, Big Mumma.
No 6, Nut Hatch.
From *The Trombone,* Bass Clef, ed. Langey (Boosey & Hawkes):
No 33, p 13.

List B. Solo

- **From *AMEB Trombone & Euphonium Grade 2 Series 2*:**
  BARNES, C. *The young artist*
  HANDEL, G. arr. ROSS. *Where'er you walk* from *Semele* HWV 58
  MENDELSSOHN, F. arr. HODGSON. *Theme* 2nd movement from *Symphony* No 3 Op. 56
  TRADITIONAL arr. HOWELL. *Botany Bay*
- **From *AMEB Orchestral Brass Trombone Series 1*:**
  BACH, W.F. arr. BARRATT. Air.
  FITZENHAGEN. arr. GOODWIN and PEARSON. Air Slave.
  MARCELLO. Grave.
  SWEELINCK. arr. STOCKMEIER. Allein Gott in der Höh' sei Ehr'.
- **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
  CLARKE. Minuet.
  FOSTER. Massa's in de Cold Cold Ground.
  ANON. Variations on Goe from my Window.
  TRAD. Skye Boat Song.

AMEB Manual List:
From *Belwin Master Solos* Trombone, ed. Snell (Belwin):
CHINESE FOLK SONG. My Pet Crow.
From *66 Great Tunes for Trombone*, arr. Walton (Australian Wind Music Publications):
TRADITIONAL. Floral Dance.
WAGNER. Bridal Chorus from Lohengrin.
From *Winner Scores All* for Trombone (Bass Clef), arr. Lawrance (Brasswind Publications):
MOZART. Aria from Don Giovanni.
SUSATO. La Morisque.
TCHAIKOVSKY. Capriccio Italien or Dance of the Mirlitons from the Nutcracker.
TRADITIONAL WELSH. Men of Harlech.
From *First Book of Trombone Solos*, ed. Goodwin/Pearson (Faber):
HOLBORNE, A. The Fruits of Love, No 5.

List C. Solo

- **From *AMEB Trombone & Euphonium Grade 2 Series 2*:**
  COLLINS, B. *Chapel drive*
  FAIRLIE, E. *Ta-da!*
  GREENHILL, E. *There's something about rain*
  TERRACINI, P. *Good night*
- **From *AMEB Orchestral Brass Trombone Series 1*:**
  BROADSTOCK. Danny's Song.
  CLARKE-JONES. Paragliding.
  DeVISSER. One Extra Minute.
  HOLST. arr. PHILPOT. Theme
  MacINNES. The Bean.
- **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
  BAILEY. Little Swinger.
  BAILEY. Rocket Up.
  BRUMBY. Berceuse.

DREYFUS. The Doll's House.
GROSS. Brass in Three.
GROSS. A Little Hymn.
GROSS. Brass Fun!

AMEB Manual List:

GOUT, A. Music Hall, No 4 from *The Really Easy Trombone Book* (Faber).
RAMSKILL, R. Scarborough Fair, No 7 from *All Jazzed Up* Trombone (Bass Clef) (Brasswind Publications)
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 12, Wombat Shuffle.
No 13, Rainforest Melody.
No 14, Let's Swing.
No 16, Rock On!
From *Trombone, A Traveller's Guide, Opus One*, Farrands (davidfarrands.com):
Happy Campers.
This Ain't No Blues.
From *Keynotes* Album for Trombone, Bass Clef (Brasswind Publications):
BATES. Quito.
BUTTERWORTH. Jino's Tune.
COOMBES. Shadows.
RAMSKILL. Playful Serenade.
From *The Baker's Dozen*, Wiggins (Neuschel Music):
WIGGINS, C. No 4, Song without Words.
WIGGINS, C. No 5, Branle.
WIGGINS, C. No 6, Evening Song.
WIGGINS, C. No 7, Jig.
WIGGINS, C. No 8, Lullaby.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5133

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the Extra List requirement. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● **From *AMEB Trombone & Euphonium Grade 3 Series 2*:**
PRAETORIUS, M. arr. ROSS. *Springtanz* No 183 from *Terpsichore, musarum aoniarum quinta*
PRUSSING, R. *Study*
TRADITIONAL arr. HOWELL. *The drover's dream*
WILSON, E. *Slippin' slide*

● **From *AMEB Orchestral Brass Trombone Series 1*:**
DAVIS. Articulation study.
ARBAN. Study.
BLAZHEVICH. Study.
McKENZIE. Jazz Study.
BLODGETT. Rapid Tonguing.

● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
McPHERSON. Study No 1.
McPHERSON. Study No 2.
McPHERSON. Study No 3.

AMEB Manual List:

CREES, E. and GANE, P. Exercise 5.2, p 13 from *How Trombonists Do it*, Bass Clef edition (Brasswind Publications).
LAWRANCE, P. 1st or 2nd movt from *Badinage* Six Pieces for Trombone or Euphonium (Bass Clef) (Brasswind Publications).
From *Method for Trombone*, Arban ed. Raph (Fischer, 2013):
No 30 or 32, p 22.
No 5, p 29.
From *The Trombone*, Bass Clef, ed. Langey (Boosey & Hawkes):
No 26 or 27, p 12.
No 53, p 15.

List B. Solo

● **From *AMEB Trombone & Euphonium Grade 3 Series 2*:**
ALBÉNIZ, I. arr. ROSS. *Tango* No 2 from *España* Op. 165
ELGAR, E. arr. ROBERTSON. *Pomp and circumstance* No 1 from Op. 39
HUMPERDINCK, E. arr. HODGSON. *Abendsegen (Evening prayer)* from *Hänsel und Gretel*
TRADITIONAL arr. HOWELL. *Greensleeves*

● **From *AMEB Orchestral Brass Trombone Series 1*:**
MARCELLO. Largo.
BACH. arr. KLAY. Menuett II.
CORELLI. arr. POWELL. Prelude.

● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
TRAD. Folk Song Blues.
PURCELL. Trumpet Tune.
SAINT-SAËNS. Royal March of the Lion.
VERDI. Chorus of the Hebrew Slaves.

AMEB Manual List:

GOTTSCHALK, L. Hail Columbia, No 1 from *Second Book of Trombone Solos*, ed. Goodwin/Pearson (Faber).
GRIEG, E. Heroic Song, No 7 from *The Really Easy Trombone Book*, ed. Gout (Faber).
PACHELBEL, J. Saraband, No 6 [including the first repeat], from *First Book of Trombone Solos*, ed. Goodwin/Pearson (Faber).
STRAUSS, R. Dedication from *Concert and Contest Collect*, ed./trans. Voxman (Rubank).
TRADITIONAL. arr. MOWAT. Agincourt Song from *The Green and Pleasant Trombone Book* (Bass Clef) (Brasswind Publications).
From *First Solos for the Trombone Player*, ed. Smith (Schirmer):
GIORDANI. Caro mio ben.
SCHUBERT. Litany.
From *66 Great Tunes for Trombone* arr. Walton (Australian Wind Music Publications):
MOZART. Eine Kleine Nachtmusik.
MOZART. Papageno's Aria.
TCHAIKOVSKY. Scene from Swan Lake.
VERDI, Grand March (Aida).
WAGNER. Mastersingers Overture.

List C. Solo

● **From *AMEB Trombone & Euphonium Grade 3 Series 2*:**
DAVIS, J. *Berceuse for Bethany*
FAIRLIE, E. *A little epic*
GREENHILL, E. *Magpie, it's time to leave the nest!*
TERRACINI, P. *Wombat waltz*
WEDGWOOD, P. *Easy tiger*

● **From *AMEB Orchestral Brass Trombone Series 1*:**
GREENBAUM. Outward Bound.
TRAD. arr. SIMS and SIMS. The Lachlan Tigers.
BRODBECK. Speak Easy.
NELHYBEL. Allegro marcato.

● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
BAILEY. Soft Winds.
BAILEY. Cool It!
BRUMBY. In Memoriam.
HOLLEY. Potato Flower.
ROSS. Ballade.

AMEB Manual List:
BAILEY, K. Moonlight Air or Snappy Rag from *Jazz Incorporated,* Vol 1 (Kerin Bailey Music).
DONAUDY, S. Amor s'apprende [top line] from *First Solos for the Trombone Player,* ed. Smith (Schirmer).
GOUT, A. Blues, No 12 from *The Really Easy Trombone Book* (Faber).
PEARSON, L. End Titles, No 12 from *Second Book of Trombone Solos,* ed. Goodwin/Pearson (Faber).
WEDGWOOD, P. Ragamuffin, No 8 from *Jazzin' About* (Faber).

From *All Jazzed Up* Trombone (Bass Clef), ed. Ramskill (Brasswind Publications):
RAMSKILL. Chicago Sunset, No 4.
RAMSKILL. Dancing Trombone, No 1.
TRAD. Casey Jones, No 2.
TRAD. Cockles and Mussels, No 5.
From *The Clifford Barnes Trombone Album*, Barnes (Boosey & Hawkes):
The Young Artist [complete].
The Young Maestro [complete].
From *Trombone, A Traveller's Guide, Opus One*, Farrands (davidfarrands.com):
We're on a Freight Locomotive.
Wow, a Chromatic Circus Carnival.
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 18, High Seas Adventure.
No 19, Possum on my Roof.
From *Boysenberry Rag and Other Solos for Trombone,* Rutherford (Poco Publishing):
No 7, Theme and Variation.
No 8, Toy Soldier.
No 9, Boysenberry Rag.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 5134

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C, plus the Extra List requirement. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● **From *AMEB Trombone & Euphonium Grade 4 Series 2*:**
COLLINS, B. *Syncopated study*
FAIRLIE, E. *Etude*
KELLY, B. *Study in contrast*
WILSON, E. *The funny bone*

● **From *AMEB Orchestral Brass Trombone Series 1*:**
DAVIS. Style Study.
BLAZHEVICH. Study.
CLARKE. Studies.
ARBAN. Study.

● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
HOLLEY. Contemporary Study in $\frac{3}{4}$ Time.
HOLLEY. Modern Study.
HOLLEY. Study.
McPHERSON. Chromatic Study.

AMEB Manual List:
BLAZHEVICH, V. No 13 from *School for Trombone in Clefs* (East-West Music).
KOPPRASCH, C. No 3 or No 11 from *60 Studies*, Vol 1 (Hofmeister/IMC/Fischer/Zen-on Music).
From *Method for Trombone,* Arban ed. Raph (Fischer, 2013):
No 47, p 27.
No 48, p 28.
No 9, p 30.
No 13, p 32.
No 25, pp. 36-37.
No 28 or No 29, p 38.
From *Jazz@Etudes* (Bass Clef), Nightingale (Warwick Music):
No 10, Ctrl/Alt/Delete.
No 14, Search Engine.
From *The Trombone,* Bass Clef, ed. Langey (Boosey & Hawkes):
Nos 2, 3, 4, 6, 9, 13, 15, pp. 53-54, any three to count as one work.

List B. Solo

● **From *AMEB Trombone & Euphonium Grade 4 Series 2*:**
BIZET, G. arr. HODGSON. *Toreador song* from *Carmen*
DVOŘÁK, A. arr. ROSS. *Slavonic dance* No 2 from *Slovanské tance* Op. 72
HASSE, J. arr. GOWER. *Passepied* 1st movement from *Suite*
VERDI, G. arr. HOWELL. *Triumphal march* from *Aïda*

● **From *AMEB Orchestral Brass Trombone Series 1*:**
MARCELLO. Largo.
GALLIARD. Andantino.
BACH, J.S. arr. KLAY. Sarabande.
CORELLI. arr. POWELL. Minuet.

● **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
ANON. Trumpet March.
BRAHMS. Two Songs.
HANDEL. March.
MUSORGSKY. Promenade.

AMEB Manual List:
ADAMS, S. arr. GLENN. The Holy City, (Boosey & Hawkes).
FONTANA, G. Sonata, No 4 from *Second Book of Trombone Solos,* ed. Goodwin/Pearson (Faber).
GALLIARD, J. Menuet Alternat from *Solos for the Trombone Player* (Schirmer).
From *Bach for Trombone,* arr. Mowat (Brasswind Publications):
March or Polonaise.
From *First Book of Trombone Solos*, ed. Goodwin/Pearson (Faber):
BASSANO. Galliard, No 15.
TCHAIKOVSKY. Theme from Rococo Variations, No 14.
From *First Solos for the Trombone Player*, ed. Smith (Schirmer):
MENDELSSOHN. If with all your hearts.
MENDELSSOHN. Theme from Italian Symphony.
SCHUBERT. Ave Maria.
SCHUBERT. Theme from Symphony 5.
From *Repertoire Classics for Trombone: 42 Repertoire Pieces*, ed. Raph (Fischer):

LOCATELLI. Cantabile.
MENDELSSOHN. On Wings of Song.
MOZART. Aria: Dove Sono from The Marriage of Figaro.
MOZART. Ave Verum Corpus.

From *66 Great Tunes for Trombone*, arr. Walton (Australian Wind Music Publications):
BEETHOVEN. Minuet.
SCHUMANN. Wild Horseman.

List C. Solo

- **From *AMEB Trombone & Euphonium Grade 4 Series 2*:**
  BLACKSHAW, J. *Tilly's dream*
  CLÉRISSE, R. *Prière*
  TERRACINI, P. *Blue train*
  THORP, J. *Hip bone*
- **From *AMEB Orchestral Brass Trombone Series 1*:**
  McKENZIE. Mixed Berries.
  WEDGWOOD. Tequila Sunrise.
  BRODBECK. Busy Body.
  CAMPBELL. Stillness.
- **From *AMEB Brass Series 1*: C Version in Bass Clef should be used.**
  BAILEY. Lightly Latin.
  BRUMBY. Song of the Bard.
  DREYFUS. Nullabor Hideout.
  GROSS. Dance.
  HOLLEY. Soft Sun.
  ROSS. Caprice.

AMEB Manual List:

BAILEY, K. Blue Mood or Devil May Care from *Jazz Incorporated,* Vol 1 (Kerin Bailey Music).
GOODWIN, R. Those Magnificent Men in Their Flying Machines from *Centre Stage* ed. Iveson (Brasswind Publications).
GOUT, A. Blues for Bone, No 16 from *Going Solo* – Trombone (Faber).
RAMSKILL, R. Calypso, No 8 from *All Jazzed Up* (Brasswind Publications).
TRAD. Any two movts of Creme Catalan from *First Book of Trombone Solos,* ed. Goodwin/Pearson (Faber).
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 21, Blue Mountain.
No 23, The Wanderer.
From *Jazzin' About,* ed. Wedgwood (Faber):
Hot on the Line, No 3.
Going Home, No 4.
Sometime Maybe, No 7.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2, the candidate will demonstrate development according to the following objectives.

1. Musicality

Through a well-balanced programme drawn from the lists the candidate should demonstrate musical performance of all pieces and studies with phrasing, articulation, executing ornamentation and dynamics appropriate to the style and period of the works.

Students should demonstrate musical expressiveness in the general artistic sense and in the specific tasks of interpretation.

2. Technique

At the completion of Level 2 the candidate should have mastered the required range of the instrument and have demonstrated this in the technical work and pieces incorporating:

- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production and development of tone through proper use of breath control and embouchure, as well as through attentive listening and musicianship.
- Development of tone, to include correct control of *vibrato* where musically appropriate;
- Clear, even tonal quality throughout the range;
- Use of special techniques including double tonguing, triple tonguing, trills, lip slurs, a wide dynamic range and use of a suitable *vibrato*, where musically appropriate;
- Accurate intonation;
- Practical use of alternative slide positions;
- Management of the range of tonal qualities for expressive purposes at correct pitch.

3. Knowledge and understanding

The candidate will demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency, ease and accuracy. In addition to the bass clef, from Grade 5 the tenor clef will be required. From Grade 7, the alto clef will also be required;
- A knowledge of the works studied within their stylistic context;
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B, at the candidate's discretion.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo with fluency
- Well-balanced posture allowing comfortable interrelationship of the instrument with the body, particularly the hands
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good communication and interaction with the accompanist, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 5135

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the Extra List requirement. These must be accompanied if the work presented requires an accompaniment. See also requirement under List D.

List A. Studies

BLAZHEVICH, V. No 14 or No 25, from *School for Trombone in Clefs* (East-West Music).
BORDOGNI, M. No 3, 4 or 5 from *Melodious Etudes*, Bk 1 (Fischer).
BOURGEOIS, D. Allegro Moderato, No 10 from *Bone of Contention* Studies for Trombone (Brasswind Publications).
CREES, E. and GANE, P. Exercise 6.7, p 17 from *How Trombonists Do It*, Bass Clef edition (Brasswind Publications).
EDWARDS, B. Nos 33, 35 and 36, pp. 15-17 to count as one work from *Introductory Studies in Tenor & Alto Clef for Trombone 'Before Blazhevich'* (Ensemble Publications).
EDWARDS, B. Nos 44 and 45, p 21 to count as one work from *Introductory Studies in Tenor & Alto Clef for Trombone 'Before Blazhevich'* (Ensemble Publications).
KOPPRASCH, C. Nos 7 and 9 from *60 Studies*, Vol 1 (Hofmeister/IMC/Fischer/Zen-on Music).
From *Method for Trombone*, Arban ed. Raph (Fischer, 2013):
Studies in Dotted Eighth and Sixteenth Notes:
Nos 15 or 17, pp. 32-33.
No 35, p 41
No 36, p 42.
Nos 37 or 38, pp. 42-43.
From *Jazz@Etudes* (Bass Clef), Nightingale (Warwick Music):
No 16, Hard Drive.
No 17, Shutdown Samba.
From *Play Legato* Tenor Trombone Studies, Richardson (Warwick Music):
No 14, p 10.
No 17, p 11.
No 21, p 12.
No 35, p 19.
From *The Trombone*, Bass Clef, ed. Langey (Boosey & Hawkes):
Melodic Studies:
No 2, p 64 and No 10, p 68.
No 4, p 65 and No 12, p 69.
Exercises in the Tenor Clef:
Nos 1 and 2, p 87.

List B. Pre Twentieth Century

BERLIOZ, G. Air Gai from *Concert and Contest Collection – Baritone*, ed. Voxman (Rubank).
GRAINGER, P. arr. MOWAT. Lost Lady Found from *The Green and Pleasant Trombone Book* (Brasswind Publications).
MARCELLO, B. First two movts from Sonata No 1 in F from *Six Sonatas* (Schirmer).
STRADELLA, A. Andantino, ed. Ball (G&M Brand).
From *66 Great Tunes for Trombone*, arr. Walton (Australian Wind Music Publications):
VIVALDI. Winter from The Four Seasons.
From *Bach for Trombone*, arr. Mowat (Brass Wind):
Sarabande.
Anglaise.
Air.
From *Repertoire Classics for Trombone: 42 Repertoire Pieces*, ed. Raph (Fischer):
GREIG. Solveig's Song.
From *First Solos for Trombone Player*, ed. Smith (Schirmer):
MENDELSSOHN. Theme from Reformation Symphony, No 5.
WAGENSEIL. Second movt from Concerto for Trombone.
From *Second Book of Trombone Solos*, ed. Goodwin/Pearson (Faber):
MARCELLO. Allegro from Sonata 1, No 10.
DE FESCH. Minuet, No 9 [first repeat required].
From *Solos for the Trombone Player*, ed. Smith (Schirmer):
FRANCK. Panis Angelicus.

List C. Twentieth Century

ARNOLD, M. arr. MOWAT. English Dance from *The Green and Pleasant Trombone Book* (Brasswind Publications).
BAILEY, K. Stokers Siding or Jumbuck Five from *Jazz Incorporated* Vol 1 (Kerin Bailey Music).
BAILEY, K. Get Eccentric from *Jazz Incorporated* Vol 2 (Kerin Bailey Music).
LAWRANCE, P. 5th or 6th movt from *Badinage: Six Pieces for Trombone or Euphonium* (Brasswind Publications).
RAVEL, M. Song of the Comptois Clock, No 14 from *Second Book of Trombone Solos*, ed. Goodwin/Pearson (Faber).
ROSS, C. Voyage from *Quatre Histoires* – 4 Intermediate Solos for Trombone & Piano (Bilby Music).
SANDSTROM, J. Song to Lotta [low key] (Edition Tarrodi).
STRAYHORN, B. Take The A Train from *Stranger On The A Train* ed. Iveson. (Brasswind Publications).
From *Metal bars*, Proctor (Brasswind Publications):
Silver Swing.
Copper Cobana.
Radium Rock.
Lead Astray.
From *Jazzed Up Too*, ed. Parker. (Brasswind Publications):
CARMICHAEL. Stardust.
PARKER. Bone Shaker.
WASHINGTON and BASSMAN. I'm Gettin' Sentimental Over You.

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 5136

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the Extra List requirement. These must be accompanied if the work presented requires an accompaniment. See also requirement under List D.

List A. Studies

BLAZHEVICH, V. No 15, No 42, or No 43, from *School for Trombone in Clefs* (East-West Music).
BORDOGNI, M. Study No 13, 14 or 16 from *Melodious Etudes,* Bk 1 (Fischer).
CREES, E. and GANE, P. Exercise 7.5, pp. 18-19 from *How Trombonists Do It,* Bass Clef edition (Brasswind Publications).
KOPPRASCH, C. No 14, 15, 22, 25, or 26 from *60 Studies,* Vol 1 (Hofmeister/IMC/Fischer/Zen-on Music).
VASILYEV, S. Nos 1 and 2 or 3 and 7 from *18 Etudes for Trombone* (International).
From *Featuring Rhythm - Nine Graded Studies for Trombone*, Clarke (Brasswind Publications):
Weldon.
Fanfare.
Ryedale.
From *Introductory Studies in Tenor & Alto Clef for Trombone 'Before Blazhevich'*, Edwards (Ensemble Publications):
No 63, p 30.
No 64, p 31.
From *Jazz@Etudes*, Nightingale (Warwick Music):
No 18, Junk Email Blues.
No 21, Megabyte Mambo.
From *The Trombone,* Bass Clef, ed. Langey (Boosey & Hawkes):
Melodic Studies:
Nos 16 and 17, p 71.
Nos 23 and 24, p 75.
Exercises in the Tenor Clef:
No 4, p 89.
No 5, p 90.
From *Reel Technique*, Quick (Warwick Music):
The Walls of Limerick.
Carolan's Ramble.
Marathon Polka.

List B. Pre Twentieth Century

BACH, J.S. arr. MOWAT. Prelude in A♭ major (Brasswind Publications).
GALLIARD, J. 1st and 2nd movts from Sonata No 3 (IMC).
MARCELLO, B. Two contrasting movts from Sonata in E minor for cello (IMC) (Peters) (Schirmer).
TELEMANN, G. Sonata in F minor, No 12 from *Second Book of Trombone Solos,* ed. Goodwin/Pearson (Faber).
VIVALDI, A. Two contrasting movts from Sonata No 6 in B♭ major (IMC).
From *Repertoire Classics for Trombone: 42 Repertoire Pieces*, ed. Raph (Fischer):
BRAHMS. Waltz.
GOSSEC. Tambourin.
From *66 Great Tunes for Trombone*, arr. Walton. (Australian Wind Music Publications)
TRADITIONAL. Carnival of Venice Variations.
From *Solos for Trombone: 44 Recital Pieces*, ed. Raph (Fischer):
BACH. Aria: Bist du bei mir.
HANDEL. The Harmonious Blacksmith.
From *Solos for the Trombone Player,* ed. Smith (Schirmer):
BACH. Arioso.
CORELLI. Preludio.
HANDEL. Adagio Cantabile.
RACHMANINOFF, S. Vocalise.
RIMSKY-KORSAKOV. Andante Cantabile.

List C. Twentieth Century

BAILEY, K. A Wily Bossa from *Jazz Incorporated,* Vol 1 (Kerin Bailey Music).
BAILEY, K. Al's Cafe from *Jazz Incorporated,* Vol 2 (Kerin Bailey Music).
CURNOW, J. Fantasy for Trombone (Winwood).
FRACKENPOHL, A. Pastorale (Accura Music).
GREGSON, E. 1st movt only from Divertimento for Trombone and Piano (Chappell).
JACOB, G. 1st movt from Trombone Sonata (Emerson).
ROSS, C. Mystère from *Quatre Histoires* – 4 Intermediate Solos for Trombone & Piano (Bilby Music).
From *On Your Metal*, Proctor (Brasswind Publications):
Bone Shaker.
Swing High.
Intenation.
Slidewalk.

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 5137

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the Extra List requirements. These must be accompanied if the work presented requires an accompaniment. See also requirement under List D.

List A. Studies

BLAZHEVICH, V. No 45 or No 46 from *School for Trombone in Clefs* (East-West Music).
BORDOGNI, M. Study No 14, 17 or 18 from *Melodious Etudes,* Bk 1 (Fischer).
CREES, E. and GANE, P. Exercises 8.3 and 8.4, pp. 20-21 from *How Trombonists Do It,* Bass Clef edition (Brasswind Publications).
KOPPRASCH, C. No 17 from *60 Studies,* Vol 1 (Hofmeister/IMC/Fischer/Zen-on Music).

KOPPRASCH, C. No 36 or No 42 from *60 Studies,* Vol 2 (Hofmeister/IMC/Fischer/Zen-on Music).
From *Jazz@Etudes*, Nightingale (Warwick Music):
No 23, Scart Stomp.
No 25, Burn, Burn, Burn.
From *The Trombone,* Bass Clef, ed. Langey (Boosey & Hawkes):
Melodic Studies:
No 21, p 73.
No 22, p 74.
No 25, p 76.
No 28, p 79.
Exercises in the Tenor Clef:
No 6, p 91.

List B. Pre Twentieth Century

CESARE, G. La Hieronyma (EMR).
CORELLI, A. 1st and 2nd movts from Sonata in A major, Op. 5, ed. Brown (IMC).
FAURÉ, G. Sicilienne Opus 78, ed. Brown (IMC).
GALLIARD, E. Larghetto and Alla Breve from Sonata No 6 ed. Brown (IMC).
HANDEL, G. Two contrasting movts from Concerto in F minor (IMC) (Leduc).
SAINT-SAËNS, C. The Swan ed. Brown (IMC).
From *Repertoire Classics for Trombone: 42 Repertoire Pieces*, ed. Raph (Fischer):
ROSSINI. Tarantella.
SCHUMANN. Träumerei.
From *Solos for Trombone: 44 Recital Pieces*, ed. Raph (Fischer):
BRAHMS. Waltz.
CORELLI. Gigue.
From *Solos for the Trombone Player,* ed. Smith (Schirmer):
HAYDN, J. Adagio.
REICHE, E. Rondo.

List C. Twentieth Century

BARAT, J. Andante and Allegro (Fischer/Leduc).
BERNSTEIN, L. Elegy for Mippy II (Boosey & Hawkes/Schirmer).
COLLINS, B. Eclectus (Reed Music).
COPE, D. Any two movts from *Three Pieces for Trombone with F Attachment* (Brass Press).
FRASER, B. Hellas (Studio Music).
GRANADOS, E. Madrigal in A minor (IMC).
GUILMANT, A. Concertpiece, Op. 88 (IMC) (Schott) or No. 15 in *Solos for the Trombone Player,* ed. Smith (Schirmer).
JORGENSEN, A. Romance Opus 21 (Hansen/Chester).
PRYOR, A. Love's Enchantment (Fischer).
ROPARTZ, J. Andante et Allegro (Fischer).
ROSS, C. Hommage from *Quatre Histoires* – 4 Intermediate Solos for Trombone & Piano (Bilby Music).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 5138

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C. These must be accompanied if the work presented requires an accompaniment. See also requirement under List D.

List A. Studies

BLAZHEVICH, V. No 60 or No 77 from *School for Trombone in Clefs* (East-West Music).
BORDOGNI, M. Study 37, 38, 45 or 52 from *Melodious Etudes,* Bk 1 (Fischer).
CREES, E. and GANE, P. Exercises 9.6 and 9.7, p 24 from *How Trombonists Do It,* Bass Clef edition (Brasswind Publications).
KOPPRASCH, C. No 37, 38, 45, 48 or 51 from *60 Studies,* Vol 2 (Hofmeister/IMC/Fischer/Zen-on Music).
NIGHTINGALE, M. Any one of *20 Jazz Etudes* (Warwick Music).
From *Method for Trombone,* Arban ed. Raph (Fischer, 2013):
No 2, pp. 282-283.
No 6, pp. 290-291.
No 8, p 294-295.
No 9, pp. 296-297.
No 10, pp. 298-299.

List B. Pre Twentieth Century

CORELLI, A. Sonata in F, Op. 5, ed. Brown (IMC).
HANDEL, G. Concerto in F minor (IMC) (Leduc).
MARCELLO, B. Sonata No 2 in E minor or Sonata No 3 in A minor or Sonata No 6 in G Major from *Six Sonatas* (Schirmer).
RIMSKY-KORSAKOV, N. Concerto (Billaudot/Boosey & Hawkes).
SAINT-SAËNS, C. Cavatine (Durand).
TELEMANN, G. Fantasia No 1 in A minor, No 2 in F minor, or No 3 in C minor, from *Twelve Fantasias for Unaccompanied Trombone,* ed. Raph (Fischer).
WEBER, C. von. Romanza Appassionata (Fischer).
From *Solos for Trombone: 44 Recital Pieces*, ed. Raph (Fischer):
VIVALDI. Largo and Allegro.

List C. Twentieth Century

BOZZA, E. Hommage à Bach (Leduc).
DUCLOS, R. Doubles Sur Un Choral (Leduc).
GAUBERT, P. Symphonic Piece (IMC).
GORB, A. Any two movements from *A Life in the Day of a Trombone* (Brasswind Publications).
GOUINGUENE, C. Concerto (Billaudot).
GRONDAHL, L. Two contrasting movts from Concerto (Samfundet).
JACQUES, M. Cantilena and Rondo Scherzoso (Neuschel Music/Studio Music).
PRYOR, A. Blue Bells of Scotland (Fischer).
ROSS, C. Tempête from *Quatre Histoires* – 4 Intermediate Solos for Trombone & Piano (Bilby Music).
SULEK, S. Sonata: Vox Gabrieli (Brass Press).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 5139

Objectives

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

Technical Work is not required for the Certificate of Performance.

Section II. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, and B, and the remainder of the programme to be drawn from Lists A or B, at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

AGRELL, J. *New York variations* (Marc Reift)
AMRAM, D. *Trombone alone* (Peters)
BITSCH, M. *Etude* No 13 from *Quinze études de rythme* [Fifteen rhythmical studies] (Leduc)
CREES, E. *Flourish* (Warwick Music)
DAVIS, M. *Bone man walking* (Hip-Bone Music)
HIDAS, F. *Fantasia* for solo trombone (EMB)
JOHNSON, J.J. *Jazz étude* No 22 from *Exercises and etudes for the jazz instrumentalist* Bass clef edition (Hal Leonard)
JOHNSON, J.J. *Jazz étude* No 40 from *Exercises and etudes for the jazz instrumentalist* Bass clef edition (Hal Leonard)
JOHNSON, J.J. *Jazz étude* No 43 from *Exercises and etudes for the jazz instrumentalist* Bass clef edition (Hal Leonard)
JOHNSON, J.J. *Jazz étude* No 46 from *Exercises and etudes for the jazz instrumentalist* Bass clef edition (Hal Leonard)
JOHNSON, J.J. *Jazz étude* No 47B from *Exercises and etudes for the jazz instrumentalist* Bass clef edition (Hal Leonard)
JOHNSON, J.J. *Jazz étude* No 49 from *Exercises and etudes for the jazz instrumentalist* Bass clef edition (Hal Leonard)
KENNY, J. Any movement from *Sonata* for unaccompanied Tenor trombone (Warwick Music)

List B. Accompanied

BATTERHAM, A. *A matter of honour* (AMC)
BEACH, A. arr. SAUER. *Eskimos* Op. 64 (Cherry Classics)
CALVACHE, C. *Encuentros* (carolinacalvache.com)
CALVACHE, C. *Ethereal* (carolinacalvache.com)
CALVACHE, C. *Trombonsillo* (carolinacalvache.com)
CODE, P. *The emperor* (*Preserving Code* – Potenza Music)
CODE, P. *Wendouree* (*Preserving Code* – Potenza Music)
DANNER, G. *Slide ride* (C. Alan Publications)
DAY, K. *Sonata in one movement* (Murphy Music Press)
EWAZEN, E. *A hymn for the lost and the living* (Southern Music)
FITZPATRICK, M. *Rhapsody for trombone* (Warwick Music)
GROSS, E. *Bagatelle* Op. 196 (AMC)
HANDEL, A. *Kanimbla moon* (Wirripang)
KAZIK, J. 1st movement from *Concerto* (Kagarice Brass)
McKIMM, B. *Rhapsody* for tenor trombone and piano (AMC)
MAHLER, G. Any two movements from *Songs of a wayfarer* (CEC Music)
MERCADENTE, S. *Salve Maria* (C.F. Schmidt)
SACHSE, E. *Concertino* in B flat major (Simrock)
SPENCER, W. *Sonata* (Southern Music Company)
VAIL, D. *Romance* (Dale Vail)
WOOD, G. *Dance sequence* (C. Alan Publications)
YORK, B. *A caged bird* (Cimarron Music)

Section III. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' given in the front section of the *Manual of syllabuses*.

Aural tests and Sight-reading are not required for the Certificate of Performance.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc.).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).

- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the trombone, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 5140

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a Credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least four works, one from each of Lists A, B, C, and D. Further works to make up the minimum time of the programme may be drawn from any of or all of Lists A, B and C at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

ARNOLD, M. Fantasy for Trombone (Faber).
HIDAS, F. Fantasia (EMB).
HOLLEY, A. Auric (Kookaburra Music).
MAXWELL-DAVIES, P. Judas Mercator (Chester).
McKIMM, B. Amoroso and Parody (Kookaburra Music).
SCELSI, G. Three Pieces for Trombone Solo (Schirmer).
TELEMANN, G. No 4 in A minor, No 5 in A major, or No 11 in F major, from *Twelve Fantasias for Unaccompanied Trombone,* ed./trans. Raph (Fischer).
WESLEY- SMITH, M. White Knight and Beaver for Trombone and Tape (AMC).

List B.

CORELLI, A. Sonata in D minor, ed. Gibson (IMC).
FRESCOBALDI, G. Toccata for Trombone and Piano, ed. Brown (IMC).
HARTLEY, W. Sonata Concertante (Fema).
MARCELLO, B. Sonata No 5 in C from *Six Sonatas* (Schirmer).
PERGOLESI. G. Sinfonia, ed. Sauer (WIM).
REICHE, E. Concerto No 2 in A major (INT).
SCHUMANN, R. 3 Romances, Op. 94, ed. Brown (IMC).
WAGENSEIL, G. Concerto (Universal).

List C.

ARRIEU, C. Mouvements (Amphion).
BOLLIGER, P. Benedictus Ballaenarum (Kookaburra Music).
BOUTRY, R. Capriccio or Trombonera (Leduc).
BOZZA, E. Ballade (Leduc).
COLLINS, B. Encore Suite (Wirripang).
EWAZEN, E. Sonata for Trombone and Piano (Concerto No 1 for Trombone) (Southern Music).
FITZPATRICK, M. Rhapsody for Trombone (Warwick Music).
GREGSON, E. Concerto (Novello).
JONGEN, J. Aria et Polonaise Op. 128 (Kalmus/Alfred).
JORGENSEN, A. Suite for Trombone and Piano Op. 22 (Hansen).
KRENEK, E. 5 Pieces (Bärenreiter).
LARSSON, E. Concertino, Op. 45, No 7 (Gehrmans).
McKAY, G. Sonata (Alfred).
McKIMM, B. Rhapsody for Tenor Trombone and Piano (Kookaburra Music).
SEROCKI, K. Sonatina (PWM).
STOJOWSKI, S. Fantasie (Leduc).

List D.

Work or movement of Own Choice which may be drawn from Lists B or C or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the selected item must be submitted to the State Office for approval no less than four weeks before enrolment for the examination. If approved, the letter of approval and a copy of the item must be brought to the examination for use by the examiners.

Section II. General knowledge

To include familiarity with the historical development of the Trombone.

LICENTIATE 5141

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B and C.

Further works to make up the minimum time of the programme may be drawn from either or both of Lists A or B at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

Candidates must present one complete work in the programme from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A. Unaccompanied Work

BERIO, L. Sequenza V (Universal).
DOLLARHIDE, T. By Thunder Mill Pond (AMC).
GABRIELI, D. arr. SHUMAN. Ricercare for Trombone alone (Southern-Peer).
HAAS, G. F. "...aus freier Lust... verbunden..." (Universal Edition).
PERSICHETTI, V. Parable for Solo Trombone (Elkan-Vogel).
STOCKHAUSEN, K. In Freundschaft (Stockhausen Verlag).
TELEMANN, G. No 9 in D minor or No 10 in D major, from *Twelve Fantasias for Unaccompanied Trombone,* ed./trans. Raph (Fischer).

WIGGINS, C. Soliloquy VI for Solo Trombone, Op. 94 No 6 (Neuschel Music).
XENAKIS, I. Keren for Unaccompanied Trombone (IMC).

List B.

ALBRECHTSBERGER, J. Concerto (EMB).
BOUTRY, R. Concerto (Leduc).
CASTEREDE, J. Sonatine (Leduc).
CRESTON, P. Fantasy, Op. 42 (Schirmer).
DAVID, F. Concertino in E♭ Major, Op. 4 (Zimmerman).
DEFAYE, J. Deux Danses (Leduc).
DUTILLEUX, H. Chorale, Cadence et Fugato (Leduc).
HINDEMITH, P. Sonata, 1941 (Schott).
JACOB, G. Concerto (Stainer & Bell)
MARTIN, F. Ballade (Universal).
MILHAUD, D. Concertino d'Hiver (Associated Music Publishers).
MOZART, L. Concerto in D major (Kunzelmann/Leduc/Doberman-Yppan).
PEASLEE, R. Arrows of Time (Margun Music).
ROPARTZ, J. Pièce en mi bémol mineur [Piece in E♭ Minor] (Leduc).
ROTA, N. Concerto (Ricordi).
SALZEDO, C. Pièce Concertante, Op. 27 (Leduc).
SCHUMANN, R. Five Pieces in Folk Style, Op. 102b (IMC).
SEROCKI, K. Concerto for Trombone (PWM).
TOMASI, H. Concerto (Leduc).

List C.

Work or movement of Own Choice which may be drawn from Lists A or B or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the selected item must be submitted to the State Office for approval no less than four weeks before enrolment for the examination. If approved, the letter of approval and a copy of the item must be brought to the examination for use by the examiners.

Section II. General knowledge

To include familiarity with the historical development of the Trombone.

Trombone (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Trombone (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'General knowledge guidelines' which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6160

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6161

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6162

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6163

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6164

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List works + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral Excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6165

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6166

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6167

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6168

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Bass Trombone

Bass Trombone (Comprehensive)

General notes

This is a syllabus designed for Level 2 only. Any type of bass trombone can be used with this syllabus. However, it is not suitable for Tenor trombones including those with F attachment.

Music and Technical considerations

1. Printed Study Material

The provision of a variety of published study material in these syllabuses is made in order to offer as wide a range of individual choice as possible. It does not indicate a recommendation by AMEB for any one particular approach to fundamentals as stated in some of these books.

2. Range Requirements

In some cases alternate notes within the range are given, in others the teacher may feel free to write a lower/higher note or phrase within the range. In most cases these very few lower/higher notes will not present a problem to the candidate. Although not essential, the written notes should be played wherever possible.

3. *Ossia*

In some publications alternative easier phrases are provided because of the presence of a technical difficulty (such as articulation or awkward slurs etc.). Where this occurs either version will be accepted but use of the more difficult phrase is encouraged.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

General knowledge guidelines

Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Orchestral excerpts: List D

Candidates may select orchestral excerpts from *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or the Recommended List below for presentation at examination.

- The number of orchestral excerpts to be studied is stated at the beginning of List D.
- Where publications of orchestral excerpts are unavailable, candidates may choose another work from List A, B or C of the same grade.
- All excerpts should be selected to keep the player within the required range of the grade.

The following is a list of published excerpt material which is recommended for this section of the syllabus.

Recommended List of Orchestral excerpts

Trombone & Euphonium Technical work & Orchestral excerpts (AMEB, 2020).
Brass Orchestral Excerpts (AMEB, 2004).
Orchestral Excerpts from the Symphonic Repertoire (IMC).
Orchester Probespiel: Test Pieces for Orchestral Auditions (Peters).
Strauss Orchesterstudien … Posaune, Tenor und Basstuba (Peters).
20th Century Orchestral Studies for Trombone (Schirmer).
Wagner Orchestral Studies from *Operas and Concert Works for Trombone* (IMC).
Kleinhammer, E. *The Art of Trombone Playing* (Summy-Birchard).

Bibliography

Baines, A. *Brass Instruments: Their History and Development* (Dover).
Farkas, P. *The Art of Brass Playing* (Wind Music).
Farkas, P. *The Art of Musicianship* (Musical Publications).
Fink, R. *The Trombonist's Handbook* (Accura).
Funderburk, J. *Tuba and Euphonium Reference Guide* (University of Northern Iowa).
Green, B. *The Inner Game of Music* (Pan Books).
Hunsberger, D. *The Remington Warm-up Studies* (Accura).
Instrumentalist Company, *Brass Anthology* (The Instrumentalist).
King, R. *Brass Players' Guide* (Robert King)
Kleinhammer, E. *The Art of Trombone Playing* (Summy-Birchard).
Knaub, D. *Trombone Teaching Technique* (Accura).
Stewart, D. *Legacy of a Master* – Arnold Jacobs (The Instrumentalist).
Wick, D. *Trombone Technique* (OUP).
Australian Trombone Association Education Magazine (5 Pickford Street, East Burwood, Vic. 3151).
Brass Bulletin (Journal), ed Jean-Pierre Mathez (CH-1630, Bulle, Switzerland).
The Instrumentalist (Journal) (200 Northfield Road, Northfield, Illinois, USA).
International Trombone Association Journal, ed Vern Kagarice (School of Music, University of North Texas, Denton, Texas. 76203).

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2, the candidate will demonstrate development according to the following objectives.

1. Musicality

Through a well-balanced programme drawn from the lists the candidate should demonstrate musical performance of all pieces and studies with phrasing, articulation, executing ornamentation and dynamics appropriate to the style and period of the works.

Students should demonstrate musical expressiveness in the general artistic sense and in the specific tasks of interpretation.

2. Technique

At the completion of Level 2 the candidate should have mastered the required range of the instrument and have demonstrated this in the technical work and pieces incorporating:

- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production and development of tone through proper use of breath control and embouchure, as well as through attentive listening and musicianship.
- Development of tone, to include correct control of *vibrato* where musically appropriate;
- Clear, even tonal quality throughout the range;
- Use of special techniques including double tonguing, triple tonguing, trills, lip slurs, a wide dynamic range and use of a suitable *vibrato*, where musically appropriate;
- Accurate intonation;
- Practical use of alternative slide positions;
- Management of the range of tonal qualities for expressive purposes at correct pitch.

3. Knowledge and understanding

The candidate will demonstrate:

- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency, ease and accuracy;
- A knowledge of the works studied within their stylistic context;
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B, at the candidate's discretion.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo with fluency
- Well-balanced posture allowing comfortable interrelationship of the instrument with the body, particularly the hands
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good communication and interaction with the accompanist, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 — 5125

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C plus the Extra List requirement. These must be accompanied if the works presented require an accompaniment. See also requirement under List D.

List. A Studies

AHARONI, E. Page 35 Exercises 4 to 13 as one work from *New Method for the Modern Bass Trombone* (NOGA).
BLUME, O. Page 7 No 2 or Page 11 No 5 or Page 12 No 6 from *36 Studies for Trombone with F Attachment* (Carl Fischer).
GILLIS, L. Any one of Nos 33, 38 or 43 from *70 Progressive Studies* (Southern Music Co.).
OSTRANDER/BORDOGNI. Page 9 No 8 or Page 11 No 10 from *Melodious Etudes for Bass Trombone* (Carl Fischer).
PEDERSON, T. Nos 27–30 from *56 Etudes for Bass Trombone* (Warner Bros), any two to count as one work.
STEPHANOVSKY, K. Any one of Nos 2, 4 or 5 from *20 Studies for Bass Trombone* (IMC).

List B. Pre Twentieth Century

CHOPIN, F. from *3 Preludes for Tuba*, No 3 arr. S. Davis (Western International Music).
CORELLI, A. Sarabanda and Gavotta from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
FRANCK, C. Panis Angelicus from *Solos for the Trombone Player* arr H.C. Smith (Schirmer).
GALLIARD, J. Menuet Alternat from *Solos for the Trombone Player* arr. H.C. Smith (Schirmer).
HANDEL, G. Aria and Bourée from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
HAYDN, J. Adagio from Two Classical Themes from *Master Solos for Tuba* (Hal Leonard).
MARCELLO, B. Largo from Largo and Presto for Tuba arr. D.C. Little (Warner Bros).
STRADELLA, A. Pietà, Signore! (Edition Musicus).

List C. Twentieth Century

BAILEY, K. Snappy Rag from *Jazz Incorporated Bk 1 for Trombone* (Bailey).
BAILEY, K. Jumbuck Jive from *Jazz Incorporated Bk 1 for Trombone* (Bailey).
DEDRICK, C. Petite Suite 2nd movt (Kendor Music) – notes below low C may be played one octave higher.
GOODWIN, J. Alborada for Tuba. (Southern Music).
HELLER, A. Sweet Trip from *First Solos for Trombone* (Schirmer) – to be played one octave lower.
LAWRANCE, P. Badinage: either 5th or 6th movt (Brass Wind) – both to be played one octave lower.
McCARTY, P. Sonata 2nd movt. (Lyceum).
PERRIE, H. Asleep in the Deep from *First Solos for Tuba.* (Schirmer).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 5126

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the Extra List requirement. These must be accompanied if the works presented require an accompaniment. See also requirement under List D.

List A. Studies

AHARONI, E. Page 36 No 31 from *New Method for the Modern Bass Trombone* (NOGA).
BLUME, O. Any one of Nos 7, 11 or 17 from *36 Studies for Trombone with F Attachment* (Carl Fischer).
GILLIS, L. Any one of Nos 42, 45 or 52 from *70 Progressive Studies* (Southern Music Co).
OSTRANDER/ BORDOGNI. Page 17 No 14 or Page 22 No 18 from *Melodious Etudes for Bass Trombone* (Carl Fischer).
OSTRANDER, A. Any one of Nos 1, 2 or 5 from *Shifting Meter Studies* (King) – Double valved instrument required.
PEDERSON, T. Any one of Nos 41, 43 or 45 from *56 Etudes for Bass Trombone* (Warner Bros) – double valved instrument required
STEPHANOVSKY, K. No 13 or 20 from *20 Studies for Bass Trombone* (IMC).

List B. Pre Twentieth Century

CHOPIN, F. No. 24 from *24 Preludes for Tuba* arr. S. Davis (Western International Music).
HANDEL, G. Adagio and Allegro from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
TELEMANN, G. Prelude or Allegro trans. Chidester (Southern Music) – one movt required.
MARCELLO, B. Largo and Presto for Tuba arr. D.C. Little (Warner Bros) – both movts required.
RIMSKY-KORSAKOV, N. Andante Cantabile from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
SCHUMANN, R. Romance No 3 from *Master Solos for Tuba* (Hal Leonard).

List C. Twentieth Century

BARAT, J. Introduction et Serenade pour Tuba ut ou Saxhorn Basse si bémol et Piano (Leduc).
BERLIOZ, H. Air Gai from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
HOFFMAN, E. The Big Horn (Southern Music).
JOHNSTON, G. Revelstoke Impressions. 1st movt (The Brass Press) – this is an unaccompanied work.
LIEB, R. Concertino Basso. Any 2 contrasting movts (Carl Fischer).
MANCINI, H. The Pink Panther – Tuba version (Kendor Music).
McCARTY, P. Sonata 1st movt. (Lyceum).
NEWSOME, R. The Bass in the Ball Room (Studio Music).
SEARS, W. Sonata for Tuba 1st movt. (Western International Music).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 5127

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the Extra List requirement. These must be accompanied if the works presented require an accompaniment. See also requirement under List D.

List A. Studies

AHARONI, E. Page 37 No 32 or [Page 57 & 58 Nos 54 & 55 (to count as one work)] or
Page 111 No. 100 from *New Method for the Modern Bass Trombone* (NOGA).
BACH, J.S. Sarabande from Suite 5 from *6 Cello Suites* (Leduc).
BERNARD, P. Any one of Page 116 Version A, P118 Study in Rhythm, Page 119 Vivo or Page 122 Defay from *Méthode Complète pour Trombone Basse, Tuba, Saxhorns, Basses et Contrebasse* (Leduc).
BORDOGNI, G. Any one of Nos 15, 16 or 19 from *43 Bel Canto Studies for Tuba or Bass Trombone* (Robert King/Leduc).
OSTRANDER, A. Nos 6–12 from *Shifting Metre Studies* (King) – Double valved instrument required.
STEPHANOVSKY, K. Any one of Nos 16, 17 or 19 from *20 Studies for Bass Trombone* (IMC).

List B. Pre Twentieth Century

BACH J.S. Prelude from Suite No. 1 Page 104 from P. Bernard *Méthode Complète de Trombone Basse ou Tuba* (Leduc) – this is an unaccompanied work.
CAPUZZI, G. Andante from Andante & Rondo (Hinrichsen) (Tuba Version).
HANDEL, G. – BEETHOVEN, L. van. Variations on a theme from Judas Maccabeus arr. for Tuba J. Bell (Carl Fischer).
GALLIARD, J. Sonata 1 from *6 Sonatas Bk 1 for Trombone* – 2 contrasting movts required (IMC).

HANDEL, G. Concerto in C minor for Bassoon (Southern Music Co) – Any two contrasting movts.
SCHUMANN, R. The Happy Farmer from *First Solos for Tuba* (Schirmer).
SCHUMANN, R. The Wild Horseman from *First Solos for Tuba* (Schirmer).

List C. Twentieth Century

ALARY, G. Morceau de Concours from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
EAST, H. Sonatina (Ricordi). Either 1st or 2nd movt.
GAUCET, C. Adagio and Finale from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
HARTLEY, W. 1st movt from Sonata Brève (Presser) – this is an unaccompanied work.
HENRY, O. Passacaglia from *Passacaglia and Fugue* (Robert King).
LANTIER, P. 1st or 2nd movt from Introduction Romance and Allegro from *Concert and Contest Collection for Tuba* ed H. Voxman (Rubank).
NEWSOME, R. Father Neptune (Studio Music).
TOMASI, H. Être Ou Ne Pas Être (Leduc).
LEBEDEV, A. Concerto (Edition Musicus).
SEMLER-COLLERY, J. Barcarolle et Chanson Bachique (Leduc).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 5128

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting style and tempi are to be chosen by the candidate, one from each of Lists A, B and C. These must be accompanied if the work presented requires an accompaniment. See also requirement under List D.

List A. Studies

AHARONI, E. Page 40 & 41 No 36 Study in Form of Theme and Variations – to be played in entirety or Page 143 No 136 from *New Method for the Modern Bass Trombone* (NOGA).
BERNARD, P. Any one study from Page 120 No 4 Rigaudon, Page 123 No 7, page 128, No 12 from *Méthode Complète pour Trombone Basse, Tuba, Saxhorns, Basses et Contrebasse* (Leduc).
BORDOGNI, G. Any one of Nos 24, 25, 28 or 31 from *43 Bel Canto Studies for Tuba or Bass Trombone* (Robert King/Leduc).
OSTRANDER, A. Nos 13–19 from *Shifting Metre Studies* (King) – double valved instrument required.

List B. Pre Twentieth Century

BACH, J.S. Courante from Suite No 1 for Cello Page 103 from P. Bernard *Méthode Complète de Trombone Basse ou Tuba* (Leduc) – this an unaccompanied work.
CAPUZZI, A. Andante & Rondo (Hinrichsen) – Tuba Version.
HANDEL, G. Concerto in C minor for Bassoon (Southern Music Co).
MARCELLO, B. Sonata No 1 in F for Trombone (IMC).
MÜLLER, J. Praeludium, Chorale, Variation and Fugue (Edition Musicus).
SENAILLE, J. Introduction and Allegro Spiritoso, ed P. Catelinet (Hinrichsen) – Tuba Version.
VIVALDI, A. ed/arr. OSTRANDER Sonata in A minor for Trombone & Piano (IMC 1421).

List C. Twentieth Century

CASTEREDE, J. Fantaisie Concertante (Leduc).
COPE, D. Three pieces (Brass Press), two required – this is an unaccompanied work.
DEDRICK, A. Inspiration (Kendor).
DVARIONAS, B. Theme and Variations (Editions Marc Reift) – Bass Trombone Version.
FORSYTH, M. The Castle Church of St Catherine (Trombonis Australis Editions).
GEORGE, T. Concerto (Accura Music).
HARTLEY, W. Sonata Brève (Presser) – this is an unaccompanied work.
HENRY, O. Passacaglia and Fugue (Robert King).
PILSS, K. Concerto (Robert King).
SPILLMAN, R. Concerto (Edition Musicus).
WHITE, D. Tetra Ergon (Brass Press).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral Excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at examination.

Section III. Aural tests, Sight-reading and General knowledge

CERTIFICATE OF PERFORMANCE 5129

Objectives

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

Technical Work is not required for the Certificate of Performance.

Section II. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, and B, and the remainder of the programme to be drawn from Lists A or B, at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

CULVER, E. *Suite* for unaccompanied bass trombone (Greath)
DEL TREDICI, D. *The Felix variations* for solo bass trombone (Boosey and Hawkes)

FETTER, D. Any one movement from *Bass lines* (David Fetter)
FETTER, D. *Variations on Palestrina's 'Dona nobis pacem'* (David Fetter)
HIDAS, F. *Meditation* (EMB)
PEDERSON, T. *Etude* No 1 from *Advanced etudes* for bass trombone (Alfred)
PEDERSON, T. *Etude* No 2 from *Advanced etudes* for bass trombone (Alfred)
PEDERSON, T. *Etude* No 3 from *Advanced etudes* for bass trombone (Alfred)
PEDERSON, T. *Etude* No 4 from *Advanced etudes* for bass trombone (Alfred)
RAPH, A. *Rock* solo for unaccompanied double valve bass trombone (Carl Fischer)
VERHELST, S. *On your own now* (stevenverhelst.com)
WOUD, N. *First song* (Kagarice Brass)

List B. Accompanied

BOZZA, E. *New Orleans* (Leduc)
CALVACHE, C. *Encuentros* (carolinacalvache.com)
CANDILLARI, D. *Extremely close* (Ensemble Publications)
COLLINS, B. *Jose suite* (Brendan Collins)
EWAZEN, E. *A hymn for the lost and the living* (Southern Music Company)
FIJAS, J. *Romance concertante* (Editions Bim)
HASS, C.E. *Violent shadows* (Murphy Music Press)
HOFFMAN, E. *Trigger treat* (Southern Music Company)
LANTIER, P. *Introduction, romance and allegro* (Henry Lemoine)
LASSEN, E. arr. CELENTANO. *Zwei Phantasiestücke* [Two fantasies] (Cherry Classics)
RAUM, E. *Concerto* for bass trombone (Cherry Classics)
SOLOMON, E. *Dramatique* (Southern Music Company)
STEVEN, F. *Variations on 'Barnacle Bill the sailor'* (Kagarice Brass)
STRAUSS, F. arr. BRINK. *Nocturne* (Philip Brink)
STRUIK, G. Van der. *In Chiesa* (Gregory van der Struik)
TRADITIONAL arr. MARKEY, J. *Suite of negro spirituals* (Cherry Classics)
VERHELST, S. *Capriccio* (stevenverhelst.com)
WILDER, A. *Sonata* for bass trombone and piano (Margun Music)

Section III. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' given in the front section of the *Manual of syllabuses*.

Aural tests and Sight-reading are not required for the Certificate of Performance.

Bass Trombone (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Bass Trombone (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'General knowledge guidelines' which is not relevant to Repertoire examinations).

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List works + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6175

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6176

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6177

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6178

5 works (3 List (OR 2 List + List D Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Tuba

Tuba (Comprehensive)

General notes

Instruments

The following instruments can be used with this syllabus: F tuba, EE♭ tuba, CC tuba, and BB♭ tuba.

The design of this syllabus has been determined by the fact that the tuba is a non-transposing instrument, no matter in which key the instrument is pitched.

Keys have been chosen for the Technical Work in order to give a central and even balance to a student's development.
More than one instrument may be used for any part of the exam. The choice is left to the judgement of the teacher and student. The tonal requirements, the required range and technical considerations of the repertoire presented for examination will determine this choice.

Music and Technical considerations

1. Printed Study Material
A variety of published study material in these syllabuses is provided in order to offer as wide a range of individual choice as possible. It does not indicate a recommendation by AMEB for any one particular approach.

2. Range Requirements
In some cases alternate notes within the range are given, in others the teacher may feel free to write a lower/higher note or phrase within the range. In most cases these very few lower/higher notes will not present a problem to the candidate. Although not essential, the written notes should be played wherever possible.

3. *Ossia*
In some publications alternative easier phrases are provided because of the presence of a technical difficulty (such as articulation or awkward slurs etc.). Where this occurs either version will be accepted but use of the more difficult phrase is encouraged.

4. Repeats
Although repeats are not required in examinations, some early grade pieces have a first section of four or eight bars. Where this occurs it is suggested that the repeats be performed in order to achieve a musical balance of phrases.

5. Arban Method
Candidates may use the Arban Method for any of tuba, trombone, cornet or trumpet. If the trombone method is used the material should be read down an octave. If the cornet or trumpet method is used the material will need to be transposed to suit tuba ranges.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

General knowledge guidelines

Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of the *Manual of Syllabuses*.

Orchestral excerpts

Grades 5, 6, 7 and 8: List D
Candidates may select orchestral excerpts from *Tuba Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or the Recommended List below for presentation at examinations.

- For Grades 5, 6, 7 and 8, four excerpts are required, as stated at the beginning of List D for those grades.
- The following is a list of published excerpt material which is recommended for this section of the syllabus.

Recommended List of Orchestral excerpts

Tuba Technical work & Orchestral excerpts (AMEB, 2020).
Brass Orchestral Excerpts (AMEB, 2004).
Carl Nielsen Orchestral Studies. Volumes 1–3. ed Per Gade (Hansen).
An Introduction to Orchestral Excerpts for Tuba. Comp Winston Morris (Shawnee Press).
Orchestral Excerpts – from the Symphonic Repertoire for Trombone and Tuba. ed Keith Brown (IMC).
Tuba Players Orchestral Repertoire. Volumes 1–13. Comp Abe Torchinsky (European American Music Corporation).
Tubaphonics (Raffaele Marcellino, Currency Press, Sydney).
20th Century Orchestra Studies for Tuba. Comp Abe Torchinsky (Schirmer).

Bibliography

Arban, J.B. ed. Fitz-Gerald. *Cornet Method*. Boosey & Hawkes.
Arban, J.B. ed. Hooten and Marotta. *Complete Conservatory Method for Trumpet – new authentic edition*. Fischer, 2013.
Arban, J.B. ed. Randall, Mantia and Raph. *Method for Trombone*. New York: Carl Fischer, 2013.
Arban, J.B. ed. Young and Jacobs. *Arban Complete Method for Tuba*. Michigan: Encore Music Publishers, 2007.
Brass Bulletin [journal] editions-bim.com.
Farkas, P. *The Art of Brass Playing*. New York: Wind Music.
Farkas, P. *The Art of Musicianship.* Musical Publications.
Funderburk, J. *Tuba and Euphonium Reference Guide.* University of Northern Iowa.
Green, B. *The Inner Game of Music.* Pan.
Instrument Company, *Brass Anthology.* Pub. The Instrumentalist.
The Instrumentalist [journal]. 200 Northfield Road, Northfield, Illinois, USA.
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LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 it is expected that the candidate will, through musical performance, demonstrate development of technique and musical understanding according to the objectives given below.

1. Musicality

Through a well-balanced programme drawn from the lists candidates should display:
- Musical, tuneful playing, with a sense of style, demonstrating appropriate phrasing, articulation and dynamics;
- Rhythmic control and accurate fingering, tonguing and slurring in all works.

2. Technique

Candidates will develop a good foundation for playing through:
- Good playing posture;
- Appropriate and comfortable positions of hands and arms;
- Accurate and correct fingering;
- Right-hand fingers held close to valve caps;
- Correct tonguing and breathing;
- Clear tone and accurate intonation;
- Development of good *legato* and of the various degrees of non-*legato* playing.

3. Knowledge and understanding

Candidates should demonstrate:
- Aural awareness and musical perception;
- The ability to sight read at the appropriate level;
- An understanding of ensemble playing, demonstrated through the accompanied works;
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

PRELIMINARY 5170

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

From *Bush buddies*, ed. ROSS (bilbymusic.com.au)
Cassowary No 2
Peregrine falcon No 3
Lyrebird No 4
From *Essential elements* for Band Tuba in C, ed. Lautzenheiser, Higgins, Menghini, Lavender, Rhodes and Bierschenk (Hal Leonard)
TRAD. *Banana boat song* (Caribbean Folk Song) No 91
SCHUBERT, F. *March militaire* No 106
From *Sound innovations* for concert band Book 1 – tuba, ed. Sheldon, Boonshaft, Black and Phillips (Alfred)
TRAD. *Theme and variations on Black sheep* No 69
ROSSINI, G. *Overture to 'William Tell'* No 115
OFFENBACH, J. *Can-can* No 125
From *Tradition of excellence* Book 1, arr. Pearson and Nowlin (Kjos)
TCHAIKOVSKY, P. *Theme from Sleeping beauty* No 127
TRAD. *Amazing grace* No 128

List B – Baroque/Classical/Romantic Favourites – with piano accompaniment

From *15 easy classical solos* arr. Sparke (Anglo Music)
BACH, J.S. *Chorale*
LEMOINE, H. *Study*
BACH, J.S. *Minuet* (*Anna Magdalena*)
From *Easy winners* arr. Lawrance (Brass Wind)
TRAD. *It's me, oh Lord*
From *Essential elements*, ed. Lautzenheiser, Higgins, Menghini, Lavender, Rhodes, Bierschenk (Hal Leonard)
BRAHMS, J. *Theme* from *Symphony* No 1, No 185
From *Sound innovations* for concert band Book 1 – tuba, ed. Sheldon, Boonshaft, Black and Phillips (Alfred)
FOSTER, S. *My old Kentucky home* No 76
TRAD. *Scarborough fair* No 173
From *Tradition of excellence*, ed. Pearson and Nowlin (Kjos)
HAYDN, J. *Theme* from *Symphony* No 94 'The surprise'
From *Tremendous tunes for tuba* Volume 1, arr. Thorp (Thorp Music)
BEETHOVEN, L. van. *Theme* from *Symphony* No 9
GRIEG, E. *Morning* from *Peer Gynt suite*
SIBELIUS, J. *Finlandia*
TCHAIKOVSKY, P. *Theme* from *Symphony* No 4
TRAD. *Good King Wenceslas*

List C.

From *Bush buddies*, ROSS (bilbymusic.com.au):
Wombat No 5
Platypus No 6
Quokka No 7
Bandicoot No 8
From *Easy winners*, arr. Lawrance (Brass Wind)
COHAN. *Give my regards to Broadway*
From *Winners galore*, arr. Lawrance (Brass Wind)
RENDELL/THOMAS. *Birdie song*
GILBERT and SULLIVAN. *March* from *The pirates of Penzance*
HENSEN and POTTLE. *Muppet show opening*
DALY. *Postman Pat*

Section III. Aural tests, General knowledge

GRADE 1 5171

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from List A, and two from the combined Lists B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

- **From the AMEB Series 1 Orchestral Brass Tuba Book:**
  DAVIES. Moderato.
  DAVIES. Flowing.
  DAVIES. Moderato.
  DAVIES. Moderato.
  DAVIES. Neatly.
  DAVIES. Moderato.
  BELL. Study.
  BELL. Study.
- **From AMEB Series 1 Brass Book: C Tuba version**
  McPHERSON. Tonguing Study.
  McPHERSON. *Legato* Study
  McPHERSON. Articulation Study.

AMEB Manual List:

From *The Standard of Excellence*, Book 1 for BB♭ or EE♭ Tuba Bass Clef ed. Pearson (Kjos):
No 91, p 22.
No 117, p 26.
No 97B, p 40.
No 134, p 41.

From *Complete Method for Tuba,* Arban ed. Young and Jacobs (Encore Music Publishers, 2007):
No 11, p 20.

From *Method for Trombone*, Arban ed. Raph (Fischer, 2013):
No 11, p 17.

From *Complete Conservatory Method for Trumpet – new authentic edition*, Arban ed. Hooten and Marotta (Fischer, 2013):
No 11, p 9.

From *Essential Elements for Band* Tuba in C (Hal Leonard):
Technique Tracks, No 135.
Smooth Sailing, No 144.

From *Learn as You Play Tuba*, ed. Wastall (Boosey & Hawkes):
Unit 1, Exercises 3, 4 and 5 [any two to count as one work].
Unit 2, Exercises 1, 2 and 3 [any two to count as one work].
A Little Etude, p 11.

List B and C. Solo

- **From the AMEB Series 1 Orchestral Brass Tuba Book:**
  BACH, J.S. arr. NEWELL. O Haupt voll Blut und Wunden.
  BACH, J.S. arr. NEWELL. Von Gott will ich nicht lassen.
  BACH, J.S. arr. NEWELL. Du großer Schmerzensmann.
  CRÜGER. arr. LAWTON. Nun danket alle Gott.
  DIABELLI. arr. WASTALL. Serenade.
  WIGGINS. Mammoths and Mastodons.
  WIGGINS. Bisons and Buffaloes.
  COOMBES. Trotting Tuba.
  RIDGEON. Hide and Seek.
  DAVIES. Swans on the Harbour.
- **From AMEB Series 1 Brass Book: C Tuba version**
  BAILEY. Mister Smooth.
  BRUMBY. Twilight Hymn.
  HOLLEY. Rain Time.
  ROSS. Frogs and Bilby.
  TCHAIKOVSKY. Chanson Russe.
  TRAD. The Barley Break.
  TRAD. When the Saints.
  TRAD/BACH. Vom Himmel Hoch.

AMEB Manual List:

JOHNSON, S. Tuba Ceremony, No 1 or Lilting Tuba, No 2 from *New Horizons, The Tuneful Tuba* (Brass Wind).
LAWRANCE, P. Waits and Measures from *New Horizons, Six Modern Pieces* (Brass Wind).
NIGHTINGALE, M. A Small Step, No 1 or Fiesta Siesta, No 2 from *Easy Jazzy 'Tudes* (Warwick Music).
PREMU, R. South Bank Stroll from *Up Front*, Grade 2 (Brass Wind).
From *Winners Galore*, arr. Lawrance (Brass Wind):
BEETHOVEN. Theme from 9th Symphony.
OFFENBACH. Can-can.
TRAD. Russian Dance.
From *Learn as You Play Tuba,* ed. Wastall (Boosey & Hawkes):
A March of Joy and Chanson de Nuit, p 7.
Ffigysbren, p 9.
March, p 11.
German Hymn, p 13.
Integer Vitae, p 13.
Serenade, p 19.
A Little Piece, p 19.
Ah Vous Dirai-je Maman, p 21.
A Melody in the Phrygian Mode, p 21.
Branle de Champagne, p 23.
Andante, p 29.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 5172

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

- **From the AMEB Series 1 Orchestral Brass Tuba Book:**
  DAVIES. Alla Marcia.
  DAVIES. Leggiero.
  DAVIES. Risoluto.
  DAVIES. Quasi nursery rhyme.
  DAVIES. Boldly.
  DAVIES. Waltz.
- **From AMEB Series 1 Brass Book: C Tuba version**
  HOLLEY. Contemporary Study.
  McPHERSON. Study No 1.
  McPHERSON. Study No 2.
  McPHERSON. Study No 3.

AMEB Manual List:

From *Complete Method for Tuba,* Arban ed. Young and Jacobs (Encore Music Publishers, 2007):
No 31, p 24.
No 35, p 25.
No 40, p 26.

From *Method for Trombone*, Arban ed. Raph (Fischer, 2013):
No 31, p 22.
No 35, p 23.
No 40, p 25.

From *Complete Conservatory Method for Trumpet – new authentic edition,* Arban ed. Hooten and Marotta (Fischer, 2013):
No 31, p 14.
No 35, p 15.
No 40, p 17.
From *Learn as You Play Tuba,* ed. Wastall (Boosey & Hawkes):
Unit 11, Exercise 3 and either Exercise 1 or Exercise 2, p 34.
Unit 9, Exercise 2 and 3, p 30.

List B. Solo

● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
ARNE, T. Water Parted From The Sea and PURCELL, Minuet. (Both to be presented as one work).
DEBUSSY. arr. WASTALL. Jimbo's Lullaby.
CORELLI. arr. VOXMAN. Saraband.
HANDEL. Menuett.
KABALEVSKY. arr. VOXMAN. Waltz.

● **From AMEB Series 1 Brass Book: C Tuba version**
CLARKE. Minuet.
FOSTER. Massa's in de Cold Cold Ground.
ANON. Variations on Goe from my Window.
TRAD. Skye Boat Song.

AMEB Manual List:
From *Concert and Contest Collection,* ed. Voxman (Rubank):
CORELLI, A. Gavotte.
KABALEVSKY, D. Waltz or Galop.
From *Easy Winners,* arr. Lawrance (Brass Wind):
HOOK. The Lass of Richmond Hill.
VERDI. Anvil Chorus.
From *Learn as You Play Tuba*, ed. Wastall (Boosey & Hawkes):
Air, p 44.
From *Winners Galore*, arr. Lawrance (Brass Wind):
MOZART. Aria (from The Marriage of Figaro).
From *Winner Scores All*, arr. Lawrance (Brass Wind):
TCHAIKOVSKY. Dance of the Mirlitons (from The Nutcracker).

List C. Solo

● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
DAVIES. Walking the Plank.
PEARSON. Sawmill Creek.
BELL. The Spartan.
TRAD SEA SHANTY, arr. OSTLING. Gallant Captain.
DeVISSER. Woods' Point.
WIGGINS. The Dejected Dragon.

● **From AMEB Series 1 Brass Book: C Tuba version**
BAILEY. Little Swinger.
BAILEY. Rocket Up.
BRUMBY. Berceuse.
DREYFUS. The Doll's House.
GROSS. Brass in Three.
GROSS. A Little Hymn.
GROSS. Brass Fun!

AMEB Manual List:
GREGSON, E. Little Scherzo from *Up Front,* Grade 2 (Brass Wind).
JOHNSON, S. Lament, No 3 from *New Horizons, The Tuneful Tuba* (Brass Wind).
WILSON-SMITH, C. Any one from *All Jazzed Up* (Brass Wind).
From *Easy Winners*, arr. Lawrance (Brass Wind):
BROWN/FREED. Singin' in the Rain.
From *Learn as You Play Tuba,* ed. Wastall (Boosey & Hawkes):
Romance, p 29.
Promenade, p 44.
Tuba Talk, p 28.
From *Winner Scores All*, arr. Lawrance (Brass Wind):
ZIMMER/MORRIS. I've Got My Eye on You.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 — 5173

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
ARBAN. Study.
ARBAN. Study.
ARBAN. Study.
DAVIES. Giocoso.
DAVIES. Pompously.
DAVIES. Cantabile, sempre espressivo.
DAVIES. Lively.
DAVIES. At the ball.
DAVIES. Processional.

● **From AMEB Series 1 Brass Book: C Tuba version**
McPHERSON. Study No 1.
McPHERSON. Study No 2.
McPHERSON. Study No 3.

AMEB Manual List:
BLAZHEVICH, V. No 1 from *70 Studies for BB♭ Tuba* Vol I (Robert King/Leduc).
SPARKE, P. Tyrolean Tune, No 27 or In the Black Mountains, No 28 from *Skilful Studies* (Anglo Music).
UBER, D. No 1, No 3 or No 7 from *25 Early Studies* (Southern Music).
From *Learn as You Play Tuba,* ed. Wastall (Boosey & Hawkes):
Unit 12, Exercises 1, 2 and 3, p 36, to count as one work.
Etude, p 37.
Unit 13, Exercises 1, 2 and 3, p 38, to count as one work.
Unit 15, Exercises 1, 2 and 3, p 42, to count as one work.
Unit 17, Study No 1, p 48.
Unit 19, Study No 2, p 52.
From *Complete Method for Tuba*, Arban ed. Young and Jacobs (Encore Music Publishers, 2007):
No 3, p 30.
No 5, p 31.
From *Method for Trombone*, Arban ed. Raph (Fischer, 2013):
No 3, p 29.
No 5, p 29.
From *Complete Conservatory Method for Trumpet – new authentic edition*, Arban ed. Hooten and Marotta (Fischer, 2013):
No 3, p 21.
No 5, p 21.

List B. Solo

● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
BERLIOZ. arr. FLETCHER. Sanctus.
MOZART. arr. WASTALL. O Isis und Osiris.
HANDEL. arr. SWANSON. Where'er You Walk.
GOUNOD. arr. WEKSELBLATT. Funeral March of a Marionette.
GURLITT. arr. PEARSON. Morning Song and March.

● **From AMEB Series 1 Brass Book: C Tuba version**
TRAD. Folk Song Blues.
PURCELL. Trumpet Tune.
SAINT-SAËNS. Royal March of the Lion.
VERDI. Chorus of the Hebrew Slaves.

AMEB Manual List:
HANDEL, G. Aria and Bourée or Minuet from *Concert and Contest Collection*, ed. Voxman (Rubank).
From *Easy Winners*, arr. Lawrance (Brass Wind):
DVORAK. Theme from 'The New World Symphony'.
FAURE. Pavane.
HOLST. Jupiter (from The Planets).
VIVALDI. Spring (from The Four Seasons).
From *First Solos for the Tuba Player*, ed. Wekselblatt (Schirmer):
Civil War Medley, No 1.
Military Suite, No 4.
LULLY. Gavotte, No 10.
MOZART. Marche, No 11.
From *Learn as You Play Tuba*, ed. Wastall (Boosey & Hawkes):
The Merry Peasant, p 62.
From *Winner Scores All*, arr. Lawrance (Brass Wind):
MOZART. Aria (From Don Giovanni).
WELSH TRAD. Men of Harlech.
From *Solos for the Tuba Player*, ed. Wekselblatt (Schirmer):
MOZART. O Isis and Osiris.
TCHAIKOVSKY. None But the Lonely Heart.

List C. Solo
● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
DAVIES. Dockside Revelry.
SUNDSTRUP. The Mysterious Woods.
PHILPOT. Zack and Penny.
McKIMM. Laughing Song.
JACOB. A Sprightly Dance.
SULLIVAN. arr. FLETCHER. When the Foeman Bares His Steel.
● **From AMEB Series 1 Brass Book: C Tuba version**
BAILEY. Soft Winds.
BAILEY. Cool It!
BRUMBY. In Memoriam.
HOLLEY. Potato Flower.
ROSS. Ballade.
AMEB Manual List:
BJORN, F. arr. POLANSKY. Alley Cat (Kendor).
JACOB, G. Minuet, No 3 or In Folk-Song Style, No 5 from *Six Little Tuba Pieces* (Emerson).
JOHNSON, S. Tuba Tango, No 4 or Jim's Tune, No 5 from *New Horizons, The Tuneful Tuba* (Brass Wind).
LAWRANCE, P. Burlesque, Amber, Occasional Fanfare or Sun Dance from *New Horizons, Six Modern Pieces* (Brass Wind).
From *Easy Winners*, arr. Lawrance (Brass Wind):
BART. Consider Yourself.
HARBURG/ARLEN. We're Off to See the Wizard.
From *Learn as You Play Tuba*, ed. Wastall (Boosey & Hawkes):
Make Mine a Tuba, p 45.
Solstice, p 60.
Quick Dance, p 62.
From *Winner Scores All* arr. Lawrance (Brass Wind):
BERNSTEIN. America (from West Side Story).
GILKYSON. The Bare Necessities (from The Jungle Book).
IDLE. Always Look on the Bright Side of Life

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 5174

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies
● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
ARBAN. Studies.
ARBAN. Study.
ARBAN. Study.
ARBAN. Study.
ARBAN. Study.
● **From AMEB Series 1 Brass Book: C Tuba version**
HOLLEY. Contemporary Study in $\frac{3}{4}$ Time.
HOLLEY. Modern Study.
HOLLEY. Study.
McPHERSON. Chromatic Study.
AMEB Manual List:
BLAZHEVICH, V. No 4 from *70 Studies for BB♭ Tuba* Vol I (Robert King/Leduc).
BORDOGNI, M. No 2 or 3 from *43 Bel Canto Studies* (Robert King/Leduc).
CONCONE/MARCHESI. trans. Kuehn. Nos 1, 2, 3, 4, 5, 6, 7, 9, 11, 16, any two to count as one work from *60 Musical Studies*, Book I (Southern Music).
JOHNSON, S. Ragtime Tuba, No 6, Footsteps on the Stairs, No 7 or Wagner Tubas, No 8 from *The Tuneful Tuba* (Brass Wind).
KOPPRASCH, C. No 1, No 2 or No 8 from *60 Studies* (Robert King/Leduc).
NIGHTINGALE, M. The Turkey, No 22 from *Easy Jazzy 'Tudes* (Warwick Music).
SPARKE, P. Hungarian Dance, No 38 or Penny Parade, No 34 from *Skilful Studies* (Anglo Music).
UBER, D. No 2, No 4, No 5 or No 12 from *25 Early Studies* (Southern Music).
From *Complete Method for Tuba*, Arban ed. Young and Jacobs (Encore Music Publishers, 2007):
No 9, p 32.
No 11, p 32.
No 19, p 35.
No 20, p 36.
From *Method for Trombone*, Arban ed. Raph (Fischer, 2013):
No 9, p 30.
No 11, p 31.
No 19, p 34.
No 20, p 35.
From *Complete Conservatory Method for Trumpet – new authentic edition*, Arban ed. Hooten and Marotta (Fischer, 2013):
No 9, p 22.
No 11, p 23.
No 19, p 26.
No 20, p 27.

List B. Solo
● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
SCHUMANN. arr. WEKSELBLATT. Fröhlicher Landmann, von der Arbeit zurückkehrend and Variations.
RAMEAU. arr. WEKSELBLATT. La Villageoise.
ARNE. M. The Lass with the Delicate Air.
GRIEG. arr. WEKSELBLATT. I dovregubbens hal.
● **From AMEB Series 1 Brass Book: C Tuba version**
ANON. Trumpet March.
BRAHMS. Two Songs.
HANDEL. March.
MUSORGSKY. Promenade.

AMEB Manual List:
MARCELLO, B. Largo and Allegro from *Concert and Contest Collection,* ed. Voxman (Rubank).
SCHUMANN, R. The Jolly Peasant (Rubank).
From *8 Bel Canto Songs,* ed. Phillips (Shawnee):
SCARLATTI. Sento nel core, No 1.
CALDARA. Sebben, Crudele, No 2.
From *45 Great Winners*, arr. Lawrance (Brass Wind):
BIZET. Chanson Boheme.
GRIEG. Solveig's Song.
SMETANA. Dance of the Comedians.
From *First Solos for the Tuba Player,* ed. Wekselblatt (Schirmer):
SCHUMANN. The Wild Horseman, No 3.
KAGAN. Oxford Gavotte, No 5.
PERRIE. Asleep in the Deep, No 7
BACH. Musette, No 9.

List C. Solo
● **From the AMEB Series 1 Orchestral Brass Tuba Book:**
DAVIES. Peg Leg.
TRADITIONAL. arr. SIMS and SIMS. Tuba Folk.
McKIMM. A Cradle Song.
CARR. The Jumping Man's Bear.
CLEWS. Tango.
● **From AMEB Series 1 Brass Book: C Tuba version**
BAILEY. Lightly Latin.
BRUMBY. Song of the Bard.
DREYFUS. Nullabor Hideout.
GROSS. Dance.
HOLLEY. Soft Sun.
ROSS. Caprice.
AMEB Manual List:
CLÉRISSE, R. Andante and Allegro from *Concert and Contest Collection,* ed. Voxman (Rubank).
RAMSKILL, R. Tuba on the Loose from *From Vivaldi to Fats Waller* (Brass Wind).
From *45 Great Winners*, arr. Lawrance (Brass Wind):
ANDERSON. Syncopated Clock.
COLEMAN. Big Spender.
GOODWIN. 633 Squadron.
KANDER. All That Jazz.
From *Jazzed Up Too*, ed. Ramskill (Brass Wind):
RAMSKILL. Hot Pursuit
RAMSKILL. In the Fast Lane
RAMSKILL. Reflections.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives
At the completion of Level 2, candidates will demonstrate musical and technical development according to the objectives listed below.

1. Musicality
Through a well-balanced programme drawn from the lists the candidate should demonstrate musical performance of all pieces and studies with phrasing, articulation, executing ornamentation and dynamics appropriate to the style and period of the works.

Candidates should demonstrate musical expressiveness in the general artistic sense and in the specific tasks of interpretation.

2. Technique
At the completion of Level 2, the candidate should have mastered the required range of the instrument and have demonstrated this in the technical work and pieces incorporating:
- Fluent technique across a range of tempi;
- Rhythmic control of all aspects of playing;
- Correct sound production through proper use of breath control and attentive listening;
- Clear, even tone across the range;
- Development of a good straight tone, to include correct control of *vibrato* when appropriate;
- Use of special techniques including double tonguing, triple tonguing, trills, lip slurs and wide dynamic range;
- Accurate intonation;
- Management of the range of tonal qualities for expressive purposes.

3. Knowledge and understanding
The candidates will demonstrate:
- The ability to perceive rhythm, pitch and harmony with accuracy;
- The continuing development of the ability to sight read with fluency and ease;
- A knowledge of the works studied within their stylistic context;
- The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

GRADE 5 5175

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies
BLAZHEVICH, V. Nos 1, 2, 3, 5 or 12 from *70 Studies for BB♭ Tuba* , Vol I (Robert King/Leduc).
BORDOGNI, M. No 1, 4 or 6 from *43 Bel Canto Studies* (Robert King/Leduc).
KOPPRASCH, C. No 3, 5, 7, 8, 10, 11, 12, 13 or 14 from *60 Studies* (Robert King/Leduc).
UBER, D. No 6, 8, 9, 10, 11, 14, 15, 17, 18, 19, 20, 21, 22, 23, or 24 from *25 Early Studies* (Southern Music).
From *60 Musical Studies,* Concone/Marchesi, Book I, trans. Kuehn (Southern Music):
No 10, 13, 14, 15, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, any two to count as one work.
From *60 Musical Studies,* Seiber, Book II, trans. Kuehn (Southern Music):
No 31, 32, 33, 34, 35, 36, 37, 38, 42, 43, 45, 47, 48, 49, 50, any two to count as one work.
From *Complete Method for Tuba,* Arban ed. Young and Jacobs (Encore Music Publishers):
No 24, p 37.
No 26, p 37.
No 27, p 38.
No 31, p 39.
From *Method for Trombone*, Arban ed. Raph (Fischer, 2013) [Candidates may transpose down one octave where desired]:
No 24, p 36.

No 26, p 37.
No 27, p 37.
No 31, p 39.
From *Complete Conservatory Method for Trumpet – new authentic edition,* Arban ed. Hooten and Marotta (Fischer, 2013):
No 24, p 28.
No 26, p 29.
No 27, p 29.
No 31, p 31.

