



2026

Australian
Music
Examinations
Board

Piano Syllabus

MUSIC SYLLABUSES



FOR
THE
♥ OF
MUSIC

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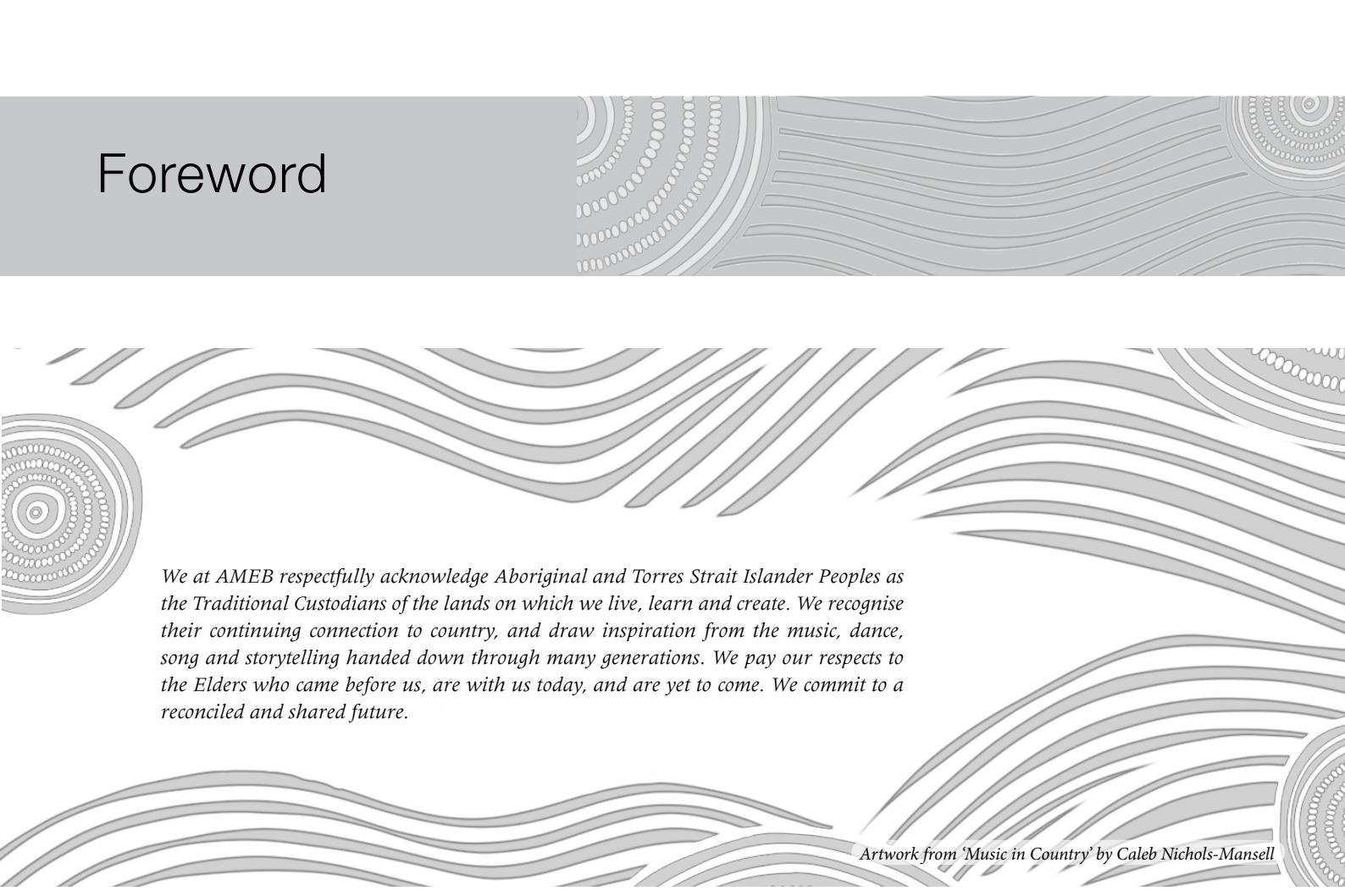
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Foreword



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.

Artwork from 'Music in Country' by Caleb Nichols-Mansell

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 and Western Australia; Adelaide University; the Minister for Education and Early Learning, New South Wales; the Minister for Education and the Arts, Queensland; and the Minister 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.

KAWAI

PURCHASE A GX-2 GRAND PIANO, AND GET A FREE UPGRADE TO THE GX-3 GRAND PIANO

To celebrate the release of AMEB's new Piano Series 19 publications, Kawai is proud to extend a rare opportunity to discerning musicians.

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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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Website: www.utas.edu.au/ameb

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 2026

SYLLABUSES

Free 2026 syllabus downloads

For the first time, digital editions of all 2026 AMEB syllabuses will be available to download free of charge at ameb.edu.au/syllabuses.

This includes individual instrument syllabuses, syllabuses grouped by instrument family, and the complete 2026 *Manual of Syllabuses* (digital edition). This exciting new initiative reflects AMEB's ongoing commitment to accessibility and support for teachers and candidates throughout Australia.

The printed edition of the 2026 *Manual of Syllabuses* will continue to be available for purchase from ameb.edu.au/shop and from leading music retailers.

Regulations: 21.3 Practical Gradings and Descriptors

The *Practical Gradings and Descriptors* (Section 21.3 of the AMEB Regulations, located in the front section of the *Manual of Syllabuses* and in all downloadable syllabuses) have been refined to improve clarity and ensure greater consistency in interpretation.

Piano Series 19

AMEB is proud to announce the launch of Piano Series 19 – a full suite of grade books, handbooks and recordings (Preliminary to Grade 8) available as an additional resource for users of the current Piano syllabus. Series 19 includes exciting and challenging repertoire across a variety of styles, representing a wealth of new options for candidates and their teachers.

The works featured in Piano Series 19 have been added to the Piano syllabus in the 2026 *Manual of Syllabuses* and downloadable digital syllabuses. Where these works previously appeared in the Manual Lists, they have been moved to the relevant grade book listings.

Beyond this update there has been no alteration to the Manual Lists in the Piano syllabus, and no grade book series has been withdrawn as a result of Series 19 being added.

There are also no changes to the technical work requirements in the current syllabus, which continue to be outlined in the *Piano Technical Work* Level 1 and Level 2 books (2018).

The following publications, available from December 2025, may be used with the existing syllabus:

- Piano Series 19 – Preliminary to Grade 8* (2025)
- Piano Series 19 Handbook – Level 1* (2025, hardcopy edition)
- Piano Series 19 Handbook – Level 2* (2025, hardcopy edition)
- Piano Series 19 Handbooks – Preliminary to Grade 8* (2025, digital editions)

Additionally, the following resources will be available in 2026:

Piano Series 19 Recordings – Preliminary to Grade 8 (available to download from ameb.edu.au and from music streaming platforms).

Teaching Skills Videos

AMEB is also proud to have launched a new resource to support studio teachers as well as candidates for AMEB's Teaching syllabuses: AMEB Teaching Skills Videos. This is a series of on-demand professional development videos that cover core aspects of music teaching, featuring leading music pedagogy researchers and practitioners. The videos are being released progressively, with each addressing one or more chapters from the AMEB *Teaching Companion text* (2023).

The first video, *Music Teaching Foundations* with Dr Jennifer Blackwell, is available now, exploring theories of learning, their application to music, and evidence-based teaching practices.

The videos are available for purchase and access through AMEB's online platform, SCORE – score.ameb.edu.au.

Syllabus developments

Syllabus reviews

A review of the following syllabuses is currently underway:

- Cello
- Singing for Leisure

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 2027 the following syllabus will no longer be available for examination:

- Rockschool Piano (old syllabus)

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*. Please note: these are currently available only to candidates already enrolled and completing awards under the old syllabus.

AMEB AWARD

The AMEB Award is a development program that supports and acknowledges the efforts of developing 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. Since 2023, many AMEB candidates have demonstrated a commitment to the performing arts by completing their Bronze, Silver or Gold Awards.

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 visit ameb.edu.au/award.

To enrol visit SCORE – 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 – uwa.edu.au/ameb/wa-award-program.

ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

Performance Arts Awards (PAA) have been rebranded to Stageschool. Stageschool syllabuses include Musical Theatre, Jazz Dance, Street Dance, Acting, Screen Acting and Public Speaking. A new piano syllabus has been introduced in 2025 with a one-year overlap with the old syllabus. New grade books are available containing new technical work. Rockschool Performance Diplomas have been reviewed and new syllabuses are now available.

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 ameb.edu.au.

AMEB Online Shop

All AMEB publications are available for purchase from the AMEB Online Shop. In addition, a number of past exam papers, and study resources including Recorded Accompaniments are available for purchase as digital downloads from ameb.edu.au/shop.

AMEB eNews

AMEB Federal Office publishes a regular e-Newsletter with updates and articles on topics of interest to teachers, students and parents. Subscribe to the eNews at 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 available at ameb.edu.au/regulations.

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 requirements 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 available at ameb.edu.au/regulations.

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 23](#) and [Regulation 24](#).

