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Music
Examinations
Board

2025

Manual of Syllabuses



MUSIC SYLLABUSES

FOR
THE
♥ OF
MUSIC

Published by the Australian Music Examinations Board Ltd

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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 Ministers for Education and 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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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, Band, 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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www.ameb.edu.au/p-plate-piano (P-Plate Piano)

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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 2025

SYLLABUSES

Regulations review

The AMEB Regulations in the front section of the *Manual of Syllabuses* have been updated to reflect contemporary practice and remove outdated items. The purpose of the review is to ensure integrity and consistency of examination processes and standards, thus ensuring that any qualifications and awards issued across all jurisdictions meet those standards. The updated Regulations have been ordered to reflect the typical candidate journey from enrolment to examination, and to the granting of a certificate.

Viola

AMEB is proud to announce the launch of two additional grade books for Viola Series 2: Grade 5 and Grade 6 (2024). These are made available as an additional resource for users of the current Viola syllabus.

The works featured in Viola Series 2 Grade 5 and Grade 6 will be added to the current Viola syllabus. Beyond this, there will be no alterations to the syllabus.

Please visit www.ameb.edu.au for up-to-date information on the new publications and associated launch activities.

Band

As of 2025, the AMEB Band syllabus will no longer be printed in the hardcopy *Manual of Syllabuses*; it is available from ameb.edu.au as a digital download only.

Technical work

As of 2025, AMEB Band candidates must present Technical work from the current orchestral brass Technical work publications as follows:

Band candidates on instruments that read in treble clef should prepare all technical work for the relevant grade as presented in *Trumpet Technical work & Orchestral excerpts* (AMEB, 2019).

This includes:

- E^b soprano cornet
- B^b cornet
- B^b flugelhorn
- E^b tenor horn
- B^b baritone
- B^b tenor trombone
- B^b and F trombone
- B^b euphonium
- E^b bass tuba
- B^b bass tuba

Band candidates on Bass Trombone should prepare all technical work for the relevant grade as presented in *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020).

Band candidates on Tuba in C should prepare all technical work for the relevant grade as presented in *Tuba Technical work & Orchestral excerpts* (AMEB, 2020).

For further details, please refer to the current AMEB Band Syllabus (digital download).

Syllabus developments

Syllabus reviews

A review of the Cello syllabus is currently underway, with a new syllabus scheduled for release in November 2026.

A review of the Singing for Leisure syllabus is currently underway, with a new syllabus scheduled for release in November 2026.

Notice of withdrawal from examination

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*.

AMEB AWARD

We are pleased to announce the launch of the AMEB Award – a development program that supports and acknowledges the efforts of developing musicians, dancers, actors and performers of all ages and stages. Participants expand their creative horizons and ultimately grow as a performer by undertaking three main Award requirements: an AMEB Qualification, Performances and Contribution Activities.

The AMEB Award is available in the Australian Capital Territory, New South Wales, Queensland, South Australia, Tasmania, the Northern Territory, and Victoria. For more information about the AMEB Award – <https://www.ameb.edu.au/award>.

To enrol visit SCORE – <https://score.ameb.edu.au>.

If you are based in Western Australia, you can participate in the SCSA endorsed WA AMEB Award. For more information please visit the AMEB WA website – <https://www.uwa.edu.au/ameb/wa-award-program>.

ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

Two new Associate Awards have been added to the Rockscool suite. These qualifications are high-level performance-based exams aimed at learners who have already achieved their Grade 8. Enrolments can be made through SCORE. New repertoire grade books for Electric Guitar, Bass and Drums have been released, adding even more repertoire choices for teachers and candidates. The two Creative Qualifications, vlogging and podcasting, have been withdrawn and are no longer offered.

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 \$125.00 AUD, with express post options also available. In addition, all AMEB syllabuses, a number of 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 regular e-Newsletter with updates and articles on topics of interest to teachers, students and parents. Subscribe to the eNews at www.ameb.edu.au.

PREPARING FOR THE PRACTICAL EXAMINATION

The following guidelines are presented here for the convenience of practical syllabus users. Please be aware that much of this information is also found in Schedule A to the full Regulations that follow.

1. In preparing for examination enrollers should ensure that they have:
 - (a) Consulted the relevant State Office website for information about dates and times for examination including whether the examination is available in online or video format.
 - (b) Enrolled the candidate in the timelines required by the relevant State Office as set out on the relevant website.
 - (c) Prepared the candidate for the examination using the correct and current syllabus, in particular the syllabus objectives which provide guidance on examiners' expectations of achievement at each level.
 - (d) Checked any specific requirements in the General Requirements for Practical Examination below and in the relevant Syllabus.
 - (e) Prepared the correct number and type of pieces and ensured that, collectively, the pieces meet the performance time requirements for that examination, where a performance time is specified.
 - (f) Checked to confirm whether submission of the music is required before the examination.
2. On the examination day, candidates must:
 - (a) Complete and bring an electronic or printed Exam Notification to the examination in accordance with State Office guidelines as well as a list of the pieces to be presented.
 - (b) Bring scores of all pieces to be presented whether or not the candidate is playing from memory.
 - (c) Ensure they have with them all required materials as set out in the General Requirements for Practical Examinations below, and any permitted additional materials they may need, for example, spare reeds, rosin, endpin, recorded accompaniment music and player. Examiners and exam supervisors are not responsible for the provision, set-up, use and function of any candidate's instruments, for example cello stops, guitar footrests, drum pads etc.
 - (d) Arrive before the scheduled examination time, where the examination is in person, allowing sufficient time to check and confirm enrolment details, tune instruments, check and prepare accompaniment recordings and equipment where that will be used.

GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

The following guidelines are presented here for the convenience of practical syllabus users. Please be aware that much of this information is also found in Schedule A to the full Regulations that follow.

1. Introduction

- (a) Comprehensive examinations in Preliminary to Grade 8 comprise three sections:
 - Section I – Technical Work
 - Section II – Studies and Pieces (sometimes referred to in a Syllabus as a Program)
 - Section III – Aural Tests, Sight-Reading and General Knowledge.
- (b) Repertoire examinations comprise one section only, performance of pieces and studies. The pieces and studies (works) are taken from the Comprehensive or For Leisure syllabus Lists for that instrument and Grade as specified in the relevant Syllabus.
- (c) Examinations for Certificate of Performance, Associate Diploma and Licentiate Diploma comprise two sections:
 - Section I – Studies and Pieces (sometimes referred to in a Syllabus as a Program)
 - Section II – General Knowledge.

2. Technical Work

- (a) Test requirements are set out in the current AMEB Technical Work publications for the instrument/subject and Grade, and/or in the relevant Syllabus.
- (b) All technical work must be presented from memory, unless otherwise specified in the relevant syllabus.

3. List pieces

- (a) Candidates must ensure they have prepared the correct number and type of pieces for their examinations. The number of Pieces and the Lists for each Grade are detailed in the Syllabus.
- (b) Candidates must ensure that the pieces they have selected collectively meet the performance time required for examination, where such time limits are applicable, e.g., Repertoire exams, Certificate of Performance, Diploma exams.

4. Extra List pieces

- (a) 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.
- (b) Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.
- (c) Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

5. Own Choice pieces

- (a) Own Choice pieces should have an educational value similar to List pieces prescribed in the relevant syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source.
- (b) Accompaniment of Own Choice pieces is required if the work is written with accompaniment, or the relevant syllabus requires that any Own Choice work be accompanied.

6. Repeats

- (a) Repeats do not need to be performed unless specified in the syllabus or requested by the examiner. However, all *da capo* directions must be observed.

7. Memorisation

- (a) In Musical Theatre and Singing for Leisure, candidates must perform all List songs and Extra list songs from memory.
- (b) While other candidates should be encouraged even at the earliest stages to make a habit of memorising, no additional credit will be given to candidates who elect to perform from memory.
- (c) Candidates playing from memory must bring their music to the examination for the General Knowledge section.
- (d) Licentiate candidates must present one work from memory, except candidates in Organ where presentation from memory is optional, and for Musical Theatre and Singing for Leisure as noted at 7(a).