List B. Pre Twentieth Century

TELEMANN, G. Andante and Allegro, arr. Chidester (Southern Music).
From *Concert and Contest Collection,* ed. Voxman (Rubank):
BERLIOZ. Air Gai.
HANDEL. Adagio and Allegro.
MOZART. 1st movt from Horn Concerto.
From *8 Bel Canto Songs* ed Phillips (Shawnee):
BONONCINI. Per la Gloria D'Adorarvi, No 3.
CACCINI. Amarili, Mia Bella, No 4.
DURANTE. Preghiera, No 5.
PERGOLESI. Nina, No 6.
STRADELLA. Pietà, Signore!, No 7.
MARCELLO. Il Mio Del Foco, No 8.
From *First Solos for Tuba,* ed. Wekselblatt (Schirmer):
SCHUMANN. The Happy Farmer, No 2.
FISCHER. Down In the Deep Cellar, No 16.
From *Master Solos.* Intermediate Level (Tuba) (Hal Leonard):
DOWLAND. Dear if you change and Now, Oh now I needs must part.
DOWLAND. Come again, sweet love doth now invite.
BRAHMS. Two lieder, both are required.

List C. Twentieth Century

FRACKENPOHL, A. 2nd movt from *Concertino* (Robert King/Leduc).
HADDAD, D. 1st movt from *Suite for Tuba* (Shawnee).
JACOB, G. Hornpipe or Ground from *Tuba Suite* (Boosey & Hawkes).
KOEPKE, P. Persiflage from *Concert and Contest Collection*, ed. Voxman (Rubank).
MANCINI, H. The Pink Panther arr. Frackenpohl (Kendor).
MARCELLINO, R. Tuba Walk from *Tubaphonics* (Currency Press).
NELHYBEL, V. 3rd and 4th movts from Suite (General Music).
SEAR, W. 1st and 2nd movts from Sonatina for Tuba and Piano (Cor Publishing).
UBER, D. Summer Nocturne (Southern Music).
VAUGHAN WILLIAMS, R. Any three from *Six Studies in English Folk Song* (Stainer & Bell).
From *A Little Light Music,* ed. Iveson (Brass Wind):
COLEMAN/STEWART. Come Follow the Band.
From *Jazzed Up Too*, ed. Ramskill (Brass Wind):
RAMSKILL. Back Chat.

List D. Orchestral excerpts

From *Tuba Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at the examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 5176

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies

BLAZHEVICH, V. No 6, 7, 8, 9, 10, 11, 14, 18, 20, 21, 22, 23, 24, 26, 29, 30, 31 or 32, from *70 Studies for BB♭ Tuba* , Vol I (Robert King/Leduc).
BLAZHEVICH, V. No 43, 51, 62, or 63 from *70 Studies for BB♭ Tuba* , Vol II (Robert King/Leduc).
BORDOGNI, M. No 5, 7, 9, 10, 11, 12, 13, 14, 15, 19, 26 or 33 from *43 Bel Canto Studies* (Robert King/Leduc).
KOPPRASCH, C. No 15, 16, 17, 18, 20 or 22 from *60 Studies* (Robert King/Leduc).
UBER, D. No 16 from *25 Early Studie*s (Southern Music).
VASILIEV, S. No 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14 or 15 from *24 Melodious Etudes* (Robert King/Leduc).
From *60 Musical Studies,* Seiber, Book II, trans. Kuehn (Southern Music):
No 53, 54, 55, 56, 57, 58, 60, any two to count as one work.
From *28 Advanced Studies,* trans. Kuehn (Southern Music):
No 1 or 6.

List B. Pre Twentieth Century

BACH, J.S. Air and Bourée (Fischer).
BEETHOVEN/BELL. Theme and any two variations except Variation 1 from Variations on the theme from Judas Maccabaeus by Handel (Fischer).
BRAHMS/LITTLE. Any three from *Five Brahms Songs,* to count as one work (Southern Music).
HANDEL, G. 3rd movt, Larghetto and 4th movt, Gavotte from Sonata in C Major (Editions Marc Reift).
TELEMANN, G. arr. CHIDESTER. Prelude and Allegretto (Southern Music).
From *First Solos for Tuba*, ed. Wekselblatt (Schirmer):
Hornpipe, No 14.
From *Master Solos for Tuba* Intermediate Level (Hal Leonard):
BACH. Siciliano and Chorale.
HAYDN. Two Classical Themes.
SCHUMANN. Romance, No 3.

List C. Twentieth Century

FRACKENPOHL, A. Concertino (Robert King/Leduc).
HADDAD, D. 2nd and 3rd movts from *Suite for Tuba* (Shawnee).
HOLMES, P. Lento (Shawnee).
JACOB, G. Three contrasting movts from *6 Little Tuba Pieces* (Emerson).
JACOB, G. Mazurka or Bourree from *Tuba Suite* (Boosey & Hawkes).
NELHYBEL, V. 1st, 2nd and 5th movts from *Suite* (General Music).
OSTRANSKY, L. Serenade and Scherzo from *Concert and Contest Collection*, ed. Voxman (Rubank).
POWELL. Introduction and Blues from *Master Solos for Tuba,* Intermediate Level (Hal Leonard).
RIMSKY-KORSAKOV, N. Andante Cantabile from *Concert and Contest Collection,* ed. Voxman (Rubank).
SOWERBY, L. Chaconne (Fischer).
UBER, D. Delaware Rhapsody (Kendor).

UBER, D. Romance (Kendor).
From *First Solos for Tuba*, ed. Wekselblatt (Schirmer):
Carnival of Venice, No 17.
From *Solos for Tuba Player*, ed. Wekselblatt (Schirmer):
SHOSTAKOVICH. Polka (from *The Age of Gold*).

List D. Orchestral excerpts

From *Tuba Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at the examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 5177

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies

BLAZHEVICH, V. No 16, 17, 19, 25, 27, 28, 33, 34, 36 or 38 from *70 Studies for BB♭ Tuba*, Vol I (Robert King/Leduc).
BLAZHEVICH, V. No 44, 47, 49, 50, 52, 53, 54, 55, 56, 60, 61 or 64 from *70 Studies for BB♭ Tuba*, Vol II (Robert King/Leduc).
BORDOGNI, M. No 16, 17, 18, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31 or 32 from *43 Bel Canto Studies* (Robert King/Leduc).
KOPPRASCH, C. No 19, 21, 23, 24, 25, 26, 27, 31, 33, 35, 37, 38, 39, 42 or 43 from *60 Studies* (Robert King/Leduc).
VASILIEV, S. No 12, 13, 16, 17, 18, 19, 20, 21, 22, 23 or 24 from *24 Melodious Etudes* (Robert King/Leduc).
From *28 Advanced Studies*, trans. Kuehn (Southern Music):
No 3, 4, 5, 7, 8, 9, 10, 11, 14, 17, 18 or 19.
From *Performance Studies* for tuba (Sheridan)(de Haske):
DOSS. Alte Zauberkiste.
MOREN. Bagatelle.
SWERTS. Badineri.
SWERTS. Tuba Rag.
SCHOONENBEEK. Capricious

List B. Pre Twentieth Century

BACH, J.S. Either Minuet No 1 or Minuet No 2 from Cello Suite No 1 (Belwin Mills).
BACH, J.S. arr. HILGERS. Any two movts from Sonate No II (Editions Marc Reift).
ECCLES, H. arr. CALDARISE. Sonata in G Minor (Potenza).
MARCELLO, B. arr. LITTLE and NELSON. Sonata No 5 in C major (Southern Music).
From *The Romantic Tuba*, arr. Caldarise (Potenza): Any one.
From *Bach for the Tuba*, arr. Bixby (WIM):
Vol I
No 2, 3 or 15, any two to count as one work.
Vol II
Partita No 2 in C minor, Prelude, No 1.
Partita No 1 in B♭, Minuets 1 and 2, No 3.

List C. Twentieth Century

BARAT, J. Introduction and Dance (Southern Music).
FRACKENPOHL, A. Two contrasting movts from Sonata (Kendor).
HANSON, R. Romance (AMC).
HARTLEY, W. Suite for Unaccompanied Tuba (Elkan Vogel).
JACOB, G. Prelude from Tuba Suite (Boosey & Hawkes).
LEBEDEV, A. Concert Allegro (Hofmeister).
STEVENS, J. Triumph of the Demon Gods (Manduca).
TCHEREPNIN, A. Andante, Op. 64 (Belaieff).
TOMASI, H. Être ou ne pas être (Leduc).
VAUGHAN, R. Concertpiece No 1 (Fema).
WEEKS, C. Triptych (Robert King/Leduc).
WILDER, A. 4th and 5th movts from Effie Suite No 1 (Wilder Music).

List D. Orchestral excerpts

From *Tuba Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at the examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 5178

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Tuba Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies

BLAZHEVICH, V. No 45, 46, 48, 57, 58, 65, 66, 67, 68 or 69 from *70 Studies for BB♭ Tuba*, Vol II (Robert King/Leduc).
BLAZHEVICH, V. No 35, 37, 39, 40, 41 or 42 from *70 Studies for BB♭ Tuba*, Vol I (Robert King/Leduc).
BORDOGNI, M. No 34, 35, 36, 37, 38, 39, 40, 41, 42 or 43 from *43 Bel Canto Studies* (Robert King/Leduc).
KOPPRASCH, C. No 28, 29, 30, 32, 34, 36, 40, 41, 44, 45, 47, 48 or 49 from *60 Studies* (Robert King/Leduc).
From *28 Advanced Studies*, trans. Kuehn (Southern Music):
No 2, 12, 13, 15, 16, 20, 21, 22, 23, 24, 25, 26, 27 or 28.
From *Performance Studies* for tuba (Sheridan)(de Haske):
ELLERBY. El Patricko Latino.
ELLERBY. El Patricko del Cigarro.
SPARKE. Return Journey.
SPARKE. Two Sides of the Same Coin.
VAN DER ROOST. Allegria.
VIZZUTTI. Fast and Rhythmic.

List B. Pre Twentieth Century

CAPUZZI, A. Andante and Rondo, ed Catelinet (Hinrichsen/Peters).
GABRIELI, D. Ricercar, trans Morris (Shawnee).
HANDEL, G. 2nd and 5th movts from Sonata in C Major, all are required to count as one work (Editions Marc Reift).
MARCELLO, B. arr. LITTLE and NELSON. Sonata No 1 in F major (Southern Music).
MONTI, V. arr. REIFT. Csardas (Editions Marc Reift).
SENAILLÉ, J. Introduction and Allegro Spiritoso (Hinrichsen).
TELEMANN, G. Twelve Fantasies for Unaccompanied Trombone, No 1, trans. and ed. by Alan Raph (Fischer).
VIVALDI, A. Sonata in A minor (Shawnee).
From *Bach for Tuba,* arr. Bixby (WIM):
Vol I
No 12, 14, 18, 21, any two to count as one work.
Vol II
Well Tempered Clavier Book 1 No X Prelude, No 7.

List C. Twentieth Century

ARNOLD, M. Fantasy for Tuba (Faber).
BERNSTEIN, L. Waltz for Mippy III (Schirmer).
BEVERSDORF, T. Sonata (Southern Music).
BODA, J. Sonatina (Robert King/Leduc).
JACKMAN, A. Any two from Three Tuba Rags (Novello).
JACOB, G. Galop and one other movt from Suite for Tuba (Boosey & Hawkes).
PAGE, R. Why a Dot and Not a Duck from *Tubaphonics* (Currency Press).
ROSS, W. Tuba Concerto (Boosey & Hawkes).
SZETO, C. Studies Nos 1 and 2 from *Tubaphonics* (Currency Press).
WILDER, A. 1st and 2nd movts from Effie Suite No 1 (Wilder Music).
WOOD, S. Alien from *Tubaphonics* (Currency Press).

List D. Orchestral excerpts

From *Tuba Technical work & Orchestral excerpts* (AMEB, 2020) or from the recommended list of Orchestral excerpts at the beginning of the syllabus, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The examiner will choose two of the four excerpts selected to be played at the examination.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc.).
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the tuba, with special consideration given to any implications this may have upon the repertoire that is performed.

Candidates must provide the examiners with clear, unmarked copies of all scores.

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The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability.

Candidates are to provide a copy of each work for the use of examiners.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a Credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from either or both of Lists A and B at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

BAADSVIK. Fnugg (Ovation).
BLAZHEVICH, V. No 70 from *70 Studies for BB♭ Tuba*, Vol II (Robert King/Leduc).
HARTLEY, W. Music for Tuba Solo (Philharmusica Corporation).
KOPPRASCH, C. Any two of No 52, 53, 54, 55, 56, 57 or 58 from *60 Studies for Tuba* (Robert King/Leduc).
MAENZ, O. Any one from *12 Studies* (Hofmeister).
PERSICHETTI, V. Serenade No 12 (Presser).
POWELL. Midnight Realities (Brass Press).
SARCICH, P. Chaconne in B♭ (Currency Press).
From *Bach for the Tuba*, arr. Bixby (WIM):
Vol I
No 1, 4, 5, 6, 11, 13, 19, 23, any two to count as one work.
Vol II
Sonate, No 6, p 25, any two movts.
TELEMANN, G. Twelve Fantasies for Unaccompanied Trombone, No 3, trans and ed. by Alan Raph (Fischer).
WIGGINS, C. Soliloquy X for Solo Tuba, Op. 94 No 10 (Neuschel Music).

List B

BACH, J.S. arr. HILGERS. Adagio for Tuba & Klavier/Orgel (Editions Marc Reift).
BACH, J.S. arr. HILGERS. O Mensch, bewein' dein' Sünde gross for Tuba & Organ, The organ part may be played on piano (Editions Marc Reift).
GREGSON, E. Tuba Concerto (Novello).
HINDEMITH, P. Sonata 1943 (Schott).
LEBEDEV, A. Konzert Nr. 1 (Hofmeister).
PLOG, A. 3 Miniatures (Editions BIM).
SHOSTAKOVICH, D. arr. BOBO. Adagio from *The Limpid Stream* (Encore Music Publishing).
UBER, D. Legend of the Purple Hills (Southern Music).
WILDER, A. Suite No 1 (Wilder Music).
From *Bach for the Tuba*, arr. Bixby (WIM):
Vol I
Any two to count as one work, except those works listed in 7th grade.
Vol II
Any two to count as one work.

List C. Own Choice

Work of Own Choice of at least five minutes' length which may be drawn from List B or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item, must be brought to the examination for use by the examiners.

Section II. General knowledge

To include familiarity with the historical development of the tuba.

LICENTIATE 5181

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B and C.

Further works to make up the minimum time of the programme may be drawn from either or both of Lists A or B at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

Candidates must present one complete work in the programme from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A. Unaccompanied Work

ADLER, S. Canto VII (Boosey & Hawkes).
GREGSON, E. Alarum (Gramercy).
KRAFT, W. Encounters II (Editions BIM).
PENDERECKI, K. Capriccio (Schott).
POORE, M. Vox Superius (Arts Lab Publishing).
RECK, D. Five Studies for Tuba Alone (Peters).

From *Bach for the Tuba*, arr. Bixby (WIM):
Vol I
No 7, 8 and 9
No 10 and 16
No 17 and 20
No 24, 25 or 26.
Vol II
Partita No 1 in B♭, No 3, any three movts of Prelude, Courante, Sarabande, Gigue.
Goldberg Variations, No 4, any two variations.

List B

ELLERBY, M. Concerto (Studio).
FORSYTH, M. Three Slovak Scenes (Kookaburra).
HEIDEN, B. Concerto (Peer International).
HOROVITZ, J. Concerto (Studio).
KENNY, M. Concerto for Tuba and Piano (Kelly Sebastian).
LEBEDEV, A. Konzert Nr. 2 (Hofmeister).
LOVELOCK, W. Concerto (All Music Publishing).
SALZEDO, L. Sonata (Chester).
VAUGHAN WILLIAMS, R. Concerto for bass tuba (OUP).
WILLIAMS, J. Concerto for Tuba (Hal Leonard).

List C. Own Choice

Work of Own Choice of at least five minutes' length which may be drawn from List B or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item, must be brought to the examination for use by the examiners.

Section II. General knowledge

To include familiarity with the historical development of the tuba.

Tuba (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade, 8 for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Tuba (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the front section of this syllabus (except 'General knowledge guidelines' which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Grade 1 – Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from List A, and 2 works from the combined List B/List C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Grades 2, 3 and 4 – Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6180

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6181

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6182

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6183

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6184

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for **1. Musicality** and **2. Technique** in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List works + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral Excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6185

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6186

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6187

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6188

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Euphonium

Euphonium (Comprehensive)

General notes

Important information

Candidates and teachers should also refer to the following sections of the Manual: Regulations and General Requirements.

General knowledge guidelines

Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Instruments

Level 1

A three- or four-valved instrument may be used.

Level 2

A four-valved instrument is strongly suggested. However no discrimination will be made against candidates if their instrument is not of the compensating type, but candidates will need to choose their examination programme with care. The low B natural below the staff will be optional.

Level 2 (Certificate of Performance) and Level 3

It is expected that (Certificate of Performance) and Level 3 will be performed on a compensating four-valved instrument.

Repeats

Although repeats are not required in examinations, some early grade pieces have a first section of four or eight bars. Where this occurs it is suggested that the repeats be performed in order to achieve a musical balance of phrases.

Cadenzas

In applicable works in grade examinations up to and including Grade 6, candidates are encouraged to include cadenzas. From Grade 7, cadenzas must be included where indicated in concerto movements. The use of original or composers' own cadenzas is encouraged where these exist, although candidates may choose their own cadenzas. Where candidates choose to present their own cadenzas, consideration must always be given to the suitability of the cadenza to the musical style and period of the concerto.

Blazhevich Clef studies for trombone

Blazhevich's *Clef studies for trombone* (MCA) is no longer available for purchase in Australia. Blazhevich's *School for Trombone in Clefs* (East-West Music) and *Studies in all Clefs* (EMR) both contain the same studies as *Clef studies for trombone*, which are given the same study numbers in both publications. Candidates may use either *School for Trombone in Clefs* or *Studies in all Clefs* where indicated.

Publication versions

Many brass publications exist in multiple versions for instruments in the brass family. Unless otherwise indicated, the listings on this syllabus refer to the euphonium version of any such publication.

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Fink, R.H. *Introducing the Alto Clef for Trombone*. Athens, OH: Accura Music, 1968.

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Klay, E. *Daily Exercises for B♭/F Trombone*. Balwyn: Australian Brass Works Pty. Ltd., 1993.

Marsteller, R.L. *Basic Routines for Trombone*. San Antonio: Southern Music Company, 1974.

Morris, W. and Perantoni, D. *Guide to the Tuba Repertoire: The New Tuba Source Book.* Bloomington, IN: Indiana University Press, 2006.

Payne, B. ed. Bowman and Werden. *Euphonium excerpts from the standard band and orchestra library.* Salem, Conn: Cimarron Music Press, 2005.

Phillips, H. and Winkle, W. *The Art of Tuba and Euphonium.* New Jersey: Summy-Birchard, 1992. (Alfred)

LEVEL 1

BEGINNING

PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical Work;
- Performance of the Technical Work at the indicated tempo;
- Well-balanced stance, posture and appropriate, comfortable position of hands and arms;
- Breath control;
- Rhythmic precision;
- Accurate and systematic fingering with right-hand fingers held close to valve caps;
- Clear tone;
- Clean articulation and even *legato*;

- Accurate intonation and consistency of pitch;
- Performance of dynamics as specified;
- Performance of all Technical Work from memory.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting style and tempi, drawn from the lists, the candidate is required to demonstrate:

- Accurate performance of all pieces;
- Performance of each piece at the indicated tempo;
- Well-balanced stance, posture and appropriate, comfortable position of hands and arms;
- Breath control;
- Rhythmic precision;
- Accurate and systematic fingering with right-hand fingers held close to valve caps;
- Clear tone and clean articulation;
- An even *legato*;
- Accurate intonation and consistency of pitch;
- Performance of dynamics as specified;
- Considerations of style, phrasing and articulation appropriate to each work.

Extra lists (Grades 2, 3 and 4)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 1

- The ability to sing the tonic note at the end of a short unfinished phrase;
- The ability to clap a passage in duple or triple time;
- The ability to sing a short phrase combining melody and time.

Grade 2

- The ability to clap a passage in duple or triple time;
- The ability to sing a short phrase combining melody and time;
- The ability to sing the higher or lower of two notes as specified for this grade.

Grade 3

- The ability to clap a passage and state whether it is in duple or triple time;
- The ability to sing a short phrase combining melody and time;
- The ability to sing the higher or lower of two notes as specified for this grade;
- The ability to sing and name a melodic interval as specified for this grade.

Grade 4

- The ability to clap a passage and state whether it is in duple or triple time;
- The ability to sing and name a melodic interval as specified for this grade;
- The ability to sing one part of a two-part progression as specified for this grade;
- The ability to sing the middle note of a triad as specified for this grade.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm;
- Accuracy in pitch;
- Performance at the tempo indicated in the music;
- Dynamics, articulation and style as indicated.

General knowledge

The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this manual).

PRELIMINARY 5150

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● ***From AMEB Trombone & Euphonium Preliminary Series 2*:**
FERRIER, T. *Stepping up, stepping down*
HERFURTH, C. *Boat song*
TRADITIONAL arr. HODGSON. *Frère Jacques*
TRADITIONAL arr. ROSS. *Laughing song*

AMEB Manual List:

From *A tune a day*, arr. HERFURTH. (Boston Music)
TRAD. *The boat song* Lesson 5 No 8
HERFURTH. *Melody* No 4 from *Supplementary material for lessons 1, 2, 3, 4 & 5*
TRAD. *Old English* Lesson 6 No 4

From *Winner scores all* Trombone, arr. LAWRANCE. (Brass Wind)
DYLAN, B. *Blowing in the wind*
WEISS, S. and BAUM, B. *Music! Music! Music!*

From *Easy winners* Trombone, arr. LAWRANCE. (Brass Wind)
TRAD. *Shepherd's hey*
TRAD. *Light up the fire*
TRAD. *Branle des Sabots*
STEPT, S. *Don't sit under the apple tree*

From *Brass mania* Trombone (bass clef), ed. LEGGE. (Warwick Music)
LEGGE, S. *5 note study*
LEGGE, S. *Mix and match*
LEGGE, S. *Run around*

From *40 progressive melodic studies for brass* – trombone, ed. SAGLIETTI (Warwick Music)
SAGLIETTI, C. *Study* No 1
SAGLIETTI, C. *Study* No 2
SAGLIETTI, C. *Study* No 3
SAGLIETTI, C. *Study* No 4
SAGLIETTI, C. *Study* No 5
SAGLIETTI, C. *Study* No 6

TAYLOR, A. *A short march for short arms* No 1 from *Simple studies on trombone technique* (Warwick Music)

From *Bush buddies*, ROSS. (bilbymusic.com.au):
Powerful owl No 1
Cassowary No 2
Peregrine falcon No 3

List B. Solo

● ***From AMEB Trombone & Euphonium Preliminary Series 2*:**
BEETHOVEN, L. van. arr. HODGSON. *Song of joy* 4th movement from *Symphony* No 9 Op. 125
GRIEG, E. arr. THORP. *Morning* from *Peer Gynt suite* Op. 46
SULLIVAN, A. arr. HOWELL. *Theme* from *H.M.S. Pinafore*
TRADITIONAL arr. FERRIER. *The grand old Duke of York*

AMEB Manual List:
From *Brass mania* Trombone (bass clef), ed. LEGGE. (Warwick Music)
MONK, W.H. *Abide with me*
TRAD. *When the saints*
TRAD. *This old man*
From *Tremendous Tunes for trombone* Volume 1, arr. THORP. (Thorp Music)
BEETHOVEN, L. van. *Theme from symphony No 9*
GRIEG, E. *Morning from Peer Gynt suite*
SIBELIUS, J. *Finlandia*
TRAD. *Good King Wenceslas*
LESLEY, S. *Old John Braddle-Um* from *Trevor trombone* Book 1 (Warwick Music)
YATES, M. *March of the socks* from *Playtime* (Warwick Music)
TRAD. arr. FERRIER, T. *The grand old Duke of York* (timferriermusic.com)

List C. Solo
● ***From AMEB Trombone & Euphonium Preliminary Series 2*:**
ELLIS, P. *Slide rules*
FAIRLIE, E. *Pobblebonk*
GREENHILL, E. *Ruins of a lost city*
TRADITIONAL arr. ROSS. *When the saints go marching in*
AMEB Manual List:
From *Brass mania* Trombone (bass clef), ed. LEGGE. (Warwick Music)
LEGGE, S. *Hill climb*
LEGGE, S. *Cross fire*
LEGGE, S. *Cascades*
LEGGE, S. *Coconut calypso*
From *The Boosey brass method – trombone* Repertoire book A, ed. MORGAN. (Boosey & Hawkes)
MORGAN, C. *Fanfare and march*
MORGAN, C. *Good time rag*
MORGAN, C. *Blues*
MORGAN, C. *Melody for Maea*
NORTON, C. *Sad moments*
NORTON, C. *Martial arts*
FERRIER, T. *Blew the blues* (timferriermusic.com)
VAN DER STRUIK, G. *Spring buds* (Kookaburra Music)

Section III. Aural tests, General knowledge

GRADE 1 5151

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies
● **From *AMEB Trombone & Euphonium Grade 1 Series 2*:**
BARNSLEY, M. *Charred olives*
PARKES, D. *Etude*
ROSS, C. *Turtle's tune*
THORP, J. *Wish bone*
● **From *AMEB Orchestral Brass Euphonium Series 1*:**
DAVIS. Dynamic Study.
BAY. Slur Study.
BAY. Scale Study.
BAY. Fingering Study.
● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
McPHERSON. Tonguing Study.
McPHERSON. *Legato* Study.
McPHERSON. Articulation Study.
AMEB Manual List:
From *Method for Trombone,* Arban ed. Raph (Fischer):
No 2 or 3, p 14.
From *From Treble Clef to Bass Clef Baritone*, Fink (Accura):
No 2, 3, 5, 7, 8 or 9.
From *Skilful Studies for Baritone or Euphonium*, Sparke (Anglo Music):
No 1, Morning Minuet.
No 3, Modal Melody.
No 4, Summer Sunrise.
From *First Tunes and Studies for The Trombone or Euphonium*, Wiggins (OUP):
No 26 or 27.

List B. Solo
● **From *AMEB Trombone & Euphonium Grade 1 Series 2*:**
BACH, J.S. arr. ROSS. *Jesu, joy of man's desiring* from *Herz und Mund und Tat und Leben* BWV 147
DVOŘÁK, A. arr. HODGSON. *Theme* 2nd movement from *Symphony* No 9
HAYDN, J. arr. HOWELL. *Emperor's hymn*
PEZOLD, C. arr. HOWELL. *Minuet in G major* from *Notenbüchlein für Anna Magdalena Bach* BWV Anh. 114
● **From *AMEB Orchestral Brass Euphonium Series 1*:**
TALLIS. arr. GOUT. God Grant We Grace.
RUSSIAN FOLKSONG. arr. GOUT. Easter Hymn.
HANDEL. arr. WEDGWOOD. See the Conqu'ring Hero Comes.
● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
TCHAIKOVSKY. Chanson Russe.
TRAD. The Barley Break.
TRAD. When the Saints.
TRAD/BACH. Vom Himmel hoch.
AMEB Manual List:
FITZENHAGEN, W. Russian Song Without Words, No 1 from *First Book Trombone Solos,* ed. Goodwin/Pearson (Faber).
From *Winner Scores All*, ed. Lawrance (Brasswind Publications):
SUSATO. La Morisque.
TCHAIKOVSKY. Capriccio Italien.
From *Bravo! Trombone*, arr. Barratt ed. Taylor (Boosey and Hawkes):
BACH, W. Air.
FRENCH FOLK SONG. Fais Dodo.
SPANISH FOLK SONG. Spanish Air.

List C. Solo
● **From *AMEB Trombone & Euphonium Grade 1 Series 2*:**
COLLINS, B. *The hustle*
DAVIS, J. *Master of disguise*
FAIRLIE, E. *Heckadiddle*
GREENHILL, E. *The lazy wombat*
● **From *AMEB Orchestral Brass Euphonium Series 1*:**
McKIMM. Love in the Garden.
POLLARD. Sounding the Distant Bell.
FISHER. Pebble Beach.
● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
BAILEY. Mister Smooth.
BRUMBY. Twilight Hymn.
HOLLEY. Rain Time.
ROSS. Frogs and Bilby.
AMEB Manual List:
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):

No 10, Magpie Melody.
No 11, Let's Rock.
No 12, Wombat Waddle.
From *Skilful Solos for Baritone or Euphonium,* Sparke (Anglo Music)
No 1, Nice to See You Again.
No 3, Summer Siesta.
From *Winners Galore*, ed. Lawrance (Brasswind Publications):
RENDELL/THOMAS. Birdie Song.
From *Bravo! Trombone* arr. Barratt ed. Taylor (Boosey and Hawkes):
Ballyhoo.
Parasaurolophus.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 5152

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

● **From *AMEB Trombone & Euphonium Grade 2 Series 2*:**
BARNSLEY, M. *Chilli the rat*
FERRIER, T. *Aeolian study*
THORP, J. *Chroma zone*
WATTS, I. arr. HODGSON. *Joy to the world*

● **From *AMEB Orchestral Brass Euphonium Series 1*:**
DAVIS. Scale Study.
BLAZHEVICH. Study.
BAY. Flexibility Study and Scale Study.
BAY. Fingering Study and Slur Study.

● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
HOLLEY. Contemporary Study.
McPHERSON. Study No 1.
McPHERSON. Study No 2.
McPHERSON. Study No 3.

AMEB Manual List:
WIGGINS, B. No 31 or 35 from *First Tunes and Studies for the Trombone or Euphonium* (OUP).
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 6, Chromatic Study.
No 11, Warm Up Study.
From *Method for Trombone*, Arban ed. Raph (Fischer):
No 11, 12 or 14 , pp. 17-18.
From *40 Progressive Etudes,* ed. Hering (Fischer):
Any one of Nos 1 to 6.

List B. Solo

● **From *AMEB Trombone & Euphonium Grade 2 Series 2*:**
BARNES, C. *The young artist*
HANDEL, G. arr. ROSS. *Where'er you walk* from *Semele* HWV 58
MENDELSSOHN, F. arr. HODGSON. *Theme* 2nd movement from *Symphony* No 3 Op. 56
TRADITIONAL arr. HOWELL. *Botany Bay*

● **From *AMEB Orchestral Brass Euphonium Series 1*:**
VERDI. arr. WERETKA. La Donna È Mobile.
HOLST. arr. PHILPOT. Theme.
ELGAR. arr. PHILPOT. Land of Hope and Glory.
BACH, W.F. arr. BARRATT. Air.

● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
CLARKE. Minuet.
FOSTER. Massa's in de Cold Cold Ground.
ANON. Variations on Goe from my Window.
TRAD. Skye Boat Song.

AMEB Manual List:
From *First Book of Trombone Solos,* ed. Goodwin/Pearson (Faber):
FITZENHAGEN. Air Slave, No 2.
HOLBORNE. The Fruits of Love, No 5.
MONTEVERDI. Ave Maris Stella, No 7.
From *Learn as You Play Trombone and Euphonium,* ed. Wastall (Boosey & Hawkes):
BEETHOVEN. Marmotte, p 35.
GLUCK. Aria, p 19.
PURCELL. Rigaudon, p 19.
From *Winners Galore*, ed. Lawrance (Brasswind Publications):
TRAD. WELSH FOLK SONG. Calon Lan.

List C. Solo

● **From *AMEB Trombone & Euphonium Grade 2 Series 2*:**
COLLINS, B. *Chapel drive*
FAIRLIE, E. *Ta-da!*
GREENHILL, E. *There's something about rain*
TERRACINI, P. *Good night*

● **From *AMEB Orchestral Brass Euphonium Series 1*:**
BROADSTOCK. Danny's Song.
CLARKE-JONES. Paragliding.
DEVISSER. One Extra Minute.

● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
BAILEY. Little Swinger.
BAILEY. Rocket Up.
BRUMBY. Berceuse.
DREYFUS. The Doll's House.
GROSS. Brass in Three.
GROSS. A Little Hymn.
GROSS. Brass Fun!

AMEB Manual List:
RAMSKILL, R. Scarborough Fair, No 7 from *All Jazzed Up* (Brasswind Pubications).
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 13, Rainforest Melody.
No 14, Let's Swing.
No 16, Rock On!
From *Trombone, A Traveller's Guide – Opus One,* Farrands (davidfarrands.com):
Happy Campers.
This Ain't No Blues.
From *The Clifford Barnes Trombone Album*, Barnes (Boosey & Hawkes):
The Young Genius
The Young Virtuoso

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 5153

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

- **From *AMEB Trombone & Euphonium Grade 3 Series 2*:**
  PRAETORIUS, M. arr. ROSS. *Springtanz* No 183 from *Terpsichore, musarum aoniarum quinta*
  PRUSSING, R. *Study*
  TRADITIONAL arr. HOWELL. *The drover's dream*
  WILSON, E. *Slippin' slide*
- **From *AMEB Orchestral Brass Euphonium Series 1*:**
  DAVIS. Articulation study.
  ARBAN. Study.
  BLAZHEVICH. Study.
  McKENZIE. Jazz Study.
- **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
  McPHERSON. Study No 1.
  McPHERSON. Study No 2.
  McPHERSON. Study No 3.

AMEB Manual List:

WIGGINS, B. No 45 or No 46 from *First Tunes and Studies for The Trombone or Euphonium* (OUP).

From *Method for Trombone*, Arban ed. Raph (Fischer):
No 29, 30, 32 or 33, pp. 21–22.

From *40 Progressive Etudes,* ed. Hering (Fischer):
Any one of Nos 7 to 15.

From *Skilful Studies for Baritone or Euphonium*, Sparke (Anglo Music):
No 22, Rondino.
No 30, Contrasts.
No 34, Penny Parade.

List B. Solo

- **From *AMEB Trombone & Euphonium Grade 3 Series 2*:**
  ALBÉNIZ, I. arr. ROSS. *Tango* No 2 from *España* Op. 165
  ELGAR, E. arr. ROBERTSON. *Pomp and circumstance* No 1 from Op. 39
  HUMPERDINCK, E. arr. HODGSON. *Abendsegen (Evening prayer)* from *Hänsel und Gretel*
  TRADITIONAL arr. HOWELL. *Greensleeves*
- **From *AMEB Orchestral Brass Euphonium Series 1*:**
  PEZEL. arr. KRUMPFER. Intrada.
  BACH. arr. KLAY. Menuett II.
  BIZET. arr. VAN BEEKUM. Marche des Rois.
  CORELLI. arr. POWELL. Prelude.
- **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
  TRAD. Folk Song Blues.
  PURCELL. Trumpet Tune.
  SAINT-SAËNS. Royal March of the Lion.
  VERDI. Chorus of the Hebrew Slaves.

AMEB Manual List:

GOTTSCHALK, L. Hail Columbia, No 1 from *Second Book of Trombone Solos,* ed. Goodwin/Pearson (Faber).

GRIEG, E. Heroic Song, No 7 from *The Really Easy Trombone Book,* ed. Gout (Faber).

From *The Green and Pleasant Trombone Book*, arr. Mowat (Brasswind Publications):
ENGLISH TRAD. Agincourt Song.
PARRY. Green and Pleasant (Jerusalem).
PURCELL. A Farewell.

From *First Solos for the Trombone Player,* ed. Smith (Schirmer):
GIORDANI. Caro mio ben.
SCHUBERT. Litany.

From *Learn as You Play Trombone and Euphonium*, ed. Wastall (Boosey & Hawkes):
DIABELLI. Serenade, p 22.
POGSON. Autumn Gold, p 23.

List C. Solo

- **From *AMEB Trombone & Euphonium Grade 3 Series 2*:**
  DAVIS, J. *Berceuse for Bethany*
  FAIRLIE, E. *A little epic*
  GREENHILL, E. *Magpie, it's time to leave the nest!*
  TERRACINI, P. *Wombat waltz*
  WEDGWOOD, P. *Easy tiger*
- **From *AMEB Orchestral Brass Euphonium Series 1*:**
  FISHER. Daybreak.
  TRAD. arr. SIMS and SIMS. The Lachlan Tigers.
  KRUMPFER. Sport und Spiel.
  NELHYBEL. Allegro marcato.
- **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
  BAILEY. Soft Winds.
  BAILEY. Cool It!
  BRUMBY. In Memoriam.
  HOLLEY. Potato Flower.
  ROSS. Ballade.

AMEB Manual List:

BAILEY, K. Moonlight Air or Snappy Rag, from *Jazz Incorporated,* Vol 1 (Kerin Bailey Music).

From *Trombone, A Traveller's Guide – Opus One*, Farrands (davidfarrands.com):
We're Off To London.
Wow, a Chromatic Circus Carnival.

From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 18, High Seas Adventure.
No 19, Possum on my Roof.

From *The Clifford Barnes Trombone Album,* Barnes (Boosey & Hawkes):
The Young Artist
The Young Maestro

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 5154

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. Accompaniment must be provided for works requiring an accompaniment. At least one item presented for examination should be accompanied.

List A. Studies

- **From *AMEB Trombone & Euphonium Grade 4 Series 2*:**
  COLLINS, B. *Syncopated study*
  FAIRLIE, E. *Etude*
  KELLY, B. *Study in contrast*
  WILSON, E. *The funny bone*
- **From *AMEB Orchestral Brass Euphonium Series 1*:**
  CALLAND. Felicity's Fanfare.

DAVIS. Style Study.
CLARKE. Studies.
ARBAN. Study.

● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
HOLLEY. Contemporary Study in $\frac{3}{4}$ Time.
HOLLEY. Modern Study.
HOLLEY. Study.
McPHERSON. Chromatic Study.

AMEB Manual List:
From *Method for Trombone*, Arban ed. Raph (Fischer):
No 47, p 27.
No 48, p 28.
No 9, p 30.
From *60 Selected Studies,* Vol 1, Kopprasch (IMC, Zen-on Music, Fischer):
No 3, 5, 8 or 11.
From *Intermediate Studies for Developing Artists on the Trombone and Euphonium*, Hilliard (Meredith Music):
Arpeggio.
Kurt.
March.
From *Skilful Studies for Baritone or Euphonium*, Sparke (Anglo Music):
No 40, Party Piece.
From *First Tunes and Studies for The Trombone or Euphonium,* Wiggins (OUP):
No 78 or 92.

List B. Solo

● **From *AMEB Trombone & Euphonium Grade 4 Series 2*:**
BIZET, G. arr. HODGSON. *Toreador song* from *Carmen*
DVOŘÁK, A. arr. ROSS. *Slavonic dance* No 2 from *Slovanské tance* Op. 72
HASSE, J. arr. GOWER. *Passepied* 1st movement from *Suite*
VERDI, G. arr. HOWELL. *Triumphal march* from *Aïda*

● **From *AMEB Orchestral Brass Euphonium Series 1*:**
MARCELLO. Largo.
GALLIARD. Andantino.
BACH, J.S. arr. KLAY. Sarabande.
CORELLI. arr. POWELL. Minuet.

● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
ANON. Trumpet March.
BRAHMS. Two Songs.
HANDEL. March.
MUSORGSKY. Promenade.

AMEB Manual List:
ADAMS, S. arr. GLENN. The Holy City (Boosey & Hawkes).
BACH, J.S. arr. MOWAT. March or Polonaise, from *Bach for Trombone* (Brasswind Publications).
CORELLI, A. Sarabanda and Gavotta [both movements required] from *Concert and Contest Collection,* ed. Voxman (Rubank).
From *First Book of Trombone Solos,* ed. Goodwin/Pearson (Faber):
BASSANO. Galliard, No 15.
TCHAIKOVSKY. Theme from Rococo Variations, No 14.
From *First Solos for the Trombone Player,* ed. Smith (Schirmer):
MENDELSSOHN. If with all your hearts.
MENDELSSOHN. Theme from Italian Symphony.
SCHUBERT. Ave Maria.
SCHUBERT. Theme from Symphony 5.

List C. Solo

● **From *AMEB Trombone & Euphonium Grade 4 Series 2*:**
BLACKSHAW, J. *Tilly's dream*
CLÉRISSE, R. *Prière*
TERRACINI, P. *Blue train*
THORP, J. *Hip bone*

● **From *AMEB Orchestral Brass Euphonium Series 1*:**
McKENZIE. Mixed Berries.
COOPER. Sevens.
BRODBECK. Busy Body.
CAMPBELL. Stillness.

● **From *AMEB Brass Series 1*: Either the B♭ Version in the Treble Clef or the C Version in the Bass Clef**
BAILEY. Lightly Latin.
BRUMBY. Song of the Bard.
DREYFUS. Nullabor Hideout.
GROSS. Dance.
HOLLEY. Soft Sun.
ROSS. Caprice.

AMEB Manual List:
BAILEY, K. Blue Mood or Devil May Care from *Jazz Incorporated* Vol 1 (Kerin Bailey Music).
From *Trombone, A Traveller's Guide – Opus One*, Farrands (davidfarrands.com):
A Cuban Mambo.
From *23 Top Tunes for Trombone or Euphonium*, Ross (Bilby Music):
No 21, Blue Mountain.
No 23, The Wanderer.
From *Skilful Solos for Baritone or Euphonium*, Sparke (Anglo Music):
No 9, Could You Repeat That?
No 11, Scales of Justice.
No 18, Fives and Threes.
From *First Book of Trombone Solos*, ed. Goodwin/Pearson (Faber).
TRADITIONAL. Any two movements from Suite 'Creme Catalan'.
From *Jazzin' About*, ed. Wedgwood (Faber):
No 3, Hot on the Line.
No 4, Going Home.
No 6, Tequila Sunrise.
No 7, Sometime Maybe.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations:

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work;
- Performance of the Technical Work with a fluency across the required tempi;
- Well-balanced stance, posture and appropriate, comfortable position of hands and arms;
- Breath control;
- Rhythmic precision;
- Accurate and systematic fingering with right-hand fingers held close to valve caps;
- Clear tone across the range;
- Use of *vibrato*, when appropriate;
- Clean articulation and even *legato*;
- Accurate intonation and consistency of pitch;

- Performance of dynamics as specified;
- Use of special techniques including double tonguing, triple tonguing, trills and lip slurs;
- Performance of all Technical Work from memory with the exception of the excerpts from *Arban's Famous Method for Trombone*.

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works of contrasting styles and tempi, one each from Lists A, B and C and, in addition, four Orchestral selections (List D), the candidate is required to demonstrate:

- Accurate performance of all pieces;
- Performance of each piece at the indicated tempo;
- Well-balanced stance, posture and appropriate, comfortable position of hands and arms;
- Breath control;
- Rhythmic precision;
- Accurate and systematic fingering with right-hand fingers held close to valve caps;
- Clear tone and clean articulation;
- Use of *vibrato*, when appropriate;
- An even *legato*;
- Accurate intonation and consistency of pitch;
- Performance of dynamics as specified;
- Considerations of style, phrasing and articulation appropriate to each work;
- Management of a range of tonal qualities for expressive purposes.

Extra lists (Grades 5, 6 and 7)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 5

- The ability to clap a passage and state whether it is in duple or triple time;
- The ability to sing and name a melodic interval as specified for this grade;
- The ability to sing one part of a two-part progression as specified for this grade;
- The ability to sing all three notes of a triad, as specified for the grade.

Grade 6

- The ability to sing and name a melodic interval as specified for this grade;
- The ability to state the position of a triad as specified for this grade;
- The ability to sing one part of a two-part progression as specified for this grade;
- The ability to recognise cadences as specified for this grade.

Grade 7

- The ability to state the position of a triad as specified for this grade;
- The ability to recognise cadences as specified for this grade;
- The ability to memorise a melodic phrase as specified for this grade;
- The ability to sing one part of a two-part progression as specified for this grade.

Grade 8

- The ability to state the position of a triad as specified for this grade;
- The ability to recognise cadences as specified for this grade;
- The ability to memorise a melodic phrase as specified for this grade;
- The ability to sing the lower part of a two-part progression as specified for this grade.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm;
- Accuracy in pitch;
- Performance at the tempo indicated in the music;
- Dynamics, articulation and style as indicated;
- The ability to sight read clefs (bass and tenor clefs from Grade 5 and alto clef from Grade 7).

General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test Requirements for Candidates in Practical Examinations – General knowledge tests' (see front section of the *Manual of syllabuses*).

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A and B, and the remainder of the programme to be drawn from Lists A or B, at the candidate's discretion.

The candidate is required to demonstrate:

- Accurate performance of all works presented
- Performance of each work at the indicated tempo with fluency
- Well-balanced posture allowing comfortable interrelationship of the instrument with the body, particularly the hands
- Clear and even tone
- Working towards the control of *vibrato* as an expressive device
- Clean and accurate articulation
- Rhythmic precision
- Accurate intonation and consistency of pitch
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good communication and interaction with the accompanist, with special regard to tempi and balance of respective solo and accompanying roles
- Performance of cadenzas where indicated in concerto movements

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 5155

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies

BORDOGNI, M. No 3, 4, 5, 6, 9 or 11 from *Melodious Etudes for Trombone,* ed. Rochut (Fischer).
KOPPRASCH, C. No 7, 9 or 12 from *Sixty Selected Studies for Trombone* (Fischer, Zen-on Music, IMC).
VIZZUTTI, A. No 9, p 11 or No 13, p 16 from *Method for Trumpet. Melodious Studies* Vol 3 (Alfred).
WAIGNEIN, A. Quiet Walk from *New Concert Studies* Vol 1, ed. Mead (De Haske/Hal Leonard)
WIGGINS, B. No 88, 97 or 99 from *First Tunes and Studies for the Trombone or Euphonium* (OUP).
From *Method for Trombone*, Arban ed. Raph (Fischer):
One of:
Nos 15, 16, 17 or 18, pp 32–34.
AND one of:
Nos 28, 29 or 30, pp 38–39 .

List B. Pre Twentieth Century.

SAINT-SAËNS, C. arr. MEAD. The Swan (Studio).
STRADELLA, A. arr. BALL. Andantino (R. Smith & Co).
From *Savoir Faire*, ed. Mowat (Brasswind Publications):
CHARPENTIER, M. Prelude to Te Deum.
FAURE, G. Sicilienne.
BERLIOZ, H. Un Bal.
GOUNOD, C. Marche Funebre d'une Marionette.
From *Solos for the Trombone Player,* ed. Smith (Schirmer):
FRANCK. Panis Angelicus.
GALLIARD. Menuet Alternat.

List C. Twentieth Century

BAILEY, K. Stokers Siding or Jumbuck Jive from *Jazz Incorporated,* Vol 1 (Kerin Bailey Music).
From *Trombone, A Traveller's Guide - Opus Two*, Farrands (davidfarrands.com)
No 49, Finding an Answer to a Question.
From *Solos for the Trombone Player*, ed. Smith (Schirmer):
RACHMANINOFF. Vocalise.
From *Skilful Solos for Baritone or Euphonium*, Sparke (Anglo Music):
No 20, Rhode Island Rag.
From *Super Solos for Baritone or Euphonium*, Sparke (Anglo Music):
No 1, Little Overture.

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or from the recommended list of Orchestral excerpts below, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The following excerpts from *Euphonium excerpts from the standard band and orchestral library* (Cimarron, 2005) may also be presented:

HOLST, G. *II. Intermezzo* from *First Suite in E♭*.
HOLST, G. *IV. Fantasy on the Dargason* from *Second Suite in F*.

The examiner will choose two of the four excerpts selected to be played at the examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 5156

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies and Unaccompanied Works

BLAZHEVICH, V. No 45, 46 or 54 from *School for Trombone in Clefs* (East-West Music).
BORDOGNI, M. No 13, 14 or 16 from *Melodious Etudes for Trombone,* ed. Rochut (Fischer).
HERING, S. No 39 or No 40 from *Forty Progressive Etudes* (Fischer).
KOPPRASCH, C. No 10, 13 or 14 from *Sixty Selected Studies for Trombone* (Fischer).
STEVENS, T. No III or IV from *Changing Meter Studies* (Editions Bim).
From *Method for Trombone*, Arban ed. Raph (Fischer):
No 17, p 33.
No 38, p 43.
From *Performance Studies for Euphonium,* ed. Mead (De Haske/Hal Leonard)
MOREN, B. Bagatelle
SPARKE, P. Return Journey
SWERTS, P. Badinerie
From *New Concert Studies* Vol. 1, ed. Mead (De Haske/Hal Leonard):
VIZZUTTI. Quick March.
From *New Concert Studies for Euphonium* Vol. 2, ed. Mead. (De Haske/Hal Leonard):
GRAHAM, P. A Bach Invention.
From *20 Dances for Euphonium,* Vizzutti (De Haske/Hal Leonard):
Cowboy Dance.
Flamenco.
Tarantella.
Bulgarian Bounce.

List B. Pre Twentieth Century

BACH, J.S. arr. MOWAT. Prelude in A♭ Major, (Brasswind Publications).
BIZET, G. arr. WILSON. 'Flower Song' from Carmen, from *Softly, As I Leave You* (Winwood).
ELGAR, E. arr. WILSON. Salut D' Amour from *Monti's Cszardas* (Winwood).
TRAD. Believe me, if all those endearing young charms from *Carnival Album for Trumpet and Piano* (Fischer).
VIVALDI, arr. BROWN. A. Sonata No 6 in B♭ (IMC).
From *Solos for the Trombone Player,* ed. Smith (Schirmer):
BACH. Arioso.
CORELLI. Preludio.
HANDEL. Adagio Cantabile.

List C. Twentieth Century

BAILEY, K. A Wily Bossa from *Jazz Incorporated,* Vol 1 (Kerin Bailey Music).
CURNOW, J. Rhapsody for Euphonium (Winwood).
GRAHAM, P. Swedish Hymn from *Gramercy Solo Album* B♭ (Gramercy).
GRAHAM, P. The Holy Well (Gramercy).
JACOB, G. 2nd and 3rd movts from *Cameos for Bass Trombone* (Emerson).

RACHMANINOV, S. arr. MEAD. Vocalise (Studio)
YASUHIDE, I. Prelude for Euphonium and Piano (Studio)

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or from the recommended list of Orchestral excerpts below, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The following excerpts from *Euphonium excerpts from the standard band and orchestral library* (Cimarron, 2005) may also be presented:

BAGLEY, E. *National Emblem*.
GRAINGER, P. *Irish Tune from County Derry*.
HOLST, G. *I. Chaconne* from *First Suite in E♭*.
HOLST, G. *I. March* from *Second Suite in F*.
SOUSA, J.P. *El Capitan*.

The examiner will choose two of the four excerpts selected to be played at the examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 5157

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies and Unaccompanied Works

BLAZHEVICH, V. No 55, No 61, No 63 or No 64 from *School for Trombone in Clefs* (East-West Music)
BORDOGNI, M. No 18, 20 or 38 from *Melodious Etudes for Trombone,* ed. Rochut (Fischer).
ELLERBY, M. La Danza Cubana from *Performance Studies for Euphonium,* ed. Mead (De Haske/Hal Leonard):
KOPPRASCH, C. No 18, 26 or 31 from *Sixty Selected Studies for Trombone* (Fischer).
STEVENS, T. No V, VI or XV from *Changing Meter Studies* (Editions Bim).
VIZZUTTI, A. No 3, p 23, No 4, p 24, No 6, p 26 or No 7, p 27 from *Method for Trumpet. Melodious Studies,* Vol 3 (Alfred).
WOOD, G. Three Pieces (G&M Brand).
From *Method for Trombone*, Arban ed. Raph (Fischer):
No 28, 29 or 30, p 174.
OR any two of the following
No 142, 143 or 144, p 245.
No 11, 12 or 13, p 203.
From *New Concert Studies for Euphonium* Vol. 1, ed. Mead (De Haske/Hal Leonard):
de HAAN, J. Echo Fantasia.
VIZZUTTI, A. Funk.
From *New Concert Studies for Euphonium* Vol. 2, ed. Mead (De Haske/Hal Leonard):
Any one of:
SAKAI. Two Studies.
From *20 Dances for Euphonium*, Vizzutti (De Haske/Hal Leonard):
Funk.
Polka.

List B

DOUGHTY, G. Grandfather's Clock (Wright and Round).
HANDEL, G. Any two contrasting movements from Concerto in F Minor. (IMC) (Leduc).
LOEILLET, J-B. Vivace from Sonata in E Minor (Cimarron).
MARCELLO, B. arr. MEAD. Sonata in F (Studio).
SENAILLÉ, J. arr. CATELINET. Introduction and Allegro Spiritoso (Heinrichsen/Peters).
From *Solos for the Trombone Player,* ed. Smith (Schirmer):
HAYDN. Adagio.

List C

DE LUCA, J. Beautiful Colorado (Fischer).
GOEDICKE, A. Concert Study Op. 49 (for Trumpet) (Brass Press, IMC).
GRAHAM, P. A Time For Peace from *Gramercy Solo Album* B♭ (Gramercy).
NEWTON, R. Sonata Brevis (Prima Vista Musikk).
de la NUX, P. Concert Piece (Southern Music Company).
SCRIABIN, A. ed. SMEDVIG. Etude (IMC)
SPARKE, P. Scherzo Finale from *Super Solos for Baritone or Euphonium* (Anglo Music)

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or from the recommended list of Orchestral excerpts below, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The following excerpts from *Euphonium excerpts from the standard band and orchestral library* (Cimarron, 2005) may also be presented:

BACH, J.S. arr. LEIDZEN. *Toccata and Fugue in D minor*.
BERLIOZ, H. arr. SAFRANEK. *The Roman Carnival Overture*.
GRAINGER, P. *II. Harkstow Grange* from *Lincolnshire Posey.*
SOUSA, J.P. *The Stars and Stripes Forever*.

The examiner will choose two of the four excerpts selected to be played at the examination.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 5158

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level.

All technical work requirements are set out in the AMEB publication *Trombone & Euphonium Technical work & Orchestral excerpts* (2020).

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen by the candidate, one from each of Lists A, B and C, plus the List D requirement. These must be accompanied if the work presented requires an accompaniment.

List A. Studies and Unaccompanied Works

BLAZHEVICH, V. No 69, 70, 83, 86 or 96 from *School for Trombone in Clefs* (East-West Music).
BORDOGNI, M. No 27, 28, 33, 36, 41, 45 or 51 from *Melodious Etudes for Trombone,* ed. Rochut (Fischer).
CHARLIER, T. No 2, 3, 12, 13 or 14 from *Thirty-six Transcendental Etudes* for Trumpet (Leduc).
FALCONE, N. Mazurka for Solo Euphonium (Tuba Euphonium Press).
KOPPRASCH, C. No 17, 21, 23, 27, 28, 29 or 33 from *Sixty Selected Studies for Trombone* (Fischer, IMC, Zen-on Music).
SCHWARZ, O. Flying Tongue from *New Concert Studies for Euphonium* Vol 2. (De Haske/Hal Leonard).
STEPHANOVSKY, K. No 1, 2, 3, 4 or 5 from *Twenty Studies for Bass Trombone,* ed. Brown (IMC).
STEVENS, T. No XVI, No XVII or No XVIII from *Changing Meter Studies* (Editions Bim).
VIZZUTTI, A. Polka, from *20 Dances For Euphonium*, ed. Mead (De Haske/Hal Leonard).
From *Method for Trombone*, Arban ed. Raph (Fischer):
No 1, p 280.
No 2, p 282.
No 5, p 288.
No 6, p 290.
No 10, p 298.
From *New Concert Studies* Vol. 1, ed. Mead (De Haske/Hal Leonard):
BULLA, S. Facile.
CURNOW, J. Steeplechase.
VIZZUTTI, A. Energy Burst.

List B

CAPUZZI, A. Andante and Rondo ed. Catelinet (Heinrichsen/Peters).
FIOCCO, J. Arioso and Allegro, ed. Childs and Wilby (Rosehill/Winwood).
MONTI, V. Czardas arr. WILSON (Rosehill) arr. REIFT (EMR).
RIMSKY-KORSAKOV, N. arr. for Trumpet and Piano by DAVIS. Flight of the Bumble Bee (Rubank).
SARASATE, P. Zigeunerweisen [Gypsy Airs], ed. Childs and Wilby (Winwood Music).
WEBER, C. Rondo Giocoso, ed. Siebert (Studio).

List C

GILLINGHAM, D. Vintage (Tuba Euphonium Press).
KUMMER, G. Variations for Ophicleide, ed. Mead (Studio).
McGAIN-HARDING, D. Cloud Dancing (Studio).
SPARKE, P. Fantasy for Euphonium (R. Smith and Co).
WOODFIELD, R. Varied Mood (Hallamshire, Obrasso).
YOUNG, E. Euphonium Sonata (R. Smith and Co.).

List D. Orchestral excerpts

From *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020), *Brass Orchestral Excerpts* (AMEB, 2004) or from the recommended list of Orchestral excerpts below, the candidate will prepare four excerpts of at least eight bars.

N.B. Where an excerpt runs for more than eight bars the complete entry must be played to the next rest bar or break in the published excerpt.

The following excerpts from *Euphonium excerpts from the standard band and orchestral library* (Cimarron, 2005) may also be presented:

GRAINGER, P. *Children's March 'Over the Hills and Far Away'*.
GRAINGER, P. *Molly on the Shore.*
KING, K. *The Melody Shop*.
MOUSSORGSKY, M. arr. RAVEL. *Bydlo* from *Pictures at an Exhibition*.
ROSSINI, G. arr. MEYRELLES and KENT. *La Gazza Ladra*.
SHOSTAKOVICH, D. arr. HUNSBERGER. *Festive Overture*.

The examiner will choose two of the four excerpts selected to be played at the examination.

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 5159

Objectives

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

Technical Work is not required for the Certificate of Performance.

Section II. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, and B, and the remainder of the programme to be drawn from Lists A or B, at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

ARNOLD, M. *Fantasy for trombone* Op. 101 (Faber)
COLLINS, B. *Advanced etudes for trumpet No 1* (brendancollins.com.au)
DEMOS, N. *Tonoi IX* (Euphonium.com Publications)
FORBES, M. *Polar vortex* (Editions Bim)
GILLINGHAM, D. *Blue lake fantasies* (C. Alan Publications) [any movement, or combination of movements]
READE, S. *Ritual (in memoriam)* (AMC)
STEVENS, J. *Soliloquies* (Tuba Euphonium Press) [any movement, or combination of movements]
WIGGINS, C. *Soliloquy IX* (Studio Music Company)
From *Advanced concert studies*, ed. Mead (De Haske)
ELLERBY, M. *False relations*
ELLERBY, M. *Smooth operator*
GRAHAM, P. *Time zones*
HADERMANN, J. *El Moncayo*
From *New concert studies for euphonium* Volume 1 ed. Mead (De Haske)
MASHIMA, T. *Rhapsody*
From *New concert studies for euphonium* Volume 2 ed. Mead (De Haske)
COURT, D. *The chase*
SCHWARZ, O. *Flying tongue*

List B. Accompanied

APPERMONT, B. *The green hill* (Beriato Music)
BACH, V. *Hungarian melodies* (Tuba Euphonium Press)
BOCCALARI, E. *Fantasia di concerto* (Tuba Euphonium Press)
BOWEN, B. *Euphonium music* (Rosehill Music) [two or more contrasting movements]
BRIMBLECOMBE, E. *I'm too tired to breathe, and yet* (fletchermitchell.com)
BUTCHER, G. *A country meadow* (Wirripang)
CODE, P. *Lucille* (*Preserving Code* – Potenza Music)
CODE, P. *Miranda* (*Preserving Code* – Potenza Music)
CODE, P. '*Neath Austral skies* (*Preserving Code* – Potenza Music)
CODE, P. *Prelude de concert* (*Preserving Code* – Potenza Music)
CODE, P. *Valse caprice* (*Preserving Code* – Potenza Music)
COLLINS, B. *Concert gallop* (Hickman Music Editions)

COLLINS, B. *Encore suite* (Wirripang) [two or more contrasting movements]
EWAZEN, E. Two or more contrasting movements from *Concerto for euphonium* (Southern Music Company)
FORSYTH, M. *Harlequinade* (Kookaburra Music)
GOLDMAN, E. *Scherzo* (Shawnee Press)
GRAHAM, P. *Whirlwind* (Gramercy Music Publishing)
HANDEL, G.F./HUME, G. arr. WILKINSON. *The harmonious blacksmith* (Studio Music)
HORNE, C. *Slavische Fantasie* (Boosey and Hawkes)
HOROVITZ, J. *Euphonium concerto* (Novello) [two or more contrasting movements]
HOSHINA, H. *Fantasy* (Tuba Euphonium Press)
HUMMEL, J. arr. CHILDS. *Fantasy* (Rosehill Music)
JOHNSTON, H. *Anastasia* (Potenza Music)
JOHNSTON, H. *Anna Karénina* (Potenza Music)
JOHNSTON, H. *Carissima mia* (Potenza Music)
LOURENS, A. *Rite of passage* (Cimarron Music)
MCCUNNIE, J. *Freefall* (jaredmccunnie.weebly.com)
MOZART, W. arr. CHILDS. *Adagio and rondo* (Rosehill Music)
PALAMOUNTAIN, C. *Indigo contrasts* (fletchermitchell.com)
PREUSKER, W. *Euphoism* (fletchermitchell.com)
RAUM, E. *Chagallian scenes* (Cimarron Music)
RICHARDS, G. *Rangitoto* (Studio Music)
SPARKE, P. *Party piece* (Studio Music)
TURRIN, J. *Concert piece* No 1 (Editions Bim)
WILHELM, R. *Concertino* for euphonium (Hebu Musikverlag)
WILTSHIRE, N. *Free to roam* (fletchermitchell.com)
YORK, B. Two or more contrasting movements from *Concerto* for euphonium (Cimarron Music)

Section III. General knowledge

The ability to answer questions according to the guidelines set out in the section 'Test requirements for candidates in practical examinations – General knowledge tests' given in the front section of the *Manual of syllabuses.*

Aural tests and Sight-reading are not required for the Certificate of Performance.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each, together with those elements which give them a particular unity or character;
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance;
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements;
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist;
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc);
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles;
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions;
- Performance from memory according to the requirements of the specific syllabus.

Section II: General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the euphonium, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the euphonium repertoire.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 5160

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Although no practical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a Credit or above in Grade 8 practical in the instrument.

Section I. Pieces

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B, and C. Further works to make up the minimum time of the programme may be drawn from either or both of Lists A and B at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

List A. Unaccompanied

BACH, J.S. Any Suite from *Cello Suites.* ed. Marsteller (Southern) ed. Lafosse (Leduc).
STEVENS, J. Elegy (ITEA GEM Series).
TELEMANN, G. No 4, 5, 9 or 11 from *XII Fantasies* trans. for Trombone by Raph (Fischer).
WIGGINS, C. Soliloquy IX for Solo Euphonium, Op. 94 No 9 (Neuschel Music).

From *New Concert Studies* Vol. 1, ed. Mead (De Haske/Hal Leonard):
CURNOW, J. Flying High.
ELLERBY, M. Freewheeling.
From *Advanced Concert Studies,* ed. Mead (De Haske/Anglo Music):
ELLERBY, M. False Relations.
GRAHAM, P. Cyberspace.
KUWAHARA, H. Counterattack of Godzilla.

List B. Accompanied

BUTTERWORTH, A. Partita (Comus).
CASTEREDE, J. Fantasie Concertante (Leduc).
CURNOW, J. Fantasia Di Falcone (Curnow Music).
DOWNIE, K. Concerto for Euphonium (Winwood).
GOLLAND, J. Euphonium Concerto (Chester).
GREGSON, E. Symphonic Rhapsody for Euphonium (Salvationist Publishing and Supplies).
PRYOR, A. Blue Bells of Scotland (Fischer).
ROPER, A. Sonata for Euphonium (Studio).
SPARKE, P. Euphonium Concerto No 1 (Studio).
VAUGHAN WILLIAMS, R. Six Studies in English Folk Song [All are required] (Stainer & Bell, Brass Press VOF).
YASUHIDE, I. Fantasy Variations (Studio).

List C. Own Choice

Work of Own Choice of at least five minutes' length which may be drawn from List B or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item, must be brought to the examination for use by the examiners.

Section II. General knowledge

LICENTIATE 5161

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

A concert standard of performance is expected in this examination.

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.

Candidates must prepare at least three works, one from each of Lists A, B and C.

Further works to make up the minimum time of the programme may be drawn from either or both of Lists A or B at the candidate's discretion.

Candidates must provide a copy of each work for use by examiners.

Candidates must present one complete work in the programme from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A. Unaccompanied

GILLINGHAM, D. Blue Lake Fantasies (Tuba Euphonium Press)
STEVENS, J. Soliloquies for Solo Euphonium (Tuba Euphonium Press)
TELEMANN, G. No 10 from *XII Fantasies,* trans. for Trombone by Raph (Fischer).
From *Advanced Concert Studies*, ed. Mead (De Haske/Anglo Music):
ELLERBY, M. Smooth Operator.
GRAHAM, P. Time Zones.
WAIGNEIN, A. Moments Contrastes.
WILBY, P. Partita Veneziana.

List B. Accompanied

BOWEN, B. Euphonium Music (Winwood).
CURNOW, J. Symphonic Variants (Curnow Music).
DAVOREN, T. Proverbially (Studio).
ELLERBY, M. Euphonium Concerto (Studio).
FILAS, J. Concerto (Editions BIM).
GOLLAND, J. Euphonium Concerto No 2 (Studio).
HOROVITZ, J. Euphonium Concerto (Novello).
JACOB, G. Fantasia (Boosey & Hawkes).
JENKINS, K. Euphonium Concerto (Boosey & Hawkes).
McKIMM, B. Euphonium Concerto (Kookaburra Music).
PONCHIELLI, A. Concerto for Euphonium and Band (EMR).
SPARKE, P. Harlequin (Anglo Music).
STEVENS, J. Euphonium Concerto (Editions BIM).
SZENTPALI, R. Pearls (Editions BIM).
WILBY, P. Concerto for Euphonium (Winwood).

List C. Own Choice

Work of Own Choice of at least five minutes' length which may be drawn from List B or from outside the syllabus. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the selected item must be submitted to the State Office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the item, must be brought to the examination for use by the examiners.

Section II. General knowledge

Euphonium (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Euphonium (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to all instructions under *General notes* in the *Foreword* of this syllabus (except 'General knowledge guidelines' which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6190

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6191

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6192

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6193

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6194

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works (OR 2 List works + List D Orchestral Excerpts) + 2 Own Choice works) for presentation at examination:

Candidates must EITHER select one work from each of the three lists (Lists A, B, and C) OR select two works from any two different lists (eg. A and B, B and C, or C and A) and also prepare the List D Orchestral Excerpts requirements as stated in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice works. **See Own Choice Selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6195

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6196

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6197

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6198

5 works (3 List (OR 2 List + List D Orchestral Excerpts) + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Percussion

Percussion

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Percussion

Percussion (Comprehensive)

Foreword

Aim

In addition to the development of technical fluency, and rhythmic and tonal awareness, this syllabus places an emphasis on the progressive development of a sophisticated understanding of rhythm, pitch, phrasing and dynamics and their ultimate contribution to playing expressively, with well-developed musicianship. This is achieved through a carefully graded programme of Technical work and repertoire. The Technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined Technical Work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by a series of Grade books, *Percussion Series 1* (AMEB, 2013) from Preliminary to Grade 4. These books contain all of the repertoire available as List choices in Level 1 examinations. The contents of the Grade books have been carefully chosen to provide repertoire that is highly appealing, pedagogically valuable and which provides the best possible examination experience.

The syllabus is also supported by *Percussion Technical work Level 1* (AMEB, 2013), which contains all of the Technical work for Preliminary to Grade 4, and *Percussion Technical work Level 2* (AMEB, 2013), which contains all of the Technical work for Grade 5 to Grade 8. Finally, *Percussion Sight-reading* (AMEB, 2013) contains exercises in sight reading suitable to prepare candidates for this section of the examination.

The old Technical work, last printed in the 2013 downloadable Percussion syllabus may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their Technical work only from *Percussion Technical work Level 1* (AMEB, 2013) or *Percussion Technical work Level 2* (AMEB, 2013).

Programme structure

The repertoire in the Percussion (2014) syllabus has been divided into lists according to five basic instrumental streams: untuned, two-mallet, four-mallet, timpani and multi-percussion.

Number of works to be presented

Candidates are required to present the following works at examination in addition to any Technical Work, Sight Reading, Aural Test, or General Knowledge requirement:

LEVEL 1

Preliminary and Grade 1

Three works: One work from each of Lists A (untuned) and B (two-mallet), and one further work from either List A (untuned), List B (two-mallet) or List C (timpani). In this way, the performance of List pieces on timpani is optional in Preliminary and Grade 1.

Grade 2 and Grade 3

Three works: One work from each of Lists A (untuned) and B (two-mallet), and one further work from either List A (untuned), List B (two-mallet), List C (four-mallet) or List D (timpani) in addition to any Extra List requirement (see *Extra Lists* below). In this way, the performance of List pieces on timpani or four-mallet keyboard percussion is optional in Grade 2 and Grade 3.

Grade 4

Three works: one work from each of Lists A (untuned) and D (timpani) and one further work from either List B (two-mallet) or List C (four-mallet) in addition to any Extra List requirement (see *Extra Lists* below). In this way, the performance of List pieces on four-mallet keyboard percussion is optional in Grade 4.

LEVEL 2

Grade 5 to Grade 8

Four works: one work from each of Lists A, B, C, and D, in addition to any Extra List requirement (see *Extra Lists* below).

Certificate of Performance

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B, C, D and E. Additional works needed to fulfil the time requirements may be selected from any of the lists.

LEVEL 3

Associate Diploma

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Candidates must select

at least one work from each of Lists A, B, C, D and E. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Licentiate Diploma
Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Candidates must select at least one piece from each of lists A, B, C, D and E. Additional works needed to fulfil the time requirement may be selected from any of these lists.

Extra Lists
Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. For information on the expected standard of Extra List pieces, please consult 'Extra Lists' in the 'General requirements practical examinations' section at the front of the *Manual of syllabuses*.

For further information regarding the accompaniment of Extra List works, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of works
If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works originally for Percussion), volume and publisher citations are often given at the end of each entry. In the case of core repertoire for percussion, the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct
Accompaniment
Where a List Piece has a piano accompaniment, the work must be presented in examination with that accompaniment. Similarly, where a Technical work study has a piano accompaniment, the work must be presented in examination with that accompaniment.

Candidates for Preliminary to Grade 4 may use AMEB recorded accompaniments to perform Series 1 List pieces and Technical work exercises in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Some works in *Percussion Series 1* and other publications may contain duet parts for a second Percussion or other instrument. These duet parts may be used for rehearsal purposes, but cannot be used for examination purposes.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Percussion instruments
This syllabus is intended to be as inclusive as possible, and has been designed to be usable in the lower grades by candidates with access to only a minimal number of percussion instruments. In Level 1, for instance, works for the timpani are optional until Grade 4. There is great flexibility in which instruments can be used for the untuned List A in Level 1. Works for keyboard percussion may be performed on any instrument with a suitable range for the work (although the preferred instruments are indicated on each work).

Candidates for Levels 2 and 3 of this syllabus will be expected to use the instruments for which the works are intended, as indicated on the score. Where no specific instrument is indicated, candidates should choose an instrument with the appropriate range, and which sounds best for the work.

Tuning of timpani
The ability to tune timpani accurately and reliably should be developed from the start of the percussionist's training. Candidates must tune their own instruments from Grade 5. From Preliminary to Grade 4, both inclusive, the candidate may seek assistance from their accompanist in tuning their instrument.

Additional requirements
Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations for Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of the *Manual of syllabuses*.

Copies of works to be provided
Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of syllabuses*.

Presentation of Technical Work from memory
All of the Technical Work for this syllabus is printed in *Percussion Technical work Level 1* (2013) and *Percussion Technical work Level 2* (2013). The Technical Work comprises a number of compulsory studies and exercises as well as scales and arpeggios. All scales and arpeggios (including *scale and arpeggio sequences*) must be presented from memory in examination. Studies and exercises may be read from the music. For further information, see 'General requirements practical examinations – Technical work' in the front section of the *Manual of syllabuses*.

Presentation of List Pieces from memory
The development of memory skills should be an important feature of a musician's training and, accordingly, encouragement is given to the presentation of List Pieces from memory from the earliest grades.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate. For further information, see 'General requirements practical examinations – Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations
The time allotted for all examinations is fixed by Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of syllabuses*.

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Wilson, P. *Completely calm: The Calm technique* (Maryborough: Penguin, 1995)

RECOMMENDED FURTHER REPERTOIRE AND TECHNICAL STUDY

Assis, G. de. *Brazilian conga Atabaque* (Advance Music)
Assis, G. de. *Brazilian Pandeiro* (Advance Music)
Assis, G. de. *Brazilian percussion* (Advance Music)
Bach, J. S. *Sonatas and partitas for solo violin* BVW 1001-1006 (Peters)
Bailey, E. *Mental and manual calisthenics for the modern mallet player* (Alfred)
Bailey, E. *Wrist twisters: a musical approach to snare drumming* (Marimba Productions)
Blanc, S. *African percussion: the djembe* (Percudanse Association, 1997)
Burton, G. *Four mallet studies* (Creative Music)
Cameron, C. ed. Cameron, K. *Brushworks: the new language for playing brushes* (Carl Fischer, 2005)
Carroll, R. *Orchestral repertoire for bass drum and cymbals* (Batterie Music, 1997)
Carroll, R. *Orchestral repertoire for tambourine, triangle and castanets* (Batterie Music)
Carroll, R. *Orchestral repertoire for the glockenspiel* Volumes 1 and 2 (Batterie Music)
Carroll, R. *Orchestral repertoire for the snare drum* (Batterie Music, 1997)
Carroll, R. *Orchestral repertoire for the xylophone* Volumes 1 and 2 (Batterie Music)
Cirone, A. *Master technique builders for vibraphone and marimba* (Alfred Music, 1986)
Delécluse, J. *200 daily exercises for the xylophone* Volumes 1 and 2 (Leduc)
Difilippantonio, D. *Marimba-synthesis: 30 progressive four-mallet etudes for technical and musical development* (HoneyRock)
Dupin, F. *Rapid tutor for the xylophone* Volumes 1 and 2 (Leduc)
Friedman, D. *Vibraphone technique: dampening and pedaling* (Berklee Press Publications, 1973)
Geem, J. Van. Ed. Cirone, A. *4 mallet democracy for marimba: Studies and etudes for developing 4-mallet independence* (Alfred Music, 1992)
Green, G. *New series of individual instruction courses for xylophone and marimba* (Meredith Music, 1986)
Green, G. *Instruction course for xylophone: A complete course of fifty lessons* (Meredith Music, 2000)
Gschwendtner, H. and Ulrich, H. *Orchester probespiel (Test pieces for orchestral auditions): timpani/percussion* (Schott)
Hinger, F. *Technique for the virtuoso tympanist* (Jerona Music, 1981)
Jorand, M. *Cramer-xylo* Volumes 1 and 2 (Leduc)
Jorand, M. *Totems I, II, III & IV* (Leduc)
Kostowa, W. and Giesecke, M. *Compendium of 4-mallet techniques* (Zimmermann, 1996)
Ledger, J. *Quickening* for vibraphone and live electronics (AMC)

Lefèvre, G. *Drum, superior technique* (Leduc)
Lipner, A. ed. *Milt Jackson – transcribed solos of the master* (MalletWorks)
Max, R. *Orchestral excerpts for timpani* (Theodor Presser, 2010)
Metzger, J. *The art and language of jazz vibes* (Jon Metzger, 1996)
Moeller, S. *The Moeller book: the art of snare drumming* (Ludwig Masters)
Morello, J. *Master studies: exercises for the development of control and technique* (Modern Drummer)
Morleo, L. *120 progressive four-mallet studies for marimba* (HoneyRock, 1999)
Morleo, L. *60 advanced four-mallet studies for marimba* (HoneyRock, 2003)
Sanchez, P. *Conga cookbook: Develop your conga playing by learning Afro-Cuban rhythms from the master* (Cherry Lane, 2002)
Séjourné, E. *Independence: exercises and studies for vibraphone and marimba* (Leduc)
Sholle, E. *The roll for snare drum: 83 exercises for developing the snare drum roll* (Brook)
Sisto, D. *The jazz vibraphone book: Etudes in the style of the masters* (Meredith Music)
Stevens, L. *Method of movement for marimba* (Keyboard Percussion, 2005)
Stone, G. *Accents and rebounds: For the snare drummer* (G. B. Stone & Son)
Stone, G. *Mallet control: For the xylophone (marimba, vibraphone, vibraharp)* (George B. Stone & Son)
Stone, G. *Stick control: For the snare drummer* (G. B. Stone & Son)
Thigpen, E. *The Sound of brushes* (Alfred, 2000)
White, A. *Roll control* (Belwin Mills, 1968)
Zeltsman, N. *Four-mallet marimba playing: A musical approach for all levels* (Hal Leonard, 2003)

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

In Level 1, candidates may be assisted by their accompanist or the examiner in tuning timpani ready for examination.

Section I. Technical work

The candidate is required to demonstrate:

- The ability to set up and move between instruments quickly and confidently
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of all Technical Work at the indicated tempo
- Performance of scales and arpeggios from memory. Studies may be read from the music
- Well-balanced posture allowing comfortable interrelationship of the instrument(s) with the whole body, particularly the hands
- Sticks held comfortably with no unnecessary tension in the hands
- Articulation as required, specified in *Percussion Technical work Level 1* (2013)
- Rhythmic precision
- Clean articulation and even *legato*
- An awareness of pitch

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of works drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- The ability to set up and move between instruments quickly and confidently
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument(s) with the whole body, particularly the hands
- Rhythmic accuracy
- Sticks held comfortably with no unnecessary tension in the hands
- Clean and accurate articulation
- Even *legato*
- The use of dynamics as part of developing interpretative ability
- An awareness of stylistic considerations appropriate to the repertoire
- Ensemble playing that displays good understanding and communication with the accompanist
- A developing awareness of pitch, tonality and timbral colour

Extra lists (Grade 2, Grade 3 and Grade 4)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural Tests' in the front section of the *Manual of syllabuses*.

Sight-reading (Grade 1 to Grade 4)

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in note reading and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 4130

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 1* (2013).

Section II. Studies and pieces

Candidates must prepare three works in total from the AMEB Grade book: one work from each of List A (untuned) and List B (two-mallet), and one further work from either List A (untuned), List B (two-mallet) or List C (timpani). In this way, the performance of List pieces on timpani is optional in Preliminary.

List A – untuned

- **From AMEB *Percussion Preliminary* Series 1:**
  PYE, D. *First steps – the journey begins*
  LAWRENCE, A. *Inversion*
  RANKINE, P. *Passacaglia*
  HOWELL, D. *Caribbean holiday*

List B – two-mallet

- **From AMEB *Percussion Preliminary* Series 1:**
  ŽIVKOVIĆ, N. *Tanz der Gummibärchen*
  LAWRENCE, A. *Slap happy*
  TRADITIONAL arr. MONTGOMERY. *Go home, my cow*
  TRADITIONAL arr. HODGSON. *Twinkle, twinkle, little star*
  TRADITIONAL arr. HODGSON. *Frère Jacques*

List C – timpani

- **From AMEB *Percussion Preliminary* Series 1:**
  TRADITIONAL. arr. HOWELL. *Sur le Pont d'Avignon*
  HANDEL, G.F. arr. HODGSON. *Menuet*

Section III. Aural tests, General knowledge

GRADE 1 4131

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 1* (2013).

Section II. Studies and pieces

Candidates must prepare three works in total from the AMEB Grade book: one work from each of Lists A (untuned) and B (two-mallet), and one further work from either List A (untuned), List B (two-mallet) or List C (timpani). In this way, the performance of List pieces on timpani is optional in Grade 1.

List A – untuned

- **From AMEB *Percussion Grade 1* Series 1:**
  LLOYD-JONES, R. *Tip toe!*
  MAY, B. arr. PARKER. *We will rock you*
  LAWRENCE, A. *Jazzy cat*
  QUINN, D. *Snare exercise 3*
  CLEWORTH, I. *A bluesy march*
  WARLOCK, P. arr. HODGSON. *Basse-danse*

List B – two-mallet

- **From AMEB *Percussion Grade 1* Series 1:**
  HUGHES, G. *Canons all round*
  RANKINE, P. *Tellam*
  TRADITIONAL arr. MONTGOMERY. *Juniper on the hill*
  ŽIVKOVIĆ, N. *Walzer*
  JORAND, M. *Study*
  OKANO, T. arr. PARKER. *Furusato*

List C – timpani

- **From AMEB *Percussion Grade 1* Series 1:**
  PYE, D. *A sea voyage*
  WALLIS, A. *Timpetude*
  TRADITIONAL arr. HODGSON. *Seesaw*

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 4132

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 1* (2013).

Section II. Studies and pieces

Candidates must prepare three works from the AMEB Grade book: one work from each of Lists A (untuned) and B (two-mallet), and one further work from either List A (untuned), List B (two-mallet), List C (four-mallet) or List D (timpani). In this way, the performance of List pieces on timpani or four-mallet keyboard percussion is optional in Grade 2.

In addition to this, two Extra List works must be prepared for presentation at examination.

List A – untuned

- **From AMEB *Percussion Grade 2* Series 1:**
  PYE, D. *Moroccan roll*
  LAWRENCE, A. *Carol in Lydian mode*
  DIXON, M. *In good stead*
  LEFEVRE, G. *Etude*
  QUINN, D. *Snare exercise 6.5.1*
  CLEWORTH, I. *Short piece for snare drum and piano*
  FINK, S. *Rondino*

List B – two-mallet

- **From AMEB *Percussion Grade 2* Series 1:**
  FALK, S. *Choucho*
  PETZOLD, C. arr. MONTGOMERY. *Minuet in G major*
  LAWRENCE, A. *Seven and five make twelve*
  ŽIVKOVIĆ, N. *Kosakenlied*
  JORAND, M. *Etude*
  PARKER, J. *Lullaby*

List C – four-mallet

- **From AMEB *Percussion Grade 2* Series 1:**
  GRIGG, A. *A little hurdy gurdy*
  EDWARDES, C. *Hand-to-hand jam*

List D – timpani

- **From AMEB *Percussion Grade 2* Series 1:**
  LAWRENCE, A. *Looking for twos*
  WALLIS, A. *Phrased out*
  ALTENBURG, J. arr. HODGSON. *Andante*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4133

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 1* (2013).

Section II. Studies and pieces

Candidates must prepare three works from the AMEB Grade book: one work from each of Lists A (untuned) and B (two-mallet), and one further work from either List A (untuned), List B (two-mallet), List C (four-mallet) or List D (timpani). In this way, the performance of List pieces on timpani or four-mallet keyboard percussion is optional in Grade 3.

In addition to this, two Extra List works must be prepared for presentation at examination.

List A – untuned

- **From AMEB *Percussion Grade 3* Series 1:**
  DIXON, M. *Winnie's song*
  RANKINE, P. *Hello John Brown*
  DUPIN, F. and JORAND, M. *Petite marche*
  GRIEG, E. arr. CURNOW. *Norwegian dance*
  TRADITIONAL arr. MONTGOMERY. *Traditional Chinese drum song*

TRADITIONAL arr. WALLIS. *Cook Island beat*
FINK, S. *Courante*

List B – two-mallet

● **From AMEB *Percussion Grade 3* Series 1:**
LAWRENCE, A. *Walkin' the walk*
DUPIN, F. *Etude thématique*
JORAND, M. *Etude*
attrib. BACH, C.P.E. arr. HOWELL. *March*
PARKER, C. arr. MONTGOMERY. *My little suede shoes*
VILLOLDO, A. arr. JOHNSON. *El choclo*

List C – four-mallet

● **From AMEB *Percussion Grade 3* Series 1:**
BRACKETT Jr, J. arr. MONTGOMERY. *Simple gifts*
LAWRENCE, A. *Taking time*
CLAYTON, S. *Cliché assez*
SEJOURNE, E. *Double*
GRIGG, A. *Hurdy gurdy*

List D – timpani

● **From AMEB *Percussion Grade 3* Series 1:**
CURNOW, J. *Exchanges*
ASKILL, M. *Paradiddle paradigm*
BOMHOF, G. *Ronduet*
FINK, S. *Study*
PYE, D. *Camel racing in Casablanca*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 4134

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 1* (2013).