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♭ alto or 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	<p>By referring to the score of each List piece, candidates can be asked to:</p> <ol style="list-style-type: none"> 1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.
	Grades 2, 3, & 4	<p>By referring to the score of each List piece, candidates can be asked to:</p> <ol style="list-style-type: none"> 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	<p>By referring to the score of each List piece, candidates can be asked to:</p> <ol style="list-style-type: none"> 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	<p>By referring to the score of each List piece, candidates can be asked to:</p> <ol style="list-style-type: none"> 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: <ul style="list-style-type: none"> • 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. <p>Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:</p> <ol style="list-style-type: none"> 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	<p>Questions focus on the following areas:</p> <ol style="list-style-type: none"> 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. <p>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.</p> <p>Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.</p>

REGULATIONS

For ease of use, the AMEB Regulations are presented here without Schedule A - Examination and Test Requirements. Essential information from Schedule A relevant to Practical syllabus users can be found in the 'General Requirements for Practical Examinations' section, which precedes these Regulations. For Schedule A, please visit ameb.edu.au/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.
- “**enrollee**” 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 1](#)) 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 1](#).
- 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 1](#).
- 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) Classical Theory or Grade 4 ABRSM or Trinity Theory	

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

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 the 'General Requirements for Practical Examinations', which precede these Regulations. All candidates must comply with these requirements 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 'General Requirements for Practical Examinations', which precede these Regulations.
- 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 (available at ameb.edu.au/regulations) 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 the 'General Requirements for Practical Examinations', which precede these Regulations 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 the 'General Requirements for Practical Examinations', which precede these Regulations 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, available at ameb.edu.au/regulations.
- 13.8 Requirements for all sections of examinations are set out in the 'General Requirements for Practical Examinations', which precede these Regulations, and Schedule A, available at ameb.edu.au/regulations. 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 approved 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 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 the 'General Requirements for Practical Examinations', which precede these Regulations: 13. Accompanists/Collaborative Artists and 14. Recorded accompaniment).

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 24.1](#).

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 24.2](#).

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 24](#).

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	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, including stylistic and interpretive confidence and technical fluency.
A	Honours	The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives, including convincing attention to style, interpretation, and technique.
B+	Credit	The candidate satisfies the requirements for a B grading at a higher standard.
B	Credit	The candidate demonstrates an overall creditable level of achievement in meeting the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
C+	Satisfactory	The candidate satisfies the requirements for a C grading at a higher standard.
C	Satisfactory	The candidate demonstrates an overall adequate level of achievement in meeting the syllabus objectives. 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 achievement in meeting the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.

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

For ease of use, the AMEB Regulations are presented here without Schedule A - Examination and Test Requirements. Essential information from Schedule A relevant to Practical syllabus users can be found in the 'General Requirements for Practical Examinations' section, which precedes these Regulations. For Schedule A, please visit ameb.edu.au/regulations.

AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

Authority: This schedule is made by the Federal Board under the AMEB [Regulations 1](#).

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
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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 complete programme, including multi-movement works and associate artists. The candidate may stop at the programme interval point or take short breaks between works if needed. Video recordings should be submitted online via SCORE at score.ameb.edu.au.

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

Step 3 – Enrolment for examination:

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

Recital

The examination takes the form of a public recital.

Requirements regarding arrangement of the recital (including selection of venue, instrument requirements, rehearsal time, equipment, audience, and programme preparation) are set out by the AMEB State Offices. It is the responsibility of the candidate to follow these requirements. Candidates should consult with their State Office for further information.

Appropriate dress for a public recital should be worn, and the candidate should be aware of the appropriate manner in which to acknowledge the audience and the associate artist(s) if applicable.

It is the responsibility of the candidate to select and manage their associate artist(s) including payment of any expenses.

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

Assessment

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. 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.

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Assessment

The AMEB offers a non-graded assessment experience that focuses on encouragement, performance, participation and preparation for future examinations. Contact your AMEB State Office for further information on the assessment options.

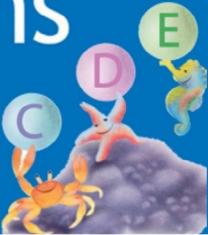
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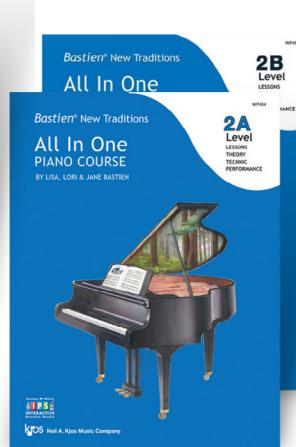
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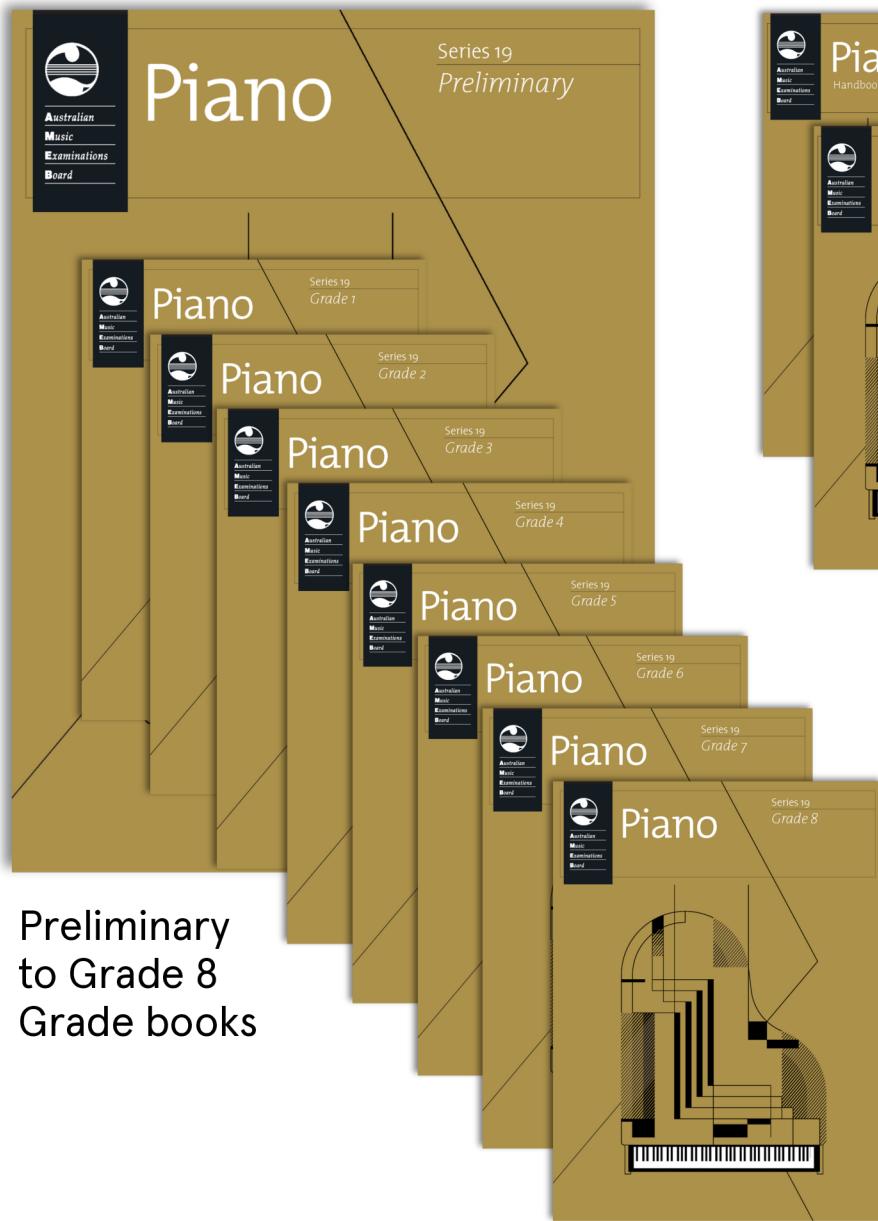
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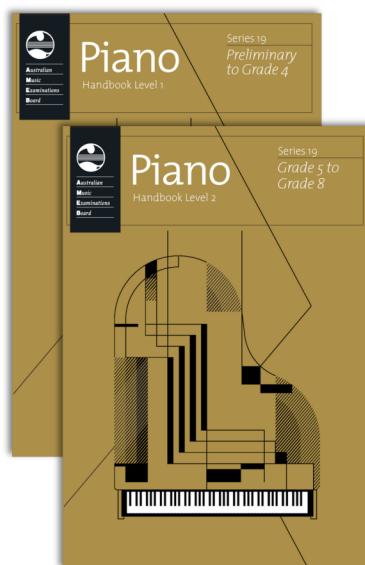
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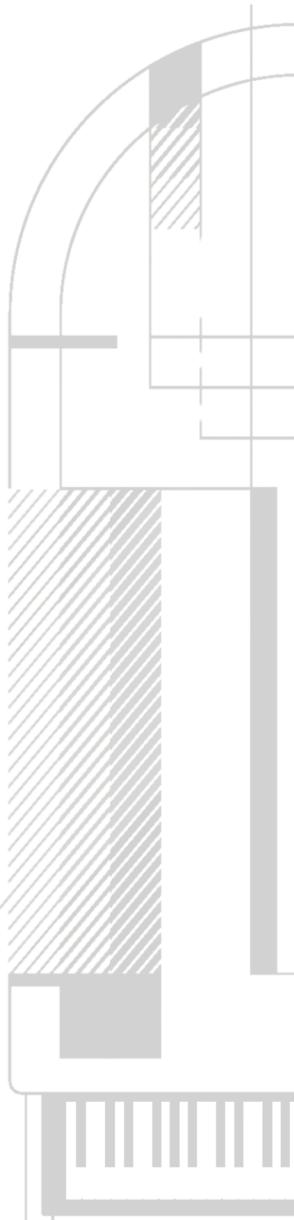
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Piano

Piano (Comprehensive)

Foreword

Aim

The Piano syllabus has the following aims:

- To offer a structured and systematic progression of piano study with emphasis on a broad range of repertoire.
- To encourage candidates studying this syllabus to work towards the achievement of technical and artistic goals.
- To encourage candidates in their personal engagement with the instrument and its music.
- To provide candidates studying this syllabus with an established system of assessment and recognition of achievement from an internationally recognised body.