8. Scores

- (a) Scores are printed sheet music which normally would be either:
 - (i) legally purchased (or otherwise legally accessed) physical sheet music or
 - (ii) legally purchased (or otherwise legally accessed) download(s) of sheet music
- (b) Scores are subject to the Copyright Act. Candidates must ensure that any scores or copies they provide comply with the Act. Enrollers, teachers and/or candidates should consult the Guide to Music Copyright for Teachers on the APRA/AMCOS website or contact APRA/AMCOS on 1300 852 388 or apra@apra.com.au.
- (c) Australian and New Zealand publishers have given a limited waiver to entrants of examinations to use temporary copies of sheet music for examination purpose only. If you have been asked to provide a copy of your sheet music to organisers of an AMEB examination, you can do so by completing this Copyright Declaration Form and providing it to AMEB at the time of your exam. However, the candidate must bring the original scores of the sheet music to their examination.
- (d) In order to avoid a difficult page turn a fair use exception in the Copyright Act allows one to make a photocopy of a page and use that copy in conjunction with the original score. You may not copy the entire work or movement.
- (e) Candidates must bring one original score of each piece they are performing, including the music for the accompanist part where relevant, to the examination whether or not they are performing from memory. In examinations with a general knowledge section the accompanist's score is used as a basis for general knowledge questions.
- (f) Diploma candidates are required to supply original scores or authorised copies (see 8(b) above) for the use of the examiner.
- (g) Some syllabuses require submission and approval of repertoire selections prior to examination, for example Own Choice selections for particular AMusA and LMusA examinations. In those cases, submitted scores must comply with the Copyright Act.

9. Editions

- (a) Editions are mentioned as a means of identification. Specific editions are only prescribed where a work has been arranged, as alternative editions/arrangements may be of an unsuitable level of difficulty. Recommended editions of original works are often listed in AMEB syllabuses, but any standard and unabridged edition is acceptable.

10. Pencil Marks on Scores

- (a) Candidates must remove all marks from their music which refer to general knowledge information, including the meaning of musical terms and symbols. Markings such as fingering, bowing, pedalling, breath marks, and similar do not need to be removed.

11. Metronome Marks

- (a) Metronome marks are an approximate indication of required tempo.

12. Page Turners

- (a) Candidates may bring a person to act as page turner. The page turner can only remain in the examination room when required to turn pages and cannot assist a candidate in any other manner.

13. Accompanists/Collaborative Artists

- (a) If the examination requires an accompanist or collaborative artist the candidate must arrange their attendance. The examiner cannot perform either role.
- (b) In higher Grades, it is recommended that candidates engage the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

14. Recorded accompaniment or backing tracks

- (a) Candidates may perform with approved AMEB recorded accompaniments in examinations in some Level 1 grades. The AMEB Federal Office provides [a range of recorded accompaniments](#).
- (b) Candidates may perform in AMEB 'For Leisure' syllabuses (i.e. Piano for Leisure, Singing for Leisure and Saxophone for Leisure) with backing tracks in the examination. Backing tracks may feature various instrumentation. This is not limited to backing tracks produced by AMEB.

- (c) If using recorded accompaniments or backing tracks, the candidate must provide and operate suitable equipment for the examination: a CD player or other quality audio equipment which will have adequate sound level and quality in the examination room. Candidates should ensure that the equipment is fully charged if battery operated.

15. Instrument requirements

- (a) Except for piano and organ, candidates should ensure they bring the correct and allowed relevant instrument(s) and any extra related requirements (e.g. spare reeds, rosin, endpin, recorded accompaniment music and player, pedal extender, etc.) with them.
- (b) Candidates are responsible for the set-up, use and function of their instruments.
- (c) AMEB State Offices and their staff (examiners, and supervisors) are not responsible for the provision, set-up, use and function of any instruments except for a Piano.
- (d) Candidates should ensure their instruments are tuned as allowed and/or required by the relevant syllabus and that any permitted or required additional instrument is also tuned according to the syllabus requirements.

16. P Plate Piano

- (a) Candidates in a face-to-face P Plate Piano assessment may be accompanied in the examination room by a parent/guardian and/or teacher.

17. Fingerboards

- (a) Marked or fretted fingerboards are only allowed at Preliminary grade string examinations for bowed string instruments.

18. Examination Results

- (a) Examinations are marked and graded according to [Regulation 21](#) and [Regulation 22](#).

19. Other requirements

- (a) The General Notes/Foreword at the beginning of each syllabus outline any details specific to that syllabus.

20. Time allowed for Practical Examinations

Comprehensive Practical Examinations, Preliminary to Certificate of Performance – Total Time allowed (in minutes)										
GRADE	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Certificate of Performance
Piano	12	14	15	20	20	25	30	40	50	45
Piano (Collaborative)						27	32	42	52	
Piano for Leisure, Saxophone for Leisure, Singing for Leisure	10	12	14	15	16	20	25	30	35	40
Organ				25	30	35	40	45	55	
Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Flute, Oboe, Clarinet, Horn, Trumpet, Trombone, Euphonium, Singing, Musical Theatre	12	16	17	22	22	27	32	40	50	45
Recorder		16	17	22	22	27	32	40	50	
Bassoon, Saxophone		16	17	22	22	27	32	40	50	45
Tuba	12	16	17	22	22	27	32	40	50	
Bass Trombone						27	32	40	50	45
Percussion	15	20	25	30	35	35	40	45	50	
Band		16	17	22	22	27	32	40	50	

Associate and Licentiate Diplomas – Examination times (in minutes)				
	ASSOCIATE DIPLOMAS		LICENTIATE DIPLOMAS	
	Total examination time allowed	Section I (Minimum – Maximum)	Total examination time allowed	Section I (Minimum – Maximum)
Piano, Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^b alto or B ^b tenor), Horn, Trumpet, Trombone, Tuba, Euphonium, Percussion, Singing, Musical Theatre	50	25 – 40	60	35 – 50
Organ	60	40 – 50	75	45 – 60

Repertoire Examination times in minutes (Times include appropriate breaks between pieces)									
GRADE	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Piano	10	12	13	17	17	20	25	35	45
Piano for Leisure, Saxophone for Leisure, Singing for Leisure	8	10	12	13	13	15	20	25	30
Organ				22	27	30	35	40	50
Accordion	10	12	13	17	17	20	25	35	45
Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^b alto or B ^b tenor), Horn, Trumpet, Trombone, Bass Trombone, Tuba, Euphonium, Singing, Musical Theatre	10	14	15	19	19	22	27	35	45
Percussion	13	18	23	27	32	33	35	40	45

21. Aural Test Requirements

For candidates in comprehensive practical examinations only.

Aural Tests in Grades other than Preliminary are played twice.

In the case of tests specified in more than one Grade, the difficulty of the examples given to the candidates are 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:

- Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale.
- Grades 4, 5 and 6 require candidates to name the intervals as major second, major third, perfect fourth, etc.

Grade	Test Requirements	
Preliminary	TIME:	To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate 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 plays the phrase then repeats 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, not less than a third apart, that the examiner has played separately.
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.

22. Sight-Reading Test Requirements

For candidates in comprehensive practical examinations only.

Sight-Reading tests apply to Grades 1 – 8 and are set within the limits of the technical standard of the Grade.

23. General Knowledge Test Requirements

For candidates in comprehensive practical examinations only.

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 are asked from the candidate's part (not the accompaniment part)
- In Levels 2 and 3, examinations on solo instruments and voice, questions are asked from the accompaniment part (not the candidate's part)

In Grade 7 and beyond, candidates are 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 etc.).

Candidates in Musical Theatre should also consult the General Knowledge requirements in the relevant syllabus for specific requirements.

Level	Grade	General knowledge example questions
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. 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 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes at obvious and clear-cut places, and not in transitory passages; 3. 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 (<i>secco</i> and <i>stromentato/accompagnato</i>), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7, 8 & Certificate of Performance	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. 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 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work: • Grades 7 & 8: Brief knowledge of its relationship to the other movements in the work is expected. • Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required. Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate: 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
Level 3	Associate Diploma & Licentiate Diploma	Questions focus on the following areas: 1. Terminology, including the significance of titles and the meaning of all markings contained in the score 2. 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). 3. 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. 4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points 5. 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. In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements. Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.

REGULATIONS

1. Purpose

The purpose of these Regulations is to set standards across all AMEB jurisdictions. These Regulations make provision for:

- (a) Syllabuses, Subjects, and Awards;
- (b) Enrolment and Fees, and Examination Scheduling;
- (c) Entry Requirements;
- (d) Prerequisites, Corequisites, and Recommended Entry Levels;
- (e) Examinations Requirements;
- (f) Academic Honesty;
- (g) Examinations and Assessment;
- (h) Reasonable Adjustments to Assessment;
- (i) Inability to Attend an Examination;
- (j) Results, Grading and Standards of Achievement;
- (k) Academic Dress;
- (l) Complaints and Appeals; and
- (m) States to make policies and processes.