Section II. Studies and pieces

Candidates must prepare three works from the AMEB Grade book: one work from each of Lists A (untuned) and D (timpani) and one further work from either List B (two-mallet) or List C (four-mallet). In this way, the performance of List pieces on four-mallet keyboard percussion is optional in Grade 4.

In addition to this, two Extra List works must be prepared for presentation at examination.

List A – untuned

● **From AMEB *Percussion Grade 4* Series 1:**
LAWRENCE, A. *Streetwise*
JACKSON, M. arr. ASKILL. *Variations on Michael Jackson's 'Billie Jean'*
DUPIN, F. *Bouboula*
EDWARES, C. *Kitchen kit*
PYE, D. *The little train across the desert*
WALLIS, A. *MPV – A study in mixed paradiddles*

List B – two-mallet

● **From AMEB *Percussion Grade 4* Series 1:**
STOCKHAUSEN, K. arr. MONTGOMERY. *Sagittarius*
RANKINE, P. *Tango vibes*
KÖHLER, L. arr. HOWELL. *Chromatic polka*
DIXON, M. *Thanks A. A. Milne*
SEJOURNE, E. *Etude*
DUPIN, F. *Etude thématique*
ŽIVKOVIĆ, N. *Ragtime for Joe*
PARKER, J. *Please*

List C – four-mallet

● **From AMEB *Percussion Grade 4* Series 1:**
LARSON, K. *Fast*
SEJOURNE, E. *Echo*
MORLEO, L. *Study*
FALK, S. *Prelude*
FROCK, G. *Mexican variations*

List D – timpani

● **From AMEB *Percussion Grade 4* Series 1:**
WOUD, N. *Study*
DUPIN, F. *Marche des tonneliers*
DELECLUSE, J. *Study*
BOMHOF, G. *Changing meters I*

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Grade 8, students will be able to play musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

From Grade 5, each candidate is expected to demonstrate the ability to tune timpani accurately, given an A from a piano, in readiness for the examination.

Section I. Technical work

The candidate is required to demonstrate:

- The ability to set up and make any adjustments to instruments (i.e. height or angle) quickly and move between instruments promptly and confidently
- Accurate performance of all Technical Work
- Prompt presentation of all Technical Work requested by the examiner
- Performance of the Technical Work at the indicated tempo with fluency
- Performance of scales and arpeggios from memory. Studies may be read from the music
- Well-balanced posture allowing comfortable interrelationship of the instrument(s) with the whole body, particularly the hands
- Sticks held comfortably with no unnecessary tension in the hands
- Articulation as required specified in *Percussion Technical work Level 2* (2013)
- Rhythmic precision
- Clean articulation and even *legato*
- Control of *staccato* articulation
- Performance of dynamics as specified
- Expressive playing of studies in line with a developing interpretative ability

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme drawn from the lists, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- The ability to set up and make any adjustments to instruments (i.e. height or angle) quickly and move between instruments promptly and confidently
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument(s) with the whole body, particularly the hands
- Sticks held comfortably with no unnecessary tension in the hands
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Performance of dynamics and articulations as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist
- Expressive playing in line with a developing interpretative ability

Extra lists (Grade 5, Grade 6, Grade 7)

The candidate is required to demonstrate:

- Familiarity with the Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural Tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch and awareness of tonality
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General Knowledge Tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in a technically assured performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B, C, D and E. Additional works needed to fulfil the time requirements may be selected from any of the lists.

The candidate is required to demonstrate:

- The ability to set up and make any adjustments to instruments (i.e. height or angle) quickly and move between instruments promptly and confidently
- Accurate performance of all works presented
- Performance of each work at the indicated tempo
- Well-balanced posture allowing comfortable interrelationship of the instrument(s) with the whole body, particularly the hands
- Sticks held comfortably with no unnecessary tension in the hands
- Clear and even tone
- Clean and accurate articulation
- Rhythmic precision
- Even *legato*
- Performance of dynamics and articulations as specified in line with a developed interpretative ability
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes
- Ensemble playing that displays good understanding and communication with the accompanist.

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General Knowledge Tests in 'Test requirements for candidates in practical examinations – General Knowledge Tests' in the front section of the *Manual of syllabuses*.

GRADE 5 4135

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 2* (2013).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D, as well as two Extra List works for presentation at examination.

List A – untuned

BOMHOF, G. *Multi-boy* No 4 from *10 solos for percussion* (De Haske)
BOMHOF, G. *Drum-pleasure* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Round-dance* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Tipsy talk* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Quick-stick* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Flame-game* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Flippy's cakewalk* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Rondo* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Eight-parade* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Take it easy* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Playing Scotch* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *La valse* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Stick-it-up* from *21 solos for snare drum* (De Haske)
BOMHOF, G. *Raggedy rhythm* from *21 solos for snare drum* (De Haske)
DELECLUSE, J. *Etude* No 7 from *Méthode de caisse-claire* (Leduc)
DELECLUSE, J. *Etude* No 8 from *Méthode de caisse-claire* (Leduc)
GRAHAM, B. *Krush* (*Studies in rhythm: A collection of snare drum solos and duets* – HoneyRock)
KRAFT, W. *Allemande* 1st movement from *French suite for percussion solo* (Theodore Presser)
LEFEVRE, G. *Etude* No 3 from *20 études pour caisse-claire ou tambour* (Leduc)
WYRE, J. *Cinq (Nexus portfolio for snare drum* – HoneyRock)

List B – two mallet

BEETHOVEN, L. van. arr. WEIJMANS. *Bagatelle* (No 4 from *Masters on marimba* – de Haske)
CLEMENTI, M. arr. JOHNSON. *Sonatina* in C major (*Solos and etudes for marimba* – HoneyRock)
CLEMENTI, M. arr. WEIJMANS. *Sonatina movement* (No 1 from *Masters on marimba* – de Haske)
HAYDN, J. arr. JOHNSON. *Rondo* (*Solos and etudes for marimba* – HoneyRock)
HELLER, S. arr. WEIJMANS. *Tarantelle* (No 6 from *Masters on marimba* – de Haske)
KABALEVSKY, D. arr. JOHNSON. *In the country* (*Solos and etudes for marimba* – HoneyRock)
RAMEAU, J.-P. arr. JOHNSON. *La Joyeuse* (*Solos and etudes for marimba* – HoneyRock)
RAMEAU, J.-P. arr. JOHNSON. *Menuet* (*Solos and etudes for marimba* – HoneyRock)
RAMEAU, J.-P. arr. JOHNSON. *Menuet en Rondeau* (*Solos and etudes for marimba* – HoneyRock)
SCHUMANN, R. arr. JOHNSON. *Wilder Reiter* (*Solos and etudes for marimba* – HoneyRock)
TELEMANN, G.P. arr. WEIJMANS. *Sonatina* (No 9 from *Masters on marimba* – de Haske)
VIVALDI, A. arr. WEIJMANS. *Sonata in F major* (No 3 from *Masters on marimba* – de Haske)
ŽIVKOVIĆ, N. *Sweet quick sixteen* No 2 from *Funny xylophone* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Double - Dodl - Dee* No 5 from *Funny xylophone* Book 1 (Gretel)

List C – four-mallet

DARING, M. arr. ZELTSMAN. *Climbing mountain* (*Four-mallet marimba playing* – Hal Leonard)
FORD, M. *Manhattan* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *Bonnie brae* (*Marimba: technique through music* – Innovative Percussion)
HASSE. J. arr. ZELTSMAN. *Bow bells* (*Four-mallet marimba playing* – Hal Leonard)
SEJOURNE, E. *Satyre* No 11 from *19 musical studies for vibraphone* (Leduc)
SEJOURNE, E. *Pourquoi pas* No 14 from *19 musical studies for vibraphone* (Leduc)
ŽIVKOVIĆ, N. *Kampf der Samurai* No 4 from *Funny marimba* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Silvias Lied* No 5 from *Funny marimba* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Memories* No 6 from *Funny vibraphone* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Waltz* No 7 from *Funny vibraphone* Book 1 (Gretel)

List D – timpani

BOMHOF, G. *March* No 9 from *Solo pieces for timpani* (De Haske)
BOMHOF, G. *Memory* No 10 from *Solo pieces for timpani* (De Haske)
BOMHOF, G. *Feelings* No 11 from *Solo pieces for timpani* (De Haske)
BOMHOF, G. *Changing meters II* No 12 from *Solo pieces for timpani* (De Haske)
DELECLUSE, J. *Study* No 5 from *Thirty studies for timpani* Book 1 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 6 from *Thirty studies for timpani* Book 1 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 7 from *Thirty studies for timpani* Book 1 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 8 from *Thirty studies for timpani* Book 1 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 9 from *Thirty studies for timpani* Book 1 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 10 from *Thirty studies for timpani* Book 1 (Leduc) – preparatory exercise not required
FINK, S. *Allegretto* No 4 from *Solobook for timpani* Volume 1 (N. Simrock)
FINK, S. *Impression* No 5 from *Solobook for timpani* Volume 1 (N. Simrock)
FINK, S. *Rondo* No 6 from *Solobook for timpani* Volume 1 (N. Simrock)
FINK, S. *Allegro vivace* No 7 from *Solobook for timpani* Volume 1 (N. Simrock)
FINK, S. *Pavane* 1st movement from *Timpani-suite* (Zimmermann)
McKENZIE, J. *Scherzo* 1st movement from *Concertino for timpani and piano* (Colla Voce)
McKENZIE, J. *March* 3rd movement from *Concertino for timpani and piano* (Colla Voce)
PYE, D. *The great mosque of Djenne* from *Timbuktu suite* No 2 (www.novaensemble.com.au/davidpye/)
TCHEREPNIN, A. *Allegro Marcia* 4th movement from *Sonatina for two or three timpani and piano* 3 timpani version (Boosey & Hawkes)
WHALEY, G. *Statement for timpani* (Meredith Music)
WOUD, N. *Allegro furioso* No 9 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Maestoso* No 10 from *Symphonic studies for timpani* (De Haske)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 4136

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 2* (2013).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D, as well as two Extra List works for presentation at examination.

List A – untuned

ALEO, K. *Etude 1* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 2* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 7* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 8* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 9* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 13* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 14* from *Advanced etudes for snare drum* (HoneyRock)
BOMHOF, G. *Multiple suite* No 6 from *10 solos for percussion* (De Haske)
CAHN, W. *Afroditty* (*Nexus portfolio for snare drum* – HoneyRock)
COLGRASS, M. Any movement or combination of movements from *Six unaccompanied solos for snare drum* (Alfred)
DELECLUSE, J. *Etude* No 10 from *Méthode de caisse-claire* (Leduc)
DELECLUSE, J. *Etude* No 12 from *Méthode de caisse-claire* (Leduc)

DELECLUSE, J. *Etude* No 13 from *Méthode de caisse-claire* (Leduc)
DELECLUSE, J. *Etude* No 14 from *Méthode de caisse-claire* (Leduc)
DELECLUSE, J. *Etude* No 15 from *Méthode de caisse-claire* (Leduc)
FINK, S. *Marcia* No 4 from *Solobook for snare drum* Volume 1 (N. Simrock)
GRAHAM, B. *Moccasin bend* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
GRAHAM, B. *Makai* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
GRAHAM, B. *Bulldog* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
GRAHAM, B. *Matrix* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
GRAHAM, B. *Ole Nutt's farm* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
KRAFT, W. *Gigue* 4th movement from *French suite for percussion solo* (Theodore Presser)
LEFEVRE, G. *Etude* No 5 from *20 études pour caisse-claire ou tambour* (Leduc) – repeats must be observed
PYE, D. *Shifting sands* from *Timbuktu suite* No 2 (www.novaensemble.com.au/davidpye/)
ŽIVKOVIĆ, N. *Etude* No 2 from *Ten études for snare drum* (Studio 4 Music)
ŽIVKOVIĆ, N. *Etude* No 4 from *Ten études for snare drum* (Studio 4 Music)

List B – two-mallet

BACH, J.S. arr. JOHNSON. *Bourées I and II* (*Solos and etudes for marimba* – HoneyRock)
BACH, J.S. arr. WEIJMANS. *Courante* from *Suite I* (No 21 from *Masters on marimba* – De Haske)
CLEMENTI, M. arr. JOHNSON. *Allegro* (*Solos and etudes for marimba* – HoneyRock)
CLEMENTI, M. arr. WEIJMANS. *Sonatina* (No 2 from *Masters on marimba* – De Haske)
DUPIN, F. *Etude thématique – Mozart – Air de Figaro* from *Rapid tutor for the xylophone* Book 2 (Leduc)
DUPIN, F. *Study* No 1 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 3 from *Seventeen studies for xylophone* (Leduc)
GATTI, D. arr. JOHNSON. *Etude No 10* (*Solos and etudes for marimba* – HoneyRock)
HANDEL, G. arr. JOHNSON. *Allegro from Sonata in F major* (in 4/4) (*Solos and etudes for marimba* – HoneyRock)
HANDEL, G. arr. WEIJMANS. *Sonata* (No 15 from *Masters on marimba* – De Haske)
KLOSE, H. arr. JOHNSON. *Etude No 14* (*Solos and etudes for marimba* – HoneyRock)
LISZT, F. arr. JOHNSON. *Hungarian Rhapsody No 2* (*Solos and etudes for marimba* – HoneyRock)
MARAIS, M. arr. WEIJMANS. *Le Basque* (No 8 from *Masters on marimba* – De Haske)
MASSENET, J. arr. JOHNSON. *Aragonaise from El Cid* (*Solos and etudes for marimba* – HoneyRock)
MAZAS, F. arr. JOHNSON. *Etude* Op. 36 No 12 (*Solos and etudes for marimba* – HoneyRock)
MAZAS, F. arr. JOHNSON. *Etude* Op. 36 No 17 (*Solos and etudes for marimba* – HoneyRock)
RAMEAU, J. arr. JOHNSON. *Rigaudons I and II* (*Solos and etudes for marimba* – HoneyRock)
SENAILLE. arr. WEIJMANS. *Allegro* (No 5 from *Masters on marimba* – De Haske)
SISTO, D. *Lionel Hampton etude* (*The jazz vibraphone book* – Meredith Music)
SISTO, D. *Red Norvo etude* (*The jazz vibraphone book* – Meredith Music)
SISTO, D. *Milt Jackson etude #1* (*The jazz vibraphone book* – Meredith Music)
SISTO, D. *Milt Jackson etude #2* (*The jazz vibraphone book* – Meredith Music)
TELEMANN, G.P. arr. WEIJMANS. *Polonaise* (No 10 from *Masters on marimba* – De Haske)
WOHLFAHRT, F. arr. JOHNSON. *Etude Op. 45 No 21* (*Solos and etudes for marimba* – HoneyRock)
WOHLFAHRT, F. arr. JOHNSON. *Etude Op. 45 No 22* (*Solos and etudes for marimba* – HoneyRock)
ŽIVKOVIĆ, N. *No ragtime* No 7 from *Funny xylophone* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Thessaloniki* No 8 from *Funny xylophone* Book 1 (Gretel)

List C – four-mallet

ANONYMOUS. arr. ZELTSMAN. *Allegro* No 4 from *Four-mallet marimba playing* (Hal Leonard)
FORD, M. *Whitby* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *White hollow* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *Kain* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *Green run* (*Marimba: technique through music* – Innovative Percussion)
LARSON, K. *Suite Mexicana* (Southern Music)
SEJOURNE, E. *Manshark* No 12 from *19 musical studies for vibraphone* (Leduc)
SEJOURNE, E. *Bear blues* No 13 from *19 musical studies for vibraphone* (Leduc)
SEJOURNE, E. *Bee 2* No 15 from *19 musical studies for vibraphone* (Leduc)
SEJOURNE, E. *Formentera* No 17 from *19 musical studies for vibraphone* (Leduc)
SPIEWAK, T. *Prelude* No 6 from *Preludes* (Reed Music)
TANNER, P. *Old Djenné* (www.paultannerpercussion.com)
ŽIVKOVIĆ, N. *Der Wanderer* No 6 from *Funny marimba* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Ballade* No 9 from *Funny vibraphone* Book 1 (Gretel)

List D – timpani

BOMHOF, G. *Happiness* No 14 from *Solo pieces for timpani* (De Haske)
BOMHOF, G. *Gracious* No 15 from *Solo pieces for timpani* (De Haske)
BOMHOF, G. *Eightnology* No 16 from *Solo pieces for timpani* (De Haske)
BOMHOF, G. *Changing Meters III* No 17 from *Solo pieces for timpani* (De Haske)
CUMBERLAND, A. *Study* No 1 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 2 from *20 graduated studies for timpani* (Southern Percussion)
DELECLUSE, J. *Study* No 11 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 12 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 13 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 14 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 15 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 16 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required

DELECLUSE, J. *Study* No 17 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 18 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 19 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 20 from *Thirty studies for timpani* Book 2 (Leduc) – preparatory exercise not required
DELECLUSE, J. *Study* No 21 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 22 from *Thirty studies for timpani* Book 3 (Leduc)
FINK, S. *Rockin' timpani* No 8 from *Solobook for timpani* Volume 1 (N. Simrock)
FINK, S. *Recitativ* No 9 from *Solobook for timpani* Volume 1 (N. Simrock)
FINK, S. *Andante* No 1 from *Studies for timpani* Volume 3 (N. Simrock)
FINK, S. *Andantino* No 2 from *Studies for timpani* Volume 3 (N. Simrock)
FINK, S. *Moderato* No 3 from *Studies for timpani* Volume 3 (N. Simrock)
FINK, S. Any two of *Gagliarde* 2nd movement, *Bourée* 3rd movement, *Gavotte* 4th movement, *Sarabande* 5th movement, and *Gigue* 6th movement from *Timpani-suite* (Zimmermann)
FROCK, G. *Opening toccata* No 1 from *Seven solo dances for the advanced timpanist* (Southern music)
FROCK, G. *Minuet* No 2 from *Seven solo dances for the advanced timpanist* (Southern music)
FROCK, G. *Rock stock* No 7 from *Seven solo dances for the advanced timpanist* (Southern music)
WOUD, N. *Vivace* No 11 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Lento ma non troppo* No 12 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Saltarello* No 13 from *Symphonic studies for timpani* (De Haske)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4137

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 2* (2013).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D, as well as two Extra List works for presentation at examination.

List A – untuned

ALEO, K. *Etude 4* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 5* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 10* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 11* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 12* from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude 15* from *Advanced etudes for snare drum* (HoneyRock)
BECKER, B. *New-Thaan* (*Nexus portfolio for snare drum* – HoneyRock)
BOMHOF, G. *Multissimo* No 8 from *10 solos for percussion* (De Haske)
DELECLUSE, J. No 1, No 2 and No 4 from *Cinq pièces brèves* (Leduc)
DELECLUSE, J. *Etude* No 17 from *Méthode de caisse-claire* (Leduc)
DELECLUSE, J. *Etude* No 18 from *Méthode de caisse-claire* (Leduc)
DELECLUSE, J. *Etude* No 19 from *Méthode de caisse-claire* (Leduc)
ENGELMAN, R. *Clean it up --- please* (*Nexus portfolio for snare drum* – HoneyRock)
FINK, S. *Allegro* 1st movement from *Sonata for snare drum* (N. Simrock)
FINK, S. *Aventa* No 1 from *Solobook for snare drum* Volume 2 (N. Simrock)
FINK, S. *Exturba* No 5 from *Solobook for snare drum* Volume 2 (N. Simrock)
FINK, S. *Gatutia* No 7 from *Solobook for snare drum* Volume 2 (N. Simrock)
GRAHAM, B. *Polaris* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
GRAHAM, B. *Snapfinger* (*Studies in rhythm: a collection of snare drum solos and duets* – HoneyRock)
JOLIVET, A. *Allègrement* 4th movement from *Concerto pour percussion* (Salabert)
LEFEVRE, G. *Etude* No 10 from *20 études pour caisse-claire ou tambour* (Leduc)
LEFEVRE, G. *Etude* No 15 from *20 études pour caisse-claire ou tambour* (Leduc)
WILCOXON, C. *Wilcoxon's 132nd* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 133rd* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 134th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 135th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 136th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 137th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 138th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 139th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 140th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 141st* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 142nd* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 143rd* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 144th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 145th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 146th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 147th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 148th* from *The All-American drummer* (Ludwig Music)

WILCOXON, C. *Wilcoxon's 149th* from *The All-American drummer* (Ludwig Music)
WILCOXON, C. *Wilcoxon's 150th* from *The All-American drummer* (Ludwig Music)
ŽIVKOVIĆ, N. *Etude* No 5 from *10 études for snare drum* (Studio 4 Music)

List B – two-mallet

ALFORD, K. *Sparks* (Boosey & Hawkes)
BACH, J.S. arr. JOHNSON. *Prelude in C major* (*Solos and etudes for marimba* – HoneyRock)
BACH, J. S. Any movement except the *Sarabande* from *Suite* in E♭ major BWV 1010 No 4 from *Six Suites for Violoncello Solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
CLEMENTI, M. arr. JOHNSON. *Rondo from sonata Op. 26 No 3* (*Solos and etudes for marimba* – HoneyRock)
CORELLI, A. arr. JOHNSON. *Giga from Sonata Op. 5 No 3* (*Solos and etudes for marimba* – HoneyRock)
CORELLI, A. arr. JOHNSON. *Vivace from Sonata Op. 5 No 2* (*Solos and etudes for marimba* – HoneyRock)
DUPIN, F. *Etude thématique – Berlioz – Course a l'abime (Damnation de Faust)* from *Rapid tutor for the xylophone* Book 2 (Leduc)
DUPIN, F. *Study* No 2 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 4 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 5 from *Seventeen studies for xylophone* (Leduc)
EDWARDS, R. 1st movement from *Marimba dances* (AMC)
EDWARDS, R. 2nd movement from *Marimba dances* (AMC)
ELLINGTON, D. arr. LIPNER. *Don't get around much anymore* Two-mallet version (*The vibes real book* – MalletWorks)
GREEN, G. *Cross Corners* (*Xylophone rags of George Hamilton Green* – Meredith Music)
GREEN, G. *Log Cabin Blues* (*Xylophone rags of George Hamilton Green* – Meredith Music)
GREEN, G. *Ragtime Robin* (*Xylophone rags of George Hamilton Green* – Meredith Music)
HANDEL, G. arr. JOHNSON. *Allegro from Sonata in F major* (in 6/8) (*Solos and etudes for marimba* – HoneyRock)
JOLIVET, A. *Rapidement* 3rd movement from *Concerto pour percussion* (Salabert)
KREUTZER, R. arr. JOHNSON. *Etude No 42* (*Solos and etudes for marimba* – HoneyRock)
MOZART, W. arr. JOHNSON. *Rondo* (*Solos and etudes for marimba* – HoneyRock)
RAMEAU, J.–P. arr. JOHNSON. *Gigue en rondeau* (*Solos and etudes for marimba* – HoneyRock)
RODE, P. arr. JOHNSON. *Caprice No 2* (*Solos and etudes for marimba* – HoneyRock)
RODE, P. arr. JOHNSON. *Caprice No 24* (*Solos and etudes for marimba* – HoneyRock)
ŽIVKOVIĆ, N. *Dee - Diddle - Doo* No 9 from *Funny xylophone* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Glissando - polka* No 10 from *Funny xylophone* Book 1 (Gretel)

List C – four-mallet

ANONYMOUS arr. ZELTSMAN. *Allegretto* No 3 from *Three fifteenth century songs* (*Four-mallet marimba playing* – Hal Leonard)
BACH, J. S. Any movement except the *Sarabande* from *Suite* in E♭ major BWV 1010 No 4 from *Six Suites for Violoncello Solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
FORD, M. *Tucker* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *Montecristo* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *Birchbrook* (*Marimba: technique through music* – Innovative Percussion)
FORD, M. *Stoneman* (*Marimba: technique through music* – Innovative Percussion)
GOMEZ, A. and RIFE, M. *Mbira song for marimba solo* (Southern Music)
KEMP, D. *Mallet Derby for vibraphone and Piano* (davekemp.sessionmusiciansonline.com)
SEJOURNE, E. *Sprint* No 18 from *19 musical studies for vibraphone* (Leduc)
SEJOURNE, E. *Chamade* No 19 from *19 musical studies for vibraphone* (Leduc)
SPIEWAK, T. *Prelude* No 1 from *Preludes* (Reed Music)
SPIEWAK, T. *Prelude* No 2 from *Preludes* (Reed Music)
SPIEWAK, T. *Prelude* No 3 from *Preludes* (Reed Music)
SPIEWAK, T. *Prelude* No 4 from *Preludes* (Reed Music)
SPIEWAK, T. *Prelude* No 5 from *Preludes* (Reed Music)
TANNER, P. *Her Majesty* (www.paultannerpercussion.com)
ŽIVKOVIĆ, N. *Ein Liebeslied?* No 7 from *Funny Marimba* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Tropical Feel* from *Funny Marimba II* (Gretel)
ŽIVKOVIĆ, N. *Bulgarian etude* from *Funny Marimba II* (Gretel)

List D – timpani

BOMHOF, G. *Performing timpani* No 18 from *Solo pieces for timpani* (De Haske)
CUMBERLAND, A. *Study* No 3 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 4 from *20 graduated studies for timpani* (Southern Percussion)
DELECLUSE, J. *Study* No 23 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 24 from *Thirty studies for timpani* Book 3 (Leduc)
FINK, S. *Larghetto* No 4 from *Studies for timpani* Volume 3 (N. Simrock)
FINK, S. *Lento* No 12 from *Studies for timpani* Volume 3 (N. Simrock)
FINK, S. *Adagio* No 17 from *Studies for timpani* Volume 3 (N. Simrock)
FROCK, G. *Beguine and Samba* No 3 from *Seven solo dances for the advanced timpanist* (Southern Music)
FROCK, G. *Polka* No 4 from *Seven solo dances for the advanced timpanist* (Southern Music)
FROCK, G. *Ballade* No 5 from *Seven solo dances for the advanced timpanist* (Southern Music)
FROCK, G. *5/8 Dance* No 6 from *Seven solo dances for the advanced timpanist* (Southern Music)
HINGER, F. *Etude for three tympani 1* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for three tympani 2* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for three tympani 3* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for three tympani 4* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for three tympani 5* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for three tympani 6* from *Technique for the virtuoso tympanist* (Jerona Music)
JOLIVET, A. *Robuste* 1st Movement from *Concerto pour percussion* (Salabert)
WOUD, N. *Moderato* No 14 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Moderato* No 15 from *Symphonic studies for timpani* (De Haske)

WOUD, N. *Marcia funebre* No 16 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Allegro ma non troppo* No 17 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Presto* No 18 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Andante molto* No 19 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Allegro* No 20 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Allegro* No 21 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Allegro* No 22 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Allegro* No 23 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Largo* No 24 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Andante* No 25 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Presto* No 26 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Andante con moto* No 27 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Molto animato* No 28 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Tempo di valse Viennese* No 29 from *Symphonic studies for timpani* (De Haske)
WOUD, N. *Adagio* No 30 from *Symphonic studies for timpani* (De Haske)

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4138

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical Work requirements are set out in the AMEB publication *Percussion Technical work Level 2* (2013).

Section II. Studies and pieces

Candidates must prepare four works, one from each of Lists A, B, C and D for presentation at examination.

List A – untuned

ALEO, K. *Etude* No 18 from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude* No 19 from *Advanced etudes for snare drum* (HoneyRock)
ALEO, K. *Etude* No 20 from *Advanced etudes for snare drum* (HoneyRock)
DELECLUSE, J. *Study* No 1 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 2 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 3 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 4 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 5 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 6 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 7 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 8 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 9 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 10 from *Twelve studies for snare drum* (Leduc)
FINK, S. *Ecossaise* No 8 from *Solobook for snare drum* Volume 1 (N. Simrock)
FINK, S. *Sonatine* No 9 from *Solobook for snare drum* Volume 1 (N. Simrock)
FINK, S. *Begola* No 2 from *Solobook for snare drum* Volume 2 (N. Simrock)
FINK, S. *Contiga* No 3 from *Solobook for snare drum* Volume 2 (N. Simrock)
FINK, S. *Fergida* No 6 from *Solobook for snare drum* Volume 2 (N. Simrock)
FINK, S. *Imperata* No 9 from *Solobook for snare drum* Volume 2 (N. Simrock)
POLACHOWSKI, A. *Point Buttercup* No 1 from *Seven episodes for snare drum and pedal bass drum* (Leduc)
POLACHOWSKI, A. *Cerberus* No 2 from *Seven episodes for snare drum and pedal bass drum* (Leduc)
TAGAWA, R. *Introduction* 1st movement and *Dance* 2nd movement from *Inspirations diabolique* (Western International Music)
TAGAWA, R. *Perpetual Motion* No 5 from *Inspirations diabolique* (Western International Music)
ŽIVKOVIĆ, N. *Etude* No 7 from *Ten études for snare drum* (Studio 4 Music)

List B – two-mallet

BACH, J.S. Any movement except *Prelude* from *Suite* in C minor BWV 1011 No 5 from *Six suites for violoncello solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
BAERMANN, C. arr. JOHNSON. *Tyrolese Waltz* (*Solos and etudes for marimba* – HoneyRock)
BECK, J. *Reminiscences of IPCL* (*7 stücke für marimba* – Zimmermann)
DELECLUSE, J. *Study* No 1 from *Twenty studies for xylophone* (Leduc)
DELECLUSE, J. *Study* No 2 from *Twenty studies for xylophone* (Leduc)
DELECLUSE, J. *Study* No 3 from *Twenty studies for xylophone* (Leduc)
DELECLUSE, J. *Study* No 4 from *Twenty studies for xylophone* (Leduc)
DELECLUSE, J. *Study* No 5 from *Twenty studies for xylophone* (Leduc)
DUPIN, F. *Study* No 6 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 7 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 8 from *Seventeen studies for xylophone* (Leduc)
GREEN, G. *Whistler* (*Xylophone rags of George Hamilton Green* – Meredith Music)
GREEN, G. *Jovial Jasper* (*Xylophone rags of George Hamilton Green* – Meredith Music)
JACKSON, M. arr. LIPNER. *Bag's groove* Two-mallet version (*The vibes real book* – MalletWorks)
LACERDA, O. *Arrasta-pé* 1st movement from *Suite for xylophone and piano* (Zimmermann)
LACERDA, O. *Ponto* 2nd movement from *Suite for xylophone and piano* (Zimmermann)
LACERDA, O. *Toccata* 3rd movement from *Suite for xylophone and piano* (Zimmermann)

NETZER, O. *Taksim* (*Intermediate masterworks for marimba* Volume 1 – Peters)
OGDON, W. *Night Song* 1st movement and *Morning bells* 3rd movement from *A little suite and an encore tango* (Smith publications)
POLLARD, M. *Just a Moment* (AMC)
RODE, P. arr. JOHNSON. *Caprice No 3* (*Solos and etudes for marimba* – HoneyRock)

List C – four-mallet

ABE, K. *Frogs* (Studio 4 Music)
BACH, J.S. Any movement except *Prelude* from *Suite* in C minor BWV 1011 No 5 from *Six suites for violoncello solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
EDWARDS, R. 3rd Movement from *Marimba dances* (AMC)
FINK, S. *Etudes de lux (7 stücke für marimba* – Zimmermann)
FORD, M. *West Oak* (*Marimba: technique through music* – Innovative Percussion)
GOMEZ, A. and RIFE, M. *Rain dance* (Southern Music)
GOMEZ, A. 1st movement from *Gitano* (Southern Music)
GOMEZ, A. 2nd Movement from *Gitano* (Southern Music)
HILLBORG, A. *Two pieces for solo marimba* (*Intermediate masterworks for marimba* Volume 1 – Peters)
KEMP, D. *Itty bitty ditty* Vibraphone and Piano version (davekemp.sessionmusiciansonline.com)
PARKER, C. arr. LIPNER. *My little suede shoes* Four-mallet version (*The vibes real book* – MalletWorks)
LYLLOFF, B. *Anne melody* (*7 stücke für marimba* – Zimmermann)
MUSSER, C. *Etude* in B major Op. 6, No 9 (Studio 4 Productions)
MUSSER, C. *Etude* in C major Op. 6, No 10 (Studio 4 Productions)
MUSSER, C. *Etude* in C major Op. 11, No 4 (Studio 4 Productions)
OGDON, W. *A quiet midnight* 2nd movement and *An encore tango* 4th movement from *A little suite and an encore tango* (Smith Publications)
SCHMITT, M. *Rêve curieux* (Zimmerman)
SEJOURNE, E. *Generalife* No 4 from *5 pieces for marimba solo* (Leduc)
SEJOURNE, E. *Katamiya* (*7 stücke für marimba* – Zimmermann)
TINOCO, L. *Next train approaching* 2nd movement from *Mind the gap* (University of York Music Press)
ŽIVKOVIĆ, N. *Srpska igra* No 9 from *Funny marimba* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Ballade für Petra* No 10 from *Funny marimba* Book 1 (Gretel)
ŽIVKOVIĆ, N. *Il sognio di Paciocchino* from *Funny marimba II* (Gretel)
ŽIVKOVIĆ, N. *Johnny's shuffle* from *Funny marimba II* (Gretel)

List D – timpani

CARTER, E. *Saëta* No 1 and *Moto perpetuo* No 2 from *Eight pieces for four timpani* (Associated Music Publishers)
CUMBERLAND, A. *Study* No 5 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 6 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 7 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 8 from *20 graduated studies for timpani* (Southern Percussion)
DELECLUSE, J. *Study* No 9 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 10 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 11 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 12 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 13 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 25 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 26 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 27 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 28 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 29 from *Thirty studies for timpani* Book 3 (Leduc)
DELECLUSE, J. *Study* No 30 from *Thirty studies for timpani* Book 3 (Leduc)
FINK, S. *Tarantella* No 25 from *Studies for timpani* Volume 3 (N. Simrock)
HINGER, F. *Etude for four drums 1* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 2* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 3* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 4* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 5* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 6* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 7* from *Technique for the virtuoso tympanist* (Jerona Music)
HINGER, F. *Etude for four drums 8* from *Technique for the virtuoso tympanist* (Jerona Music)
LEAK, G. *Just testing* (www.graemeleak.com)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4139

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. Candidates must select at least one work from each of Lists A, B, C, D and E. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

List A – untuned

BECK, M. *Excerpt etude for snare drum* (HoneyRock)
COSSOM, R. *Lickin' stick* (Rhythmscape)
DELECLUSE, J. *Study* No 11 from *Twelve studies for snare drum* (Leduc)
DELECLUSE, J. *Study* No 12 from *Twelve studies for snare drum* (Leduc)
FINK, S. *Sonata for snare drum* (N. Simrock)
FINK, S. *Salut de Genève* (N. Simrock)
FINK, S. *Labyrinth* from *Solobook for snare drum* Volume 2 (N. Simrock)
GREENBAUM, S. *Clockwork lemon for solo snare drum and hi-hat* (Rhythmscape)
MASSON, A. *Kim* (Editions Bim)

POLACHOWSKI, A. *Lady Lex* No 3 from *Seven Episodes for snare drum and pedal bass drum* (Leduc)
POLACHOWSKI, A. *Catapult* No 4 from *Seven Episodes for snare drum and pedal bass drum* (Leduc)

List B – two-mallet

BACH, J. S. Any movement except the *Allemande* from *Suite* in D major BWV 1012 from *Six Suites for Violoncello Solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
DELECLUSE, J. *Study* No 6 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 7 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 8 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 9 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 10 from *Twenty studies for the xylophone* (Leduc)
DUPIN, F. *Study* No 9 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 10 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 11 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 12 from *Seventeen studies for xylophone* (Leduc)
GREEN, G. *Rainbow Ripples* (*Xylophone rags of George Hamilton Green* – Meredith Music)
GREEN, G. *Triplets* (*Xylophone rags of George Hamilton Green* – Meredith Music)
MAYUZUMI, T. *Allegro* 1st movement and *Cadenza* from *Concertino for xylophone and orchestra* (Peters)
MAYUZUMI, T. *Adagietto* 2nd movement and *Presto* 3rd movement from *Concertino for xylophone and orchestra* (Peters)

List C – four-mallet

BACH, J. S. Any movement except the *Allemande* from *Suite* in D major BWV 1012 from *Six Suites for Violoncello Solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
EDWARDS, R. 1st movement, 2nd movement and 3rd movement from *More marimba dances* (AMC)
ELLINGTON, D. arr. LIPNER. *Don't get around much anymore* Four-mallet version (*The vibes real book* – MalletWorks)
FRIEDMAN, D. arr. ZELTSMAN. *Quincy* No 15 (*Four-mallet marimba playing* – Hal Leonard)
GLENTWORTH, M. *Blues for Gilbert* (Zimmerman)
INNS, L. *Robbin' Harry* (Boosey & Hawkes)
JONES, D. *Two little movements* (*Intermediate masterworks for marimba* Volume 1 – Peters)
KEMP, D. *Etude for Andre* (davekemp.sessionmusiciansonline.com)
KOPPEL, A. *P.S. to a concerto (7 stücke für marimba* – Zimmermann)
LIPNER, A. and WENDELBOE, J. *Finale* 4th movement from *Mallet fantasia* (MalletWorks)
MOOTZ, P. *Zu Arel op der Knippchen ('Variations on a Luxembourg folk song')* (*7 stücke für marimba* – Zimmermann)
PIAZZOLLA, A. arr. MORLEO. *Dernier lamento* (*Five miniatures* – HoneyRock)
PIAZZOLLA, A. arr. MORLEO. *Se termino* (*Five miniatures* – HoneyRock)
PIAZZOLLA, A. arr. MORLEO. *Détresse* (*Five miniatures* – HoneyRock)
PIAZZOLLA, A. arr. MORLEO. *Romantico idilio* (*Five miniatures* – HoneyRock)
PIAZZOLLA, A. arr. MORLEO. *Fièvre* (*Five miniatures* – HoneyRock)
ROSAURO, N. *Saudação (Greeting)* 1st movement from *Concerto for marimba* (Pró Percussão)
ROSAURO, N. *Lamento (Lament)* 2nd Movement from *Concerto for marimba* (Pró Percussão)
ROSAURO, N. *Dança* 3rd Movement from *Concerto for marimba* (Pró Percussão)
ROSAURO, N. *Despedida (Farewell)* 4th Movement from *Concerto for marimba* (Pró Percussão)
SAMMUT, E. *Rotation 2* No 2 from *4 rotations* (Keyboard Percussion)
SAMMUT, E. *Rotation 3* No 3 from *4 rotations* (Keyboard Percussion)
SAMMUT, E. *Rotation 4* No 4 from *4 rotations* (Keyboard Percussion)
SAMUELS, D. transcr. FREEMAN. *Footpath* (Orient Point Music)
SEJOURNE, E. *Pretexte* No 5 from *5 pieces for marimba solo* (Leduc)
SIMON, P. *Amulet* (*Intermediate masterworks for marimba* Volume 1 –Peters)
STOUT, G. *Dance* No 1 from *Two Mexican dances for marimba* (Studio 4 Productions)
TAN, A. *Dansons?* (*Intermediate masterworks for marimba* Volume 1 – Peters)
TYWONIUK, D. *For Dean Primmer* (*Intermediate masterworks for marimba* Volume 1 – Peters)
YI, C. *Jing marimba* (*Intermediate masterworks for marimba* Volume 2 – Peters)
ŽIVKOVIĆ, N. *Bayerischer Ländler* from *Funny marimba* Book 2 (Gretel)

List D – timpani

CARTER, E. *Recitative* No 4 and *Improvisation* No 5 from *Eight pieces for four timpani* (Associated Music Publishers)
CUMBERLAND, A. *Study* No 9 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 10 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 11 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 12 from *20 graduated studies for timpani* (Southern Percussion)
DELECLUSE, J. *Study* No 14 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 15 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 16 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 17 from *Twenty studies for timpani* (Leduc)
FINK, S. *Sonatine* No 41 from *Studies for timpan*i Volume 3 (N. Simrock)
SARCICH, P. *Gigue* from *Concert pieces for timpani* (AMC)
SARCICH, P. *Lament* from *Concert pieces for timpani* (AMC)
SARCICH, P. *Fandango* from *Concert pieces for timpani* (AMC)

List E – multi-percussion

FORD, A. *Composition in blue, grey and pink* (AMC)
KANEKO, H. *Le temps tordu III* (Zen-on music)
KITAZUME, M. *Side by side* (Zen-on music)
MEALOR, P. *Echo* (University of York Music Press)
WILLIAMS, B.M. *Tiriba Kan – djembe solo* (HoneyRock)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Studies and pieces

The candidate is required to demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each, together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects and extended techniques appropriate to the instrument and required for particular musical and stylistic reasons
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus
- The ability to set up and make any adjustments to instruments (i.e. height or angle) quickly and move between instruments promptly and confidently

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of percussion instruments, with special consideration given to any implications this may have upon the repertoire that is performed.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the Percussion repertoire.
- In the Licentiate examination, candidates may be asked questions on the general literature and repertoire of Percussion and the meaning of any terms and signs commonly used in Percussion music.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 4140

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one work from each of Lists A, B, C, D and E. Additional works needed to fulfil the time requirements may be selected from any of the lists.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

List A – untuned

CLEWORTH, I. *For Rebecca* No 1 from *Three pieces for snare drum* (Rhythmscape)
CLEWORTH, I. *For Colin* No 2 from *Three pieces for snare drum* (Rhythmscape)
FINK, S. Any three movements from *Snare Drum Suite* (Zimmermann)
MACAREZ, F. *Study* No 1 from *Snare system – 20 studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 2 from *Snare system – 20 studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 3 from *Snare system – 20 studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 4 from *Snare system – 20 studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 5 from *Snare system – 20 studies for snare-drum* Volume 1 (Leduc)
MASSON, A. *Prím* (Editions Bim)
MASSON, A. *Konzertstück* (Editions Bim)
POLACHOWSKI, A. *Villa Carmella* No 5 from *Seven episodes for snare drum and pedal bass drum* (Leduc)
POLACHOWSKI, A. *Husky* No 6 from *Seven episodes for snare drum and pedal bass drum* (Leduc)
UGHETTI, E. *Frenetic fantasy etude* (AMC)

List B – two-mallet

BACH, J. S. *Suite* in G major BWV 1007 No 1 from *Six suites for violoncello solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
BEKKU, S. Any 5 movements from *Kaleidoscope No 2* (Zen-on Music)
COSSOM, R. *Study* No 1 from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study* No 2 from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study* No 3 from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study* No 4 from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study* No 5 from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study* No 6 from *Twelve studies for the xylophone* (Rhythmscape)

DELECLUSE, J. *Study* No 11 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 12 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 13 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 14 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 15 from *Twenty studies for the xylophone* (Leduc)
DUPIN, F. *Study* No 13 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 14 from *Seventeen studies for xylophone* (Leduc)
EYLES, R. and WERLE, F. (arr.) *The golden age of the xylophone* (Meredith Music)
NISHIMURA, A. *Prelude to Nataraja* (Zen-on Music)

List C – four-mallet

ABE, K. *Memories of the seashore* from *Works for marimba* (Schott)
ABE, K. *Wind in the bamboo grove* from *Works for marimba* (Schott)
ALDRIDGE, R. *The zebra* (*Intermediate masterworks for marimba* Volume 1 – Peters)
BACH, J. S. *Suite* in G major BWV 1007 No 1 from *Six suites for violoncello solo* (Bärenreiter) to be performed on marimba as EITHER a List B. Two-mallet work OR a List C. Four-mallet work.
BLEY, C. *Over there* (*Intermediate masterworks for marimba* Volume 1 – Peters)
CARLTON, J. *Tune for Nep* (*Intermediate masterworks for marimba* Volume 2 – Peters)
CHUECA, F. arr. ZELTSMAN. *Los Paraguas* (*Four-mallet marimba playing* – Hal Leonard)
HADDAD, E. *Have you met Lydia?* (*Intermediate masterworks for marimba* Volume 1 – Peters)
HESLINK, D. *Variations on Amazing Grace* (HoneyRock)
JACKSON, M. arr. LIPNER. *Bag's groove* Four-mallet version (*The vibes real book* – MalletWorks)
LEŠNIK, I. *First toy* No 1 from *Midnight pieces* (Zimmerman)
LEŠNIK, I. *The look of the year* No 2 from *Midnight pieces* (Zimmerman)
LEŠNIK, I. *Waltz for midnight* No 3 from *Midnight pieces* (Zimmerman)
MILHAUD, D. *Animé* 1st Movement from *Concerto for marimba and vibraphone* (Enoch & Cie)
MILHAUD, D. *Vif* 3rd Movement from *Concerto for marimba and vibraphone* (Enoch & Cie)
MORLEO, L. *Per i profughi di guerra 7* (HoneyRock)
PERTOUT, A. *An honourable silence* (Rhythmscape)
PYE, D. *Their kind of moon* (www.novaensemble.com.au/davidpye/)
ROLLINS, S. arr. LIPNER. *St Thomas* Four-mallet version (*The vibes real book* – MalletWorks)
SAMMUT, E. *Stroboscope* (Keyboard Percussion)
SAMMUT, E. *Rotation No 1* from *4 rotations for marimba* (Keyboard Percussion)
SCHULLER, G. *Three small adventures* (*Intermediate masterworks for marimba* Volume 1 – Peters)
STOUT, G. *Dance* No 2 from *Two Mexican dances for marimba* (Studio 4 Productions)
TINOCO, L. *Keep left* 1st movement from *Mind the gap for marimba solo* (University of York Music Press)
TINOCO, L. *Currently out of order* 3rd movement from *Mind the gap for marimba solo* (University of York Music Press)
TINOCO, L. *Keep right* 4th movement from *Mind the gap for marimba solo* (University of York Music Press)
ŽIVKOVIĆ, N. *Il Canto dei gondolieri* from *Funny marimba II* (Gretel)
ŽIVKOVIĆ, N. *Prokleti koreni* from *Funny marimba II* (Gretel)

List D – timpani

CARTER, E. *Adagio* No 3 and *March* No 8 from *Eight pieces for four timpani* (Associated Music)
CUMBERLAND, A. *Study* No 13 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 14 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 15 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 16 from *20 graduated studies for timpani* (Southern Percussion)
DUPIN, F. *Prelude et rude* (Leduc)
DELECLUSE, J. *Study* No 18 from *Twenty studies for timpani* (Leduc)
FINK, S. *Divertimento* No 8 from *Solobook for timpani* Volume 2 (N. Simrock)
FINK, S. *Ludi a timpano* No 57 from *Studies for timpani* Volume 3 (N. Simrock)

List E – multi-percussion

DAMM, R. *Ritmos de congas – solo for three congas* (HoneyRock)
DAVIES, T. *Whackeded* Version with recorded accompaniment (AMC)
FINLEY, B. *Blade* (Tap Space)
FORD, A. *The armed man* (AMC)
HARTENBERGER, R. *Raghavan* (*Nexus portfolio for snare drum* – HoneyRock)
LEAK, G. *And now for the news...* (www.graemeleak.com)
MCNAMARA, P. *Voltage* (Wirripang)

Section II. General knowledge

LICENTIATE 4141

Please refer to the Syllabus objectives at the beginning of this level.

Section I. Studies and pieces

Candidates should prepare a balanced and varied programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. Candidates must select at least one piece from each of lists A, B, C, D and E. Additional works needed to fulfil the time requirement may be selected from any of these lists.

Candidates for the Licentiate examination must present one complete work from their programme from memory; presentation from memory beyond this requirement in the Licentiate examination is at the discretion of the candidate.

Copies of works presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A – untuned

CLEWORTH, I. *For Ric* No 3 from *Three pieces for snare drum* (Rhythmscape)
MACAREZ, F. *Study* No 6 from *Snare system – 20 Studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 7 from *Snare system – 20 Studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 8 from *Snare system – 20 Studies for snare-drum* Volume 1 (Leduc)
MACAREZ, F. *Study* No 9 from *Snare system – 20 Studies for snare-drum* Volume 1 (Leduc)

MACAREZ, F. *Study* No 10 from *Snare system – 20 Studies for snare-drum* Volume 1 (Leduc)
MARTYNCIOW, N. *Impressions for caisse claire et deux toms* (Lemoine)
POLACHOWSKI, A. *Mincemeat* No 7 from *Seven episodes for snare drum and pedal bass drum* (Leduc)
RIEDHAMMER, A. *The challenge* (Zimmermann)

List B – two-mallet

COSSOM, R. *Study 7* from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study 8* from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study 9* from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study 10* from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study 11* from *Twelve studies for the xylophone* (Rhythmscape)
COSSOM, R. *Study 12* from *Twelve studies for the xylophone* (Rhythmscape)
DELECLUSE, J. *Study* No 16 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 17 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 18 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 19 from *Twenty studies for the xylophone* (Leduc)
DELECLUSE, J. *Study* No 20 from *Twenty studies for the xylophone* (Leduc)
DUPIN, F. *Study* No 15 from *Seventeen studies for xylophone* (Leduc)
DUPIN, F. *Study* No 16 from *Seventeen studies for xylophone* (Leduc)
GREEN, G. *Valse brillante* (Meredith Music)

List C – four-mallet

ABE, K. *Variations of Japanese children's songs* from *Works for marimba* (Schott)
ABE, K. *Dream of the cherry blossoms* (Zimmermann)
ABE, K. *Michi* (Colla Voce)
BACH, J. S. *Suite* No 2 in D minor BWV 1008 from *Six suites for violoncello solo* (Bärenreiter)
BURRITT, M. *Mystic* 1st movement and *Solemn* 2nd movement from *Caritas* (Keyboard Percussion)
BURRITT, M. *Solemn* 2nd movement and *Majestic* 3rd movement from *Caritas* (Keyboard Percussion)
BURRITT, M. *Caritas* [Entire Work](Keyboard Percussion)
EVANS, B. arr. LIPNER. *Waltz for Debby* Four-mallet version (*The vibes real book* – MalletWorks)
FALK, S. *A long way home* (stevefalkmusic.com)
HENZE, H. *Five scenes from the snow country* (Schott)
HERSCH, F. *Chorinho picante* (*Intermediate masterworks for marimba* Volume 2 – Peters)
JOLAS, B. *Morning thoughts* (*Intermediate masterworks for marimba* Volume 2 – Peters)
LANSKY, P. *Hop(2)* No 1 and *Turn* No 2 from *Three moves for marimba* (Shawnee Press)
LANSKY, P. *Turn* No 2 and *Slide* No 3 from *Three moves for marimba* (Shawnee Press)
LANSKY, P. *Three moves for marimba* (Shawnee Press)
MACKEY, S. *See ya Thursday* (Boosey & Hawkes)
MACKEY, S. *Beast* (*Intermediate masterworks for marimba* Volume 1 – Peters)
MAYS, L. *Mindwalk* (*Intermediate masterworks for marimba* Volume 2 – Peters)
MIYAKE, K. *Chain* (Beurskens Muziekuitgeverij)
NORTON, C. *November Evening* (Innovative Percussion)
PALIEV, D. *Lale und Horo* (*7 stücke für marimba* – Zimmermann)
ROLFE, J. *Sticky* (*Intermediate masterworks for marimba* Volume 2 – Peters)
SAMMUT, E. *Caméléon* (Keyboard Music)
SCHWANTNER, J. *Velocities* (Helicon Music)
SUESSDORF, K. arr. LIPNER. *Moonlight in Vermont* Four-mallet arrangement (*The vibes real book* – MalletWorks)
THOMAS, A. *Merlin* (Margun Music)
UNG, C. *Cinnabar heart* (*Intermediate masterworks for marimba* Volume 2 – Peters)
WESLEY-SMITH, M. *For marimba and tape* (AMC)
WESTLAKE, N. *Fabian theory* (AMC)

List D – timpani

CARTER, E. *Canto* No 6 and *Canaries* No 7 from *Eight pieces for four timpani* (Associated Music)
CUMBERLAND, A. *Study* No 17 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 18 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 19 from *20 graduated studies for timpani* (Southern Percussion)
CUMBERLAND, A. *Study* No 20 from *20 graduated studies for timpani* (Southern Percussion)
DELECLUSE, J. *Study* No 19 from *Twenty studies for timpani* (Leduc)
DELECLUSE, J. *Study* No 20 from *Twenty studies for timpani* (Leduc)
PALIEV, D. *Folklore Suite* (N. Simrock)

List E – multi-percussion

GLOBOKAR, V. *Toucher* (Peters)
ISHII, M. *Thirteen drums* (Moeck Verlag and Musikinstrumentenwerk)
LAWRENCE, A. *Kattrin's Drum* (AMC)
MIRANDA, A. *Latina pequena* (HoneyRock)
VOLANS, K. *She who sleeps with a small blanket* (Chester Music)
XENAKIS, I. *a* 1st movement from *Rebonds* (Salabert)
XENAKIS, I. *b* 2nd movement from *Rebonds* (Salabert)

Section II. General knowledge

Percussion (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Percussion (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of works' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical Work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Preliminary and Grade 1 – Candidates must select one work from each of Lists A and B and one additional work from any of Lists A, B, or C.

Grades 2 and 3 – Candidates must select one work from each of Lists A and B and one additional work from any of Lists A, B, C, or D.

Grade 4 – Candidates must select one work from each of Lists A and D and one additional work from either List B or C.

In addition to these, candidates must prepare one Own Choice work. Own choice selections may include the *Untuned study* or the *Tuned study* for that grade from *AMEB Percussion Technical work Level 1*. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE)	6000

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 1 (REPERTOIRE)	6001

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 18 min.

GRADE 2 (REPERTOIRE)	6002

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 23 min.

GRADE 3 (REPERTOIRE)	6003

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 4 (REPERTOIRE)	6004

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 32 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. Own choice selections may include the *Untuned study* or the *Tuned study* for that grade from *AMEB Percussion Technical work Level 2*. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE)	6005

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 33 min.

GRADE 6 (REPERTOIRE)	6006

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 7 (REPERTOIRE)	6007

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 40 min.

GRADE 8 (REPERTOIRE)	6008

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Band

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Band

General notes

General knowledge guidelines
Guidelines for General Knowledge have been developed for all Levels. For full details, please refer to 'Test Requirements for Candidates in Practical Examinations – General Knowledge Tests' in the front section of this Manual.

Subject codes
Candidate should refer to Teacher bulletins for the subject codes relevant to this syllabus.

Structure of this Syllabus
Please note the structure of this syllabus for band instruments (Concert Band and Brass Band B♭, E♭ and C instruments), which allows for examinations to extend from Grades 1 to 8. Diploma examinations of AMusA and LMusA for B♭ and E♭ instruments are also included in the syllabus, thus bringing the syllabus for band into conformity with all other AMEB syllabuses for brass instruments. Each list of each grade and diploma of the band syllabus for B♭, E♭ and C (non-transposing) instruments is compiled in three sections, B♭ and E♭ treble clef and C bass clef.

Instruments for all levels
- E♭ soprano cornet
- B♭ cornet
- B♭ flugelhorn
- E♭ tenor horn
- B♭ baritone
- B♭ tenor trombone
- B♭ and F trombone
- B♭ euphonium
- E♭ bass tuba
- B♭ bass tuba
- C tuba
- Bass trombone

Technical work
Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band. From Grades 5 to 8 candidates are expected to have studied the whole of the Technical Work and other requirements specified for the grade, but may choose any one of the three optional selected sets which appear in the *Requirements* for presentation on the day of the examination. Everything specified in the chosen set must be prepared for presentation. In the performance of Technical Work decisions on the following matters are to be made by teachers and candidates:
- Repetition of the uppermost note of scales and arpeggios;
- The length of the final note of scales and arpeggios;
- The use of a pause on the uppermost note and/or the final note of scales and arpeggios.

Grade books
Brass Series 1 (AMEB). A set of four Grade Books for Level 1 is available. Candidates may present for examination using the Grade Books and/or the syllabus lists.
There are three versions of these books.

B♭ version
This volume may be used by the following B♭ instruments:
- B♭ cornet
- B♭ flugelhorn
- B♭ baritone
- B♭ tenor trombone
- B♭ and F trombone
- B♭ bass tuba
- B♭ euphonium

E♭ version
This volume may be used by the following E♭ instruments:
- E♭ soprano cornet
- E♭ tenor horn
- E♭ bass tuba

C version
This volume may be used by the following instruments:
- C tuba
- Bass trombone

Important information
Candidates and teachers should also refer to the following sections of the Manual: Regulations; General Requirements – Practical Examinations; and Syllabus and Publications News.

Accompanist
For works requiring piano accompaniment, an accompanist (who may be the teacher) must be provided by the candidate. The accompanist may remain in the examination room only when actually required.

Extra list
Please note the requirement stated in each grade regarding the number of works required.

Bibliography

Arban's Famous Method for Cornet or Trumpet (Treble Clef) ed Randall/Mantia. New York: Carl Fischer, n.d.

Arban's Famous Method for Trombone, Baritone and Euphonium (Bass Clef) ed Randall/Mantia. New York: Carl Fischer, n.d.

Avey, D. *Brass Players' Guide*. Mass: Robert King, 1994.

Baines, A. *Brass Instruments: Their History and Development*. New York: Dover, 1993.

Blazhevich, V. *Studies for Tuba*. Mass: Robert King.

Bobo, R. *Catalogue*. Bulle: Editions Bim, 1995.

Bobo, R. *Mastering the Tuba*. Bulle: Editions Bim, 1994.

Brass Anthology. Northfield, Ill: The Instrumentalist.

Fink, R. *From Treble Clef to Bass Clef Baritone*. Athens Ohio: Accura Music, 1968.

Fink, R. *Introducing the Tenor Clef for Trombone (Bassoon)*. Athens Ohio: Accura Music, 1968.

Klay, E. *Daily Exercises for B♭/F Trombone*. Balwyn: Australian Brass Works Pty Ltd, 1993.
Marsteller, R. *Basic Routines for Trombone.* San Antonio: Southern Music Company, 1974.
Morris, W. *Tuba Music Guide*. Northfield Ill: The Instrumentalist.
Phillips, H. and Winkle, W. *The Art of Tuba and Euphonium*. New Jersey: Summy-Birchard, 1992.
Werden, D. and Winter, D. *Band Music Guide*. New London: Whaling Music Publishers, 1990.

LEVEL 1

BEGINNING
GRADE 1 TO GRADE 4

Objectives

At the completion of Level 1 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Performance of the Technical Work at the indicated tempo
- Well-balanced stance and posture and appropriate comfortable position of hands and arms
- Breath control
- Rhythmic precision with attention to note values and consistent pulse
- Accurate and systematic fingering with right-hand fingers held close to valve caps
- Clear tone
- Clean articulation and even *legato*
- Accurate intonation and consistency of pitch. From Grade 3, appropriate adjustment of valve slides to correct untuneful harmonics
- Performance of dynamics as specified
- Performance of all Technical Work from memory, unless otherwise specified

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of three works of contrasting style and tempi, drawn from the lists, the candidate is required to demonstrate:
- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Well-balanced stance and posture and appropriate comfortable position of hands and arms
- Breath control
- Rhythmic precision
- Accurate and systematic fingering with right-hand fingers held close to valve caps
- Clear tone and clean articulation
- An even *legato*
- Accurate intonation and consistency of pitch. From Grade 3, appropriate adjustment of valve slides to correct untuneful harmonics
- Performance of dynamics as specified
- Considerations of style, phrasing and articulation appropriate to each work

Extra lists (Grades 2, 3 and 4)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 1:
- The ability to sing the tonic note at the end of a short unfinished phrase
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time

Grade 2:
- The ability to clap a passage in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade

Grade 3:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing a short phrase combining melody and time
- The ability to sing the higher or lower of two notes as specified for this grade
- The ability to sing and name a melodic interval as specified for this grade

Grade 4:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing the middle note of a triad as specified for this grade

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

GRADE 1 — 0141

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. Any performance from memory is optional. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band.

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist.

List A. Studies. B♭, E♭ and C Instruments

● **From the AMEB Series 1 Brass Book:**
McPHERSON, G. Tonguing Study.
McPHERSON, G. *Legato* Study.
McPHERSON, G. Articulation Study.

AMEB Manual List:
From *Arban Method* (Boosey & Hawkes) (Fischer). Pages and exercise numbers refer to these editions:
No 3, p 11.
No 9, p 12 [1st eight bars in C Major].

List B. Solo. B♭ Instruments
● **From the AMEB Series 1 Brass Book:**
TCHAIKOVSKY, P. Chanson Russe.
TRAD. The Barley Break.
TRAD. When the Saints.
TRAD/BACH, J.S. Vom Himmel hoch.
AMEB Manual List:
BACH, J.S. O Jesulein süss, No 9 from *First Book of Trumpet Solos* Wallace/Miller (Faber).

List B. Solo. E♭ Instruments
● **From the AMEB Series 1 Brass Book:**
TCHAIKOVSKY, P. Chanson Russe.
TRAD. The Barley Break.
TRAD. When the Saints.
TRAD/BACH, J.S. Vom Himmel hoch.
AMEB Manual List:
DIABELLI, A. Serenade from *Learn as you Play E♭ Tenor Horn*, p 22, ed Wastall [Piano accompaniment required] (Boosey & Hawkes).

List B. Solo. C Instruments
● **From the AMEB Series 1 Brass Book:**
TCHAIKOVSKY, P. Chanson Russe.
TRAD. The Barley Break.
TRAD. When the Saints.
TRAD/BACH, J.S. Vom Himmel hoch.

List C. Solo. B♭ Instruments
● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Mister Smooth.
BRUMBY, C. Twilight Hymn.
HOLLEY, A. Rain Time.
ROSS, C. Frogs and Bilby.
AMEB Manual List:
ANON. Cancion Niña y Viña, No 4 from *First Book of Trumpet Solos* Wallace/Miller (Faber).
WIGGINS, B. Pathfinder from *The Trombonist's Debut* (Studio Music).
From *The Baker's Dozen* (Neuschel Music):
WIGGINS, C. No 1, March.
WIGGINS, C. No 2, Ragtime.
WIGGINS, C. No 3, Sarabande.

List C. Solo. E♭ and C Instruments
● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Mister Smooth.
BRUMBY, C. Twilight Hymn.
HOLLEY, A. Rain Time.
ROSS, C. Frogs and Bilby.

Section III. Aural tests, Sight-reading, General knowledge
See General Notes and Objectives for Band, Level 1.

GRADE 2 0142

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band.

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist.

List A. Studies. B♭, E♭ and C Instruments
● **From the AMEB Series 1 Brass Book:**
HOLLEY, A. Contemporary Study.
McPHERSON, G. Study No 1.
McPHERSON, G. Study No 2.
McPHERSON, G. Study No 3.
AMEB Manual List for B♭ and E♭ Instruments:
From *Arban Method* (Boosey & Hawkes) (Fischer). Pages and exercise numbers refer to these editions. Two are required, one from each page:
No 2, 5, 6, p 11.
No 11, 14, p 13.

List B. Solo. B♭ Instruments
● **From the AMEB Series 1 Brass Book:**
CLARKE, J. Minuet.
FOSTER, S. Massa's in de Cold Cold Ground.
ANON. Variations on Goe from my Window.
TRAD. Skye Boat Song.
AMEB Manual List:
From *First Book of Trumpet Solos*, Wallace/Miller (Faber):
ANON. Intrada, No 11.
SUSATO. Ronde, No 7.
From *Learn as you Play Trumpet/Cornet*, ed Wastall [Piano accompaniment required] (Boosey & Hawkes):
GLUCK. Chorus, p 22.
GURLITT. Andante, p 23.

List B. Solo. E♭ Instruments
● **From the AMEB Series 1 Brass Book:**
CLARKE, J. Minuet.
FOSTER, S. Massa's in de Cold Cold Ground.
ANON. Variations on Goe from my Window.
TRAD. Skye Boat Song.
AMEB Manual List:
From *Learn as you Play E♭ Tenor Horn*, ed Wastall [Piano accompaniment required] (Boosey & Hawkes):
GLUCK. Chorus, p 22.
GURLITT. Andante, p 23.

List B. Solo. C Instruments
● **From the AMEB Series 1 Brass Book:**
CLARKE, J. Minuet.
FOSTER, S. Massa's in de Cold Cold Ground.
ANON. Variations on Goe from my Window.
TRAD. Skye Boat Song.

List C. Solo. B♭ Instruments
● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Little Swinger.
BAILEY, K. Rocket Up.
BRUMBY, C. Berceuse.
DREYFUS, G. The Doll's House.
GROSS, E. Brass in Three.

GROSS, E. A Little Hymn.
GROSS, E. Brass Fun!

AMEB Manual List:

GREGSON, E. No 2 or No 5 from *Ten Miniatures for Trumpet* (Brass Wind Educational Supplies).
WALLACE, J. Stokes' Stomp, No 6 from *First Book of Trumpet Solos,* Wallace/Miller (Faber).
From *The Trombonist's Debut*, Wiggins (Studio Music):
Lament.
Black Velvet.
Midnight Mood.
Mr Ashby's Aubade.
From *The Baker's Dozen* (Neuschel Music):
WIGGINS, C. No 4, Song without Words.
WIGGINS, C. No 5, Branle.
WIGGINS, C. No 6, Evening Song.
WIGGINS, C. No 7, Jig.
WIGGINS, C. No 8, Lullaby.

List C. Solo. E♭ Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K Little Swinger.
BAILEY, K. Rocket Up.
BRUMBY, C. Berceuse.
DREYFUS, G. The Doll's House.
GROSS, E. Brass in Three.
GROSS, E. A Little Hymn.
GROSS, E. Brass Fun!

AMEB Manual List:

JAMES, I. Reflections, No 4 (using *ossia* note) from Horn Solos, Vol 1, de Haan/James (Just Brass, Chester).
VAN DER COOK, H. Lyra (Rubank).
From *Learn as You Play E♭ Tenor Horn,* ed Wastall (Boosey & Hawkes):
WASTALL. Midnight in Tobago.
POGSON. Oxford Blues.

List C. Solo. C Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Little Swinger.
BAILEY, K. Rocket Up.
BRUMBY, C. Berceuse.
DREYFUS, G. The Doll's House.
GROSS, E. Brass in Three.
GROSS, E. A Little Hymn.
GROSS, E. Brass Fun!

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

See General Notes and Objectives for Band, Level 1.

GRADE 3 0143

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band.

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist.

List A. Studies. B♭, E♭ and C Instruments

● **From the AMEB Series 1 Brass Book:**
McPHERSON, G Study No 1.
McPHERSON, G. Study No 2.
McPHERSON, G. Study No 3.

AMEB Manual List for B♭ and E♭ Instruments:

From *Arban Method* (Boosey & Hawkes) (Fischer). Pages and exercise numbers refer to these editions. Any two of the following to count as one work:
No 13, p 26.
No 12, p 13.
No 40, p 19.
No 7, p 40.

List B. Solo. B♭ Instruments

● **From the AMEB Series 1 Brass Book:**
TRAD. Folk Song Blues.
PURCELL, H. Trumpet Tune.
SAINT-SAËNS, C. Royal March of the Lion.
VERDI, G. Chorus of the Hebrew Slaves.

AMEB Manual List:

CLARKE, J. The Prince of Denmark's March, No 19 from *First Book of Trumpet Solos,* Wallace/Miller (Faber).
From *Learn as You Play Trumpet/Cornet,* ed Wastall (Boosey & Hawkes):
HANDEL. March, p 58.
GRETRY. Serenade, p 59.
CHARPENTIER. Prelude.

List B. Solo. E♭ Instruments

● **From the AMEB Series 1 Brass Book:**
TRAD. Folk Song Blues.
PURCELL, H. Trumpet Tune.
SAINT-SAËNS, C. Royal March of the Lion.
VERDI, G. Chorus of the Hebrew Slaves.

AMEB Manual List:

BYRD, W. Pavane from *Learn as You Play E♭ Tenor Horn*, p 59, ed Wastall (Boosey & Hawkes).
From *Horn Solos,* Vol 1, de Haan/James (Just Brass, Chester):
JAMES. The Happy Huntsman (using *ossia* notes), No 3.
SCHUBERT. Andantino, No 6.

List B. Solo. C Instruments

● **From the AMEB Series 1 Brass Book:**
TRAD. Folk Song Blues.
PURCELL, H. Trumpet Tune.
SAINT-SAËNS, C. Royal March of the Lion.
VERDI, G. Chorus of the Hebrew Slaves.

List C. Solo. B♭ Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Soft Winds.
BAILEY, K. Cool It!
BRUMBY, C. In Memoriam.
HOLLEY, A. Potato Flower.
ROSS, C. Ballade.

AMEB Manual List:

COLE, K. Suburban Sunday from *Learn as You Play Trumpet/Cornet,* ed Wastall (Boosey & Hawkes).
GREGSON, E. No 3 or No 4 from *Ten Miniatures for Trumpet* (Brass Wind Educational Supplies).
RODGERS, R. arr. RAMSKILL. Blue Moon from *Jazzed Up Too,* Trumpet (Brass Wind Educational Supplies).
WIGGINS, B. Polish Dance, Joggers or Journey's End from *The Trombonist's Debut* (Studio Music).
WOOD, G. Lullaby for B♭ Euphonium (or Trombone) and Piano (R. Smith).

From *First Book of Trumpet Solos,* Wallace/Miller (Faber):
BARNARD. Alabama Dream.
TCHAIKOVSKY. Melodie Antique Française.
From *The Baker's Dozen* (Neuschel Music):
WIGGINS, C. No 9, Canon à 2.
WIGGINS, C. No 5, Branle.

List C. Solo. E♭ Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Soft Winds.
BAILEY, K. Cool It!
BRUMBY, C. In Memoriam.
HOLLEY, A. Potato Flower.
ROSS, C. Ballade.

AMEB Manual List:
COLE, K. Suburban Sunday from *Learn as You Play E♭ Tenor Horn,* ed Wastall (Boosey & Hawkes).
RODGERS, R. arr. RAMSKILL. Blue Moon from *Jazzed Up Too*. Horn in E♭ (Brass Wind Educational Supplies).

List C. Solo. C Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Soft Winds.
BAILEY, K. Cool It!
BRUMBY, C. In Memoriam.
HOLLEY, A. Potato Flower.
ROSS, C. Ballade.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

See General Notes and Objectives for Band, Level 1.

GRADE 4 0144

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band.

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist.

List A. Studies. B♭, E♭ and C Instruments

● **From the AMEB Series 1 Brass Book:**
HOLLEY, A. Contemporary Study in $\frac{3}{4}$ Time.
HOLLEY, A. Modern Study.
HOLLEY, A. Study.
McPHERSON, G. Chromatic Study.

AMEB Manual List:
From *Arban Method* (Boosey & Hawkes) (Fischer). Pages and exercise numbers refer to these editions:
No 15, p 14.
No 8, p 24.
No 28, p 32.
No 24 or No 26, p 16.
No 19 or No 20, p 28.
No 9 or No 10, p 40.
No 29, No 30 or No 32, p 17.
No 14, p 26.
No 1 or No 3, p 39.
No 24, p 30.

List B. Solo. B♭ Instruments

● **From the AMEB Series 1 Brass Book:**
ANON. Trumpet March.
BRAHMS, J. Two Songs.
HANDEL, G. March.
MUSSORGSKY, M. Promenade.

AMEB Manual List:
BIZET, G. arr. HOLMES. Toreador's Song from Carmen (Rubank).
HANDEL, G. arr. STREET. He Shall Feed His Flock from *Three Handel Arias* (Studio Music).
LEHÁR, F. arr. SPARKE. Any one from *Three Lehár Arias,* for B♭ Cornet/Trumpet, (Studio Music).
MOZART, W. arr. STREET. Say Ye Who Borrow (R. Smith).
WAGNER, R. arr. WRIGHT. Any one of Three Operatic Arias for Euphonium and Piano (suitable also for Cornet, Baritone or Trombone) (R. Smith).
From *First Book of Trumpet Solos,* Wallace/Miller (Faber):
BACH. Marche, No 23.
HUMMEL. Indian Rondo, No 24.
JANÁČEK. Any one of Three Moravian Folk Dances, No 25.

List B. Solo. E♭ Instruments

● **From the AMEB Series 1 Brass Book:**
ANON. Trumpet March.
BRAHMS, J. Two Songs.
HANDEL, G. March.
MUSSORGSKY, M. Promenade.

AMEB Manual List:
MOZART, W. arr. STREET. Say Ye Who Borrow (R. Smith).
From *Slow Melody Books*, No 2 (R. Smith Strand Wind Series):
BEETHOVEN. Romance.
WAGNER. O Star of Eve.

List B. Solo. C Instruments

● **From the AMEB Series 1 Brass Book:**
ANON. Trumpet March.
BRAHMS, J. Two Songs.
HANDEL, G. March.
MUSSORGSKY, M. Promenade.

List C. Solo. B♭ Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Lightly Latin.
BRUMBY, C. Song of the Bard.
DREYFUS, G. Nullabor Hideout.
GROSS, E. Dance.
HOLLEY, A. Soft Sun.
ROSS, C. Caprice.

AMEB Manual List:
EAVES, R. Introduction and Burlesque for Bass Trombone and Piano (R. Smith).
GREGSON, E. No 8 from *Ten Miniatures for Trumpet* (Brass Wind Educational Supplies).
HOLLEY, A. Alone, Blue Triangle or Still Life from *Summer Bird and Other Pieces* (EMI).
PURCELL, E. Passing By. Cornet solo (Studio Music).
STEPHENS, D. Alpine Tuba (Sarnia).
STEPHENS, D. Tuba Smarties (Sarnia).
TRAD. The Ploughboy, arr. SIEBERT (Paul).
From *Jazzed Up Too*. Trumpet (Brass Wind Educational Supplies):
RAMIN. arr. RAMSKILL. Music to Watch Girls By.
RAMSKILL. Hot Pursuit.
RAMSKILL. In the Fast Lane.
From *A Classical Album for B♭ Instruments,* Vol 1, any one (Studio Music).
From *A Classical Album for B♭ Instruments*, Vol 2, any one except No 8 (Studio Music).

List C. Solo. E♭ Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Lightly Latin.
BRUMBY, C. Song of the Bard.
DREYFUS, G. Nullabor Hideout.
GROSS, E. Dance.
HOLLEY, A. Soft Sun.
ROSS, C. Caprice.

AMEB Manual List:
STEPHENS, D. Alpine Tuba (Sarnia).
STEPHENS, D. Tuba Smarties (Sarnia).
TRAD. arr. SIEBERT. The Ploughboy (Paul).
WOODFIELD, R. Any two movements from A Concert Suite (Hallamshire).
From *Jazzed Up Too*. E♭ Horn (Brass Wind Educational Supplies):
RAMIN. arr. RAMSKILL. Music to Watch Girls By.
RAMSKILL. Hot Pursuit.
RAMSKILL. In the Fast Lane.
From *A Classical Album for E♭ Instruments,* Vol 1 [Any one] (Studio Music).
From *A Classical Album for E♭ Instruments,* Vol 2 [Any one except No 8] (Studio Music).

List C. Solo. C Instruments

● **From the AMEB Series 1 Brass Book:**
BAILEY, K. Lightly Latin.
BRUMBY, C. Song of the Bard.
DREYFUS, G. Nullabor Hideout.
GROSS, E. Dance.
HOLLEY, A. Soft Sun.
ROSS, C. Caprice.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

See General Notes and Objectives for Band, Level 1.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to play musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations:

Section I. Technical work

The candidate is required to demonstrate:
- Accurate performance of all Technical Work
- Performance of the Technical Work with a fluency across the required tempi
- Well-balanced stance and posture and appropriate comfortable position of hands and arms
- Breath control
- Rhythmic precision
- Accurate and systematic fingering with right-hand fingers held close to valve caps
- Clear tone across the range
- Use of *vibrato*, when appropriate
- Clean articulation and even *legato*
- Accurate intonation and consistency of pitch. Appropriate adjustment of valve slides to correct untuneful harmonics
- Performance of dynamics as specified
- Use of special techniques including double tonguing, triple tonguing, trills and lip slurs
- Performance of all Technical Work from memory with the exception of the excerpts specified from the Arban tutors

Section II. Studies and pieces and Extra lists

Studies and pieces

Through a well-balanced programme of three works of contrasting styles and tempi, one each from Lists A, B and C and, in addition, the specified number of Band/Orchestral selections or Own Choice (List D), the candidate is required to demonstrate:
- Accurate performance of all pieces
- Performance of each piece at the indicated tempo
- Well-balanced stance and posture and appropriate comfortable position of hands and arms
- Breath control
- Rhythmic precision
- Accurate and systematic fingering with right-hand fingers held close to valve caps
- Clear tone and clean articulation
- Use of *vibrato*, when appropriate
- An even *legato*
- Accurate intonation and consistency of pitch. Appropriate adjustment of valve slides to correct untuneful harmonics
- Performance of dynamics as specified
- Considerations of style, phrasing and articulation appropriate to each work
- Management of a range of tonal qualities for expressive purposes

Extra lists (Grades 5, 6 and 7)

The candidate is required to demonstrate:
- Familiarity with the Extra List pieces

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate:

Grade 5:
- The ability to clap a passage and state whether it is in duple or triple time
- The ability to sing and name a melodic interval as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to sing all three notes of a triad, as specified for the grade

Grade 6:
- The ability to sing and name a melodic interval as specified for this grade
- The ability to state the position of a triad as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade
- The ability to recognise cadences as specified for this grade

Grade 7:
- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade
- The ability to sing one part of a two-part progression as specified for this grade

Grade 8:
- The ability to state the position of a triad as specified for this grade
- The ability to recognise cadences as specified for this grade
- The ability to memorise a melodic phrase as specified for this grade

- The ability to sing the lower part of a two-part progression as specified for this grade

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

Baritone, Trombone, Euphonium, Bass Tubas
- From Grade 5, the ability to read both treble clef and bass clef

Tenor Trombone:
- From Grade 5, the ability to read treble clef, bass clef and tenor clef

General knowledge

The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

GRADE 5 0145

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band. Candidates are expected to have studied the whole of the Technical Work and other requirements specified for the grade, but may choose any one of the three selected options set out for Grade 5 in the *Requirements* for presentation on the day of the examination. Everything specified in the chosen set must be prepared for presentation.

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist. See also requirement under List D.

List A. Studies. B♭ and E♭ Instruments

From *Arban Method* (Boosey & Hawkes) (Fischer): any three contrasting studies to count as one work. Pages and exercise numbers refer to these editions:
No 11 or No 12, p 25.
No 16 or No 17, p 27.
No 25, p 30.
No 26, p 31.
No 30 or No 31, p 33.
No 35 or No 36, p 35.
No 8, No 11 or No 12, p 40.
No 13 or No 14, p 41.
From *Concone Lyrical Studies*, ed Sawyer (Brass Press):
No 19, 20, 29, 31 or 32.

List B. Pre-Twentieth Century. B♭ Instruments

HANDEL, G. Sound an Alarm from *A Handel Solo Album*, ed Lethbridge (OUP).
MOZART, W. arr. LETHBRIDGE. Either movt of Horn Concerto No 1, K 412, for Euphonium (Baritone) and Piano (R. Smith).
RACHMANINOFF, S. arr. MEAD. Vocalise (Studio Music).
ROSSINI, G. Largo al Factotum, ed Sullivan (Boosey & Hawkes).
From *Second Book of Trumpet Solos*, ed Wallace/Miller (Faber):
CHOPIN. Prelude, No 12.
DUPUIS. Voluntary, No 6.
From *Solos For The Trumpet Player*, ed Beeler (Schirmer):
BACH. Air from Suite, No 3.
GAUTIER. The Secret, No 11.
BALAY. Petite Piece Concertante, No 15.
From *Three Handel Arias*, arr. for B♭ Cornet or Trumpet, Street (Studio Music):
Ev'ry Valley Shall be Exalted.
Oh Had I Jubel's Lyre.

List B. Pre-Twentieth Century. E♭ Instruments

ROSSINI, G. arr. LETHBRIDGE. Any one of Two Rossini Pieces for Tuba and Piano (R. Smith).
SAINT-SAËNS, C. Romance, Op. 36 (Molenaar).
SAINT-SAËNS, C. arr. HANMER. The Swan, for E♭ Tenor Horn or Horn in F (Studio Music).
TCHAIKOVSKY, P. arr. de HAAN. Andante Cantabile, No 5 from *Horn Solos*, Vol 1, (Just Brass Series, Chester).

List C. Twentieth Century. B♭ Instruments

BAILEY, K. Any two of Moonlight Air, Snappy Rag, Little Brown Feet from *Jazz Incorporated* (Bailey).
BISSELL, K. Little Suite (Berandol) (Broadcast Music).
CODE, P. At Sunset, Wendouree or Zanette from *Preserving Code* (Potenza).
DREYFUS, G. Larino Safe Haven (All Music Publishing).
HOLLEY, A. Birdwing or Dance Song from *Summer Bird and Other Pieces* (EMI).
LUSHER, D. Suite for Trombone (Rosehill Music).
LUSHER, D. Concert Variations for Trombone and Piano (R. Smith).
NEWSOME, R. Southern Cross (Studio Music).
ORD HUME, J. The Crystal Palace (R. Smith).
ORD HUME, J. The Harmonious Blacksmith (Molenaar).
RICHARDS, G. Rumba for Trombone and Piano (Studio Music).
From *Dances*, McCabe (Novello):
Polish Dance.
P.B. Blues.
Halling.
Highland Habanera.
Sicilian.
Jigaudon.
From *Take Ten*, arr. RAE (Universal):
ELLINGTON. Sophisticated Lady.
FAURE. Pavane.
RAE. Situation Comedy.

List C. Twentieth Century. E♭ Instruments

ALLISON, W. Iona (Wright & Round).
BALL, E. Mountain Melody (R. Smith).
CLIFF, T. Any two to count as one work from *Ragtime and Other Dances* for Horn in F or E♭ (Studio Music).
JAMES, I. Albert Hall Galop, No 9 from *Horn Solos*, Vol 1 (Just Brass Series, Chester)
LOVELOCK, W. Reverie, Pastorale or Irish Jig from *Six Sketches* (Chappell).
ORD HUME, J. In the Vale of Langollen (Molenaar).
RIMMER, W. Silver Threads amongst the Gold (Wright & Round).
STEPHENS, D. Albertie (Wright & Round).
WIGGINS, B. Any two from *Preludes for Pachyderms* for Tuba and Piano (R. Smith).
WOOD, G. Clowns for E♭ or F Horn (R. Smith).
WOOD, G. Concertino. Shortened version (R. Smith).
WOOD, S. The Hornet (Molenaar).
WOODFIELD, R. Concert Suite for E♭ Horn (Rosehill).

List D. Band Excerpts or Own Choice.
Candidates may choose to present either (i) Band Excerpts or (ii) an additional work from List C.

Band Excerpts
The candidate will prepare six excerpts of at least eight bars from an original work for band. The excerpts must be of a suitable standard for this Grade. The examiner will choose two to be played at examination. The following examples, which may be presented for examination, provide guidance as to the required standard.