Syllabus structure

The syllabus comprises three levels:

Level 1 – Preliminary to Grade 4

Level 2 (solo) – Grade 5 to Grade 8, Certificate of Performance

Level 2 (collaborative) – Grade 5 to Grade 8

Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

Publications

This syllabus is supported by three series of grade books, *Piano Series 19* (AMEB, 2025), *Piano Series 18* (AMEB, 2018) and *Piano Series 17* (AMEB, 2014), from Preliminary to Grade 8 and by *Piano Australian Anthology Level 1* (Preliminary–Fourth Grade) (AMEB, 2003) and *Piano Australian Anthology Level 2* (Fifth–Eighth Grade) (AMEB, 2001). These books may all be used as a source of repertoire in addition to the repertoire found in the Manual Lists for each of the grades.

The syllabus is also supported by *Piano Technical work Level 1* (Preliminary to Grade 4) (AMEB, 2018) and *Piano Technical work Level 2* (Grade 5 to Grade 8) (AMEB, 2018), which contain all of the technical work and exercises for this syllabus, and *Piano Sight-reading* (AMEB, 2018), which contains exercises in sight reading suitable to prepare candidates for this section of the examination. Additionally, the *Piano Series 18 and 19 Handbooks* Level 1 or Level 2 (print edition) or by grade (digital edition), *Piano Series 18 and 19 Recordings* (digital only) and *Series 17 Recording & Handbooks* Preliminary to Grade 8 (print edition) are available. These publications include analyses of all works in *Piano Series 19*, *Piano Series 18* and *Piano Series 17* and will be of assistance in preparing candidates for Section III requirements.

Piano Series 16 and *Piano Series 15* grade books and *Piano Studies and Baroque works* – First to Fourth Grade (2001) may not be used with this syllabus (except as a source of Extra List works). *Piano Technical work* (2008) may not be used in conjunction with this syllabus. Candidates preparing for examination with this syllabus must draw their technical work only from *Piano Technical work Level 1* or *Piano Technical work Level 2* (AMEB, 2018). *Piano Sight reading* (2004), while not tailored to the parameters of the new syllabus, may be used as an extra resource for practice purposes.

Summary

The following publications may be used in conjunction with this syllabus:

GRADE BOOKS

Piano Series 19 (Preliminary – Grade 8)

Piano Series 18 (Preliminary – Grade 8)

Piano Series 17 (Preliminary – Grade 8)

REPERTOIRE ANTHOLOGIES

Piano Australian Anthology Level 1 (Preliminary–Fourth Grade) (2003) [List C works]

Piano Australian Anthology Level 2 (Fifth–Eighth Grade) (2001) [List D works]

TECHNICAL WORK BOOK

Piano Technical work Level 1 (Preliminary to Grade 4) (2018)

Piano Technical work Level 2 (Grade 5 to Grade 8) (2018)

SIGHT READING

Piano Sight-reading (2018)

HANDBOOKS

Piano Series 19 Handbook Level 1 (Preliminary to Grade 4) (2025)

Piano Series 19 Handbook Level 2 (Grade 5 to Grade 8) (2025)

Piano Series 19 Handbooks (Preliminary – Grade 8) (digital edition, available by grade)

Piano Series 19 Recordings (Preliminary – Grade 8) (digital downloads, available by grade)

Piano Series 18 Handbook Level 1 (Preliminary to Grade 4) (2018)

Piano Series 18 Handbook Level 2 (Grade 5 to Grade 8) (2018)

Piano Series 18 Handbooks (Preliminary – Grade 8) (digital edition, available by grade)

Piano Series 18 Recordings (Preliminary – Grade 8) (digital downloads, available by grade)

Piano Series 17 Recording & Handbooks (Preliminary – Grade 8)

[print edition, including CD recordings]

Programme structure

Number of works to be presented

The following structure applies to Comprehensive Piano examinations. For Repertoire Piano examination requirements, please see the Repertoire examination page at the end of this syllabus.

Candidates are required to present the following works at examination in addition to any Technical Work, Sight Reading, Aural Test, or General Knowledge requirements.

Piano Level 1 (Preliminary to Grade 4)

One work from each of Lists A, B, and C, in addition to any Extra List requirement (see *Extra lists* below).

Piano (solo) Level 2 (Grade 5 to Grade 8)

One work from each of Lists A, B, C, and D, in addition to any Extra List requirement (see *Extra lists* below).

Piano (collaborative) Level 2 (Grade 5 to Grade 8)

Grade 5 and Grade 6

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) exam, but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the relevant collaborative Manual Lists for the grade.

Grade 7 and Grade 8

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) exam, but substitute their List B and EITHER their List C OR List D repertoire selection for collaborative repertoire selections from the relevant collaborative Manual Lists for the grade.

Piano Level 2 (Certificate of Performance)

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces. One work must be chosen from each of Lists A, B, C, and D, with the remainder of the programme taken from Lists A, C, or D at the candidate's discretion.

The choice of works for the programme as a whole should ensure a diversity of at least three styles and/or historical periods.

Piano Level 3 (Associate)

Duration should be not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

One work must be chosen from List A and at least three works must be chosen from any of Lists B, C, or D. Additional works needed to fulfill the time requirements may be selected from Lists B, C, or D.

While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.

Piano Level 3 (Licentiate)

A concert standard of performance is expected in this examination. Duration should be not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.

One work must be chosen from List A and at least three works must be chosen from any of Lists B, C, or D. Additional works needed to fulfill the time requirements may be selected from Lists B, C, or D.

While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.

Extra lists

Candidates are required to present two Extra List works in addition to List Pieces for all grades from Grade 2 to Grade 7, both inclusive. 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.

Candidates must fulfil the Extra List requirements using solo piano repertoire. Collaborative repertoire is not permitted as Extra List pieces.

Listing of works

If a work has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of works that have not been arranged (i.e. works in their original form), volume and publisher citations are often given at the end of each entry. In the case of core repertoire

for the piano (e.g. works by Bach or Mozart), the opus number or catalogue number is given, and candidates may choose to prepare the work from any reputable edition. Arrangements of such works must not be used.

For further information, see 'General Requirements for Practical Examinations – 8. Scores and 9. Editions' in the front section of this Manual.

Examination conduct

Additional requirements

Candidates are required to achieve a pass grading in Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations at Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 8 in 'Regulations' in the front section of this Manual.

Collaborative Artists

When undertaking a Piano (Collaborative) exam it is essential that the collaborative artist presents with the candidate for assessment. See Regulation 22.1 for more information. As interpretive success will depend in part on the competence of the collaborative artist, it is recommended that the artist chosen be of sufficient standard that the candidate is able to demonstrate ensemble skills to their full potential. A number of rehearsals will be required for the candidate and the collaborative artist to gel as an ensemble, and having sufficient opportunity to rehearse with the collaborative artist should be another consideration when selecting that person.

Copies of works to be provided

Copies of works presented in the Associate and Licentiate examinations must be provided for the use of examiners.

For further information, see 'General Requirements for Practical Examinations – 8. Scores' in the front section of this Manual.

Fingering

The Board does not specify any particular system of fingering for repertoire, scales, and arpeggios. Examiners may comment on inappropriate fingering if it results in technical or musical problems. Written fingerings must be observed for the technical exercises found in the AMEB Piano *Technical work* books. Where appropriate, alternative fingerings for smaller hands have been provided.

Instruments

Candidates are encouraged to use acoustic pianos for all examinations.

The AMEB will not provide digital pianos for examination, but studio teachers who offer their studios for examination may make use of their own digital piano for Level 1 (Preliminary to Grade 4) examinations.

Digital pianos must meet the following specifications:

Keyboard size – 88 notes

Action – weighted and touch sensitive

Pedals – fixed, and functioning as for acoustic pianos

For further information regarding the use of digital pianos in examinations, please contact your State Office. Contact details for the State Offices are found in the front section of this Manual.

Page turning

Teachers and candidates are advised that candidates should not expect examiners to turn pages. A page turner may be used, but is permitted to remain in the examination room only when actually required.

Adequate steps must be taken to ensure continuity of the music in performance.

Technical work

All of the Technical Work for this syllabus is printed in *Piano Technical work* Level 1 (AMEB, 2018) and *Piano Technical work* Level 2 (AMEB, 2018).

All scales, chord progressions and arpeggios must be presented from memory for examination purposes. Candidates may read from the music only when presenting technical exercises for examination.

The minimum metronome speeds for technical work are requirements for a satisfactory assessment in that section of the examination. Candidates will be given credit for demonstrating fluency, clarity and control at faster speeds.

Technical Work should be played without undue accentuation. Attention must be paid to evenness and quality of touch.

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 this Manual.

Selection of examination music

Teachers are strongly advised to consider the hand size and shape of the candidate, and the emotional and technical implications of the music, when selecting works for the higher examinations.

Timing of examinations

The time allotted for all examinations is fixed by Regulations. For further information, see 'General Requirements for Practical Examinations – 20. Time allowed for Practical examinations' in the front section of this Manual.