2. Authorisation

- 2.1 These Regulations are made by the Federal Board of the Australian Music Examinations Board (AMEB) and apply to the Teaching Syllabuses, Theory subjects, and Practical Music subjects included in the AMEB Music Syllabuses.
- 2.2 The Regulations should be read in conjunction with the 'General Requirement for Practical Examinations', which precede them, and any Schedules, AMEB Music Syllabuses, AMEB Grade and Textbooks, and State AMEB policies, procedures and processes.
- 2.3 State AMEB Offices may publish information, and make policies, procedures and processes, which must not conflict with these Regulations, any Schedules made under these Regulations, and the Syllabuses.

3. Definitions

Unless otherwise defined the following definitions apply:

"accompanist" means the associate artist performing the accompaniment in a practical music examination.

"academic honesty" means being honest and ethical, acknowledging the work of others, using your own words, and completing your own examinations and assessment tasks.

"academic misconduct" means a failure to demonstrate academic honesty.

"Award" means an AMEB certificate awarded to a candidate who has satisfactorily met the requirements of a Grade or Diploma examination in a subject.

"backing tracks" refers to recordings of accompaniments to works listed in an AMEB 'For Leisure' syllabus (including AMEB grade books).

"candidate" means a person enrolled in an examination.

"collaborative artist" means the associate artist in a Piano (Collaborative) examination.

"corequisite" means a requirement to successfully complete an examination in another subject, or a requirement to have successfully completed an equivalent examination, in order to qualify for the award of an AMEB Grade or Diploma.

"Diploma" means the Level 3 examinations comprising the Associate Diploma and the Licentiate Diploma.

"enroller" means the person enrolling the candidate for an examination.

"entry requirements" means any preliminary or prerequisite requirements candidates must satisfy to be allowed to enrol, for an examination.

"examination" means a formal assessment of a candidate's performance against the syllabus Grade or Diploma requirements.

"examination centre" means a place where in-person examinations are held.

"examiner" means a person appointed by AMEB to formally conduct AMEB examinations.

"Grade" means the Grades of examination in each subject. Grades may be available at Preliminary, Grades 1 – 8, and Certificate of Performance.

"Level" is a grouping of Grades. Level 1 is Preliminary – Grade 4, Level 2 is Grade 5 – Certificate of Performance and Level 3 comprises Associate and Licentiate Diplomas.

"objectives" are statements which describe what a candidate is expected to know, perform, and demonstrate at a particular Level and are set out in the relevant syllabus.

"prerequisite" means required prior knowledge acquired through successful completion of an examination in a subject or subjects, or another examination or its equivalent, before enrolling in a particular subject examination.

"Recorded accompaniments" are recordings of the piano accompaniment to works in AMEB grade books. Only Recorded accompaniments produced by AMEB may be used in examination. Recorded accompaniments may not be available for all grade books.

"result" and "grading" means the level of achievement, the letter grading and/or the numerical mark determined by the examiner or examiners.

"schedule" means a schedule approved by the Federal Board and made under the Regulations. A schedule may provide further details about a Regulation matter, for example, on examinations and tests.

“subject” means a discipline including music theory, instruments (including voice) or teaching, leading to an AMEB examination.

“syllabus” defines each subject and provides the details of examinable matters in a subject and Grade or Diploma.

“video examinations” allow a candidate to make a video recording of their program and submit it for assessment according to the policies and procedures of the relevant State Office.

4. Syllabuses, Subjects and Awards

- 4.1 The AMEB Federal Board approves syllabuses.
- 4.2 The purpose of each syllabus is to set objectives, standards of scholarship and performance, and examination assessment standards and requirements in subjects.
- 4.3 Syllabuses are subject to change. Any change to a syllabus is published in advance of the year of implementation and allowance is made in the examination for the use of previously published resources with a revised syllabus for a defined period of time, usually two calendar years.
- 4.4 Subjects are available for examination at a range of levels: Preliminary, Grades 1 – 8, Certificate of Performance, Associate Diploma and Licentiate Diploma. Each syllabus details the Grades and Diplomas available in a subject.
- 4.5 An Award is issued to all candidates who successfully complete all requirements of an examination at Levels 1, 2, or 3.
- 4.6 The Fellowship of Music, Australia [FMusA] is available for examination in all practical subjects. It is the highest Award offered by AMEB and can be undertaken in any instrument available for Licentiate of Music [LMusA] examination at the time of enrolment for the FMusA.
- 4.7 The Federal Board may award an Honorary Fellowship in Music, Australia where the Federal Board is satisfied the recipient is a person of probity and is distinguished by eminent service to AMEB, or to recognise professional or academic distinction in music, or other significant contribution recognised by the Federal Board.

5. Enrolment for Examination

- 5.1 Enrollers must enrol candidates in the format, and by the date, specified by the relevant State Office. Fees apply to enrolment and changes to enrolment in accordance with State policies and procedures.
- 5.2 Enrollers must ensure that candidates have met all eligibility and entry requirements. (See Regulations 7 and 8).
- 5.3 There is a three (3) stage application process for examination in the Fellowship in Music, Australia; (i) program submission, (ii) video audition, and (iii) enrolment. Stages (i) and (ii) must be successfully completed to be eligible to enrol for examination, stage (iii).

6. Examination Scheduling

- 6.1 Practical and in-person written examinations are held in locations and at times determined by the relevant State Office.
- 6.2 State Offices may make provision for written examinations to be taken online in accordance with their policies and procedures.
- 6.3 Online examinations in Music Theory Syllabuses can be taken at any time within 12 months of the purchase date.
- 6.4 State Offices may allow video examinations for the practical component in some examinations.

7. General Entry Requirements

- 7.1 Subject to any prerequisite and corequisite requirements (see [Table A](#)) candidates may enter for an examination in any Grade of any subject without having passed a lower Grade. Other recommendations are included in [Table A](#).
- 7.2 Entry requirements for the FMusA are set out in [Schedule B](#).

8. Prerequisite and Corequisite Entry Requirements

- 8.1 A prerequisite requirement must be completed prior to an examination.
- 8.2 A corequisite requirement can be completed before or after the examination but no certificate can be awarded until the corequisite is satisfactorily completed.
- 8.3 All prerequisite and corequisite requirements, and their alternatives, are set out in [Table A](#).
- 8.4 A degree or diploma in music from a recognised Australian or overseas tertiary institution meets prerequisite or corequisite requirement(s) for: Grades 6, 7 and 8 examinations, Certificate of Performance examinations, Associate Diploma examinations, and Licentiate Diploma examinations.

TABLE A – Prerequisite and Corequisite Requirements, and Recommended Prior Achievements			
EXAMINATION	PREREQUISITES		RECOMMENDED PRIOR ACHIEVEMENTS
CTMusA	Pass	Grade 6 Practical and Grade 4 Theory of Music or Musicianship or Music Craft	
ATMusA	Pass	Grade 8 Practical and Grade 5 Theory of Music or Musicianship or Music Craft	Pass CTMusA, or equivalent practical teaching experience.

AMEB EXAMINATION	AMEB COREQUISITE REQUIREMENTS*	ALTERNATE EXAMINING AUTHORITIES	RECOMMENDED PRIOR ACHIEVEMENTS
LMusA Theory of Music	Pass, G6 Practical		
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, Grade 6 RSL (Rockschoo)l Classical Theory or Grade 8 ABRSM or Trinity Theory	Award, AMusA Practical or equivalent
AMusA Practical	Pass, G5 Theory of Music or Musicianship or Music Craft	Pass, Grade 5 RSL (Rockschoo)l Classical Theory or Grade 7 ABRSM or Trinity Theory	Pass, Certificate of Performance, or credit or above in G8 Practical
Certificate of Performance	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, Grade 4 RSL (Rockschoo)l Classical Theory or Grade 6 ABRSM or Trinity Theory	Pass G8 Practical
G8 Practical	Pass, G4 Theory of Music or Musicianship or Music Craft	Pass, Grade 4 RSL (Rockschoo)l Classical Theory or Grade 6 ABRSM or Trinity Theory	
G7 Practical	Pass, G3 Theory of Music or Musicianship or Music Craft	Pass, Grade 3 RSL (Rockschoo)l Classical Theory or Grade 5 ABRSM or Trinity Theory	
G6 Practical	Pass, G2 Theory of Music or Musicianship or Music Craft	Pass, Grade 2 RSL (Rockschoo)l Classical Theory or Grade 4 ABRSM or Trinity Theory	

EXAMINATION REQUIREMENTS

9. General Examination Requirements

- 9.1 The syllabus sets out objectives that the candidate is required to demonstrate at each Grade or Diploma examination and, where relevant, what is required for each section of the examination.
- 9.2 For Fellowship of Music candidates there is no syllabus. Candidates are examined against the expected performance characteristics set out in Schedule B to these Regulations and in the *Manual of syllabuses*.
- 9.3 The Federal Board has established examination and test requirements for subjects which are set out in a Schedule to these Regulations: Examination and Test Requirements Schedule A (Schedule A). All candidates must comply with the requirements of Schedule A and any requirements set out in the relevant syllabus.
- 9.4 Candidates must ensure that they bring all required materials, music, instruments, accompanists and collaborators, as required by the relevant examination. Details are set out in the Schedule and in the relevant syllabus.
- 9.5 Candidates can only be examined using the relevant current syllabus. For example, candidates enrolled in Piano (Comprehensive) Grade 8 can only use the current syllabus for Piano (Comprehensive) Grade 8. Candidates cannot use a different syllabus or parts of a different syllabus for examination purposes.
- 9.6 State Offices may make provisions for examinations during periods of transition between syllabuses.
- 9.7 Subject to these Regulations and Schedule A and Schedule B, arrangements for examinations are managed by the State Offices in accordance with their policies, procedures, and fees.