DREYFUS, G. B♭ Cornet, to bar 11 from Lawson's Mates (Wright & Round Ltd).
GRAINGER, P. Euphonium, opening 16 bars from Irish Tune from County Derry (Fischer) (Southern Music).
HANSON, R. All instruments, bars 10–22 from Van Dieman's Land (AMC).
HOLST, G. Flugel Horn, 1st movt, letter E to the end from First Suite in E♭ (Boosey & Hawkes).
HOLST, G. Euphonium/Tuba, opening theme of 1st movt from First Suite in E♭ (Boosey & Hawkes).
McCABE, J. Flugel Horn, 4th bar of No 16 to 17 from Images (Boosey & Hawkes).
McKIMM, B. Soprano Cornet, 1st movt, bars 1–13 from Concerto for Trumpet and Brass Band (Yarra Yarra).
STANHOPE, D. Flugel Horn, 2nd movt, 9 bars before letter B to letter C from A Leadsman, a Lady and a Lord (Novello).
VAUGHAN WILLIAMS, R. B♭ Cornet/Euphonium, 3rd movt, bars 5–28 from English Folk Songs (Boosey & Hawkes).
VINTER, G. B♭ Cornet, opening of 2nd movt from Entertainments (R. Smith).

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge
See General Notes and Objectives for Band, Level 2.

GRADE 6 0146

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band. Candidates are expected to have studied the whole of the Technical Work and other requirements specified for the grade, but may choose any one of the three selected options set out for Grade 6 in the *Requirements* for presentation on the day of the examination. Everything specified in the chosen set must be prepared for presentation.

Section II. Studies and pieces
Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist. See also requirement under List D.

List A. Studies. B♭ and E♭ Instruments
From *Arban Method* (Boosey & Hawkes) (Fischer). Pages and exercise numbers refer to these editions. Any three of the following to count as one work:
No 38, p 36.
No 15, p 41.
No 26 or No 27, p 84.
No 28 or No 29, p 85.
No 15 or No 16, p 159.
No 89 or No 90, p 177 (Boosey & Hawkes, No 13 or No 14).
No 142, No 143, No 144 or No 145, p 190 (Boosey & Hawkes, No 8, No 9, No 10 or No 11).
From *Legato Etudes for Trumpet Concone,* ed Shoemaker (Roger Dean): No 1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 14, 15 or 16.

List B. Pre-Twentieth Century. B♭ Instruments
From *A Concert and Contest Collection*, ed Voxman (Rubank):
ALARY. Morceau de Concours, Op 57.
HAYDN. Andante from Concerto in E♭ major.
From *Old English Trumpet Tunes*, Bk 2, ed Lawton (OUP):
HANDEL. The Trumpet Shall Sound, No 14.
PURCELL. Voluntary in C, No 11.
PURCELL. Trumpet Overture, No 13.
STANLEY. Finale, No 10.
From *Solos for the Trumpet Player*, ed Beeler (Schirmer):
RAMEAU. Le Tambourin, No 5.
BIZET. Little Adagio, No 12.

List B. Pre-Twentieth Century. E♭ Instruments
EAVES, R. Rhapsody for E♭ Cornet (R. Smith).
MOZART, W. arr. BLAAUW. 1st or 3rd movt of Horn Concerto No 3, K 447 (Molenaar).
NEWSOME, R. Sylvia (Studio Music).
STRAUSS, F. arr. JOOSEN. 1st or 3rd movt of Konzert in F, Op. 8 (Molenaar).
VERDI, G. Caro nome from Rigoletto (Ricordi).
WOOD, G. Aubade for B♭ (or concert pitch) Euphonium (R. Smith).
YOUNG, E. Any three from *Five Pieces for Brass* (R. Smith).

List C. Twentieth Century. B♭ Instruments
ARNELL, R. Trumpet Allegro, Op. 58 (Schott).
ARUTUNIAN, A. Aria et Scherzo (Leduc).
BAILEY, K. Any two of Blue Mood, Devil May Care, Jumbuck Jive from *Jazz Incorporated* (Bailey).
CLIFF, T. Any two from *Showtime* for Trumpet and Piano (Studio Music).
CODE, P. Lucille (Boosey & Hawkes).
CODE, P. Valse Caprice or 'Neath Austral Skies from *Preserving Code* (Potenza).
CODE, P. The Emperor for Trombone and Piano (All Music Publishing) (Boosey & Hawkes).
GOLLAND, J. Ballade, Op. 72, No 1 (Studio Music).
HARTMANN. Robin Adair (Molenaar).
KELLY, B. Two contrasting movts from Concert Suite for E♭ or F Horn (R. Smith).
LUEBKE, J. Mixolodian (Belwyn Mills).
NEWSOME, R. Tenor Trombone Rag (Studio Music).
NEWSOME, R. Concorde (Studio Music).
RIMSKY-KORSAKOV, N. 1st movt of Concerto for Trombone (Billaudot) (Boosey & Hawkes).
ROPARTZ, G. Andante & Allegro from *Solos for the Trumpet Player,* ed Beeler (Schirmer).
SPARKE, P. Song and Dance for B♭ Cornet (Trumpet) and Piano (R. Smith).
STREET, A. Kim (Wright & Round).
TOEBOSCH, L. Allegro, Op. 108a (Molenaar).
From *Second Book of Trumpet Solos,* Wallace/Miller (Faber):
ELGAR. Idylle, No 18.
SKRYABIN. Prelude, No 16.
WALLACE. The Moose is Loose, No 15.
WALLACE. Ballad of the Southern Eskimo, No 17.

List C. Twentieth Century. E♭ Instruments
EAVES, R. Rhapsody for E♭ Cornet (R. Smith).
FORESTIER, J. arr. LEEUWEN. Solo voor E♭ Cornet (Molenaar).

HANMER, R. Arioso and Caprice for E♭ Horn and Piano (R. Smith).
HARTMANN, J. The Beautiful American (Molenaar) (La belle Americaine Wright & Round).
HEATH, R. Air and Rondo (R. Smith).
LOVELOCK, W. Prelude, Scherzo or March from *Six Sketches* (Chappell).
NEWSOME, R. The Bass in the Ballroom for Tuba or Bass Trombone (Studio Music).
NEWSOME, R. Sylvia (Studio Music).
RICHARDS, G. Somewhere Over the Rainbow for Tenor Horn (Studio).
SPARKE, P. Capriccio for E♭ Cornet or Horn (R. Smith).
WOOD, G. Concertino. Complete version (R. Smith).

List D. Band Excerpts or Own Choice

Candidates may choose to present either (i) Band excerpts or (ii) an additional work from List C.

Band Excerpts

The candidate will prepare eight excerpts of at least eight bars from an original work for band. The excerpts must be of a suitable standard for this Grade. The examiner will choose two to be played at examination. The following examples, which may be presented for examination, provide guidance as to the required standard.

FLETCHER, P. Flugel Horn, any solo from Epic Symphony (R. Smith).
HOLST, G. Opening of 3rd movt to letter A from First Suite in E♭ (Boosey & Hawkes).
HOLST, G. Tubas, 4th movt, final 18 bars from First Suite in E♭ (Boosey & Hawkes).
HOLST, G. Any solo from Moorside Suite (Boosey & Hawkes).
McKIMM, B. Solo Cornet, 2nd movt, bars 1–13 from Concerto for Trumpet and Brass Band (Yarra Yarra).
SPARKE, P. From A London Overture (Studio Music):
B♭ and E♭ Bass, Letter E to 6 bars after letter F.
Horns, Allegro vivo, 9 bars before D.
VAUGHAN WILLIAMS, R. B♭ Cornet, 2nd movt, 21 bars of the opening theme from English Folk Songs (Boosey & Hawkes).
VINTER, G. Bars 233–240 from Spectrum (Polyphonic).
From *Entertainments*, VINTER (R. Smith):
Solo Cornet, Bar 23.
First Baritone, Bar 21.
Euphonium, Bar 30.
Soprano, Bar 23.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

See General Notes and Objectives for Band, Level 2.

GRADE 7 0147

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band. Candidates are expected to have studied the whole of the Technical Work and other requirements specified for the grade, but may choose any one of the three selected options set out for Grade 7 in the *Requirements* for presentation on the day of the examination. Everything specified in the chosen set must be prepared for presentation.

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist. See also requirement under List D.

List A: Studies. B♭ and E♭ Instruments

From *Arban Method* (Fischer) (Boosey & Hawkes):
Any one of No 1, 2, 5, or 6 of Fourteen Grand Studies.
From *Clarke's Technical Studies for the Cornet* (Fischer):
Etude IV, No 86.
Etude V, No 117.
Etude VI, No 132.
From *Legato Etudes for Trumpet Concone*, ed Shoemaker (Roger Dean):
Nos 21, 22, 23 or 24.

List B. Pre-Twentieth Century. B♭ Instruments

GIBBONS, O. Keyboard Suite, arr. for Trumpet & Strings, ed Cruft (Stainer & Bell).
GRIEG, E. Any three movts from *Lyric Pieces*, Op. 47 (Faber).
MARCELLO, B. arr. MEAD. Any two contrasting movts of Sonata in F, for Euphonium (Studio Music).
PUCCINI, G. arr. SPARKE. Any one from *Three Puccini Arias*, for B♭ Cornet or Trumpet (Studio Music).
From *Solos for the Trumpet Player*, ed Beeler (Schirmer):
HANDEL. Sonata Movements, No 4.
HAYDN. Finale of Concerto for Trumpet, No 7.
MOZART. Concert Rondo, No 8.

List B. Pre-Twentieth Century. E♭ Instruments

Some solo parts in this List will need to be transposed for E♭ pitch instruments.
BEETHOVEN, L. Sonata in F for Horn (Boosey & Hawkes).
BELLINI, V. Concerto for Horn in E♭, adapted from Concerto for Oboe & Orchestra, Newsome (Studio Music).
ECCLES, H. Sonata in G Minor (IMC).
HANDEL, G. arr. READER. Handel's Hornpipe, for E♭ Horn (Studio Music).
MOZART, W. arr. BLAAUW. 1st or 2nd movt of Horn Concerto No 1, K 412 (Molenaar).
MOZART, W. arr. BLAAUW. 2nd movt of Horn Concerto No 2, K 417 (Molenaar).
MOZART, W. Both movts of Concerto No 1, K 371 (Breitkopf & Härtel).
SAINT-SAËNS, C. 2nd and 3rd movts from Morceau De Concert (Durand).

List C. Twentieth Century. B♭ Instruments

AUBERT, E. Aubade for Trumpet and Piano (AMC).
BAILEY, K. A Wily Bossa and Stokers Siding from *Jazz Incorporated* (Bailey).
BISHOP, R. Sonata for B♭ Trumpet or Cornet (Reg Bishop, Sydney), also published as Millenium Sonata (Muso's Media).
CLARKE, H. Bride of the Waves (Warner).
CLARKE, H. Sounds from the Hudson (Warner).
CODE, P. Zelda or Miranda from *Preserving Code* (Potenza).
GREGSON, E. Divertimento for Trombone & Piano (Studio Music).
HANMER, R. Arioso and Caprice for Flugel Horn and Piano (R. Smith).
HOLLEY, A. Summer Bird from *Summer Bird and Other Pieces* (EMI).
JOHNSTON, H. Anna Karenina (All Music Publishing).
NEWSOME, R. Concorde (Studio Music).
SACHSE, E. Konzert für Posaune/Baßposaune und Klavier (Zimmermann).

SCHULTZE, A. Silken Weave for Trumpet and Piano (AMC).
SMITH, G. Intro, Blues and Trip-Up for B♭ Trumpet or Cornet (Studio Music).
PARKE, P. Song for Ina for Euphonium and Piano (Studio Music).
WHITEHOUSE, S. Concert Fantasie (Leeds).
YOUNG, E. Two contrasting movts from Euphonium Suite (R. Smith).
YOUNG, E. Two contrasting movts from Euphonium Sonata (R. Smith).

List C. Twentieth Century. E♭ Instruments

CLIFF, T. Landscapes for E♭ Horn (Studio Music).
EAVES, R. Rhapsody for E♭ Soprano Cornet (R. Smith).
GRAHAM, P. Episode (Rosehill).
NEWSOME, R. The Carousel for E♭ Horn (Studio Music).
NEWSOME, R. Sylvia for E♭ Horn and Piano (Studio Music).
STEPHENS, D. Rondo Rotundo (R. Smith).
TURRIN, J. Escapade (Rosehill).

List D. Band Excerpts or Own Choice

Candidates may choose to present either (i) Band excerpts or (ii) an additional work from List C.

Band Excerpts

The candidate will prepare ten excerpts of at least eight bars from an original work for band. The excerpts must be of a suitable standard for this Grade. The examiner will choose two to be played at examination. The following examples, which may be presented for examination, provide guidance as to the required standard.

GRAHAM, P. Baritone solo, opening of 3rd movt from Montage (Rosehill).
HEATON, W. Cornet solos from Contest Music (Boosey & Hawkes).
HOWELLS, H. Baritone/Euphonium/Tuba, 5th bar of 1 to 2nd bar of 2 from *Pageantry* (R. Smith).
McCABE, J. Any solo from No 30 to the end from Images (Novello).
McKIMM, B. E♭ Tenor Horn, 1st movt, bars 1–19 from Concerto for Trumpet and Brass Band (Yarra Yarra).
SIMPSON, R. Solo Cornet, opening 12 bars from Volcano, (Rosehill).
SIMPSON, R. Tuba parts, bars 266–275 from Volcano (Rosehill).
SPARKE, P. Trombone solo, 7th bar of letter J from Harmony Music (Studio Music).
SPARKE, P. Cornet solo, opening of 3rd movt from Partita (R. Smith).
SPARKE, P. Trombone/Euphonium solos from Year of the Dragon (Studio Music).
VINTER, G. Any solo from bars 266–281 from Spectrum (Polyphonic).
From *A London Overture*, SPARKE (Studio Music):
1st Trombone, Solo Horn, Solo Cornet, Euphonium, Cadenzas.
Soprano Cornet, Letter D to E.
1st Baritone, Allegro vivo, nine bars before D.
B♭ and E♭ Bass, 3 bars after A.

Extra List: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

See General Notes and Objectives for Band, Level 2.

GRADE 8 0148

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. Candidates are to consult the Technical Work requirements listed in *AMEB Band Technical work requirements*, available at ameb.edu.au/band. Candidates are expected to have studied the whole of the Technical Work and other requirements specified for the grade, but may choose any one of the three selected options set out for Grade 8 in the *Requirements* for presentation on the day of the examination. Everything specified in the chosen set must be prepared for presentation.

Section II. Studies and pieces

Three works of contrasting styles and tempi are to be chosen, one from each of Lists A, B and C. At least one item presented for examination must be accompanied, however, all works with a published accompaniment must be played with an accompanist. See also requirement under List D.

List A: Studies. B♭ and E♭ Instruments

BERDIEV, V. Nos 3, 4, 5, 6, 7, 8, or 10 from *Seventeen Studies* (Robert King).
From *Arban Method* (Fischer) (Boosey & Hawkes):
Any one of Nos 3, 4, 7, 8, 9 or 10 of Fourteen Grand Studies.
From *Clarke's Technical Studies for the Cornet* (Fischer):
Etude VII, No 170.
Etude VIII, No 177.
Ninth study No 185.

List B: Pre-Twentieth Century. B♭ Instruments

BODDINGTON, S. Believe Me If All Those Endearing Young Charms, Euphonium solo (Studio Music).
HAYDN, J. 1st movt of Concerto for Trumpet (Boosey & Hawkes).
HUMMEL, J. Any movt of Trumpet Concerto (Universal).
LIEDZEN, E. Concertino for Band and Trombone from *Trombone Solos Album* No 30 (Salvationist Publishing and Supplies).
MARCELLO, B. Sonata in F, ed Mead (Studio Music).
RIMSKY-KORSAKOV, N. arr. DAVIS. Flight of the Bumble Bee (Rubank).
WEBER, C. von. arr. SIEBERT. Rondo Giocoso from Bassoon Concerto in F for Euphonium and Piano (Studio Music).
From *Klassiker der Trompete*, Vol 3 (Schott):
NERUDA. Any one movt of Trumpet Concerto.
TELEMANN. Ouvertüren-Suite, complete.
SCHWARTZKOPF. Suite for Trumpet.

List B: Pre-Twentieth Century. E♭ Instruments

Some solo parts in this List will need to be transposed for E♭ pitch instruments.
ALBRECHTSBERGER, J. Concerto for Trombone, arr. E♭ Horn (Rosehill).
BEETHOVEN, L. van. 3rd movt of Sonata in F (Boosey & Hawkes).
MOZART, W. Concerto No 2, K 417. Performance of the cadenza optional. (Boosey & Hawkes).
ROSETTI, F. Concerto in E♭ (IMC).
ROSSINI, G. arr. KAPPEY. Tancredi (Boosey & Hawkes).

List C: Twentieth Century. B♭ Instruments

BALL, E. Woodland Song for B♭ Flugel Horn or Cornet and Piano (R. Smith).
BOZZA, E. Caprice (Leduc).
BOZZA, E. Rustiques (Leduc).
CAPUZZI, A. Andante and Rondo (Heinrichsen/Peters).
CLARKE, H. Debutante (Warner).
CLARKE, H. Southern Cross (Warner).
CLARKE, H. From the Shores of the Mighty Pacific (Warner).

CLIFF, T. Jazz Silhouettes for Trombone and Piano (Studio Music).
CLIFF, T. Four Sketches for Trombone and Piano (Studio Music).
COOK, E. Bolivar (Boosey & Hawkes).
GEEHL, H. Concertstück (Boosey & Hawkes).
HOROWITZ, J. Concerto (Novello).
HOROWITZ, J. Euphonium Concerto (Novello).
JACOB, G. Fantasia for Euphonium (Boosey & Hawkes).
JOHNSTON, H. Carissima Mia (All Music Publishing).
LANGFORD, G. Rhapsody for Trombone (Chandos Music).
PRYOR, A. Blue Bells of Scotland (Fischer).
PRYOR, A. Thoughts of Love (Fischer).
RIMSKY-KORSAKOV, N. Concerto for Trombone (Billaudot) (Boosey & Hawkes).
SPARKE, P. Mace for Cornet and Piano (Studio Music).
WILLIAMS, E. Third Concertino (Morris & Co).
WILLIAMS, E. Rondo Concertante (Chas. Colin).
WOODFIELD, R. Varied Mood (Hallamshire).

List C: Twentieth Century. E♭ Instruments

BALL, E. September Fantasy for E♭ Horn (Wright & Round).
BELLSTEDT, H. Capriccio Brillante for E♭ Tenor Horn (Wright & Round).
BUTTERLEY, N. Forrest II for Trumpet and Piano (AMC).
CALE, B. Sonatine for Trumpet and Piano (AMC).
GOLLAND, J. Scherzo for Tuba (Hallamshire).
GOLLAND, J. Rhapsody No 1 for E♭ Horn, Op. 71 (Studio Music).
KNEALE, P. Variations on a Welsh Theme for E♭ Horn, or E♭ Soprano Cornet and Piano (R. Smith).
NEWSOME, R. Swiss Air for E♭ Bass Tuba or Bass Trombone (R. Smith).
NEWSOME, R. Fantasy on Swiss Airs, Euphonium solo (Studio Music).
RELTON, W. Le Cor Volé, Op. 8 (Kirklees).
RICHARDS, G. Higgyjig for E♭ Horn (Studio Music).
TRAD/FARR. On With the Motley (Rosehill).

List D. Band Excerpts or Own Choice

Candidates may choose to present either (i) Band excerpts or (ii) An additional work from List C.

Band Excerpts

The candidate will prepare twelve excerpts of at least eight bars from an original work for band. The excerpts must be of a suitable standard for this Grade. The examiner will choose two to be played at examination. The following examples, which may be presented for examination, provide guidance as to the required standard.

BALL, E. Any solo from Journey into Freedom (Boosey & Hawkes).
BATH, H. Any solo from Freedom (R. Smith).
GREGSON, E. Any solo from Essay (Boosey & Hawkes).
GREGSON, E. Any solo from Variations on Laudate Dominum (Salvationist Publishing and Supplies).
GREGSON, E. Any solo from Connotations (Boosey & Hawkes) (Novello).
McKIMM, B. Any solo from Ash Wednesday (AMC).
VINTER, G. Any solo from Variations on a Ninth (Polyphonic).
VINTER, G. Any solo from Salute to Youth (Polyphonic).
VINTER, G. Any solo from James Cook Circumnavigator (Polyphonic).
VINTER, G. Any solo from Triumphant Rhapsody (Polyphonic).
From *Essence of Time*, GRAHAM (Rosehill):
1st Baritone and Euphonium, 4 bars before figure 4.
Trombones, 5 bars after figure 9 to 7 bars after figure 10.
Solo Horn from figure 16.
Trombones from figure 19.
Euphonium from figure 26.
Solo Cornet from 5 bars after figure 26.
Soprano from figure 31 to figure 35.
E♭ and B♭ Bass from figure 34 to figure 35.

Section III. Aural tests, Sight-reading, General knowledge

See General Notes and Objectives for Band, Level 2.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme, which covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character
- Mastery of technical and stylistic elements resulting in a fluent, expressive and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando* etc)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- The construction and development of the band instruments, with special consideration given to any implications this may have upon the repertoire that is performed.

- Knowledge of other works by composers of the examination pieces with particular emphasis on the band repertoire.
- Knowledge of the historical development of the instruments and repertoire by major composers (Holst, Elgar, Arnold, Bliss) for band.
- Knowledge of tuning, adjustment of valve slides, alternate fingerings (or alternate shifts for trombone).
- Knowledge of the acoustics of band instruments.
- Knowledge of fourth valve compensation and usage for euphonium and E♭ bass.

Candidates must provide the examiners with clear, unmarked copies of all scores.

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The diploma is to be regarded as a test of executive ability but does not necessarily imply teaching ability.

Candidates are to provide a copy of each work for the use of examiners.

Additional requirements

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.
Although no pratical prerequisite is required, as a guide, it is recommended that before entering, candidates should have achieved a credit or above in Grade 8 practical in Band.

Section I. Pieces

Please also refer to syllabus objectives at the beginning of this level. A programme of works selected by the candidate drawn from each of Lists A, B and C is required. This programme must constitute 20 to 25 minutes' playing time. Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed. The works presented are to be of different periods and contrasting styles. In addition to this programme, the List D requirement is to be presented.

List A: Unaccompanied

ARNOLD, M. Fantasy (Faber).
BACH, J.S. Any one of *Suites* arr. LAFOSSE (Leduc) (Southern) arr. MARSTELLAR (Southern).
BERDIEV, V. No 9, 11, 12, 13 or 14 from *17 Studies* (Robert King).
BOZZA, E. No 2, 3, 4, 9, 10, 11 or 12 from *Seize Etudes* (Leduc).
CHARLIER, T. No 1, 4, 5, 6, 7, 8, 11, 15, 16, 17, 18, 19, 20, 21, 22 or 23 from *36 Etudes Transcendantes* (Leduc).
DUBOIS, P. No 3, 6, 7 or 11 from *Douze Etudes* (Leduc).

List B: Pre-Twentieth Century accompanied works

HAYDN, J. Trumpet Concerto with any 1st movt cadenza (Boosey & Hawkes) (Universal).
HUMMEL, J. Any two movts of Trumpet Concerto (Universal).
NERUDA, J. Trumpet Concerto from *Klassiker der Trompete,* Vol 3 (Schott) (Musica Rara).
STEADMAN, R. Eternal Quest from *Trombone Solos Album,* No 30 (Salvationist Publishing and Supplies).
From *Handel and Bach Arias* (Associated Board):
BACH. Mighty Lord and King All Glorious.
HANDEL. The Trumpet Shall Sound.
HANDEL. Let the Bright Seraphim.

List C: Twentieth Century accompanied works

ARNOLD, M. Concerto (Faber).
BOZZA, E, Concertino (Leduc).
DAMARE, E. Pandora (Molenaar).
FIDDES, R. Sonata for Trumpet and Piano (AMC).
GOLLAND, J. Sonata for Horn and Piano (Kirklees).
GREGSON, E. Concerto for Horn (R. Smith).
GREGSON, E. Prelude and Capriccio for Cornet and Band (R. Smith).
GROSS, E. Euphonism I (AMC).
GROSS, E. Three Sketches for Trumpet and Piano (AMC).
HANMER, R. Cavatina and Allegro for E♭ Horn and Piano (R. Smith).
HARTMANN, J. In Dixie Land (Wright & Round).
HILL, A. Trumpet Concerto (AMC).
KENNY, M. Concerto for Tuba and Orchestra (Kelly Sebastian).
McKIMM, B. Rhapsody for Tenor Trombone and Piano (AMC).
McKIMM, B. Tuba Concerto (Yarra Yarra).
RICHARDS, G. Rangitoto, Euphonium solo (Studio Music).
RIMMER, W. Jenny Jones (Wright & Round).
SPARKE, P. Concerto for B♭ Trumpet or Cornet (Studio Music).
SPARKE, P. Euphonium Concerto (Studio Music).
SPARKE, P. Fantasy for Euphonium and Brass Band (R. Smith).
SPILLMAN, R. Concerto (Edition Musicus).
WIGGINS, B. Cornucopia (Kirklees).
WOOD, G. Dance Sequence for Trombone and Brass Band (R. Smith).
WRIGHT, D. Concerto for B♭ Cornet (Studio Music).

or

Own Choice

Contemporary work of own choice of at least five minutes' length. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the music must be submitted to the AMEB State office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the music must be brought to the examination for use by the examiners.

List D. Band Excerpts

The candidate will prepare twelve excerpts of at least eight bars from an original work for band. The excerpts must be of a suitable standard for this Diploma. The examiner will choose two to be played at examination. The following examples, which may be presented for examination, provide guidance as to the required standard.
BALL, E. Any solo from A Kensington Concerto (Boosey & Hawkes).
FLETCHER, P. Any solo from Epic Symphony (R. Smith).
GOFFIN, D. Any solo from Rhapsody in Brass (R. Smith).
HOWARTH, E. Any solo from In Memoriam R. K (Chester).
HOWARTH, E. Any solo from Songs for B. L (Rosehill).
McCABE, J. Any solo from Images (Novello).
From *Essence of Time*, GRAHAM (Rosehill):
Solo Cornet, 3 bars after 11.
Euphonium, 3 bars after 11.
Soprano Cornet, 3 bars after 11.
From *Harmony Music*, SPARKE (Studio Music):
Solo Cornet, Cadenza after letter M.
Solo Horn, Cadenza after letter M.
Euphonium, from letter C.
1st Baritone, 3 bars after letter J.
From *The Kings Messenger*, LLOYD (R. Smith):
Solo Cornet, bars 120–127.
Flugel Horn, bars 165–182.
Solo Horn, bars 131–318.
Euphonium, bars 310–316.
E♭ Bass Tuba, bars 342–356.
Trombone, bars 112–120.

Section II. General knowledge

See General Notes and Objectives for Band, Level 3.

LICENTIATE 0299

(a) A concert standard of performance will be expected.
(b) The examination may last for 60 minutes.
(c) Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All *da capo* directions must be observed.
(d) If the examiners do not wish to hear the whole of each prepared work they will choose which parts are to be performed.
(e) One complete work must be played from memory. Any performance from memory beyond this is entirely optional.

Candidates are to provide a copy of each work for the use of examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Additional requirement

Candidates must fulfil the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Pieces

Please also refer to syllabus objectives at the beginning of this level. A programme of works selected by the candidate drawn from each of Lists A, B and C is required. This programme must constitute at least 35 minutes' playing time. The works presented are to be of different periods and contrasting styles. In addition to this programme, the List D requirement is to be presented.

List A: Unaccompanied

BERDIEV, V. No 15, 16 or 17 from *17 Studies* (Robert King).
BOZZA, E. No 13, 14, 15 or 16 from *Seize Etudes* (Leduc).
CHARLIER, T. No 9, 10, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35 or 36 from *36 Etudes Transcendantes* (Leduc).
DUBOIS, P. No 12 from *Douze Etudes Variées* (Leduc).

List B: Accompanied works

ALBRECHTSBERGER, J. Concerto (EMB).
BOEHME, O. Concerto for Trumpet/Cornet (D. Rahter).
BOZZA, E. Trois Essais (Leduc).
CARMICHAEL, J. Lyric Concerto for Cornet (Wright & Round).
CASTEREDE, J. Sonatine (Leduc).
GOLLAND, J. Euphonium Concerto No 2 (Studio Music).
GREGSON, E. Concerto (Novello).
GREGSON, E. Tuba Concerto (Novello).
HINDEMITH, P. Sonata for Alto Horn (Schott).
HUMMEL, J. Trumpet Concerto (Universal).
JACOB, G. Fantasia (Boosey & Hawkes).
KUMMER, G. Variations for Ophicleide (Studio Music).
LOVELOCK, W. Concerto for Trumpet (Southern Music).
LOVELOCK, W. Concerto for Tuba (All Music Publishing).
McKIMM, B. Trumpet Concerto for Solo Trumpet and Brass Band (Yarra Yarra).
MILLS, R. Concerto for Trumpet (AMC).
MOZART, L. Concerto in D major (Kunzelmann) (Leduc).
PONCHIELLI, A. Concerto for Euphonium and Band (EMR).
SALZEDO, L. Sonata (Chester).
SCHUMANN, R. Five Pieces in Folk Style, ed Brown. All are required (IMC).
SITSKY, L. Trumpet Concerto (Shawnee).
SPARKE, P. Masquerade for E♭ Horn (Studio Music).
SPARKE, P. Pantomime for Euphonium and Piano (Studio Music).
SPIERS, C. Zyj for Trumpet and Piano (AMC).
VAUGHAN WILLIAMS, R. Concerto for Bass Tuba (OUP).

List C. Own Choice

A work of own choice of at least five minutes' length. This may be chosen from either List A or List B. Where an unlisted work is chosen for presentation as an Own Choice option, a copy of the music must be submitted to the AMEB State office for approval not less than four weeks before enrolment for examination. If approved, the letter of approval and a copy of the music must be brought to the examination for use by the examiners.

List D. Band Excerpts

The candidate will prepare twelve excerpts of at least eight bars from an original work for band. The excerpts must be of a suitable standard for this Diploma. The examiner will choose two to be played at examination. The following examples, which may be presented for examination, provide guidance as to the required standard.
BOURGEOISE, D. Any solo from Blitz (R. Smith).
GREGSON, E. Any solo from Of Men and Mountains (Novello).
HOROWITZ, J. Any solo from Ballet for Band (Novello).
LLOYD, G. Any solo from English Heritage (R. Smith).
McCABE, J. Any solo from Cloudcatcher Fells (Novello).
WILBY, P. Any solo from Masquerade (Novello).
WILBY, P. Any solo from Paganini Variations (Novello).
WILBY, P. Any solo from Revelations (Novello).
From *The Year of the Dragon*, SPARKE (Studio Music):
Trombone, 2nd movt.
Flugel Horn and Solo Cornet, 6 bars after letter R.
Soprano Cornet, Letter L.
Horn/Baritone/Euphonium/B♭ and E♭ Basse, Letter R.

Section II. General knowledge

See General Notes and Objectives for Band, Level 3.

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Singing for Leisure 528

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REPERTOIRE EXAM 577

Singing

Singing (Comprehensive)

Foreword

Aim

This syllabus will develop the musical and technical skills of singers towards achieving their full potential as performers in the classical tradition. The technical elements of the examination have been designed to embrace the historic traditions of vocal pedagogy from a contemporary perspective.

Syllabus structure

This syllabus has been structured to include Preliminary and Grade 1 examinations in Level 1 and a Certificate of Performance examination to conclude Level 2.

This syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is a new examination available in this syllabus. This examination is intended to allow candidates the performance experience necessary to engage with the Level 3 examinations, and to provide a suitable capping examination for candidates who do not intend to progress beyond Level 2 examinations.

While the Certificate of Performance does not include a separately examined Technical work component, technical ability still forms an important part of the assessment focus. It is a primary means where by candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3 examinations.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

List structure

The repertoire for Preliminary to Grade 2 is divided into two lists; for Grade 3 and Grade 4 into three lists; and for each examination in Levels 2 and 3 into four lists. The list structure is intended to ensure that candidates are exposed to music of wide stylistic variation and a comprehensive sweep of musical expression from the late Renaissance to contemporary classics.

From Grade 7, the development of the voice into discrete voice types is recognised. The voice types catered for by this syllabus are: soprano, mezzo-soprano, contralto, countertenor, tenor, baritone and bass-baritone. The list structure in Grade 7, Grade 8 and the Certificate of Performance includes an 'All voices' section, comprising *Lieder*, art songs, *mélodies* and related works, while voice-specific sections also offer material from the operatic, oratorio and cantata repertoire.

Mezzo-sopranos may choose works from the *All voices, Soprano and Mezzo-soprano* and *Mezzo-soprano and Contralto* sections of each pertinent grade.

Countertenors may choose works from the *All voices*, *Soprano and Mezzo-soprano* and *Mezzo-soprano and Contralto* sections of each pertinent grade.

Publications

This syllabus is supported by a series of Grade books, *Singing Series 2* (*High* and *Medium/Low*), from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of these grades. The Technical work component of Level 1 examinations is contained in the Grade book for each grade. Due to the introduction of Preliminary and Grade 1 and the restructuring of the lists, the *Singing Series 1* (1995) Grade books may not be used with this syllabus unless songs contained in the series have been listed in the Manual lists for this syllabus. Songs drawn from these books may be used as Extra list works.

The syllabus is also supported by *Singing Technical work Level 2*, which contains the vocalises required as Technical work in Level 2 of this syllabus. The Technical work component of Level 1 examinations is contained in the Grade book for each grade. Due to the significant change in conception of Technical work in this Singing syllabus, *Singing Technical work* (revised edition 1998) may not be used with this syllabus.

Singing Sight-reading, which contains exercises in sight reading suitable to prepare candidates for this section of the examination, will be of use to candidates preparing for examination with this syllabus. *Singing: Sight singing for teachers and students* (AMEB, 2000) does not contain indicative examples of the standard of sight reading in this new syllabus. Candidates and teachers may wish to use it nonetheless to augment their sight-reading resources.

Minimum age recommendations

The following are recommended minimum ages for candidates undertaking examinations using this syllabus. Candidates and teachers are advised that these recommended minimum ages be considered judiciously, in the light of the overall maturity of the candidate.

Level 1 – 11 years old
Level 2 – 16 years old
Certificate of Performance – 19 years old
Level 3 – 20 years old

Manual list entries

In this syllabus, each entry specifies a single work to be presented for examination. If two (or more) songs are to be presented as a single item for examination, the relevant entries read in the following form:

ZANDONAI, R. *Mistero* and *Notte di neve* from *6 lyrics* (Masters Music)

Some listings indicate the presentation of an entire song cycle. In such cases, all songs in the cycle are to be presented as a single item. The relevant entries read in the following form:

BRITTEN, B. *The way to the tomb*

Programme structure

Number of works to be presented

Candidates are required to present the following works at examination in addition to the specified Technical work, and any Sight reading, Aural test, or General knowledge requirement.

Level 1 (Preliminary – Grade 2)
One work from List A and two works from List B in addition to any Extra list requirement (see Extra lists).

Level 1 (Grade 3 and Grade 4)
One work from each of Lists A, B, and C in addition to any Extra list requirement (see Extra lists).

Level 2 (excluding Certificate of Performance)
One work from each of Lists A, B, C, and D in addition to any Extra list requirement (see Extra lists).

Level 2 (Certificate of Performance only)
At least one work from each of Lists A, B, C, and D with the remainder of the recital time of between 20 and 25 minutes to be drawn from Lists A, B, C, and D at the candidate's discretion.

Level 3 (Associate)
Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

Level 3 (Licentiate)
Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

Technical work (Preliminary – Grade 8)
One vocalise is to be selected for each grade. The vocalises for Level 1 are printed in the Grade book for each grade. The vocalises for Level 2 are printed in *Singing Technical work Level 2*.

Extra lists

Candidates are required to present two Extra lists works in addition to the List pieces for all grades from Grade 2 to Grade 7, both inclusive. There is no Extra list requirement for Grade 8, the Certificate of Performance, or any Level 3 examination. For information on the expected standard of Extra list pieces, please consult 'Extra lists' in the 'General requirements practical examinations' section at the front of the *Manual of syllabuses*.

Technical work

Technical work is examined in this syllabus through the presentation of accompanied vocalises. All vocalises and other information relating to the presentation of Technical work at examination can be found either in the relevant Grade book or in the AMEB publication *Singing Technical work Level 2*.

Examination conduct

Accompaniment

Where a List piece has a piano accompaniment, the work must be presented in examination with that accompaniment (Regulation 24).

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Accompaniment of Extra List pieces is not required, even if the work is written with an accompaniment.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of this Manual.

Copyright

Candidates and teachers must ensure that they are familiar with the copyright law. Candidates and teachers should not engage in any act that contravenes copyright law. Further information may be obtained from APRA/AMCOS.

Editions

The Board does not compel the use of specific editions of any work in this syllabus. It does, however, encourage candidates and teachers to use the best possible editions, especially Urtext editions, in all syllabuses. In this syllabus, most repertoire entries in Manual lists are followed by the name of a publication in which the work can be found, and the publisher of that publication. In all cases, these are *indicative* only, and candidates and teachers may present the works from other sources if they are available. In the case of significant canonical repertoire for which multiple reliable editions are available (e.g. Bach's *Christmas oratorio* or Handel's *Messiah*), a publisher citation is not given. In such instances, candidates are encouraged to invest in standard editions such as those provided by Bärenreiter, Henle, etc.

Some works listed in this syllabus are arrangements. In these cases, the named arrangement must be presented at examination, as it has been specifically graded for the grade in which it appears. A publication in which this arrangement can be located, and its publisher, are given.

Every effort has been made to ensure that works in this syllabus are available at the time of national gazetting of this syllabus. For a variety of reasons beyond the control of AMEB, however, publications do go out of print. Candidates should be able to find suitable works in the Manual lists in the event that single titles go out of print. AMEB cannot accept responsibility for titles going out of print, but is pleased to hear if users of this syllabus become aware that titles have gone out of print (publications@ameb.edu.au).

Memory (List pieces)

The development of memory skills should be an important feature of a musician's training and, although not obligatory, candidates are encouraged to memorise repertoire from the earliest grades.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

Memory (Technical work)

All of the Technical work for this syllabus is printed either in the relevant Grade book or in *Singing Technical work Level 2*. All Technical work is to be presented from memory during the examination.

Presentation of recitative

Although it is recognised that the ability to sing recitative is an important skill for singers, this syllabus does not require the discrete presentation of recitative except in those cases in which it is explicitly requested as part of a single repertoire item. See the Manual listings for further details.

Strophic songs

Where a strophic song contains more than three verses, candidates are required to present three verses only. The three verses presented are to be selected at the candidate's discretion.

Transposition of songs
Material in the voice-specific sections of Grade 7, Grade 8, the Certificate of Performance, Associate Diploma and Licentiate Diploma from opera, mass, cantata and oratorio may not be transposed. All other works (folk songs, *Lieder*, *mélodies*, art songs, etc.) may be presented in any key that suits the candidate's voice and does not compromise the character and vitality imparted to some works by virtue of their key and does not infringe any relevant copyright law.

Use of languages other than English
In Level 1 examinations, presentation of material in languages other than English is encouraged but is not obligatory.

In Level 2 examinations, presentation of material in languages other than English is not obligatory until Grade 8. Candidates in Grade 5, Grade 6 and Grade 7 examinations are encouraged to present material in languages other than English.

In Grade 8 examinations, at least one of the songs presented must be in a language other than English.

In Certificate of Performance examinations, at least one of the songs presented must be in a language other than English.

In Associate Diploma examinations, candidates:
- Must present at least one work in one language other than English (e.g. German)
- Must present at least one work in a language other than English *different* from the first language chosen (e.g. Italian) and
- May present the remainder of the examination programme in any language, including English.

In Licentiate Diploma examinations, candidates:
- Must present at least one work in one language other than English (e.g. Italian)
- Must present at least one work in a language other than English *different* from the first language chosen (e.g. German)
- Must present at least one work in a language other than English *different* from the first and second languages chosen (e.g. French) and
- May present the remainder of the examination programme in any language, including English.

Candidates in Level 3 examinations presenting repertoire in languages other than English will be required to know and be prepared to demonstrate their knowledge of the sung text through the word-by-word and idiomatic translation of all of the text.

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Translations

http://www.recmusic.org/lieder
http://www.aria-database.com
http://www.ipasource.com

Candidates should ensure that they have access to quality dictionaries for the major European languages. The Collins range of dictionaries provides a satisfactory resource.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to sing musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Efficient breath management
- Accurate intonation and rhythm
- Appropriate tempo
- Clear production of vowels
- Vibrant, even tone throughout range
- Forward flowing melodic line in both short and long phrases
- Use of dynamics to support phrase shape and musical expression

Section II. Songs and Extra lists

Songs

Through a well-balanced programme of songs of contrasting styles and tempi drawn from the lists, the candidate is required to demonstrate:

- Accurate performance of all songs
- Performance of each song within the suggested tempo range
- Well-balanced stance and posture
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch
- Appropriate style and phrasing
- Clear pronunciation, articulation and enunciation of vowels and consonants in the words of songs
- Expressive interpretation of music and text

Extra lists (Grade 2 to Grade 4)

The candidate is required to demonstrate:

- Familiarity with the Extra list pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading (Grade 1 to Grade 4 only)

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The candidate will nominate the key in which the music is to be sung, and the examiner will sound the tonic note and the tonic chord of that key on the piano. The candidate will be given one minute to study the music. The examiner will sound the tonic note and the tonic chord once more, and the candidate will sing the music. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight-reading material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

Grade 1

Length	Four bars
Keys	G major and F major
Time signature	$\frac{3}{4}$
Melodic patterns	Leap to dominant above tonic; step to the note below tonic
Range	$c^1 – c^2$
Rhythmic values	♩.

Grade 2

Length	Four bars
Keys	D major and B♭ major
Time signature	$\frac{4}{4}$
Melodic patterns	Leap to dominant below tonic, $\hat{2} – \hat{7} – \hat{1}$ progression
Range	$c^1 – d^2$
Articulation, dynamics and tempo markings	Phrasing slurs
Rhythmic values	𝅗𝅥

Rest values	𝅝 , 𝄽
Grade 3	
Length	Four bars
Keys	A major and E♭ major
Melodic patterns	Non-tonic rising or falling thirds
Range	c^1 – d^2
Articulation, dynamics and tempo markings	*mp*
Rhythmic values	♪
Grade 4	
Length	Eight bars
Keys	E major, A♭ major
Melodic patterns	Tonic chord arpeggiation above and below tonic
Range	b – $e♭^2$
Articulation, dynamics and tempo markings	*Andante*, *Allegretto*
Rhythmic values	♩.

General knowledge
The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

PRELIMINARY 2010

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work
Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Preliminary* Series 2. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs
Candidates are to prepare three works, one from List A and two from List B, for presentation at examination.

List A. Unaccompanied song
● **From AMEB Singing Preliminary Series 2:**
TRADITIONAL. *Botany Bay*
TRADITIONAL. *I know where I'm going*
TRADITIONAL. *Kum ba ya*
Manual list
TRADITIONAL. *The old year is passing* (*Songs of Wales* — Boosey and Hawkes)
TRADITIONAL. *Eileen Aroon* (*The Irish songbook* — Music Sales)
TRADITIONAL. *When I was young* (*The Irish songbook* — Music Sales)
TRADITIONAL. *The piper O'Dundee (Songs of Scotland* — Boosey and Hawkes)
TRADITIONAL. *Will ye go to the Sheriffmuir* (*Songs of Scotland* — Boosey and Hawkes)

List B. Accompanied song
● **From AMEB Singing Preliminary Series 2:**
COSTA, P. *New moon*
DOWLAND, J. arr. DALY. *Now, o now I needs must part*
LOES, H. arr. HODGSON. *This little light of mine*
ROE, B. S*haring*
STANFORD, C. *Windy nights*
Manual list
BRIDGE, F. *A spring song* (Oxford University Press Archive/Banks Music)
HILL-MEWES, D. *The willow* (*Dreaming* — AMC)
HOLDSTOCK, J. *The bright umbrella* from *The bright umbrella* (Universal)
IVES, C. *Slow march* (*114 songs of Charles Ives* — Peermusic)
JAMES, W. *Sing Gloria* from *Australian Christmas carols* (AMC)
LEEK, S. *It's raining*
PALMER-HOLTON, S. *The caterpillar* (Mark O'Leary)
RITCHIE, A. *Albatross flying so high* from *Two bird songs* (Bellbird)
ROWLEY, A. *The friendly cow* (Roberton)
SHAW, M. *Cuckoo* (Curwen)

Section III. Aural tests, General knowledge

GRADE 1 2011

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work
Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing First Grade* Series 2. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs
Candidates are to prepare three works, one from List A and two from List B, for presentation at examination.

List A. Unaccompanied song
● **From AMEB Singing First Grade Series 2:**
TRADITIONAL. *All through the night*
TRADITIONAL. *Bound for South Australia*
TRADITIONAL. *Wade in the water*
Manual list
TRADITIONAL. *Coventry carol* (*The Oxford book of carols* — Oxford University Press)
TRADITIONAL. *The wayfaring stranger* (*The American song treasury* — Dover)
TRADITIONAL. *The gypsy rover* (*Songs of Ireland* — Boosey and Hawkes)
TRADITIONAL. *The drover's dream* (*Songs that shaped Australia* — All Music Publishing)
TRADITIONAL. *Anna Marie* (*Sing together* — Oxford University Press)
TRADITIONAL. *Song of the Volga boatmen* (*A Russian songbook* — Dover)
TRADITIONAL. *With my swag on my shoulder* (*Essential Aussie songbook* — Music Sales)
TRADITIONAL. *Flow gently sweet Afton* (*Songs of Scotland* — Boosey and Hawkes)
TRADITIONAL. *Il grillo e la formica* (*A world of folk songs* — Diva)

List B. Accompanied song
● **From AMEB Singing First Grade Series 2:**
FORD, T. arr. WERETKA. *Since first I saw your face*
JAMES, W. *Bush night-song*

PURCELL, H. arr. WERETKA. *I saw that you were grown so high*
VAUGHAN WILLIAMS, R. *Withers rocking hymn*

Manual list

BRITTEN, B. *There was a man of Newington* No 7 from *Friday afternoons* Op. 7 (Boosey and Hawkes)
ROE, B. *Lullaby* No 3 from *Moonsongs* (Thames/Music Sales)
JENKYNS, P. *The crocodile* (Novello)
JENKYNS, P. *The owl* (Novello)
LEEK, S. *Beyond the black stump*
LOBL, P. *Blackbird* from *Songs of a bronzewing* (Phyl Lobl)
LOWRY, R. *How can I keep from singing?* (*Budget books hymns* — Hal Leonard)
ROWLEY, A. *Candle-light* (Roberton)
TRADITIONAL. *Precious child* (*The singing book* — Norton)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2 2012

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Second Grade* Series 2. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs

Candidates are to prepare three works, one from List A and two from List B, and two Extra list works for presentation at examination.

List A. Unaccompanied song

● **From AMEB Singing Second Grade Series 2:**
TRADITIONAL. *Banana boat song (Day oh)*
TRADITIONAL. *Go down Moses*
TRADITIONAL. *Ten thousand miles away*

Manual list

TRADITIONAL. *The ash grove* (*Folk songs of England, Ireland, Scotland and Wales* — Alfred)
TRADITIONAL. *Greensleeves* (*The American song treasury* — Dover)
TRADITIONAL. *Once a farmer and his wife* (*Songs of Wales* — Boosey and Hawkes)
TRADITIONAL. *Nobody knows the trouble I've seen* (*Library of folk songs* — AMSCO)

List B. Accompanied song

● **From AMEB Singing Second Grade Series 2:**
BENNETT, R. *The fly*
BRAHMS, J. *Sandmännchen*
GRIEG, E. *Margaret's cradle song*
MILLIKEN, S. *Bus ride*
SCHUMANN, R. *Marienwürmchen*
WESLEY-SMITH, M. *Ode to technology*

Manual list

BESWICK, A. *Coconut man* No 4 from *Pick 'n' choose* (Universal)
CAVENDISH, M. *Evrie bush new springing* (*AMEB Singing Second Grade Series 1 Low voice* — AMEB)
CHOPIN, F. *The maiden's wish* (*Treasury of song collection* Books 1–4 — EMI)
GRETCHANINOV, A. *Slumber song* (*Solo singer* — Kjos)
KEEL, F. *Trade winds* (Boosey and Hawkes)
MÖLLER F. *The happy wanderer* (*Ta-ra-ra boom-de-ay* — Black)
PERTI, G. *Dolce scherzo* (*Italian songs of the 18th century* — IMC)
QUILTER, R. *Where go the boats?* No 3 from *Four child songs* Op. 5 (*55 songs* — Hal Leonard) H and L
ROE, B. *Gremlins* from *Life is full of other people* (Thames)
TRADITIONAL arr. FRASER-KENNEDY. *Eriskay love lilt* (*Boosey ballad album* Book 2 — Boosey and Hawkes)
TRADITIONAL arr. QUILTER. *Drink to me only* (*15 recital songs in English* — Boosey and Hawkes) H and L
TRADITIONAL arr. QUILTER. *The jolly miller* (*55 songs* — Hal Leonard) H and L
TRADITIONAL arr. ROE. *Johnny has gone for a soldier* (*Garland of folksongs* — Thames)

Extra list: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 2013

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Third Grade* Series 2. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs

Candidates are to prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination

List A. Unaccompanied song

● **From AMEB Singing Third Grade Series 2:**
TRADITIONAL. *All the notes of all the earth*
TRADITIONAL. *Lime juice tub*
TRADITIONAL. *Santa Lucia*
TRADITIONAL. *Swing low, sweet chariot*

Manual list

TRADITIONAL. *Ye banks and braes* (*Folk songs of England, Ireland, Scotland and Wales* — Alfred)
TRADITIONAL. *Shenandoah* (*Library of folk songs* — Music Sales)
TRADITIONAL. *The overlander* (*Songs that shaped Australia* — All Music Publishing)
TRADITIONAL. *Queensland drover* (*Great Australian songbook* — Music Sales)

List B. Music prior to the 20th century

● **From AMEB Singing Third Grade Series 2:**
GRIEG, E. *Two brown eyes*
HANDEL, G. arr. DALY. *Non lo dirò col labbro*
MENDELSSOHN, F. *Gruss*
PURCELL, H. arr. SOMERVELL. *Ah, how pleasant 'tis to love*
SCHUBERT, F. *Das Rosenband*

Manual list

ARNE, T. *Thou soft flowing Avon* (*English songs: Renaissance to Baroque* — Hal Leonard)
BYRD, W. *Cradle song (Lullaby, my sweet little baby)* (*Sing solo Christmas* — Oxford University Press) H and L
FRANZ, R. *Gute Nacht* No 7 from *Zwölf Gesänge* Op. 5 (*100 best short songs* Book 3 Low — Paterson) L
attrib. ROSA, S. *Star vicino* (*Treasury of song collection* Books 1–4 — EMI)
SCARLATTI, A. *O cessate di piagarmi* (*26 Italian songs and arias* — Alfred) H and L
SCARLATTI, A. *Toglietemi la vita ancor* (*The language of song Intermediate* — Faber) H and L

List C. Music from the 20th and 21st centuries

● **From AMEB Singing Third Grade Series 2:**
BARBER, S. *The daisies*
FINZI, G. *Ferry me across the water*
FRASER-SIMPSON, H. *Christopher Robin is saying his prayers*
WESLEY-SMITH, M. *Climb the rainbow*

Manual list

BRITTEN, B. *A new year carol* No 5 from *Friday afternoons* Op. 7 (Boosey and Hawkes)
BRUMBY, C. *Here lies the tree* No 7 from *Songs from the house at Pooh Corner* (AMC)
HOLLAND, D. *The whistling man* from *Australian poems set to music* (EMI)
JARMAN, P. *Time enough to give* (Mark O'Leary)
JENKINS, K. *He wishes for the cloths of Heaven* (Boosey and Hawkes) H
QUILTER, R. *By the sea* No 4 from *Four songs of the sea* Op. 1 (*55 songs* — Hal Leonard) H and L
PEEL, G. *Wind of the western sea* (*First book of solos* Book 1 — Schirmer) H and L
ROE, B. *A little fiver* from *Life is full of other people* (Thames) L
TRADITIONAL arr. KENNEDY-FRASER, M. *The cockle gatherer* (*Songs of the Hebrides* — Boosey and Hawkes)
TRADITIONAL arr. QUILTER. *Over the mountains* (*Arnold book of old songs* — Boosey and Hawkes) H and L
VAUGHAN WILLIAMS, R. *A cradle song* (*20th-century easy song collection* — Boosey and Hawkes)
VINE, C. *Love me sweet* (*Songs from Australia* — Wirripang)

Extra list: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 2014

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Fourth Grade* Series 2. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs

Candidates are to prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

List A. Unaccompanied song

● **From AMEB Singing Fourth Grade Series 2:**
TRADITIONAL. *Scarborough fair*
TRADITIONAL. *She moved through the fair*
TRADITIONAL. *The road to the isles*

Manual list

TRADITIONAL. *My love is like a red, red rose* (*Folk songs of England, Ireland, Scotland and Wales* — Alfred)
TRADITIONAL. *Men of Harlech* (*Songs of Wales* — Boosey and Hawkes)
TRADITIONAL. *Early one morning* (*50 folk songs* — EMI)
TRADITIONAL. *Mwana Wange* (*Folksongs from Africa* — Faber)
TRADITIONAL. *Yaye Yayo* (*Folksongs from Africa* — Faber)
TRADITIONAL. *Balm in Gilead* (*Best of folk songs* — Schott)

List B. Music prior to the 20th century

● **From AMEB Singing Fourth Grade Series 2:**
DOWLAND, J. arr. DALY. *Come again*
DVOŘÁK, A. *Like to a linden tree am I*
PURCELL, H. arr. WERETKA. *Nymphs and shepherds*
SCHUBERT, F. *La pastorella al prato*

Manual list

ARNE, T. *When daisies pied* (*Art of song Grades 1–5* Book 2 — Peters Edition) H and L
ARNE, T. *Blow, blow thou winter wind* (*Songs of England* — Boosey and Hawkes)
BRAHMS, J. *Dort in den Weiden* (*Down in the meadow*) No 4 from *Sechs Lieder* Op. 97 (*AMEB Singing Fourth Grade Series 1 High voice* — AMEB)
DOWLAND, J. *Fine knacks for ladies* (*Fifty songs* — Stainer and Bell) H and L
DOWLAND, J. *If my complaints* (*Fifty songs* — Stainer and Bell) H and L
GIORDANI, G. *Caro mio ben* (*Treasury of song collection* Books 1–4 — EMI)
GRIEG, E. *Med en primula veris* (*The first primrose*) No 4 from *Fem digte* Op. 26 (*Art of song Grades 1–5* Book 2 — Peters Edition) H and L
MUNRO, G. *My lovely Celia* (*English songs: Renaissance to baroque* — Hal Leonard) H and L
PAISIELLO, G. *Nel cor più non mi sento* (*26 Italian songs and arias* — Alfred) H and L
SCHUBERT, F. *Lachen und Weinen* D 777 (*15 selected songs* — Hal Leonard) H and L
SCHUBERT, F. *Das Wandern* D795/1 (*30 songs* — Peters Edition) H and L

List C. Music from the 20th and 21st centuries

● **From AMEB Singing Fourth Grade Series 2:**
BENNETT, R *Glowworms*
DUKE, J. *Loveliest of trees*
ROREM, N. *Early in the morning*
STYNE, J. *Comes once in a lifetime*

Manual list

AYRES, F. *Take, o take those lips away* (*American art songs of the turn of the century* — Dover)
BENNETT, R. C*lock-a-clay* from *The insect world* (Universal)
BRITTEN, B. *Jazz-man* No 10 from *Friday afternoons* Op. 7 (Boosey and Hawkes)
ELGAR, E. *In moonlight* (*Elgar song album* — Novello)
KEATS, H. *The little birdling in the tree* (Wirripang)
MILLIKEN, S. *The squirrel* (Peters Edition) H
POULENC, F. *Fancy* Schmidt 174 (Anthony Blond/UMP)
ROE, B. *After supper* (*Compliments of the season* — Thames) L
TRADITIONAL arr. ALTHOUSE. *Liza Jane* (*Ready to sing folk songs* — Alfred)
TRADITIONAL arr. QUILTER. *Barbara Allen* (*Arnold book of old songs* — Boosey and Hawkes) H and L
TRADITIONAL arr. SCHRAM. *He's gone away* (*Folk songs for solo singers* Volume 2 — Alfred)
TREGASKIS, A. *Night* (*AMEB Singing Fourth Grade Series 1 Low voice* — AMEB)
VAUGHAN WILLIAMS, R. *Linden Lea* (Boosey and Hawkes) H and L
YATES, S. *The trouble with geraniums* (Wirripang) H

Extra list: Two works required.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

At the completion of Level 2 students will be able to sing musically and will have developed their technique and musical understand-

ing according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Efficient breath management
- Accurate intonation and rhythm
- Appropriate tempo
- Clear production of vowels
- Vibrant, even tone throughout range
- Forward flowing melodic line in both short and long phrases
- Use of dynamics to support phrase shape and musical expression

Section II. Songs and Extra lists

Songs

Through a well-balanced programme of songs of contrasting styles and tempi, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all songs
- Performance of each song within the suggested tempo range
- Well-balanced stance and posture
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Expressive interpretation of music and text
- Management of a range of tonal qualities for expressive purposes

Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:

- Familiarity with the Extra list pieces by performing the whole or any part of them at the discretion of the examiner

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The candidate will nominate the key in which the music is to be sung, and the examiner will sound the tonic note and the tonic chord of that key on the piano. The candidate will be given one minute to study the music. The examiner will sound the tonic note and the tonic chord once more, and the candidate will sing the music. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight singing material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

Grade 5	
Length	Eight bars
Keys	A minor, E minor, D minor
Time signatures	$\frac{6}{8}$
Melodic patterns	Anacrusis; non-tonic fourths, sequences
Range	b – e♭^{2}
Articulation, dynamics and tempo markings	Occasional ties
Rhythmic values	♪., ♪
Rest values	𝄾
Grade 6	
Length	Eight bars
Keys	B minor, G minor
Time signatures	$\frac{9}{8}$
Melodic patterns	Fifths and sixths
Range	b – e♭^{2}
Articulation, dynamics and tempo markings	***p***, ***f***
Grade 7	
Length	Eight bars to ten bars
Keys	F♯ minor, C minor
Time signatures	$\frac{2}{2}$
Melodic patterns	Sevenths and octaves; occasional chromatic semitones
Range	b – e^2
Grade 8	
Length	Eight to twelve bars
Keys	C♯ minor, F minor
Time signatures	$\frac{5}{4}$
Melodic patterns	Hint of dominant or subdominant key within the melody
Range	b – e^2
Articulation, dynamics and tempo markings	*cresc.*, *dim.*

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate is required to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Songs

Candidates should prepare a balanced and varied programme of not less than 20 minutes and not more than 25 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, B, C, and D, and the remainder of the recital time to be made up of works from any of or all of Lists A, B, C, and D. The programme will exhibit all of the following technical qualities:

- Well-balanced stance and appropriate posture
- Breath support and control
- Rhythmic precision
- Clear and even tone throughout the range
- Even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch

The candidate is required to demonstrate:

- Accurate performance of all songs
- Performance of each song within the suggested tempo range
- Well-balanced stance and posture
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Expressive interpretation of music and text
- Management of a range of tonal qualities for expressive purposes

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

GRADE 5 2015

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

List A. Music before Classicism

Manual list

ARNE, T. *Fame's an echo* from *Comus* (*Basics of singing* — Wadsworth/Cengage)
ARNE, T. *The lass with the delicate air* (Schirmer) H
CALDARA, A. *Sebben crudele* from *La costanza in amor vince l'inganno* (*26 Italian songs and arias* — Alfred) H and L
CAMPION, T. *Fair if you expect admiring* (*English songs Renaissance to Baroque* — Hal Leonard) H and L
CESTI, A. *Intorno all'idol mio* from *Orontea* (*Standard vocal literature – Soprano* — Hal Leonard) H
DOWLAND, J. *What if I never speed* from *The third and last booke of songs or aires* (*English songs Renaissance to Baroque* — Hal Leonard) H and L
FRESCOBALDI, G. *Se l'aura spira* (*Les plaisirs du chant* Volume 1 — Lemoine) H and L
JOHNSON, R. *Full fathom five* (*Airs, songs and dialogues* — Stainer and Bell)
JONES, R. *What if I seek for love* (*Elizabethan love songs* Volume 1 — Boosey and Hawkes) H and L
PURCELL, H. *I attempt from love's sickness to fly* from *The Indian queen* Z 630 (*English songs Renaissance and Baroque* — Hal Leonard) H and L
PURCELL, H. *Kind Fortune smiles* from *The tempest* Z 631/10 (*Second book of mezzo-soprano/alto solos* — Schirmer)
SCARLATTI, A. *Già il sole dal Gange* (*28 Italian songs and arias* — Schirmer) H and L
SCARLATTI, A. *Sento nel core* (*26 Italian songs and arias* — Alfred) H and L

List B. Classical repertoire

Manual list

BEETHOVEN, L. van. *Zärtliche Liebe* (*'Ich liebe dich'*) WoO 123 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Bitten (Prayer)* No 1 from *Six songs* Op. 48 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *The mermaid's song* from *VI original canzonettas* Hob XXVIa:25 (*Haydn canzonettas and songs* — Peters Edition)
HAYDN, J. *A pastoral song* (*My mother bids me bind my hair*) from *VI original canzonettas* Hob XXVIa:27 (*Haydn canzonettas and songs* — Peters Edition)
HAYDN, J. *Sailor's song* from *VI original canzonettas* Hob XXVIa:31 (*Haydn canzonettas and songs* — Peters Edition)
HAYDN, J. *The wanderer* from *VI original canzonettas* Hob XXVIa:32 (*Haydn canzonettas and songs* — Peters Edition)
LINLEY, T. (the elder) *No flower that blows* (*First book of soprano solos* Part II — Hal Leonard)
MOZART, W. *Komm liebe Zither* K 351 (*Art of song Grades 1–5* Book 2 — Peters Edition)
STEVENS, R. *Sigh no more ladies* (*Foundations in singing* — McGraw Hill)

List C. Romantic repertoire

Manual list

BRAHMS, J. *Das Mädchen spricht* (*The maiden speaks*) No 3 from *Five songs* Op. 107 (*Brahms complete songs* Volume 1 — Peters Edition) H and L
BRAHMS, J. *Sonntag* No 3 from *Fünf Lieder* Op. 47 (*Brahms complete songs* Volume 1 — Peters Edition) H and L
GRIEG, E. *Prinsessen (The princess)* Op. 41 No 5 (*Chester book of celebrated songs* Book 2 — Chester) H
GRIEG, E. *En svane* (*The swan*) Op. 25 No 2 (*Complete songs – Grieg* Volume 1 — Peters Edition)
LISZT, F. *Du bist wie eine Blume* LW N19/S 287 (*Liszt 25 songs* Volume 2 — IMC) H and L
MENDELSSOHN, F. *Jagdlied* No 3 from *Drei Gesänge* Op. 84 (*Mendelssohn: 20 collected songs* — Peters Edition) H and L
SCHUBERT, F. *An Sylvia (Who is Sylvia?)* D 891 (*24 favourite songs* — Schirmer) H and L
SCHUBERT, F. *Geheimes* (*The secret*) D 719
SCHUBERT, F. *Seligkeit* (*Bliss*) D 433
SCHUBERT, F. *Schäfers Klagelied* (*The shepherd's lament*) D 121
SCHUMANN, R. *Der Nussbaum* (*The walnut tree*) No 3 from *Myrthen* Op. 25
SCHUMANN, R. *Wenn ich in deine Augen seh* (*Now when I'm gazing in your eyes*) No 4 from *Dichterliebe* Op. 48
SCHUMANN, C. *Sie liebten sich beide* No 2 from *Sechs Lieder* Op. 13 (*Female composers: 25 songs for voice and piano* — Schott)

List D. Music from the 20th and 21st centuries

Manual list

ARMSTRONG GIBBS, C. *When I was one and twenty* (*Contemporary art songs* — Schirmer)
BARBER, S. *There's nae lark* (*Ten early songs* — Schirmer)
BENNETT, R. *The bird's lament* from *The aviary* (Universal)
BRUMBY, C. *Sea foam* from *Australian songs of the sea* (EMI)
CRONIN, S. *Weep you no more, sad fountains* No 3 from *Three old English poems* (AMC)
GERSHWIN, G. *Love walked in* (*Popular ballads for classical singers* — Hal Leonard) H and L
HYDE, M. *Lullaby* (Wirripang)
IRELAND, J. *Salley gardens* from *Songs sacred and profane* (Schott) H
KEATS, H. *Bush cradle song* (Wirripang) H
LE GALLIENNE, D. *Farewell thou art too dear for my possessing* (AMC)
PUCCINI, G. *E l'uccellino* (*Adventures in singing* — McGraw Hill)
QUILTER, R. *Go, lovely rose* No 3 from *Five English love lyrics* Op. 24 (*First book of tenor solos* — Schirmer)
RODRIGO, J. *En jerez de la frontera* (*The miller's wife*) No 10 from *12 Spanish songs* (Schott)
RODRIGO, J. *Una palomita blanca* (*The little white dove*) No 3 from *12 Spanish songs* (Schott)
ROFE, E. *Dinah's song* (*Songs from Australia* — Wirripang)
ROREM, N. *Jeannie with the light brown hair* (*Art song in English – 50 songs by American and British composers* — Boosey and Hawkes) H and L
TREGASKIS, A. *Speak with the sun* (Allans)
VAUGHAN WILLIAMS, R. *The sky above the roof* (*The first book of mezzo-soprano/alto solos* Book 1 — Schirmer)
WARLOCK, P. *The first mercy* (Boosey and Hawkes) H
WEILL, K. *September song* (*Weill from Berlin to Broadway* — Hal Leonard)

Extra list: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 2016

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

List A. Music before Classicism

Manual list

BONONCINI, G. *Per la gloria d'adorarvi* from *Griselda* (*26 Italian songs and arias* — Alfred) H and L
BOYCE, W. *Tell me, lovely shepherd* (Oxford University Press Archive/Banks Music)
CARISSIMI, G. *Vittoria mio core* (*24 Italian songs and arias* — Schirmer) H and L
HUMFREY, P. *A hymn to God the father* (Schott)
JOHNSON, R. *As I walked forth* (*English songs Renaissance to Baroque* — Hal Leonard) H and L
LOTTI, A. *Pur dicesti, o bocca bella* (*24 Italian songs and arias* — Schirmer) H and L
MONTEVERDI, C. *Lasciatemi morire!* from *Arianna* SV 291 (*26 Italian songs and arias* — Alfred) H and L
PURCELL, H. *If music be the food of love* Z 379B (*Thirty songs in two volumes* Volume 1 — OUP)
PURCELL, H. *Fairest isle* from *King Arthur or The British worthy* Z 628 (*Purcell 40 songs* — IMC) H and L
ROSSETER, P. *When Laura smiles* (*English songs Renaissance to Baroque* — Hal Leonard) H and L
SCARLATTI, A. *Se Florindo fedele* from *La donna ancora è fedele* (*24 Italian songs and arias* — Schirmer) H and L
TORELLI, G. *Tu lo sai* (*24 Italian songs and arias* — Schirmer) H and L

List B. Classical repertoire

Manual list

BEETHOVEN, L. van. *An die Geliebte* WoO 140 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Der Kuss* Op. 128 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *Fidelity* from *VI original canzonettas* Hob XXVIb:30 (*Haydn canzonettas and songs* — Peters Edition)
HAYDN, J. *She never told her love* from *VI original canzonettas* Hob XXVIa:34 (*Haydn canzonettas and songs* — Peters Edition)
JOMMELLI, N. *Chi vuol comprar la bella calandrina* (*Anthology of Italian song* Volume 1 — Schirmer)
REICHARDT, L. *Hinüber wall' ich* (*Female composers: 25 songs for voice and piano* — Schott)

List C. Romantic repertoire

Manual list

BRAHMS, J. *So willst du des Armen* (*Can one so worthless*) No 5 from *Romanze (Magelone-Lieder)* Op. 33 (*Brahms complete songs* Volume 2 — Peters Edition) H and L
BRAHMS, J. *Vergebliches Ständchen* (*The fruitless serenade*) No 4 from *Romanzen und Lieder* Op. 84 (*Brahms complete songs* Volume 1 — Peters Edition) H and L
FAURE, G. *Adieu* Op. 21 No 3 (*50 songs* — Hal Leonard) H and L
FAURE, G. *Le secret* Op. 23 No 3 (*50 songs* — Hal Leonard) H and L
FAURE, G. *Ici bas!* Op. 8 No 3 (*50 songs* — Hal Leonard) H and L
GRIEG, E. *Jeg elsker dig* (*Ich liebe dich/I love but thee*) Op. 5 No 3 (*Art of song Grades 4–5* Book 2 — Peters Edition) H and L
MENDELSSOHN, F. *Abendlied* No 9 from *Zwölf Gesänge* Op. 8 (*Complete songs* — Peters Edition) H and L
SCHUBERT, F. *Frühlingsglaube* (*Promise of spring*) D686
SCHUBERT, F. *Nur wer die Sehnsucht kennt* D 877/4
SCHUBERT, F. *Ständchen* (*Serenade*) D 957/4
SCHUBERT, F. *Wohin* (*Whither must I go?*) No 2 from *Die schöne Müllerin* D 795
SCHUBERT, F. *Die Forelle* Op. 32/D 550 (*Art of song Grade 7* — Peters Edition) H and L
SCHUBERT, F. *Der Neugierige* No 6 from *Die schöne Müllerin* D 795 (*Schubert 100 songs* — Hal Leonard) H and L
SCHUMANN, C. *Liebst du um Schönheit* No 4 from *Three songs* Op. 12 (*Gateway to German Lieder* — Alfred) H and L
SCHUMANN, C. *Warum willst du and're Fragen* No 3 from *Three songs* Op. 12 (*Clara Schumann Complete songs* Volume 1 — Breitkopf und Härtel)
SCHUMANN, R. *Dein Angesicht* (*Your lovely face*) No 2 from *Fünf Lieder und Gesänge* Op. 127
SCHUMANN, R. *Die Lotusblume* (*The lotus flower*) No 7 from *Myrthen* Op. 27
TCHAIKOVSKY, P. *Net tolko tot, kto znal* (*None but the longing heart*) Op. 6 (*Language of song* Advanced — Faber) H and L
TCHAIKOVSKY, P. *Sred shumnovo bala* (*At the ball*) Op. 38 (*First book of tenor solos* — Schirmer)

List D. Music from the 20th and 21st centuries

Manual list

BARBER, S. *Of that so sweet imprisonment* (*Ten early songs* — Schirmer)
BARBER, S. *A slumber song of the Madonna* (*10 selected songs* — Schirmer) H and L
DELIUS, F. *Twilight fancies* (*Sing solo contralto* — Oxford University Press)
GERSHWIN, G. *Blah, blah, blah* (*Great songs of George Gershwin* — Alfred)
GLANVILLE-HICKS, P. *Come sleep* (*Songs from Australia* — Wirripang)
GRAINGER, P. *Willow song* (*Thirteen folksongs* — Schirmer)
GREENBAUM, S. *Balloon ride* (*Voice of Australia* — Wirripang) H and L
HEAD, M. *Money O* (*Art song in English – 50 songs by American and British composers* — Boosey and Hawkes) H and L
HOIBY, L. *To an isle in the water* (*Thirteen songs* — Schirmer)
HOLLAND, D. *Children of Terrigal* (*Australian poems set to music* — EMI)
HYDE, M. *The lotus pool* (Wirripang)
IRELAND, J. *Sea fever* (*The first book of tenor solos* Part 2 — Schirmer)
IRELAND, J. *The advent* from *Songs sacred and profane* (Schott)
KORNGOLD, E. *Blow, blow, thou winter wind* No 3 from *4 Lieder* Op. 31 (*Nine Shakespeare songs* — Schott)
QUILTER, R. *Fear no more the heat of the sun* No 5 from *Five Shakespeare songs* Op. 23 (*55 songs* — Hal Leonard) H and L
QUILTER, R. *O mistress mine* No 3 from *Three Shakespeare songs* Op. 6 (*55 songs* — Hal Leonard) H and L
ROREM, N. *Rain in spring* (*Art song in English – 50 songs by American and British composers* — Boosey and Hawkes) H and L
SUTHERLAND, M. *For a child* (*Australian composers in song* — Allans)
TREGASKIS, A. *Nativity* (*Collected songs of Alan Tregaskis* Book 2 — Allans/IMC)
WARLOCK, P. *Pretty ring time* (*Peter Warlock critical edition* Volume 5 — Thames) H
WARLOCK, P. *Cradle song* (*Peter Warlock critical edition* Volume 7 — Thames)
WILLIAMSON, M. *A birthday* from *6 English lyrics* (Joseph Weinberger)
WILLIAMSON, M. *Sweet and low* from *6 English lyrics* (Joseph Weinberger)

Extra list: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 2017

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

List A. Music before Classicism

Manual list

All voice types

ATTEY, J. *Sweet was the song* (*Sacred songs for the soloist Medium low voice* — Boosey and Hawkes) L
CACCINI, G. *Amarilli mia bella* from *Le nuove musiche* (*24 Italian songs and arias* — Schirmer) H and L
DOWLAND, J. *A shepherd in a shade* from *The second booke of songs or ayres* (Stainer and Bell)
DOWLAND, J. *Dear if you change* from *The firste booke of songes or ayres* (Stainer and Bell)
JOHNSON, R. *Have you seen but the bright lily grow?* (*Airs, songs and dialogues* — Stainer and Bell)
LORI, A. *Dimmi amor* (*Italian arias of the Baroque and Classical eras* — Alfred) H and L
PURCELL, H. *Music for a while* from *Œdipus* Z 583 (*Songs* Volume 1 High and *Songs* Volume 4 Low — Schott)
SCARLATTI, A. *Le violette* from *Il Pirro e Demetrio* (*24 Italian songs and arias* — Schirmer) H and L
attrib. STÖLZEL, G. (formerly BACH, J.S.) *Bist du bei mir* (*If thou art near*) BWV 508 (Schott) H and L

Soprano and Mezzo-soprano

BACH, J.S. *Komm in mein Herzens Haus* from *Ein feste Burg ist unser Gott* BWV 80 (*Sacred songs for the soloist Medium low voice* — Boosey and Hawkes)
BACH, J.S. *Blute nur, du liebes Herz* from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244
BACH, J.S. *Öffne dich, mein ganzes Herz* from *Nun komm, der Heiden Heiland* BWV 61 (*Sacred arias and songs* — Peters Edition)
HANDEL, G. *Lascia ch'io pianga* from *Rinaldo* HWV 7a (*45 arias from operas and oratorios* Book 1 High — IMC)
HANDEL, G. *With thee th'unshelter'd Moor I'd thread* from *Solomon* HWV 67
HANDEL, G. *Bel piacere* from *Agrippina* HWV 6
HANDEL, G. *V'adoro pupille* from *Giulio Cesare in Egitto* HWV 17
HANDEL, G. *O sleep, why does thou leave me* from *Semele* HWV 58
PURCELL, H. *Hark how all things* from *The fairy queen* Z 629 (*Henry Purcell: 15 songs and airs* Set 1 High — Novello)
PURCELL, H. *Thus to a ripe, consenting maid* from *The old batchelor* Z 607 (*Henry Purcell: 15 songs and airs* Set 1 High — Novello)

Mezzo-soprano and Contralto

BACH, J.S. *Du lieber Heiland du* (recitative) and *Buß und Reu* (aria) from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244
BACH, J.S. *Nur eines kränkt* (recitative) and *Jesus macht mich geistlich reich* (aria) from *Die Elenden sollen essen* BWV 75
HANDEL, G. *Thou shalt bring them in* from *Israel in Egypt* HWV 54 (Novello)
HANDEL, G. *Return, return, O God of hosts* from *Samson* HWV 57 (Novello)
HANDEL, G. *Non so se sia la speme* from *Serse* HWV 40
HANDEL, G. *Ombra mai fu* from *Serse* HWV 40
HANDEL, G. *Si, tra i ceppi* from *Berenice* HWV 38 (Novello)
PERGOLESI, G. *Eja mater* from *Stabat mater*
PURCELL, H. *Thus to a ripe, consenting maid* from *The old batchelor* Z 607 (*Henry Purcell: 15 songs and airs* Set 1 Low — Novello)

Tenor

BACH, J.S. *Der Heiland ist gekommen* (recitative) and *Komm, Jesu komm zu deiner Kirche* (aria) from *Nun komm, der Heiden Heiland* BWV 61
HANDEL, G. *O filial piety!* (recitative) and *No, no, cruel father, no!* (aria) from *Saul* HWV 53 (Novello/Music Sales)
HANDEL, G. *Se povera il ruscello* from *Ezio* HWV 29 (Novello)
HANDEL, G. *Gentle airs, melodious strains!* from *Athalia* HWV 52 (Novello)

HANDEL, G. *Thy rebuke hath broken his heart* (recitative) and *Behold and see* (aria) from *Messiah* HWV 56
HANDEL, G. *Where'er you walk* from *Semele* HWV 58 (Peters Edition)
HANDEL, G. *Total eclipse* from *Samson* HWV 57
PURCELL, H. *Come away fellow sailors* from *Dido and Æneas* Z 626
PURCELL, H. *I love and I must* Z 382 (*First book of tenor solos* Book 1 — Schirmer)

Baritone and Bass-baritone

BACH, J.S. *Quia fecit mihi magna* from *Magnificat* BWV 243 (*The oratorio anthology: baritone/bass* — Hal Leonard)
BOYCE, W. *The song of Momus to Mars* from *Secular masque* (*The first book of baritone solos* Part 1 — Schirmer/Hal Leonard)
HANDEL, G. *Vouchsafe O lord* from *Te Deum,'Dettingen'* HWV 283
HANDEL, G. *Si, tra i ceppi* from *Berenice* HWV 38 (*The second book of baritone solos* — Hal Leonard)
HANDEL, G. *More sweet is that name* from *Semele* HWV 58
HANDEL, G. *How willing my paternal love* from *Samson* HWV 57
PURCELL, H. *Next winter comes slowly* from *The fairy queen* Z 629 (*The first book of baritone solos* — Hal Leonard)
PURCELL, H. *I'll sail upon the dogstar* Z 571 from *A fool's preferment* (*The second book of tenor solos* — Hal Leonard)

List B. Classical repertoire
Manual list

All voices

BEETHOVEN, L. van. *Andenken* WoO 136 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Wonne der Wehmut* No 1 from *Three songs* Op. 83 (*Beethoven complete songs* — Peters Edition)
GLUCK, C. *O del mio dolce ardor* from *Paride ed Elena* (*26 Italian songs and arias* — Alfred)
HAYDN, J. *Pleasing pains* from C*anzonettas* Hob XXVIa:29 (*Haydn canzonettas and songs* — Peters Edition)
MALIBRAN, M. *Rataplan, tambour habile* (*Arie, ariette e romanze* — Ricordi)
MOZART, W. *Des Kleinen Friedrichs Geburtstag* K 529
SARTI, G. *Lungi dal caro bene* (*First book of baritone solos* — Hal Leonard)

Soprano and Mezzo-soprano

HAYDN, J. *Quando la rosa* from *La Metilde ritrovata* Hob XXIVb:3 (*Arias* Volume 1 — Haydn-Mozart Presse)
HAYDN, J. *Ein kleines Hause* (*Un tetto umil*) Hob XXVIa:45 (Peters Edition)
MOZART, W. *Als Luise die Breife* K 520 (Schirmer)
MOZART, W. *An Chloe* K 524 (Schirmer)
MOZART, W. *Un moto di gioia* K 579 (Peters Edition)
MOZART, W. *Voi che sapete* from *Le nozze di Figaro* K 492 (*Arias for mezzo-soprano* — Schirmer)
MOZART, W. *In uomini, in soldati* from *Così fan tutte* K 588 (*Mozart opera arias – soprano* — Ricordi)
attrib. MOZART, W. *Ridente la calma* K 152 (Peters Edition)
MOZART, W. *Kommet her, ihr frechen Sünder* K 146 (Peters Edition)
MOZART, W. *Das Veilchen* K 476 (Peters Edition)
MOZART, W. *Vedrai carino* from *Don Giovanni* K 527 (*Mozart opera arias – soprano* — Ricordi)
PICCINNI, N. *Ogni amatore* from *La buona figliuola* (*Italian arias of the Baroque and Classical eras – Low voice* — Alfred)

Mezzo-soprano and Contralto

CIMADOR, G. *Bel nume che adoro* from *Pimmalione* (*Grandi operisti per giovani cantanti – Mezzo-soprano* — Ricordi)
CIMAROSA, D. *Resta in pace, idolo mio* from *Gli Orazi e i Curiazi* (*Grandi operisti per giovani cantanti – Mezzo-soprano* — Ricordi)
HAYDN, J. *Despair* No 28 from *VI original canzonettas* Hob XXVIa (*Haydn canzonettas and songs* — Peters Edition)
JOMELLI, N. *Un'aura soave* (*36 arie italiane* — Ricordi)
MALIBRAN, M. *La visita della morte* (*Arie, ariette e romanze* — Ricordi)
MOZART, W. *Als Luise die Breife* K 520 (Schirmer)
MOZART, W. *Warnung* K416c
MOZART, W. *Che scompiglio, che flagello* from *La finta semplice* K 51
MOZART, W. *En! Duos conspicis* from *Apollo et Hyacinthus* K 38
PAISIELLO, G. *La rachelina* from *L'amor constrastato* (*La molinara*) (*Grandi operisti per giovani cantanti – Mezzo-soprano* — Ricordi)
PICCINNI, N. *Ogni amatore* from *La buona figliuola* (*Italian arias of the Baroque and Classical eras – Low voice* — Alfred)
SALIERI, A. *Larallara che filosofe buffon* from *La grotta di Trofonio* (*Opera evenings at Eszterhaza* Volume 1 — Masters music)

Tenor

BEETHOVEN, L. van. *In questa tomba oscura* WoO 133 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Aus Goethes Faust* (*Es was einmal ein König*) No 3 from *Six songs* Op. 75 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Als die Geliebte sich trennen wollte* WoO 132 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *Ein kleines Hause* (*Un tetto umil*) Hob XXVIa:45 (*Haydn canzonettas and songs* — Peters Edition)
MOZART, W. *An Chloe* K 524 (Peters Edition)
attrib. MOZART, W. *Ridente la calma* K 152 (Peters Edition)

Baritone and Bass-baritone

BEETHOVEN, L. van. *In questa tomba oscura* WoO 133 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Aus Goethes Faust* (*Es war einmal ein König*) No 3 from *Six songs* Op. 75 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Als die Geliebte sich trennen wollte* WoO 132 (*Beethoven complete songs* — Peters Edition)
JOMELLI, N. *Un'aura soave* (*36 arie italiane* — Ricordi)
MALIBRAN, M. *La visita della morte* (*Arie, ariette e romanze* — Ricordi)
MOZART, W. *In diesen heil'gen Hallen* from *Die Zauberflöte* K 620 (Schirmer)
MOZART, W. *Le nostre pene* (recitative) and *Non siate ritrosi* (aria) from *Così fan tutte* K 588
MOZART, W. *Wer ein Liebchen hat gefunden* (*When you find a maiden charming*) from *Die Entführung aus dem Serail* K 384 (Schirmer)
MOZART, W. *Deh, vieni alla finestra* from *Don Giovanni* K 527
MOZART W. *Der Vogelfänger bin ich ja* from *Die Zauberflote* K 620