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Thompson, M. *Fundamentals of piano pedagogy: Fuelling authentic student musicians from the beginning* (Springer International Publishing, 2018)

Waterman, F. *On piano teaching and performing* (London: Faber, 1983)

REPERTOIRE, PERFORMANCE AND INTERPRETATION

Bach, C.P.E. *Essay on the true art of playing keyboard instruments* (New York: Norton, 1948)

Berman, B. *Notes from the pianist's bench* (New Haven, CN; London: Yale University Press, 2001)

Burge, D. *Twentieth century piano music* (Lanham, MD: Scarecrow Press, 2004)

Couperin, F. *The art of playing the harpsichord* (Van Nuys: Alfred, 1974)

Donington, R. *Baroque music: Style and performance. A handbook* (London: Faber, 1982)

Ferguson, H. *Keyboard interpretation: From the 14th to the 19th century* (London: Oxford University Press, 1983)

Hinson, M. & Roberts, W. *Guide to the pianist's repertoire* 4th edn (Bloomington, IN: Indiana University Press, 2013)

Howat, R. *The art of French piano music: Debussy, Ravel, Fauré, Chabrier* (New Haven, CT; London: Yale University Press, 2009)

Jost, M. *Practice, interpretation, performance: Aspects of the pianoforte repertoire* (Melbourne: Jenkin Buxton, 1984)

Lhevinne, J. *Basic principles in pianoforte playing* (New York: Dover, 1972)

Magrath, J. *The pianist's guide to standard teaching and performance literature* (Van Nuys: Alfred, 1995)

Peres Da Costa, N. *Off the record: Performing practices in romantic piano playing* (New York: Oxford University Press, 2012)

Rosen, C. *Piano notes: The world of the pianist* (New York: Free Press, 2002)

Rosenblum, S. *Performance practices in classic piano music: Their principles and applications* (Bloomington, IN: Indiana University Press, 1988)

Sitsky, L. *Australian piano music of the twentieth century* (Westport, CN: Praeger, 2005)

Whiteside, A. [Prostakoff and Rosoff eds] *Abby Whiteside on piano playing: Indispensables of piano playing – mastering the Chopin Etudes and other essays* (Portland, OR: Amadeus Press, 1997)

Wolff, K. *Schnabel's interpretation of piano music* 2nd edn (New York: Norton & Co, 1979)

TECHNIQUE

Cooke, M. *Tone, touch and technique for the young pianist* 5th edn (Melbourne: EMI Music Publishing, 2004)

Cooke, M. *The advanced pianists' tone, touch and technique* (Melbourne: EMI Music Publishing)

Gát, J. *The technique of piano playing* (London: Boosey & Hawkes, 1980)

Gerig, R. *Famous pianists and their technique* New edn (Bloomington, IN: University of Indiana, 2007)

Giesecking, W. and Leimar, K. *Piano technique* (New York: Dover, 1972)

Holtham, I. *The essentials of piano technique* (Melbourne: AWM Publishing, 1992)

Kentner, L. *Piano* (London: Kahn & Averill, 1998)

Kochevitsky, G. *The art of piano playing: A scientific approach* (Evanston, IL: Summy-Birchard, 1967)

Neuhaus, H. *The art of piano playing* (London: Kahn and Averill, 1993)

Newman, W.S. *The pianist's problems* 4th edn (New York: Da Capo, 1986)

Sandor, G. *On piano playing: Motion, sound and expression* (Boston, MA: Schirmer Books, 1995)

Taylor, K. *Principles of piano technique and interpretation* (London: Novello, 2000)

PEDALLING

Banowetz, J. *The pianist's guide to pedalling* (Bloomington, IN: Indiana University Press, 1992)

Last, J. *Introduction to pedalling* (London: Stainer & Bell, 1963)

LEVEL 1

BEGINNING PRELIMINARY TO GRADE 4

Objectives

At the completion of Level 1, students will demonstrate musicality, aural awareness, technical achievement and musical understanding according to the objectives given below. Examiners will use this set of objectives in assessing all Level 1 examinations.

Section I. Technical work

All technical work should be performed promptly, accurately and according to the tempo specifications.

Scales and arpeggios must be performed from memory. Exercises may be played from the score.

In addition, the candidate is required to demonstrate:

- A comfortable and well-balanced seating position
- A stable, relaxed hand and finger shape with secure and efficient shifts between positions
- A clear and expressive tonal quality
- Systematic fingering in scales and arpeggios
- Smooth passing of the thumb under the hand in scales and arpeggios and a flexible crossover in the reverse direction
- Clear finger work, together with effective coordination between fingers, hand and arm
- A clear, even, *legato* touch
- A crisp, even, *staccato* touch
- Secure coordination between the hands
- Observance of dynamic and articulation markings in exercises

Section II. Studies and pieces and Extra lists

Through a program of works drawn from one or more of the current grade books and/or from the manual lists, the candidate is required to demonstrate:

- A secure and fluent performance with accurate notes and note values
- Rhythmic and metric stability
- An expressive tonal quality in *legato*, non-*legato* and *staccato* touches as required
- A feeling for phrase units and the ability to shape phrases expressively
- Developing awareness of the dynamic range of the piano and the ability to introduce dynamic variety into the performance
- Controlled variations of tone, touch and tempo*

- The ability to vary the dynamic relationship between the hands and to differentiate tonally between melody and accompaniment
- Understanding of the style and expressive character of each work
- Execution of ornaments according to stylistic conventions

**Legato* pedalling is not an assessed objective at Level 1. Occasionally, however, works may be encountered that invite other forms of pedalling as a source of particular tonal effects. If such works are presented for examination, the use of pedal will be assessed within the context of this objective.

Extra lists (Grades 2, 3 and 4 only)

The candidate is required to demonstrate familiarity with Extra List pieces by performing the whole or any part of them at the discretion of the examiner.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate will be required to demonstrate the ability to perform promptly and accurately the Aural Tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of this Manual.

Sight-reading (Grade 1 to Grade 4 only)

Through the performance of a previously unseen piece of music, the candidate is required to demonstrate:

- Accuracy of notes, time and rhythm
- Fluency

General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of this manual.

PRELIMINARY

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Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1 (2018)*.

Section II. Studies and pieces

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

List A

- From AMEB *Piano Preliminary Series 19*:
HOOK, J. Gavotta Lesson 1 from *Guida di musica* Op. 37
KOTCHIE, J. *Leaping lizards*
MILNE, E. *Canon and on*
SWINSTEAD, F. *Follow my leader* No 7 from *Work and play*
- From AMEB *Piano Preliminary Series 18*:
EAGLES, M. *Let's sing a duet*
HIRSCHBERG, D. *The fisherman*
SPINDLER, F. *Theme* No 12 from Op. 308
TELEMANN, G. arr. HODGSON. *Minuet* No 11 from TWV 34
- From AMEB *Piano Preliminary Series 17*:
COUPPEY, F. Le. *Study* No 2 from Op. 17
McKERN, B. *Scherzo*
MILNE, E. *Salt and pepper* from *Very easy little peppers*
TRYNES, J. *The banjo*

AMEB Manual List:

BARTÓK, B. *Round dance* No 10 from *Kezdők zongoramuzsikája*
[First term at the piano] BB 66 (No 6 in *Etudes with Technique Book 2* – FJH Music Company)

CARLEY, I. *Play-party* No 3 from *Eleven miniatures* (All Music Publishing)
 CROSBY, A. *Celebration* (*In my dreams* – Frederick Harris Music)
 GURLITT, C. *Allegro* (No 19 in *The best traditional piano études* Book 2 – Alfred)
 KABALEVSKY, D. *A little tune* No 1 and *Polka* No 2 from *24 little pieces* Op. 39 (*Exploring preliminary* – Hal Leonard)
 KABALEVSKY, D. *A porcupine dance* No 8 [also listed as *The little hedgehog*] from *35 easy pieces* Op. 89 (*Getting to preliminary* – Hal Leonard)
 KABALEVSKY, D. *Funny event* No 7 from *24 pieces for children* Op. 39 (Schirmer)
 KÖHLER, L. *Etude* in A minor Op. 190 No 31 (*First favorite classics* Solo book 1 – Alfred)
 MOURET, J. *La Montagnarde* [The highlander] (*More classics to moderns* [Second series] Book 1 – Yorktown)
 MÜLLER, A. *Study (Andante)* in A minor (No 9 in *Instructive pieces for piano* Book 1 – Peters)
 REINAGLE, A. *Minuet* (*Getting to grade one* – Hal Leonard)
 RYBA, J. *Short invention* No 1 and *Short invention* No 2 (*Classics for pleasure* Volume 2 – Fentone)

List B

- From AMEB Piano Preliminary Series 19:

GURLITT, C. *Mutiger knabe* (Brave boy) No 3 from *Der Hausfreund* Op. 197
 REINAGLE, A. *Allegro* No 4 from *24 short and easy pieces* Op. 1
 TAN, C.-W. *Keepsake mill* from *A child's garden of verses*
 VOGEL, M. *Valsette*

- From AMEB Piano Preliminary Series 18:

BRESLAUR, E. *Walzer* No 25 from Op. 46
 GURLITT, C. *Andante* No 35 from Op. 82
 HOOK, J. *Tempo di minuetto* Position lesson II from Op. 37
 TÜRK, D. arr. FABER and FABER. *Little dance*

- From AMEB Piano Preliminary Series 17:

DUNCOMBE, W. *Trumpet tune*
 HOOK, J. *Allegretto* No 4 from Op. 81
 REINAGLE, A. *Allegretto* No 11 from Op. 2
 TÜRK, D. *Die Jugend tanzt* No 32 from *120 Handstücke für angehende Klavierspieler* Volume 2

AMEB Manual List:

BEYER, F. *Circle dance* No 60 from *Vorschule in Klavierspiel* Op. 101 (*Exploring preliminary* – Hal Leonard)
 CLEMENTI, M. *Arietta* in C major (*Melodious masterpieces* Book 1 – Alfred)
 DIABELLI, A. *Vivace* No 7 from *Die ersten 12 Lektionen* Op. 125
 HÄSSLER, J. *Minuetto* (*Piano repertoire: Baroque and Classical Level 1* – Kjos)
 HAYDN, J. *Allegretto* in D major Hob IX:22 No 2 (*German dance in D major* in *Piano masterworks for teaching and performance* Volume 1 – Alfred)
 HAYDN, J. *Quadrille* (*Getting to Preliminary* – Hal Leonard)
 HOOK, J. *Gavotte* (*Discovering piano literature* Book 1 – Alfred)
 KÖHLER, L. *Song without words* Op. 190 No 27 (*Premier piano course Masterworks* 3 – Alfred)
 SPINDLER, F. *Song without words* (*Melodious masterpieces* Book 1 – Alfred)
 WILTON, C.H. *Moderato* 1st movement from *Little sonata* (*Journey through the classics* Book 2 – Hal Leonard)
 WILTON, C.H. *Minuet (Andante)* 2nd movement from *Little sonata* (*Journey through the classics* Book 2 – Hal Leonard)

List C

- From AMEB Piano Preliminary Series 19:

AGAY, D. *Prelude to a puppet show*
 COLBORNE-VEEL, J. *The bicycle boy* No 2 from *Fifteen descriptive pieces for children's mime and dance*

GIFFORD, B. *Binin.gala (Light)*
 KUME, N. *Matsuri (Japanese festival)*
 ROUBOS, V. *The peacock*

- From AMEB Piano Preliminary Series 18:

BAUMGARTNER, E. *Mini toccata*
 EL-DABH, H. *Soufiane from Mekta' in the art of Kita'* Book 2
 GILLOCK, W. *Little flower girl of Paris*
 MCFARLANE, D. *Creepy crawlies*
 RICHERT, T. *Bouncing ball*

- From AMEB Piano Preliminary Series 17:

CHUA, S. *Dripping fairy* from *Assorted fairies*
 HYDE, M. *Gnomes marching*
 SCHAWERSASCHWILI, T. *Nun rate mal!*
 TRADITIONAL arr. HEUMANN. *Malagueña*

- From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):

CARR-BOYD, A. *Staccato imitation*
 JONES, M. *Prayer of the swinging mantis*
 MAGEAU, M. *Wandering wombat*
 SITSKY, L. *Red Indian hand game song*

AMEB Manual List:

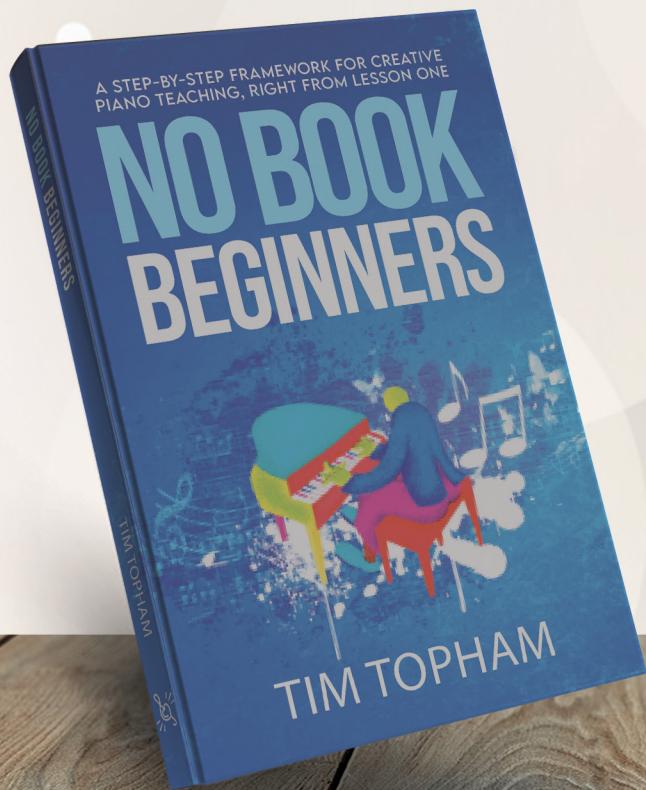
ADAIR, Y. *The bronze boar* (*Sketches from Hans Andersen* – Oxford University Press)
 BAUMGARTNER, E. *Cool it!* (*Jazz piano basics: Encore* – Willis Music Company)
 BOBER, M. *Stealth mode* (*Solo xtreme* Book 2 – Alfred)
 CORNICK, M. *Chromatic blues for the left hand* (*30 easy piano studies* – Universal)
 CROSBY, A. *Angelfish* (*Freddie the frog* – Frederick Harris Music)
 CROSBY, A. *Starfish at night* (*Exploring preliminary* – Hal Leonard)
 DUNHILL, T. *A little hush-song* (No 5 in *First year pieces* – ABRSM)
 DUNHILL, T. *The old abbey* (No 4 in *First year pieces* – ABRSM)
 DURO, S. *A raggy tune* (*Finger jogging boogie* – ABRSM)
 DURO, S. *Finger joggin' boogie* (*Finger joggin' boogie* – ABRSM)
 GILLOCK, W. *Fog at sea* (*Exploring preliminary* – Hal Leonard)
 HAUGHTON, A. *Ballerina* (*Roundabout* – ABRSM)
 HAUGHTON, A. *Petite valse* (*Roundabout* – ABRSM)
 HOLLAND, D. *Sea-gulls* (*Learn the piano* Book 2 – EMI Music Publishing)
 HYDE, M. *The new flute* (*Wirripang*)
 KADOSA, P. *Allegretto leggiero* No 8 from *55 small piano pieces* (*Getting to preliminary* – Hal Leonard)
 KODÁLY, Z. *Allegretto* No 1 from *Gyermektánck* [Children's dances] (*Children's dances for the black keys* – Boosey and Hawkes)
 LAST, J. *Ducks in the pond* (*Piano time pieces* Book 3 – Oxford University Press)
 MILNE, E. *Chase* (*Very easy little peppers* – Faber)
 NORTON, C. *Strutin' No 3* (*The microjazz collection* 1 – Boosey and Hawkes)
 RAHBEE, D.G. *Snowflakes gently falling* from *Pictures and beyond* (*Exploring preliminary* – Hal Leonard)
 SATIE, E. *Profiter de ce qu'il a des cors aux pieds pour lui prendre son cerceau* [At play with a hoop] from *Peccadilles Importunes* (*More classics to moderns* [Second series] Book 1 – Yorktown)
 SITSKY, L. *Jewish folk song* No 112 from *Century* (*Century* Volume 3 – Wirripang)
 TANSMAN, A. *Arabia* from *Happy time* Book 1 (*Exploring preliminary* – Hal Leonard)
 WEDGWOOD, P. *Antics* (*Up-grade!* Piano grades 0-1 – Faber)
 WEDGWOOD, P. *Temple of doom* (*More up-grade!* Piano grades 0-1 – Faber)
 WEDGWOOD, P. *The brave knight* (*More up-grade!* Piano grades 0-1 – Faber)
 WOODING, K. *The house on the hill* (*Spooky piano time* – Oxford University Press)

Section III. Aural tests, General knowledge

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GRADE 1
9941

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018).

Section II. Studies and pieces

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

List A

- From AMEB Piano Grade 1 Series 19:

GILLOCK, W. *A stately sarabande*
 MCFARLANE, D. *Titans*
 RAMEAU, J.-P. arr. TURNER *Menuet en rondeau* from *Pièces de clavecin avec une méthode*
 WILCHER, P. *Stretching from Connor's capers*

- From AMEB Piano Grade 1 Series 18:

BEYER, F. *Etude* No 93 from Op. 101
 CONCONE, G. arr. HODGSON. *Prelude* No 8 from Op. 37
 PURCELL, H. *Minuet* Z 649
 VANDALL, R. *Summer toccatina* No 2 from *Short suite*

- From AMEB Piano Grade 1 Series 17:

ARNOLD, S. *Giga* No 3 in *Lesson II* from Op. 12
 KABALEVSKY, D. *A merry tune* No 26 from Op. 89
 LULLY, J. *Menuett*
 TRYNES, J. *Puddles*

AMEB Manual List:

BACH, J.S. *Shaffs mit mir* [Deal with me, Lord, according to your will] from *Clavierbüchlein für Anna Magdalena Bach* BWV 514 (No 1 in *The children's Bach* – EMI Music Publishing)
 BARTÓK, B. *Dance in canon form* No 31 from *Mikrokosmos* Volume I BB 105
 BAUMGARTNER, E. *Scherzando* (*Composer's choice: Eric Baumgartner* – Willis Music Company)
 BERTINI, H.J. *Study* (*Piano time pieces* Book 3 – Oxford University Press)
 BOBER, M. *Roaming river* (*Solo xtreme* Book 3 – Alfred)
 BURGMÜLLER, J. *La candeur* [Sincerity] No 1 from *25 easy and progressive studies* Op. 100
 BURGMÜLLER, J. *L'arabesque* No 2 from *25 easy and progressive studies* Op. 100
 CHAPPLE, B. *Copycat* from *In the pink* (*New classics to moderns* [Third series] Book 1 – Yorktown)
 CLARKE, J. *King William's march* (*The developing artist: Piano literature* Book 2 – Faber)
 CONCONE, G. *Clouds* (*Technic is fun* Book 1 – Alfred)
 CORELLI, A. *Sarabande* (*Discovering piano literature* Book 2 – Alfred)
 DUVERNOY, J. *Moderato* No 3 from *25 elementary studies for piano* Op. 176
 GOEDICKE, A. *Etude* in A minor (*Piano time pieces* Book 3 – Oxford University Press)
 GOEDICKE, A. *Tarantella* in D minor (*Exploring piano classics: Level 2 Repertoire* – Alfred)
 GURLITT, C. *Arabesque* (*Piano repertoire: Etudes Level Two* – Kjos)
 GURLITT, C. *Etude* in F major from *The first steps of the young pianist* Op. 82 No 39 (*Essential keyboard études* – Alfred)
 HANDEL, G. *Gavotte* (*Classics for pleasure* Volume 2 – Fentone)
 HANDEL, G. *Menuet* in G from *Suite (Partita)* HWV 450 (*Anthology of Baroque keyboard music* – Alfred)
 HASLINGER, T. *Allegro non tanto* 1st movement from *Sonatina* in C (*The developing artist: Piano sonatinas* Book 2 – Faber)
 HOLLAND, D. *In the dark cave* (*Learn the piano* Book 3 – EMI Music Publishing)