10. Time Allowed for Examination

- 10.1 Examination times are established for each type of examination and are set out in Schedule A and in the relevant syllabus.

11. Allowable and Required Materials in the Examination

- 11.1 Candidates must ensure that they comply with the Grade or Diploma examination requirements set out in Schedule A and the relevant current syllabus.

12. Academic Honesty

- 12.1 Candidates must ensure that they are honest and ethical when completing any examination or assessment task.
- 12.2 Any written work submitted for examination must be their own work written in their own words. If using the exact words of another person or organisation the words must be inserted in quotation marks, ("..."), and cited appropriately.
- 12.3 Candidates must undertake the examination/assessment and not allow another person to undertake the examination/assessment on their behalf.
- 12.4 Candidates must not refer to written notes or other resources in an examination/assessment task unless the examination requirements explicitly allow the use of written notes or other resources.
- 12.5 A finding of academic misconduct may result in the examination/assessment task being disallowed OR the examination/assessment not being assessed.

EXAMINATIONS and ASSESSMENT

13. Examination Structure

- 13.1 Comprehensive examinations in Grades Preliminary to Grade 8 (including collaborative Piano) are comprised of three sections:
 - Section I. Technical Work;
 - Section II. Studies and Pieces (may be referred to as the program); and
 - Section III. Aural Tests, Sight-Reading, and General Knowledge.
- 13.2 For Leisure examinations in Grades Preliminary to Grade 8 are comprised of three sections:
 - Section I. Technical Work;
 - Section II. Studies and Pieces (may be referred to as the program); and
 - Section III. Aural Tests or Sight-Reading, and General Knowledge.
- 13.3 Examination in the Certificate of Performance is comprised of two sections:
 - Section I. Studies and Pieces (may be referred to as the program); and
 - Section II. General Knowledge.
- 13.4 Associate Diploma of Music and Licentiate Diploma of Music examinations are comprised of two sections:
 - Section I. Pieces (may be referred to as the program); and
 - Section II. General Knowledge.
- 13.5 Repertoire Examinations comprise one section only: performance of the prepared selected program.
- 13.6 Ensemble examinations comprise one section only: performance of the prepared selected program.
- 13.7 Music Theory examinations may consist of two sections, Written and Aural, or one written section. Details are set out in the relevant syllabus and Schedule A.
- 13.8 Requirements for all sections of examinations are set out in Schedule A. Further specific examination requirements are set out in the relevant syllabus.
- 13.9 The Fellowship of Music is examined by one section, the public recital.
- 13.10 Further specific examination requirements are set out in the relevant syllabus.

Time limitations for some examinations in sections

- 13.11 The examinations set out below are divided into separately enrolled sections. Except where otherwise stated in the Regulations candidates must pass all sections. A certificate is issued upon the successful completion of all sections of the examination within four years of the original enrolment:
 - (a) Associate in Music, Australia [AMusA] (Musicianship); Licentiate in Music, Australia [LMusA] (Musicianship):
Section I, Section II
 - (b) Associate Teacher of Music, Australia [ATMusA], and Certificate Teacher of Music, Australia [CTMusA]:
Section I, Section II, Section III

14. Reasonable Adjustments to Examination Conditions

- 14.1 The purpose of reasonable adjustments is to allow for equitable access to, and conditions for, examinations which must not advantage or disadvantage any candidates.
- 14.2 Reasonable adjustment applications must be made in the timelines set by the State Office and approved, or not, prior to the examination.
- 14.3 Candidates with disabilities may be provided with reasonable adjustments to examination conditions and time allowed, but not a change to a result, in accordance with State policies and procedures.
- 14.4 Any reasonable adjustments made must ensure that the candidate is capable of meeting the syllabus requirements for the Grade and Level under examination.

15. English as an Additional Language Candidates

- 15.1 Candidates whose first language is not English may apply to use an English/foreign language dictionary in written examinations.
- 15.2 Where candidates have been authorised to use a dictionary, the dictionary must not contain any written notes, markings, or annotations.
- 15.3 Non-English-speaking candidates in practical examinations may apply to the State Office to have an accredited interpreter present at their practical music examination. Fees may apply.

16. Inability to attend a scheduled examination

- 16.1 Candidates who are prevented by illness or other exceptional cause from attending an examination on their scheduled examination day should notify the State Office within the timelines set by the State Office. State Office policies and processes apply to these circumstances.

17. Examination Performance

Scores

- 17.1 Candidates must bring an original score or an authorised copy of each piece being presented to the examination, whether or not they are playing from memory. In some cases, for example the Fellowship of Music, music must be submitted prior to the examination as set out in the relevant syllabus.

Performance of Prescribed Pieces

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

Accompanied/Collaborative Pieces

- 17.3 17.3 Where pieces require accompaniment or a collaborative artist the candidate or enroller must ensure that the accompanist or collaborative artist attends the examination, or that the Recorded accompaniment, or backing track, is used (see Schedule A, Part C, Section 1(13)).

- 17.4 The examiner is not permitted to play the accompaniment or collaborative artist part for the candidate.
- 17.5 If an accompaniment or collaborative part is not provided for a piece or pieces where required, the examination result is reduced according to the grading table set out at [Regulation 22.1](#).
- 17.6 Accompaniment of Extra List pieces is not required even if the pieces are written with an accompaniment.
- 17.7 An accompanist or collaborative artist can only be in the examination room when required.
- 17.8 Unaccompanied pieces and studies must not be presented with an accompaniment.

Pieces Not Prescribed by the Syllabus

- 17.9 Candidates must present pieces that are prescribed by the relevant syllabus. Where there is an option for the candidate to present one or more pieces of Own Choice, the chosen works must comply with the Own Choice requirements prescribed by the syllabus.
- 17.10 Own Choice pieces are subject to the same performance Regulations, and examination requirements, as List pieces. Candidates must ensure Own Choice pieces meet the same requirements as List pieces.
- 17.11 If a piece presented is not prescribed by the Syllabus or is not of the required standard the examination result is reduced according to the grading table set out at [Regulation 22.2](#).

18. Examiners for Diploma Examinations

- 18.1 There are two examiners for Associate and Licentiate Diploma Practical and Written examinations, and the Associate Teacher of Music Diploma.
- 18.2 Fellowship examinations are examined by a panel of three examiners. The panel comprises:
- an AMEB Federal Examiner (chair); and
 - one examiner who is an AMEB examiner and who is a specialist in the instrument being examined or the instrument area (this person may be an AMEB Federal Examiner); and
 - one examiner who is not currently an AMEB examiner and is a recognised specialist in the instrument being examined or the instrument area.

19. Examination Reports

- 19.1 An examiner's report is provided for the information of candidates and teachers for each completed examination.
- 19.2 The examiner's report details the examination undertaken, the final examination result and, for written examinations, the total marks obtained, and the marks obtained under each section of the examination.

20. Certificates

- 20.1 Certificates are awarded to candidates who satisfy the requirements of the examination (pass the examination) and who complete the Corequisite Requirement where relevant.
- 20.2 Certificates specify the subject and Grade (e.g., Grade 3), or Diploma of examination, and the result.
- 20.3 Certificates are not awarded where a candidate has not satisfied the requirements of the examination, or an overall result of "Unable to Assess".

RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT

21. Results and Grading

- 21.1 The tables below set out final results, marks, and descriptors, following any adjustments that may have been made in accordance with [Regulation 22](#).
- 21.2 Music Theory written examinations – gradings and descriptors

Music Theory written Examinations		
Grading	Mark	Code
High Distinction	95 – 100%	HD
Honours	85 – 94%	H
Credit	75 – 84%	C
Pass	65 – 74%	P
Not Satisfactory	0 – 64%	N
Diplomas in Musicology, Harmony & Counterpoint, and Orchestration & Arrangement Diploma in Musicianship		
Grading	Award	Mark
Distinction	Award with Distinction	85 – 100%
Pass	Award	65 – 84%
Not Satisfactory	No Award	0 – 64%

- 21.3 Practical Examinations – Marks, Gradings and Descriptors

PRACTICAL EXAMINATIONS GRADINGS AND DESCRIPTORS
LEVELS 1 and 2 (Preliminary to Certificate of Performance)

Grading Code	Grading Name	Descriptor
A+	High Distinction	In addition to satisfying the requirements for an A grading, the candidate demonstrates outstanding achievement in meeting the syllabus objectives in all Sections, performance flair, consistent technical fluency and penetrating stylistic insight.
A	Honours	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.
B+	Credit	In addition to satisfying the requirements for a B grading, the candidate demonstrates meritorious achievement against most of the syllabus objectives.
B	Credit	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, is observed.
C+	Satisfactory	In addition to satisfying the requirements for a C grading, the candidate demonstrates more than adequate achievement against some of the syllabus objectives in each Section.
C	Satisfactory	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.
D	Not Satisfactory	The candidate demonstrates an overall inadequate level of musicianship, technique and style and does not satisfy the syllabus objectives. Presentation is often hesitant, evidencing technical errors and/or an inappropriate sense of style.

LEVEL 3 – DIPLOMAS**Associate Diploma (AMusA); Licentiate Diploma (LMusA)**

Grading	Award	Descriptor
Distinction	Award with Distinction	The candidate has fulfilled the criteria for a pass award and in addition demonstrated performance flair, consistent technical and musical command, and penetrating stylistic insight.
Pass	Award	The candidate has fulfilled the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produced a satisfying musical performance overall.
No Award	No Award	The candidate has not demonstrated an overall adequate level of musicianship, technique, and style, resulting in a performance that has not fulfilled the requirements for the award.

Fellowship in Music Australia (FMusA)

Grading	Award
Qualified	Award
Not Qualified	No Award

21.4 Teaching awards – Marks, Gradings and Descriptors

TEACHING EXAMINATIONS GRADINGS AND DESCRIPTORS		
Grading	Award	Descriptor
Distinction	Award with Distinction	The candidate has fulfilled the criteria for a pass award and in addition demonstrated 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%.
Pass	Award	The candidate has fulfilled 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	No Award	The candidate has not fulfilled the syllabus objectives, demonstrates an inadequate level of achievement in one or more of the areas assessed. 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.

22. Final Results and Grading Adjustments

22.1 Adjustment for incomplete pieces or missing pieces.

	Scenario	No. of pieces	Adjustment	Adjustment Example
Accompanied pieces or collaborative pieces	Piece(s) lacking the required accompaniment or lacking the collaborative part	One piece	Grading reduced by half a grading	A to B+
		Two pieces	Unable to assess	No grading – unable to assess
Grade and Certificate of Performance Examinations	List Piece(s) or Own Choice piece(s) not presented	One piece	Grading reduced by one full grading	E.g., B+ down to C+
		Two pieces	Unable to assess	No grading – unable to assess

22.2 Pieces not prescribed by the Syllabus or not of the required standard

	Scenario	No. of pieces	Adjustment	Adjustment Example
Diploma examination	Piece(s) not prescribed or not of required standard	One or more pieces	Unable to assess	No grading – unable to assess
Grade and Certificate of Performance Examinations	List piece(s) or Own Choice pieces not prescribed or not of the required standard	One piece	Grading reduced by half	E.g., B+ to B
		Two or more pieces	Unable to assess	No grading – unable to assess

When an adjustment in 22.1 or 22.2 is made there will be an explanation in the general remarks of the examination report.

23. Academic Dress

23.1 Academic dress is available for Diplomates and Fellows. Details are available from State Offices.

24. Complaints and Appeals

24.1 The Federal Office and each State Office must have a published policy and procedure in place for managing complaints and appeals.

24.2 Fees may apply to complaints and appeals.

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

EXAMINATION AND TEST REQUIREMENTS – SCHEDULE A

Authority: This schedule is made by the Federal Board under the AMEB [Regulations](#).

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How To Use This Schedule

This Schedule is designed to be used in conjunction with the [Regulations](#) and the relevant Syllabus and applies to all AMEB examinations except the FMusA.

[PART A](#) of this Schedule provides general advice and instructions on preparing for any AMEB examination. Some specific additional requirements are set out at [PART B](#) and [PART C](#), and the relevant syllabus.

Candidates, teachers, and enrollers should ensure they refer to the current syllabus for specific examination requirements for their instrument/subject.

AMEB State Offices provide additional advice relevant to the examination conditions in their State. Candidates, enrollers, and teachers are advised to consult the relevant State Office web page to ensure the candidate is enrolled in, and prepared for, their examination in accordance with State requirements. State Office website links are provided below:

[AMEB New South Wales \(NSW\) and the Australian Capital Territory \(ACT\)](#)

[AMEB Queensland](#)

[AMEB South Australia \(SA\) and the Northern Territory \(NT\)](#)

[AMEB Tasmania \(TAS\)](#)

[AMEB Victoria \(VIC\)](#)

[AMEB Western Australia \(WA\)](#)

PART A – THE PRACTICAL EXAMINATION

Preparing for the Practical examination.

1. In preparing for examination enrollers should ensure that they have:
 - (a) Consulted the relevant State Office website for information about dates and times for examination including whether the examination is available in online or video format.
 - (b) Enrolled the candidate in the timelines required by the relevant State Office as set out on the relevant website.
 - (c) Prepared the candidate for the examination using the correct and current syllabus, in particular the syllabus objectives which provide guidance on examiners' expectations of achievement at each level.
 - (d) Checked any specific requirements in this Schedule and in the relevant Syllabus.
 - (e) Prepared the correct number and type of pieces and ensured that, collectively, the pieces meet the performance time requirements for that examination, where a performance time is specified.
 - (f) Checked to confirm whether submission of the music is required before the examination.

- Examination venue managers must ensure that a piano of adequate quality that is tuned and regulated (pitch A440 is recommended). In those cases where examinations are conducted in premises not provided by AMEB, the State Office, or venue manager must ensure that this provision is met. Where necessary a music stand must also be provided.

On the examination day

- Candidates must
 - Complete and bring an electronic or printed Exam Notification to the examination in accordance with State Office guidelines as well as a list of the pieces to be presented.
 - Bring scores of all pieces to be presented whether or not the candidate is playing from memory.
 - Ensure they have with them all required materials as set out in Part A or Part B of this Schedule, and any permitted additional materials they may need, for example, spare reeds, rosin, endpin, recorded accompaniment music and player. Examiners and exam supervisors are not responsible for the provision, set-up, use and function of any candidate's instruments, for example cello stops, guitar footrests, drum pads etc.
 - Arrive before the scheduled examination time, where the examination is in person, allowing sufficient time to check and confirm enrolment details, tune instruments, check and prepare accompaniment recordings and equipment where that will be used.

In the examination room

- For recorded and online examinations a State Office approved supervisor must be present throughout the examination or recording, according to State policies and procedures.
- In a face-to-face practical examinations there is:
 - One (1) examiner present at all Level 1 and 2 examinations and the Certificate Teacher of Music.
 - Two (2) examiners present at Diploma level examinations (Associate and Licentiate); and
 - Three (3) examiners present for Fellowship examinations.
- Trainee examiners may also be present.

PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS

This part applies to the Music Theory Syllabuses (Music Craft, Theory of Music, Musicianship).

- Examinations are usually undertaken online. In online examinations, the Aural component is administered through the computer's speakers and the time allowed for the aural component and the written component are combined.
- If completing the examination on paper, candidates must write neatly and clearly to ensure their examination paper can be assessed and marked.
- No materials other than pens, rulers, pencils, blank pages, and erasers are permitted in in-person written examination rooms.
- If a dictionary has been permitted (see Regulation 15) it must not contain any written notes, markings, or annotations.
- Ten minutes reading time is allowed before the scheduled commencement of all written examinations except the Aural component of the Musicianship and Music Craft examinations. Writing is not permitted during reading time.
- In written examinations with an aural component, candidates are allowed a short listening time to become familiar with the sounds used on the examination recording.
- Eight (8) minutes checking time is allowed at the conclusion of written examinations in Music Craft (Aural) Grades 5 and 6. Candidates are permitted to write during checking time.
- In online examinations, reading and checking time is included in the total time allowance.
- Examinations are marked and graded according to [Regulations](#).
- [TABLE A](#) sets out the total time allowed for examinations, excluding reading and checking time.