List C. Romantic repertoire
Manual list

All voices

BELLINI, V. *Vaga luna che inargenti* (*Bellini: 15 composizioni da camera* — Ricordi) H and L
DONAUDY, S. *Vaghissima sembianza* (*The second book of tenor solos* — Schirmer)
FAURE, G. *Au bord de l'eau* Op. 8 No 1 (*15 selected songs* — Hal Leonard) H and L
FAURE, G. *Mandoline* No 1 from *Cinq melodies 'de Venise'* Op. 58 (*15 selected songs* — Hal Leonard) H and L
FAURE, G. *Chanson d'amour* Op. 27 No 1 (*15 selected songs* — Hal Leonard) H and L
MASSENET, J. *Ouvre tes yeux bleus, ma mignonne* from *Poëme d'amour* (*Second book of tenor solos* — Schirmer)
MENDELSSOHN, F. *Auf Flügeln des Gesanges* No 2 from *Sechs Gesänge* Op. 34

SCHUBERT, F. *An die Musik* D 547b
SCHUBERT, F. *Frühlingstraum* No 11 from *Winterreise* D 911
SCHUMANN, R. *Waldesgespräch* No 3 from *Liederkreis* Op. 39
SCHUMANN, R. *Ein Jüngling liebt ein Mädchen* No 11 from *Dichterliebe* Op. 48
WOLF, H. *Verborgenheit* No 12 from *Gedichte nach Eduard Mörike* (Peters Edition) H and L
WOLF, H. *Fussreise* No 10 from *Gedichte nach Eduard Mörike* (Peters Edition) H and L

Soprano and Mezzo-soprano

BERLIOZ, H. *Villanelle* No 1 from *Les nuits d'été* Op. 7 (*French song anthology* High — Hal Leonard)
BIZET, G. *Pastel* (*16 songs* Book 2 — Masters)
BRAHMS, J. *Mädchenlied* No 5 from *Fünf Lieder* Op. 107
HUMPERDINCK, E. *Der kleine Sandmann bin ich* from *Hänsel und Gretel* EHWV 93.3
MENDELSSOHN, F. *Der Blumenstrauss* No 5 from *Sechs Lieder* No 5
PUCCINI, G. *O mio babbino caro* from *Gianni Schicchi* (*Arias for soprano* — Schirmer)
RAVEL, M. *Chanson espagnole* from *Chants populaires* (*15 chamber compositions High* — Ricordi)
SCHUMANN, R. *Du Ring an meinem Finger* No 4 from *Frauenliebe und –leben* Op. 42
SCHUMANN, R. *Er, der Herrlichste von allen* No 2 from *Frauenliebe und –leben* Op. 42
SULLIVAN, A. *Love is a plaintive song* from *Patience* (*Second book of soprano solos Part 2* — Schirmer)

Mezzo-soprano and Contralto

BELLINI, V. *Il fervido desiderio* (*Bellini: 15 composizioni da camera Low* — Ricordi)
BERLIOZ, H. *Villanelle* No 1 from *Les nuits d'été* Op. 7 (*French song anthology Low* — Hal Leonard)
BIZET, G. *Pastel* (*16 songs* Book 2 — Masters)
BRAHMS, J. *Minnelied* No 5 from *Fünf Gesänge* Op. 71
ELGAR, E. *In haven* No 2 from *Sea pictures* Op. 37 (Boosey and Hawkes)
ELGAR, E. *Where corals lie* No 4 from *Sea pictures* Op. 37 (Boosey and Hawkes)
HAHN, R. *D'une prison* (*12 songs* Low — IMC)
OFFENBACH, J. *O mon cher amant* ('The letter aria') from *La Périchole* (Prima voce editions)
RAVEL, M. *Chanson espagnole* from *Chants populaires* (*50 art songs from the modern repertoire* — Schirmer)
SCHUMANN, R. *Du Ring an meinem Finger* No 4 from *Frauenliebe und –leben* Op. 42
SCHUMANN, R. *Er, der Herrlichste von allen* No 2 from *Frauenliebe und –leben* Op. 42
SULLIVAN, A. *Were I thy bride* from *Yeoman of the guard* (*Gilbert and Sullivan for singers Mezzo-soprano* — Hal Leonard)

Tenor

BELLINI, V. *Per pietà, bell'idol mio* (*Bellini: 15 composizioni da camera High* — Ricordi)
DONAUDY, S. *Spirate pur spirate* (*Second book of tenor solos* — Schirmer)
FAURE, G. *Mai* Op. 1 No 2 (*50 songs for high voice* — Hal Leonard)
MENDELSSOHN, F. *Stricke des Todes* from *Hymn of praise* Op. 52 No 6 (Novello)
PUCCINI, G. *Sole e amore* (*Puccini songs for voice and piano* — Oxford)
SCHUBERT, F. *Im Frühling* D 882 (*15 selected songs High* — Hal Leonard)
SCHUMANN, R. *Aus alten Märchen* from No 15 *Dichterliebe* Op. 48
SULLIVAN, A. *A wand'ring minstrel I* from *The Mikado* (*Singers musical theatre anthology* Book 1 Tenor — Hal Leonard)
TCHAIKOVSKY, P. *Blagoslavlyayu vas, lesa* (*I bless you, forests; 'Pilgrim's song'*) Op. 47 (*The first book of baritone solos* Book 2 — Schirmer/Hal Leonard)

Baritone and Bass-baritone

DONIZETTI, G. *L'ora del ritrovo* (*20 songs by Donizetti for low voice* — Alfred)
FAURE, G. *Prison* Op. 83 No 1 (*50 songs for low voice* — Hal Leonard)
HAHN, R. *D'une prison* (*12 songs* Low — IMC)
HUMPERDINCK, E. *Ach, wir armen Leute (Ral lalala)* from *Hänsel und Gretel* EHWV 93.3 (*Arias for baritone* Book 1 — Schirmer)
PUCCINI, G. *Vecchia zimarra senti* from *La Boheme* (*Arias for bass* — Schirmer)
SCHUBERT, F. *Der Lindenbaum* No 5 from *Winterreise* D 911
SCHUMANN, R. *Die Soldatenbraut* No 1 from *Romanzen und Balladen* Op. 64
SCHUMANN, R. *Und wüßten's die Blumen, die kleinen* from *Dichterliebe* Op. 48
SULLIVAN, A. *Fair moon to thee I sing* from *HMS Pinafore* (*Gilbert and Sullivan for singers* Bass/Baritone — Hal Leonard)

List D. Music from the 20th and 21st centuries
Manual list

All voices

AGNEW, R. *Flowers of sleep* (AMC)
ARMSTRONG GIBBS, C. *The fields are full* (Boosey and Hawkes)
ARMSTRONG GIBBS, C. *Silver* (Boosey and Hawkes)
BARBER, S. *In the dark pinewood* (*Ten early songs* — Schirmer)
COATES, E. *Who is Sylvia* (*First book of tenor solos* Book 2 — Schirmer)
FORD, A. *The birthday of my life* (AMC)
GERSHWIN, G. *Love is here to stay* (*Popular ballads for classical singers* — Hal Leonard) H and L
GRAINGER, P. *The pretty maid milking her cow* (*Thirteen folksongs* — Schirmer)
HIGGINSON, I. *Fear no more the heat of the sun* (*Shakespeare song album* — Boosey and Hawkes)
HOIBY, L. *An immortality* (*11 songs for medium voice and piano* — Schirmer)
HUNDLEY R. *Sweet Suffolk owl* (*Art song in English* — Boosey and Hawkes) H and L
KORNGOLD, E. *Liebesbriefchen* No 4 from *6 einfache Lieder* Op. 9 (Schott)
KORNGOLD, E. *Come away, death* No 1 from *Songs of the clown* Op. 29 (*Nine Shakespeare songs Op. 29 and Op. 31* — Schott)
QUILTER, R. *Blow, blow thou winter wind* No 4 from *Three Shakespeare songs* Op. 6 (*55 songs* — Hal Leonard) H and L
QUILTER, R. *Now sleeps the crimson petal* No 2 from *Three songs* Op. 3 (Boosey and Hawkes) H and L
QUILTER, R. *Go lovely rose* No 2 from *Five English love lyrics* Op. 24 (*First book of tenor solos* Book 1 — Schirmer)
ROE, B. *This enders night* (*Nine songs* — Thames)
TOYE, F. *The inn* (*Contemporary art songs – 28 songs by American and British composers* — Schirmer)
WARLOCK, P. *Sleep* (*Songs* Book 4 Medium 1920–1923 New critical edition — Thames)
WEILL, K. *Je ne t'aime pas* (*Unknown Kurt Weill* — EAM)

Soprano and Mezzo-soprano

BARBER, S. *The crucifixion* No 5 from *Hermit songs* Op. 29 (Schirmer)
BRITTEN, B. *Fileuse* No 3 from *Folksong arrangements* Volume 2 (Boosey and Hawkes)
HEAD, M. *A green cornfield* (*Michael Head song album* Volume 1 — Boosey and Hawkes)
HOLLAND, D. *All's well that ends well* No 2 from *Six recital songs* (EMI)

HYDE, M. *Before the spring* (Wirripang)
MENOTTI, G. *Black swan* from *The medium* (*Arias for soprano* — Schirmer)
NOVELLO, I. *Waltz of my heart* (*Ivor Novello song album* — IMP Warner UK)
POULENC, F. *La reine de cœur* from *La courte paille* Schmidt 178 (Eschig)
ROREM, N. *I will always love you* (*Song album* Volume 3 — Boosey and Hawkes)
SCULTHORPE, P. *Boat rise* (Faber)
SIMON, L. *How could I ever know* from *The secret garden* (*Singers musical theatre anthology* Book 2 Soprano — Hal Leonard)
SONDHEIM, S. *The girls of summer* from *The girls of summer* (*Singers musical theatre anthology* Book 3 Soprano — Hal Leonard)
WARLOCK, P. *The first mercy* (*Songs* Book 7 Medium 1927–1928 New critical edition — Thames)
WEILL, K. *Speak low* from *One touch of Venus* (*Singers musical theatre anthology* Book 4 Soprano — Hal Leonard)

Mezzo-soprano and Contralto

BARBER, S. *The monk and his cat* No 8 from *Hermit songs* Op. 29 (Schirmer)
BRITTEN, B. *Fileuse* No 3 from *Folksong arrangements* Volume 2 (Boosey and Hawkes)
COPLAND, A. *At the river* No 4 from *Old American songs* Volume 2 (Boosey and Hawkes)
HEGGIE, J. *In the beginning* from *Of gods and cats* (*The faces of love* Book 2 — Hal Leonard)
HOIBY, L. *She tells her love* (*13 songs* — Schirmer)
HOLLAND, D. *All's well that ends well* No 2 from *Six recital songs* (EMI)
KERN, J. *Bill* from *Show boat* (*Singers musical theatre anthology* Book 1 Soprano — Hal Leonard)
WALTON, W. *Beatriz's song* from *Christopher Columbus suite* (*William Walton song album* — Oxford University Press)
WEILL, K. *My ship* from *Street scene* (*Singers musical theatre anthology* Book 1 Soprano — Hal Leonard)
WEILL, K. *Speak low* from *One touch of Venus* (*One touch of Venus selections* — TRO)

Tenor

BARBER, S. *The crucifixion* No 5 from *Hermit songs* Op. 29 (Schirmer)
CARTER, E. *Dust of snow* and *The rose family* from *3 poems of Robert Frost* (AMP/Schirmer)
HYDE, M. *Before the spring* (Wirripang)
NOVELLO, I. *Waltz of my heart* (*Ivor Novello song album* — IMP Warner UK)
ROREM, N. *Ferry me across the water* (*Art song in English* — Boosey and Hawkes)
SCULTHORPE, P. *Boat rise* (Faber)
VAUGHAN WILLIAMS, R. *Silent noon* No 2 from *The house of life* (Boosey and Hawkes)
WARLOCK, P. *There is a lady* (*Songs* Book 2 Medium 1911–1919 New critical edition — Thames)
WILDHORN, F. *Tell my father* from *The civil war* (Cherry Lane)

Baritone and Bass-baritone

BRUMBY, C. *Wait a bit* from *The trenchant troubadour* (AMC)
COPLAND, A. *At the river* No 4 from *Old American songs* Volume 2 (Boosey and Hawkes)
FINZI, G. *Come away death* No 1 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
HOIBY, L. *She tells her love* (*13 songs* — Schirmer)
LOESSER, F. *Luck be a lady tonight* from *Guys and dolls* (*Singers musical theatre anthology* Book 2 Baritone/Bass — Hal Leonard)
SONDHEIM, S. *Pretty women* from *Sweeney Todd* (*Broadway musicals show by show 1972 – 1988* — Alfred)
VAUGHAN WILLIAMS, R. *Silent noon* No 2 from *The house of life* (Boosey and Hawkes)
VAUGHAN WILLIAMS, R. *Bright is the ring of words* No 8 from *Songs of travel* (Boosey and Hawkes)
VAUGHAN WILLIAMS, R. *The roadside fire* No 3 from *Songs of travel* (Boosey and Hawkes)
WARLOCK, P. *The bayly berith the bell away* (*Songs* Book 2 Medium 1911 – 1919 New critical edition — Thames)
WILDHORN, F. *Tell my father* from *The civil war* (Cherry Lane)

Extra list: Two works required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 2018

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Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, for presentation at examination.

List A. Music before Classicism
Manual list

All voices

CALDARA, A. *Come raggio di sol* (*Twenty-four Italian songs and arias* — Schirmer) H and L
CAVALLI, F. *Speranze* (*La flora* Volume 3 — Wilhelm Hansen)
CAVALLI, F. *Vaghe stelle* (*La flora* Volume 3 — Wilhelm Hansen)
DOWLAND, J. *Flow my tears* from *The second booke of songs or ayres* (*Lute songs of John Dowland* — Dover)
DOWLAND, J. *Sorrow stay* from *The second booke of songs or ayres* (*Lute songs of John Dowland* — Dover)
MARCELLO, A. *Il mio bel foco* (recitative) and *Quella fiamma che m'accende* (aria) (*Twenty-four Italian songs and arias* — Schirmer) H and L
PURCELL, H. *Now that the sun hath veiled his light* (*An evening hymn*) Z 193 (*Forty songs* — IMC)
SCARLATTI, A. *Toglietemi la vita ancor* from *Il Pompeo* (*The first book of baritone solos* Part 2 — Schirmer/Hal Leonard) H and L
attrib. STRADELLA, A. *Pietà signore* (*Twenty-four Italian songs and arias* — Schirmer) H and L

Soprano and Mezzo-soprano

BACH, J.S. *Quia respexit* from *Magnificat* BWV 232 (*The oratorio anthology – Soprano* — Hal Leonard)
BACH, J.S. *Ei! Wie schmeckt der Coffee süße* from *Schweigt stille, plaudert nicht* BWV 211 (*Soprano arias* Book 2 — Kalmus/Alfred)
BACH, J.S. *Wiewohl mein Herz in Tränen schwimmt* (recitative) and *Ich will dir mein Herze schenken* (aria) from *Passio secundum Matthæum (St Matthew Passion*) BWV 244 (*The oratorio anthology – Soprano* — Hal Leonard)
HANDEL, G. *Ye sacred priests* (recitative) and *Farewell ye limpid springs* (aria) from *Jephtha* HWV 70 (Novello)
HANDEL, G. *Va godendo* from *Serse* HWV 40 (*Handel 45 arias* Volume 1 High — IMC)
HANDEL, G. *The soft complaining flute* from *Ode for St Cecilia's day* HWV 76 (*Anthology of sacred songs* Volume 1 Soprano — Schirmer)

PERGOLESI, G. *Vidit suum dulcem natum* from *Stabat mater* (*The oratorio anthology – Soprano* — Hal Leonard)
PERGOLESI, G. *Stizzoso, mio stizzoso* from *La serva padrona* (*Arias for soprano* Volume 2 — Schirmer)
PURCELL, H. *O let me forever weep* ('The plaint') from *The fairy queen* Z 629 (*Purcell Fifteen songs and airs High* Set 1 — Novello)
PURCELL, H. *Thy hand Belinda* (recitative) and *When I am laid in earth* (aria) from *Dido and Aeneas* Z 626 (*Purcell Fifteen songs and airs High* Set 1 — Novello)

Mezzo-soprano and Contralto

BACH, J.S. *Nun wird mein liebster Bräutigam* (*See now the bridegroom*) (recitative) and *Bereite dich, Zion* (*Prepare thyself, Zion*) (aria) from *Oratorium tempore nativitatis Christi* (*Christmas oratorio*) BWV 248 (Bärenreiter)
BACH, J.S. *Esurientes implevit bonis* from *Magnificat* BWV 243 (Bärenreiter)
BACH, J.S. *Vergnügte Ruh', beliebte Seelenlust* from *Vergnügte Ruh', beliebte Seelenlust* BWV 170
HANDEL, G. *Pompe vane di morte!* (recitative) and *Dove sei* (aria) from *Rodelinda* HWV 19 (*Handel 45 arias from operas and oratorios Low* Volume 3 — IMC)
HANDEL, G. *O thou that tellest good tidings to Zion* from *Messiah* HWV 56 (*The oratorio anthology – alto/mezzo-soprano* — Hal Leonard)
HANDEL, G. *Their land brought forth frogs* from *Israel in Egypt* HWV 54
HANDEL, G. *Verdi prati* from *Alcina* HWV 34 (*Handel 45 arias from operas and oratorios Low* Volume 2 — IMC)
HANDEL, G. *Ogni vento* from *Agrippina* HWV 6
HANDEL, G. *Bending to thy throne* from *Susanna* HWV 66
PURCELL, H. *Strike the viol* from *Come, ye sons of art away* Z 323 (*Purcell Forty songs – Low* — IMC)
VIVALDI, A. *Qui sedes ad dexteram* from *Gloria* RV 589 (*The oratorio anthology – alto/mezzo-soprano* — Hal Leonard)

Tenor

ARNE, T. *The plague of love* (*Love is quickly pall'd*) (*The first book of tenor solos* Part 2 — Schirmer/Hal Leonard)
BACH, J.S. *So geht! Genug, mein Schatz* (recitative) and *Nun mögt ihr stolzen Feinde schrecken* (aria) from *Oratorium tempore nativitatis Christi* (*Christmas oratorio*) BWV 248 (Bärenreiter)
BACH, J.S. *Hebt euer Haupt empor* from *Wachet! Betet!* BWV 70
DOWLAND, J. *In darkness let me dwell* (*Dowland 50 songs* Book 2 High — Stainer and Bell)
HANDEL, G. *Pastorello d'un povero armento* from *Rodelinda* HWV 19
HANDEL, G. *Lo! Here my love* (recitative) *and Love in her eyes sits playing* (aria) from *Acis and Galatea* HWV 49a (*Acis and Galatea first version* — Bärenreiter)
HANDEL, G. *Thus when the sun* from *Samson* HWV 57 (Novello)
HANDEL, G. *Lay your doubts and fears aside* from *Semele* HWV 58
PURCELL, H. *Come, all ye songsters of the sky* from *The fairy queen* Z 629 (*Fifteen songs and airs High* Set 2 — Novello)
PURCELL, H. *The fatal hour comes on apace* Z 421 (*Henry Purcell solo songs* Volume 4 — Novello)

Baritone and Bass-baritone

BACH, J.S. *Ach, unser Wille bleibt verkehrt* (recitative) and *Herr, so du willt* (aria) from *Herr, wie du willt* BWV 73
BACH, J.S. *Et in spiritum sanctum* from *Mass* BWV 232 (*The oratorio anthology – baritone/bass* — Hal Leonard)
BACH, J.S. *Der Heiland fällt vor seinem Vater nieder* (recitative) and *Gerne will ich mich bequemen* (aria) from *Passio secundum Matthæum (St Matthew Passion)* BWV 244 (*The oratorio anthology – baritone/bass* — Hal Leonard)
BACH, J.S. *Ja freilich will in uns das Fleisch und Blut* (recitative) and *Komm, süßes Kreuz* (aria) from *Passio secundum Matthæum (St Matthew Passion)* BWV 244 (*The oratorio anthology – baritone/bass* — Hal Leonard)
HANDEL, G. *For behold darkness shall cover the earth* (recitative) and *The people that walked in darkness* (aria) from *Messiah* HWV 56 (*The oratorio anthology – baritone/bass* — Hal Leonard)
HANDEL, G. *I rage, I melt* (recitative) and *O ruddier than the cherry* (aria) from *Acis and Galatea* HWV 49a (*Handel 45 arias from opera and oratorios Low voice* Volume 1 — IMC)
HANDEL, G. *Il Tricerbero umiliato* from *Rinaldo* HWV 7a
HANDEL, G. *Leave me, loathsome light* from *Semele* HWV 58 (*The first book of baritone solos* Book 1 — Schirmer/Hal Leonard)
PURCELL, H. *Arise, ye subterranean winds* from *The tempest* Z 631/10 (*The second book of baritone solos* Book 1 — Schirmer/Hal Leonard)

List B. Classical repertoire
Manual list

All voices

BEETHOVEN, L. van. *Maigesang* No 4 from *Eight songs* Op. 52 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Mit einem gemalten Band* No 3 from *Three songs* Op. 83 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Lied aus der Ferne* WoO 137 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *Recollection* No 26 from *VI original canzonettas* Hob XXVIa:26 (*Haydn canzonettas and songs* — Peters Edition)
HAYDN, J. *The spirit's song* Hob XXVIa:41 (*Haydn canzonettas and songs* — Peters Edition)
MOZART, W. *Abendempfindung* K 523

Soprano and Mezzo-soprano

BEETHOVEN, L. van. *O war ich schon mit dir vereint* from *Fidelio* Kinsky 72b
MOZART, W. *Ma se colpa io non ho* (recitative) *Batti, batti* (aria) from *Don Giovanni* K 527
MOZART, W. *Giunse alfin il momento* (recitative) and *Deh vieni, non tardar* (aria) from *Le nozze di Figaro* K 492
MOZART, W. *Non so più cosa son cosa faccio* from *Le nozze di Figaro* K 492
MOZART, W. *E amore un ladroncello* from *Così fan tutte* K 588
MOZART, W. *Una donna a quindici anni* from *Così fan tutte* K 588
MOZART, W. *Laudate dominum* from *Vesperæ solennes de confessore* K 339 (Novello)
MOZART, W. *Pupille amate* from *Lucio Silla* K 135 (*Mozart arias for soprano* — Hal Leonard)
MOZART, W. *Nehmt meinen Dank* K 383 (*Mozart Twenty-one concert arias for soprano* Volume 1 — Schirmer)
MOZART, W. *Vado, ma dove* K 583
SALIERI, A. *Un bocconcin* from *La grotta di Trofonio* (*Italian arias of the Baroque and Classical eras* — Alfred)

Mezzo-soprano and Contralto

GLUCK, C. *Che puro ciel* from *Orfeo ed Euridice* (Ricordi)
HAYDN, J. *O quam tristis* from *Stabat mater* Hob XXbis (Faber)
MOZART, W. *Al mio ben mi veggio avanti* from *Ascanio in Alba* K 111
MOZART, W. *Va, l'error mio palesa* from *Mitridate, re di Ponto* K 87
MOZART, W. *Jam pastor Apollo* from *Apollo et Hyacinthus* K 38
PAISIELLO, G. *Chi vuol la zingarella* (*30 arie* Volume 1 — Ricordi)
SALIERI, A. *Un bocconcin* from *La grotta di Trofonio* (*Italian arias of the Baroque and Classical eras* — Alfred)

Tenor

BEETHOVEN, L. van. *Adelaide* Op. 46 (*Beethoven complete songs* — Peters Edition)
GLUCK, C. *Unis des la plus tendre enfance* from *Iphigenie en Tauride*
HAYDN, J. *Als einst mit Weibes Schönheit* Hob XXVIa:44 (*Lieder* — Henle Verlag)

HAYDN, J. *Und Gott schuf den Menschen* (*And God created man*) (recitative) and *Mit Würd und Hoheit angetan* (*In native worth*) (aria) from *Die Schöpfung* Hob XXI/2 (*The oratorio anthology: tenor* — Hal Leonard)
MOZART, W. *Che beltà che leggiadria* from *La finta gardiniera* K 196

Baritone and Bass-baritone

HAYDN, J. *Vom Widder strahlet jetzt* (*At last the bounteous sun*) (recitative) and *Schon eilet froh der Ackermann* (*With joy the impatient husbandman*) (aria) from *Die Jahreszeiten* (*The seasons*) (*The oratorio anthology: baritone/bass* — Hal Leonard)
HAYDN, J. *Vom dürren Osten dringt* (*Now from the east*) (recitative) and *Erblicke hier, betörter Mensch* (*In this, oh vain misguided man*) (aria) from *Die Jahreszeiten* (*The seasons*) (*The oratorio anthology: baritone/bass* — Hal Leonard)
MOZART, W. *Ein Mädchen oder Weibchen* from *Die Zauberflöte* K 620
MOZART, W. *Se vuol ballare* from *Le nozze di Figaro* K 492
MOZART, W. *Metà di voi qua vadano* from *Don Giovanni* K 527 (*Mozart: Arie scelte per baritone/bass* — Ricordi)
PAISIELLO, G. *Chi vuol la zingarella* (*30 arie* Volume 1 — Ricordi)

List C. Romantic repertoire
Manual list

All voices

BRAHMS, J. *Wie bist du, meine Königin* Op. 32 No 9 (Peters Edition)
BRAHMS, J. *Wie Melodien zieht es* No 1 from *Fünf Lieder* Op. 105
DEBUSSY, C. *Romance* (*First book of soprano solos* Book 2 — Schirmer)
DEBUSSY, C. *Nuit d'étoiles* (*Early songs* — Peters Edition)
DEBUSSY, C. *Mandoline* (*French song anthology* — Hal Leonard) H and L
DONAUDY, S. *O del mio amato ben* (*Standard vocal literature Mezzo-soprano* — Hal Leonard)
ELGAR, E. *Shepherd's song* Op. 16 No 1 (*Elgar: Thirteen songs* Volume 1 — Thames)
FAURE, G. *Clair de lune* Op. 46 No 2 (*Fauré: 25 selected songs* — Schirmer) H and L
FAURE, G. *En sourdine* Op. 58 No 2 (*Fauré: 25 selected songs* — Schirmer) H and L
FAURE, G. *Les berceaux* Op. 23 No 1 (*Fauré: 25 selected songs* — Schirmer) H and L
FAURE, G. *Les roses d'Ispahan* Op. 39 No 4 (*Fauré: 25 selected songs* — Schirmer) H and L
HAHN, R. *Si mes vers avaient des ailes* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)
HAHN, R. *Paysage* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)
SCHUBERT, F. *Der Musensohn* D 764 (Peters Edition) H and L
SCHUMANN, R. *Mondnacht* No 5 from *Liederkreis* Op. 39 (Peters Edition) H and L
SCHUMANN, R. *Widmung* No 1 from *Myrthen* Op. 25 (Peters Edition) H and L
STRAUSS, R. *Du meines Herzens Kronelein* No 2 from *Schlichte Weisen* TrV 160/Op. 21 (*Strauss: Lieder album* Book 1 — Universal) H and L
STRAUSS, R. *Die Nacht* No 3 from *Acht Gedichte aus letzte Blätter* TrV 141/Op. 10 (*Strauss: Lieder album* Book 1 — Universal) H and L
WOLF, H. *Gebet* No 28 from *Gedichte nach Eduard Mörike* (*Wolf: 51 selected songs* — Peters Edition) H and L

Soprano and Mezzo-soprano

BIZET, G. *Chanson d'avril* No 1 from *Vingt mélodies* (Kalmus/Alfred)
FAURE, G. *Nell* Op. 18 No 1 (*Fauré: 25 selected songs High* — Hal Leonard)
GOUNOD, C. *Sérénade* (*Gounod: 11 melodies High* — Lemoine)
HUMPERDINCK, E. *Der kleine Taumann heiß ich* (*I bring the dews of morning*) from *Hänsel and Gretel* EHWV 93.3 (Schott)
MASSENET, J. *Nuits d'Espagne* (Classical vocal reprints)
MENDELSSOHN, F. *Neue Liebe* No 4 from *Sechs Gesänge* Op. 19a
OFFENBACH, J. *Elle a fui* from *Les contes d'Hoffmann* (*Arias for soprano* — Schirmer)
ROSSINI, G. *La promessa* No 1 from *Les soirées musicales* (Ricordi)
SCHUBERT, F. *Die junge Nonne* D 828 (Peters Edition)
STRAUSS, R. *Ich trage meine Minne* No 1 from *Fünf Lieder* TrV 174/Op. 32 (*50 selected songs for high voice* — Schirmer)
STRAUSS, R. *Schlagende Herzen* No 2 from *Drei Lieder* TrV 172/Op. 29 (*Strauss: Lieder album* Book 3 High — Universal)
STRAUSS, R. *Meinem Kinde* No 3 from *Sechs Lieder* TrV 187/Op. 37 (*Strauss: Lieder album* Book 1 High — Universal)
STRAUSS, J. *Mein Herr Marquis* ('Adele's laughing song') from *Die Fledermaus* (*Coloratura arias for soprano* — Schirmer)
WOLF, H. *Das verlassene Mägdlein* No 7 from *Gedichte von Eduard Mörike* (Peters Edition)
WOLF, H. *Mausfallen Sprüchlein* No 6 from *Sechs Lieder für eine Frauenstimme* (Peters Edition)
WOLF, H. *In dem Schatten meiner Locken* No 2 from *Weltliche Lieder* (Peters Edition)

Mezzo-soprano and Contralto

BIZET, G. *Ouvre ton cœur* (*Standard vocal literature Mezzo-soprano* — Hal Leonard)
BRAHMS, J. *Dein blaues Auge hält so still* No 8 from *Lieder und Gesänge* Op. 59
DONIZETTI, G. *Il segreto per esser felici* from *Lucrezia Borgia* (*Arias for mezzo-soprano* — Schirmer)
GOUNOD, C. *Faites lui mes aveux* from *Faust* (*Arias for mezzo-soprano* — Schirmer)
HAHN, R. *Infidélité* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)
HAHN, R. *L'enamourée* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)
MASSENET, J. *Nuit d'Espagne* (*Melodies for medium voice* Volume 1 — UMP)
MENDELSSOHN, F. *O rest in the lord* from *Elijah* Op. 70 (Novello/Music Sales)
OFFENBACH, J. *Ah! Quel dîner!* ('Tipsy waltz') from *La Périchole* (Classical vocal reprints)
ROSSINI, G. *Giusto ciel, in tal periglio* from *Maometta II* (*Anthology of Italian opera arias* Mezzo-soprano — Ricordi)
SCHUBERT, F. *Die junge Nonne* D 828 (Peters Edition)
SCHUBERT, F. *Schäfers Klagelied* D 121
STRAUSS, R. *Schlagende Herzen* No 2 from *Drei Lieder* Op. 29/TrV 172 (*Strauss: Lieder album* Book 3 Medium — Universal)
STRAUSS, R. *Meinem Kinde* No 3 from *Sechs Lieder* Op. 37/TrV 187 (*Strauss: Lieder album* Book 1 Medium — Universal)
STRAUSS, R. *Traum durch die Dämmerung* No 1 from *Drei Lieder* Op. 29/TrV 172 (*Strauss: Lieder album* Book 2 Medium — Universal)
THOMAS, A. *Me voici dans son boudoir* from *Mignon* (*Operatic anthology* Book 2 Mezzo-soprano — Schirmer)

Tenor

DONIZETTI, G. *Occhio nero incendiator* (*20 songs by Donizetti High voice* — Alfred)
DONIZETTI, G. *Lamento in morte di V. Bellini* (*20 songs by Donizetti High voice* — Alfred)
FAURE, G. *Nell* Op. 18 No 1 (*Fauré: 25 selected songs* High — Hal Leonard)
GOUNOD, C. *Sérénade* (*Gounod: 11 melodies* High — Lemoine)
LALO, E. *Vainement, ma bien-aimée* from *Le roi d'Ys* (*Arias for tenor* — Schirmer)
LEONCAVALLO, R. *O Colombina* ('Harlequin's aria') from *I pagliacci* (Sonzogno)

MENDELSSOHN, F. *Neue Liebe* No 4 from *Sechs Gesänge* Op. 19a
MENDELSSOHN, F. *Be thou faithful unto death* from *St Paul* Op. 36 (*Second book of tenor solos* — Schirmer)
ROSSINI, G. *La promessa* from No 1 from *Les soirées musicales* (Ricordi)
SCHUBERT, F. *Die Post* No 13 from *Winterreise* D 911
SCHUBERT, F. *Der Einsame* D 800
SCHUMANN, R. *Die alten, bösen Lieder* No 16 from *Dichterliebe* Op. 48
SULLIVAN, A. *Free from his fetters* from *Yeoman of the guard* (*Second book of tenor solos* — Schirmer)
SULLIVAN, A. *Take a pair of sparkling eyes* from *The gondoliers* (*Singers musical theatre anthology* Book 3 Tenor — Hal Leonard)
THOMAS, A. *Elle ne croyait pas* from *Mignon* (*French operatic arias tenor* — Peters Edition)

Baritone and Bass-baritone

BIZET, G. *Ouvre ton cœur* (*French song anthology Low voice* — Hal Leonard)
BRAHMS, J. *Dein blaues Auge hält so still* No 8 from *Lieder und Gesänge* Op. 59 (*Brahms: 15 selected songs Low* — Hal Leonard)
CORNELIUS, P. *Die Könige* No 3 from *Weihnachtslieder* Op. 8 (Peters Edition)
DONIZETTI, G. *Occhio nero incendiator* (*20 songs by Donizetti Low voice* — Alfred)
DONIZETTI, G. *Lamento in morte di V. Bellini* (*20 songs by Donizetti Low voice* — Alfred)
DONIZETTI, G. *Ah! un foco insolito* from *Don Pasquale* (*Arias for bass* — Schirmer)
HAHN, R. *Infidélité* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)
HAHN, R. *L'enamourée* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)
MENDELSSOHN, F. *For the mountains shall depart* from *Elijah* Op. 70 (Novello)
SCHUBERT, F. *Die Post* No 13 from *Winterreise* D 911
SCHUBERT, F. *Der Einsame* D 800
SCHUMANN, R. *Die alten, bösen Lieder* No 16 from *Dichterliebe* Op. 48
SCHUMANN, R. *Die beiden Grenadiere* No 1 from *Romanzen und Balladen* Op. 49
SULLIVAN, A. *A more humane Mikado* from *The Mikado* (Schirmer)

List D. Music from the 20th and 21st centuries
Manual list
All voices

BARBER, S. *The beggar's song* (*Ten early songs* — Schirmer)
BARBER, S. *Sleep now* No 2 from *Three songs* Op. 10 (*Barber: Collected songs* — Schirmer) H and L
BRUMBY, C. *Quel rosignuol* (*Brumby: Three Italian songs* — Wirripang) H
GRAINGER, P. *A sprig of thyme* (Schott) H and L
GURNEY, I. *Sleep* No 4 from *Five Elizabethan songs* (*Art song in English* — Boosey and Hawkes) H and L
HUNDLEY, R. *Come ready and see me* (*Hundley: Eight songs* — Boosey and Hawkes)
POULENC, F. *Air romantique* No 1 from *Air chantés* Schmidt 46 (Salabert)
QUILTER, R. *Weep you no more sad fountains* No 1 from *Seven Elizabethan lyrics* Op. 12 (*Art song in English* — Boosey and Hawkes) H and L
RESPIGHI, O. *Notte* P 55a (Bongiovanni)
ROREM, N. *My papa's waltz* (*Rorem: 14 songs on American poetry* — Peters Edition) H
SUTHERLAND, M. *Strange requiem* (Wirripang)
VAUGHAN WILLIAMS, R. *The water mill* No 4 from *4 poems by Fredegond Shove* (Oxford archive/Banks) H and L

Soprano and Mezzo-soprano

ARGENTO, D. *Sleep* No 2 from *6 Elizabethan songs* (Boosey and Hawkes)
BRITTEN, B. *Be kind and courteous* from *A midsummer night's dream* Op. 64 (*Opera arias* Book 2 Soprano — Boosey and Hawkes)
BROWN, J. *Christmas lullaby* from *Songs for a new world* (Hal Leonard)
COPLAND, A. *Why do they shut me out of Heaven*? No 3 from *12 poems of Emily Dickinson* (*Art song in English High voice* — Hal Leonard)
COPLAND, A. *Laurie's song* from *The tender land* (*Copland: Art songs and arias High voice* — Boosey and Hawkes)
COWARD, N. *I'll follow my secret heart* from *Conversation piece* (*Singers musical theatre anthology* Book 2 Soprano — Hal Leonard)
GHEDINI, G. *Canta uno augello in voce sì soave* (Ricordi)
GORDON, R. *Will there really be a morning?* (*A horse with wings* — Hal Leonard)
HEAD, M. *Dear delight* (*Michael Head song album* Volume 2 — Boosey and Hawkes)
HEAD, M. *The ships of Arcady* No 1 from *Over the rim of the moon* (Boosey and Hawkes)
HOLMES, R. *Moonfall* from *The mystery of Edwin Drood* (*Vocal selections* — Hal Leonard)
HUNDLEY, R. *My master hath a garden* (*Hundley: Eight songs* — Boosey and Hawkes)
LEHAR, F. *Vilia* from *Die lustige Witwe* (*First book of soprano solos* Book 3 — Schirmer)
POULENC, F. *Air vif* No 4 from *Airs chantés* Schmidt 46 (Salabert)
TRADITIONAL. arr. HEGGIE. *Danny Boy* (*The faces of love: The songs of Jake Heggie* Book 3 — Hal Leonard)
WALTON, W. *Old Sir Faulk* No 3 from *Three songs* (*Walton: Song album* — Oxford University Press)
WALTON, W. *The winds* (*Walton: Song album* — Oxford University Press)
WEILL, K. *Youkali* (*Kurt Weill songs* Book 2 — Alfred)
WEILL, K. *Nanna's Lied* (*Unknown Kurt Weill* — EAM)
WESLEY-SMITH, M. *My knight in shining armour* from *Boojum!* (*Wesley-Smith: Ten songs for soprano and piano* — AMC)

Mezzo-soprano and Contralto

BARBER, S. *The secrets of the old* No 2 from *Four songs* Op. 13 (*Barber: 10 selected songs* —Schirmer)
BARBER, S. *Bessie Bobtail* No 3 from *Three songs* Op. 2 (*Barber: 10 selected songs* — Schirmer)
BERG, A. *Dem Schmerz sein Recht* Op. 2 No 1 (*Berg: 4 Lieder Op. 2* — Universal)
BOLCOM, W. *Over the piano* from *Cabaret songs* Volume 1 (Hal Leonard)
BRITTEN, B. *The trees they grow so high* No 5 from *Folk song arrangements British Isles* Volume 1 (Boosey and Hawkes)
BROWN, J. *Christmas lullaby* from *Songs for a new world* (Hal Leonard)
DUKE, J. *Central park at dusk* (*Art song in English* — Boosey and Hawkes)
FINZI, G. *It was a lover and his lass* No 5 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
HEAD, M. *Dear delight* (*Michael Head song album* Volume 2 — Boosey and Hawkes)
KORNGOLD, E. *Glückwunsch* Op. 38 No 1 (*Korngold: 5 Lieder* — Schott)
MENOTTI, G. *Lullaby* from *The consul* (*Arias for mezzo-soprano* — Schirmer)
SONDHEIM, S. *I remember* from *Evening primrose* (*All Sondheim* Book 1 — Alfred)
WEILL, K. *Nanna's Lied* (*Unknown Kurt Weill* — EAM)
WEILL, K. *Youkali* (*Kurt Weill songs* Book 2 — Alfred)

YESTON, M. *Unusual way* from *Nine* (*Singers musical theatre anthology* Book 2 — Hal Leonard)

Tenor

BARBER, S. *Solitary hotel* No 4 from *Despite and still* Op. 41 (*Barber: Collected songs High* — Schirmer)
BERNSTEIN, L. *It must be so* from *Candide* (*Bernstein Theatre songs for high voice* — Boosey and Hawkes)
BERNSTEIN, L. *Tonight* from *West side story* (*Bernstein Theatre songs for high voice* — Boosey and Hawkes)
BRITTEN, B. *Second lute song of the Earl of Essex* from *Gloriana* Op. 53 (Boosey and Hawkes)
BUTTERWORTH, G. *Is my team ploughing* No 6 from *Six songs from A Shropshire lad* (Stainer and Bell)
COPLAND, A. *Why do they shut me out of Heaven*? No 3 from *12 songs of Emily Dickinson* (*Art song in English High* — Boosey and Hawkes)
GHEDINI, G. *Canta uno augello in voce sì soave* (Ricordi)
GORDON, R. *Will there really be a morning?* (*A horse with wings* — Hal Leonard)
HEAD, M. *Dear delight* (*Michael Head song album* Volume 2 — Boosey and Hawkes)
HEAD, M. *The ships of Arcady* No 1 from *Over the rim of the moon* (Boosey and Hawkes)
KORNGOLD, E. *O mistress mine* No 2 from *Songs of the clown* Op. 29 (*Korngold Nine Shakespeare songs Op. 29 and Op. 31* — Schott)
POULENC, F. *Air vif* No 4 from *Airs chantés* Schmidt 46 (Salabert)
SCHWARTZ, S. *Corner of the sky* from *Pippin* (*Singers musical theatre anthology* Book 3 Tenor — Hal Leonard)
SONDHEIM, S. *Not while I'm around* from *Sweeney Todd* (*Sweeney Todd demon barber of Fleet Street selections* — Alfred)
THOMSON, V. *Love song* No 1 from *Mostly about love* (*Romantic American art songs* — Schirmer)
TRADITIONAL. arr. HEGGIE. *Danny Boy* (*The faces of love: The songs of Jake Heggie* Book 3 — Hal Leonard)
VAUGHAN WILLIAMS, R. *Hugh's song of the road* (Faber)
WALTON, W. *Old Sir Faulk* No 3 from *Three songs* (*Walton: Song album* — Oxford University Press)

Baritone and Bass-baritone

BERNSTEIN, L. *Something's coming* from *West side story* (*Bernstein theatre songs for low voice* — Boosey and Hawkes)
BOLCOM, W. *Over the piano* (*Cabaret songs* Volume 1 — Hal Leonard)
BUTTERWORTH, G. *Is my team ploughing* No 6 from *Six songs from A Shropshire lad* (Stainer and Bell)
COPLAND, A. *The boatmen* No 1 from *Old American songs* Set 1 (Boosey and Hawkes)
COPLAND, A. *The dodger* No 2 from *Old American songs* Set 1 (Boosey and Hawkes)
FINZI, G. *It was a lover and his lass* No 5 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
FINZI, G. *Who is Sylvia?* No 2 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
KERN, J. *Ol' man river* from *Showboat* (Music Sales)
KORNGOLD, E. *Glückwunsch* Op. 38 No 1 (*Korngold: 5 Lieder* — Schott)
LOEWE, F. *If ever I would leave you* from *Camelot* (*Singers musical theatre anthology* Book 1 baritone/bass — Hal Leonard)
SCHWARTZ, S. *Corner of the sky* from *Pippin* (Hal Leonard)
VAUGHAN WILLIAMS, R. *The call* No 4 from *Five mystical songs* (Stainer and Bell)
VAUGHAN-WILLIAMS, R. *The vagabond* No 1 from *Songs of travel* (Boosey and Hawkes)
VAUGHAN-WILLIAMS, R. *Youth and love* No 4 from *Songs of travel* (Boosey and Hawkes)
WEILL, K. *River chanty* from *Huckleberry Finn* (*Kurt Weill songs — A centennial anthology* Volume 2 — Alfred)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 2019

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of this Manual.

Section I. Songs

Candidates should prepare a balanced and varied programme of not less than 20 minutes and not more than 25 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, B, C, and D, and the remainder of the recital time to be made up of works from any of or all of Lists A, B, C, and D.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

List A. Music before Classicism

Manual list

All voices

CACCINI, G. *Udite, udite, amanti* from *Le nuove musiche* (*Italian songs of the 17th and 18th centuries* Volume 1 — IMC) H and L
CALDARA, A. *Selve amiche, ombrose piante* (*Italian songs of the 17th and 18th centuries* Volume 1 — IMC) H and L
DOWLAND, J. *Flow not so fast, ye fountains* from *The third and laste booke of songs or aires* (Stainer and Bell)
DURANTE, F. *Danza, danza fanciulla* (*Italian songs of the 17th and 18th centuries* Volume 2 — IMC) H and L
GIBBONS, O. *The silver swanne* from *The first set of madrigals and motets* (*English songs Renaissance to Baroque* — Hal Leonard) H and L
JOHNSON, R. *Oh, let us howl* from *The duchess of Malfi* (*Johnson: Airs, songs and dialogues* — Stainer and Bell)
MELANI, A. *Vezzosa aurora* (*Selection of Italian arias 1600–1800* — ABRSM) H and L
PURCELL, H. *What hope for us remains now that he is gone?* (*Elegy on the death of Matthew Locke*) Z 472 (*Henry Purcell solo songs* Volume 1 — Novello)

Soprano and Mezzo-soprano

BONONCINI, G. *Deh, più a me non v'ascondete* from *Eraclea* (*Italian arias of the Baroque and Classical eras* — Alfred)
HANDEL, G. *Mio caro bene* from *Rodelinda, regina de'Longobardi* HWV 19 (*Handel: 45 arias from operas and oratorios* Volume 3 High — IMC)
HANDEL, G. *Non disperar* from *Giulio Cesare in Egitto* HWV 17 (*Arias for soprano* Volume 2 — Schirmer)
HANDEL, G. *Per rapir quel tesoro* (recitative) and *Un cenno leggiadretto* (aria) from *Serse* HWV 40
MONTEVERDI, C. *Prologue* from *L'Orfeo* SV 318 (Novello)
attrib. PERGOLESI, G. *Se tu m'ami* (*Twenty-four Italian songs and arias* — Schirmer)
PURCELL, H. *Cupid, the slyest rogue alive* Z 367 (*Henry Purcell solo songs* Volume 2 — Novello)
VIVALDI, A. *Se cerca, se dice* from *L'Olimpiade* (*6 arie* — Ricordi)

Mezzo-soprano and Contralto

HANDEL, G. *Oh Hercules!* (recitative) and *The world, when day's career is run* (aria) from *Hercules* HWV 60 (Kalmus/Alfred)

HANDEL, G. *The clouds begin* (recitative) and *Defend her, Heav'n* (aria) from *Theodora* HWV 68 (Novello)
JOHNSON, R. *Woods, rocks, and mountains* (*Johnson: Airs, songs and dialogues* — Stainer and Bell)
attrib. PERGOLESI, G. *Se tu m'ami* (*Twenty-four Italian songs and arias* — Schirmer)
PURCELL, H. *Gentle shepherds, you that know* (*Elegy on the death of Mr John Playford*) Z 464 (*Henry Purcell solo songs* Volume 2 — Novello)
PURCELL, H. *Let each gallant heart* Z 390
VIVALDI, A. *Se cerca, se dice* from *L'Olimpiade* (*40 arie antiche* Volume 3 — Ricordi)
VIVALDI, A. *Un certo non so che* from *Arsilda, regina di Ponto* RV 700 (*Second book of mezzo-soprano/alto solos* — Schirmer)

Tenor

BONONCINI, G. *L'esperto nocchiero* from *Astarto* (*Italian arias of the Baroque and Classical eras High* — Alfred)
CAMPION, T. *Come you pretty false-ey'd wanton* (*English lute songs* Book 1 — Stainer and Bell)
HANDEL, G. *Come beauteous Queen* from *Esther* HWV 50b (Bärenreiter)
JOHNSON, R. *Care-charming sleep* (*Johnson: Airs, songs and dialogues* — Stainer and Bell)
LAWES, H. *No, no, fair heretic, it cannot be* (*Cavalier songs* — Stainer and Bell)
MONTEVERDI, C. *Qual onor di te* (ending at *ben ubidir ovrei*) from *L'Orfeo* (Novello)
PURCELL, H. *Cupid, the slyest rogue alive* Z 367 (*Henry Purcell solo songs* Volume 2 — Novello)
VINCI, L. *Teco, si* from *La caduta dei decemviri* (*Italian arias of the Baroque and Classical eras High* — Alfred)

Baritone and Bass-baritone

BACH, J.S. *Gute Nacht, du Weltgetümmel* from *Wer weiß wie nahe mir mein Ende* BWV 27 (Augener)
GREENE, M. *Salvation belongeth unto the Lord* (*The second book of baritone/bass solos* — Schirmer)
HANDEL, G. *Be comforted* (recitative) and *The Lord worketh wonders* (aria) from *Judas Maccabæus* HWV 63 (Novello)
HANDEL, G. *More sweet is that name* from *Semele* HWV 58 (*The second book of baritone/bass solos* — Schirmer)
JOHNSON, R. *Woods, rocks, and mountains* (Stainer and Bell)
PURCELL, H. *This poet sings the Trojan wars* (*Anacreon's defeat*) Z 432 (*Henry Purcell solo songs* Volume 3 — Novello)
PURCELL, H. *Let each gallant heart* Z 390 (*Henry Purcell solo songs* Volume 1 — Novello)
PURCELL, H. *Love arms himself in Celia's eyes* Z 392 (*Henry Purcell solo songs* Volume 4 — Novello)

List B. Classical repertoire

All voices

CHERUBINI, L. *Ave Maria* (High: *Ave Maria album* — Schott, Low: *Arie antiche e liriche moderne italiane* Volume 3 — Zen-on music)
CHERUBINI, L. *Ahi, che forse ai miei* (*40 arie antiche* Volume 3 — Ricordi)
CIMAROSA, D. *Quel soave bel diletto* (*40 arie antiche* Volume 3 — Ricordi)
LATILLA, G. *Sgombra dall'anima tutto il timor* (*36 arie italiane* — Ricordi)
MARTINI, J. *Plaisir d'amour* (*French song anthology* — Hal Leonard) H and L

Soprano and Mezzo-soprano

GALUPPI, B. *E pena troppo barbara* (*12 arie italiane* — Ricordi)
GLUCK, C. *Qual vita e questa mai* (recitative) and *Che fiero momento* (aria) from *Orfeo ed Euridice*
HAYDN, J. *Quis non posset* from *Stabat mater* Hob XXbis (*The oratorio anthology: soprano* — Hal Leonard)
MOZART, W. *Alleluia* from *Exsultate, jubilate* K 165 (Schirmer)
MOZART, W. *Al desio di chi t'adora* K 577 (*W.A. Mozart arias from operas* Volume 3 — IMC)
MOZART, W. *Si, ma d'un altro amore* (aria) from *Ascanio in Alba* K 111 (*W.A. Mozart arias from operas* Volume 1 — IMC)
MOZART, W. *Tiger! Wetze nur die Klauen* from *Zaide* K 344 (*W.A. Mozart arias from operas* Volume 4 — IMC)
MOZART, W. *Zeffiretti lusinghieri* from *Idomeneo* K 366 (*W.A. Mozart arias from operas* Volume 1 — IMC)
WEBER, C. von. *Einst träumte meiner sel'gen Base* (romance) and *Trübe Augen* (Lied) from *Der Freischütz* J 277 (*Arias for soprano* Book 2 — Schirmer)

Mezzo-soprano and Contralto

BACH, J.C. *Mi scordo i torti miei* (recitative) and *Dolci aurette* (aria) W LG 3
HAYDN, J. *Ah, crudel! Poi che lo brami* from *La vendemmia* Hob XXXIc:5 (*Arias* Volume 1 — Haydn-Mozart Presse)
HAYDN, J. *Sono Alcina e sono ancora* from *L'isola di Alcina* Hob XXIVb:9 (*Arias* Volume 1 — Haydn-Mozart Presse)
MOZART, W. *Ah, di sì nobil alma* from *Ascanio in Alba* K 111
MOZART, W. *Il padre adorato* from *Idomeneo* K 366
MOZART, W. *Son reo, l'error confesso* from *Mitridate, Re di Ponto* K 87
RIGHINI, V. *Affettati spasimati, io non mai ne credero* from *La vedova scaltra* (*Opera evenings at Eszterhaza* Volume 1 — Masters Music)
TRAETTA, T. *Ah, non lasciarmi, no* (*40 arie antiche* Volume 3 — Ricordi)
VACCAI, N. *Oh! Vista, è dessa* (recitative) and *Ah! Se tu dormi* (aria) from *Giulietta e Romeo* (*Celebrated opera arias for mezzo-soprano and alto* — Joseph Patelson)

Tenor

BACH, J.C. *Ah, si votre âme est attendrie* from *Amadis de Gaules* W G 39 (*12 concert and operatic arias* — Peters Edition)
HAYDN, J. *Fac me cruce custodiri* from *Stabat mater* Hob XXbis (*The oratorio anthology: tenor* — Hal Leonard)
GALUPPI, B. *E pena troppo barbara* (*12 arie italiane* — Ricordi)
MOZART, W. *Wie stark ist nicht dein Zauberton* from *Die Zauberflöte* K 620 (Bärenreiter)
MOZART, W. *Hier soll ich dich denn sehen, Konstanze!* from *Die Entführung aus dem Serail* K 384
PAISIELLO, G. *Il mio ben quando verra* (*30 arie antiche* Volume 1 — Ricordi)
SARTI, A. *Serena il bel ciglio* from *Medonte* (*36 arie italiane* — Ricordi)

Baritone and Bass-Baritone

GLUCK, C. *Je t'ai donne la mort!* (recitative) and *Dieux protecteurs de ces affreux* (aria) from *Iphigénie en Tauride* (*Opera arias for baritone* — Peters Edition)
MOZART, W. *La vendetta* from *Le nozze di Figaro* K 492 (*W.A. Mozart 10 arias from operas for bass* — IMC)
MOZART, W. *Ha! Wie will ich triumphieren* from *Die Entführung aus dem Serail* K 384 (*W.A. Mozart 10 arias from operas for bass* — IMC)
MOZART, W. *O Isis und Osiris* from *Die Zauberflöte* K 620 (*W.A. Mozart 10 arias from operas for bass* — IMC)
PICCINNI, N. *O notte, O dea* (*Anthology of Italian song of the seventeenth and eighteenth centuries* Book 1 — Schirmer)
TRAETTA, T. *Ah, non lasciarmi, no* (*40 arie antiche* Volume 3 — Ricordi)

List C. Romantic repertoire

All voices

BRAHMS, J. *Heimweh* (*O wüßt ich doch den Weg zurück)* No 8 from *Lieder und Gesänge* Op. 63 (Peters Edition)

CHABRIER, E. *Les cigales* (*French song anthology* — Hal Leonard) H and L
FAURE, G. *Rêve d'amour* Op. 5 No 2 (*Fauré fifty songs* — Hal Leonard)
FAURE, G. *Adieu* No 3 from *Poème d'un jour* Op. 21 (*Fauré fifty songs* — Hal Leonard)
FAURE, G. *Dans les ruines d'une abbaye* Op. 2 No 1 (*Fauré fifty songs* — Hal Leonard)
GOUNOD, C. *Le soir* (*Art of French song* — Peters Edition) H and L
SCHUBERT, F. *Rastlose Liebe* D 138
STRAUSS, R. *Zueignung* No 1 from *Acht Gedichte aus letzte Blätter* TrV 141/Op. 10 (*Richard Strauss 40 songs* — Hal Leonard) H and L

Soprano and Mezzo-soprano

BIZET, G. *Pastorale* No 9 from *Vingt mélodies* (Kalmus/Alfred)
CHABRIER, E. *L'île heureuse* (*Art of French song* Book 1 High — Peters Edition)
CHAUSSON, E. *Sérénade* No 2 from *Quatre mélodies* Op. 13 (*Chausson 20 songs* — IMC)
DONIZETTI, G. *Partir conviene* from *La figlia del reggimento* (Ricordi)
GRIEG, E. *Solveigs sang* No 19 from *Peer Gynt* Op. 23 (*Edvard Grieg complete songs* Volume 1 — Peters Edition)
MAHLER, G. *Rheinlegendchen* No 7 from *Des Knaben Wunderhorn*
MARTUCCI, G. *Al folto bosco* (*La canzone dei Ricordi* — Ricordi)
MASCAGNI, P. *M'ama…non m'ama* (*Arie, ariette e romanze* Volume 2 — Ricordi)
MENDELSSOHN, F. *Suleika* No 3 from *Sechs Lieder* Op. 57
ROSSINI, G. *Fac ut portem* from *Stabat mater*
ROSSINI, G. *La separazione* (*Italian art songs of the Romantic period* — Alfred)
SATIE, E. *Je te veux* (Master music publications)
SCHUBERT, F. *Die Vögel* D 691 (Peters Edition)
WOLF, H. *Bedeckt mich mit Blumen* No 26 from *Spanisches Liederbuch (Weltliche Lieder)* (*Spanish lyrics* Volume 4 — Peters Edition)
WOLF, H. *Bitt' ihn, o Mutter, bitte den Knaben* No 16 from *Spanisches Liederbuch (Weltliche Lieder)* (*Spanish lyrics* Volume 3 — Peters Edition)

Mezzo-soprano and Contralto

DVOŘÁK, A. *Inflammatus et accensus* from *Stabat mater* Op. 58 (*The oratorio anthology alto-mezzo-soprano* — Hal Leonard)
DVOŘÁK, A. *Hospodin jest můj pastýř* (*God is my shepherd*) No 4 from *Biblické písně* Op. 99/B 185
DVOŘÁK, A. *Při řekách babylonských* (*By the waters of Babylon*) No 7 from *Biblické písně* Op. 99/B 185
HAHN, R. *Offrande* (*The French song anthology* — Hal Leonard)
MAHLER, G. *Das irdische Leben* No 5 from *Des Knaben Wunderhorn* (Dover)
MAHLER, G. *Rheinlegendchen* No 7 from *Des Knaben Wunderhorn* (Dover)
MARTUCCI, G. *Al folto bosco* (*La canzone dei Ricordi* — Ricordi)
SAINT-SAËNS, C. *La splendeur vide* No 2 from *Mélodies persanes* Op. 26 (Masters music)
SCHUMANN, R. *Aus den hebräischen Gesängen* No 15 from *Myrthen* Op. 25
TOSTI, F. *Ridonami la calma!* (*Ave Maria Vokalalbum* — Schott)

Tenor

BRAHMS, J. *Botschaft* No 1 from *Fünf Lieder* Op. 47 (*Johannes Brahms 75 songs* — Hal Leonard)
DONIZETTI, G. *L'amante spagnuolo* (*Donizetti: 20 songs* — Alfred)
ELGAR, E. *Is she not passing fair?* (*Elgar: Tenor songs New imperial edition* — Boosey and Hawkes)
FAURE, G. *Lydia* Op. 4 No 2 (*First book of tenor solos* Book 1 — Schirmer)
MAHLER, G. *Der Tamboursg'sell* No 1 from *Lieder* (*Mahler: 24 songs* Volume 4 — IMC)
MARTUCCI, G. *Su'l mar la navicella* (*La canzone dei Ricordi* — Ricordi)
MASSENET, J. *Elégie* (Classical vocal reprints)
MENDELSSOHN, F. *Then shall the righteous shine forth* from *Elijah* Op. 70 (Novello)
ROSSINI, G. *L'orgia* from No 4 from *Les soirées musicales* (Ricordi)
SAINT-SAENS, C. *Sabre en main* No 4 from *Mélodies persanes* Op. 26 (Masters music)
SCHUBERT, F. *Erstarrung* No 4 from *Die Winterreise* D 911
STAINER, J. *King ever glorious* from *The crucifixion* (Novello)
STANFORD, C. *A song of wisdom* No 6 from *Bible songs* (Cathedral music)

Baritone and Bass-baritone

BRAHMS, J. *Botschaft* No 1 from *Fünf Lieder* Op. 47 (*Johannes Brahms 75 songs* — Hal Leonard)
DONIZETTI, G. *Non amerò che te* (*Donizetti: 20 songs* — Alfred)
FAURE, G. *Lydia* Op. 4 No 2 (*The French song anthology* — Hal Leonard)
HAHN, R. *Offrande* (*The French song anthology* — Hal Leonard)
MAHLER, G. *Der Tamboursg'sell* No 1 from *Lieder* (*Mahler: 24 songs* Volume 4 — IMC)
MARTUCCI, G. *Su'l mar la navicella* (*La canzone dei Ricordi* — Ricordi)
MASSENET, J. *Elégie* (Classical vocal reprints)
MENDELSSOHN, F. *Is not his word like a fire?* from *Elijah* Op. 70 (Novello)
MENDELSSOHN, F. *Gott sei mir gnädig* from *St Paul* Op. 36 (Novello)
ROSSINI, G. *Pro peccatis* from *Stabat mater* (Novello)
SAINT-SAENS, C. *La solitaire* No 3 from *Mélodies persanes* Op. 26 (Masters music)
SCHUBERT, F. *Erstarrung* No 4 from *Die Winterreise* D 911
STANFORD, C. *A song of trust* No 2 from *Bible songs* Op. 113
TOSTI, F. *Ridonami la calma!* (*Ave Maria Vokalalbum* — Schott)

List D. Music from the 20th and 21st centuries
Manual list

All voices

BARBER, S. *Sure on this shining night* No 3 from *Four songs* Op. 13 (*Samuel Barber Collected songs* — Schirmer)
BRIDGE, F. *Love went a-riding* (*Art song in English – 50 songs by American and British composers* — Boosey and Hawkes)
COATES, E. *I heard you singing* (*Eric Coates: 100th anniversary* — IMP Warner UK)
GURNEY, I. *I will go with my father a-ploughing* (*A heritage of 20th century British song* — Boosey and Hawkes)
HYDE, M. *The wind in the sedges* (Wirripang)
KEATS, H. *Dreams at eventide* (Wirripang)
OBRADORS, F. *Cancion del café de chinitas* (*Canciones clasicas españolas* Volume 4 — UME)
OBRADORS, F. *El vito* (*Canciones clasicas españolas* Volume 3 — UME)
VILLA LOBOS, H. *Cancao do carreiro* from *Serestas* (*Serestas* Book 2 — Masters music)
WARLOCK, P. *The fox* (*Warlock: Songs* Book 8 New critical edition — Thames)

Soprano and Mezzo-soprano

ARGENTO, D. *Spring* from *6 Elizabethan songs* (*Art song in English – 50 songs by American and British composers* — Boosey and Hawkes)
BAX, A. *A Celtic lullaby* No 4 from *A Celtic song-cycle* (Masters Music)
BRITTEN, B. *For I will consider my cat* from *Rejoice in the lamb* Op. 30 (Boosey and Hawkes)
HEGGIE, J. *If you were coming in the fall* (*The faces of love: The songs of Jake Heggie* Book 1 — Hal Leonard)

KANDER, J. *My coloring book* (*The Kander and Ebb collection* — Hal Leonard)
LOEWE, F. *Show me* from *My fair lady* (*Singers musical theatre anthology* Book 1 Soprano — Hal Leonard)
MENOTTI, G. *The bride's song (Oh how far)* from *The labyrinth* (*American aria anthology: Soprano* — Schirmer)
MUSGRAVE, T. *The man in the mune* No 1 from *A suite o' bairnsangs* (Chester)
PORTER, C. *The physician* (*New best of Cole Porter* — Alfred)
SCHULTZ, A. *I am black* (Wirripang)
WEILL, K. *Seeräuber-Jenny* from *Die Dreigroschenoper* (*Brecht Weill song album* — Universal)
WEILL, K. *That's him* from *One touch of Venus* (*One touch of Venus selections* — TRO)

Mezzo-soprano and Contralto

BRITTEN, B. *For the mouse* from *Rejoice in the lamb* Op. 30 (Boosey and Hawkes)
HOWELLS, H. *King David* (Boosey and Hawkes)
KANDER, J. *My coloring book* (*The Kander and Ebb collection* — Hal Leonard)
PORTER, C. *The physician* (*New best of Cole Porter* — Alfred)
RUBBRA, E. *Psalm VI* No 1 from *Three psalms* Op. 61 (Lengnick)
SCHRECKER, F. *Sommerfäden* No 1 from *Zwei Lieder* Op. 2 (Masters Music)
SCHRECKER, F. *Stimmen des Tages* No 2 from *Zwei Lieder* Op. 2 (Masters Music)
SCHULTZ, A. *I am black* (Wirripang)
WEILL, K. *Stay well* from *Lost in the stars* (*Singers musical theatre anthology* Book 3 Soprano — Hal Leonard)
WEILL, K. *Trouble man* from *Lost in the stars* (*Singers musical theatre anthology* Book 3 Soprano — Hal Leonard)

Tenor

BENNETT, R. *Sleep, wayward thoughts* from *The music that her echo is* (Universal)
BERNSTEIN, L. *Maria* from *West side story* (*Singers musical theatre anthology* Book 5 Tenor — Hal Leonard)
BRITTEN, B. *For the flowers* from *Rejoice in the lamb* Op. 30 (Boosey and Hawkes)
CASTELNUOVO-TEDESCO, M. *Lawn as white as driven snow* from *4 Shakespeare songs* (Chester)
LOEWE, F. *On the street where you live* from *My fair lady* (*Singers musical theatre anthology* Book 1 Tenor — Hal Leonard)
MENOTTI, G. *The longest wait* (*Five songs* — Schirmer)
MUSGRAVE, T. *The man in the mune* No 1 from *A suite o' bairnsangs* (Chester)
SONDHEIM, S. *Johanna* from *Sweeney Todd* (*Brecht Weill song album* — Universal)
WEILL, K. *Ballade vom angenehmen Leben* from *Die Dreigroschenoper*
WARLOCK, P. *To the memory of a great singer* (*Warlock Songs to older poets* Volume 2 — Master music publications)

Baritone and Bass-baritone

GURNEY, I. *The twa corbeys*
GURNEY, I. *Thou didst delight my eyes*
HOWELLS, H. *King David* (Boosey and Hawkes)
POULENC, F. *La bestiaire* Schmidt 15a (Eschig)
RUBBRA, E. *Psalm VI* No 1 from *Three psalms* Op. 61 (Lengnick)
SCHRECKER, F. *Sommerfäden* No 1 from *Zwei Lieder* Op. 2 (Masters Music)
SCHRECKER, F. *Stimmen des Tages* No 2 from *Zwei Lieder* Op. 2 (Masters Music)
SIMON, L. *A bit of earth* from *Secret garden* (Hal Leonard)
SOMMERVELL, A. *In summertime on Bredon* No 4 from *A Shropshire lad* (Boosey and Hawkes)
SOMMERVELL, A. *The lads in their hundreds to Ludlow come in for the fair* No 10 from *A Shropshire lad* (Boosey and Hawkes)
SONDHEIM, S. *Johanna* from *Sweeney Todd* (*Singers musical theatre anthology* Book 1 — Hal Leonard)
WEILL, K. *Thousands of miles* from *Lost in the stars* (*Singers musical theatre anthology* Book 1 Baritone/bass — Schirmer)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Songs

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando*, etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the vocal repertoire.
- The ability to provide a literal translation and an idiomatic translation of the text of any song presented in a language other than English.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 2020

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

The diploma is to be regarded as a test of executive ability, but does not necessarily imply teaching ability.

Candidates must provide a copy of each work for the use of examiners. Please refer to 'Copyright' in the Foreword at the start of this syllabus.

Please refer to the Syllabus Objectives at the beginning of this level.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of the *Manual of syllabuses*. Although no practical prerequisite is required, as a guide it is recommended that, before entering, candidates should have achieved a pass or above in the Certificate of Performance in Singing (Regulation 19(d)).

Section I. Songs

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

The recital programme must include works of contrasting style, genre, and tempo.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

List A. Music before Classicism

Manual list

Soprano and Mezzo-soprano

BACH, J.S. *Ich folge dir gleichfalls* from *Passio secundum Joannem* (*St John Passion*) BWV 245
BACH, J.S. *Et exultavit spiritus meus* from *Magnificat* BWV 243
HANDEL, G. *Oh! didst thou know the pains of absent love* (recitative) and *As when the dove laments her love* (aria) from *Acis and Galatea* HWV 49a (*Handel 45 arias from opera and oratorio: high voice* Volume 2 — IMC)
HANDEL, G. *Blest the day* from *Solomon* HWV 67
HANDEL, G. *E pur così in un giorno* (recitative) and *Piangerò la sorte mia* (aria) from *Giulio Cesare in Egitto* HWV 17 (*The opera anthology: soprano* Volume 2 — Schirmer)
HANDEL, G. *Oh! Had I Jubal's lyre* from *Joshua* HWV 64 (*Handel 45 arias from opera and oratorio: high voice* Volume 2 — IMC)
HANDEL, G. *Tornami a vagheggiar* from *Alcina* HWV 34 (*Coloratura arias for soprano* — Schirmer)
HANDEL, G. *If God be for us* from *Messiah* HWV 56
PURCELL, H. *Bid the virtues, bid the graces* from *Come ye sons of art* Z 323
VIVALDI, A. *Nulla in mundo* from *Nulla in mundo* RV 630

Mezzo-soprano and Contralto

BACH, J.S. *Qui sedes ad dextram patris* from *Missa* (*Mass in B minor*) BWV 232 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
BACH, J.S. *Erbarm' es Gott!* (recitative) and *Können Tränen* (aria) from *Passio secundem Matthæum* (*St Matthew Passion*) BWV 244 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
GIACOMELLI, G. *Sposa, son disprezzata* from *Bajazet* (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)
HANDEL, G. *Va tacito e nascosto* from *Giulio Cesare in Egitto* HWV 17 (*The Handel opera repertory: Mezzo-soprano* Book 1 — Stainer and Bell)
HANDEL, G. *Father of heaven* from *Judas Maccabæus* HWV 63 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
HANDEL, G. *Thou art gone up on high* from *Messiah* HWV 56 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
HANDEL, G. *Virgam virtutis tuæ* from *Dixit Dominus* HWV 232 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
HANDEL, G. *Awake, Saturnia* (recitative) and *Hence, Iris, hence away* (aria) from *Semele* HWV 58
HANDEL, G. *Vaghe pupille* from *Orlando* HWV 31
PERGOLESI, G. *Fac ut portem* from *Stabat mater*
PURCELL, H. *O solitude* Z 406 (*Henry Purcell solo songs* Volume 2 — Novello)
VIVALDI, A. *Anderò, volerò, griderò* from *Orlando finto pazzo* RV 727 (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)

Tenor

BACH, J.S. *Benedictus qui venit* from *Missa* (*Mass in B minor*) BWV 232 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *Forte e lieto* from *Tamerlano* HWV 18 (*The Handel opera repertory: Tenor* Book 2 — Stainer and Bell)
HANDEL, G. *Hide thou thy hated beams* (recitative) and *Waft her, angels* (aria) from *Jephtha* HWV 70 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *He that dwelleth* (recitative) and *Thou shalt break them* from *Messiah* HWV 56 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *Sound an alarm!* from *Judas Maccabæus* HWV 63 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *Horror! confusion! harsh this music grates* (recitative) and *Open thy marble jaws, O tomb* (aria) from *Jephtha* HWV 70
HANDEL, G. *Stay, shepherd, stay!* (recitative) and *Shepherd, what art thou pursuing?* (aria) from *Acis and Galatea* HWV 49a
HANDEL, G. *Prigioniera ho l'alma in pena* from *Rodelinda* HWV 19
PURCELL, H. *Thus the gloomy world* from *The fairy queen* Z 629
PURCELL, H. *I see she flies me* from *Aureng-Zebe* Z 573 (*15 songs and airs: Contralto or tenor* Set 2 — Novello)
PURCELL, H. *Since from my dear Astræa's sight* from *The prophetess, or The history of Dioclesian* Z 627 (*Fifteen songs and airs: Contralto or tenor* Set 2 — Novello)
VIVALDI, A. *La rondinella amante* from *Griselda* RV 718 (*Italian arias of the Baroque and Classical periods High voice* — Alfred)

Baritone and Bass-baritone

BACH, J.S. *Gebt mir meinen Jesum wieder* from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244
BACH, J.S. *Großer Herr, o starker König* from *Oratorium tempore nativitatis Christi* (*Christmas oratorio*) BWV 248 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
BACH, J.S. *Wacht auf, wacht auf, verlorne Schafe* from *O Ewigkeit, du Donnerwort* BWV 20
BACH, J.S. *Erleucht auch meine finstre sinnen* from *Oratorium tempore nativitatis Christi* (*Christmas oratorio*) BWV 248
BACH, J.S. *Schweig', schweig', aufgetürmtes Meer!* from *Jesus schläft, was soll ich hoffen?* BWV 81
HANDEL, G. *I feel the Deity within* (recitative) and *Arm, arm ye brave!* (aria) from *Judas Maccabæus* HWV 63 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
HANDEL, G. *The honour certain* (recitative) and *Honour and arms scorn such a foe* (aria) from *Samson* HWV 57 (*The oratorio anthology: Baritone/bass* — Hal Leonard)

HANDEL, G. *Revenge, Timotheus cries* from *Alexander's feast* HWV 75 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
PURCELL, H. *O solitude* Z 406 (*Henry Purcell solo songs* Volume 2 — Novello)
PURCELL, H. *I see she flies me* from *Aureng-Zebe* Z 573 (*Henry Purcell: Fifteen songs and airs contralto or tenor* Set 2 — Novello)
PURCELL, H. *Since from my dear* from *The prophetess, or The history of Dioclesian* Z 627 (IMC)

List B. Classical repertoire
Manual list

Soprano and Mezzo-soprano

GLUCK, C. *Divinités du Styx* from *Alceste* (*Operatic anthology: soprano* Volume 1 — Schirmer)
HAYDN, J. *Und Gott sprach* (*And God said*) (recitative) and *Nun beut die Flur* (*With verdure clad*) (aria) from *Die Schöpfung* (*The creation*) Hob XXI:2 (*The oratorio anthology: Soprano* — Hal Leonard)
HAYDN, J. *Willkommen jetzt* (*Welcome now*) (recitative) and *Welche Labung für die Sinne* (*What refreshment for the senses*) (aria) from *Die Jahreszeiten* (*The seasons*) Hob XXI:3 (*The oratorio anthology: Soprano* — Hal Leonard)
MOZART, W. *Porgi amor qualche ristoro* from *Le nozze di Figaro* K 492 (*W.A. Mozart Aria from operas* Volume 3 — IMC)
MOZART, W. *S'altro che lagrime* from *La clemenza di Tito* K 621 (*W.A. Mozart Aria from operas* Volume 2 — IMC)
MOZART, W. *L'amerò, sarò costante* from *Il re pastore* K 208 (*W.A. Mozart Aria from operas* Volume 2 — IMC)
MOZART, W. *Tu virginum corona* from *Exultate, jubilate* K 165
MOZART, W. *Alma grande e nobil core* K 578 (*Mozart Twenty-one concert arias for soprano* Volume 2 — Schirmer)
MOZART, W. *Dans un bois solitare* K 308 (*Mozart 29 songs High voice* — Peters Edition)
REICHARDT, L. *Se non piange un infelice* No 6 from *Sei canzone di Metastasio* Op. 4 (*Women composers: A heritage of songs High voice* — Hal Leonard)
TRAETTA, T. *Ombra cara amorosa* from *Antigona* (*Italian arias of the Baroque and Classical periods High voice* — Alfred)
WEBER, C. von. *Kommt ein schlanker Bursch gegangen* from *Der Freischütz* J 277 (Schirmer)

Mezzo-soprano and Contralto

BACH, C.P.E. *Suscepit Israel* from *Magnificat* H 772/Wq 215
BIANCHI, F. *Non so frenare il pianto* from *Alessandro nell'Indie* (*Opera evenings at Eszterhaza* Volume 1 — Masters Music)
GLUCK, C. *Ahime, dove trascorsi* (recitative) and *Che farò senza Euridice* (aria) from *Orfeo ed Euridice* (*Arias for mezzo-soprano* — Schirmer)
MOZART, W. *Deh per questo istante solo* from *La clemenza di Tito* K 621 (*Mozart arias for mezzo-soprano* — Hal Leonard)
MOZART, W. *Perche tacer degg'io?* (recitative) and *Cara, lontano ancora* (aria) from *Ascanio in Alba* K 111 (*Mozart The aria book: Alto* — Bärenreiter)
MOZART, W. *Venga pur, minacci e frema* from *Mitridate, Re di ponte* K 87 (*Mozart The aria book: Alto* — Bärenreiter)
REICHARDT, L. *Se non piange un infelice* No 6 from *Sei canzona di Metastasio* Op. 4 (*Women composers: A heritage of song High voice* — Hal Leonard)
TRAETTA, T. *Ombra cara amorosa* from *Antigona* (*Italian arias of the Baroque and Classical periods High voice* — Alfred)

Tenor

BACH, J.C. *Non so d'onde viene* from *Alessandro nell'Indie* (*12 concert and operatic arias* — Peters Edition)
BEETHOVEN, L. van. *An die Hoffnung* Op. 94 (*Beethoven complete songs* — Peters Edition)
MOZART, W. *Die ihr des unermesslichen Weltalls Schöpfer ehrt* K 619 (Classical vocal reprint)
MOZART, W. *Dans un bois solitaire* K 308 (Bärenreiter)
MOZART, W. *Dies Bildnis ist bezaubernd schön* from *Die Zauberflöte* K 620 (*Mozart arias for tenor* — Hal Leonard)
MOZART, W. *In quegl'anni* from *Le nozze di Figaro* K 492 (*Mozart arias for tenor* — Hal Leonard)
MOZART, W. *Del più sublime soglio* from *La clemenza di Tito* K 621 (*Opera arias: Tenor* — Ricordi)
WEBER, C. von. *Mein Vaterland* No 4 from *Leyer und Schwert* Op. 41/J 177

Baritone and Bass-baritone

BACH, C.P.E. *Fecit potentiam* from *Magnificat* H 772/Wq 215
HAYDN, J. *Es sammle sich das Wasser* (*And God said, let the waters*) (recitative) and *Rollend in schäumende Wellen* (*Rolling in foaming billows*) (aria) from *Die Schöpfung* (*The creation*) Hob XXI:2 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
MOZART, W. *Donne mie, la fate a tanti* from *Così fan tutte* K 588 (*Mozart Bass or baritone aria from operas* Volume 1 — IMC)
MOZART, W. *Finch' han dal vino* from *Don Giovanni* K 527 (*Mozart Bass or baritone aria from operas* Volume 1 — IMC)
MOZART, W. *Tutto è disposto* (recitative) and *Aprite un po' quegli occhi* (aria) from *Le nozze di Figaro* K 492 (*Mozart Bass or baritone aria from operas* Volume 2 — IMC)
WEBER, C. von. *Mein Vaterland* No 4 from *Leyer und Schwert* J 177/Op. 41

List C. Romantic repertoire
Manual list

Soprano and Mezzo-soprano

BIZET, G. *Me voila seule dans la nuit* (recitative) and *Comme autrefois* (aria) from *Les pêcheurs de perles*
CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)
DEBUSSY, C. *Beau soir* (*Favourite French art songs High voice* — Hal Leonard)
DONIZETTI, G. *Ah tardai troppo* (recitative) *and O luce di quest'anima* (aria) from *Linda di Chamounix*
DUPARC, H. *Au pays où se fait la guerre* (*Duparc complete songs* — Peters Edition)
DUPARC, H. *Le manoir de Rosemonde* (*Duparc complete songs* — Peters Edition)
DUPARC, H. *Extase* (*Duparc complete songs* — Peters Edition)
DVOŘÁK, A. *Mešíčku na nebi hlubokém* (*Song to the moon*) from *Rusalka* B 203/Op. 114 (*Arias for soprano* Volume 2 — Schirmer)
FAURE, G. *Automne* Op. 18 No 3 (*Gabriel Fauré 50 songs* — Hal Leonard)
FAURE, G. *Après un rêve* Op. 7 No 1 (*Gabriel Fauré 50 songs* — Hal Leonard)
GRIEG, E. *Fra Monte Pincio* (*From Monte Pincio*) No 1 from *Romancer* EG 39 (*Grieg complete songs* Volume 1 — Peters Edition)
HAHN, R. *L'heure exquise* (*Hahn Twelve songs* — IMC)
HAHN, R. *A Chloris* (*The French song anthology* — Hal Leonard)
LISZT, F. *Die Loreley* LW N5 (*Liszt 25 songs* Volume 1 — IMC)
MAHLER, G. *Wer hat dies Liedlein erdacht?* No 4 from *Des Knaben Wunderhorn* (Dover)
MASSENET, J. *Frère! Voyez! … Du gai soleil* from *Werther*
MASSENET, J. *Allons, il le faut* (recitative) and *Adieu notre petite table* (aria) from *Manon*
MENDELSSOHN, F. *Die Liebende schreibt* No 3 from *Six songs* Op. 86 (*Mendelssohn Complete songs 79* — Peters Edition)
PUCCINI, G. *Donde lieta* from *La bohème*
PUCCINI, G. *Quando me'n vo' soletta per la via* from *La bohème*
SCHUBERT, F. *Du bist die Ruh* D 776 (*Schubert Lieder* Volume 2 — Bärenreiter)
SCHUBERT, F. *Nacht und Träume* D 827 (*Schubert Lieder* Volume 2 — Bärenreiter)

SCHUBERT, F. *Gretchen am Spinnrade* D 118 (*Schubert 54 songs* Volume 2 — Peters Edition)
SCHUBERT, F. *Auf dem Wasser zu singen* D 774 (*Schubert 46 songs* Volume 3 — Peters Edition)
SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann 87 songs* Volume 2 — Peters Edition)
VERDI, G. *Volta la terrea* from *Un ballo in maschera*
WOLF, H. *Auch kleine Dinge* No 1 from *Italienisches Liederbuch* (*Wolf Italian lyrics* Volume 1 — Peters Edition)
WOLF, H. *Elfenlied* No 16 from *Gedichte von Eduard Mörike* (*Mörike Lieder*) (*Wolf Mörike Lieder 53 songs* Volume 2 — Peters Edition)

Mezzo-soprano and Contralto

BIZET, G. *Près des ramparts de Séville* (*Séguidilla*) from *Carmen* (*Arias for mezzo-soprano* — Schimer)
BRAHMS, J. *Die Mainacht* No 2 from *Vier Gesänge* Op. 43 (*Johannes Brahms 75 songs* — Hal Leonard)
BRAHMS, J. *Meine Liebe ist grün* No 5 from *Lieder und Gesänge* Op. 63 (*Johannes Brahms 75 songs* — Hal Leonard)
CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)
DEBUSSY, C. *Beau soir* (*Debussy 43 songs* — IMC)
FAURE, G. *Après un rêve* Op. 7 No 1 (*Gabriel Fauré 50 songs* — Hal Leonard)
GRIEG, E. *Fra Monte Pincio* (*From Monte Pincio*) No 1 from *Romancer* EG 39 (*Grieg complete songs* Volume 1 — Peters Edition)
HAHN, R. *L'heure exquise* (*Hahn Twelve songs* — IMC)
MAHLER, G. *Wer hat dies Liedlein erdacht?* No 4 from *Des Knaben Wunderhorn* (Dover)
MAHLER, G. *Wo die schönen Trompeten blasen* No 8 from *Des Knaben Wunderhorn* (Dover)
MASSENET, J. *Va! Laisse couler mes larmes* (recitative) and *Les larmes qu'on ne pleure pas* (aria) from *Werther*
MENDELSSOHN, F. *Die Liebende schreibt* No 3 from *Six songs* Op. 86 (*Mendelssohn Complete songs 79* — Peters Edition)
PONCHIELLI, A. *Voce di donna* from *La Gioconda*
ROSSINI, G. *O patria* (recitative) and *Di tanti palpiti* (aria) from *Tancredi* (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)
ROSSINI, G. *Cruda sorte! amor tirano* from *L'italiana in Algeri* (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)
SAINT-SAËNS, C. *Printemps qui commence* from *Samson et Dalila* (*Arias for mezzo-soprano* — Schirmer)
SCHUBERT, F. *Suleika I* D 720 (*Schubert 54 songs* Volume 2 — Peters Edition)
SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann Complete songs* Volume 2 — Peters Edition)
STRAUSS, J. *Chacun a son gout* (*'Prince Orlosky's song'*) from *Die Fledermaus* (*Arias for mezzo-soprano* — Schirmer)
STRAUSS, R. *Ruhe, meine Seele* No 1 from *Vier Lieder* Op. 27/ TrV 170 (*Strauss 40 songs* — Hal Leonard)
THOMAS, A. *Connais-tu le pays?* from *Mignon* (*Arias for mezzo-soprano* — Schirmer)
TCHAIKOVSKY, P. *Ya nye sposobna k grusti tomnoy* ('Olga's aria') from *Eugene Onegin* Op. 24
WOLF, H. *Anakreon's Grab* No 29 from *Gedichte von J.W. von Goethe* (*Wolf 51 selected songs* — Peters Edition)