HYDE, M. *Hide and seek* (*Children's suite No 2* – Chappell)
 KABALEVSKY, D. *Jumping* No 15 [also listed as *Skachka* (Riding)] from *24 pieces for children* Op. 39 (Schirmer)
 KOTCHIE, J. *Raindrops on the window* (*Australian piano anthology* Book 1 – Wirripang)
 KRIEGER, J. *Minuet* in A minor (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
 LULLY, J. *Minuet* in D minor (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
 MAYS, S. *Follow me* (*Australian piano music* Volume 1 – Currency Press)
 MCFARLANE, D. *Daybreak* (*Supersonics piano method* Level 3 – supersonicspiano.com)
 SCARLATTI, A. *Arioso* (*New classics to moderns* [Third series] Book 1 – Yorktown)
 SCARLATTI, D. *Sonata* in C major K 73b (*Melodious masterpieces* Book 1 – Alfred)
 SCHYTTE, L. *Etude* in B♭ major from *25 melodious studies* Op. 108 No 10 (*Essential keyboard études* – Alfred)
 SCHYTTE, L. *Melody for the left hand* from *25 melodious studies* Op. 108 No 12 (*Piano repertoire: Etudes* Level 1 – Kjos)
 SEIXAS, C. de. *Minuet* in C minor (*Exploring piano classics: Level 2 Repertoire* – Alfred)
 SHEELES, J. *Jigg* (*Music through time* Book 2 – Oxford University Press)
 SPEER, D. *Air* in D minor (*The developing artist: Piano literature* Book 2 – Faber Piano Adventures)
 SPINDLER, F. *Ice skating* (*Technic is fun* Book 1 – Alfred)
 TELEMAN, G. *Gayement* 2nd movement from *Klavierfantasie* TWV 33:14 (*Gavotte* in C major in *Getting to preliminary* – Hal Leonard)

List B

- From AMEB Piano Grade 1 Series 19:

GURLITT, C. *Andantino* Second movement of *Sonatina* No 2 from *Four sonatinas* Op. 214
 HAYDN, J. *Minuet* No 2 from *12 minuets* Hob. IX:3
 MOZART, W.A. *Minuet* K 2
 WOHLFAHRT, H. *Allegro* from *Kinder-Klavierschule*

- From AMEB Piano Grade 1 Series 18:

HÄSSLER, J. *Allegro* from *Klavier- und Singstücke verschiedener Art* Attrib. HAYDN, J. *Minuet* 3rd movement from *Sonata* Hob XVI:15
 NIELSEN, C. *Allegretto* No 2 from Op. 53
 SZYMANOWSKA, M. *Mazurka* No 3 from *24 mazurkas*

- From AMEB Piano Grade 1 Series 17:

DIABELLI, A. *Allegretto* No 10 from Op. 125
 GRAUPNER, C. *Bourrée* GWV 827
 MÜLLER, A. ed. BULLARD and BULLARD. *Rustic dance*
 NEEFE, C. *Kanzonetta*

AMEB Manual List:

BEETHOVEN, L. van. *Allemande* (*Music through time* Book 2 – Oxford University Press)
 BEETHOVEN, L. van. *Russian folk song* Op. 107 No 3 (*Getting to grade one* – Hal Leonard)
 DIABELLI, A. *Allegretto* Op. 125 No 3 (*Easy original pieces for beginners* 1 – Bosworth)
 DUNCOMBE, W. *Sonatina* in C major (*Melodious masterpieces* Book 1 – Alfred)
 FRANCK, C. *Les plaintes d'une poupée* [The complaints of a doll] (Schott)
 GOEDICKE, A. *Dance* (*Getting to grade one* – Hal Leonard)
 GRECHANINOV, A. *Fairy tale* No 1 from *Detskiy albom* [Children's book] Op 98 (Schott)
 GURLITT, C. *Mazurka* No 47 from *54 Kleine melodische Etüden für Anfänger* Op. 187
 GURLITT, C. *Scherzo* No 17 from *Album for the young* Op. 140 (*Piano time pieces* Book 3 – Oxford University Press)

GURLITT, C. *Unverzagt* [Undaunted] No 6 from *Der erste Vortrag* Op. 210 (No 4 in *The new Gurlitt Volume 1* – Schott)

HÄSSLER, J. *Tempo di minuetto* No 4 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Easy original pieces for beginners 1* – Bosworth)

HENKEL, H. *Piano piece for the young* No 13 (*Best of grade 1 piano* – Faber)

HUMMEL, J. *Écossaise* in C Major No 5 from *6 pièces très faciles* Op. 52 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)

KÖHLER, L. *Theme and variation* from Op. 300 (*Succeeding with the masters: The festival collection* Book 2 – FJH Music Company)

LATOUR, J. *Allegretto* 1st movement from *Sonatina* in C (*The developing artist: Piano sonatinas* Book 2 – Faber Piano Adventures)

LYNES, F. *Tarantella* Op. 14 No 8 (*Journey through the classics: complete* – Hal Leonard)

MOZART, L. *Minuet* in D minor (*Classical piano anthology* 1 – Schott)

MOZART, W.A. *Bourrée* (*Discovering piano literature* Book 1 – Alfred)

MOZART, W.A. *Minuet* in C major K 6 (*Essential keyboard repertoire* Volume 1 – Alfred)

PLEYEL, I. *Moderato* from *Minuet* in C major (*Piano masterworks for teaching and performance* – Alfred)

ROLLIN, C. *The flying horseman* (*Pathways to artistry* Repertoire Book 3 – Alfred)

SALUTRINSKAYA, T. *Sonatina* in D (*The developing artist: Piano sonatinas* Book 1 – Faber Piano Adventures)

SARTORIO, A. *Two frogs* No 12 from Op. 783 (*A romantic sketchbook for piano* Book 1 – ABRSM)

STEIBELT, D. *Adagio* from *Sonatina* (*Getting to grade one* – Hal Leonard)

TÜRK, J.G. *Arioso* (*Exploring piano classics: Level 2 Repertoire* – Alfred)

List C

- From AMEB Piano Grade 1 Series 19:

BACHINSKAYA, N. *The old cuckoo-clock*
 BAUMGARTNER, E. *A Mingus among us*
 HEALEY, C. *Sea song*
 VILLA-LOBOS, H. *A moda da carranquinha* (*The carranquinha mode*) No 2 from *Brinquedo de roda*

- From AMEB Piano Grade 1 Series 18:

BULLARD, A. *Goblin dance*
 DIEMER, E. *A rainy Saturday*
 MILNE, E. *Mozzie*
 TANSMAN, A. *Sailors' dance*

- From AMEB Piano Grade 1 Series 17:

BARTÓK, B. *Quasi adagio* No 3 from *Gyermeknek* Volume 1 BB 53
 HOLLAND, D. *Around the pool*
 HOPKINS, A. *Ghosts* from *For talented beginners* Book 2
 SUTHERLAND, M. *Sea shanty* No 1 from *Holiday tunes*

- From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):

HANNAN, M. *Prayer*
 HISCOCKS, W. *The apple bough*
 HOLLAND, D. *The ghostly huntsman*
 MAGEAU, M. *Forecasts*

AMEB Manual List:

ALT, H. *I hear a guitar* (*Piano time pieces* Book 2 – Oxford University Press)

BAILEY, K. *Raggy blues* (*Jazzin' around* 2 – Bailey)

BARRAUD, H. *Complainte* [Lament] (*L'album de Marguerite* – Salabert)

BARTÓK, B. *Allegro* No 1 from *Gyermeknek* [For children] Volume 1 BB 53 (Listed as *A toyshop tune* in *Musical cameos* – Allans)

BAUMGARTNER, E. *Black cat chat* (Willis)

BAUMGARTNER, E. *Funkasaurus* (*Jazz piano basics: Encore* – Willis)

BRANDMAN, M. *Mongolian knights* (*Contemporary piano method: Twelve timely pieces* – Jazzem Music)

BULLARD, A. *Sorrow and joy* (*Piano time 3* – Oxford University Press)

CARLSON, R. *The dancing brolgas* (*Australian piano pieces for children* – Flexi-Fingers)

CASTERÈDE, J. *La chanson du vent* [The Wind Song] (*L'album de Marguerite* – Salabert)

CHAPPLE, B. *March hare* (*Getting to grade one* – Hal Leonard)

CHAPPLE, B. *Tango* (*Lazy days* – Chester)

CHUA, S. *Headache crawl* from *Bogus boogies* (*Piano music of Sonny Chua* Volume 1 – Midnight Editions)

CHUA, S. *Waltz it all about I* (*Sonny Chua piano music* Volume I – All Music Publishing)

DONKIN, C. *Detectives* (*Comics & card tricks* – Frederick Harris Music)