TABLE A – Music Theory Written Examinations Total Time allowed (in minutes)

SUBJECT/AWARD	EXAMINATION LEVEL	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Associate	Licentiate	Associate Section I	Licentiate Section I	Associate Section II	Licentiate Section II
Music Craft (Written)		30	30	40	60	90	120	150						
Music Craft (Aural)		15	20	20	30	30	40	40						
Theory of Music			60	90	120	180	180	180	180	180				
Musicianship (Written)			90	90	90	60	90	150					180	180
Musicianship (Aural)						30	40	40			60	60		

PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS

Section 1 – General requirements for practical examinations

1. Allowable Materials in the Examination

- (a) This schedule and the relevant syllabus sets out what materials are allowed, and not allowed, in examinations.

2. Scores

- (a) Scores are printed sheet music which normally would be either:
 - (i) legally purchased (or otherwise legally accessed) physical sheet music or
 - (ii) legally purchased (or otherwise legally accessed) download(s) of sheet music
- (b) Scores are subject to the Copyright Act. Candidates must ensure that any scores or copies they provide comply with the Act. Enrollers, teachers and/or candidates should consult the Guide to Music Copyright for Teachers on the APRA/AMCOS [website](http://www.apra.com.au) or contact APRA/AMCOS on 1300 852 388 or apra@apra.com.au.
- (c) Australian and New Zealand publishers have given a limited waiver to entrants of examinations to use temporary copies of sheet music for examination purpose only. If you have been asked to provide a copy of your sheet music to organisers of an AMEB examination, you can do so by completing this Copyright Declaration Form and providing it to AMEB at the time of your exam. However, the candidate must bring the original scores of the sheet music to their examination.
- (d) In order to avoid a difficult page turn a fair use exception in the Copyright Act allows one to make a photocopy of a page and use that copy in conjunction with the original score. You may not copy the entire work or movement.
- (e) Candidates must bring one original score of each piece they are performing, including the music for the accompanist part where relevant, to the examination whether or not they are performing from memory. In examinations with a general knowledge section the accompanist's score is used as a basis for general knowledge questions.
- (f) Diploma candidates are required to supply original scores or authorised copies (see 2(b) above) for the use of the examiner.
- (g) Some syllabuses require submission and approval of repertoire selections prior to examination, for example Own Choice selections for particular AMusA and LMusA examinations. In those cases, submitted scores must comply with the Copyright Act.

3. Editions

- (a) Editions are mentioned as a means of identification. Specific editions are only prescribed where a work has been arranged, as alternative editions/arrangements may be of an unsuitable level of difficulty. Recommended editions of original works are often listed in AMEB syllabuses, but any standard and unabridged edition is acceptable.

4. List pieces

- (a) Candidates must ensure they have prepared the correct number and type of pieces for their examinations.
- (b) Candidates must ensure that the pieces they have selected collectively meet the performance time required for examination, where such time limits are applicable, e.g., Repertoire exams, Certificate of Performance, Diploma exams.

5. Extra List pieces

- (a) Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.
- (b) Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

6. Own Choice pieces

- (a) Own Choice pieces should have an educational value similar to List pieces prescribed in the relevant syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source.
- (b) Accompaniment of Own Choice pieces is required if the work is written with accompaniment, or the relevant syllabus requires that any Own Choice work be accompanied.

7. Pencil Marks on Scores

- (a) Candidates must remove all marks from their music which refer to general knowledge information, including the meaning of musical terms and symbols. Markings such as fingering, bowing, pedalling, breath marks, and similar do not need to be removed.

8. Repeats

- (a) Repeats do not need to be performed unless specified in the syllabus or requested by the examiner. However, all *da capo* directions must be observed.

9. Memorisation

- (a) In Musical Theatre and Singing for Leisure, candidates must perform all List songs and Extra list songs from memory.
- (b) While other candidates should be encouraged even at the earliest stages to make a habit of memorising, no additional credit will be given to candidates who elect to perform from memory.
- (c) Candidates playing from memory must bring their music to the examination for the General Knowledge section.
- (d) Licentiate candidates must present one work from memory, except candidates in Organ where presentation from memory is optional, and as noted at 9(a).

10. Metronome Marks

- (a) Metronome marks are an approximate indication of required tempo.

11. Page Turners

- (a) Candidates may bring a person to act as page turner. The page turner can only remain in the examination room when required to turn pages and cannot assist a candidate in any other manner.

12. Accompanists/Collaborative Artists

- (a) If the examination requires an accompanist or collaborative artist the candidate must arrange their attendance. The examiner cannot perform either role.
- (b) In higher Grades, it is recommended that candidates engage the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

13. Recorded accompaniment or backing tracks

- (a) Candidates may perform with approved AMEB recorded accompaniments in examinations in some Level 1 grades. The AMEB Federal Office provides a range of [recorded accompaniments](#).
- (b) Candidates may perform in AMEB 'For Leisure' syllabuses (i.e. Piano for Leisure, Singing for Leisure and Saxophone for Leisure) with backing tracks in the examination. Backing tracks may feature various instrumentation. This is not limited to backing tracks produced by AMEB.
- (c) If using recorded accompaniments or backing tracks, the candidate must provide and operate suitable equipment for the examination: a CD player or other quality audio equipment which will have adequate sound level and quality in the examination room. Candidates should ensure that the equipment is fully charged if battery operated.

14. Technical Work

- (a) All technical work must be presented from memory, unless otherwise specified in the relevant syllabus.

15. Instrument requirements

- (a) Except for piano and organ, candidates should ensure they bring the correct and allowed relevant instrument(s) and any extra related requirements (e.g. spare reeds, rosin, endpin, recorded accompaniment music and player, pedal extender, etc.) with them.
- (b) Candidates are responsible for the set-up, use and function of their instruments.
- (c) AMEB State Offices and their staff (examiners, and supervisors) are not responsible for the provision, set-up, use and function of any instruments except for a Piano.
- (d) Candidates should ensure their instruments are tuned as allowed and/or required by the relevant syllabus and that any permitted or required additional instrument is also tuned according to the syllabus requirements.

16. P Plate Piano

- (a) Candidates in a face-to-face P Plate Piano assessment may be accompanied in the examination room by a parent/guardian and/or teacher.

17. Fingerboards

- (a) Marked or fretted fingerboards are only allowed at Preliminary grade string examinations for bowed string instruments.

18. Examination Results

- (a) Examinations are marked and graded according to [Regulation 21](#) and [Regulation 22](#).

19. Other requirements

- (a) The General Notes/Foreword at the beginning of each syllabus outline any details specific to that syllabus.

Section 2 – P Plate Piano

- (a) Candidates may undertake, non-graded assessment at the completion of each of the three AMEB P Plate Piano books.
- (b) The duration of the assessment is 6 minutes.

Section 3 – Comprehensive Practical examinations – General Requirements

1. [TABLE D](#) sets out Preliminary to Grade 8 examination times in minutes noting that not all instruments are examined at every Grade. The table indicates the total time allowed to complete the examination. Times given for Piano Exams at Grades 5 to 8 are for solo comprehensive and repertoire examinations.
2. Examination Sections:
Comprehensive examinations in Preliminary to Grade 8 comprise three sections:
 - Section I – Technical Work – Test requirements are set out in the current AMEB Technical Work publications for the instrument/subject and Grade, and/or in the relevant Syllabus.
 - Section II – Studies and Pieces (sometimes referred to in a Syllabus as a Program). The number of Pieces and the Lists for each Grade are detailed in the Syllabus.
 - Section III – Aural Tests (see [TABLE B](#)), Sight-Reading (below) and General Knowledge ([TABLE C](#)).
Sight Reading Tests apply to Grades 1 – 8 and are set within the limits of the technical standard of the Grade.

TABLE B – Comprehensive Examination Section III – Aural Test Requirements – Preliminary to Grade 8

Aural Tests in Grades other than Preliminary are played twice.

In the case of tests specified in more than one Grade, the difficulty of the examples given to the candidates are 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:

- Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale.
- Grades 4, 5 and 6, require candidates to name the intervals as major second, major third, perfect fourth, etc.

Grade	Test Requirements	
Preliminary	TIME:	To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate 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 plays the phrase then repeats 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, not less than a third apart, that the examiner has played separately.
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.