Tenor

CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)
DEBUSSY, C. *Beau soir* (*The French song anthology* — Hal Leonard)
DONIZETTI, G. *Una furtiva lagrima* from *L'elisir d'amore*
DUPARC, H. *Le manoir de Rosemonde* (*Duparc complete songs* — Peters Edition)
DUPARC, H. *Extase* (*Duparc complete songs* — Peters Edition)
FAURE, G. *Après un rêve* Op. 7 No 1 (*The French song anthology* — Hal Leonard)
FLOTOW, F. *M'appari tutt'amor* from *Martha* (*Operatic anthology: Tenor* Volume 3 — Schirmer)
GOUNOD, C. *Sanctus* from *Messe solennelle de Sainte Cécile* (*The oratorio anthology: Tenor* — Hal Leonard)
HAHN, R. *L'heure exquise* (*The French song anthology* — Hal Leonard)
HAHN, R. *A Chloris* (*The French song anthology* — Hal Leonard)
LISZT, F. *Die Loreley* LW N5 (*Liszt 25 songs* Volume 1 — IMC)
MASSENET, J. *En ferment les yeux* from *Manon* (*Operatic anthology: Tenor* Volume 3 — Schirmer)
MENDLESSOHN, F. *Ye people rend your hearts* (recitative) and *If with all our hearts* (aria) from *Elijah* Op. 70 (*The oratorio anthology: Tenor* — Hal Leonard)
NICOLAI, O. *Horch, die Lerche singt im Hain* from *Die lustigen Weiber von Windsor* (*Arias for tenor* — Schirmer)
ROSSINI, G. *Se il mio nome* from *Il barbiere di Siviglia*
SCHUBERT, F. *Auf dem Wasser zu singen* D 774 (*Schubert 46 songs* Volume 3 — Peters Edition)
SCHUBERT, F. *Du bist die Ruh* D 776 (*Schubert Lieder* Volume 2 — Bärenreiter)
SCHUBERT, F. *Liebesbotschaft* No 1 from *Schwanengesang* D 957 (*Schubert Lieder* Volume 2 — Bärenreiter)
SCHUBERT, F. *Nacht und Träume* D 827 (*Schubert Lieder* Volume 2 — Bärenreiter)
SCHUMANN, R. *Die alten, bösen Lieder* No 16 from *Dichterliebe* Op. 48
SCHUMANN, R. *Mein schöner Stern* No 4 from *Minnespiel* Op. 101 (*Second book of tenor solos* — Hal Leonard)
SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann Complete songs* Volume 2 — Peters Edition)

Baritone and Bass-baritone

BRAHMS, J. *Die Mainacht* No 2 from *Vier Gesänge* Op. 43 (*Johannes Brahms 75 songs* — Hal Leonard)
BRAHMS, J. *Meine Liebe ist grün* No 5 from *Lieder und Gesänge* Op. 63 (*Johannes Brahms 75 songs* — Hal Leonard)
CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)
DEBUSSY, C. *Beau soir* (*The French song anthology* — Hal Leonard)
DONIZETTI, G. *Dalle stanze, ove Lucia* from *Lucia di Lammermoor*
DONIZETTI, G. *Bella siccome un angelo* from *Don Pasquale*
FAURE, G. *Après un rêve* Op. 7 No 1 (*The French song anthology* — Hal Leonard)
GOUNOD, C. *Avant de quitter ces lieux* (*Even the bravest heart may swell*) from *Faust*
HAHN, R. *L'heure exquise* (*Hahn 12 songs* — IMC)
MAHLER, G. *Wo die schönen Trompeten blasen* No 8 from *Des Knaben Wunderhorn* (Dover)
MENDELSSOHN, F. *Draw near, all ye people* (recitative) and *Lord God of Abraham* (aria) from *Elijah* Op. 70 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
OFFENBACH, J. *Scintille diamante* from *Les contes d'Hoffmann*
PONCHIELLI, A. *Ah! Pescator* from *La Gioconda* (*Arias for baritone* — Schirmer)
RAVEL, M. *Chanson romanesque* No 1 from *Don Quichotte à Dulcinée* (*Collected songs* — Durand)
SCHUBERT, F. *Am Feierabend* No 5 from *Die schöne Müllerin* D 795 (*Schubert Songs* Volume 1 — Peters Edition)
SCHUBERT, F. *Liebesbotschaft* No 1 from *Schwanengesang* D 957 (*Schubert 100 songs* — Hal Leonard)
SCHUBERT, F. *Ungeduld* No 7 from *Die schöne Müllerin* D 795 (*Schubert Songs* Volume 1 — Peters Edition)
SCHUMANN, R. *Die Löwenbraut* No 1 from *Drei Gesänge* Op. 31 (*Schumann Complete songs* Volume 2 — Peters Edition)
SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann Complete songs* Volume 2 — Peters Edition)
THOMAS, A. *O vin, dispippe la tristesse* from *Hamlet* (*Arias for baritone* — Schirmer)

WOLF, H. *Benedeit die sel'ge Mutter* No 35 from *Italienisches Liederbuch* (*Wolf 51 selected songs* — Peters Edition)

List D. Music from the 20th and 21st centuries
Manual list

Soprano and Mezzo-soprano

ARGENTO, D. *Winter* No 3 from *6 Elizabethan songs* (*Collected song cycles by Dominick Argento* — Boosey and Hawkes)
BAX, A. *A Christmas carol* (*There is no rose of such virtue*) (*Album of 7 songs* — Chester)
BRITTEN, B, *The last rose of summer* No 9 from *Folksong arrangements* Volume 4 (*Britten Complete folksong arrangements* — Boosey and Hawkes)
BRITTEN, B. *Antique* No 3b from *Les illuminations* Op. 18 (Boosey and Hawkes)
BRITTEN, B. *Seascape* No 3 from *On this island* Op. 11 (Boosey and Hawkes)
BRITTEN, B. *As it is, plenty* No 5 from *On this island* Op. 11 (Boosey and Hawkes)
COPLAND, A. *Nature, the gentlest mother* No 1 from *12 poems of Emily Dickinson* (Boosey and Hawkes)
FLOYD, C. *The trees on the mountains* from *Susannah* (Boosey and Hawkes)
GORDON, R. *The red dress* (*A horse with wings* — Williamson)
GORDON, R. *Air* (*A horse with wings* — Williamson)
HEAD, M. *Ave Maria* (Boosey and Hawkes)
MECHEM, K. *Fair Robin I love* from *Tartuffe* (*Arias for soprano* — Hal Leonard)
MENOTTI, G. *Monica's waltz* from *The medium* (Schirmer)
MENOTTI, G. *Rassegnazione* No 7 from *Canti della lontananza*
POULENC, F. *Violon* No 5 from *Fiançailles pour rire* Schmidt 101 (*Poulenc Mélodies et chansons* — Salabert)
QUILTER, R. *Music, when soft voices die* No 5 from *Six songs* Op. 25 (*Quilter 18 songs for voice and piano* — Boosey and Hawkes)
RESPIGHI, O. *Acqua* No 4 from *Deità silvane* P 107/Op. 107 (Ricordi)
SCULTHORPE, P. *The stars turn* (Wirripang)
TREGASKIS, A. *O yellow, yellow sweet* (Wirripang)
WALTON, W. *Daphne* No 1 from *Three songs* (*Walton Song album* — Oxford University Press)
WALTON, W. *Through gilded trellises* No 2 from *Three songs* (*Walton Song album* — Oxford University Press)

Mezzo-soprano and Contralto

BARBER, S. *Must the winter come so soon?* from *Vanessa* (Schirmer)
BOLCOM, W. *Toothbrush time* (*Cabaret songs* Volume 2 — Hal Leonard)
BRITTEN, B. *Evening, morning, night* (Boosey and Hawkes)
EDWARDS, R. *Geography VI* No 2 from *The hermit of the green light* (AMC)
FINZI, G. *Fear no more the heat o' the sun* No 3 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
FINZI, G. *O mistress mine* No 4 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
HEGGIE, J. *Bedtime story* from *Paper wings* (*Faces of love: The songs of Jake Heggie* Book 2 — Hal Leonard)
HEGGIE, J. *Countertenor's conundrum* No 1 from *Encountertenor* (*Faces of love: The songs of Jake Heggie* Book 3 — Hal Leonard)
POULENC, F. *Fagnes de Wallonies* No 3 from *Banalités* Schmidt 107 (Eschig)
POULENC, F. *La belle jeunesse* No 7 from *Chanson gaillardes* Schmidt 42 (Heugel)
POULENC, F. *Sanglots* No 5 from *Banalités* Schmidt 107 (Eschig)
POULENC, F. *Nous avons fait le nuit* No 9 from *Tel jour, telle nuit* Schmidt 86 (Durand)
QUILTER, R. *Music, when soft voices dies* No 5 from *Six songs* Op. 25 (Boosey and Hawkes)
SCULTHORPE, P. *The stars turn* (Wirripang)
TREGASKIS, A. *Sea mist* (AMC)
WEBERN, A. *Drei Lieder für Gesang und Klavier* Op. 18 (Universal)

Tenor

ARGENTO, D. *Winter* No 3 from *6 Elizabethan songs* (*Collected song cycles by Dominick Argento* — Boosey and Hawkes)
BAX, A. *A Christmas carol* (*There is no rose of such virtue*) (*Album of 7 songs* — Chester)
BRITTEN, B, *The last rose of summer* No 9 from *Folksong arrangements* Volume 4 (*Benjamin Britten complete folksong arrangements* — Boosey and Hawkes)
BRITTEN, B. *Antique* No 3b from *Les illuminations* Op. 18 (Boosey and Hawkes)
BRITTEN, B. *Midnight on the Great Western* No 2 from *Winter words* Op.52 (Boosey and Hawkes)
BRITTEN, B. *Wagtail and baby* No 3 from *Winter words* Op. 52 (Boosey and Hawkes)
BRITTEN, B. *Seascape* No 3 from *On this island* Op. 11 (Boosey and Hawkes)
BRITTEN, B. *As it is, plenty* No 5 from *On this island* Op. 11 (Boosey and Hawkes)
COPLAND, A. *Nature, the gentlest mother* No 1 from *12 poems of Emily Dickinson* (Boosey and Hawkes)
HEAD, M. *Ave Maria* (Boosey and Hawkes)
MENOTTI, G. *I know that you all hate me* from *The saint of Bleecker Street* (Schirmer)
MENOTTI, G. *Rassegnazione* No 7 from *Canti della lontananza*
MENOTTI, G. *This is my box* from *Amahl and the night visitors* (*American aria anthology: Tenor* — Schirmer)
QUILTER, R. *Music, when soft voices die* No 5 from *Six songs* Op. 25 (*Quilter 18 songs for voice and piano* — Boosey and Hawkes)
QUILTER, R. *Fair house of joy* No 7 from *Seven Elizabethan lyrics* Op. 12 (Boosey and Hawkes)
SONDHEIM, S. *Being alive* from *Company* (*Sondheim: Company vocal selections* — Hal Leonard)
SCULTHORPE, P. *The stars turn* (Wirripang)
TREGASKIS, A. *O yellow, yellow sweet (*Wirripang)
WALTON, W. *Daphne* No 1 from *Three songs* (*Walton Song album* — Oxford University Press)
WALTON, W. *Through gilded trellises* No 2 from *Three songs* (*Walton Song album* — Oxford University Press)
WEILL, K. *Lonely house* from *Street scene* (*Arias for tenor* — Schirmer)

Baritone and Bass-baritone

BARBER, S. *You rascal! I never knew you had a soul* from *Vanessa* (*American aria anthology: Baritone/bass* — Schirmer)
BERNSTEIN, L. *There's a law* from *Trouble in Tahiti* (*Art songs and arias* — Schirmer)
BRITTEN, B. *Evening, morning, night* (Boosey and Hawkes)
BRITTEN, B. *How bitter of you* from *The rape of Lucretia* Op. 37 (Boosey and Hawkes)
FINZI, G. *Fear no more the heat o' the sun* No 3 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
FINZI, G. *O mistress mine* No 4 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
MENOTTI, G. *When the air sings of summer* ('Bob's bedroom aria') from *The old maid and the thief* (*American aria anthology: Baritone/bass* — Schirmer)
POULENC, F. *Fagnes de Wallonies* No 3 from *Banalités* Schmidt 107 (Eschig)
POULENC, F. *Sanglots* No 5 from *Banalités* Schmidt 107 (Eschig)
POULENC, F. *Nous avons fait le nuit* No 9 from *Tel jour, telle nuit* Schmidt 86 (Durand)
POULENC, F. *La belle jeunesse* No 7 from *Chanson gaillardes* Schmidt 42 (Heugel)

QUILTER, R. *Music, when soft voices die* No 5 from *Six songs* Op. 25 (*Quilter 18 songs for voice and piano* — Boosey and Hawkes)
RODGERS, R. *Some enchanted evening* from *South Pacific* (*The singer's music theatre anthology: Bass-baritone* — Hal Leonard)
SCULTHORPE, P. *The stars turn* (Wirripang)
STRAVINSKY, I. *Fair lady* ('Nick Shadow's aria') from *The Rake's Progress* (*American arias* — Boosey and Hawkes)
TREGASKIS, A. *Sea mist* (AMC)
VAUGHAN-WILLIAMS, R. *The infinite shining heaven* No 6 from *Songs of travel* (Boosey and Hawkes)

Section II. General knowledge

LICENTIATE 2021

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

A concert standard of performance will be expected.

The examiners will take into consideration the suitability of the chosen works as they relate to good programme building, and the candidate's voice, style, and personality.

Candidates may complete and present programme notes to a total of approximately 200 words that could be used as the basis for the *viva voce* examination.

Candidates must provide a copy of each work for the use of examiners. Please refer to 'Copyright' in the Foreword at the start of this syllabus.

Please refer to the Syllabus Objectives at the beginning of this level.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 19 in the front section of the *Manual of syllabuses*.

Section I. Songs

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

The recital programme must include works of contrasting style, genre, and tempo.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

List A. Music before Classicism

Manual list

Soprano and Mezzo-soprano

BACH, J.S. *Er hat uns allen wohlgetan* (recitative) and *Aus Liebe will mein Heiland sterben* (aria) from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244
BACH, J.S. *Zerfliesse, mein Herze* from *Passio secundum Joannem* (*St John Passion*) BWV 245 (*The oratorio anthology: Soprano* — Hal Leonard)
BACH, J.S. *Weichet nur, betrübte Schatten* from *Weichet nur, betrübte Schatten* BWV 202
BACH, J.S. *Laudamus te* from *Missa* (*Mass in B minor*) BWV 232
BACH, J.S. *Mein Herze schwimmt im Blut* BWV 199
HANDEL, G. *Tecum principium* from *Dixit Dominus* HWV 232
HANDEL, G. *I know that my redeemer liveth* from *Messiah* HWV 56
HANDEL, G. *Rejoice greatly* from *Messiah* HWV 56
HANDEL, G. *Ah, mio cor* from *Alcina* HWV 34
HANDEL, G. *War, he sung, is toil and trouble* from *Alexander's feast* HWV 75
PERGOLESI, G. *Cujus animam gementem* from *Stabat mater*
PURCELL, H. *From rosy bow'rs* from *The comical history of Don Quixote* Z 578 (*Henry Purcell: Fifteen songs and arias Soprano or Tenor* Set 1— Novello)
PURCELL, H. *From silent shades, and the Elysian groves* (*Bess of Bedlam*) Z 370 (*40 songs complete* — IMC)

Mezzo-soprano and Contralto

BACH, J.S. *Es ist vollbracht* from *Passio secundum Joannem* (*St John Passion*) BWV 245 (Bärenreiter)
BACH, J.S. *Erbarme dich* from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244
BACH, J.S. *Laudamus te* from *Missa* (*Mass in B minor*) BWV 232
BACH, J.S. *Ich habe genug* BWV 82a
HANDEL, G. *Sta nell'Ircana* from *Alcina* HWV 34
HANDEL, G. *Cara sposa* from *Rinaldo* HWV 7a
HANDEL, G. *Presto omai* from *Giulio Cesare in Egitto* HWV 17
HANDEL, G. *This grief, O Josabeth* (recitative) and *Gloomy tyrants! we disdain* (aria) from *Athalia* HWV 52
HANDEL, G. *But who may abide the day of his coming?* from *Messiah* HWV 56 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
HANDEL, G. *He was despised* from *Messiah* HWV 56 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
PURCELL, H. *From rosy bow'rs* from *The comical history of Don Quixote* Z 578 (*Henry Purcell: Fifteen songs and arias* Set 1 Soprano or Tenor — Novello)
PURCELL, H. *From silent shades, and the Elysian groves* (*Bess of Bedlam*) Z 370 (*40 songs complete* — IMC)

Tenor

BACH, J.S. *Ach, mein Sinn* from *Passio secundum Joannem* (*St John Passion*) BWV 245 (*The oratorio anthology: Tenor* — Hal Leonard)
BACH, J.S. *Mein Jesus schweigt* (recitative) and *Geduld, wenn mich falsche Zungen stechen* (aria) from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244 (*The oratorio anthology: Tenor* — Hal Leonard)
BACH, J.S. *Deposuit potentes* from *Magnificat* BWV 243 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *Comfort ye* (recitative) *and Every valley* (aria) from *Messiah* HWV 56 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *From morn to eve I could enraptur'd sing* (recitative) and *See the tall palm that lifts the head* (aria) from *Solomon* HWV 67
HANDEL, G. *The enemy said: I will pursue* from *Israel in Egypt* HWV 54 (*The oratorio anthology: Tenor* — Hal Leonard)
HANDEL, G. *As clouds from the rage of the tempest* from *The triumph of time and truth* HWV 71 (*A collection of Handel's songs* Volume 5 — Boosey and Hawkes)
PURCELL, H. *From rosy bow'rs* from *The comical history of Don Quixote* Z 578 (*Henry Purcell: Fifteen songs and airs* Set 1 Contralto or baritone — Novello)

Baritone and Bass-baritone

BACH, J.S. *Ach, soll nicht dieser große Tag* (recitative) and *Seligster Erquickungstag* (aria) from *Wachet! Betet!* BWV 70
BACH, J.S. *Ich habe genug* BWV 82
BACH, J.S. *Am Abend* (recitative) and *Mache dich, mein Herze, rein* from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
HANDEL, G. *The good we wish for* (recitative) and *Thy glorious deeds inspir'd my tongue* (aria) from *Samson* HWV 57 (*The oratorio anthology: Baritone/bass* — Hal Leonard)

HANDEL, G. *Behold, I tell you a mystery* (recitative) and *The trumpet shall sound* (aria) from *Messiah* HWV 56 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
HANDEL, G. *Why do the nations* from *Messiah* HWV 56 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
HANDEL, G. *Thus, saith the Lord* (recitative) and *But who may abide the day of His coming?* (aria) from *Messiah* HWV 56 (*The oratorio anthology: Baritone/bass* — Hal Leonard)
PURCELL, H. *From rosy bow'rs* from *The comical history of Don Quixote* Z 578 (*Henry Purcell: Fifteen songs and airs* Set 1 Contralto or baritone — Novello)
PURCELL, H. *Oh! Lead me to some peaceful gloom* from *Bonduca* Z 574 (*Henry Purcell: Fifteen songs and airs* Set 1 Contralto or baritone — Novello)

List B. Classical repertoire
Manual list

Soprano and Mezzo-soprano

BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *O tuneful voice* Hob XXVIa:42 (*Canzonettas and 35 songs* — Peters Edition)
HAYDN, J. *Und Gott sprach: Es bringe das Wasser* (*And God said, let the waters*) (recitative) and *Auf starkem Fittiche* (*On mighty pens uplifted*) (aria) from *Die Schöpfung* (*The creation*) Hob XXI:2 (*The oratorio anthology: Soprano* — Hal Leonard)
HAYDN, J. *Arianna a Naxos* Hob XXVIb:2 (Henle)
MOZART, W. *Crudele! Ah non, mio bene!* (recitative) and *Non mir dir, bell'idol mio* (aria) from *Don Giovanni* K 527 (*Mozart arias: soprano* Volume 4 — IMC)
MOZART, W. *E Susanna non vien* (recitative) and *Dove sono i bei momenti* (aria) from *Le nozze di Figaro* K 492 (*Mozart arias: Soprano* Volume 3 — IMC)
MOZART, W. *Ach, ich fühl's* from *Die Zauberflöte* K 620 (*Arias for Soprano* — Schirmer)
MOZART, W. *Quando avran fine omai* (recitative) and *Padre, germani, addio!* (aria) from *Idomeneo K366*
MOZART, W. *Ah scostati!* (recitative) and *Smanie implacabili* (aria) from *Così fan tutte* K 588
MOZART, W. *Laudamus te* from *Missa* K 427 (*The oratorio anthology: Soprano* — Hal Leonard)
MOZART, W. *Chi sa, chi sa, qual sia* K 582 (*W.A. Mozart: 21 concert arias for soprano* Volume 2 — Schirmer)

Mezzo-soprano and Contralto

BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *O tuneful voice* Hob XXVIa:42 (*Haydn canzonettas and songs* — Peters Edition)
HAYDN, J. *Arianna a Naxos* Hob XXVIb:2 (Henle)
HAYDN, J. *Fac me vere tecum flere* from *Stabat mater* Hob XXbis (*The oratorio anthology: Mezzo-soprano* — Hal Leonard)
MOZART, W. *Vadasi, oh ciel* (recitative) and *Già dagli occhi il velo* (aria) from *Mitridate, Re di ponte* K 87 (*The Mozart aria book: Alto* — Bärenreiter)
MOZART, W. *Non ho colpa, e mi condanni* from *Idomeneo* K 366

Tenor

BACH, C.P.E. *Quia fecit mihi magna* from *Magnificat* H 772/Wq 215 (*The oratorio anthology: Tenor* — Hal Leonard)
BEETHOVEN, L. van. *An die ferne Geliebte* Op. 98 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *Neue Liebe, neues Leben* No 2 from *Six songs* Op. 75 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *O tuneful voice* Hob XXVIa:42 (*Art of song Medium voice Grade 8* — Peters Edition)
HAYDN, J. *Gefesselt steht der breite See* (*The lake's expanse is gripped with ice*) (recitative) and *Hier steht der Wand'rer nun* (*Here stands a traveller now*) (aria) from *Die Jahreszeiten* (*The seasons*) Hob XXI:3 (*The oratorio anthology: Tenor* — Hal Leonard)
MOZART, W. *Amici miei* (recitative) and *Il mio tesoro* (aria) from *Don Giovanni* K 527 (*Mozart arias: Tenor* — Hal Leonard)
MOZART, W. *Se all'imperio, amici Dei* from *La clemenza di Tito* K 621
MOZART, W. *Wenn der freude Tränen fliessen* from *Die Entführung aus dem Serail* K 384
MOZART, W. *Misero! O sogno, o son desto* K 431

Baritone and Bass-baritone

BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (*Beethoven complete songs* — Peters Edition)
BEETHOVEN, L. van. *An die ferne Geliebte* Op. 98 (*Beethoven complete songs* — Peters Edition)
HAYDN, J. *Und Gott sprach: Es bringe die Erde* (*And God said: Let the earth*) (recitative), *Gleich offnet sich* (*Straight opening*) (arioso) and *Nun scheint in vollem Glanze* (*Now heaven in fullest glory shone*) (aria) from *Die Schöpfung (The creation)* Hob XXI:2 (Novello)
HAYDN, J. *Nun zeiget das entblosste Feld* (*Now in the denuded fields*) (recitative) *Seht auf die breiten Wiesen hin!* (*Look at yonder open field*) (aria) from *Die Jahreszeiten (The seasons)* Hob XXI:3
MOZART, W. *Rivolgete a lui lo sguardo* from *Così fan tutte* K 588
MOZART, W. *Hai già vinta la causa!* from *Le nozze di Figaro* K 492 (*Arias for baritone* — Schirmer)
MOZART, W. *Eh consolatevi* (recitative) and *Madamina! il catalogo è questo* (aria) from *Don Giovanni* K 527

List C. Romantic repertoire
Manual list

Soprano and Mezzo-soprano

BELLINI, V. *Eccomi in lieta vesta* (recitative) and *Oh quante volte* (aria) from *I Capuleti e I Montecchi*
BIZET, G. *C'est des contrebandiers* (recitative) and *Je dis que rien ne m'épouvante* from *Carmen*
CHAUSSON, E. *Le temps des lilas* (*20 mélodies* — Salabert)
DEBUSSY, C. *Chevaux de bois* No 4 from *Ariettes oubliées* (Jobert)
DONIZETTI, G. *Quel guardo cavaliere… So anch'io la virtù magica* from *Don Pasquale* (*Anthology of Italian opera: Soprano* — Ricordi)
DUPARC, H. *Chanson triste* (*Second book of mezzo-soprano/alto solos* Part 2 — Schirmer)
DUPARC, H. *L'invitation au voyage* (*50 art songs from the modern repertoire* — Schirmer)
DVOŘÁK, A. *Zigeunermelodie* Op. 55/B 104 (Simrock)
GOUNOD, C. *Que fais-tu, blanche tourterelle?* from *Romeo et Juliette* (*Arias for mezzo-soprano* — Schirmer)
GRANADOS, E. *La maya y el ruiseñor* from *Goyescas*
GRIEG, E. *Seks sange* EG 48 (*Grieg complete songs* Volume 1 — Peters Edition)
LISZT, F. *O! Quand je dors* LW N 11 (*French song anthology* — Hal Leonard)
MAHLER, G. *Liebst du um Schönheit* No 5 from *'Rückert' Lieder* (*Mahler 24 songs* Books 4 High voice — IMC)
MAHLER, G. *Lob des hohens Verstandes* No 10 from *Des Knaben Wunderhorn* (Dover)
MASSENET, J. *Il est doux, il est bon* from *Hérodiade* (*Art of Joan Sutherland* Book 9 — Weinberger)
MEYERBEER G. *Nobles seigneurs, salut!* from *Les Huguenots* (*Arias for mezzo-soprano* — Schirmer)
PUCCINI, G. *Si, mi chiamano Mimi* from *La bohème*
RAVEL, M. *Deux mélodies hébraïques* (Durand)
RAVEL, M. *Cinq mélodies populaires grecques* (Durand)
RAVEL, M. *Asie* No 1 from *Shéhérazade*
ROSSINI, G. *La regata veneziana* Nos 8–10 from *Péchés de vieillesse* Volume 1 (*La regatta veneziana* — Ricordi)
SATIE, E. *Diva de l'Empire* (Salabert)

SCHUBERT, F. *Ganymed* D 544 (*15 selected songs High voice* — Hal Leonard)
SMETANA, B. *Kdybych se co takového (Ah my darling, we could grow together)* from *The bartered bride*
STRAUSS, J. *Spiel'ich die Unschuld vom Lande* ('Adele's audition song') from *Die Fledermaus* (*Coloratura arias for soprano* — Schirmer)
TCHAIKOVSKY, P. *Ruskai pogibnu* ('Tatiana's letter aria') from *Eugene Onegin* Op. 24 (*Operatic anthology: soprano* Volume 1 — Schirmer)
WOLF, H. *Verschwiegene Liebe* No 3 from *Gedichte von Joseph v. Eichendorff* (*51 selected songs High voice* — Peters Edition)
WOLF, H. *Kennst du das Land?* No 9 from *Gedichte von J. W. v. Goethe* (*51 selected songs High voice* — Peters Edition)

Mezzo-soprano and Contralto

BELLINI, V. *Se Romeo t'uccise un figlio* from *I Capuleti e i Montecchi*
BRAHMS, J. *Denn es gehet dem Menschen* No 1 from *Vier ernste Gesänge* Op. 121 (*Brahms 70 songs* — IMC)
BRAHMS, J. *Ich wandte mich, und sahe an alle* No 2 from *Vier ernste Gesänge* Op. 121 (*Brahms 70 songs* — IMC)
BRAHMS, J. *Zigeunerlieder* Op. 103 (*Brahms 70 songs* — IMC)
CHAUSSON, E. *Le temps des lilas* (*20 mélodies* — Salabert)
DEBUSSY, C. *Chevaux de bois* No 4 from *Ariettes oubliées* (Jobert)
DEBUSSY, C. *Chansons de Bilitis* (Jobert)
DONIZETTI, G. *È sgombro il loco* (recitative) and *Ah! parea che per incanto* (cavatina) from *Anna Bolena* (Ricordi/UMP)
DVOŘÁK, A. *Zigeunermelodie* B 104/Op. 55 (Simrock)
LISZT, F. *O! Quand je dors* LW N 11 (*The French song anthology* — Hal Leonard)
LISZT, F. *Mignons Lied* LW N8 (*Liszt 12 songs: Low voice* — Schirmer)
MUSORGSKY, M. *Detskaya* (*The nursery*) (IMC)
MUSORGSKY, M. *Pesni i plyaski smerti* (*Songs and dances of death*) (IMC)
RAVEL, M. *Cinq mélodies populaires grecques* (Durand)
ROSSINI, G. *La regata veneziana* Nos 8 – 10 from *Péchés de vieillesse* Volume 1 (*La regatta veneziana* — Ricordi)
ROSSINI, G. *Una voce poco fa* (cavatina) and *Io sono docile* (cabaletta) from *Il barbiere di Siviglia* (*Arias for mezzo-soprano* — Schirmer)
SAINT-SAËNS, C. *Samson, recherchant ma presence* (recitative) and *Amour! viens aider ma faiblesse!* (aria) from *Samson et Dalila* (*Arias for mezzo-soprano* — Schirmer)
SATIE, E. *Diva de l'Empire* (Salabert)
SCHUBERT, F. *Ganymed* D 544 (*15 selected songs High voice* — Hal Leonard)

Tenor

BIZET, G. *La fleur que tu m'avais jetée* from *Carmen* (*Arias for tenor* — Schirmer)
DUPARC, H. *Chanson triste* (*Second book of mezzo-soprano/alto solos* Part 2 — Schirmer)
DUPARC, H. *L'invitation au voyage* (*50 art songs of the modern repertoire* — Schirmer)
DONIZETTI, G. *Quanto è bella* from *L'elisir d'amore* (*Arias for tenor* — Schirmer)
DONIZETTI, G. *Come gentile* from *Don Pasquale* (*Arias for tenor* — Schirmer)
DVOŘÁK, A. *Zigeunermelodie* B 104/Op. 55 (Simrock)
GOUNOD, C. *Salut! demeure chaste et pure* from *Faust* (*Arias for tenor* — Schirmer)
GRIEG, E. *Seks sange* EG 48 (*Grieg complete songs* Volume 1 — Peters Edition)
LISZT, F. *O! Quand je dors* LW N 11 (*Liszt 25 songs* Volume 1 — IMC)
LISZT, F. *Die drei Zigeuner* LW N 62 (*Liszt 25 songs* Volume 1 — IMC)
MAHLER, G. *Liebst du um Schönheit* No 5 from *'Rückert' Lieder* (*Mahler 24 songs* Book 4 High voice — IMC)
MAHLER, G. *Lob des hohens Verstandes* No 10 from *Des Knaben Wunderhorn* (Dover)
PUCCINI, G. *Che gelida manina* from *La bohème* (*Puccini Arias for tenor* — Ricordi)
PUCCINI, G. *Avete torto* from *Gianni Schicchi* (*Puccini Arias for tenor* — Ricordi)
ROSSINI, G. *Domine Deus* from *Petite messe solennelle*
RAVEL, M. *Cinq mélodies populaires grecques* (Durand)
SATIE, E. *Diva de l'Empire* (Salabert)
SCHUBERT, F. *Ganymed* D 544 (*15 selected songs High voice* — Hal Leonard)
TCHAIKOVSKY, P. *Kuda, kuda vï udalilis* ('Lenski's aria') from *Eugene Onegin* Op. 24 (*Arias for tenor* — Schirmer)
WOLF, H. *Verschwiegene Liebe* No 3 from *Gedichte von Joseph v. Eichendorff* (*51 selected songs High voice* — Peters Edition)

Baritone and Bass-baritone

BIZET, G. *Votre toast, je peux vous le rendre* from *Carmen* (*Arias for baritone* — Schirmer)
BRAHMS, J. *Denn es gehet dem Menschen* No 1 from *Vier ernste Gesänge* Op. 121
BRAHMS, J. *Ich wandte mich, und sahe an alle* No 2 from *Vier ernste Gesänge* Op. 121 (Simrock)
DVOŘÁK, A. *Zigeunermelodie* B 104/Op. 55 (Simrock)
LISZT, F. *O! Quand je dors* LW N 11 (*Liszt 25 songs* Volume 1 — IMC)
MUSORGSKY, M. *Pesni i plyaski smerti* (*Songs and dances of death*) (IMC)
RAVEL, M. *Cinq mélodies populaires grecques* (Durand)
RAVEL, M. *Chanson à boire* No 3 from *Don Quichotte à Dulcinée* (Durand)
ROSSINI, G. *La regata veneziana* Nos 8 – 10 from *Péchés de vieillesse* Volume 1 (*La regatta veneziana* — Ricordi)
ROSSINI, G. *Resta immobile* from *Guglielmo Tell*
SATIE, E. *Diva de l'Empire* (Salabert)
SCHUBERT, F. *Ganymed* D 544 (*15 selected songs Low voice* — Hal Leonard)
STANFORD, C. *A song of hope* No 3 from *Bible songs* Op. 113 (Stainer and Bell)
STANFORD, C. *A song of peace (There shall come forth a rod)* from *4 Bible songs* (Stainer and Bell)
TCHAIKOVSKY, P. *Lyubvi vse vozrasty pokorny* (*A wasted, melancholy life is what I led*) ('Prince Gremin's aria') from *Yevgeny Onegin* (*Eugene Onegin*) Op. 24
VERDI, G. *Di Provenza il mar* from *La traviata*
WAGNER, R. *Wahn, Wahn* from *Die Meistersinger von Nürnberg* WWV 96
WAGNER, R. *Wie Todesahnung* (recitative) and *O du mein holder Abendstern* (aria) from *Tannhäuser* WWV 70 (Peters Edition)
WOLF, H. *An eine Äolsharfe* No 11 from *Gedichte von Eduard Mörike* (*Mörike Lieder: 53 songs* Volume 1 Low voice — Peters Edition)

List D. Music from the 20th and 21st centuries
Manual list

Soprano and Mezzo-soprano

BARBER, S. *Nuvoletta* Op. 25 (Schirmer) (*Samuel Barber Collected songs* — Schirmer)
BERG, A. *Nacht* No 1 from *Sieben frühe Lieder* (Universal)
BERG, A. *Die Nachtigall* No 3 from *Sieben frühe Lieder* (Universal)
BERG, A. *Sommertage* No 7 from *Sieben frühe Lieder* (Universal)
BRITTEN, B. *Embroidery aria* from *Peter Grimes* Op. 33 (*Britten Opera arias: soprano* Book 1 — Boosey and Hawkes)
BRITTEN, B. *Injurious Hermia* from *A midsummer night's dream* Op. 64 (*Britten Opera arias: Soprano* Book 2 — Boosey and Hawkes)

BRITTEN, B. *Villes* No 2 and *Marine* No 5 from *Les illuminations* Op. 18 (Boosey and Hawkes)
BRITTEN, B. *Let the florid music praise!* No 1 from *On this island* Op. 11 (Boosey and Hawkes)
BRITTEN, B. *Nocturne* No 4 from *On this island* Op. 11 (Boosey and Hawkes)
COPLAND, A. *Pastorale* (*Copland song album* — Boosey and Hawkes)
FORD, A *Domestic advice* (AMC)
HOIBY, L. *The serpent* from *6 songs for Leontyne* (*Songs for Leontyne* — Peermusic)
KORNGOLD, E. *3 Lieder* Op. 22 (Schott)
MENOTTI, G. *What a curse* (recitative) and *Steal me* (aria) from *The old maid and the thief* (Alfred)
POULENC, F. *Tu vois le feu du soir* No 1 from *Miroirs brûlants* Schmidt 98 (Salabert)
POULENC, F. *La courte paille* Schmidt 178 (Eschig)
PREVIN, A. *Three Dickinson Songs* (Schirmer)
PREVIN, A. *I want magic* from *A streetcar named Desire* (*Arias for soprano* Volume 2 — Schirmer)
ROREM, N. *Alleluia* (*Rorem 50 collected songs* Volume 3 — Boosey and Hawkes)
SONDHEIM, S. *Green finch and linnet bird* from *Sweeney Todd* (*All Sondheim* Volume 1 — Alfred)
WALTON, W. *The Lord Mayor's table* No 1 from *A song for the Lord Mayor's table* (Oxford University Press)

Mezzo-soprano and Contralto

BARBER, S. *Saint Ita's vision* No 3 from *Hermit songs* Op. 29 (*Samuel Barber Collected songs* — Schirmer)
BARBER, S. *The desire for hermitage* No 10 from *Hermit songs* Op. 29 (*Samuel Barber Collected songs* — Schirmer)
BAULD, A. *Banquo's buried* (Novello)
BRITTEN, B. *Phædra* Op. 93 (Faber)
BRITTEN, B. *I know a bank* from *A midsummer night's dream* Op. 64 (*Britten Opera arias: Mezzo-soprano* — Boosey and Hawkes)
BRITTEN, B. *Give him this orchid* (recitative) and *Flowers bring to ev'ry year the same perfection* (aria) from *The rape of Lucretia* Op. 37 (*Britten Opera arias: Mezzo-soprano* — Boosey and Hawkes)
BRITTEN, B. *A charm of lullabies* Op. 41 (Boosey and Hawkes)
EDWARDS, R. *Maninya 5* (Universal)
FALLA, M. de. *7 canciones populares españolas* (Eschig)
GERHARD, R. *6 chansons populaires francaises* (Boosey and Hawkes)
HEGGIE, J. *The trouble with trebles in trousers* (*Faces of love: The songs of Jake Heggie* Book 3 — Hal Leonard)
KOEHNE, G. *Three poems of Byron* (AMC)
MENOTTI, G. *Ah Michele don't you know* from *The saint of Bleecker Street* (Schirmer)
MONTSALVATGE, X. *Canciones negras* (Peermusic)
SCHWARTZ, S. *Meadowlark* from *The baker's wife* (*Baker's wife selections* — Hal Leonard)
ZANDONAI, R. *Mistero* and *Notte di neve* from *6 lyrics* (Masters Music)
ZEMLINSKY, A. *6 Gesänge* Op. 13 (Classical Vocal Reprint)

Tenor

BERG, A. *Nacht* No 1 from *Sieben frühe Lieder* (Universal)
BERG, A. *Die Nachtigall* No 3 from *Sieben frühe Lieder* (Universal)
BERG, A. *Sommertage* No 7 from *Sieben frühe Lieder* (Universal)
BARBER, S. *Outside this house* from *Vanessa* (*American aria anthology: Tenor* — Schirmer)
BRITTEN, B. *Heaven helps those who help themselves* from *Albert Herring* Op. 39 (Boosey and Hawkes)
BRITTEN, B. *Villes* No 2 and *Marine* No 5 from *Les illuminations* Op. 18 (Boosey and Hawkes)
BRITTEN, B. *The choirmaster's burial* No 5 from *Winter words* Op. 52 (Boosey and Hawkes)
BRITTEN, B. *Let the florid music praise!* No 1 from *On this island* Op. 11 (Boosey and Hawkes)
BRITTEN, B. *Nocturne* No 4 from *On this island* Op. 11 (Boosey and Hawkes)
BUTTERLY, N. *Frogs* (Wirripang)
BUTTERWORTH, G. *Six songs from A Shropshire lad* (*A Shropshire lad and other songs* — Stainer and Bell)
COPLAND, A. *Pastorale* (*Copland Art songs and arias* — Boosey and Hawkes)
HOIBY, L. *Caliban's aria* (*Be not afeared*) from *The tempest* (*The American aria anthology: Tenor* — Schirmer)
HOIBY, L. *The serpent* from *6 songs for Leontyne* (*Songs for Leontyne* — Peermusic)
POULENC, F. *Tu vois le feu du soir* No 1 from *Miroirs brûlants* Schmidt 98 (Salabert)
ROREM, N. *Alleluia* (*Rorem 50 collected songs* Volume 3 — Boosey and Hawkes)

Baritone and Bass-baritone

BARBER, S. *I hear an army* No 3 from *Three songs* Op. 10 (*Samuel Barber Collected songs* — Schirmer)
BARBER, S. *Mélodies passagères* (*Samuel Barber Collected songs* — Schirmer)
BRITTEN, B. *When my cue comes, call me* ('Bottom's dream') from *A midsummer night's dream* Op. 64 (*Britten Opera arias: Bass-baritone* — Boosey and Hawkes)
BRITTEN, B. *Look! Through the port comes the moonshine astray* from *Billy Budd* Op. 50 (*Britten Opera arias: Bass-baritone* — Boosey and Hawkes)
BUTTERWORTH, G. *Six songs from A Shropshire lad* (*A Shropshire lad and other songs* — Stainer and Bell)
CHANLER, T. *Eight epitaphs* (Boosey and Hawkes)
FINZI, G. *Summer schemes* No 1 from *Earth and air and rain* Op. 15 (*Finzi Collected songs: Medium/low* — Boosey and Hawkes)
GROSS, E. *Epitaph on Holy Willie* (AMC)
IVES, C. *The Housatonic at Stockbridge* (*Ives 114 songs* — Peermusic)
IVES, C. *Nov. 2 1920* (*Ives 114 songs* — Peermusic)
IVES, C. *From 'The swimmers'* (*Ives 114 songs* — Peermusic)
KOEHNE, G. *Three poems of Byron* (AMC)
MONTSALVATGE, X. *Canciones negras* (Peermusic)
MOORE, D. *Warm as autumn light* from *The ballad of Baby Doe* (*American aria anthology: Baritone/bass* — Schirmer)
WEILL, K. *Let things be like they always was* from *Street scene* (*American aria anthology: Baritone/bass* — Schirmer)
ZANDONAI, R. *Mistero* and *Notte di neve* from *6 lyrics* (Masters Music)
ZEMLINSKY, A. *6 Gesänge* Op. 13 (Classical Vocal Reprint)

Section II. General knowledge

Singing (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Singing (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'List structure', 'Minimum age recommendations', 'Manual list entries' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Memory (Technical work)', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Preliminary, Grades 1 and 2 – Candidates must select one work from List A, and two from List B in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Grades 3 and 4 – Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE)	6210

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE)	6211

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE)	6212

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE)	6213

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE)	6214

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE)	6215

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE)	6216

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE)	6217

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE)	6218

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

Singing for Leisure

. . . well-known classics to contemporary standards

Singing for Leisure (Comprehensive)

Aim

The Singing for Leisure syllabus has the following aims:

- To offer a structured and systematic progression of vocal study with an emphasis on a broad range of popular repertoire,
- To encourage candidates studying popular repertoire to work towards technical and artistic goals, and
- To provide candidates studying popular repertoire with an established system of assessment and recognition of achievement from an internationally-recognised body.

This syllabus culminates with a Certificate of Performance.

This syllabus allows singers to explore popular repertoire including well-loved classics, folk songs, jazz styles, songs from musical theatre and film, and contemporary popular songs. The range of repertoire and open choice allows candidates and teachers to select songs appropriate to age, gender, and vocal and emotional development.

Structure of the syllabus

The syllabus comprises Preliminary to Certificate of Performance as follows:
Level 1: Preliminary to Grade 4
Level 2: Grade 5 to Certificate of Performance

Certificate of performance

The Certificate of Performance is included in the Singing for Leisure syllabus and is the capping examination for Level 2. Details of the requirements for this Certificate can be found in this syllabus.

Technical Work is not required for the Certificate of Performance. Section III comprises only General Knowledge for the Certificate of Performance. Aural Tests and Sight Reading are not examined in the Certificate of Performance.

Recommended pre-entry standards apply to the Certificate of Performance. For further information, see Regulation 19(d) in the front section of this Manual.

Additional requirements

In Singing for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to complete any grade or the Certificate of Performance.

Technical work

All Technical work is set out in the AMEB publication *Singing Technical Work Book* (1997 revised edition). There is no specific 'Singing for Leisure' Technical Work Book. Technical Work is not required to be performed from memory. Keys of all Technical Work should be chosen to suit the candidate's voice. Technical Work is examinable from Preliminary to Grade 8. There is no Technical Work requirement for the Certificate of Performance. Technical Work should be performed with:

- Appropriate posture and comfortable stance to maximise vocal control
- Purity and evenness of tone over the whole range
- Deep diaphragmatic breathing with quiet intake of breath
- Thoughtful and expressive phrasing

Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire. Candidates must provide a copy of the music performed during the examination for the use of the examiner.

Own choice

This syllabus allows candidates to select songs for presentation at examination. The following requirements apply to the selection of Own Choice works.

Preliminary to Grade 8

Songs presented under Own Choice may include the student's own composition or arrangement. The teacher and student are responsible for ensuring that the Own Choice song meets a standard appropriate to the grade. No prior AMEB approval is required, but a copy of the song must be brought to the examination for use by the examiner.

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

Certificate of performance

Candidates are required to present:

- A minimum of four works, one of which may be an item of Own Choice. See specific requirements for Certificate of Performance.

Time allowed for examinations

Grade	Exam time	Performance guide
Preliminary	10 mins	7 mins
Grade 1	12 mins	8 mins
Grade 2	14 mins	10 mins
Grade 3	15 mins	11 mins
Grade 4	16 mins	12 mins
Grade 5	20 mins	15 mins
Grade 6	25 mins	19 mins
Grade 7	30 mins	22 mins
Grade 8	35 mins	24 mins
Certificate of Performance	40 mins	20–30 mins

As a guide, the total performance time of songs should not exceed the suggested times above. It is permissible to shorten songs in order to achieve this time frame. For example, refer to Strophic Songs below.

Age limits

No age limits apply to this syllabus. Candidates and teachers are reminded of the care and responsibility to be taken regarding the

suitability of the voice to the grade being undertaken and for the objectives of each level to be met. For this reason, the following recommended minimum ages for each grade are:

Level 1	**Age**
Preliminary	10 years
Grade 1	11 years
Grade 2	12 years
Grade 3	13 years
Grade 4	14 years

Level 2	**Age**
Grade 5	15 years
Grade 6	16 years
Grade 7	17 years
Grade 8	18 years
Certificate of Performance	19 years

Accompaniment

If the chosen work has a written accompaniment, then that work must be performed with that accompaniment during the examination (see Regulation 24). An acoustic piano or other suitable accompaniment may be used. AMEB will not provide electric/electronic pianos for use in examination, but teachers who offer their studios for use in examination may make use of their own instruments as accompaniment for Singing for Leisure examinations. Information on the minimum requirements for digital pianos can be found in the piano syllabus contained in this Manual.

Backing tracks

Candidates may use backing tracks as a form of accompaniment in examination. Where candidates wish to use backing tracks, it is the responsibility of the candidate to provide and operate suitable equipment for such performances. AMEB will not provide facilities, such as CD players, for the use of backing tracks.

Performance of Prescribed songs

Examiners may at their discretion hear the whole or any portion of the prescribed songs presented for examination.

Language

Candidates are encouraged to use the original language of items chosen. However, it is acceptable to perform songs originally texted in languages other than English in English for examination.

Strophic songs

In the case of multi-versed strophic songs (especially folk songs), candidates entering for a Level 1 examination will not be expected to sing the entire text. In consideration of the time limits, candidates are free to select three appropriate verses.

Arrangements

Editions are mentioned as a guide to the required arrangement. Other editions of the same arrangement may be used. A copy of the song must be brought to the examination for use by the examiner.

Repertoire

The repertoire for each Grade presents a wide selection of songs to cater for all age groups, making it easy to find repertoire that is both interesting and appropriate to all candidates, regardless of age or experience.

Music downloaded from the internet

Candidates may use music downloaded from the Internet provided that the use of that music does not contravene the requirements of copyright legislation in Australia.

Keys

The keys of songs may be changed in order to accommodate the gender and vocal range of the performer, or to protect the voice from strain. Candidates should be aware that varying widely from the original key may result in a loss of stylistic tone, vitality and excitement that is integral to some songs.

Improvisation

No additional credit will be allocated for any improvisation. However, individual interpretation and variation when stylistically appropriate is encouraged as part of developing the vocalists' musical skills and artistry.

Aural tests, Sight-reading tests and General knowledge

Please refer to 'Test Requirements for Candidates in Practical Examinations' in the front section of this Manual.

General repertoire

The following list of general repertoire publications are suggestions for general reference and may be a source of Own Choice repertoire.

100 Years Of Popular Music: Millenium Edition, 2000 Edition (All Music Publishing).
7 Super Hits: Movies, Chart Toppers, Motown (Hal Leonard).
All Women Jazz (IMP).
Andrea Bocelli: Anthology (All Music Publishing).
Best of Recital Songs (All Music Publishing).
Budget Books Series: Jazz Standards, Love Songs, Pop/Rock (T).
Charlotte Church: Enchantment (Chester).
Contemporary Disney (IMP).
*Great Soprano Aria*s (Kevin Mayhew).
Great Tenor Arias (Kevin Mayhew).
Kids Broadway Songbook (Hal Leonard).
Selections from *Innocent Eyes* (Wise).
The Best of Eva Cassidy (IMP).
The Big Book of Children's Movie Songs (Hal Leonard).
The Big Book of Jazz (Hal Leonard).
The Illustrated Treasury of Disney Songs (Hal Leonard).
The Singer's Musical Theatre Anthology: Bass/Baritone, Tenor, Mezzo/Belter, Soprano, Volumes 1, 2 and 3.
The Teens Musical Theatre Collection: Young Men's Edition, Young Women's Edition (Hal Leonard).
Twenty-Four Italian Songs and Arias (Hal Leonard).
Ultimate Movie Showstoppers (Warner).
Voice of an Angel: Charlotte Church (Wise).

Publications

The following publications may be used as reference books when preparing candidates for this syllabus.

BAXTER, M. *The Rock'n'roll Singers Survival Manual* (Hal Leonard).
CHAPMAN, J. *Singing and Teaching: A Holistic Approach to Classical Singing* (Plural).
GRAYDEN, D. *The Mind Behind the Voice.*
GREEN, S. *Broadway Musicals Show by Show* (Hal Leonard).
HOWARD, E. and AUSTIN, H. *Born to Sing; Complete Voice Training* (Vocal Power Institute USA).
LINKLATER, K. *Freeing the Natural Voice* (Drama Book Publishers NY).
LYONS, J. and STEVENSON, L. *Principles of Pop Singing* (Macmillan USA).
PALMER, T. *All You Need Is Love: The Story of Popular Music* (Grossman).
PHILLIPS, K. *Teaching Kids To Sing* (Schirmer).
RIGGS, S. *Singing for the Stars* (Alfred).
SALAMAN, E. *Unlocking Your Voice: Freedom to Sing* (Gollanz).
SATALOFF, R. *Professional Voice: The Science and Art of Clinical Care* (Raven Press NY).

THURMAN, L. and WELCH, G. *Bodymind and Voice: Foundations of Voice Education* (National Centre for Voice and Speech).
WORMHOUDT, P. *Building The Voice As An Instrument* (William Penn College).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to sing musically with aural awareness, and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Well-balanced stance and appropriate posture
- Developing breath management
- Rhythmic precision
- Clear tone
- Clean note attack and even *legato*
- Clear articulation of vowels and consonants
- Accuracy of intonation and consistency of pitch
- Accuracy in performance of all Technical Work within the suggested tempo range

Section II. Songs

Candidates are required to present either:
- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

Through a well-balanced programme of three songs, candidates are required to demonstrate:
- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Developing breath management
- Clear tone and clean note attack
- Rhythmic precision
- Accuracy of intonation and consistency of pitch
- An even *legato*
- Clear diction
- Performance of each song within the suggested tempo range
- Appropriate style and phrasing
- Expressive interpretation of music and text. Use of the original language of texts is encouraged

Section III. Aural tests or Sight-reading; General knowledge

The candidate will choose either Aural Tests *or* Sight Reading. General Knowledge is compulsory for all grades.

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural Tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

PRELIMINARY 01840

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.
All of the following Technical Work is to be prepared.

Scales

No 1, page 7.

Section II. Songs

Candidates are required to present either:
- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book:**
BOCK, J. Matchmaker.
COLE, N. and MILLS, I. Straighten Up and Fly Right.
FLIES, B. Cradle Song.
JONES, I. It Had To Be You.
RODGERS, R. My Favourite Things.
SCHÖNBERG, C. Castle on a Cloud.
SHAW, M. Cuckoo.
STROUSE, C. Maybe.
TRADITIONAL arr. TKACH. Turtle Dove.
VANDA, H. and YOUNG, G. Love is in the Air.
WILLIAMS, P. and ASCHER, K. The Rainbow Connection.

AMEB Manual List:
ASHMAN, H. and MENKEN, A. Les Poissons from *The Teens Musical Theatre Collection* (Hal Leonard).
BLAKE, H. Walking in the Air from *The Snowman* (Faber).
BRAHMS, J. Die Nachtigall (The Nightingale) from *Art of Song, Grades 1–5*, Vol 1 (Peters).
DIAMOND, N. I'm A Believer from *7 Super Hits Movies* (EMI).
HEYMAN, E. and YOUNG, V. When I Fall In Love from *Essential Audition Songs for Male Vocalists – Timeless Crooners* (IMP).
HODGE, J. If I Had Words from *The Big Book of Children's Movie Songs* (Hal Leonard).
TRADITIONAL arr. LIN. Down In the Valley from *A World of Folk Songs* (Encore Diva).
TRADITIONAL arr. PRATLEY. Scarborough Fair from *6 English Folk Songs* (Kevin Mayhew).
TURNER, J., PARSONS, G. and CHAPLIN, C. Smile from *Nat King Cole 5 Unforgettable Songs* (EMI).
WINE, T. and BAYER-SAGER, C. A Groovy Kind of Love from *100 years of Popular Music the Millenium Edition* (IMP).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 1 01841

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

No 3, page 7.

Exercises

No 5, page 7.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book:**

ARLEN, H. Stormy Weather.
GALDSTON, P., LIND, J. and WALDMAN, W. Save The Best For Last.
JENNINGS, W. and CLAPTON, E. Tears in Heaven.
KING, C. You've Got a Friend.
MAC, S., HECTOR, W. and BLACK, D. It's The Heart That Matters Most.
NASH, J. I Can See Clearly Now.
RODGERS, R. arr. NEVIN. Edelweiss.
SCHARF, W. Ben.
SCHUMANN, R. Der Abendstern.
SIMON, L. The Girl I Mean to Be.
TRADITIONAL arr. COOK. The Little Horses.
TRADITIONAL arr. SMITH. Amazing Grace.

AMEB Manual List:

COOLEY, E. and DAVENPORT, J. Fever from *100 years of Popular Music Millenium Edition* (IMP).
HARRIS, J. Don't Know Why from *Norah Jones – Come Away With Me* (Hal Leonard).
HART, L. and RODGERS, R. You Took Advantage of Me from *Singers Book of Jazz Standards Womens Ed* (Hal Leonard).
LEVEN, M. Cruella De Vil from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
LLOYD WEBBER, A. Whistle Down the Wind from *Making the Grade, Grade 4–5 Voice* (Chester).
PREVERT, J. and KOSMA, J. Autumn Leaves from *The Best of Eva Cassidy* (IMP).
OVERSTREET, P. and SCHLITZ, D. When You Say Nothing At All from *100 Years of Popular Music The Millenium Edition* (IMP).
SCHUMANN, R. Kinderwacht (Children's Watch) from *Art of Song, Grades 1–5*, Vol 2 (Peters).
TRADITIONAL arr. LATHAM and LANNING. Morning has Broken from *Making the Grade, Grades 4–5 Voice* (Chester).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 2 01842

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales and arpeggios

Nos 2 and 4, page 7.

Exercises

No 6, page 7.

Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book:**

BACHARACH, B. Raindrops Keep Fallin' On My Head.
BART, L. Where is Love?
BRAHMS, J. Wiegenlied.
ELLINGTON, D. It Don't Mean a Thing if It Ain't Got That Swing.
GERSHWIN, G. and GERSHWIN, I. I Got Rhythm.
HOLLAND, D. At Evening.
HOLLAND, D. Listen To the Rain.
KING, B., LEIBER, J. and STOLLER, M. Stand By Me.
TRADITIONAL arr. GALLAGHER. The Water Is Wide.
WALLER, T. and BROOKS, H. Ain't Misbehavin'

AMEB Manual List:

ASHMAN, H. and MENKEN, A. Part of your World from *Solos from Musicals for Kids* (Hal Leonard) OR *The Illustrated Treasury of Disney Songs* (Hal Leonard).
CHARNIN, M. and STROUSE, C. It's the Hard Knock Life from *Kids Broadway Songbook* (MPL).
GARTLIN, G. The Lilac Tree from *Easy Songs for the Beginner Soprano* (Schirmer).
GORDON, I. Unforgettable from *Nat King Cole Five Unforgettable Songs* (EMI).
HOLLAND, D. Lullaby from *Australian Poems Set to Music* (EMI).
LEEK, S. Monkey and Turtle from *Songs from Australia* (Wirripang).
LLOYD WEBBER, A. and RICE, T. Pilate's Dream from *The Singer's Musical Theatre Anthology – Baritone Bass*, Vol 2 (Hal Leonard).
MENKEN, A. and RICE, T. A Whole New World from *Contemporary Disney* (Hal Leonard).
MENKEN, A. and SCHWARTZ, S. God Help The Outcasts from *Teens Musical Theatre Collection Young Women's Edition* (Hal Leonard).
NEWMAN, R. When She Loved Me from *Contemporary Disney* (Hal Leonard).
RYAN, N. and RYAN, R. May It Be from *7 Super Hits Movies* (EMI).

SATIE, E. and BABENIA, S. arr. COOKE. From My First Moment from *Charlotte Church Enchantment* (Chester).
SCHUBERT, F. Morgengrüss (Morning Greeting) from *Schubert Songs for Soprano or Tenor*, Vol 1 (Kevin Mayhew).
TRADITIONAL arr. PRATLEY. Early One Morning from *6 English Folk Songs* (Kevin Mayhew).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 3 01843

Assessment guidelines
- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales and arpeggios
Nos 1, and 3a or 3b, page 8.

Exercises
Nos 4 and 6, page 9.

Section II. Songs
Candidates are required to present either:
- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book**
CARMICHAEL, H. Georgia On My Mind.
LOESSER, F. If I Were a Bell.
McLACHLAN, S. Angel.
RUIZ, P. Sway.
SCHWANDT, W. and ANDREE, F. Dream a Little Dream of Me.
STYNE, J. Diamonds Are a Girl's Best Friend.
STROUSE, C. Tomorrow.
SUMNER, G. Fields of Gold.
THOMAS, K. Carrickfergus.

AMEB Manual List:
ASHMAN, H. and MENKEN, A. Beauty and the Beast from *Solos from Musicals for Kids* (Hal Leonard).
BATT, M. Bright Eyes from *100 Years of Popular Music the Millenium Edition* (IMP).
COOKE, E. Two Marionettes from *Easy Songs for the Beginning Soprano* (Schirmer).
DENZA, L. Funiculì Funiculà from *World's Favourite Italian Music Songs, Dances and Arias* (Ashley Publication).
GILBERT, W. and SULLIVAN, A. When I Was A Lad from *Teen's Musical Theatre Collection Young Men's Edition* (Hal Leonard).
JOEL, B. Uptown Girl from *100 Years of Popular Music 2000* (IMP).
LERNER, A. and LOEWE, F. Almost Like Being In Love from *All Women Cabaret* (IMP).
NELSON, W. Crazy from *Budget Books Love Songs* (Hal Leonard).
NEWMAN, R. You've Got A Friend In Me from *Contemporary Disney* (Hal Leonard).
SCHUBERT, F. Wiegenlied (Cradle Song) from *The Art of Song* (Grades 1–5), Vol 2 (Peters).
SHORTEN, G. Out Of Reach from *100 Years of Popular Music 2000* (IMP).
TRADITIONAL arr. VINCENT. Golden Slumbers from *Easy Songs for the Beginning Soprano* (Schirmer).
TRADITIONAL arr. PRATLEY. The Leprechaun from *6 Irish Folk Songs* (Kevin Mayhew).
TROUP, B. Route 66 from *The Big Book of Jazz* (Hal Leonard).
VINE, C. Love Me Sweet from *Songs from Australia* (Wirripang).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 4 01844

Assessment guidelines
- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

Section I. Technical work
Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales and arpeggios
Nos 1, 2 and 4, page 10.

Exercises
No 5a or 5b, page 10.
Nos 8 and 9, page 11.

Section II. Songs
Candidates are required to present either:
- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book**
ARMSTRONG, D. and HERMAN, P. Thank You.
BERNSTEIN, L. Somewhere.
GERSHWIN, G. Love Is Here To Stay.
GIORDANI, G. Caro mio ben (My Dear Beloved).
HOWARD, B. Fly Me To The Moon.
JENNINGS, W. One Day I'll Fly Away.
LLOYD WEBBER, A. Close Every Door.
MENDELSSOHN(-BARTHOLDY), F. Auf Flügeln des Gesanges (On the Wings of Song).
RODGERS, R. I Cain't Say No.
RODGERS, R. Sixteen Going On Seventeen.
SCHÖNBERG, C. Empty Chairs at Empty Tables.
WILDHORN, F. Someone Like You.

AMEB Manual List:
BERGMAN, A., BERGMAN, M. and HAMLISCH, M. The Way We Were from *Essential Audition Songs for Male Vocalists – Timeless Crooners* (IMP).
EBB, F. and KANDER, J. When You're Good To Mama from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. Nice Work If You Can Get It.
GILBERT, W. and SULLIVAN, A. The Pirate King from *Teen's Musical Theatre Collection Young Men's Edition* (Hal Leonard).
LOESSER, F. Adelaide's Lament from *Musical Theatre Anthology for Teens Young Women's Edition* (Hal Leonard).
LULLY, J. Bois Épais (All Your Shades) from *Bass Songs* (Boosey and Hawkes).
MAYFIELD, C. People Get Ready from *The Best of Eva Cassidy* (IMP).
MENKEN, A. and SCHWARTZ, S. Colors of the Wind from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
NOWELS, R. and ALEXANDER, G. Life Is A Rollercoaster from *100 years of Popular Music 2000* (IMP).
PITCHFORD, D. and SNOW, T. Let's Hear It for the Boy from *Budget Books Pop/Rock Songs* (Hal Leonard).
SCHUBERT, F. Heidenröslein (Little Wild Rose) from *Easy Songs for Beginning Singers* (Hal Leonard).
SHORE, H. In Dreams from *The Breaking of the Fellowship* (Warner).
SONDHEIM, S. I Remember from *The Singer's Musical Theatre Anthology*, Vol 3 (Hal Leonard).
SONDHEIM, S. and BERNSTEIN, L. Somewhere from *Charlotte Church Enchantment* (Chester).
TRADITIONAL arr. SEAMAN. Danny Boy from *Voice of an Angel Charlotte Church* (Wise).
TRADITIONAL arr. O'LEARY. Moreton Bay from *Songs from Australia* (Wirripang).
TRADITIONAL arr. BATEMAN. Simple Gifts from *Lesley Garrett Song Collection* (Chester).
WILLSON, M. Till There Was You from *The Singer's Musical Theatre Anthology,* Vol 1 (Hal Leonard).

Section III. Aural tests or Sight-reading; General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO CERTIFICATE OF PERFORMANCE

Objectives

At the completion of Level 2 students will be able to sing musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

Section I. Technical work

The candidate is required to demonstrate:
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Rhythmic precision
- Clear and even tone throughout the range
- Clean note attack and even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch
- Ability to control dynamics as specified
- Accuracy in performance of all Technical Work
- Performance of the Technical Work with fluency within the suggested tempo range

Please note that Technical work is not required for the Certificate of Performance.

Section II. Songs

In Grades 5 to 8, candidates are required to present either:
- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

In the Certificate of Performance, candidates are required to present:
- A minimum of four songs, all from the Manual List, OR
- One Own Choice work only, plus a minimum of three songs from the Manual List. Candidates may choose an Own Choice song from the Associate Singing Syllabus. A copy of the Own Choice song must be brought to the examination for use by the examiner.

For further information, please refer to the Certificate of Performance syllabus.

Candidates are required to demonstrate:
- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Rhythmic precision
- Accuracy of intonation and consistency of pitch
- Clear tone and clean note attack
- Even *legato*
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear diction
- Accuracy in performance of all songs
- Performance of each song within the suggested tempo range
- Expressive interpretation of music and text. At Level 2, use of the original language of texts is encouraged.
- Stylistically appropriate use of a range of vocal qualities

Section III. Aural tests or Sight-reading; General knowledge

The candidate will choose either Aural Tests *or* Sight Reading in Grade 5 to Grade 8 examinations. General Knowledge is compulsory for all grades and the Certificate of Performance.

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'Test Requirements for Candidates in Practical Examinations – Aural Tests' in the front section of this Manual.

Sight-reading

The candidate is required to demonstrate:
- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

General knowledge

The ability to answer questions according to the guidelines set out in General Knowledge Tests in 'Test Requirements for Candidates in Practical Examinations' (see front section of this Manual).

GRADE 5 01845

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

Nos 1, 2, 3 and 4, page 12.

Arpeggios

No 6, page 12.

Exercises

Nos 7 and 9, page 13.

Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

ADAMS, B. and VALLANCE, J. Heaven from *7 Super Hits Chart Toppers* (Hal Leonard).
BACHARACH, B. and DAVID, H. I Say A Little Prayer from *Budget Books Movie Songs* (Hal Leonard).
BART, L. As Long As He Needs Me from *Musical Theatre Anthology for Teens Young Women's Edition* (Hal Leonard).
BRECHT, B. and WEILL, K. Mack The Knife from *Essential Audition Songs for Male Vocalists—Timeless Crooners* (IMP).
EBB, F. and KANDER, J. Don't Tell Mama *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 1 (Hal Leonard).
EBB, F. and KANDER, J. Mister Cellophane from *The Singer's Musical Theatre Anthology Tenor*, Vol 3 (Hal Leonard).
FRANCK, C. Panis Angelicus from *Voice of an Angel Charlotte Church* (Chester).
GATES, D. If from *Budget Books Love Songs* (Hal Leonard).
GERSHWIN, G. and GERSHWIN, I. But Not For Me from *The Singer's Musical Theatre Anthology,* Vol 3, Mezzo (Hal Leonard) and *Definitive Jazz Collection* (Hal Leonard).
GILBERT, W. and SULLIVAN, A. Fair Moon, to Thee I Sing from *H.M.S. Pinafore.*
GILBERT, W. and SULLIVAN, A. Frederick's Aria from *Audition Songs for Male Singers*, Vol 2 (All Music Publishing).
GOODREM, D., DIOGUARDI, K. and ROGERS, J. Predictable from *Selections from Innocent Eyes* (Wise).
HAMMERSTEIN II, O. and KERN, J. Can't Help Lovin' Dat Man from *Charlotte Church Enchantment* (Chester).
HAMMERSTEIN II, O. and RODGERS, R. If I Loved You from *Charlotte Church Enchantment* (Chester).
HARBURG, E. and ARLEN, H. Over The Rainbow from *Best Songs Ever* (Hal Leonard).
HARRHY, E. An Australian Lullaby (All Music Publishing).
HART, C. and LLOYD WEBBER, A. Wishing You Were Somehow Here Again from *Lesley Garrett Song Collection* (Chester).
HARTY, H. and O'BYRNE, C. arr. SMITH. A Lullaby from *Voice of an Angel Charlotte Church* (Chester).
MALE, J. The Day you went Away from *Best of Australian Hot Hits*, Vol 1 (Music Sales).
MOZART, W. Voi, che sapete (You Who Know) from *The Best Opera Album In the World Ever* (Chester).
PERGOLESI, G. Se tu m'ami (If You Love Me) from *Twenty Four Italian Songs and Arias* (Schirmer).
ROSE, B., HARBURG, E. and ARLEN, H. It's Only A Paper Moon from *Ladies of Song* (Hal Leonard).
SCHUBERT, F. An Sylvia (To Sylvia) Op. 106 No 4 from *Schubert Selected Songs* (Peters).
SONDHEIM, S. Broadway Baby from *Theatre Songs for Women* (Hal Leonard).
WARREN, D. Because You Loved Me from *The Divas Collection* (Warner).
WARREN, D. How Do I Live from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
WILDER, M. and ZIPPEL, D. Reflection from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
WITHERS, B. Ain't No Sunshine from *The Best of Eva Cassidy* (IMP).
WONDER, S. Superstition from *7 Super Hits Motown Songs* (Hal Leonard).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 6 01846

Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales

Nos 1, 2, 3 and 4, page 14.

Arpeggios

No 7, page 14.

Exercises

Nos 8 and 11, page 15.

Section II. Songs

Candidates are required to present either:
- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

ADAMS, B., LANGE, R. and KAMEN, M. Every Thing I Do, I Do It For You from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
BERLIN, I. Blue Skies from *The Best of Eva Cassidy* (IMP).
BURKE, J. and GARNER, E. Misty from *Ladies of Song* (Hal Leonard) and *Definitive Jazz Collection* (Hal Leonard).
EBB, F. and KANDER, J. Maybe This Time from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).
GAYE, M., HUNTER, I. and STEVENSON, W. Dancing In The Street from *7 Super Hits Motown* (Hal Leonard).
GERSHWIN, G. and GERSHWIN, I. I Got Plenty O' Nuttin' from *Porgy and Bess.*
GILBERT, W. and SULLIVAN, A. The Sun, Whose Rays are All Ablaze from *The Mikado.*
GRAGNANIELLO, E. O Mare E Tu (Oh, the Sea and You) from *Andrea Bocelli Anthology* (Sugar).
HANDEL, G. Care Selve from *Best of Recital Songs* (All Music Publishing).
KOEHLER, T. and ARLEN, H. Ill Wind from *Budget Books Jazz Standards* (Hal Leonard).
LLOYD WEBBER, A. Pie Jesu from *Voice of an Angel Charlotte Church* (Wise).
MANNING, D. Even when I'm Sleeping from *Australian Hot Hits*, Vol 4 (Music Sales).
PERRY, L. Beautiful from *7 Super Hits Chart Toppers* (Hal Leonard).
SCARLATTI, A. Le Violette from *24 Italian Songs and Arias of the 17th and 18th Centuries* (Schirmer).
SCHÖNBERG, C. On My Own from *Teen's Musical Theatre Collection Young Women's Edition* (Hal Leonard).
SCHÖNBERG, C. Bring Him Home from *Audition Songs for Male Singers*, Vol 2 (Wise).
SCHUBERT, F. Lied der Mignon (Mignon's song) from *Schubert Songs for Soprano or Tenor* (Kevin Mayhew).
SCHUBERT, F. An die Musik (To Music) from *Best of Recital Songs* (All Music Publishing).
SCHUMANN, R. Die Lotosblume (The Lotus Flower) from *50 Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* (Schirmer).
SONDHEIM, S. No One Is Alone from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).
SONDHEIM, S. Not While I'm Around from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).
WALKER, A. They Call it Stormy Monday from *The Best of Eva Cassidy* (IMP).
WARREN, D. Can't Fight The Moonlight from *100 years of Popular Music* (IMP).
WILLIAMS, R. and CHAMBERS, G. Feel from *100 years of Popular Music 2000* (IMP).
ZELLER, C. Don't Be Cross from Der Obersteige from *Lesley Garrett Song Collection* (Chester).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 7 01847

Assessment guidelines
- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text.

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales
Nos 1, 2, 3 and 4, page 16.

Arpeggios
No 5, page 16.

Exercises
Nos 8 and 13, page 17.

Section II. Songs

Candidates are required to present either:
- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:

ANDERSSON, B., RICE, T. and ULVAEUS, B. Anthem from *The Singer's Musical Theatre Anthology Tenor*, Vol 2 (Hal Leonard).
BOLTON, M. and JAMES, D. How Am I Supposed To Live Without You from *Budget Books Love Songs* (Hal Leonard).
COWARD, N. Don't Put Your Daughter On the Stage, Mrs Worthington from *The Actor's Songbook Men's Edition* (Hal Leonard).
DAVID, H. and BACHARACH, B. Alfie from *Budget Books Jazz Standards* (Hal Leonard).
GERSHWIN, G. and GERSHWIN, I. Someone to Watch Over Me from *All Women Blues* (IMP).
GILBERT, W. and SULLIVAN, A. Tis Done! I am a Bride from *Yeomen of the Guard.*
GOBLE, G. Please Don't Ask Me from *Australian Hot Hits*, Vol 3 (Music Sales).
GOODREM, D., DIOGUARDI, K., BARLOW, G., KENNEDY, E. and ROGERS, J. Not Me, Not I from *Selections from Innocent Eyes* (Wise).
GORDON, M. and WARREN, H. At Last from *The Best of Eva Cassidy* (IMP).
HAMILTON, A. Cry Me A River from *Budget Books Jazz Standards* (Hal Leonard).
KLEBAN, E. and HAMLISCH, M. Nothing from *The Singers Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).
LERNER, A. and LOEWE, F. On The Street Where You Live from *Essential Audition Songs for Male Vocalists Broadway* (IMP).
LLOYD WEBBER, A., HART, C. and STILGOE, R. Think Of Me from *Teens Musical Theatre Collection Young Women's Edition* (Hal Leonard).
MASSER, M. and CREED, L. The Greatest Love Of All from *Value Songbooks: Pop & Rock Hits* (Alfred).
MORRISON, V. Moondance from *100 years of Popular Music Millenium Edition* (IMP).

MOZART, W. Abendempfindung (Thoughts At Eventide) from *Bass songs* (Boosey and Hawkes).
MOZART, W. Deh vieni alla finestra (Come to the Window) from *Celebrated Opera Arias for Baritone* (Music House).
NOVELLO, I. Waltz of My Heart.
PUCCINI, G. O Mio Babbino Caro (Oh, My Dear Daddy) from *Great Soprano Arias* (Kevin Mayhew).
SCHÖNBERG, C. Stars from *The Singers Musical Theatre Anthology – Baritone/Bass*, Vol 2 (Hal Leonard).
SCHUBERT, F. Ave Maria from *Best of Recital Songs* (All Music Publishing).
SCHUBERT, F. Der Schmetterling (The Butterfly) from *Schubert Songs for Soprano and Tenor*, Vol 1 (Kevin Mayhew).
TRENT, C. and LASRY, A. Beyond The Sea from *100 Years of Popular Music the Millenium Edition* (IMP).
WHITFIELD, N. and STRONG, B. I Heard It Through The Grape Vine from *7 Super Hits Motown* (Hal Leonard).

Section III. Aural tests or Sight-reading; General knowledge

GRADE 8 01848

Assessment guidelines
- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text

Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

Scales
Nos 1, 2, 3 and 4, page 18.

Arpeggios
No 5, page 18.

Exercises
Nos 8 and 11, page 19.

Section II. Songs

Candidates are required to present either:
- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

AMEB Manual List:
AMOROSI, V., HOLDEN, M. and PARDE, R. Shine from *4 Hot Hits from Vanessa Amorosi* (Wise).
BACH, J.S. Sheep May Safely Graze from *Best of Recital Songs* (All Music Publishing).
BACH, J.S. and GOUNOD, C. Ave Maria (Hail Mary) from *Andrea Boccelli Anthology* (Sugar).
BEETHOVEN, L. van. The Song of the Flea from *Bass Songs* (Boosey and Hawkes).
DES'REE and ATACK, T. Kissing You from *Ultimate Movie Showstoppers* (Warner).
EBB, F. and KANDER, J. Cabaret from *The Singers Musical Theatre Anthology – Mezzo/Belter*, Vol 1 (Hal Leonard).
EBB, F. and KANDER, J. New York, New York from *All Woman Cabaret* (IMP).
GERSHWIN, G., GERSHWIN, I., DU BOSE, G. and HEYWARD, D. Summertime from *The Smash Broadway Collection* (Warner).
GILBERT, W. and SULLIVAN, A. Take A Pair of Sparkling Eyes from *Great Tenor Arias* (Kevin Mayhew).
GOFFIN, G., KING, C. and WEXLER, J. You Make Me Feel Like A Natural Woman from *Budget Books Love Songs* (Hal Leonard).
GOUNOD, C. Faites-Lui Mes Aveux from *Faust.*
HART, L. and RODGERS, R. The Lady Is A Tramp from *Budget Books Jazz Standards* (Hal Leonard).
JENNINGS, W. and HORNER, J. My Heart Will Go On from *100 Years of Popular Music Millennium Edition* (IMP).
MERCER, J. and CARMICHAEL, H. Skylark from *Budget Books Jazz Standards* (Hal Leonard).
NORMAN, M. and SIMON, L. Winter's On The Wing from *The Singer's Musical Theatre Anthology Tenor* (Hal Leonard).
PARTON, D. I Will Always Love You from *Divas' Collection* (Warner).
PUCCINI, G. Mi Chiamano Mimì (They Call Me Mimi) from *Great Soprano Arias* (Kevin Mayhew).
PURCELL, H. Dido's Lament from *Great Soprano Arias* (Kevin Mayhew).
SCHÖNBERG, C., MALTBY, R. Jr. and BOUBLIL, A. I'd Give My Life For You from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).
SCHWARTZ, S. and BABYFACE When You Believe from *The Big Book of Children's Movie Songs* (Hal Leonard).
SCHWARTZ, S. Corner Of the Sky from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).
SONDHEIM, S. The Ladies Who Lunch from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).
WILDHORN, F. and BRICUSSE, L. This Is The Moment from *Audition Songs for Male Singers*, Vol 2 (Wise).

Section III. Aural tests or Sight-reading; General knowledge

CERTIFICATE OF PERFORMANCE 01849

The Certificate of Performance is to be regarded as a culmination of the Singing for Leisure Syllabus. As the capping examination of Level 2, the Certificate of Performance is not equivalent to the Associate Diploma in Singing. Students may find the Certificate of Performance helpful in preparing for the Associate Diploma in Singing.

Assessment guidelines
- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Confident and convincing performance skills that display evidence of individual interpretation and a mastery of technical and stylistic aspects of the chosen songs, resulting in a holistic performance

Section I. Technical work

Technical Work is not required for the Certificate of Performance.

Section II. Songs

Candidates should prepare a programme of not fewer than 20 minutes and not more than 30 minutes, with a minimum of four songs to be presented as follows:

- A minimum of four songs, all from the Manual List, OR
- One Own Choice work only, plus a minimum of three songs from the Manual List. Candidates may choose an Own Choice song from the Associate Singing Syllabus. A copy of the Own Choice song must be brought to the examination for use by the examiner.
- Should additional songs be required to fulfil the minimum singing time of 20 minutes, they must be selected from the Manual List.

The Certificate of Performance examination programme is intended to be prepared as a musical performance. Candidates should consider:

- The concentration and stamina required to maintain an appropriate level of performance throughout the entire programme.
- Contrast – in order that a programme for performance maintain musical interest, it is necessary that the contrast of several music elements, such as tempo, key or tonality, period or style, music and expressive content, and technical challenge be considered in the selection of songs. Where at least three of these elements are demonstrated in the choice of songs, the programme will be deemed to be of sufficient musical interest.

Candidates should note that the performance will be assessed holistically, not just with regard to the specific difficulty of each piece. This includes a sense of professional presentation with attention to posture, appearance and appropriate performance conventions.

AMEB Manual List:

AHBEZ, E. Nature Boy from *100 Years of Popular Music Millenium Edition* (IMP).
BARBER, S. Sure On This Shining Night, Op. 13, No. 3.
BERNSTEIN, L., COMDEN, B. and GREEN, A. I Can Cook Too from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 2 (Hal Leonard).
BERNSTEIN, L. and SONDHEIM, S. Maria *from Audition Songs for Male Singers*, Vol 2 (Wise).
COREA, C., JARREAU, A. and MAREN, A. (I Can Recall) Spain from *The Big Book of Jazz* (Hal Leonard).
FIELDS, D. and KERN, J. The Way You Look Tonight from *Budget Books Jazz Standards* (Hal Leonard).
FLOTOW, F. von. M'Appari (Ah! So Pure) from *Martha.*
GILBERT, W. and SULLIVAN, A. Poor Wand'ring One from *The Singer's Musical Theatre Anthology – Soprano*, Vol 2 (Hal Leonard).
GLUCK, C. Che Farò Senza Euridice from *Orfeo.*
GOODREM, D. and MTAWARIRA, A. Born To Try from *Selection from Innocent Eyes* (Wise).
KEYS, A. Fallin' from *Songs in A Minor* (Hal Leonard).
LEHAR, F. On My Lips Every Kiss Is Like Wine from *Giuditta*.
LINZER, S. and WOLFERT, D. I Believe In You And Me from *Divas' Collection* (Warner).
LLOYD WEBBER, A. The Music Of The Night from *Audition Songs for Male Singers*, Vol 3 (Wise).
MERRIL, B. and STYNE, J. Don't Rain On My Parade from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).
MILLER, R. and MURDEN, O. For Once in My Life from *All Woman Cabaret* (IMP).
MOZART, W. Batti, Batti from *Don Giovanni*.
MOZART, W. In Diesen Heil'gen Hallen from *The Magic Flute.*
MOZART, W. Se Vuol Ballare from *The Marriage of Figaro.*
MOZART, W. Una Donna A Quindici Anni from *Così fan tutte.*
SCHÖNBERG, C., MALTBY, R. Jr. and BOUBLIL, A. Why God Why from *The Singer's Musical Theatre Anthology – Tenor*, Vol 2 (Hal Leonard).
SCHUMANN, R. Nachtlied (Night Song) from *Gateway to German Lieder* Book 2 (Alfred).
SEAL. Kiss From A Rose from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
SONDHEIM, S. and STYNE, J. Rose's Turn from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).
SONDHEIM, S. Being Alive from *The Singer's Musical Theatre Anthology – Tenor*, Vol 1 (Hal Leonard).
SONDHEIM, S. Pretty Women from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

Section III. General knowledge

Aural Tests and Sight Reading are not required for the Certificate of Performance.

Singing for Leisure (Repertoire)

Foreword

Repertoire exams are available for Level 1 and level 2, up to Grade 8, and provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Singing for Leisure (Comprehensive) (including grade books and manual list) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. No more than one Own Choice work may also be the candidate's own arrangement or composition. It is the responsibility of the candidate and their teacher to ensure that the Own Choice works chosen are appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Copies of Own Choice works are NOT required for use by examiners in Singing for Leisure (Repertoire) exams.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of the *Manual of Syllabuses* or syllabus download (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to the front section of the Singing for Leisure (Comprehensive) syllabus for further information under the headings of **Age limits**, **Accompaniment**, **Backing tracks**, **Language**, **Strophic songs**, **Arrangements**, **Repertoire**, **Music Downloaded from the Internet**, **Keys**, **Improvisation**, **General repertoire**, and **Publications**.