DURO, S. *Jaunty blues* (*Finger jogging boogie* – ABRSM)

GILLOCK, W. *Stormy weather* (*Classic piano repertoire: William Gillock Elementary* – Willis)

HOULIHAN, P. *Albatross* (*Getting to grade one* – Hal Leonard)

HYDE, M. *Cherry blossom time* (*Neighbours suite* – Wirripang)

HYDE, M. *Echo song* (*Children's suite No 1* – Warner/Chappell)

KLOSE, C. *Leap frog* (*Getting to grade one: The new mix* – Hal Leonard)

KOEHNE, G. *A perfect prelude to whatever next* (*Aphorisms* – Schirmer)

LUKOMSKY, L. *Little tune with variations* (*The joy of Russian piano music* – Yorktown)

MILNE, E. *Rhyme time* (*Little peppers* – Faber)

MILNE, E. *Starlight* (*Easy little peppers* – Faber)

NORTON, C. *A short walk* No 16 (*The microjazz collection* 1 – Boosey and Hawkes)

NORTON, C. *Inter-city stomp* (*Microjazz collection* 2 – Boosey and Hawkes)

NORTON, C. *Snow scene* No 8 (*The microjazz collection* 1 – Boosey and Hawkes)

POE, J.R. *Poseidon's throne* from *Sea pictures* (Carl Fischer)

RAHBEE, D.G. *Hobby horse* Op. 107 No 5 (*Modern miniatures for piano solo* Volume 1 – FJH Music Company)

REA, G. *Skate park* (*The playground* – Piano for Schools)

ROLLIN, C. *Chromatic etude* (*Pathways to artistry* Repertoire Book 3 – Alfred)

ROLLIN, C. *El conquistador* (*Catherine Rollin's favorite solos* Book 2 – Alfred)

ROLLIN, C. *Little toccata* (*Pathways to artistry* Repertoire Book 2 – Alfred)

SEBBA, J. *Jane's zebra* (*Getting to grade one* – Hal Leonard)

SHOSTAKOVICH, D. *In waltz tempo* No 2 from *Detskaya tetrad'* [Children's notebook] Op. 69

SHOSTAKOVICH, D. *March* No 1 from *Detskaya tetrad'* [Children's notebook] Op. 69

TANAKA, K. *Child of light 2 – Green paradise* (*Children of light* – Chester)

TANSMAN, A. *Reflections* (*Happy time* Book 1 – Universal/Hal Leonard)

TREMAIN, R. *Ghosts* (*Eight children's pieces* – Chappell & Co/ SOUNDZ)

WEDGWOOD, P. *Minnie Mouse hits town!* (*Up-grade! Piano grades 0-1* – Faber)

WHITTON, J. *Winter* (*An alphabet of piano pieces* – Stainer and Bell)

Section III. Aural tests, Sight-reading, General knowledge

GRADE 2
9942

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

Candidates are required to present TWO Extra list works in addition to the List works.

List A
● From AMEB Piano Grade 2 Series 19:

BACH, W.F. *Minuet*
 BUTTSTETT, J. *Minuet* from *Musicalische Clavier-Kunst und Voraths-Kammer*
 GILLOCK, W. *Yo-yo tricks* from *Hello, Mr Gillock! Hello, Carl Czerny!*
 ROLLIN, C. *Inversion rag* from *Pathways to artistry*

● From AMEB Piano Grade 2 Series 18:

BACH, C.P.E. *March* from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh. 122
 BORTKIEWICZ, S. *Through the steppes* No 5 from Op. 21
 GILLOCK, W. *Dragon fly* No 10 from *Lyric preludes*
 STANLEY, J. arr. LOCKETT. *Minuet*

● From AMEB Piano Grade 2 Series 17:

BARTÓK, B. *Allegro* No 4 from *Gyermeknek* Volume 1 BB 53
 BURGMÜLLER, F. *Innocence* No 5 from Op. 100
 COUPPEY, F. Le. *Study* No 15 from *L'art du piano*
 FISCHER, J. *Balet anglois* 5th movement of *Clio suite* from *Musicalischer Parnassus*

AMEB Manual List:

ANON. *Menuet* in A minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 120 (listed as *A little canonic piece* or *Minuet* No 13 in *The children's Bach* – EMI Music Publishing)

ANON. *Menuet* in B♭ major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 118 (listed as *Minuet* No 15 in *The children's Bach* – EMI Music Publishing)

ANON. *Menuet* in C minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 121 (listed as *Minuet* No 11 in *The children's Bach* – EMI Music Publishing)

ANON. *Menuet* in D minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 132 (listed as *Minuet* in D minor No 9 in *The children's Bach* – EMI Music Publishing)

ANON. *Menuet* in G major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 116 (listed as *Minuet* in G No 8 in *The children's Bach* – EMI Music Publishing)

ANON. *Musette* in D major from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 126 (listed as *Musette* No 12 in *The children's Bach* – EMI Music Publishing)

BABELL, W. *Rigaudon* (*Music through time* Book 3 – Oxford University Press)

BACH, J.S. *Menuett I* 5th movement from *Suite* in G minor BWV 822 (listed as *Minuet in G minor* in *Exploring piano classics: Level 2 Repertoire* – Alfred)

BACH, J.S. *Gavotte II* (or *Musette*) 6th movement from 'English' Suite in G minor BWV 808 (listed as *Musette in G major* in *Piano masterworks for teaching and performance* Volume 1 – Alfred)

BACH, J.S. *So oft ich meine Tobakspfeife* from *Clavierbüchlein für Anna Magdalena Bach* BWV 515a (listed as *A song of contentment* or *Aria No 4* in *The children's Bach* – EMI Music Publishing)

BACH, W.F. *Menuett* in G major (*Easy piano pieces from Bach's sons to Beethoven* – Schott)

BURGMÜLLER, J. *Progès* [Progress] No 6 from *25 easy and progressive studies* Op. 100

BURGMÜLLER, J. *Tendre fleur* [Tender flower] No 10 from *25 easy and progressive studies* Op. 100

BURGMÜLLER, J. *La bergeronette* [The young shepherdess/The wagtail] No 11 from *25 easy and progressive studies* Op. 100

BURGMÜLLER, J. *Inquiétude* [Discomfort] No 18 from *25 easy and progressive studies* Op. 100

CLARKE, J. *The Prince of Denmark's march* from *A choice collection of ayres for the harpsichord* (*Essential keyboard repertoire* Volume 7 – Alfred)

COUPERIN, F. *The benevolent cuckoos* [Les Coucous Bénévoles] from *Pièces de clavecin* Book 3 (listed as *Benevolent cuckoos under yellow dominos* in *Three centuries of piano music* Early intermediate level – Schirmer)

COUPERIN, F. *The trifle* [Le Petit Rein] from *Pièces de clavecin* Book 3; 14e ordre 1722 (*Essential keyboard repertoire* Volume 7 – Alfred)

CZERNY, C. *Etude* in G major No 45 from *Practical exercises for beginners* Op. 599

DUVERNOY, J. *Study (Moderato)* No 4 from *25 elementary studies for piano* Op. 176

DUVERNOY, J. *Study (Allegro commodo)* No 13 from *25 elementary studies for piano* Op. 176

GURLITT, C. *Study (Con grazia)* in C Op. 50 No 3 (*A romantic sketchbook for piano* Book 1 – ABRSM)

GURLITT, C. *Study (Allegretto scherzando)* in A minor from Op. 228 (*The new Gurlitt Volume 2* – Schott)

HANDEL, G. *Bourée* ('Impertinence') HWV 494 (*Getting to grade two* – Hal Leonard)

HANDEL, G. *Gavotte* in G major HWV 491

HANDEL, G. *Menuett* (*Easy original pieces for beginners* 1 – Bosworth)

HOLLAND, D. *Staccato study* (*Man on stilts*) from *Ten study pieces (Allans)*

KOTCHIE, J. *Chasing tornados* (*Another Pinch... and a Stronger Dash* – Wirripang)

KOTCHIE, J. *Circus invention* (*Australian piano anthology* Book 1 – Wirripang)

LABURDA, J. *Prelude* No 1 from *10 little polyphonic pieces* (Theodore Presser)

LABURDA, J. *Canzona* No 2 from *10 little polyphonic pieces* (Theodore Presser)

McDONAGH, A. *Rat race* (*It's a piano thing* Book 2 – Boosey and Hawkes)

MILNE, E. *Gold rush* (*Getting to grade two* – Hal Leonard)

MILNE, E. *Mister bumble* (*More little peppers* – Faber)

MOZART, L. *Burleske* (*Essential keyboard études* – Alfred)

PASCAL, C. *Le quadrille des amateurs de gammes* [*Quadrille for beginners at scales*] (*L'album de Lisette et Poulot* – Durand)

PEZOLD, C. *Minuet* in G major BWV Anh 114 from *Clavierbüchlein für Anna Magdalena Bach* (listed as *Minuet I* No 5 in *The children's Bach* – EMI Music Publishing)

PEZOLD, C. *Minuet* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 115 (listed as *Minuet II* No 6 in *The children's Bach* – EMI Music Publishing)

PURCELL, H. arr. MILNE. *Air* in D minor (*Getting to grade two* – Hal Leonard)

PURCELL, H. *Hornpipe* in B♭ major (*Getting to grade two* – Hal Leonard)

RAMEAU, J. *Menuet* in A minor from *Premier livre de pièces de clavecin* (Durand)

ROWLEY, A. *Two's company* from *Four little inventions: for piano (Succeeding with the masters: The festival collection* Book 2 – FJH Music Company)

TELEMANN, G. *Jig* (*First favourite classics Solo* Book 2 – Alfred)