TABLE C – Comprehensive Examination Section III – General Knowledge Test Requirements – Preliminary to Grade 8

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 (Preliminary to Grade 4), examinations on solo instruments and voice, questions are asked from the candidate's part (not the accompaniment part)
- In Level 2 (Grades 5 to 8), examinations on solo instruments and voice, questions are asked from the accompaniment part (not the candidate's part)

In Grade 7 and 8, candidates are 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 etc.).

Candidates in Musical Theatre should also consult the General Knowledge requirements in the relevant syllabus for specific requirements.

Level	Grade	General knowledge example questions
Level 1	Preliminary & Grade 1	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 2. 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 & 6	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages; 3. 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 (<i>secco</i> and <i>stromentato/accompagnato</i>), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad; 4. Name the period from which the piece comes and state the time frame of that period; and 5. Discuss style by showing how the piece exemplifies typical features of its period.
	Grades 7 & 8	By referring to the score of each List piece, candidates can be asked to: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. 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 3. 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 to demonstrate: 1. Knowledge of the period and style appropriate to the piece; 2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and 3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.

TABLE D – Practical Examinations Total Time allowed (in minutes) – Preliminary to Grade 8									
GRADE	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Keyboard									
Piano	12	14	15	20	20	25	30	40	50
Piano (Collaborative)						27	32	42	52
Organ				25	30	35	40	45	55
Strings									
Violin, Viola, Cello, Double Bass, Harp, Classical Guitar	12	16	17	22	22	27	32	40	50
Woodwind									
Recorder, Bassoon, Saxophone		16	17	22	22	27	32	40	50
Flute, Oboe, Clarinet	12	16	17	22	22	27	32	40	50
Orchestral Brass									
Horn, Trumpet, Trombone, Tuba, Euphonium	12	16	17	22	22	27	32	40	50
Bass Trombone						27	32	40	50
Percussion	15	20	25	30	35	35	40	45	50
Band		16	17	22	22	27	32	40	50
Voice									
Singing, Musical Theatre	12	16	17	22	22	27	32	40	50

Section 4 – Certificate of Performance examinations – General Requirements

- Certificate of Performance examinations comprise two (2) sections:
 - Section I – Pieces
 - Section II – General Knowledge Test
- Examination Sections:

Section I – Pieces

Section II – General Knowledge test

 - By referring to the score of each piece, candidates can be asked to:
 - Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
 - 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
 - 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:
 - Knowledge of the period and style appropriate to the piece;
 - Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
 - Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
- [TABLE E](#) sets out the time limits for the examination.

TABLE E – Practical Examination Times – Certificate of Performance	
	Total examination time (in minutes)
Keyboard	
Piano	45
Strings	
Violin, Viola, Cello, Double Bass, Harp, Classical Guitar	45
Woodwind	
Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^b alto or B ^b tenor)	45
Orchestral Brass	
Horn, Trumpet, Trombone, Bass Trombone, Euphonium	45
Percussion	45
Voice	
Singing, Musical Theatre	45

Section 5 – For Leisure examinations – General Requirements

- For Leisure Levels 1 and 2 (Preliminary to Grade 8) examinations comprise three (3) sections. The three sections of the examination are:
 - Section I: Technical Work – this section includes technical exercises, scales, chords, and arpeggios. Specific requirements are set out for each Grade level in the Syllabus.
 - Section II: Performance of Studies and Pieces (sometimes referred to in a syllabus as a Program).
 - Section III: Aural Tests or Sight-Reading; General Knowledge – this section has similar test requirements to Comprehensive examinations except that candidates may choose between aural tests or sight-reading tests. Test Requirements for Section III are set out in Part C Section 3 – Comprehensive Practical Examination Requirements at [TABLE B](#) Aural Tests Requirements and [TABLE C](#) General Knowledge Tests Requirements. NOTE: Sight-Reading Tests apply from Preliminary to Grade 8 and are set within the limits of the technical standard of the Grade.
- TABLE F sets out the time limits for the Preliminary to Grade 8 For Leisure examinations.

TABLE F – For Leisure – Practical Examinations Total Time allowed (in minutes) – Preliminary to Grade 8									
GRADE	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Piano for Leisure	10	12	14	15	16	20	25	30	35
Saxophone for Leisure	10	12	14	15	16	20	25	30	35
Singing for Leisure	10	12	14	15	16	20	25	30	35

- Certificate of Performance – For Leisure examinations are in two (2) sections:
 - Section I: Pieces
 - Section II: General Knowledge test. The General Knowledge section is based on the score of the performed pieces which the candidate must bring to the examination.
 - (a) The examiner, by referring to the score of each piece, may ask the candidate 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.

(b) Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, the candidate 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.

4. [TABLE G](#) sets out the time limits for the Certificate of Performance, For Leisure examinations.

TABLE G – Examination Times – Certificate of Performance For Leisure	
Subjects	Total Examination time (in minutes)
All subjects	40

Section 6 – Repertoire examinations – General Requirements

- Repertoire examinations comprise one section only, performance of pieces and studies. The pieces and studies (works) are taken from the Comprehensive or For Leisure syllabus Lists for that instrument and Grade as specified in the relevant Syllabus.
- [TABLE H](#) sets out the examination performance time in minutes including appropriate breaks between pieces.

TABLE H – Repertoire examination times in minutes – Times include appropriate breaks between pieces.									
GRADE	Preliminary	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
Keyboard									
Piano	10	12	13	17	17	20	25	35	45
Piano for Leisure	8	10	12	13	13	15	20	25	30
Organ				22	27	30	35	40	50
Accordion	10	12	13	17	17	20	25	35	45
Strings									
Violin, Viola, Cello, Double Bass, Harp, Classical Guitar	10	14	15	19	19	22	27	35	45
Woodwind									
Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^b alto or B ^b tenor)	10	14	15	19	19	22	27	35	45
Saxophone for Leisure	8	10	12	13	13	15	20	25	30
Orchestral Brass									
Horn, Trumpet, Trombone, Bass Trombone, Tuba, Euphonium	10	14	15	19	19	22	27	35	45
Percussion									
Percussion	13	18	23	27	32	33	35	40	45
Voice									
Singing, Musical Theatre	10	14	15	19	19	22	27	35	45
Singing for Leisure	8	10	12	13	13	15	20	25	30

Section 7 – Ensemble Performance examinations – General Requirements

- In Ensemble the musical performance of the program and presentation of the group is assessed as a whole.
- Ensemble Performance examinations are available in the following subjects:
 - Brass
 - Mixed Ensemble
 - Percussion
 - Strings
 - Woodwind

3. The performance time limits are set out in [TABLE I](#).
4. Specific examination requirements are detailed in the relevant Syllabus.

TABLE I – Ensemble Examination Time Limits			
Level/Grade	Total examination time	Time limit for program performance	Time for setting up and fine tuning
Grade 1	20 minutes	10 minutes	10 minutes
Grade 2	25 minutes	15 minutes	10 minutes
Grade 3	30 minutes	20 minutes	10 minutes
Grade 4	30 minutes	20 minutes	10 minutes
Grade 5	35 minutes	25 minutes	10 minutes
Grade 6	40 minutes	30 minutes	10 minutes
Grade 7	45 minutes	35 minutes	10 minutes
Grade 8	50 minutes	40 minutes	10 minutes
Associate Diploma (AMusA)	55 minutes	45 minutes	10 minutes
Licentiate Diploma (LMusA)	55 minutes	45 minutes	10 minutes

Section 8 – Teaching Award examinations – General Requirements

1. Teaching Awards are examined in three (3) sections: Section I, Section II, and Section III.

Certificate Teacher of Music Australia

Section I is a written requirement divided into two tasks (A and B). Section I is worth a total of 90 marks and the pass mark is 58. Section II is a written requirement divided into two tasks (A and B). Section II is worth a total of 90 marks and the pass mark is 58. Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration ('Demonstrating my Teaching')

Task B is a live performance with a *Viva Voce*.

Section III is worth a total of 120 marks and the pass mark is 78.

Associate Teacher of Music Australia

Section I is a written requirement divided into two tasks (A and B). Section I is worth a total of 90 marks and the pass mark is 58. Section II is a written and video submission requirement, divided into two tasks (A and B). Section II is worth a total of 75 marks and the pass mark is 48.

Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration

Task B is a live performance with a *Viva Voce*.

Section III is worth a total of 135 marks and the pass mark is 87.