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Singing for Leisure (Comprehensive) syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Singing for Leisure (Comprehensive) syllabus (including Singing for Leisure grade book or manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6270

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 8 min.

GRADE 1 (REPERTOIRE) 6271

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 2 (REPERTOIRE) 6272

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 3 (REPERTOIRE) 6273

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 4 (REPERTOIRE) 6274

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Singing for Leisure (Comprehensive) syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Singing for Leisure (Comprehensive) syllabus (including Singing for Leisure grade book or manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire.

Additional requirements

In Singing for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6275

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min

GRADE 6 (REPERTOIRE) 6276

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 7 (REPERTOIRE) 6277

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 8 (REPERTOIRE) 6278

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.

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Musical Theatre

Musical Theatre (Comprehensive)

Foreword

Aim

The focus of this syllabus is to develop the vocal performance skills of musical theatre performers in the tradition of storytelling through song. Through a carefully graded programme of technical work and repertoire, this syllabus encourages the progressive acquisition of the musical and technical skills required by musical theatre performers in a variety of contexts. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

By the end of the syllabus, performers will be able to:

- deliver a commanding vocal performance with an authentic sense of individual expression and creativity;
- demonstrate a synthesis of voice, body and mind in a complete musical performance;
- demonstrate a superior connection to text and the nuances of language and meaning;
- create a sophisticated and layered characterisation that delivers dramatic complexity with ease and simplicity.

It is acknowledged that musical theatre is a multi-disciplinary art form with three main facets: music, drama and dance. While the examination criteria for this syllabus require aspects of characterisation and use of the body in a complete and integrated performance, the emphasis of this syllabus is on the musical and vocal performance skills of the performer. There are no separate or specific drama and dance requirements for AMEB Musical Theatre examinations.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Certificate of Performance
Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined Technical Work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 19(d) in the front section of the *Manual of syllabuses*.

Publications

This syllabus is supported by a series of grade books: *Musical Theatre Series 1* (AMEB, 2015), from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Musical Theatre Technical work* (AMEB, 2015), which contains all of the technical work and exercises for this syllabus, *Musical Theatre Sight-reading* (AMEB, 2015), which contains exercises in sight reading suitable to prepare candidates for this section of the examination, and *Musical Theatre Recorded accompaniments* (AMEB, 2015) from Preliminary to Grade 3. These Recorded accompaniments may be used for practice and examination purposes.

List Songs - number of songs to be presented

Candidates are required to present the following songs at examination in addition to any Technical work, Sight reading, Aural test, or General knowledge requirement:

LEVEL 1

Preliminary to Grade 4

Three songs. One song from each of Lists A, B, and C, in addition to any Extra list requirement (see *Extra lists* below).

LEVEL 2

Grade 5 and Grade 6

Three songs. One song from each of Lists A, B, and C, in addition to any Extra list requirement (see *Extra lists* below).

Grade 7 and Grade 8

Five songs. One song from each of Lists A, B, C, and D, and one further song chosen from any of lists A, B, C or D.

Certificate of Performance

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

LEVEL 3

Associate Diploma

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

Licentiate Diploma

Candidates should prepare a varied and balanced programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of lists A, B, C, and D. Additional songs

needed to fulfil the time requirement may be selected from any of these lists.

Extra Lists

Candidates are required to present two Extra list songs in addition to List songs for all grades from Grade 2 to Grade 6, both inclusive. Extra list selections should be songs sung by a character in a musical theatre show or film. For information on the expected standard of Extra list songs, please consult 'Extra lists' in the 'General requirements practical examinations' section at the front of the *Manual of syllabuses*.

For further information regarding the accompaniment of Extra list songs, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Listing of songs

If a song has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of songs that have not been arranged, volume and publisher citations or a web address where the edition may be located are given at the end of each entry. As musical theatre songs often exist in many different versions of varying difficulty, candidates must use the recommended edition or an edition of the song that presents an identical version. It is the responsibility of the candidate and their teacher to ensure that the correct version of the song is presented. In the case of works appearing on musicnotes.com, a catalogue number (for example MN0077629) has been supplied to clarify the version of the song required.

For further information, see 'General requirements practical examinations – Availability of material' in the front section of the *Manual of syllabuses*.

Examination conduct

Accompaniment

Where a List song has a piano accompaniment, the song must be presented in examination with that accompaniment. Similarly, where a technical work vocalise has a piano accompaniment, the vocalise must be presented in examination with that accompaniment. There is no requirement for Extra list songs to be accompanied.

For further information, see 'General requirements practical examinations – Accompanist' and Regulation 24 in the front section of the *Manual of syllabuses*.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 1 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the original '100%' or 'performance' tempo.

Presentation of Technical Work from memory

All of the Technical Work for this syllabus is printed in *Musical Theatre Technical work* (AMEB, 2015). The Technical work comprises a number of short technical exercises and one vocalise per grade (presented in High and Low versions from Grade 3 to Grade 8). The technical exercises may be read from the music in examination. The vocalise must be presented from memory in examination. For further information, see 'General requirements practical examinations – Technical Work' in the front section of the *Manual of Syllabuses*.

Presentation of List songs and Extra List songs from memory

The performance of songs from memory is considered an essential skill for a musical theatre performer. All List Songs and Extra List songs must be performed from memory throughout the entire syllabus, in accordance with standard musical theatre practice.

Transposition of songs

Technical exercises and Technical work vocalises may be transposed as instructed in *Musical Theatre Technical work* (AMEB, 2015). List songs and Extra List songs may be transposed by up to a tone higher or lower than the key in which they appear in the *AMEB Musical Theatre Series 1* grade books or in the editions specified in the Manual Lists.

Interpretation of songs – dynamics and articulations

There is generally very little written on the vocal scores of musical theatre songs specifying particular dynamics and articulations. Candidates are expected to work with their teachers on developing these details as appropriate to their interpretation of the song throughout the entire syllabus, from Preliminary to Licentiate.

Gender categories for repertoire

Much of the repertoire on this syllabus has been divided into categories labelled **'Ladies and gentlemen'** (no strong association with one gender), **'Ladies'** (originally written for a female character) and **'Gentlemen'** (originally written for a male character). These divisions have been made for the convenience of syllabus users. However, candidates may choose repertoire from any category, provided they are able to give an authentic and convincing performance. Minor alterations to the text (for instance, changing gendered pronouns) are permissible to this end.

Adult themes

The AMEB Musical Theatre syllabus was designed to appeal to candidates of a wide range of ages and with a broad variety of backgrounds. Some of the songs that appear in the Grade books and that are listed in the Manual Lists contain adult themes, including sexual references, drug references, descriptions of violence and use of offensive language. It is the responsibility of candidates and their teachers to select songs that are appropriate for a candidate's age and background.

Repeats, strophic songs and instrumental breaks

In general, repeats are not required for examination purposes. This includes exact repeats and those that use first- and second-time bars. Instructions such as *da capo al Fine/coda* and *Dal segno al Fine/coda* should be observed. Any exceptions to this in AMEB *Musical Theatre Series 1* are clearly marked.

In the case of strophic songs in which several verses are printed below the same notated music, only two verses are generally required. Candidates should aim to maintain the dramatic integrity of the song when selecting verses. Any exceptions to this in AMEB *Musical Theatre Series 1* are clearly marked.

Where necessary, the songs in *Musical Theatre Series 1* have been abridged to omit instrumental breaks. When singing songs on the Manual List, candidates may make judicious cuts to purely instrumental breaks in order to produce a more coherent performance in an examination context.

Introductory dialogue

Introductory dialogue in Musical Theatre songs on the Manual lists is optional. If a candidate chooses not to perform the dialogue, they may make judicious cuts to the piano introduction to reduce its length.

Use of sociolinguistic accents

A neutral accent is acceptable throughout the AMEB Musical Theatre syllabus, except in those cases where a particular sociolinguistic accent is written into the lyrics. If a candidate chooses to

sing in an accent other than their own, it must be an appropriate choice of accent for the song, and the singer must be able to perform it convincingly.

Additional requirements
Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations for Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 19b and 19c in the 'Regulations' section at the front of the *Manual of Syllabuses*.

Copies of songs to be provided
Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General requirements practical examinations – Photocopies' in the front section of the *Manual of Syllabuses*.

Timing of examinations
The time allotted for all examinations is fixed by Regulation 13. For further information, see 'Regulations' in the front section of the *Manual of Syllabuses*. Candidates and teachers should keep in mind the total time allowed for examinations when selecting List Songs.

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General literature

DeVenney, D.P. *The new Broadway song companion: an annotated guide to musical theatre literature by voice type and song style* (Lanham: Scarecrow Press, 2009)
Everett, W. and Laird, P. (eds), *The Cambridge companion to the musical* (Cambridge: Cambridge University Press, 2008)
Gänzl, K. and Lamb, A. *Gänzl's book of the musical theatre* (London: The Bodley Head, 1988)
Hischak, T. *The Oxford companion to the American musical: theatre, film and television*(Oxford; New York: Oxford University Press, 2008)
Kenrick, J. *Musical theatre: a history* (New York: Continuum, 2008)
Miller, S. *Strike up the band: a new history of musical theatre* (Portsmouth: Heinemann, 2006)
Mordden, E. *Anything goes: a history of American musical theatre* (New York: Oxford University Press, 2013)
Stempel, L. *Showtime: a history of the Broadway musical theater* (New York: W. W. Norton & Co., 2010)
Sundberg, J. *The science of the singing voice* (Dekalb: Northern Illinois University Press, 1987)

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1 students will be able to sing musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical work
- Performance of all Technical work within the suggested tempo range
- Performance of the grade's vocalise from memory
- Well-balanced stance and appropriate body alignment
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Clear articulation of vowels and consonants
- Accuracy of intonation and consistency of pitch
- Use of dynamics to support phrase shape and musical expression

Section II. Songs and Extra lists

Songs

Through a programme of songs drawn from the lists and performed from memory, the candidate is required to demonstrate:

- A developing focus and commitment sustained throughout the performance
- A developing sense of spontaneity, individuality and expression
- An emerging connection to text and the nuances of language and meaning
- A connection to the audience and an ability to tell a story truthfully
- An awareness of creating a character vocally and physically
- Performance of each song at an appropriate tempo
- Well-balanced stance and body alignment
- Breath support and control
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch appropriate to the interpretation of the song
- Rhythmic precision appropriate to the interpretation of the song
- Clear pronunciation, articulation and enunciation of vowels and consonants in the words of songs
- Use of dynamics and articulation as appropriate to the interpretation of the song

Extra lists (Grade 2 to Grade 4)

The candidate is required to demonstrate:

- Familiarity with the Extra list songs by performing the whole or any part of them at the discretion of the examiner. There is no requirement for Extra list songs to be accompanied.

Section III. Aural tests, Sight reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of this Manual.

Sight reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The examiner will play the tonic note and tonic chord of the key chosen by the candidate prior to the candidate commencing the singing of the example. One minute's study time is permitted between the candidate first seeing the example and commencing the sight singing. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight reading material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

Grade 1

Length	Up to four bars
Keys	C major, G major and F major
Time signatures	$\frac{2}{4}$ and $\frac{3}{4}$
Melodic patterns	Steps and tonic chord arpeggiation, Leap to dominant above tonic
Range	$c^1 – c^2$
Articulation, dynamics and other rhythmic markings	*Moderato* ***mf***
Rhythmic values	♩, 𝅗𝅥, 𝅗𝅥. (no rests)

Grade 2

Length	Up to four bars
Keys	D major and B♭ major
Time signatures	$\frac{4}{4}$
Melodic patterns	Leap to dominant below tonic, $\hat{2} – \hat{7} – \hat{1}$ progression
Range	$c^1 – d^2$
Articulation, dynamics and other rhythmic markings	Phrasing slurs
Rhythmic values	𝅝
Rest values	𝄻, 𝄽

Grade 3

Length	Up to four bars
Keys	A major and E♭ major
Time signatures	No new time signatures
Melodic patterns	Non-tonic rising or falling thirds
Range	$c^1 – d^2$
Articulation, dynamics and tempo markings	***mp***
Rhythmic values	♪

Grade 4

Length	Up to eight bars
Keys	E major, A♭ major
Time signatures	No new time signatures
Melodic patterns	Tonic chord arpeggiation above and below tonic
Range	b – e♭^{2}
Articulation, dynamics and tempo markings	*Andante*, *Allegretto*
Rhythmic values	♩.

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Further to this, a basic knowledge of the original dramatic context of the song being performed, including the name of the musical from which it is drawn where relevant, the name of the character involved and the situation in which the song is being sung.

PRELIMINARY 4200

Please refer to the Syllabus Objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

List A

● **From AMEB *Musical Theatre* Preliminary Series 1:**

BERLIN, I. arr. DANSICKER. *Who do you love I hope* from *Annie get your gun*

KASHA, A. and HIRSCHHORN, J. *Candle on the water* from Walt Disney's *Pete's dragon*

KERN, J. and DESYLVA, B.G. *Look for the silver lining* from *Sally*

SCHMIDT, H. and JONES, T. *Soon it's gonna rain* from *The Fantasticks*

SCHWARTZ, S. *Butterflies are free* from *Butterflies are free*

SIMON, L. and NORMAN, M. *The girl I mean to be* from *The secret garden*

Manual list

Ladies and Gentlemen

FRIEDMAN, G.W. and HOLT, W. *The tree* from *The me nobody knows* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)

LEIGH, M. and DARION, J. *Little bird, little bird* from *Man of La Mancha* (*Man of La Mancha: vocal selections* – Cherry Lane Music)

LOEWE, F. and LERNER, A.J. *Follow me* from *Camelot* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Edelweiss* from *The sound of music* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

Ladies

FAIN, S. and LAWRENCE, J. *Once upon a dream* from Walt Disney's *Sleeping Beauty* (*The teens musical theatre collection* Young women's edition – Hal Leonard)

GELD, G. and UDELL, P. *Violets and silverbells* from *Shenandoah* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

LANE, B. and HARBURG, E.Y. *Look to the rainbow* from *Finian's rainbow* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)

MOROSS, J. and LATOUCHE, J. *Lazy afternoon* from *The golden apple* (*The first book of Broadway solos* Mezzo-soprano Part II – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Getting to know you* from *The king and I* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *I whistle a happy tune* from *The king and I* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Shall we dance?* from *The king and I* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

Gentlemen

BERLIN, I. *The girl that I marry* from *Annie get your gun* (*Broadway for teens* Young men's edition – Hal Leonard)

HERMAN, J. arr. DANSICKER, M. *My best girl* from *Mame* (*Kids' musical theatre audition* Boy's edition – Hal Leonard)

ROME, H. and ALSEN G. *Anyone would love you* from *Destry rides again* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

SCHMIDT, H. and JONES, T. *My cup runneth over* from *I do! I do!* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

SCHMIDT, H. and JONES, T. *Try to remember* from *The Fantasticks* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

List B

● **From AMEB *Musical Theatre* Preliminary Series 1:**

BART, L. *I'd do anything* from *Oliver!*

BROWN, N.H. and FREED, A. *All I do is dream of you* from *Singin' in the rain*

DESYLVA, B.G., BROWN, L. and HENDERSON, R. arr. DANSICKER. *Button up your overcoat* from *Follow thru*

GESNER, C. *Happiness* from *You're a good man, Charlie Brown*

SHERMAN, R.M. and SHERMAN, R.B. *Chim chim cher-ee* from Walt Disney's *Mary Poppins*

SONDHEIM, S. *Comedy tonight* from *A funny thing happened on the way to the forum*

Manual List

Ladies and Gentlemen

ARLEN, H. and HARBURG, E.Y. *We're off to see the wizard* from *The Wizard of Oz* (*The movie musicals big book* – Alfred)

CHURCHILL, F. and LAWRENCE, J. *Never smile at a crocodile* from Walt Disney's *Peter Pan* (*Boy's songs from musicals* – Hal Leonard)

GAY, N. and BUTLER, R. *The sun has got his hat on* from *Me and my girl* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)

HARLINE, L. and WASHINGTON, N. *I've got no strings* from Walt Disney's *Pinocchio* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

LOESSER, F. *Guys and dolls* from *Guys and dolls* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)

SANDRICH, M. Jr. and MICHAELS, S. arr. DANSICKER. *Half the battle* from *Ben Franklin in Paris* (*Kids' musical theatre audition* Boy's edition – Hal Leonard)

SHERMAN, R.M. and SHERMAN, R.B. *The wonderful thing about tiggers* from Walt Disney's *The many adventures of Winnie the Pooh* (*Boy's songs from musicals* – Hal Leonard)
VAN HEUSEN, J. and CAHN, S. arr. DANSICKER. *High hopes* from *A hole in the head* [film] (*Kids' musical theatre audition* Boy's edition – Hal Leonard)
WILLSON, M. *Gary, Indiana* from *The music man* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

Ladies
BERLIN, I. *I got the sun in the morning* from *Annie get your gun* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *My favorite things* from *The sound of music* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)
SIEGEL, A. and CARROLL, J. *Love is a simple thing* from *New faces of 1952* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

Gentlemen
BERLIN, I. *I'm a bad, bad man* from *Annie get your gun* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
BRICUSSE, L. and NEWLEY, A. *Gonna build a mountain* from *Stop the world - I want to get off* (*Tunes for teens from musicals* Men's edition – Hal Leonard)
LOEWE, F. and LERNER, A.J. *Camelot* from *Camelot* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)
SCHMIDT, H. and JONES, T. *Never say no* from *The Fantasticks* (*The first book of Broadway solos Baritone/bass* Part II – Hal Leonard)

List C
● **From AMEB *Musical Theatre* Preliminary Series 1:**
BRICUSSE, L. and NEWLEY, A. *The candy man* from *Willy Wonka and the chocolate factory*
CHURCHILL, F. and WASHINGTON, N. *Baby mine* from Walt Disney's *Dumbo*
MOSS, J. *I don't want to live on the moon* from *Sesame Street*
NEWMAN, R. *You've got a friend in me* from Walt Disney's *Toy story*
SCHWARTZ, S. *Home again* from *Captain Louie*
SHERMAN, R.M. and SHERMAN, R.B. *Let's go fly a kite* from Walt Disney's *Mary Poppins*

Manual List
Ladies and Gentlemen
BART, L. *Consider yourself* from *Oliver!* (*Kids' musical theatre anthology* – Hal Leonard)
BROWNLEE, S. *Dream for your inspiration* from *The Muppets take Manhattan* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)
CHURCHILL, F. and MOREY, L. *With a smile and a song* from Walt Disney's *Snow White and the seven dwarfs* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)
GERSHWIN, G., DESYLVA, B.G. and MACDONALD, B. arr. DANSICKER. *Somebody loves me* from *George White's scandals of 1924* (*Kids' musical theatre audition* Boy's edition – Hal Leonard)
MILLER, R. *Waitin' for the light to shine* from *Big river* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
RINKER, A. and HUDDLESTON, F. *Ev'rybody wants to be a cat* from Walt Disney's *The aristocats* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)
SCHWARTZ, S. *Day by day* from *Godspell* (*The Stephen Schwartz songbook* – Hal Leonard)
SHERMAN, R.M. and SHERMAN, R.B. *Supercalifragilisticexpialidocious* from Walt Disney's *Mary Poppins* (*Kids' musical theatre anthology* – Hal Leonard)
WRUBEL, A. and GILBERT, R. *Zip-a-dee-doo-dah* from Walt Disney's *Song of the south* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

Ladies
DAVID, M., HOFFMAN, A. and LIVINGSTON, J. *So this is love* from Walt Disney's *Cinderella* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)
DAVID, M., HOFFMAN, A. and LIVINGSTON, J. *The work song* from Walt Disney's *Cinderella* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)
ELFMAN, D. *Sally's song* from Tim Burton's *The nightmare before Christmas* (*Broadway for teens* Young women's edition – Hal Leonard)
MENKEN, A. and ASHMAN, H. *Part of your world* from Walt Disney's *The little mermaid* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)

Gentlemen
FAIN, S. and HILLIARD, B. *I'm late* from Walt Disney's *Alice in wonderland* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)
LIPPA, A. *Happy/sad* from *The Addams family* (*The Addams family piano/vocal selections* – Hal Leonard)

Section III. Aural tests, General knowledge

GRADE 1 4201

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work
All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs
All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

List A
● **From AMEB *Musical Theatre* Grade 1 Series 1:**
BERLIN, I. *The best thing for you* from *Call me madam*
BROWN, N.H. and FREED, A. *Singin' in the rain* from *Singin' in the rain*
HANLEY, J. *Zing! Went the strings of my heart* from *Listen, darling*
HARLINE, L. and WASHINGTON, N. *When you wish upon a star* from Walt Disney's *Pinocchio*
RAPOSO, J. *Bein' green* from *Sesame Street*
SIMON, L. and NORMAN, M. arr. KOZARIN. *Round-shouldered man* from *The secret garden*

Manual List
Ladies and Gentlemen
BART, L. *Where is love?* from *Oliver!* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)
BART, L. *Who will buy?* from *Oliver!* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)
FORD, N. and CRYER, G. *In a simple way I love you* from *I'm getting my act together and taking it on the road* (*Broadway musicals show by show 1972–1988* – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Ten minutes ago* from *Cinderella* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
STYNE, J. and SONDHEIM, S. *Little lamb* from *Gypsy* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)

Ladies

MENKEN, A. and SLATER, G. *The world above* from Walt Disney's *The little mermaid* (*Contemporary musical theatre for teens* Young women's edition Volume 1 – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *In my own little corner* from *Cinderella* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *It's a grand night for singing* from *State fair* (*The first book of Broadway solos* Soprano – Hal Leonard)

RODGERS, R. *Something good* from *The sound of music* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

SCHMIDT, H. and JONES, T. *Everything beautiful happens at night* from *110 in the shade* (*The first book of Broadway solos* Soprano Part II – Hal Leonard)

WILDHORN, F., CUDEN, S. and BRICUSSE, L. *Once upon a dream* from *Jekyll and Hyde* (*The first book of Broadway solos* Mezzo-soprano Part II – Hal Leonard)

Gentlemen

BERLIN, I. *A pretty girl is like a melody* from *Ziegfeld follies* (1919) (*Broadway for teens* Young men's edition – Hal Leonard)

BERLIN, I. *My defenses are down* from *Annie get your gun* (*Tunes for teens from musicals* Men's edition – Hal Leonard)

GROSSMAN, L. and HACKADY, H. *Mama, a rainbow* from *Minnie's boys* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

LOEWE, F. and LERNER, A.J. *I've grown accustomed to her face* from *My fair lady* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

RODGERS, R. and HART, L. *This can't be love* from *The boys from Syracuse* (*Broadway for teens* Young men's edition – Hal Leonard)

SCHMIDT, H. and JONES, T. *Gonna be another hot day* from *110 in the shade* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

List B

● **From AMEB *Musical Theatre* Grade 1 Series 1:**

BRICUSSE, L. and NEWLEY, A. *I want it now* from *Willy Wonka and the chocolate factory*

COLEMAN, C. and STEWART, M. arr. DANSICKER. *Join the circus* from *Barnum*

GAY, N. *Leaning on a lamp-post* from *Me and my girl*

KANDER, J. and EBB, F. *Razzle dazzle* from *Chicago*

RODGERS, R. and HAMMERSTEIN II, O. *A cockeyed optimist* from *South Pacific*

RODGERS, R. and HAMMERSTEIN II, O. *Stepsisters' lament* from *Cinderella*

Manual List

Ladies and Gentlemen

BERLIN, I. *It's a lovely day today* from *Call me madam* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

FORSTER, J. *Waiting waiting* from *How to eat like a child* (*Teen pop Broadway collection* – Hal Leonard)

GROSSMAN, L. and HACKADY, H. *Friend* from *Snoopy!!!* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

ROME, H. *Be kind to your parents* from *Fanny* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

STROUSE, C. and ADAMS, L. *Put on a happy face* from *Bye bye birdie* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

Ladies

BOCK, J. and HARNICK, S. *Matchmaker* from *Fiddler on the roof* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

LOESSER, F. *A bushel and a peck* from *Guys and dolls* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

LOEWE, F. and LERNER, A.J. *Wouldn't it be loverly* from *My fair lady* (*Kids' musical theatre anthology* – Hal Leonard)

MURFITT, M. *Don't call me trailer trash* from *Cowgirls* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Honey bun* from *South Pacific* (*The teens musical theatre collection* Young women's edition – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *I enjoy being a girl* from *Flower drum song* (*The first book of Broadway solos* Mezzo-soprano – Hal Leonard)

WARREN, H. and DUBIN, A. *Shuffle off to Buffalo* from *42nd street* (*The movie musicals big book* – Alfred)

Gentlemen

BRICUSSE, L. and NEWLEY, A. *I've got a golden ticket* from *Willy Wonka and the chocolate factory* (*Teen pop Broadway collection* – Alfred)

GAY, N., FURBER, D. and ARTHUR ROSE, L. *Me and my girl* from *Me and my girl* (*The first book of Broadway solos* Tenor – Hal Leonard)

HERMAN, J. *Movies were movies* from *Mack and Mabel* (*The Jerry Herman songbook* – Hal Leonard)

LOEWE, F. and LERNER, A.J. *Get me to the church on time* from *My fair lady* (*Broadway for teens* Young men's edition – Hal Leonard)

SCHMIDT, H. and JONES, T. *I do! I do!* from *I do! I do!* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)

SCHMIDT, H. and JONES, T. *Little red hat* from *110 in the shade* (*The first book of Broadway solos* Tenor Part II - Hal Leonard)

List C

● **From AMEB *Musical Theatre* Grade 1 Series 1:**

JEFFERSON, I. *I'm hooked* from *Between wind and water*

LEVEN, M. *Cruella de Vil* from Walt Disney's *101 dalmations*

MENKEN, A. and ASHMAN, H. *Les poissons* from Walt Disney's *The little mermaid*

SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Little people* from *Les misérables*

STROUSE, C. and CHARNIN, M. *I don't need anything but you* from *Annie*

WILDHORN, F. and BRICUSSE, L. *No one knows who I am* from *Jekyll and Hyde*

Manual List

Ladies and Gentlemen

BROWN, N.H. and FREED, A. *Good morning* from *Singin' in the rain* (*Kids' musical theatre anthology* – Hal Leonard)

CHARLAP, M. and LEIGH, C. *I won't grow up* from *Peter Pan* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

CHURCHILL, F. and WASHINGTON, N. *Casey junior* from Walt Disney's *Dumbo* (*Boy's songs from musicals* – Hal Leonard)

FAIN, S., CONNORS, C. and ROBBINS, A. *Someone's waiting for you* from Walt Disney's *The rescuers* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

JOHN, E. and RICE, T. *Can you feel the love tonight* from Walt Disney's *The lion king* (*Disney contemporary songs* – Hal Leonard)

MACDERMOT, G., RADO, J. and RAGNI, G. *Easy to be hard* from *Hair* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

MACDERMOT, G., RADO, J. and RAGNI, G. *Good morning starshine* from *Hair* (*The movie musicals big book* – Alfred)

POCKRISS, L. and VANCE, P. *Catch a falling star* from *Forever plaid* (*Boy's songs from musicals* – Hal Leonard)

RAPOSO, J. *Sing* from *Sesame Street* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *Wendy* from *Peter Pan* (*Kids' Broadway songbook* – Hal Leonard)

Ladies

SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Castle on a cloud* from *Les misérables* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)

SCHWARTZ, S. and MENKEN, A. *God help the outcasts* from Walt Disney's *The hunchback of Notre Dame* (*Disney contemporary songs* – Hal Leonard)

WILDHORN, F. and MURPHY, J. *I never knew his name* from *The civil war* (*The first book of Broadway solos* Mezzo-soprano Part II – Hal Leonard)

Gentlemen

GALLAGHER, D. and WALDROP, M. *Laughing matters* from Howard Crabtree's *When pigs fly* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

MILLER, R. *I, Huckleberry, me* from *Big river* (*The first book of Broadway solos* Tenor Part II - Hal Leonard)

WILDHORN, F. and MURPHY, J. *Brother, my brother* from *The civil war* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)

Section III. Aural tests, Sight-reading and General knowledge

GRADE 2 4202

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra list songs must be prepared for presentation at examination.

List A

● **From AMEB *Musical Theatre* Grade 2 Series 1:**

BERLIN, I. *They say it's wonderful* from *Annie get your gun*

GERSHWIN, G. and GERSHWIN, I. *They can't take that away from me* from *Crazy for you*

KANDER, J. and EBB, F. *I don't remember you* from *The happy time*

LOESSER, F. *I've never been in love before* from *Guys and dolls*

SONDHEIM, S. *Anyone can whistle* from *Anyone can whistle*

STROUSE, C. and CHARNIN, M. arr. DANSICKER. *I always knew* from *Annie Warbucks*

Manual List

Ladies and Gentlemen

FLAHERTY, S. and AHRENS, L. *Once upon a December* from *Anastasia* (musicnotes.com – MN0173849)

GERSHWIN, G. and GERSHWIN, I. *'S wonderful* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)

LLOYD WEBBER, A. and SLATER, G. *Where did the rock go?* from *School of rock: The musical* (musicnotes.com – MN0163895)

RODGERS, R. and HART, L. *My heart stood still* from *A Connecticut Yankee* (*The first book of Broadway solos* Tenor – Hal Leonard)

SONDHEIM, S. *Do I hear a waltz?* from *Do you hear a waltz?* (*Sondheim for singers* Soprano – Hal Leonard)

Ladies

LANE, B. and HARBURG, E.Y. *How are things in Glocca Morra?* from *Finian's rainbow* (*Teens' musical theatre anthology* Female edition – Alfred)

LOEWE, F. and LERNER, A.J. *Before I gaze at you again* from *Camelot* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

LOEWE, F. and LERNER, A.J. *The Earth and other minor things* from *Gigi* (*The first book of Broadway solos* Mezzo-soprano – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Hello, young lovers* from *The king and I* (*Musical theatre for classical singers* Soprano – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *It might as well be spring* from *State fair* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *The sound of music* from *The sound of music* (*Musical theatre for classical singers* Mezzo soprano – Hal Leonard)

SCHMIDT, H. and JONES, T. *Love, don't turn away* from *110 in the shade* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)

STROUSE, C. and ADAMS, L. *How lovely to be a woman* from *Bye bye birdie* (*Broadway for teens* Young women's edition – Hal Leonard)

Gentlemen

HERMAN, J. *I won't send roses* from *Mack and Mabel* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)

LOESSER, F. *Once in love with Amy* from *Where's Charley?* (*The first book of Broadway solos* Tenor – Hal Leonard)

MARKS, W. *I've gotta be me* from *Golden rainbow* (*The smash Broadway collection* – Hal Leonard)

RODGERS, M. and BARER, M. *Very soft shoes* from *Once upon a mattress* (*The first book of Broadway solos* Tenor – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *This nearly was mine* from *South Pacific* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *You are beautiful* from *Flower drum song* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)

RODGERS, R. and HART, L. *I could write a book* from *Pal Joey* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)

RODGERS, R. and HART, L. *Manhattan* from *The Garrick gaieties* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *Just in time* from *Bells are ringing* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

List B

● **From AMEB *Musical Theatre* Grade 2 Series 1:**

COLEMAN, C. and LEIGH, C. arr. DANSICKER. *Real live girl* from *Little me*

EVANS, D. and COHEN, D.J. *Six hours as a princess* from *Children's letters to God*

FLAHERTY, S. and AHRENS, L. and DR SEUSS. *All for you* from *Seussical*

LOPEZ, R. and ANDERSON-LOPEZ, K. *In the big blue world* from Walt Disney's *Finding Nemo: the musical*

RODGERS, R. and HAMMERSTEIN II, O. *I'm in love with a wonderful guy* from *South Pacific*

SONDHEIM, S. *Everybody ought to have a maid* from *A funny thing happened on the way to the forum*

Manual List

Ladies and Gentlemen

ANDERSON-LOPEZ, K. and LOPEZ, R. *Reindeer(s) are better than people* from *Frozen: The Broadway musical* (musicnotes.com – MN0185169)

BRICUSSE, L. *Talk to the animals* from *Doctor Dolittle* (*The movie musicals big book* – Alfred)

BROWN, N.H. and FREED, A. *Make 'em laugh* from *Singin' in the rain* (*The movie musicals big book* – Alfred)

COHAN, G.M. *Give my regards to Broadway* from *Yankee doodle dandy* (*The movie musicals big book* – Alfred)

GERSHWIN, G., DESYLVA, B.G. and GERSHWIN, I. *I'll build a stairway to paradise* from *George White's scandals of 1922* (*Broadway for teens* Young men's edition – Hal Leonard)

LLOYD WEBBER, A. and SLATER, G. *Here at Horace Green* from *School of rock: The musical* (musicnotes.com – MN0163898)

MENKEN, A. and ASHMAN, H. *Prince Ali* from Walt Disney's *Aladdin* (*Aladdin - Broadway musical: vocal selections* – Hal Leonard)

Ladies

ADLER, R. and ROSS, J. *Hernando's hideaway* from *The pajama game* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

BERLIN, I. *Doin' what comes natur'lly* from *Annie get your gun* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)

LOESSER, F. *Take back your mink* from *Guys and dolls* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *I cain't say no* from *Oklahoma!* (*Broadway for teens* Young women's edition – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Maria* from *The sound of music* (*The first book of Broadway solos* Mezzo-soprano – Hal Leonard)

RODGERS, R. and HART, L. *Zip* from *Pal Joey* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

Gentlemen

BROOKS, M. *Der guten tag hop-clop* from *The producers* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

DEPAUL, G. and MERCER, J. *If I had my druthers* from *Li'l Abner* (*Singer's library of musical theatre* Baritone/bass Volume 1 – Hal Leonard)

LOEWE, F. and LERNER, A.J. *C'est moi* from *Camelot* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)

LOEWE, F. and LERNER, A.J. *Wand'rin' star* from *Paint your wagon* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Kansas city* from *Oklahoma!* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *The surrey with the fringe on top* from *Oklahoma!* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

List C

● **From AMEB *Musical Theatre* Grade 2 Series 1:**

FLAHERTY, S. and AHRENS, L. and DR SEUSS. *It's possible* from *Seussical*

JEFFERSON, I. *Sailing away*

JOHN, E. and HALL, L. *Electricity* from *Billy Elliot*

MENKEN, A. and ASHMAN, H. *Gaston* from Walt Disney's *Beauty and the beast: the Broadway musical*

MINCHIN, T. *Naughty* from *Matilda: the musical*

SHEIK, D. and SATER, S. *Whispering* from *Spring awakening*

Manual List

Ladies and Gentlemen

BRICUSSE, L. *Something in your smile* from *Doctor Dolittle* (*The movie musicals big book* – Alfred)

DONALDSON, W. and KAHN, G. arr. DANSICKER. *My baby just cares for me* from *Whoopee!* (*Kids' musical theatre audition* Boy's edition – Hal Leonard)

SHERMAN, R.M. and SHERMAN, R.B. *Feed the birds* from Walt Disney's *Mary Poppins* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)

SONDHEIM, S. *I remember* from *Evening primrose* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

SONDHEIM, S. *Isn't it?* from *Saturday night* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

WALLACE, O. and WASHINGTON, N. *When I see an elephant fly* from Walt Disney's *Dumbo* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

Ladies

ADLER, R. and ROSS, J. *Whatever Lola wants* from *Damn Yankees* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

CASEY, W. and JACOBS, J. *Freddy, my love* from *Grease* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *Close the door* from *Anastasia* (musicnotes.com – MN0173897)

GORDON, P. *The secret of happiness* from *Daddy long legs* (*Teen pop Broadway collection* – Hal Leonard)

LIPPA, A. and CRAWLEY, B. *A broken old doll* from *A little princess* (*A little princess-vocal selections* – Hal Leonard)

LLOYD WEBBER, A. and STEINMAN, J. *Whistle down the wind* from *Whistle down the wind* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

MENKEN, A. and RICE, T. *A change in me* from Walt Disney's *Beauty and the beast* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

MENKEN, A. and SCHWARTZ, S. *Colors of the wind* from Walt Disney's *Pocahontas* (*Disney contemporary songs* – Hal Leonard)

MENKEN, A. and SCHWARTZ, S. *Someday* from Walt Disney's *The hunchback of Notre Dame* (*Disney contemporary songs* – Hal Leonard)

WILDHORN, F. and BRICUSSE, L. *Sympathy, tenderness* from *Jekyll and Hyde* (*The first book of Broadway solos* Mezzo-soprano Part II – Hal Leonard)

Gentlemen

CASEY, W. and JACOBS, J. *Beauty school dropout* from *Grease* (*Broadway for teens* Young men's edition – Hal Leonard)

COLLINS, P. *I need to know* from Walt Disney's *Tarzan* (*Boy's songs from musicals* – Hal Leonard)

LIPPA, A. *What if* from *The Addams family* (*The Addams family piano/vocal selections* – Hal Leonard)

LLOYD WEBBER, A. and RICE, T. *Any dream will do* from *Joseph and the amazing technicolor dreamcoat* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

Extra list: Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3 4203

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra list songs must be prepared for presentation at examination.

List A

● **From AMEB *Musical Theatre* Grade 3 *Ladies' edition* Series 1:**

BERLIN, I. *I got lost in his arms* from *Annie get your gun*
HOLLMANN, M. and KOTIS, G. *Follow your heart* from *Urinetown*
SCHAFER, M. and LEVIN, I. *I like him* from *Drat! The cat!*
WEILL, K. and ANDERSON, M. *It never was you* from *Knickerbocker holiday*

● **From AMEB *Musical Theatre* Grade 3 *Gentlemen's edition* Series 1:**

FLAHERTY, S. and AHRENS, L. *Love who you love* from *A man of no importance*
HERMAN, J. *It only takes a moment* from *Hello, Dolly!*
LOESSER, F. *More I cannot wish you* from *Guys and dolls*
SONDHEIM, S. *Your eyes are blue* cut from *A funny thing happened on the way to the forum*

Manual List

Ladies and Gentlemen

GERSHWIN, G. and GERSHWIN, I. *But not for me* from *Girl crazy* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
ORNADEL, C. and BRICUSSE, L. *If I ruled the world* from *Pickwick* (*The first book of Broadway solos* Mezzo-soprano – Hal Leonard)
RODGERS, R. and HART, L. *Where or when* from *Babes in arms* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
RODGERS, R. and HART, L. *Who are you?* from *The boys from Syracuse* (*Rodgers and Hart: a musical anthology* – Hal Leonard)

Ladies

FLAHERTY, S. and AHRENS, L. *Journey to the past* from *Anastasia* (musicnotes.com – MN0026552)
GERSHWIN, G. and GERSHWIN, I. *Someone to watch over me* from *Oh, Kay!* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)
HAMLISCH, M. and SAGER, C.B. *If you really knew me* from *They're playing our song* (*Broadway musicals show by show 1972–1988* – Hal Leonard)
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *Just imagine* from *Good news!* (*The first book of Broadway solos* Soprano – Hal Leonard)
LOEWE, F. and LERNER, A.J. *The simple joys of maidenhood* from *Camelot* (*Teens' musical theatre anthology* Female edition – Alfred)
MACDERMOT, G. and GUARE, J.E. *What a nice idea* from *Two gentlemen of Verona* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
PORTER, C. *I love Paris* from *Can-can* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
RODGERS, R. and HAMMERSTEIN II, O. *A lovely night* from *Cinderella* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)
RODGERS, R. and HART, L. *My funny valentine* from *Babes in arms* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SCHMIDT, H. and JONES, T. *Simple little things* from *110 in the shade* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)
WILLSON, M. *Goodnight my someone* from *The music man* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

Gentlemen

KANDER, J. and EBB, F. *Marry me* from *The rink* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
LOEWE, F. and LERNER, A.J. *If ever I would leave you* from *Camelot* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)
MERRILL, B. *She's my love* from *Carnival* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
RODGERS, R. and HAMMERSTEIN II, O. *Do I love you because you're beautiful?* from *Cinderella* (*Broadway for teens* Young men's edition – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Oh, what a beautiful mornin'* from *Oklahoma!* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
SCHMIDT, H. and JONES, T. *They were you* (Solo version) from *The Fantasticks* (*Teens' musical theatre anthology* Male edition – Alfred)
WEILL, K. and ANDERSON, M. *There's nowhere to go but up* from *Knickerbocker holiday* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
WILDHORN, F. and BRICUSSE, L. *Lost in the darkness* from *Jekyll and Hyde* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

List B

● **From AMEB *Musical Theatre* Grade 3 *Ladies' edition* Series 1:**

ADLER, R. and ROSS, J. *I'm not at all in love* from *The pajama game*
BOCK, J. and HARNICK, S. *Gorgeous* from *The apple tree*
BROOKS, M. *Listen to your heart* from *Young Frankenstein*
ROBINSON, M.L. *The girl next door* from *Metro Street*

● **From AMEB *Musical Theatre* Grade 3 *Gentlemen's edition* Series 1:**

ALLEN, P. *When I get my name in lights* from *The boy from Oz*
BROOKS, M. *That face* from *The producers*
FRANK, M. and BRYANT, D. *When I was a kid* from *Prodigal*
FLAHERTY, S., AHRENS, L. and DR SEUSS. *How lucky you are* from *Seussical*

Manual List

Ladies and Gentlemen

GASPARINI, D. *Kindergarten love song :)* (musicnotes.com – MN0145346)
GERSHWIN, G. and GERSHWIN, I. *Blah, blah, blah* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)

Ladies

ANDERSON-LOPEZ, K., FORD, J.-A., KAPLAN, R. & WORDSWORTH, S. *Do what I do* from *In transit* (musicnotes.com – MN0177754) [Cut internal dialogue and instrumental from bars 70-77]
GAY, N., ROSE, A. and FURBER, D. *Take it on the chin* from *Me and my girl* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
MILLS, K. and STERLING, A.B. *Meet me in St. Louis* from *Meet me in St. Louis* (*The movie musicals big book* – Alfred)

RODGERS, R. and HAMMERSTEIN II, O. *I'm gonna wash that man right outa my hair* from *South Pacific* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Many a new day* from *Oklahoma!* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *We deserve each other* from *Me and Juliet* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
RODGERS, R. and HART, L. *Glad to be unhappy* from *On your toes* (*Rodgers and Hart: a musical anthology* – Hal Leonard)
RODGERS, R. and HART, L. *To keep my love alive* from *A Connecticut Yankee* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
RODGERS, R. and HART, L. *What is a man?* from *Pal Joey* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)
SMALLS, C. *Don't nobody bring me no bad news* from *The Wiz* (*The Wiz: vocal selections* – Alfred)
WALLER, T. and RAZAF, A. *Keepin' out of mischief now* from *Ain't misbehavin'* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

Gentlemen
ADLER, R. and ROSS, J. *Heart* from *Damn Yankees* (*Teens' musical theatre anthology* Male edition – Hal Leonard)
BRICUSSE, L. and NEWLEY, A. *A wonderful day like today* from *The roar of the greasepaint - the smell of the crowd* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
DEPAUL, G. and MERCER, J. *Bless yore beautiful hide* from *Seven brides for seven brothers* (*The movie musicals big book* – Alfred)
HERMAN, J. *Put on your Sunday clothes* from *Hello, Dolly!* (*Hello, Dolly! Vocal selections* – Hal Leonard)
HOLMES, R. *Never the luck* from *The mystery of Edwin Drood* (*Broadway for teens* Young men's edition – Hal Leonard)
LANE, B. and HARBURG, E.Y. *That great come and get it day* from *Finian's rainbow* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *King Herod's song* from *Jesus Christ superstar* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)
MENKEN, A. and RICE, T. *Me* from Walt Disney's *Beauty and the beast* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
ROBERTS, J. and DIPIETRO, J. *The baby song* from *I love you, you're perfect, now change* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

List C

● **From AMEB *Musical Theatre* Grade 3 *Ladies' edition* Series 1:**
GOLDRICH, Z. and HEISLER, M. *Sing your own song* from *Dear Edwina*
MINCHIN, T. *When I grow up* from *Matilda: the musical*
NEWMAN, R. *Almost there* from Walt Disney's *The princess and the frog*
RUTHERFORD, P. and MILLAR, J. *Puddles* from *The hatpin*

● **From AMEB *Musical Theatre* Grade 3 *Gentlemen's edition* Series 1:**
FLAHERTY, S. and AHRENS, L. and DR SEUSS. *Alone in the universe* from *Seussical*
FORRESTER, T. and SWAN, K. *If you knew me* from *Waves*
SHEIK, D. and SATER, S. *All that's known* from *Spring awakening*
TESORI, J. and LINDSAY-ABAIRE, D. *When words fail* from *Shrek: the musical*

Manual List

Ladies and Gentlemen
MENKEN, A. and SCHWARTZ, S. *If I never knew you* from Walt Disney's *Pocahontas* (*The Stephen Schwartz songbook* – Hal Leonard)
NEWMAN, R. *When she loved me* from Walt Disney's *Toy story 2* (*Disney contemporary songs* – Hal Leonard)

Ladies
ANDERSSON, B., RICE, T. and ULVAEUS, B. *Heaven help my heart* from *Chess* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
CARNELIA, C. *Nothing really happened* from *Is there life after high school?* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
JOHN, E. and RICE, T. *The past is another land* from *Aida* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
LLOYD WEBBER, A., BLACK, D. and HART, C. *Anything but lonely* from *Aspects of love* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
MINCHIN, T. *Quiet* from *Matilda: the musical* (*Matilda: the musical* – Music Sales)
PASEK, B. and PAUL, J. *What a mother does* from *A Christmas story: the musical* (*Broadway musicals show by show 2006–2013* – Hal Leonard)
SONDHEIM, S. *Sooner or later* from *Dick Tracy* (*Sondheim for singers* Belter/mezzo-soprano – Hal Leonard)
TESORI, J. and KRON, L. *Ring of keys* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)
WILDER, M. and ZIPPEL, D. *Reflection* from Walt Disney's *Mulan* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)
WILDHORN, F. and KNIGHTON, N. *When I look at you* from *The Scarlet Pimpernel* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
WILDHORN, F. and MURPHY, J. *Home* from *Wonderland* (*Contemporary musical theatre for teens* Young women's edition Volume 1 – Hal Leonard)

Gentlemen
ALLEN, P. and SAGER, C.B. *Everything old is new again* from *The boy from Oz* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Capture the girl* from *Dessa Rose* (*Dessa Rose: vocal selections* – Alfred)
LLOYD WEBBER, A., BLACK, D. and HART, C. *Other pleasures* from *Aspects of love* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *Could we start again please?* from *Jesus Christ superstar* (*Jesus Christ superstar* (revised edition): *vocal selections* – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *Pilate's dream* from *Jesus Christ superstar* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
SCHÖNBERG, C.-M., BOUBLIL, A. and KRETZMER, H. *Drink with me* from *Les misérables* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
WILDHORN, F. and MURPHY, J. *Tell my father* from *The civil war* (*The civil war: vocal selections* – Cherry Lane)
WYNER, B. *It just wasn't meant to happen* from *Calvin Berger* (*Teen pop Broadway collection* – Hal Leonard)

Extra list: Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4 4204

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra List songs must be prepared for presentation at examination.

List A

● **From AMEB *Musical Theatre* Grade 4 *Ladies' edition* Series 1:**

BOCK, J. and HARNICK, S. *Far from the home I love* from *Fiddler on the roof*
GAY, N. *Once you lose your heart* from *Me and my girl*
PORTER, C. *So in love* from *Kiss me, Kate*
STROUSE, C. and CHARNIN, M. arr. DANSICKER. *It would have been wonderful* from *Annie Warbucks*

● **From AMEB *Musical Theatre* Grade 4 *Gentlemen's edition* Series 1:**

HERMAN, J. *I promise you a happy ending* from *Mack and Mabel*
KANDER, J. and EBB, F. *Sometimes a day goes by* from *Woman of the year*
RODGERS, R. and HAMMERSTEIN II, O. *You've got to be carefully taught* from *South Pacific*
SONDHEIM, S. *Take me to the world* from *Evening primrose*

Manual List

Ladies and Gentlemen

CHAPLIN, C., TURNER, J. and PARSONS, G. *Smile* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)
COLEMAN, C. and STEWART, M. *The colors of my life* from *Barnum* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *The best things in life are free* from *Good news!* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

Ladies

ARLEN, H. and HARBURG, E.Y. *Over the rainbow* from *The Wizard of Oz* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Crossing a bridge* from *Anastasia* (musicnotes.com – MN0173891)
FORD, N. and CRYER, G. *Old friend* from *I'm getting my act together and taking it on the road* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
LOESSER, F. *My darling, my darling* from *Where's Charley?* (*Broadway musicals show by show 1940–1949* – Hal Leonard)
LOEWE, F. and LERNER, A.J. *I loved you once in silence* from *Camelot* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
MIRANDA, L.-M. *How far I'll go* from *Moana* (musicnotes.com – MN0170932)
RODGERS, R. *I have confidence* from *The sound of music* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *I haven't got a worry in the world* from *Happy birthday* (*Bernadette Peters loves Rodgers and Hammerstein* – Williamson Music)
RODGERS, R. and HAMMERSTEIN II, O. *Love, look away* from *Flower drum song* (*The first book of Broadway solos* Soprano Part II – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Mister snow* from *Carousel* (*Musical theatre for classical singers* Soprano – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Out of my dreams* from *Oklahoma!* (*Musical theatre for classical singers* Soprano – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *No other love* from *Me and Juliet* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *We kiss in a shadow* from *The king and I* (*Musical theatre for classical singers* Soprano – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *What's the use of wond'rin'* from *Oklahoma!* (*The first book of Broadway solos* Mezzo-soprano – Hal Leonard)
RODGERS, R. and HART, L. *Bewitched, bothered and bewildered* from *Pal Joey* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)
SCHMIDT, H. and JONES, T. *Much more* from *The Fantasticks* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)
WILLSON, M. *Till there was you* from *The music man* (*Musical theatre for classical singers* Soprano – Hal Leonard)
YESTON, M. *Simple* from *Nine* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)

Gentlemen

ANDERSON-LOPEZ, K. and LOPEZ, R. *Kristoff lullaby* from *Frozen: The Broadway musical* (musicnotes.com – MN0186030)
BERLIN, I. *It's a lovely day tomorrow* from *Louisiana purchase* (*Broadway musicals show by show 1940–1949* – Hal Leonard)
BERLIN, I. *What chance have I with love?* from *Louisiana purchase* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
RODGERS, R. and HART, L. *The most beautiful girl in the world* from *Jumbo* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)
SONDHEIM, S. *Love's a bond* from *Saturday night* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
SONDHEIM, S. *No one has ever loved me* from *Passion* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
SONDHEIM, S. *You must meet my wife* from *A little night music* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
STROUSE, C. and ADAMS, L. *A lot of livin' to do* from *Bye bye birdie* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
STROUSE, C. and ADAMS, L. *Once upon a time* from *All American* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
STYNE, J., COMDEN, B. and GREEN, A. *Asking for you* from *Do re mi* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

List B

● **From AMEB *Musical Theatre* Grade 4 *Ladies' edition* Series 1:**

LIPPA, A. *Pulled* from *The Addams family*
LOESSER, F. *Happy to keep his dinner warm* from *How to succeed in business without really trying*
O'KEEFE, L. and BENJAMIN, N. *Ireland* from *Legally blonde*
PORTER, C. *Always true to you in my fashion* from *Kiss me, Kate*

● **From AMEB *Musical Theatre* Grade 4 *Gentlemen's edition* Series 1:**

FINN, W. *I'd rather be sailing* from *A new brain*
GALLAGHER, D. and WALDROP, M. *Last one picked* from Howard Crabtree's *Whoop dee doo!*

KANDER, J. and EBB, F. *Mister Cellophane* from *Chicago*
LOESSER, F. *I believe in you* from *How to succeed in business without really trying*

Manual List

Ladies and Gentlemen

BRICUSSE, L. and NEWLEY, A. *Nothing can stop me now!* from *The roar of the greasepaint - the smell of the crowd* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *I got rhythm* from *Girl crazy* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SONDHEIM, S. *Uptown, downtown* cut from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)

Ladies

BART, L. *It's a fine life* from *Oliver!* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
BROOKS, M. *When you got it, flaunt it* from *The producers* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
COLEMAN, C. and FIELDS, D. *Nobody does it like me* from *Seesaw* (musicnotes.com – MN0055559)
HOLMES, R. *The wages of sin* from *The mystery of Edwin Drood* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
KANDER, J. and EBB, F. *Don't tell mama* from *Cabaret* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
KANDER, J. and EBB, F. *It's a business* from *Curtains* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
KANDER, J. and EBB, F. *Nowadays* from *Chicago* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
LOESSER, F. *If I were a bell* from *Guys and dolls* (*Broadway musicals show by show 1950–1959* – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *The gentleman is a dope* from *Allegro* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
ROME, H. and ALSEN, G. *Ladies* from *Destry rides again* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
ROME, H. *Shopping around* from *Wish you were here* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
SHAIMAN, M. and WITTMAN, S. *Good morning Baltimore* from *Hairspray* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *Life story* from *Closer than ever* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SHIRE, D. and MALTBY, R. Jr. *Today is the first day of the rest of my life* from *Starting here, starting now* (*The smash Broadway collection* – Hal Leonard)
YESTON, M. *I want to go to Hollywood* from *Grand hotel* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)

Gentlemen

ANDERSON-LOPEZ, K. and LOPEZ, R. *Hans of the Southern Isles* from *Frozen: The Broadway musical* (musicnotes.com – MN0185184)
ARLEN, H. and HARBURG, E.Y. *If I only had a brain* from *The Wizard of Oz* (*Teens' musical theatre anthology* Male edition – Alfred)
BOCK, J. and HARNICK, S. *Miracle of miracles* from *Fiddler on the roof* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
BOCK, J. and HARNICK, S. *Tonight at eight* from *She loves me* (*Musical theatre for classical singers* Tenor – Hal Leonard)
GROSSMAN, L. and HACKADY, H. *Where was I when they passed out the luck?* from *Minnie's boys* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
LOESSER, F. *Luck be a lady* from *Guys and dolls* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
MENKEN, A. and ASHMAN, H. *Dentist!* from *Little shop of horrors* (*Little shop of horrors vocal selections* – Alfred)
PORTER, C. *I've come to wive it wealthily in Padua* from *Kiss me, Kate* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
SCHWARTZ, S. *Neat to be a newsboy* from *Working* (*Working: vocal selections* – Alfred)
YAZBEK, D. *Chimp in a suit* from *Dirty rotten scoundrels* (*Contemporary Broadway comedy songs* – Hal Leonard)
YOUMANS, V. and CAESAR, I. *Tea for two* from *No, no Nanette* (*Broadway musicals show by show 1917–1929* – Hal Leonard)

List C

● **From AMEB *Musical Theatre* Grade 4 *Ladies' edition* Series 1:**
FRANK, M. and BRYANT, D. *As far as the eye can see* from *Once we lived here*
KRIEGER, H. and RUSSELL, B. *Who will love me as I am?* from *Side show*
TESORI, J. and LINDSAY-ABAIRE, D. *More to the story* cut from *Shrek: the musical*
WILDHORN, F. and BLACK, D. *Now that's what you call a dream* from *Bonnie and Clyde*

● **From AMEB *Musical Theatre* Grade 4 *Gentlemen's edition* Series 1:**
ANDERSSON, B., RICE, T. and ULVAEUS, B. *Where I want to be* from *Chess*
CARNELIA, C. *The kid inside* from *Is there life after high school?*
ROBINSON, M.L. *Just say* from *Sing on through tomorrow*
SCHWARTZ, S. *Beautiful city* from *Godspell* (2011 Broadway Revival Version)

Manual List

Ladies and Gentlemen

BRICUSSE, L. and NEWLEY, A. *Pure imagination* from *Willy Wonka and the chocolate factory* (*Kids' musical theatre anthology* – Hal Leonard)
HAMLISCH, M. and SAGER, C.B. *They're playing my song* from *They're playing our song* (*Broadway musicals show by show 1972–1988* – Hal Leonard)

Ladies

BRICKELL, E. and MARTIN, S. *If you knew my story* from *Bright star* (musicnotes.com – MN0164587)
BROWN, J.R. *The lamest place in the world* from *13* (*The singer's musical theatre anthology* Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)
BROWN, J.R. *What it means to be a friend* from *13* (*The singer's musical theatre anthology* Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)
FLAHERTY, S. and AHRENS, L. and DR SEUSS. *Notice me, Horton* from *Seussical* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Waiting for life* from *Once on this island* (*Teens' musical theatre anthology* Female edition – Alfred)
HAMLISCH, M. and SAGER, C.B. *I still believe in love* from *They're playing our song* (*Broadway love songs* 2nd edition – Hal Leonard)
HEDGER, N. and NICHOLSON, B. *Next in line* from *Homesick* (homegrownaus.com)
INTRABARTOLO, D. and HARTMERE, J. *All grown up* from *Bare* (*Teen pop Broadway collection* – Hal Leonard)

JOHN, E. and RICE, T. *Every story is a love story* from *Aida* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)
LLOYD WEBBER, A. and BLACK, D. *Tell me on a Sunday* from *Song and dance* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
LOPEZ, R. and MARX, J. *There's a fine, fine line* from *Avenue Q* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
MENKEN, A. and RICE, T. *Home* from Walt Disney's *Beauty and the beast* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
O'KEEFE, L. and MURPHY, K. *Lifeboat* from *Heathers: The musical* (musicnotes.com – MN0145521)
SCHWARTZ, S. *I'm not that girl* from *Wicked* (*The singer's musical theatre anthology* Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)
SHEIK, D. and SATER, S. *Mama who bore me* from *Spring awakening* (*Spring awakening: a new musical* – Hal Leonard)
SHEIK, D. and SATER, S. *The dark I know well* from *Spring awakening* (*Spring awakening: a new musical* – Hal Leonard)

Gentlemen
BROOKS, M. *Along came Bialy* from *The producers* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
FINN, W. *What more can I say* from *Falsettos* (*The William Finn songbook* – Hal Leonard)
HOOD, J. and RUSSELL, B. *Learning to let go* from *Elegies for angels, punks and raging queens* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
KRIEGER, H. and RUSSELL, B. *The devil you know* from *Side show* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
LINDSEY-NASSIF, R. *I want to fly* from *Flight of the lawnchair man* (*Teen pop Broadway collection* – Hal Leonard)
LIPPA, A. and GREENWALD, T. *It took me a while* from *John and Jen* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *Close every door* from *Joseph and the amazing technicolor dreamcoat* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
MILLER, R. *River in the rain* from *Big river* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
RUSSELL, W. *I'm not saying a word* from *Blood brothers* (*Blood brothers: vocal selections* – Wise Publications)
SONDHEIM, S. *It's in your hands now* from *Road show* (*Road show: vocal selections* – Hal Leonard)
STILES, G. and DREWE, A. *Different* from *Honk!* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
WILDHORN, F. and MURPHY, J. *Sarah* from *The civil war* (*The first book of Broadway solos* Tenor Part II – Hal Leonard)

Extra list: Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives
At the completion of Level 2 students will be able to sing musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

Section I. Technical work
The candidate is required to demonstrate:

- Accurate performance of all Technical work
- Performance of the Technical work within the suggested tempo range with fluency
- Performance of the grade's vocalise from memory
- Well-balanced stance and appropriate body alignment
- Breath support and control
- Rhythmic precision
- Clear and even tone throughout the range
- Even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch
- Use of dynamics to support phrase shape and musical expression

Section II. Songs and Extra lists
Songs
Through a programme of songs drawn from the lists and performed from memory, the candidate is required to demonstrate:

- Sustained commitment and focus throughout the performance
- An assured performance with a strong sense of individual expression and creativity
- Engagement with and thoughtful interpretation of the text and the nuances of language and meaning
- A fluid and truthful interpretation of the character's dramatic and emotional arc in a song
- Performance of each song at an appropriate tempo
- Well-balanced stance and body alignment
- Breath support and control
- Accuracy of intonation and consistency of pitch appropriate to the interpretation of the song
- Rhythmic precision appropriate to the interpretation of the song
- Clear tone
- Use of dynamics and articulation as appropriate to the interpretation of the song
- Even *legato*
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Management of a range of tonal qualities for expressive purposes

Extra Lists (Grade 5 and Grade 6)
The candidate is required to demonstrate:

- Familiarity with the Extra list songs by performing the whole or any part of them from memory at the discretion of the examiner. There is no requirement for Extra list songs to be accompanied.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'Test requirements for candidates in practical examinations – Aural tests' in the front section of the *Manual of syllabuses*.

Sight reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The examiner will play the tonic note and tonic chord of the key chosen by the candidate prior to the candidate commencing the singing of the example. One minute's study time is permitted between the candidate first seeing the example and commencing the sight singing. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight reading material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

Grade 5

Length	Up to eight bars
Keys	A minor, E minor, D minor
Time signatures	$\frac{6}{8}$
Melodic patterns	Anacrusis; non-tonic fourths, sequences
Range	b – e♭^{2}
Articulation, dynamics and tempo markings	Occasional ties
Rhythmic values	♪., ♪♪ (limited to the rhythm ♩.♫)
Rest values	𝄾

Grade 6

Length	Up to eight bars
Keys	B minor, G minor
Time signatures	$\frac{9}{8}$
Melodic patterns	Fifths and sixths
Range	b – e♭^{2}
Articulation, dynamics and tempo markings	***p***, ***f***
Rhythmic values	Triplets
Rest values	𝄿

Grade 7

Length	Between eight bars and ten bars
Keys	F♯ minor, C minor
Time signatures	$\frac{2}{2}$
Melodic patterns	Sevenths and octaves; occasional chromatic semitones
Range	b – e^2
Articulation, dynamics and tempo markings	No new articulation, dynamics or tempo markings
Rhythmic values	Duplets and ♩♫.

Grade 8

Length	Between eight bars and twelve bars
Keys	C♯ minor, F minor
Time signatures	$\frac{5}{4}$
Melodic patterns	Hint of dominant or subdominant key within the melody
Range	b – e^2
Articulation, dynamics and tempo markings	*cresc.*, *dim.*
Rhythmic values	No new rhythmic values

General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Further to this, knowledge of the original dramatic context of the song being performed is required, including the name of the musical from which it is drawn where relevant, character name, background and the point in the story at which the song is sung.

CERTIFICATE OF PERFORMANCE

Objectives

The candidate is required to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Songs

Through a well-balanced programme of songs of contrasting musical theatre styles and tempi, performed from memory and exhibiting all the following technical qualities:

- Well-balanced stance and appropriate body alignment
- Breath support and control
- Rhythmic precision as appropriate to the interpretation of the song
- Clear and even tone throughout the range
- Even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch

The candidate is required to demonstrate:

- Sustained commitment and focus throughout the performance
- An assured performance with a strong sense of individual expression and creativity
- Engagement with and thoughtful interpretation of the text and the nuances of language and meaning
- A fluid and truthful interpretation of the character's dramatic and emotional arc in a song
- Performance of each song at an appropriate tempo
- Well-balanced stance and body alignment
- Breath support and control
- Accuracy of intonation and consistency of pitch appropriate to the interpretation of the song

- Rhythmic precision appropriate to the interpretation of the song
- Clear tone
- Even *legato*
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Management of a range of tonal qualities for expressive purposes
- Use of dynamics and articulation as appropriate to the interpretation of the song

Section II. General knowledge

The ability to answer questions according to the guidelines set out in the General knowledge tests in 'Test requirements for candidates in practical examinations – General knowledge tests' in the front section of the *Manual of syllabuses*.

Further to this, knowledge of the original dramatic context of the song being performed is required, including the name of the musical from which it is drawn where relevant, character name, background and the point in the story at which the song is sung.

GRADE 5 4205

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra List songs must be prepared for presentation at examination.

List A

Ladies and Gentlemen

BRICUSSE, L. and NEWLEY, A. *Look at that face* from *The roar of the greasepaint - the smell of the crowd* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)

GERSHWIN, G. and GERSHWIN, I. *Shall we dance?* from *Crazy for you* (*Crazy for you: complete vocal selections* – Alfred)

KERN, J and REYNOLDS, H. *They didn't believe me* from *The girl from Utah* (*Jerome Kern collection* – Hal Leonard)

PORTER, C. *C'est magnifique* from *Can-can* (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)

SONDHEIM, S. *With so little to be sure of* from *Anyone can whistle* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *Long before I knew you* from *Bells are ringing* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

YOUMANS, V., GREY, C. and ROBIN, L. *Sometimes I'm happy* from *Hit the deck* (*Broadway musicals show by show 1917–1929* – Hal Leonard)

Ladies

ANDERSON-LOPEZ, K. and LOPEZ, R. *True love* from *Frozen: The Broadway musical* (musicnotes.com – MN0182804)

BART, L. *As long as he needs me* from *Oliver!* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *The human heart* from *Once on this island* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)

GERSHWIN, G. and FRANCIS, A. *Boy wanted* from *My one and only* (*Teens' musical theatre anthology* Female edition – Alfred)

HERMAN, J. *Ribbons down my back* from *Hello, Dolly!* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

KERN, J., HAMMERSTEIN II, O. and WODEHOUSE, P.G. *Bill* from *Show boat* (*Musical theatre for classical singers* Soprano – Hal Leonard)

KERN, J. and HAMMERSTEIN II, O. *Why do I love you?* from *Show boat* (*Jerome Kern collection* – Hal Leonard)

LOEWE, F. and LERNER, A.J. *How can I wait?* from *Paint your wagon* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

MIRANDA, L.-M. arr. LACAMOIRE and MIRANDA. *That would be enough* from *Hamilton* (musicnotes.com – MN0161862)

PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *So big, so small* from *Dear Evan Hansen* (musicnotes.com – MN0174559)

RODGERS, R. and HAMMERSTEIN II, O. *Come home* from *Allegro* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *I have dreamed* from *The king and I* (*Musical theatre for classical singers* Soprano – Hal Leonard)

RODGERS, R. and HART, L. *I wish I were in love again* from *Babes in arms* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

RODGERS, R. and HART, L. *There's a small hotel* from *On your toes* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

SCHMIDT, H. and JONES, T. *Is it really me?* from *110 in the shade* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)

SONDHEIM, S. *Lovely* from *A funny thing happened on the way to the forum* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)

SONDHEIM, S. *Loving you* from *Passion* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

SONDHEIM, S. *So many people* from *Saturday night* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

STILES, G. and DREW, A. *Anything can happen* from Walt Disney's *Mary Poppins* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

Gentlemen

BERNSTEIN, L., COMDEN, B. and GREEN, A. *A quiet girl* from *Wonderful town* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

BERNSTEIN, L., COMDEN, B. and GREEN, A. *It's love* from *Wonderful town* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

BRICUSSE, L. and NEWLEY, A. *Once in a lifetime* from *Stop the world - I want to get off* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

KANDER, J. and EBB, F. *Don't go* from *Cabaret* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

LANE, B. and HARBURG, E.Y. *Old devil moon* from *Finian's rainbow* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

LEIGH, M. and DARION, J. *To each his Dulcinea (to every man his dream)* from *Man of La Mancha* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)

PORTER, C. *I am in love* from *Can-can* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *A fellow needs a girl* from *Allegro* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

ROMBERG, S., HARBACH, O. and HAMMERSTEIN II, O. *One alone* from *The desert song* (musicnotes.com – MN0058115)
SCHÖNBERG, C.-M., BOUBLIL, A. and KRETZMER, H. *Empty chairs at empty tables* from *Les misérables* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
SCHÖNBERG, C.-M., BOUBLIL, A. and KRETZMER, H. *Stars* from *Les misérables* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
SONDHEIM, S. *The barber and his wife* from *Sweeney Todd* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
WEILL, K. and ANDERSON, M. *September song* from *Knickerbocker holiday* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

List B
Ladies and Gentlemen
COLEMAN, C. and STEWART, M. *Ev'rybody today is turning on* from *I love my wife* (onlinesheetmusic.com)
GERSHWIN, G. and GERSHWIN, I. *By Strauss* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *Lucky in love* from *Good news!* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
PORTER, C. *Don't fence me in* from *Hollywood canteen* [film] (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)
PORTER, C. *Let's do it (let's fall in love)* from *Paris* (*The Cole Porter song collection* Volume 1: 1912–1936 – Alfred)
RODGERS, R. and HART, L. *Thou swell* from *A Connecticut Yankee* (*Broadway musicals show by show 1917–1929* – Hal Leonard)

Ladies
BERLIN, I. *You can't get a man with a gun* from *Annie get your gun* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
BOWEN, J. *I am playing me* from *[title of show]* (*[title of show]: vocal selections* – Hal Leonard)
HAMLISCH, M. and KLEBAN, E. *Nothing* from *A chorus line* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
KANDER, J. and EBB, F. *What would you do?* from *Cabaret* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
KANDER, J. and EBB, F. *When you're good to mama* from *Chicago* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
LIPPA, A. and CRAWLEY, B. *Lucky* from *A little princess* (*A little princess: vocal selections* – Hal Leonard)
LIPPA, A. *My new philosophy* from *You're a good man, Charlie Brown* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)
LOEWE, F. and LERNER, A.J. *Show me* from *My fair lady* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)
PORTER, C. *Anything goes* from *Anything goes* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
ROBERTS, J. and DIPIETRO, J. *Always a bridesmaid* from *I love you, you're perfect, now change* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
ROSS, B. and GREENFIELD, E. *I'm not* from *Little by little* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
SCHWARTZ, S. *Kind of woman* from *Pippin* (*Pippin: vocal selections* – Warner Brothers)
SCHWARTZ, S. *No time at all* from *Pippin* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

SONDHEIM, S. *That'll show him* from *A funny thing happened on the way to the forum* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
STYNE, J. and ROBIN, L. *A little girl from little rock* from *Gentlemen prefer blondes* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
WILSON, S. *The boy friend* from *The boy friend* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

Gentlemen
ARLEN, H. and HARBURG, E.Y. *If I were king of the forest* from *The Wizard of Oz* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
BROOKS, M. *Haben sie gehört das Deutsche Band?* from *The producers* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
DEPAUL, G. and MERCER, J. *Progress is the root of all evil* from *Li'l Abner* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *The phone call* from *Lucky stiff* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
GESNER, C. *The kite* from *You're a good man, Charlie Brown* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
KIRSHENBAUM, D. *I think I like her* from *Summer of '42* (*Teen pop Broadway collection* – Hal Leonard)
LANE, B. and HARBURG, E.Y. *When I'm not near the girl I love* from *Finian's rainbow* (*Teens' musical theatre anthology* Male edition – Hal Leonard)
MANCINI, H. and BRICUSSE, L. *Paris by night* from *Victor/Victoria* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
MENKEN, A. and ASHMAN, H. *Be our guest* from Walt Disney's *Beauty and the beast* (*The movie musicals big book* – Alfred)
SMALLS, C. *Slide some oil to me* from *The Wiz* (*Teens' musical theatre anthology* Male edition – Alfred)
SONDHEIM, S. *Bring me my bride* from *A funny thing happened on the way to the forum* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
SONDHEIM, S. *I'm calm* from *A funny thing happened on the way to the forum* (*Teens' musical theatre anthology* Male edition – Alfred)
WILDHORN, F., BRICUSSE, L. and CUDEN, S. *Alive!* from *Jekyll and Hyde* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)

List C
Ladies and Gentlemen
DU PREZ, J. and IDLE, E. *The song that goes like this* from *Monty Python's Spamalot* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)
SONDHEIM, S. *What can you lose* from *Dick Tracy* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)

Ladies
COLEMAN, C., COMDEN, B. and GREEN, A. *My big mistake* from *The Will Rogers follies* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
FRANK, M. and BRYANT, D. *Friend* from *All roads lead to home* (musicnotes.com – MN0150307)
GOGGIN, D. *I just want to be a star* from *Nunsense* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
GORE, M. and GORE, L. *Out here on my own* from *Fame* (musicnotes.com – MN0077263_D3)
HOOD, J. and RUSSELL, B. *Angels, punks and raging queens* from *Elegies for angels, punks and raging queens* (*The singer's musical theatre anthology* Mezzo-soprano Volume 4 – Hal Leonard)
HOWLAND, J. and DICKSTEIN, M. *Days of plenty* from *Little women* (*Little women: vocal selections* – Cherry Lane)
KITT, T. and YORKEY, B. *I miss the mountains* from *Next to normal* (*Next to normal: vocal selections* – Alfred)
LLOYD WEBBER, A., BLACK, D. and HAMPTON, C. *As if we never said goodbye* from *Sunset Boulevard* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
MILLER, C. and HAMMONDS, K. *He wasn't you* from *Hope* (musicnotes.com – MN0126089)
PARKER, T., LOPEZ, R. and STONE, M. *Sal tlay ka siti* from *The book of Mormon* (*The book of Mormon* – Alfred)
ROBINSON, M.L. *Late again* from *Sing on through tomorrow* (matthewleerobinson.com)
SANKOFF, I. and HEIN, D. *I am here* from *Come from away* (musicnotes.com – MN0183683)
SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *I dreamed a dream* from *Les misérables* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M., CAIRD, J., NUNN, T. and KRETZMER, H. *On my own* from *Les misérables* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
SCHWARTZ, S. *It's an art* from *Working* (*The singer's musical theatre anthology* - Mezzo-soprano/belter Volume 5 – Hal Leonard)
SNOW, T. and PITCHFORD, D. *Can you find it in your heart?* from *Footloose* (*The singer's musical theatre anthology* Mezzo-soprano Volume 3 – Hal Leonard)
SONDHEIM, S. *All for you* from *Saturday night* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
WILDHORN, F. and BRICUSSE, L. *A new life* from *Jekyll and Hyde* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
WILDHORN, F. and KNIGHTON, N. *Only love* from *The Scarlet Pimpernel* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

Gentlemen
BROOKS, M. *I wanna be a producer* from *The producers* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
CARNELIA, C. *The mason* from *Working* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
FRANK, M. and BRYANT, D. *Bicycle shop* from *The silver donkey* (musicnotes.com – MN0150302)
INTRABARTOLO, D. and HARTMERE, J. *Role of a lifetime* from *Bare* (*Teen pop Broadway collection* – Hal Leonard)
KANDER, J. and EBB, F. *All I care about* from *Chicago* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
KANDER, J. *I miss the music* from *Curtains* (*Broadway musicals show by show 2006–2013* – Hal Leonard)
KITT, T. and YORKEY, B. *What would you do?* from *If/then* (musicnotes.com – MN0137786)
LOPEZ, R. and MARX, J. *What do you do with a B.A. in English* from *Avenue Q* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
MENKEN, A. and ASHMAN, H. *Proud of your boy* from Walt Disney's *Aladdin* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)
MENKEN, A. and SLATER, G. *Her voice* from Walt Disney's *The little mermaid* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)
MILLER, R. *Muddy water* from *Big river* (musicnotes.com – MN0103119)
SCHWARTZ, S. *Morning glow* from *Pippin* (*The Stephen Schwartz songbook* – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *I chose right* from *Baby* (*Teens' musical theatre anthology* Male edition – Alfred)

Extra list: Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 4206

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra list songs must be prepared for presentation at examination.

List A

Ladies and Gentlemen

GERSHWIN, G. and GERSHWIN, I. *Things are looking up* from *Crazy for you* (*Crazy for you: complete vocal selections* – Hal Leonard)

HERMAN, J. *Kiss her now* from *Dear world* (musicnotes.com – MN0091975)

LANE, B. and HARBURG, E.Y. *If this isn't love* from *Finian's rainbow* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

PORTER, C. *Why shouldn't I?* from *Jubilee* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

STYNE, J. and CAHN, S. *I still get jealous* from *High button shoes* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

Ladies

BAREILLES, S. *She used to be mine* from *Waitress* (musicnotes.com – MN0157299_U1)

BERNSTEIN, L., COMDEN, B. and GREEN, A. *A little bit in love* from *Wonderful town* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)

BOCK, J. and HARNICK, S. *Will he like me?* from *She loves me* (*Musical theatre for classical singers* Soprano – Hal Leonard)

BROWN, J.R. *Christmas lullaby* from *Songs for a new world* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

BUCCHINO, J. *It feels like home* from *It's only life* (*Grateful: the songs of John Bucchino* – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *Back to before* from *Ragtime* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

FLAHERTY, S. and AHRENS, L. *In my dreams* from *Anastasia* (musicnotes.com – MN0173893)

FLAHERTY, S. and AHRENS, L. *Raining* from *Rocky: The musical* (musicnotes.com – MN0135779)

HOWLAND, J. and DICKSTEIN, M. *Some things are meant to be* from *Little women* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

KANDER, J. and EBB, F. *My own best friend* from *Chicago* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

LIPPA, A. *I don't need a roof* from *Big fish* (*Broadway musicals show by show 2006–2013* – Hal Leonard)

MIRANDA, L.-M. arr. LACAMOIRE and MIRANDA. *Burn* from *Hamilton* (musicnotes.com – MN0161860)

SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *In my life* from *Les misérables* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

SCHWARTZ, S. *Where is the warmth?* from *The baker's wife* (*The Stephen Schwartz songbook* – Hal Leonard)

SHIRE, D. and MALTBY, R. Jr. *Patterns* from *Closer than ever* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

SIMON, L. and NORMAN, M. *Hold on* from *The secret garden* (*Teens' musical theatre anthology* Female edition – Alfred)

SMALLS, C. *Home* from *The Wiz* (*Teens' musical theatre anthology* Female edition – Alfred)

SONDHEIM, S. *Children will listen* from *Into the woods* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

STROUSE, C. and ADAMS, L. *One boy* from *Bye bye birdie (The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *The party's over* from *Bells are ringing* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

WILDHORN, F. and BRICUSSE, L. *In his eyes* from *Jekyll and Hyde* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

YAZBEK, D. *Omar Sharif* from *The band's visit* (musicnotes.com – MN0184555)

Gentlemen

BRICKELL, E. and MARTIN, S. *Heartbreaker* from *Bright star* (musicnotes.com – MN0168881)

FLAHERTY, S. and AHRENS, L. *Everything to win* from *Anastasia* (musicnotes.com – MN0173899)

GELD, G. and UDELL, P. *The only home I know* from *Shenandoah* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

KANDER, J. and EBB, F. *She's a woman* from *Kiss of the spider woman* (*The Kander and Ebb collection* – Hal Leonard)

MENKEN, A. and RICE, T. *If I can't love her* from Walt Disney's *Beauty and the beast* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

PORTER, C. *Were thine that special face* from *Kiss me, Kate* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

RODGERS, M. and BARER, M. *Many moons ago* from *Once upon a mattress* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)

SIMON, L. and NORMAN, M. *Wick* from *The secret garden* (*The secret garden: vocal selections* – Alfred)

SONDHEIM, S. *Good thing going* from *Merrily we roll along* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)

SONDHEIM, S. *Johanna* from *Sweeney Todd* (*Musical theatre for classical singers* Tenor – Hal Leonard)

SONDHEIM, S. *Love, I hear* from *A funny thing happened on the way to the forum* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)

SONDHEIM, S. *No more* from *Into the woods* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

SONDHEIM, S. *Pretty women* from *Sweeney Todd* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

WEILL, K. and LERNER, A.J. *Here I'll stay* from *Love life* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

WILLSON, M. *I'll never say no* from *The unsinkable Molly Brown* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

YAZBEK, D. *Love sneaks in* from *Dirty rotten scoundrels* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)

YESTON, M. *The proposal* from *Titanic* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)

List B

Ladies and Gentlemen

ARLEN, H. and KOEHLER, T. *Get happy* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Warner Brothers)

GERSHWIN, G. and GERSHWIN, I. *K-ra-zy for you* from *Crazy for you* (*Crazy for you: complete vocal selections* – Hal Leonard)

GERSHWIN, G. and GERSHWIN, I. *Let's call the whole thing off* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)

PASEK, B. and PAUL, J. *In short* from *Edges* (musicnotes.com – MN0136245)
PORTER, C. *Let's misbehave* from *Anything goes* (*The Cole Porter song collection* Volume 1: 1912–1936 – Alfred)
PORTER, C. *Ridin' high* from *Red, hot and blue* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

Ladies

ADLER, R. and ROSS, J. *A little brains, a little talent* from *Damn Yankees* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
BROOKS, M. *Alone* from *Young Frankenstein* (*Contemporary Broadway comedy songs* – Hal Leonard)
BROWN, J.R. *Stars and the moon* from *Songs for a new world* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)
COLEMAN, C. and FIELDS, D. *If my friends could see me now* from *Sweet Charity* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
FINN, W. *I speak six languages* from *The 25th annual Putnam county spelling bee* (*Teens' musical theatre anthology* Female edition – Alfred)
GERSHWIN, G. and DESYLVA, B.G. *Do it again* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
HANLEY, J.F. and CLARKE, G. *Second hand Rose* from *Ziegfeld follies* (1921) (*Broadway musicals show by show 1917–1929* – Hal Leonard)
KANDER, J. and EBB, F. *Mein Herr* from *Cabaret* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
LIPPA, A. *The life of the party* from *The wild party* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
LOESSER, F. *Adelaide's lament* from *Guys and dolls* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
LOPEZ, R. and MARX, J. *Mix tape* from *Avenue Q* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)
RODGERS, R. and HART, L. *Johnny one note* from *Babes in arms* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SCHWARTZ, S. *Turn back, o man* from *Godspell* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
SONDHEIM, S. *Broadway baby* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
SONDHEIM, S. *By the sea* from *Sweeney Todd* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SONDHEIM, S. *I know things now* from *Into the woods* (*The singer's musical theatre anthology* Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)
SONDHEIM, S. *The story of Lucy and Jessie* from *Follies* (*Sondheim for singers* Belter/mezzo-soprano – Hal Leonard)
STILES, G. and DREW, A. *Practically perfect* from Walt Disney's *Mary Poppins* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
STYNE, J. and CAHN, S. *Papa, won't you dance with me?* from *High button shoes* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

Gentlemen

ADLER, R. and ROSS, J. *Those were the good old days* from *Damn Yankees* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
BOCK, J. and HARNICK, S. *She loves me* from *She loves me* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
COLEMAN, C. and ZIPPEL, D. *Funny* from *City of angels* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
FISHER, F. and MCCARTHY, J. *They go wild, simply wild, over me* from *Irene* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Larger than life* from *My favorite year* (*Teens' musical theatre anthology* Male edition – Alfred)
GERSHWIN, G. and GERSHWIN, I. *Strike up the band* from *Strike up the band* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
HERMAN, J. *Masculinity* from *La cage aux folles* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *Those Canaan days* from *Joseph and the amazing technicolor dreamcoat* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
LOESSER, F. *Adelaide* from *Guys and dolls* [film] (*The Frank Loesser songbook* – Hal Leonard)
MENKEN, A. and ASHMAN, H. *Grow for me* from *Little shop of horrors* (*Teens' musical theatre anthology* Male edition – Alfred)
MOROSS, J. and LATOUCHE, J. *Store-bought suit* from *The golden apple* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
PARTON, D. arr. LACAMOIRE and OREMUS. *Here for you* from *9 to 5 the musical* (*9 to 5 the musical: vocal selections* – Hal Leonard)
SCHWARTZ, S. *Extraordinary* from *Pippin* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
SIMON, L. and NORMAN, M. *Winter's on the wing* from *The secret garden* (*Teens' musical theatre anthology* Male edition – Alfred)
STYNE, J. and SONDHEIM, S. *All I need is the girl* from *Gypsy* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

List C

Ladies and Gentlemen

CONTRERAS, J. *Love me, love me not* from *Love me, love me not: the music of Joey Contreras* (joeycontreras.com)
GASPARINI, D. *Someone* from *Circles* (musicnotes.com – MN0144779)
LIPPA, A. and CRAWLEY, B. *Live out loud* from *A little princess* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
LOWDERMILK, B. and KERRIGAN, K. *My heart is split* from *The freshman experiment* (kerrigan-lowdermilk.com)

Ladies

ANDERSON-LOPEZ, K. and LOPEZ, R. *Let it go* [Broadway version] from *Frozen: The Broadway musical* (musicnotes.com – MN0185164)
BOWEN, J. *A way back to then* from *[title of show]* (*[title of show]: vocal selections* – Hal Leonard)
BUCCHINO, J. *Dancing* from *Lavender girl* (*Grateful: the songs of John Bucchino* – Hal Leonard)
BUCCHINO, J. *Sweet dreams* (*Grateful: the songs of John Bucchino* – Hal Leonard)
FLAHERTY, S. and AHRENS, L. *Princess* from *A man of no importance* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)
GWON, A. *I'll be here* from *Ordinary days* (musicnotes.com – MN0128251)
HOOD, J. and RUSSELL, B. *My brother lived in San Francisco* from *Elegies for angels, punks and raging queens* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
KANDER, J. and EBB, F. *Funny honey* from *Chicago* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
LIPPA, A. *Maybe I like it this way* from *The wild party* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

LLOYD WEBBER, A. and BLACK, D. *Take that look off your face* from *Song and dance* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *I'd be surprisingly good for you* from *Evita* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
LOPEZ, R. and MARX, J. *The more you ruv someone* from *Avenue Q* (*Contemporary Broadway comedy songs* – Hal Leonard)
LOWDERMILK, B. and KERRIGAN, K. *Say the word* from *The unauthorized autobiography of Samantha Brown* (musicnotes.com – MN0125662)
MENKEN, A. and ASHMAN, H. *Somewhere that's green* from *Little shop of horrors* (*Teens' musical theatre anthology* Female edition – Alfred)
MILLER, C. and HAMMONDS, K. *I never learned to type* from *When midnight strikes* (sheetmusicdirect.com)
ROBERTS, J. and DIPIETRO, J. *I will be loved tonight* from *I love you, you're perfect, now change* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)
TESORI, J. and SCANLAN, D. *Not for the life of me* from *Thoroughly modern Millie* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
TESORI, J. and SCANLAN, D. *They don't know* from *Thoroughly modern Millie* (musicnotes.com – MN0076607)
WILDHORN, F. and BRICUSSE, L. *Someone like you* from *Jekyll and Hyde* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)

Gentlemen
BROOKS, M. *The king of Broadway* from *The producers* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
COLLINS, P. *No other way* from *Tarzan* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
CURTIS, C. *The life that you wished for* from *Chaplin* (*Chaplin - the musical: vocal selections* – Hal Leonard)
FINN, W. *Marriage proposal* from *Falsettos* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Love's never lost* from *A man of no importance* (*A man of no importance: vocal selections* – Alfred)
FLAHERTY, S. and AHRENS, L. *Some girls* from *Once on this island* (*Teens' musical theatre anthology* Male edition – Alfred)
HAMLISCH, M. and CARNELIA, C. *I cannot hear the city* from *Sweet smell of success* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
LARSON, J. *Your eyes* from *Rent* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *High flying, adored* from *Evita* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
LOPEZ, R. and MARX, J. *I wish I could go back to college* from *Avenue Q* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
LOPEZ, R. and MARX, J. *If you were gay* from *Avenue Q* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
LUTVAK, S. and FREEDMAN, R.L. *Sibella* from *A gentleman's guide to love and murder* (*21st century musical theatre* Men's edition – Hal Leonard)
MINCHIN, T. *The smell of rebellion* from *Matilda: the musical* (*Matilda: the musical* – Music Sales)
O'KEEFE, L. and MURPHY, K. *Freeze your brain* from *Heathers: The musical* (musicnotes.com – MN0144308)
SCHWARTZ, S. *Corner of the sky* from *Pippin* (*Teens' musical theatre anthology* Male edition – Alfred)
SHIRE, D. and MALTBY, R. Jr. *If I sing* from *Closer than ever* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
SMALLS, C. *What would I do if I could feel?* from *The Wiz* (*Teens' musical theatre anthology* Male edition – Alfred)
STILES, G. and DREWE, A. *Now I've seen you* from *Honk!* (*Teens' musical theatre anthology* Male edition – Alfred)

Extra list: Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 4207

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare five songs, one from each of Lists A, B, C, and D, and one further song chosen from any of lists A, B, C or D.