2. Examination times are set out in [TABLE J](#).

TABLE J – Teaching Awards – examination times		
	Section III (A)	Section III (B)
Certificate Teacher of Music Australia (CTMusA)	45 minutes	25 minutes
Associate Teacher of Music Australia (ATMusA)	45 minutes	25 minutes

Section 9 – Associate Diploma and Licentiate Diploma examinations – General Requirements

1. Associate Diploma and Licentiate Diploma examinations comprise two (2) sections:

Section I – Pieces.

Section II – General Knowledge test.

Questions are based on the full piano score and 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.

2. In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements.
3. Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.
4. [TABLE K](#) sets out the time limits for both sections of the examination.

TABLE K – Associate Diploma – examination times			
	Total examination time allowed (in minutes)	Section I – minimum performance time	Section I – maximum performance time
ASSOCIATE DIPLOMAS			
Keyboard			
Piano	50	25	40
Organ	60	40	50
Strings			
Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar	50	25	40
Woodwind			
Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^b alto or B ^b tenor)	50	25	40
Orchestral Brass			
Horn, Trumpet, Trombone, Tuba, Euphonium	50	25	40
Band			
Band	50	20 (not including List D requirement)	25 (not including List D requirement)
Percussion			
Percussion	50	25	40
Voice			
Singing, Musical Theatre	50	25	40

LICENTIATE DIPLOMAS			
Keyboard			
Piano	60	35	50
Organ	75	45	60
Strings			
Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar	60	35	50
Woodwind			
Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E ^b alto or B ^b tenor)	60	35	50
Orchestral Brass			
Horn, Trumpet, Trombone, Tuba, Euphonium	60	35	50
Band			
Band	60	35 (not including List D requirement)	N/A
Percussion			
Percussion	60	35	50
Voice			
Singing, Musical Theatre	60	35	50

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

Authority: This schedule is made by the Federal Board under the AMEB [Regulations](#).

FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

The Award

The Fellowship in Music Australia [FMusA] is the highest and most prestigious award offered by AMEB.

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

The examination performance for this award is expected to 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 is 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 and avoid being dependent on repertoire from lower levels in the current AMEB listings.

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. A fee will be charged for each step.

Step 1 – Programme submission:

Candidates are 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 are 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 com-

plete 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. The other two examiners will be an AMEB examiner and a person who is not a current examiner, both of whom are either specialists 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.

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 8 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 'General Requirements for 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. Extra List pieces should have an educational value similar to that

prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.

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 for Practical Examinations – 8. Scores and 9. Editions' 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 8) 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 8 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 for Practical Examinations – 8. Scores' 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.

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 for Practical Examinations – 7. Memorisation' in the front section of the *Manual of syllabuses*.

Timing of examinations

The time allotted for all examinations is outlined in 'General Requirements for Practical Examinations – 20. Time allowed for Practical examinations' 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.

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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 d¹ to g³ 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 'General Requirements for Practical Examinations – 21. Aural Test Requirements' 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 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

PRELIMINARY

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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* (Guitarra 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 Poitou*

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* (giuseppeszangari.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 honeybee*
- 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 *Picettes* (d'Oz)
- BELANGER, M. *Chansonette No 5* from *Picettes* (d'Oz)
- BELANGER, M. *Dialogue No 6* from *Picettes* (d'Oz)
- BELANGER, M. *Tourbillon No 8* from *Picettes* (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)
- LAWRENCE, P. *Four potato* (Easy pickings – Fentone)
- 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 MAESMANN. *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 MAESMANN. *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 recueil* 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 Gitarre – 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 MAESMANN. *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 MAESMANN. *Scarborough fair* (Erste Vortragsstücke für Gitarre – 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 MAESMANN. *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:

ALTHEIER-MORT, P. *Little waltz* (Guitar for kidz Volume 2 – Westside Music)
 ALTHEIER-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 – Chanterelle)
 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 rococo* (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. *Pendolo* (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 & 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. *Eccossaise*
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. *Ruero and Paradetas*

AMEB Manual list:

ADRIAENSSEN, E. *Branle englese* (Müsik für Gitarre – Universal Edition)
ANONYMOUS arr. CIESLIK and MAESMANN. *Eccossaise* (Erste Vortragsstücke für Gitarre – Dohr)
ANONYMOUS arr. CIESLIK and MAESMANN. *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 scoccia* No 10 from *14 balli nazionali* Op. 24
GIULIANI, M. *L'escozzese* No 13 from *14 balli nazionali* Op. 24 (Lauren Keiser)
GIULIANI, M. *Eccossaise* No 2 from *Twelve eccossaises* Op. 33 (Tecla)
GIULIANI, M. *Eccossaise* No 6 from *Twelve eccossaises* 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 vieillette* (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)
 MAESMANN, 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)
 POWLESAND, 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 houbu* (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 brasileiro* (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 *Méthode 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 recueil* Op. 333 (Schott)
 CARULLI, F. *Andante* No 9 from *Grand recueil* 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 Gitarre*
 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 pièces 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 – giuseppeszangari.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 (giuseppeszangari.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 cœur (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 rigueur 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 Etüden für Gitarre* (Peters)
- LAWALL, G. *Hetzjagd* No 5 from *Fingertänze: 12 Etüden für Gitarre* (Peters)
- MERTZ, J. *Andante* No 6 from *Schule für die Gitarre*
- MERTZ, J. *Übungsstück* No 7 from *Schule für die Gitarre*
- 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)
- LOSJ, J. arr. SCHEIT. *Gigue* 6th movement from *Partita* in C major (*Logy: Musik für Gitarre* – Universal Edition)
- LOSJ, 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-olvides* (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 'General Requirements for Practical Examinations – 21. Aural Test Requirements' 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 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' 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 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' 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)

LOS, J. arr. SCHEIT. *Sarabande* (Logy: Musik 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 cavalleria 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 *Nachtviole* 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* – giuseppeszangari.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 constrict* (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)
- LOS, J. arr. SCHEIT. *Capriccio* 2nd movement from *Partita* in A minor (Logy: Musik für Gitarre – Universal Edition)
- LOS, J. arr. SCHEIT. *Gavotte* 3rd movement from *Partita* in A minor (Logy: Musik für Gitarre – Universal Edition)
- LOS, 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 cuarto 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. *Crepusculo*
- GIULIANI, M. *La melancolia*
- 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* (richardcharlton.com.au)
- CHARLTON, R. *Berceuse* (Modern times – Chanterelle)
- CHARLTON, R. *Cakewalk* (Modern times – Chanterelle)
- CORDERO, E. *El jardín 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* (kenmurrayguitar.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* 1 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 – Jácara – Pavanas – Canarios* – Universal Edition)

List C. Classical and Romantic repertoire

ANONYMOUS. arr. SCHEIT. *Notturmo* (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. *Guaranía* – 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 Agustín Barrios Mangore Volume 1* – Mel Bay)

BARRIOS, A. *Mabelita* (*The complete works of Agustín 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. *Elegiac* 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 día 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. *Voltairei* (*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. BREM. *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* (giuseppeszangari.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 carnaval 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 característica* (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* (Tuscan 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 carrilhões* (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 soirées 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 paraguayana* (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 caractéristica* (Margaux)
DYENS, R. *Djembe* (d'Oz)
DYENS, R. *Comme le jour* (d'Oz)
DYENS, R. *Saudade* No 3 from *Trois saudades* (Hamel)
DYENS, R. *Tango en Skai* (Lemoine)
EDWARDS, R. arr. WALTER. *Marimba dance* No 1 from *Guitar dances* (AMC)
GAROTO (SARDINHA, A.). *Choro triste* No 1 (Tristezas de um violão – 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 brasileira* (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 Joaquín 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. BREM. *Bagatelle* No 3 from *Five bagatelles* (Oxford University Press)

YOCOH, Y. *Sakura* (GSP)

ZENAMON, J. *Preludio e rondo brasileiro* (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. *Ciaccona* (*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 lys* 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. *Fantaisie élégiaque* 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. *Moriya* 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 Joaquín Rodrigo)
 RODRIGO, J. *Sonata a la española* (Ediciones Joaquín 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)
 VILLODO, 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. *Fantasia* No 7 (*A variety of lute lessons* Volume 4: *Fantasias* – Bërben)
 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 manera 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. *Cádiz* 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 sérénade* 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. *Divagation* 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 sueño 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 Joaquín 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 for Practical Examinations' in the front section of this Manual (noting that '2. Technical Work', '4. Extra List pieces', '21. Aural Test Requirements', '22. Sight-reading Test Requirements' and '23. General Knowledge Test Requirements' do not apply to Repertoire exams).

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 8) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 8 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.