There is no Extra List requirement for Grade 7.

List A
Ladies and Gentlemen
BERLIN, I. *Isn't this a lovely day (to be caught in the rain?)* from *Top hat* [film] (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
BERLIN, I. *Let's have another cup o' coffee* from *Face the music* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
FISHER, M., GOODWIN, J. and SHAY, L. *When you're smiling* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *Nice work if you can get it* from *Nice work if you can get it* (musicnotes.com – MN0015667)
GERSHWIN, G. and GERSHWIN, I. *They all laughed* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
HENDERSON, R. and BROWN, L. *Life is just a bowl of cherries* from *George White's scandals of 1931* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
KERN, J. and HAMMERSTEIN II, O. *I've told ev'ry little star* from *Music in the air* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
PORTER, C. *You do something to me* from *Fifty million frenchmen* (*The Cole Porter song collection* Volume 1: 1912–1936 – Alfred)

Ladies
BLAKE, E. and SISSLE, N. *I'm just wild about Harry* from *Babes in arms* [film] (*Broadway musicals show by show 1917–1929* – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *How long has this been going on?* from *Rosalie* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *Jilted* from *Of thee I sing* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
GERSHWIN, G. and GERSHWIN, I. *Looking for a boy* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *My cousin in Milwaukee* from *Pardon my English* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
LANE, B. and LOESSER, F. *I hear music* from *Dancing on a dime* [film] (*The Frank Loesser songbook* – Hal Leonard)

RODGERS, R. and HART, L. *Falling in love with love* from *The boys from Syracuse* (*Musical theatre for classical singers* Soprano – Hal Leonard)
RODGERS, R. and HART, L. *Little girl blue* from *Jumbo* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
RODGERS, R. and HART, L. *On your toes* from *On your toes* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
RODGERS, R. and HART, L. *Ten cents a dance* from *Simple Simon* (*Rodgers and Hart – a musical anthology* – Hal Leonard)
RODGERS, R. and HART, L. *With a song in my heart* from *Spring is here* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
ROME, H. *Nobody makes a pass at me* from *Pins and needles* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)

Gentlemen
GERSHWIN, G. and GERSHWIN, I. *Embraceable you* from *Girl crazy* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
GERSHWIN, G., GERSHWIN, I. and CARTER, D. *Naughty baby* from *Crazy for you* (*Crazy for you: complete vocal selections* – Hal Leonard)
HERBERT, V. and SMITH, H.B. *Gypsy love song* from *The fortune teller* (*Broadway musicals show by show 1891–1916* – Hal Leonard)
HERBERT, V. and BLOSSOM, H. *I want what I want when I want it* from *Mlle. Modiste* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
MEYER, G.W., LESLIE, E. and GOETZ, E.R. *For me and my gal* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)
MUNRO, B., LEWIS, T. and STERLING, A.B. *When my baby smiles at me* from *Greenwich Village follies* (musicnotes.com – MN0070234)
RODGERS, R. and HART, L. *Have you met Miss Jones?* from *I'd rather be right* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

List B
Ladies and Gentlemen
GERSHWIN, G. and GERSHWIN, I. *Treat me rough* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
KERN, J. and HAMMERSTEIN II, O. *All through the day* from *Centennial Summer* (*Jerome Kern collection* – Hal Leonard)
LOESSER, F. *I'll know* from *Guys and dolls* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
PORTER, C. *It's all right with me* from *Can-can* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
PORTER, C. *Wunderbar* from *Kiss me, Kate* (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)
RODGERS, R. and HAMMERSTEIN II, O. *You'll never walk alone* from *Carousel* (*Musical theatre for classical singers* Soprano – Hal Leonard)
ROMBERG, S. and FIELDS, D. *Close as pages in a book* from *Up in Central Park* (musicnotes.com – MN0110366)
STYNE, J., COMDEN, B. and GREEN, A. *Make someone happy* from *Do re mi* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)

Ladies
BERNSTEIN, L., COMDEN, B. and GREEN, A. *One hundred easy ways to lose a man* from *Wonderful town* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
BERNSTEIN, L., COMDEN, B. and GREEN, A. *Some other time* from *On the town* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
COLEMAN, C. and FIELDS, D. *Where am I going* from *Sweet Charity* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
DEPAUL, G. and MERCER, J. *Love in a home* from *Li'l Abner* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
DEPAUL, G. and MERCER, J. *Wonderful, wonderful day* from *Seven brides for seven brothers* (*The movie musicals big book* – Alfred)
HENEKER, D. *Long ago* from *Half a sixpence* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
HERMAN, J. *I've never said I love you* from *Dear world* (musicnotes.com – MN0091978)
LANE, B and LERNER, A.J. *Too late now* from *Royal wedding* (musicnotes.com – MN0057834)
LOESSER, F. *Warm all over* from *The most happy fella* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
MARTIN, H. and GRAY, T. *Was she prettier than I?* from *High spirits* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
MERRILL, B. *Mira* from *Carnival* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
RODGERS, R. *The sweetest sounds* from *No strings* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Something wonderful* from *The king and I* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
ROME, H. *Who knows* from *I can get it for you wholesale* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *Autumn* from *Starting here, starting now* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
STYNE, J. and SONDHEIM, S. *Small world* from *Gypsy* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
WILSON, S. *Safety in numbers* from *The boy friend* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
WISE, J., HAIMSOHN, G. and MILLER, R. *That mister man of mine* from *Dames at sea* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
WISE, J., HAIMSOHN, G. and MILLER, R. *The sailor of my dreams* from *Dames at sea* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

Gentlemen
ARLEN, H. and HARBURG, E.Y. *Evelina* from *Bloomer girl* (*Broadway musicals show by show 1940–1949* – Hal Leonard)
BRICUSSE, L. *After today* from *Doctor Dolittle* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
BRICUSSE, L. and NEWLEY, A. *Who can I turn to (when nobody needs me)* from *The roar of the greasepaint - the smell of the crowd* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
LEIGH, M. and DARION, J. *Dulcinea* from *Man of La Mancha* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
LOEWE, F. and LERNER, A.J. *Gigi* from *Gigi* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
MACDERMOT, G., RADO, J. and RAGNI, G. *Where do I go?* from *Hair* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
PORTER, C. *Make it another old fashioned, please* from *Panama Hattie* (*Broadway musicals show by show 1940–1949* – Hal Leonard)
SCHMIDT, H. and JONES, T. *I love my wife* from *I do! I do!* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
STYNE, J., COMDEN, B. and GREEN, A. *I met a girl* from *Bells are ringing* (*The singer's musical theatre* anthology Tenor Volume 2 – Hal Leonard)

WEILL, K. and ANDERSON, M. *Thousands of miles* from *Lost in the stars* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
WEILL, K. and BRECHT, B. trans. BLITZSTEIN. *Ballad of the easy life* from *Threepenny opera (Singer's library of musical theatre* Tenor Volume 2 – Alfred)
WEILL, K. and GERSHWIN, I. *A rhyme for Angela* from *The firebrand of Florence* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
WEILL, K. and GERSHWIN, I. *This is new* from *Lady in the dark* (musicnotes.com – MN0043433)

List C
Ladies and Gentlemen
BUCCHINO, J. *That smile* from *It's only life* (*Grateful: the songs of John Bucchino* – Hal Leonard)
KANDER, J. and EBB, F. *Love and love alone* from *The visit* (*The Kander and Ebb collection* – Hal Leonard)
SONDHEIM, S. *Another hundred people* from *Company* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
YESTON, M. *Unusual way* from *Nine* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)

Ladies
ANDERSSON, B., RICE, T., and ULVAEUS, B. *Someone else's story* from *Chess* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
FINN, W. *Change* from *A new brain* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
FINN, W. *Holding to the ground* from *Falsettos* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
FINN, W. *The music still plays on* from *A new brain* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Goodbye, my love* from *Ragtime* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
GOLDENBERG, B., BERGMAN, A. and BERGMAN, M. *Fifty percent* from *Ballroom* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
GOLDRICH, Z. and HEISLER, M. *Out of love* (*The songs of Goldrich and Heisler* – Hal Leonard)
GORE, M. and PITCHFORD, D. *When there's no one* from *Carrie: the musical* (*Carrie the musical: vocal selections* – Hal Leonard)
LEVY, J. and MARGOSHES, S. *Think of Meryl Streep* from *Fame* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
LIPPA, A. and GREENWALD, T. *Just like you* from *John and Jen* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *The story goes on* from *Baby* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SONDHEIM, S. *Could I leave you* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
SONDHEIM, S. *I wish I could forget you* from *Passion* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SONDHEIM, S. *Moments in the woods* from *Into the woods* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

Gentlemen
COLEMAN, C. and FIELDS, D. *It's not where you start* from *Seesaw* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
COLEMAN, C. and ZIPPEL, D. *Stay with me* from *City of angels* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
GORE, M. and PITCHFORD, D. *Dreamer in disguise* from *Carrie: the musical* (*Carrie the musical: vocal selections* – Hal Leonard)
HERMAN, J. *When Mabel comes in the room* from *Mack and Mabel* (*Mack and Mabel vocal selections* – Faber)
KRIEGER, H. and RUSSELL, B. *You should be loved* from *Side show* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
LARSON, J. *What you own* from *Rent* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
LEVY, J. and MARGOSHES, S. *I want to make magic* from *Fame* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
LIPPA, A. *Beethoven day* from *You're a good man, Charlie Brown* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
MENKEN, A. and ZIPPEL, D. *Go the distance* from Walt Disney's *Hercules* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
ROBERTS, J. and DIPIETRO, J. *Shouldn't I be less in love with you?* from *I love you, you're perfect, now change* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
SCHWARTZ, S. *Fathers and sons* from *Working* (*The Stephen Schwartz songbook* – Hal Leonard)
SCHWARTZ, S. *The hardest part of love* from *Children of Eden* (*The Stephen Schwartz songbook* – Hal Leonard)
SCHWARTZ, S. *With you* from *Pippin* (*The Stephen Schwartz songbook* – Hal Leonard)
SONDHEIM, S. *Happily ever after* from *Marry me a little* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
SONDHEIM, S. *Is this what you call love?* from *Passion* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
WILDHORN, F. and KNIGHTON, N. *Falcon in the dive* from *The Scarlet Pimpernel* (*The Scarlet Pimpernel vocal selections* – Alfred)
YESTON, M. *In every age* from *Titanic* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
YESTON, M. *Only with you* from *Nine* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)

List D
Ladies and Gentlemen
KOOMAN, M. and DIMOND, C. *Blue horizon* from *Out of our heads* (koomandimond.com)
LOWDERMILK, B. and KERRIGAN, K. *How to return home* from *Tales from the bad years* (newmusicaltheatre.com)

Ladies
BAREILLES, S. *What baking can do* from *Waitress* (musicnotes.com – MN0169926)
BROWN, J.R. *Still hurting* from *The last five years* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
BROWN, J.R. *What do you call a man like that* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)
BUCCHINO, J. *Love quiz* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)
CONTRERAS, J. *Waiting for more* from *This thing called love* (joeycontreras.com)
CURTIS, C. *What only love can see* from *Chaplin* (solo version) (*Chaplin - the musical: vocal selections* – Hal Leonard)
FLAHERTY, S. and AHRENS, L. *At the glen* from *Dessa Rose* (*Dessa Rose: vocal selections* – Alfred)
FLAHERTY, S. and AHRENS, L. *Something of my own* from *Dessa Rose* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
FRANK, M. and BRYANT, D. *Connect* from *Virgins: a musical threesome* (musicnotes.com – MN0150305)
GIERING, J. *House on the hill* (newmusicaltheatre.com)
HEDGER, N. and NICHOLSON, B. *Let this star be mine* from *Little match girl* (homegrownaus.com)
KITT, T. and YORKEY, B. *So anyway* from N*ext to normal* (*Next to normal: vocal selections* – Alfred)

KOOMAN, M. and DIMOND, C. *Beautiful mistake* (koomandimond.com)
LAMBERT, L. and MORRISON, G. *Show off* from *The drowsy chaperone* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
LIPPA, A. and CRAWLEY, B. *It's like another world* from *A little princess* (*A little princess: vocal selections* – Hal Leonard)
MENKEN, A. and FELDMAN, J. *Watch what happens* from *Newsies* (*Contemporary musical theatre for teens* Young women's edition Volume 1 – Hal Leonard)
O'KEEFE, L. and MURPHY, K. *Kindergarten boyfriend* from *Heathers: The musical* (musicnotes.com – MN0145522)
ROBINSON, M.L. *Yes, I know* from *Metro Street* (matthewleerobinson.com)
RUTHERFORD, P. and MILLAR, J. *Hand of courage* from *The hatpin* (homegrownaus.com)
RUTHERFORD, P. and MILLAR, J. *Something like being a mother* from *The hatpin* (homegrownaus.com)
TESORI, J. and KRON, L. *Changing my major* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)
WHITELOCK, S.D. *A thousand tales* from *The last tale* (homegrownaus.com)
WILDHORN, F. and BLACK, D. *Dyin' ain't so bad* from *Bonnie and Clyde* (musicnotes.com – MN0122516)

Gentlemen
ANDERSON-LOPEZ, K. and LOPEZ, R. *In summer* [Broadway version] from *Frozen: The Broadway musical* (musicnotes.com – MN0185167)
BROWN, J.R. *It all fades away* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)
CRONIN, B. *Reach the sky* from *W2ML (Welcome to my life)* (newmusicaltheatre.com)
CURTIS, C. *If I left london* from *Chaplin* (*Chaplin - the musical: vocal selections* – Hal Leonard)
FINN, W. *I'm not that smart* from *The 25th annual Putnam county spelling bee* (*Teens' musical theatre anthology* Male edition – Alfred)
FRANK, M. and BRYANT, D. *Lullaby* from *Prodigal* (musicnotes.com – MN0150297)
GASPARINI, D. *A little bit...* from *Crazy, just like me* (newmusicaltheatre.com)
LARSON, J. *Why?* from *tick, tick...BOOM!* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
LIPPA, A. *A story of my own* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)
LIPPA, A. *Fight the dragons* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)
LIPPA, A. *How it ends* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)
LOPEZ, R. and MARX, J. *Purpose* from *Avenue Q* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
LUTVAK, S. and FREEDMAN, R.L. *Foolish to think* from *A gentleman's guide to love and murder* (*21st century musical theatre* Men's edition – Hal Leonard)
MENKEN, A. and FELDMAN, J. *Santa Fe* from *Newsies* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
PASEK, B. and PAUL, J. *Dispensable* from *Edges* (musicnotes.com – MN0136217)
ROBINSON, M.L. *Love is fine* from *Sing on through tomorrow* (matthewleerobinson.com)
SCHWARTZ, S. *Wonderful* from *Wicked* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)
SHAIMAN, M. and WITTMAN, S. *Goodbye* from *Catch me if you can* (*Catch me if you can: vocal selections* – Alfred)
TESORI, J. and LINDSAY-ABAIRE, D. *Who I'd be* from *Shrek: the musical* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)
TESORI, J. and KRON, L. *Edges of the world* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)
TESORI, J. and SCANLAN, D. *What do I need with love* from *Thoroughly modern Millie* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
WHITELOCK, S.D. *And there you stood* from *The boy show* (homegrownaus.com)
YAZBEK, D. *Breeze off the river* from *The full monty* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 4208

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare five songs, one from each of Lists A, B, C, and D, and one further song chosen from any of lists A, B, C or D.

There is no Extra list requirement for Grade 8.

List A
Ladies and Gentlemen
COWARD, N. *A room with a view* from *Cochran's 1928 revue* (musicnotes.com – MN0116033)
GERSHWIN, G. and GERSHWIN, I. *Hangin' around with you* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *He loves and she loves* from *Funny face* (musicnotes.com – MN0015661)
GERSHWIN, G. and GERSHWIN, I. *I've got a crush on you* from *Strike up the band* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *Who cares?* from *Of thee I sing* (musicnotes.com – MN0016559)
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *The birth of the blues* from *George White's scandals of 1926* (musicnotes.com – MN0130058)
KERN, J. and FIELDS, D. *A fine romance* from *Swing time* (*Jerome Kern collection* – Hal Leonard)
PORTER, C. *All through the night* from *Anything goes* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
PORTER, C. *Easy to love (You'd be so easy to love)* from *Born to dance* (musicnotes.com – MN0069335)
PORTER, C. *Get out of town* from *Leave it to me!* (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)
PORTER, C. *It's bad for me* from *Nymph errant* (musicnotes.com – MN0061115)
PORTER, C. *It's de-lovely* from *De-lovely* (*The movie musicals big book* – Alfred)
PORTER, C. *Night and day* from *Gay divorce* (musicnotes.com – MN0050854)
PORTER, C. *You're the top* from *Anything goes* (musicnotes.com – MN0045623)

RODGERS, R. and HART, L. *I didn't know what time it was* from *Too many girls* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
RODGERS, R. and HART, L. *This funny world* from *Betsy* (*Rodgers and Hart: a musical anthology* – Hal Leonard)
SCHWARTZ, A. and DIETZ, H. *By myself* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)
SCHWARTZ, A. and DIETZ, H. *Dancing in the dark* from *The band wagon* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
YOUMANS, V., GREY, C. and ROBIN, L. *Hallelujah!* from *Hit the deck* (musicnotes.com – MN0043373)

Ladies
DONALDSON, W. and KAHN, G. *Love me or leave me* from *Whoopee!* (musicnotes.com – MN0064759)
GERSHWIN, G. and GERSHWIN, I. *Delishious* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *I want to be bad* from *Good news!* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
PORTER, C. *My heart belongs to daddy* from *Leave it to me!* (musicnotes.com – MN0052198)
PORTER, C. *The gypsy in me* from *Anything goes* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)

Gentlemen
BERLIN, I. *I'm putting all my eggs in one basket* from *Follow the fleet* [film] (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
COHAN, G.M. *Mary's a grand old name* from *Forty-five minutes from Broadway* (*Broadway musicals show by show 1891–1916* – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *Bidin' my time* from *Crazy for you* (*Crazy for you: complete vocal selections* – Alfred)
GERSHWIN, G. and GERSHWIN, I. *Of thee I sing* from *Of thee I sing* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
KERN, J. and HARBACH, O. *A new love is old* from *The cat and the fiddle* (*Musical theatre for classical singers* Tenor – Hal Leonard)

List B
Ladies and Gentlemen
ADLER, R. and ROSS, J. *Two lost souls* from *Damn Yankees* (*The movie musicals big book* – Alfred)
ARLEN, H. and MERCER, J. *Come rain or come shine* from *St Louis woman* (musicnotes.com – MN0055631)
BERLIN, I. *Once upon a time today* from *Call me madam* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
LOESSER, F. *My heart is so full of you* from *The most happy fella* (*The Frank Loesser songbook* – Hal Leonard)
MONACO, J.V. and MCCARTHY, J. *You made me love you* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *If I loved you* from *Carousel* (*Musical theatre for classical singers Soprano* – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *People will say we're in love* from *Oklahoma!* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

Ladies
ARLEN, H. and MERCER, J. *I wonder what became of me* from *St Louis woman* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)
BERNSTEIN, L. *Who am I?* from *Peter Pan* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
BERNSTEIN, L. and SONDHEIM, S. *Somewhere* from *West side story* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
BOCK, J. and HARNICK, S. *Dear friend* from *She loves me* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
BOCK, J. and HARNICK, S. *I don't know his name* from *She loves me* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
HAGUE, A. and HORWITT, A. *This is all very new to me* from *Plain and fancy* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
KANDER, J. and EBB, F. *Maybe this time* from *Cabaret* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
LOEWE, F. and LERNER, A.J. *I could have danced all night* from *My fair lady* (*Musical theatre for classical singers* Soprano – Hal Leonard)
PREVIN, A., COMDEN, B. and GREEN, A. *Thanks a lot but no thanks* from *It's always fair weather* (onlinesheetmusic.com)
RODGERS, M. and BARER, M. *Shy* from *Once upon a mattress* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Climb ev'ry mountain* from *The sound of music* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
SCHMIDT, H. and JONES, T. *What is a woman?* from *I do! I do!* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
STYNE, J., COMDEN, B. and GREEN, A. *Adventure* from *Do re mi* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
STYNE, J., COMDEN, B. and GREEN, A. *Better than a dream* from *Bells are ringing* (*Bells are ringing: vocal selections* – Hal Leonard)
STYNE, J., COMDEN, B. and GREEN, A. *I'm going back* from *Bells are ringing* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
WEILL, K. and GERSHWIN, I. *My ship* from *Lady in the dark* (*Musical theatre for classical singers* Soprano – Hal Leonard)
WEILL, K. and NASH, O. *I'm a stranger here myself* from *One touch of Venus* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

Gentlemen
BRICUSSE, L. and NEWLEY, A. *What kind of fool am I?* from *Stop the world - I want to get off* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
LEIGH, M. and DARION, J. *Man of La Mancha (I, Don Quixote)* from *Man of La Mancha* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
LOEWE, F. and LERNER, A.J. *Almost like being in love* from *Brigadoon* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
PORTER, C. *Ça c'est l'amour* from *Les girls* (*Cole Porter love songs* – Hal Leonard)
PORTER, C. *You'd be so nice to come home to* from *Something to shout about* (musicnotes.com – MN0069668)
RODGERS, R. and HART, L. *Wait till you see her* from *By Jupiter* (*Rodgers and Hart - a musical anthology* – Hal Leonard)
ROME, H. *They won't know me* from *Wish you were here* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
SCHMIDT, H. and JONES, T. *It's a well known fact* from *I do! I do!* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)
SHIRE, D. and MALTBY, R. Jr. *I don't remember Christmas* from *Starting here, starting now* (*Starting here, starting now: vocal selections* – Alfred)
SONDHEIM, S. *Everybody says don't* from *Anyone can whistle* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *All of my life* from *Do re mi* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Alfred)

List C

Ladies and Gentlemen

BUCCHINO, J. *If I ever say I'm over you* from *It's only life* (*Grateful: the songs of John Bucchino* – Hal Leonard)

BUCCHINO, J. *Unexpressed* from *It's only life* (*Grateful: the songs of John Bucchino* – Hal Leonard)

Ladies

BERNSTEIN, L. and LERNER, A.J. *Take care of this house* from *1600 Pennsylvania Avenue* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

BROWN, J.R. *I'm not afraid of anything* from *Songs for a new world* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)

BROWN, J.R. *Just one step* from *Songs for a new world* (*The contemporary singing actor* Women's edition Volume 1 – Hal Leonard)

BUCCHINO, J. *This moment* from *It's only life* (*Grateful: the songs of John Bucchino* – Hal Leonard)

COLEMAN, C. and ZIPPEL, D. *What you don't know about women* from *City of angels* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

GORE, M. and PITCHFORD, D. *Why not me?* from *Carrie: the musical* (*Carrie the musical: vocal selections* – Hal Leonard)

HOLMES, R. *Moonfall* from *The mystery of Edwin Drood* (*Musical theatre for classical singers* Soprano – Hal Leonard)

JOHN, E. and RICE, T. *I know the truth* from *Aida* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

LAIRD, M. and PALEY, J. *Teaching third grade* from *Ruthless* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

LAMBERT, L. and MORRISON, G. *Bride's lament* from *The drowsy chaperone* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

SCHWARTZ, S. *Lion tamer* from *The magic show* (*The Stephen Schwartz songbook* – Hal Leonard)

SIMON, L. and NORMAN, M. *How could I ever know?* from *The secret garden* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)

SONDHEIM, S. *Like it was* from *Merrily we roll along* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

SONDHEIM, S. *Losing my mind* from *Follies* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

SONDHEIM, S. *Not a day goes by* from *Merrily we roll along* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

SONDHEIM, S. *On the steps of the palace* from *Into the woods* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)

WILDHORN, F. and BRICUSSE, L. *Living in the shadows* from *Victor/Victoria* (musicnotes.com – MN0076974)

YESTON, M. *My husband makes movies* from *Nine* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

Gentlemen

BROWN, J.R. *It's hard to speak my heart* from *Parade* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

FINN, W. *And they're off* from *A new brain* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)

FINN, W. *You gotta die sometime* from *Falsettos* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)

FLAHERTY, S. and AHRENS, L. *Make them hear you* from *Ragtime* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

GELD, G. and UDELL, P. *I've heard it all before* from *Shenandoah* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)

HAMLISCH, M. and KLEBAN, E. *I can do that* from *A chorus line* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

JACOBS, J. and CASEY, W. *Alone at the drive-in movie* from *Grease* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

KANDER, J. and EBB, F. *The skin of our teeth* from *Skin of our teeth* (*The Kander and Ebb collection* – Hal Leonard)

LLOYD WEBBER, A., BLACK, D. and HAMPTON, C. *The greatest star of all* from *Sunset Boulevard* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

MENKEN, A. and SCHWARTZ, S. *Out there* from Walt Disney's *The hunchback of Notre Dame* (*The Stephen Schwartz songbook* – Hal Leonard)

SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Javert's suicide* from *Les misérables* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)

SCHÖNBERG, C.-M., BOUBLIL, A. and CLARK, S. *Justice will be done* from *Martin Guerre* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

SCHWARTZ, S. *All good gifts* from *Godspell* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

SCHWARTZ, S. *In whatever time we have* from *Children of Eden* (*The Stephen Schwartz songbook* – Hal Leonard)

SMALLS, C. *Believe in yourself* from *The Wiz* (*The Wiz vocal selections* – Hal Leonard)

SONDHEIM, S. *The right girl* from *Follies* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

YESTON, M. *Guido's song* from *Nine* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)

YESTON, M. *Love can't happen* from *Grand hotel* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

List D

Ladies and Gentlemen

BUCCHINO, J. *The artist at 40* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)

KOOMAN, M. and DIMOND, C. *Out of my head* from *Out of our heads* (koomandimond.com)

LOWDERMILK, B. and KERRIGAN, K. *Five and a half minutes* from *The woman upstairs* (newmusicaltheatre.com)

Ladies

BALLARD, G., RUBIN, B.J., and STEWART, D.A. *With you* from *Ghost* (*Ghost – the musical* – Hal Leonard)

BAREILLES, S. *I didn't plan it* from *Waitress* (musicnotes.com – MN0169923)

BAREILLES, S. *When he sees me* from *Waitress* (musicnotes.com – MN0169914)

BROWN, J.R. *To build a home* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)

BUCCHINO, J. *When you're here* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)

FINN, W. *Anytime (I am there)* from *Elegies* (*The William Finn songbook* – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *Burden of life* from *A man of no importance* (*A man of no importance: vocal selections* – Alfred)

FLAHERTY, S. and AHRENS, L. *Tell me why* from *A man of no importance* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

FRANK, M. and BRYANT, D. *Brand new eyes* from *Prodigal* (musicnotes.com – MN0150304)
GIERING, J. *Going back* (newmusicaltheatre.com)
LARSON, J. *Come to your senses* from *tick, tick...BOOM!* (*The contemporary singing actor* Women's edition Volume 1 – Hal Leonard)
LIPPA, A. *An old-fashioned love story* from *The wild party* (musicnotes.com – MN0116685)
PASEK, B. and PAUL, J. *I've gotta run* from *Edges* (musicnotes.com – MN0136227)
PASEK, B. and PAUL, J. *Pretty funny* from *Dogfight* (musicnotes.com – MN0124118)
ROBINSON, M.L. *Dignity* from *Metro Street* (matthewleerobinson.com)
ROBINSON, M.L. *Princess* from *Sing on through tomorrow* (matthewleerobinson.com)
TESORI, J. and KRON, L. *Days and days* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)
TESORI, J. and SCANLAN, D. *Gimme gimme* from *Thoroughly modern Millie* (*Teens' musical theatre anthology* Female edition – Alfred)
WILDHORN, F. and BLACK, D. *How 'bout a dance* from *Bonnie and Clyde* (musicnotes.com – MN0122517)
YAZBEK, D. *Nothing is too wonderful to be true* from *Dirty rotten scoundrels* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

Gentlemen
CURTIS, C. *Where are all the people?* from *Chaplin* (*Chaplin - the musical: vocal selections* – Hal Leonard)
FINN, W. *My unfortunate erection* from *The 25th annual Putnam county spelling bee* (*Teens' musical theatre anthology* Male edition – Alfred)
FLAHERTY, S. and AHRENS, L. *My Petersburg* from *Anastasia* (musicnotes.com – MN0173895)
FLAHERTY, S. and AHRENS, L. *The streets of Dublin* from *A man of no importance* (*Teens' musical theatre anthology* Male edition – Alfred)
JOHN, E. and RICE, T. *Fortune favors the brave* from *Aida* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
KITT, T. and YORKEY, B. *There's a world* from *Next to normal* (*Next to normal: vocal selections* – Alfred)
KITT, T. and YORKEY, B. *You don't need to love me* from *If/then* (*If/then – a new musical: vocal selections* – Hal Leonard)
LIPPA, A. *I'll be here* from *The wild party* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
LIPPA, A. and CRAWLEY, B. *Isn't that always the way* from *A little princess* (*A little princess: vocal selections* – Hal Leonard)
LOPEZ, R., PARKER, T. and STONE, M. *I believe* from *The book of mormon* (*The book of mormon* – Alfred)
MILLS, P. *Way ahead of my time* from *Taxi cabaret* (newmusicaltheatre.com)
PASEK, B. and PAUL, J. *Part of a painting* from *Edges* (musicnotes.com – MN0136233)
SHAIMAN, M. and WITTMAN, S. *Live in living color* from *Catch me if you can* (*Catch me if you can: vocal selections* – Alfred)
SHEIK, D. and SATER, S. *Left behind* from *Spring awakening* (*Spring awakening: a new musical* – Hal Leonard)
SCHWARTZ, S. *Dancing through life* from *Wicked* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
TESORI, J. and LINDSAY-ABAIRE, D. *Don't let me go* from *Shrek: the musical* (*Shrek: the musical* – Cherry Lane)
WILDHORN, F. and MURPHY, J. *One knight* from *Wonderland* (*21st century musical theatre* Men's edition – Hal Leonard)
YAZBEK, D. *Great big stuff* from *Dirty rotten scoundrels* (*21st century musical theatre* Men's edition – Hal Leonard)
YAZBEK, D. *Man* from *The full monty* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)

Section III. Aural tests, Sight-reading, General knowledge

CERTIFICATE OF PERFORMANCE 4209

Please refer to the syllabus objectives at the beginning of this level.

Section I. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

List A
Ladies and Gentlemen
BERLIN, I. *Everybody step* from *Music box review of 1921* (*Broadway musicals show by show 1917–1929* – Hal Leonard)
DONALSON, W. and KAHN, G. *Makin' whoopee* from *Whoopee!* (musicnotes.com – MN0051797)
GERSHWIN, G. and GERSHWIN, I. *Could you use me?* from *Crazy for you* (*Crazy for you: complete vocal selections* – Alfred)
GERSHWIN, G. and GERSHWIN, I. *I've got to be there* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
GERSHWIN, G. and GERSHWIN, I. *Slap that bass* from *Crazy for you* (*Crazy for you: complete vocal selections* – Alfred)
GERSHWIN, G. and GERSHWIN, I. *Will you remember me?* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
GREEN, J., HEYMAN, E., SOUR, R. and EYTON, F. *Body and soul* from *Three's a crowd* (musicnotes.com – MN0099757)
KERN, J. and HAMMERSTEIN II, O. *The song is you* from *Music in the air* (musicnotes.com – MN0078527)
KERN, J. and HARBACH, O. *She didn't say yes* from *The cat and the fiddle* (*Jerome Kern collection* – Hal Leonard)
KERN, J. and LASKA, E. *How'd you like to spoon with me* from *The earl and the girl* (musicnotes.com – MN0110131)
PARKER, D. and RAINGER, R. *I wished on the moon* from *The big broadcast of 1936* (musicnotes.com – MN0073990)
PORTER, C. *Begin the beguine* from *Jubilee* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
PORTER, C. *Love for sale* from *The new yorkers* (musicnotes.com – MN0050847)
PORTER, C. *What is this thing called love?* from *Wake up and dream* (musicnotes.com – MN0051772)

Ladies
COWARD, N. *If love were all* from *Bitter sweet* (musicnotes.com – MN0091448)
KERN, J. and HAMMERSTEIN II, O. *Don't ever leave me* from *Sweet Adeline* (*Jerome Kern collection* – Hal Leonard)
KERN, J. and HAMMERSTEIN II, O. *Make believe* from *Show boat* (*Musical theatre for classical singers* Soprano – Hal Leonard)
KERN, J. and HARBACH, O. *The night was made for love* from *The cat and the fiddle* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

RONELL, A. *Willow weep for me* (musicnotes.com – MN0136553)
WEILL, K. and BRECHT, B. trans. BLITZSTEIN. *Pirate Jenny* from *Threepenny opera* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
WEILL, K, and BRECHT, B. trans. FEINGOLD. *Surabaya Johnny* from *Happy end* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)

Gentlemen
BERLIN, I. *Heat wave* from *As thousands cheer* (*Broadway musicals show by show 1930–1939* – Hal Leonard)
BROWN, N.H., WHITING, R.A. and DESYLVA, B.G. *You're an old smoothie* from *Take a chance* (musicnotes.com – MN0121974)
COHAN, G.M. *Forty-five minutes from Broadway* from *Forty-five minutes from Broadway* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
RODGERS, R. and HART, L. *Come with me* from *The boys from Syracuse* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)
ROMBERG, S., HARBACH, O., and HAMMERSTEIN II, O. *The desert song* from *The desert song* (*Broadway musicals show by show 1917–1929* – Hal Leonard)
SCHWARTZ, A. and DIETZ, H. *A shine on your shoes* from *Flying colors* (musicnotes.com – MN0015676)

List B
Ladies and Gentlemen
ARLEN, H. and KOEHLER, T. *When the sun comes out* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)
ARLEN, H. and ROBIN, L. *It was written in the stars* from *Casbah* [film] (*The Harold Arlen Songbook* – Hal Leonard)
CARMICHAEL, H. and MERCER, J. *In the cool, cool, cool of the evening* from *Here comes the groom* [film] (musicnotes.com – MN0040237)
CARMICHAEL, H. and WASHINGTON, N. *The nearness of you* from *Romance in the dark* (musicnotes.com – MN0044602)
MANCINI, H. and MERCER, J. *Moon river* from *Breakfast at Tiffany's* [film] (musicnotes.com – MN0040108)
PORTER, C. *I concentrate on you* from *Broadway melody of 1940* (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)
PORTER, C. *I love you* from *Mexican hayride* (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)
SCHERTZINGER, V. and MERCER, J. *I remember you* from *The fleet's in* [film] (musicnotes.com – MN0125508)
STYNE, J. and SONDHEIM, S. *You'll never get away from me* from *Gypsy* (*Gypsy – Broadway revival edition: vocal selections* – Hal Leonard)
WEILL, K. and NASH, O. *Speak low* from *One touch of Venus* (musicnotes.com – MN0043408)

Ladies
ARLEN, H. and MERCER, J. *That old black magic* from *Star spangled rhythm* (musicnotes.com – MN0026710)
BERNSTEIN, L. *My house* from *Peter Pan* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
BERNSTEIN, L., COMDEN, B. and GREEN, A. *I can cook too* from *On the town* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
BERNSTEIN, L. and SONDHEIM, S. *I feel pretty* from *West side story* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
KANDER, J. and EBB, F. *Sing happy* from *Flora, the red menace* (*The Kander and Ebb collection* – Hal Leonard)
LOESSER, F. *I wish I didn't love you so* from *The perils of Pauline* (*The Frank Loesser songbook* – Hal Leonard)
LOESSER, F. *Somebody, somewhere* from *The most happy fella* (*Musical theatre for classical singers* Soprano – Hal Leonard)
LOESSER, F. *The woman in his room* from *Where's Charley?* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)
ROME, H. *I have to tell you* from *Fanny* (*Musical theatre for classical singers* Soprano – Hal Leonard)
SCHAFER, M. and LEVIN, I. *He touched me* from *Drat! The cat!* (musicnotes.com – MN0072132)
SONDHEIM, S. *There won't be trumpets* from *Anyone can whistle* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
STYNE, J., COMDEN, B. and GREEN, A. *If you hadn't but you did* from *Two on the aisle* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
STYNE, J., COMDEN, B. and GREEN, A. *It's a perfect relationship* from *Bells are ringing* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
STYNE, J. and MERRILL, B. *People* from *Funny girl* (*Singer's library of musical theatre* Mezzo soprano/alto Volume 1 – Hal Leonard)
WEILL, K. and ANDERSON, M. *Stay well* from *Lost in the stars* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)
WEILL, K. and ANDERSON, M. *Trouble man* from *Lost in the stars* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)

Gentlemen
ADLER, R. and ROSS, J. *Hey there* from *The pajama game* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
BERNSTEIN, L., COMDEN, B. and GREEN, A. *Lonely town* from *On the town* (*Bernstein theatre songs* High or low voice – Hal Leonard)
BERNSTEIN, L., COMDEN, B. and GREEN, A. *Lucky to be me* from *On the town* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
BOCK, J. and HARNICK, S. *Try me* from *She loves me* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
GRIEG, E. adapted WRIGHT, R. and FORREST, G. *I love you* from *Song of Norway* (*Broadway musicals show by show 1940–1949* – Hal Leonard)
LANE, B. and LERNER, A.J. *She wasn't you* from *On a clear day you can see forever* (*Musical theatre for classical singers* Tenor – Hal Leonard)
LOESSER, F. *Joey, Joey, Joey* from *The most happy fella* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
LOEWE, F. and LERNER, A.J. *On the street where you live* from *My fair lady* (*Musical theatre for classical singers* Tenor – Alfred)
PORTER, C. *Where is the life that late I led?* from *Kiss me, Kate* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Some enchanted evening* from *South Pacific* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
STYNE, J., COMDEN, B. and GREEN, A. *I know about love* from *Do re mi* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
WEILL, K. and ANDERSON, M. *Lost in the stars* from *Lost in the stars* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)

List C
Ladies and Gentlemen
KANDER, J. and EBB, F. *First you dream* from *Steel pier* (*The Kander and Ebb collection* – Hal Leonard)
SONDHEIM, S. *Putting it together* from *Sunday in the park with George* (*Sondheim for singers* Belter/mezzo-soprano – Hal Leonard)

Ladies

BROWN, J.R. *You don't know this man* from *Parade* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *Your daddy's son* from *Ragtime* (*Teens' musical theatre anthology* Female edition – Alfred)

GORE, M. and PITCHFORD, D. *Carrie* from *Carrie: the musical* (*Carrie the musical: vocal selections* – Hal Leonard)

GUETTEL, A. *How can I lose you?* from *Myths and hymns* (*The contemporary singing actor* Women's 3rd edition Volume 1 – Hal Leonard)

GUETTEL, A. *Migratory V* from *Myths and hymns* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)

HERMAN, J. *Wherever he ain't* from *Mack and Mabel* (*Mack and Mabel vocal selections* – Faber)

KANDER, J. and EBB, F. *How lucky can you get* from *Funny lady* (*The Kander and Ebb collection* – Hal Leonard)

SCHWARTZ, S. *The spark of creation* from *Children of Eden* (*The Stephen Schwartz songbook* – Hal Leonard)

SONDHEIM, S. *Green finch and linnet bird* from *Sweeney Todd* (*Singer's library of musical theatre* Soprano Volume 1 – Alfred)

SONDHEIM, S. *I'm still here* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)

SONDHEIM, S. *In Buddy's eyes* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)

SONDHEIM, S. *Last midnight* from *Into the woods* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

SONDHEIM, S. *The ladies who lunch* from *Company* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)

SONDHEIM, S. *The miller's son* from *A little night music* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)

STROUSE, C. and SCHWARTZ, S. *Blame it on the summer night* from *Rags* (*The Stephen Schwartz songbook* – Hal Leonard)

YESTON, M. *A call from the Vatican* from *Nine* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)

Gentlemen

BROWN, J.R. *This is not over yet* from *Parade* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

GELD, G. and UDELL, P. *Meditation II* from *Shenandoah* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)

HOLMES, R. *A man could go quite mad* from *The mystery of Edwin Drood* (*Musical theatre for classical singers* Tenor – Hal Leonard)

KANDER, J. and EBB, F. *The day after that* from *Kiss of the spider woman* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

LAMBERT, L. and MORRISON, G. *I am Aldolpho* from *The drowsy chaperone* (*Musical theatre for classical singers* Tenor – Hal Leonard)

LEBO M, ZIMMER, H., RIFKIN, J. and TAYMOR, J. *Endless night* from *The lion king* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

LIPPA, A. *What is it about her?* from *The wild party* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

LLOYD WEBBER, A. and RICE, T. *On this night of a thousand stars* from *Evita* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

MACDERMOT, G. and GUARE, J.E. *Love's revenge* from *Two gentlemen of Verona* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)

SCHÖNBERG, C.-M., BOUBLIL, A. and CLARK, S. *I'm Martin Guerre* from *Martin Guerre* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)

SCHÖNBERG, C.-M., BOUBLIL, A. and MALTBY, R. Jr. *Why God why?* from *Miss Saigon* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)

SCHWARTZ, S. *Alas for you* from *Godspell* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)

SCHWARTZ, S. *Proud lady* from *The baker's wife* (*The Stephen Schwartz songbook* – Hal Leonard)

SIMON, L. and NORMAN, M. *Race you to the top of the morning* from *The secret garden* (*The secret garden: vocal selections* – Alfred)

SONDHEIM, S. *Giants in the sky* from *Into the woods* (*Teens' musical theatre anthology* Male edition – Alfred)

SONDHEIM, S. *Growing up* from *Merrily we roll along* (*Merrily we roll along vocal selections* – Hal Leonard)

SONDHEIM, S. *Multitudes of Amys* from *Company* (*Sondheim for singers* Tenor or Baritone/Bass – Hal Leonard)

SONDHEIM, S. *Not while I'm around* from *Sweeney Todd* (*Musical theatre for classical singers* Tenor – Hal Leonard)

YESTON, M. *At the grand hotel* from *Grand hotel* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

List D

Ladies and Gentlemen

GASPARINI, D. *Disaster* (newmusicaltheatre.com)

KOOMAN, M. and DIMOND, C. *Breathe* from *Flour baby* [film] (koomandimond.com)

LOWDERMILK, B. and KERRIGAN, K. *Flash of time* from *Flash of time* (newmusicaltheatre.com)

Ladies

BROWN, J.R. *A part of that* from *The last five years* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)

BROWN, J.R. *Another life* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)

BUCCHINO, J. *I've learned to let things go* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)

BUCCHINO, J. *Temporary* from *Urban myths* (*Grateful: the songs of John Bucchino* – Hal Leonard)

HEDGER, N. and NICHOLSON, B. *Murphy's law* from *Hook up!* (homegrownaus.com)

KITT, T., GREEN, A. and MIRANDA, L.-M. *One perfect moment* from *Bring it on* (*Contemporary musical theatre for teens* Young women's edition Volume 1 – Hal Leonard)

KITT, T. and YORKEY, B. *Always starting over* from *If/then* (*If/then – a new musical: vocal selections* – Hal Leonard)

KOOMAN, M. and DIMOND, C. *I think that he likes me* from *Out of our heads* (koomandimond.com)

LIPPA, A. *How did we come to this?* from *The wild party* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

LIPPA, A. *Raise the roof* from *The wild party* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)

MILLS, P. *It's amazing the things that float* from *The flood* (newmusicaltheatre.com)

MIRANDA, L.-M. arr. LACAMOIRE and SHERMAN. *It won't be long now* from *In the heights* (*In the heights: vocal selections* – Williamson Music)

PARTON, D. arr. LACAMOIRE and OREMUS. *Get out and stay out* from *9 to 5 the musical* (*9 to 5 the musical: vocal selections* – Hal Leonard)

PASEK, B. and PAUL, J. *Lying there* from *Edges* (musicnotes.com – MN0136229)

PASEK, B. and PAUL, J. *Perfect* from *Edges* (musicnotes.com – MN0136234)

SCHÖNBERG, C.-M., BOUBLIL, A., DEMPSEY, J. and MALTBY, R. Jr. *Woman* from *The pirate queen* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

SHAIMAN, M. and WITTMAN, S. *Miss Baltimore Crabs* from *Hairspray* (*Catch me if you can: vocal selections* – Alfred)

SHAIMAN, M. and WITTMAN, S. *Fly, fly away* from *Catch me if you can* (*Catch me if you can: vocal selections* – Alfred)

Gentlemen

BAREILLES, S. *Never ever getting rid of me* from *Waitress* (musicnotes.com – MN0169915)
BROWN, J.R. *If I didn't believe in you* from *The last five years* (*21st century musical theatre* Men's edition – Hal Leonard)
BROWN, J.R. *Temporarily lost* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)
COLLINS, P. *Strangers like me* from *Tarzan* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
FINN, W. *When the Earth stopped turning* from *Elegies* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
FLAHERTY, S. and AHRENS, L. *Still* from *Anastasia* (musicnotes.com – MN0173892)
GASPARINI, D. *No turning back now* from *Circles* (musicnotes.com – MN0145347)
GOLDRICH, Z. and HEISLER, M. *Taking flight* (*The songs of Goldrich and Heisler* – Hal Leonard)
HEDGER, N. and NICHOLSON, B. *Perfectly imperfect* from *Homesick* (homegrownaus.com)
KOOMAN, M. and DIMOND, C. *Lost in the waves* from *Out of our heads* (koomandimond.com)
LIPPA, A. *Stranger* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)
LOPEZ, R. and ANDERSON-LOPEZ, K. *In Summer* from *Frozen* (*21st century musical theatre* Men's edition – Hal Leonard)
LOWDERMILK, B. and KERRIGAN, K. *Run away with me* from *The unauthorized autobiography of Samantha Brown* (*The Kerrigan - Lowdermilk songbook* – Hal Leonard)
MILLS, P. *The lady must be mad* from *Illyria* (newmusicaltheatre.com)
MIRANDA, L.-M. arr. LACAMOIRE and MIRANDA. *You'll be back* from *Hamilton* (musicnotes.com – MN0161874)
O'KEEFE, L. and MURPHY, K. *Meant to be yours* from *Heathers: The musical* (musicnotes.com – MN0145523)
PASEK, B. and PAUL, J. *I once knew* from *Edges* (musicnotes.com – MN0136226)
PASEK, B. and PAUL, J. *Middle of a moment* from *James and the giant peach* (newmusicaltheatre.com)
PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *Words fail* from *Dear Evan Hansen* (musicnotes.com – MN0174558)
SCHÖNBERG, C.-M., BOUBLIL, A., DEMPSEY, J. and MALTBY, R. Jr. *I'll be there* from *The pirate queen* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
SHAIMAN, M. and WITTMAN, S. *Hairspray* from *Hairspray* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
SHAIMAN, M. and WITTMAN, S. *It takes two* from *Hairspray* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
SHAIMAN, M. and WITTMAN, S. *Ladies choice* from *Hairspray* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)
TESORI, J. and LINDSAY-ABAIRE, D. *Build a wall* from *Shrek: the musical* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)
WEINER, M. and ZACHARY, A. *In love with you* from *First date* (*21st century musical theatre* Men's edition – Hal Leonard)

Section II. General knowledge

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance, from memory, of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Songs

The candidate should demonstrate:

- A commanding performance, from memory, with an authentic sense of individual expression and creativity
- A complete synthesis of voice, body and mind in a fully-integrated performance
- A superior connection to text and the nuances of language and meaning
- Sophisticated and layered characterisation that delivers dramatic complexity with ease and simplicity
- A concept of the songs as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Understanding of performance conventions relevant to the songs being performed, and an ability to differentiate between a range of musical theatre styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions

Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- Knowledge of other songs by the main writers of the examination songs with particular emphasis on musical theatre repertoire.
- A detailed knowledge of the original dramatic context of the song being performed, including details about the musical from which it is drawn where relevant, character details and background, the point in the story at which the song is sung and how this relates to the entire story arc. Candidates may also be asked about other famous versions of the song as performed outside the context of the original show.

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE 4210

Please refer to the syllabus objectives at the beginning of this level.

Section I. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

List A

Ladies and Gentlemen

ARLEN, H. and HARBURG, E.Y. *Down with love* from *Hooray for what!* (musicnotes.com – MN0099575)

ARLEN, H., ROSE, B. and HARBURG, E.Y. *It's only a paper moon* from *Take a chance* [film] (musicnotes.com – MN0051790)

BERLIN, I. arr. GRANT. *Say it with music* from *Music box review* (musicnotes.com – MN0084596)

COWARD, N. *I'll follow my secret heart* from *Conversation piece* (*The essential Noel Coward songbook* – Omnibus Press)

COWARD, N. *Twentieth century blues* from *Cavalcade* (*The essential Noel Coward songbook* – Omnibus Press)

COWARD, N. *World weary* from *This year of grace* (*The essential Noel Coward songbook* – Omnibus Press)

GERSHWIN, G. and GERSHWIN, I. *Sweet and low-down* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)

KERN, J. and DESYLVA, B.G. *Whip-poor-will* from *Sally* (*Jerome Kern collection* – Hal Leonard)

KERN, J. and FIELDS, D. *The way you look tonight* from *Swing time* (musicnotes.com – MN0065547)

KERN, J. and HARBACH, O. *Smoke gets in your eyes* from *Roberta* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)

KERN, J. and HARBACH, O. *The touch of your hand* from *Roberta* (*Jerome Kern collection* – Hal Leonard)

KERN, J. and HAMMERSTEIN II, O. *All the things you are* from *Very warm for May* (musicnotes.com – MN0038811)

PORTER, C. *From this moment on* from *Kiss me, Kate* (musicnotes.com – MN0045679)

PORTER, C. *I've got you under my skin* from *Born to dance* (musicnotes.com – MN0101850)

PORTER, C. *Miss Otis regrets (she's unable to lunch today)* from *Hi diddle diddle* (musicnotes.com – Up-tempo: MN0018882 or Ballad: MN0070681)

PORTER, C. *You've got that thing* from *Fifty million frenchmen* (musicnotes.com – MN0055778)

RODGERS, R. and HART, L. *The lady is a tramp* from *Babes in arms* (musicnotes.com – MN0099756)

Ladies

BERLIN, I. *Simple melody* from *Watch your step* (*Broadway musicals show by show 1891-1916* – Hal Leonard)

ELLINGTON, D. and GEORGE, D. *Hit me with a hot note* from *Sophisticated ladies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

GERSHWIN, G. and GERSHWIN, I. *Fascinating rhythm* from *Lady, be good!*(*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

GERSHWIN, G. and GERSHWIN, I. *The man I love* cut from *Lady, be good!* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

HENDERSON, R., DESYLVA, B.G. and BROWN, L. *You're the cream in my coffee* from *Hold everything!* (musicnotes.com – MN0058338)

PORTER, C. *The laziest gal in town* from *Stage fright* (musicnotes.com – MN0055751)

WEILL, K. and BRECHT, B. trans. BLITZSTEIN. *Ballad of dependency* from *Threepenny opera* (*Singer's library of musical theatre* Soprano Volume 2 – Hal Leonard)

Gentlemen

DUKE, V. and GERSHWIN, I. *I can't get started* from *Ziegfeld follies* (1936) (musicnotes.com – MN00698161)

ELLINGTON, D. and STRAYHORN, B. *Something to live for* from *Sophisticated ladies* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)

GERSHWIN, G. and GERSHWIN, I. *I can't be bothered now* from *Crazy for you* (*Crazy for you: complete vocal selections* – Alfred)

GERSHWIN, G., HEYWARD, D. and D., and GERSHWIN, I. *It ain't necessarily so* from *Porgy and Bess* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

KERN, J. and HARBACH, O. *The breeze kissed your hair* from *The cat and the fiddle* (*Musical theatre for classical singers* Tenor – Hal Leonard)

MCHUGH, J. and FIELDS, D. *I can't give you anything but love* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)

RODGERS, R. and HART, L. *My romance* from *Jumbo* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

List B

Ladies and Gentlemen

ARLEN, H. and HARBURG, E.Y. *Happiness is a thing called Joe* from *Cabin in the sky* [film] (musicnotes.com – MN0099467)

ARLEN, H. and HARBURG, E.Y. *I could go on singin'* from *I could go on singing* [film] (musicnotes.com – MN0116563)

ARLEN, H. and HARBURG, E.Y. *Little drops of rain* from *Gay Purr-ee* [film] (musicnotes.com – MN0103544)

ARLEN, H. and MERCER, J. *Any place I hang my hat is home* from *St Louis woman* (musicnotes.com – MN0061282)

KERN, J. and MERCER, J. *You were never lovelier* from *You were never lovelier* (*Jerome Kern collection* – Hal Leonard)

LOESSER, F. *What are you doing New Year's Eve?* (musicnotes.com – MN0080033)

MANDEL, J. and WEBSTER, P.F. *The shadow of your smile* from *The sandpiper* [film] (musicnotes.com – MN0015675)

SHIRE, D. and MALTBY, R. Jr. *What about today?* from *Starting here, starting now* (*Starting here, starting now vocal selections* – Alfred)

Ladies

ARLEN, H. and LANGDON, D. *The morning after* (musicnotes.com – MN0103562)

ARLEN, H. and CAPOTE, T. *I never has seen snow* from *House of flowers* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

ARLEN, H. and MERCER, J. *I had myself a true love* from *St Louis woman* (*The Harold Arlen songbook* – Hal Leonard)

GRIEG, E. adapted WRIGHT, R. and FORREST, G. *Strange music* from *Song of Norway* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

HERMAN, J. *If he walked into my life* from *Mame* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

LOESSER, F. *Rumble, rumble, rumble* from *The perils of Pauline* (musicnotes.com – MN0073043)

LOESSER, F. *Spring will be a little late this year* from *Christmas holiday* [film] (musicnotes.com – MN0073066)

PORTER, C. *Blow, Gabriel, blow* from *Anything goes* (musicnotes.com – MN0045651)
SHIRE, D. and MALTBY, R. Jr. *Starting here, starting now* from *Starting here, starting now* (*Starting here, starting now: vocal selections* – Alfred)
STYNE, J. and MERRILL, B. *The music that makes me dance* from *Funny girl* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
STYNE, J. and SONDHEIM, S. *Everything's coming up roses* from *Gypsy* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
WEILL, K. and HUGHES, L. *What good would the moon be?* from *Street scene* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
WILLSON, M. *My white knight* from *The music man* (*Musical theatre for classical singers* Soprano – Hal Leonard)

Gentlemen
ADLER, R. and ROSS, J. *A new town is a blue town* from *The pajama game* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
ARLEN, H. and LANGDON, D. *So long, big time!* (musicnotes.com – MN0103769)
BERLIN, I. *Steppin' out with my baby* from *Easter parade* [film] (musicnotes.com – MN0093483)
BERNSTEIN, L. and SONDHEIM, S. *Something's coming* from *West side story* (*Musical theatre for classical singers* Tenor – Hal Leonard)
LATOUCHE, J. and ELLINGTON, D. *Maybe I should change my ways* from *Beggar's holiday* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
LOESSER, F. *Sit down you're rockin' the boat* from *Guys and dolls* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
LOEWE, F. and LERNER, A.J. *Come to me, bend to me* from *Brigadoon* (musicnotes.com – MN0055881)
RODGERS, R. and HAMMERSTEIN II, O. *You are never away* from *Allegro* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Younger than springtime* from *South Pacific* (*Musical theatre for classical singers* Tenor – Hal Leonard)
SONDHEIM, S. *Free* from *A funny thing happened on the way to the forum* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
WEILL, K. and ANDERSON, M. *The wild justice* from *Lost in the stars* (*Musical theatre for classical singers* Tenor – Hal Leonard)
WEILL, K. and HUGHES, L. *Wouldn't you like to be on Broadway* from *Street scene* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)
WEILL, K. and LERNER, A.J. *This is the life* from *Love life* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
WRIGHT, R. and FORREST, G. *Stranger in paradise* from *Kismet* (*Musical theatre for classical singers* Tenor – Hal Leonard)

List C
Ladies
BROWN, J.R. *The flagmaker, 1775* from *Songs for a new world* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
BROWN, J.R. *Surabaya-santa* from *Songs for a new world* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)
COLEMAN, C., COMDEN, B. and GREEN, A. *Never* from *On the twentieth century* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
COLEMAN, C. and GASMAN, I. *My body* from *The life* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
HAMLISCH, M. and KLEBAN, E. *The music and the mirror* from *A chorus line* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
HERMAN, J. *Time heals everything* from *Mack and Mabel* (*Mack and Mabel vocal selections* – Faber)
HOLMES, R. *Rosa's confession* from *The mystery of Edwin Drood* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
KANDER, J. and EBB, F. *But the world goes 'round* from *And the world goes 'round* (*The Kander and Ebb collection* – Hal Leonard)
KANDER, J. and EBB, F. *Isn't this better?* from *Funny lady* (*The Kander and Ebb collection* – Hal Leonard)
SCHWARTZ, S. *Meadowlark* from *The baker's wife* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *Miss Byrd* from *Closer than ever* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SONDHEIM, S. *The glamorous life* from *A little night music* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)
SONDHEIM, S. *Move on* (solo version) from *Sunday in the park with George* (*The Stephen Sondheim collection* – Rilting Music, Inc.)
SONDHEIM, S. *Now you know* from *Merrily we roll along* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
SONDHEIM, S. *One more kiss* from *Follies* (*Musical theatre for classical singers* Soprano – Hal Leonard)

Gentlemen
BROWN, J.R. *Prologue: the old red hills of home* from *Parade* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
BROWN, J.R. *She cries* from *Songs for a new world* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
BUCCHINO, J. *Taking the wheel* from *It's only life* (*Grateful: the songs of John Bucchino* – Hal Leonard)
GELD, G. and UDELL, P. *Meditation I* from *Shenandoah* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
GUETTEL, A. *How glory goes* from *Floyd Collins* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
LIPPA, A. *Let me drown* from *The wild party* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *What have I done* from *Les misérables* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
SCHWARTZ, S. *Lost in the wilderness* from *Children of Eden* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
SIMON, L. and NORMAN, M. *A bit of earth* from *The secret garden* (*The secret garden: vocal selections* – Alfred)
SONDHEIM, S. *Being alive* from *Company* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)
SONDHEIM, S. *Buddy's blues* from *Follies* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
SONDHEIM, S. *Finishing the hat* from *Sunday in the park with George* (*Musical theatre for classical singers* Tenor – Hal Leonard)
SONDHEIM, S. *In praise of women* from *A little night music* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
SONDHEIM, S. *Ladies in their sensitivities* from *Sweeney Todd* (*Musical theatre for classical singers* Tenor – Hal Leonard)
SONDHEIM, S. *Marry me a little* from *Company* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
SONDHEIM, S. *Sorry-grateful* from *Company* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
WILDHORN, F. and BRICUSSE, L. *I need to know* from *Jekyll and Hyde* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

YESTON, M. *Barrett's song* from *Titanic* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)

List D

Ladies and Gentlemen

BUCCHINO, J. *Painting my kitchen* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)
GASPARINI, D. *If I had you* from *The up down* (newmusicaltheatre.com)
GWON, A. *Calm* from *Ordinary days* (newmusicaltheatre.com)
PASEK, B. and PAUL, J. *Caught in the storm* from *Smash* (newmusicaltheatre.com)

Ladies

BROWN, J.R. *I can do better than that* from *The last five years* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
BROWN, J.R. *Mr Hopalong Heartbreak* from *Urban cowboy* (*The Jason Robert Brown collection* – Hal Leonard)
BROWN, J.R. *See I'm smiling* from *The last five years* (*The Jason Robert Brown collection* – Hal Leonard)
BROWN, J.R. *When you come home to me* from *The last five years* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
BUCCHINO, J. *I'm not waiting* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)
BUCCHINO, J. *Sepia life* (*Grateful: the songs of John Bucchino* – Hal Leonard)
CURTIS, C. *When it all falls down* from *Chaplin* (musicnotes.com – MN0135767)
GUETTEL, A. *The light in the piazza* from *The light in the piazza* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)
HEDGER, N. and NICHOLSON, B. *Climb the hill* from *Fable* (homegrownaus.com)
JOHN, E. and RICE, T. *Easy as life* from *Aida* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
LACHIUSA, M. *Tell me* from *Marie Christine* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
LIPPA, A. *Waiting* from *The Addams family* (*The Addams family piano/vocal selections* – Hal Leonard)
MENKEN, A. and FELDMAN, J. *That's rich* from *Newsies* (musicnotes.com – MN0107709)
MENKEN, A. and SLATER, G. *The life I never led* from *Sister act: the musical* (musicnotes.com – MN0085116)
PASEK, B. and PAUL, J. *Before it's over* from *Dogfight* (musicnotes.com – MN0124116)
SCHWARTZ, S. *The Wizard and I* from *Wicked* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
YAZBEK, D. *Here I am* from *Dirty rotten scoundrels* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

Gentlemen

BROWN, J.R. *It don't get better than this* from *Urban cowboy* (*The Jason Robert Brown collection* – Hal Leonard)
BROWN, J.R. *Shiksa Goddess* from *The last five years* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
BROWN, J.R. *Wondering* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)
BRYAN, D. and DIPIETRO, J. *Music of my soul* from *Memphis* (*Memphis: vocal selections* – Hal Leonard)
BRYAN, D. and DIPIETRO, J. *Thank God she's blind* from *The toxic avenger* (musicnotes.com – MN0111118)
BUCCHINO, J. *Better than I* from *Joseph* (*Grateful: the songs of John Bucchino* – Hal Leonard)
BUCCHINO, J. *Not a cloud in the sky* from *Urban myths* (*Grateful: the songs of John Bucchino* – Hal Leonard)
COLLINS, P. *Two worlds* from *Tarzan* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
GEALT, J.R. *September of '92* from *Forward* (newmusicaltheatre.com)
GUETTEL, A. *Passeggiata* from *The light in the piazza* (*Musical theatre for classical singers* Tenor – Hal Leonard)
HAMLISCH, M. and CARNELIA, C. *One track mind* from *Sweet smell of success* (*21st century musical theatre* Men's edition – Hal Leonard)
HEDGER, N. and NICHOLSON, B. *Homesick* from *Homesick* (homegrownaus.com)
HOWLAND, J. and DICKSTEIN, M. *Take a chance on me* from *Little women* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
KITT, T. and YORKEY, B. *I'm alive* from *Next to normal* (*Next to normal: vocal selections* – Hal Leonard)
LAUPER, C. arr. OREMUS. *Not my father's son* from *Kinky boots* (*Kinky boots: vocal selections* – Alfred)
LAUPER, C. arr. OREMUS. *Step one* from *Kinky boots* (*21st century musical theatre* Men's edition – Hal Leonard)
PASEK, B. and PAUL, J. *Boy with dreams* from *Edges* (musicnotes.com – MN0136206)
PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *For forever* from *Dear Evan Hansen* (musicnotes.com – MN0174510)
PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *Waving through a window* from *Dear Evan Hansen* (musicnotes.com – MN0173565)
ROBINSON, M.L. *As night descends* from *Metro Street* (matthewleerobinson.com)
SHAIMAN, M. and WITTMAN, S. *Someone else's skin* from *Catch me if you can* (*21st century musical theatre* Men's edition – Hal Leonard)

Section II. General knowledge

LICENTIATE 4211

Please refer to the syllabus objectives at the beginning of this level.

Section I. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates should prepare a varied and balanced programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the songs. Candidates must select at least one piece from each of lists A, B, C, and D. Additional songs needed to fulfil the time requirement may be selected from any of these lists.

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

List A

Ladies and Gentlemen

ARLEN, H. and KOEHLER, T. *I've got the world on a string* from *Cotton club parade* (musicnotes.com – MN0102139)
ARLEN, H. and HARBURG, E.Y. *Last night when we were young* cut from *Metropolitan* [film] (musicnotes.com – MN0099421)
ARLEN, H. and KOEHLER, T. *As long as I live* from *Cotton club parade* (musicnotes.com – MN0099460)

ARLEN, H. and KOEHLER, T. *Ill wind (you're blowin' me no good)* from *Cotton club parade* (musicnotes.com – MN0061933)
ARLEN, H. and MERCER, J. *This time the dream's on me* from *Blues in the night* [film] (musicnotes.com – MN0015658)
CARMICHAEL, H. and PARISH, M. *Stardust* (musicnotes.com – MN0052207)
COWARD, N. *Dearest love* from *Operette* (*The essential Noel Coward songbook* – Omnibus Press)
COWARD, N. *Mad dogs and Englishmen* from *Words and music* (*The essential Noel Coward songbook* – Omnibus Press)
COWARD, N. *Someday I'll find you* from *Private lives* (*The essential Noel Coward songbook* – Omnibus Press)
COWARD, N. *Zigeuner* from *Bitter sweet* (*The essential Noel Coward songbook* – Omnibus Press)
KERN, J. and FIELDS, D. *I dream too much* from *I dream too much* [film] (musicnotes.com – MN0055630)
KERN, J. and HAMMERSTEIN II, O. *Why was I born?* from *Sweet Adeline* (musicnotes.com – MN0081276)
KERN, J., WODEHOUSE, P.G. and BOLTON, G. *Till the clouds roll by* from *Oh boy!* (musicnotes.com – MN0101391)
PORTER, C. *Just one of those things* from *Jubilee* (musicnotes.com – MN0078961)

Ladies

COWARD, N. *Mad about the boy* from *Words and music* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
FRIML, R. HARBACH, O. and HAMMERSTEIN II, O. *Indian love call* from *Rose-Marie* (*Broadway musicals show by show 1917–1929* – Hal Leonard)
HERBERT, V. and JOHNSON YOUNG, R. *Italian street song* from *Naughty Marietta* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
HERBERT, V. and BLOSSOM, H. *Kiss me again* from *Mlle. Modiste* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
HERBERT, V. and JOHNSON YOUNG, R. *Ah! Sweet mystery of life* from *Naughty Marietta* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
LEHAR, F. and ROSS, A. *I love you so!* from *The merry widow* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
LEHAR, F. and ROSS, A. *Vilia* from *The merry widow* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
PORTER, C. *The physician (but he never said he loved me)* from *Nymph errant* (musicnotes.com – MN0038897)
ROMBERG, S. and HAMMERSTEIN II, O. *Lover, come back to me* from *The new moon* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)
ROMBERG, S., HARBACH, O., and HAMMERSTEIN II, O. *Romance* from *The desert song* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
ROMBERG, S. and JOHNSON YOUNG, R. *Will you remember* from *Maytime* (*Broadway musicals show by show 1917–1929* – Hal Leonard)

Gentlemen

HERBERT, V. and JOHNSON YOUNG, R. *I'm falling in love with someone* from *Naughty Marietta* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
KERN, J. and HAMMERSTEIN II, O. *You are love* from *Show boat* (*Jerome Kern collection* – Hal Leonard)
MORET, N. and WHITING, R. *She's funny that way* (musicnotes.com – MN0065555)
ROMBERG, S. and DONNELLY, D. *Serenade* from *The student prince* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
ROMBERG, S. and HAMMERSTEIN II, O. *Softly, as in a morning sunrise* from *The new moon* (*Broadway musicals show by show 1917–1929* – Hal Leonard)

List B

Ladies and Gentlemen

ARLEN, H. and MERCER, J. *One for my baby (and one more for the road)* from *The sky's the limit* [film] (musicnotes.com – MN0069052)
ARLEN, H. and HARBURG, E.Y. *Paris is a lonely town* from *Gay Purr-ee* [film] (musicnotes.com – MN0103563)
CARMICHAEL, H. and TERRY, G. *I get along without you very well* from *The Las Vegas story* [film] (musicnotes.com – MN0069702)
COLEMAN, C. and LEIGH, C. *The best is yet to come* (musicnotes.com – MN0028372)
DORSEY, J. and MANDEIRA, P. *I'm glad there is you* (musicnotes.com – MN0051397)
FISHER, D., HIGGINBOTHAM, I. and DRAKE, E. *Good morning, heartache* (musicnotes.com – MN0061274)
FISHER, D. and ROBERTS, A. *That ole devil called love* (musicnotes.com – MN0088328)
HAMILTON, A. *Cry me a river* from *The girl can't help it* [film] (musicnotes.com – MN0046741)
HERZOG, A. Jr. and KITCHINGS, I. *Some other spring* (musicnotes.com – MN0086864)
LANE, B. and LERNER, A.J. *You're all the world to me* from *Royal wedding* (musicnotes.com – MN0015664)
PORTER, C. *Ev'ry time we say goodbye* from *Seven lively arts* (musicnotes.com – MN0070619)

Ladies

ARLEN, H. and CAPOTE, T. *A sleepin' bee* from *House of flowers* (musicnotes.com – MN0072156)
ARLEN, H. and GERSHWIN, I. *The man that got away* from *A star is born* [film] (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
ARLEN, H. and MERCER, J. *Blues in the night* from *Blues in the night* [film] (musicnotes.com – MN0139859)
BERNSTEIN, L. *There is a garden* from *Trouble in Tahiti* (*Leonard Bernstein: art songs and arias* – Boosey and Hawkes)
BERNSTEIN, L. and WILBUR, R. *Glitter and be gay* from *Candide* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
BOCK, J. and HARNICK, S. *A trip to the library* from *She loves me* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
BOCK, J. and HARNICK, S. *When did I fall in love* from *Fiorello!* (*Musical theatre for classical singers* Soprano – Hal Leonard)
MERRILL, B. *Yes, my heart* from *Carnival* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
MOROSS, J. and LATOUCHE, J. *My love is on the way* from *The golden apple* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
MOROSS, J. and LATOUCHE, J. *Windflowers* from *The golden apple* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
STYNE, J. and MERRILL, B. *Don't rain on my parade* from *Funny girl* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
STYNE, J. and SONDHEIM, S. *Rose's turn* from *Gypsy* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
WEILL, K. and HUGHES, L. *Somehow I never could believe* from *Street scene* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
WRIGHT, R. and FORREST, G. *And this is my beloved* from *Kismet* (*Musical theatre for classical singers* Soprano – Hal Leonard)
WRIGHT, R. and FORREST, G. *Baubles, bangles and beads* from *Kismet* (*Musical theatre for classical singers* Soprano – Hal Leonard)

Gentlemen

BERNSTEIN, L., COMDEN, B. and GREEN, A. *New York, New York* from *On the town* (*The movie musicals big book* – Hal Leonard)

BERNSTEIN, L. and SONDHEIM, S. *Maria* from *West side story* (*Musical theatre for classical singers* Tenor – Hal Leonard)
BOCK, J. and HARNICK, S. *Grand knowing you* from *She loves me* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
HERMAN, J. *I will follow you* from *Milk and honey* (*Musical theatre for classical singers* Tenor – Hal Leonard)
RODGERS, R. and HAMMERSTEIN II, O. *Soliloquy* from *Carousel* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
RODGERS, R. and SONDHEIM, S. *Stay* from *Do I hear a waltz?* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
RODGERS, R. and SONDHEIM, S. *Take the moment* from *Do I hear a waltz?* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
ROME, H. *Wish you were here* from *Wish you were here* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)
WEILL, K. and HUGHES, L. *Lonely house* from *Street scene* (*Musical theatre for classical singers* Tenor – Hal Leonard)
WILLSON, M. *Marian the librarian* from *The music man* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
WISE, J., HAIMSOHN, G. and MILLER, R. *Broadway baby* from *Dames at sea* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
WRIGHT, R. and FORREST, G. *Night of my nights* from *Kismet* (*Musical theatre for classical singers* Tenor – Hal Leonard)

List C
Ladies and Gentlemen
CARNELIA, C. *Flight* (musicnotes.com – MN0100069)
GUETTEL, A. *Awaiting you* from *Myths and hymns* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)

Ladies
FINN, W. *I'm breaking down* from *Falsettos* (*The William Finn songbook* – Hal Leonard)
KRIEGER, H. and EYEN, T. *I am changing* from *Dreamgirls* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
KRIEGER, H. and GARRETT, S. *Love you I do* from *Dreamgirls* [film] (musicnotes.com – MN0073542)
LLOYD WEBBER, A. and RICE, T. *Buenos Aires* from *Evita* (*Evita: vocal selections* – Hal Leonard) [Instrumental break should be shortened or deleted]
LLOYD WEBBER, A. and RICE, T. *Rainbow high* from *Evita* (musicnotes.com – MN0042138) [Beautician's lines should not be sung]
SCHWARTZ, S. *West End Avenue* from *The magic show* (*The Stephen Schwartz songbook* – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *Back on base* from *Closer than ever* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
SONDHEIM, S. *Ah, but underneath* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
SONDHEIM, S. *Everybody loves Louis* from *Sunday in the park with George* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
SONDHEIM, S. *Happiness* (solo version) from *Passion* (*Sondheim for singers* Soprano – Hal Leonard)
SONDHEIM, S. *I read* from *Passion* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
SONDHEIM, S. *Sunday in the park with George* from *Sunday in the park with George* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
SONDHEIM, S. *The worst pies in London* from *Sweeney Todd* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
STROUSE, C. and SCHWARTZ, S. *Children of the wind* from *Rags* (*Musical theatre for classical singers* Soprano – Hal Leonard)

Gentlemen
BROWN, J.R. *King of the world* from *Songs for a new world* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
COLEMAN, C., COMDEN, B. and GREEN, A. *I rise again* from *On the twentieth century* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
GUETTEL, A. *Hero and Leander* from *Myths and hymns* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
GUETTEL, A. *Saturn returns* from *Myths and hymns* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)
HOLMES, R. *Jasper's confession* from *The mystery of Edwin Drood* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *Heaven on their minds* from *Jesus Christ superstar* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
LLOYD WEBBER, A. and RICE, T. *I only want to say (Gethsemane)* from *Jesus Christ superstar* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)
SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Who am I?* from *Les misérables* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
SHIRE, D. and MALTBY, R. Jr. *What am I doin'?* from *Closer than ever* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
SNOW, T. and PITCHFORD, D. *I can't stand still* from *Footloose* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
SNOW, T. and PITCHFORD, D. *Mama says* from *Footloose* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
SONDHEIM, S. *The ballad of Booth (part III)* from *Assassins* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
SONDHEIM, S. *The contest* from *Sweeney Todd* (*Musical theatre for classical singers* Tenor – Hal Leonard)
SONDHEIM, S. *Epiphany* from *Sweeney Todd* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
SONDHEIM, S. *Later* from *A little night music* (*Musical theatre for classical singers* Tenor – Hal Leonard)
SONDHEIM, S. *Make the most of your music* from *Follies* (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)
SONDHEIM, S. *Someone is waiting* from *Company* (*Musical theatre for classical singers* Tenor – Hal Leonard)

List D
Ladies and Gentlemen
BUCCHINO, J. *A glimpse of the weave* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)
BUCCHINO, J. *Playbill* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)
LOWDERMILK, B. and KERRIGAN, K. *Anyway* from *Tales from the bad years* (newmusicaltheatre.com)
LOWDERMILK, B. and KERRIGAN, K. *Hand in hand* (newmusicaltheatre.com)

Ladies
BROWN, J.R. *A summer in Ohio* from *The last five years* (*The Jason Robert Brown collection* – Hal Leonard)
BROWN, J.R. *Almost real* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)
FRANKEL, S. and KORIE, M. *Another winter in a summer town* from *Grey Gardens* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
FRANKEL, S. and KORIE, M. *Around the world* from *Grey Gardens* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

FRANKEL, S. and KORIE, M. *The cake I had* from *Grey Gardens* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
FRANKEL, S. and KORIE, M. *Daddy's girl* from *Grey Gardens* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
GASPARINI, D. *Circus* from *Make me bad* (newmusicaltheatre.com)
GUETTEL, A. *The beauty is* from *The light in the piazza* (*Musical theatre for classical singers* Soprano – Hal Leonard)
GUETTEL, A. *Fable* from *The light in the piazza* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
GUETTEL, A. *Life is but a dream* from *Myths and hymns* (*Myths and hymns: vocal selections* – Williamson Music)
HOWLAND, J. and DICKSTEIN, M. *Astonishing* from *Little women* (*Teens' musical theatre anthology* Female edition – Alfred)
OYEN, A.S. *I don't wanna lie* from *Moment by moment* (newmusicaltheatre.com)
ROBINSON, M.L. *No one will bruise* from *Atlantis* (matthewleerobinson.com)
SCHWARTZ, S. *Defying gravity* from *Wicked* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
SCHWARTZ, S. *Thank goodness* from *Wicked* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
TESORI, J. and SCANLAN, D. *The girl in 14G* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

Gentlemen

BROWN, J.R. *Moving too fast* from *The last five years* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
BROWN, J.R. *Nobody needs to know* from *The last five years* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
BROWN, J.R. *The world inside a frame* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)
BRYAN, D. and DIPIETRO, J. *Memphis lives in me* from *Memphis* (*Memphis: vocal selections* – Hal Leonard)
BUCCHINO, J. *A contact high* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)
FRANKEL, S. and KORIE, M. *Body beautiful Beale* from *Grey Gardens* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
GUETTEL, A. *Build a bridge* from *Myths and hymns* (*Myths and hymns: vocal selections* – Williamson Music)
GUETTEL, A. trans. BLAZER. *Il mondo era vuoto* from *The light in the piazza* (*Musical theatre for classical singers* Tenor – Hal Leonard)
GUETTEL, A. *Love to me* from *The light in the piazza* (*Musical theatre for classical singers* Tenor – Hal Leonard)
GWON, A. *Seeing you there* from *Ordinary days* (newmusicaltheatre.com)
HEDGER, N. and NICHOLSON, B. *Lost together* from *Homesick* (homegrownaus.com)
KITT, T. and YORKEY, B. *Hey, kid* from *If/then* (*If/then – a new musical: vocal selections* – Hal Leonard)
LAUPER, C. arr. OREMUS. *Hold me in your heart* from *Kinky boots* (*21st century musical theatre* Men's edition – Hal Leonard)
LAUPER, C. arr. OREMUS. *Soul of a man* from *Kinky boots* (*21st century musical theatre* Men's edition – Hal Leonard)
OYEN, A.S. *Belief* from *Moment by moment* (newmusicaltheatre.com)
PASEK, B. and PAUL, J. *Come back* from *Dogfight* (musicnotes.com – MN0124117)
PASEK, B. and PAUL, J. *Do you remember?* (pasekandpaul.com)
ROBINSON, M.L. *I will run* from *Atlantis* (matthewleerobinson.com)

Section II. General knowledge

Musical Theatre (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4
Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Musical Theatre (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in *General Requirements – Practical examinations* in the front section of this *Manual* (except 'Technical Work', 'Extra Lists' and 'Aural Tests, Sight Reading and General Knowledge Requirements', which are not relevant to Repertoire examinations).

Please also refer to 'Listing of songs' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 songs (3 List songs + 1 Own Choice song) for presentation at examination:

Candidates must select one song from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice song. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6220

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6221

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6222

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6223

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6224

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

LEVEL 2

DEVELOPING
GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 songs (3 List songs + 2 Own Choice songs) for presentation at examination:

Grades 5 and 6 – Candidates must select one song from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice songs. See **Own Choice selections** above for further information.

Grades 7 and 8 – Candidates must select one song from three different lists in the Comprehensive syllabus for that grade. i.e. one song from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice songs. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 19(c)) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 19(b) and Table A in the 'Regulations' section at the front of this Manual for further details.

Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6225

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6226

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6227

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6228

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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