TELEMANN, G. *Rigaudon* (*Piano repertoire, Baroque and classical* Level 2 – Kjos)

List B

- From AMEB Piano Grade 2 Series 19:

BEETHOVEN, L. van. *Romanze* Second movement of *Sonatina* Anh. 5 No 1
GOEDICKE, A. *Sonatina* No 20 from *60 light pieces for beginners* Op. 36
GURLITT, C. *Der Leiermann (The hurdy-gurdy player)* No 19 from *Der erster Vortrag* Op. 210
SCHMITT, J. *Allegro moderato* First movement of *Sonatine* Op. 249 No 1

- From AMEB Piano Grade 2 Series 18:

GOEDICKE, A. *Petite pièce* No 5 from Op. 6
LYNES, F. *Allegro* 1st movement of *Sonatina* No 1 from Op. 39

MOZART, W. *Minuet KV 5*

ROLLIN, C. *Mazurka for Chopin* from *Dancing on the keys*

- From AMEB Piano Grade 2 Series 17:

MOZART, W. *Menuetto I* and *Menuetto II* 3rd movement from *Sonata KV 13*

REICHARDT, J. *Scherzo*

TÜRK, D. *Poco presto e con allegrezza* 3rd movement of *Sonata* No 3 from *12 leichte Klavierstücke*

VANHAL, J. *Allegretto* 2nd movement of *Sonatina* No 2 from Op. 41

AMEB Manual List:

ATTWOOD, T. *Allegretto* 1st Movement from *Sonatina* in F major No 3 (*The developing artist: Piano sonatinas* Book 2 – Faber Piano Adventures)

ATTWOOD, T. *Sonatina* in G Major No 1 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)

BACH, J.C. *Risoluto (Discovering piano literature* Book 3 – Alfred)

BACH, J.C. *Tempo giusto (Essential keyboard repertoire* Volume 8 – Alfred)

BEETHOVEN, L. van. *Moderato* 1st movement from *Sonatina* in G major WoO Anh 5/1

BURGMÜLLER, J. *Pastorale* No 3 from *25 easy and progressive studies* Op. 100

CLEMENTI, M. *Vivace* 3rd movement from *Sonatina* in C major Op. 36 No 1 (Peters)

DIABELLI, A. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 168 No 3

DIABELLI, A. *Rondo – Allegro* 3rd movement from *Sonatina* in C major Op. 168 No 3

DUNCOMBE, W. *Gigue* in C major (*Piano masterworks for teaching and performance* Volume 1 – Alfred)

GILLOCK, W. *Mazurka (Accents around the World – Willis)*

GRECHANINOV, A. *Horse and rider* [also listed as *Riding the hobby-horse*] No 5 from *Detskiy al'bom* [Children's album] Op. 98 (*Grechaninoff children's book* – Schott)

GRECHANINOV, A. *In a woodland glade* No 6 from *Detskiy al'bom* [Children's album] Op. 98 (*Grechaninoff children's book* – Schott)

GURLITT, C. *A little flower* No 11 from *Kleine Blumen* [Little flowers] Op. 205 (*Essential keyboard repertoire* Volume 1 – Alfred)

GURLITT, C. *Bolero (Easy original pieces for beginners* 1 – Bosworth)

GURLITT, C. *Gavotte* No 9 from *Der erste Vortrag* Op. 210 (*Romantic piano anthology* 1 – Schott)

GURLITT, C. *Serenade* No 18 from *Album for the young* Op. 140

GURLITT, C. *The festive dance (Viennese Waltz)* No 7 from *Album for the young* Op. 140

GURLITT, C. *The little horse* from Op. 179 (No 25 in *The new Gurlitt* Volume 1 – Schott)

HÄSSLER, J. *Allegro assai* in A major No 34 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Fifty pieces for beginners* Op. 38 – ABRSM)

HÄSSLER, J. *Ecossaise* in G major No 23 from *50 pièces à l'usage des commençans* [50 pieces for beginners] Op. 38 (*Getting to grade two – Hal Leonard*)

HAYDN, J. *German dance* in B♭ major Hob IX:12 No 2 (*Succeeding with the masters: Classical era* Volume 1 – FJH Music Company)

HAYDN, J. *German dance* in G major (*Waltzes: 48 original piano pieces* – Schott)

HAYDN, J. *German dance* No 1 in G major Hob IX:12 No 1 (*Succeeding with the masters: Classical era* Volume 1 – FJH Music Company)

HAYDN, J. *Minuet* in C major (*Music through time* Book 1 – Oxford University Press)

KIRCHNER, T. *Allegretto scherzando* No 11 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)

LACK, T. *Finale* 4th movement from *Sonatina* in F major Op. 257 No 2

LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 66 No 1

LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in C major Op. 49 No 1

LISZT, F. *La cloche sonne* LW A169/S 238

LYNES, F. *Allegro* 3rd movement from *Sonatina* in C Major Op. 39 No 1 (*Piano masterworks for teaching and performance* Volume 1 – Alfred)

REICHARDT, J. *Schäfers Klage* [Shepherd's Lament] (*Toll in Moll – Breitkopf und Härtel*)

REINECKE, C. *Gavotte* 4th movement from *Serenade* in C major Op. 183 No 1 (*Essential keyboard repertoire* Volume 2 – Alfred)

SCHUBERT, F. *Ländler (More classics to moderns* [Second series] Book 1 – Yorktown)

SCHUMANN, R. *Soldatenmarsch* [Soldier's march] No 2 from *Album für die Jugend* Op. 68

SOMERVELL, A. *Plaintive waltz* from *Holiday pictures (A romantic sketchbook for piano* Book 1 – ABRSM)

STREABBOG, L. *In the swing* No 4 from *12 very easy and melodious studies* Op. 63 (*Piano masterworks* Early intermediate level – Schirmer)

TCHAIKOVSKY, P. *Legend* (*Music through time* Book 1 – Oxford University Press)

WASHBURN, R. *Valse triste* (*Piano time pieces* Book 2 – Oxford University Press)

List C

- From AMEB Piano Grade 2 Series 19:

CHUA, S. *Funky fairy* from *Assorted fairies*

GOWIK, K. *Mała dyskoteka* (A little disco) from *My favourites for piano*

MAYKAPAR, S. *Fairy tale* No 10 from *Biriulki* Op. 28

NGUYỄN VĂN TY, L. *La poursuite (The pursuit)*

- From AMEB Piano Grade 2 Series 18:

KOTCHIE, J. *Meandering mazurka*

PESKANOV, A. *Circus*

SCHMITZ, M. *Tango for two*

WAXMAN, D. *The troll at the edge of the woods*

- From AMEB Piano Grade 2 Series 17:

BULLARD, A. *Thin ice* No 3 from *Fantasies*

CHUA, S. *T-rex hungry* from *A day in the life of a T-rex*

KUTNOWSKI, M. *Stars and galaxies*

SUTHERLAND, M. *Patter dance* No 5 from *Miniature ballet suite*

- From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):

FORD, A. *A brolga behaves like Bartók*

MILNE, E. *Cloak and dagger*

SCULTHORPE, P. *Singing sun*

WHITICKER, M. *Speckled grasshopper*

AMEB Manual List:

ALEXANDER, D. *Toccata robusto* (*Keys to artistic performance* Book 1 – Alfred)

BAILEY, K. *Little song (Jazzin' around* 2 – Bailey)

BAILEY, K. *Two part intention (Jazzin' around* 2 – Bailey)

BARTÓK, B. *Allegro molto* No 10 from *Gyermeknek* [For children] Volume 1 BB 53 (listed as *A train journey* in *Musical cameos – Allans*)

BARTÓK, B. *Lento* No 17 from *Gyermeknek* [For children] Volume 1 BB 53 (listed as *Gipsy dance* in *Musical cameos* – Allans)

BARTÓK, B. *Little scherzo* (Essential keyboard repertoire) Volume 8 – Alfred)

BARTÓK, B. *Melody against double notes* No 70 from *Mikrokosmos* Volume III BB 105

BARTÓK, B. *Allegro deciso* No 17 from *Kezdők zongoramuzsikája* [First term at the piano] BB 66 (*Rhythmic dance* in *Getting to grade two* – Hal Leonard)

BARTÓK, B. *Andante* No 7 from *Gyermeknek* [For Children] Volume 2 BB 53 (listed as *The vagabond* in *Musical cameos* – Allans)

BERKOVICH, I. *Variations on a Russian folk song* (*Discovering piano literature* Book 3 – Alfred)

BOBER, M. *Twilight tarantella* (*In all keys* Book 2: Flat Keys – Alfred)

BRANDMAN, M. *Canon: The albino koala* (*Contemporary modal pieces* Levels 2 to 3 – Jazzem Music)

CARLSON, R. *The galloping horse* (*Flexi-fingers: Five concert pieces* – Flexi-Fingers)

CHAPPLER, B. *Lazy days* (*Lazy days* – Chester)

CHAPPLER, B. *Petite valse* (*Lazy days* – Chester)

CHAPPLER, B. *The snow melts* (*Lazy days* – Chester)

CHUA, S. *Out of my way* (*Sonny Chua piano music* Volume I – All Music Publishing)

CORNICK, M. *Bach to the conga* (30 easy piano studies – Universal)

CORNICK, M. *Chromatique fantasia* (30 easy piano studies – Universal)

CORNICK, M. *Contrariwise* (30 easy piano studies – Universal)

DONKIN, C. *Witches and wizards* (*Legends & lore* – Frederick Harris Music)

EMONTS, F. *Little tango* (*The European piano method* Volume 3 – Schott)

FORD, A. *Whole world waltz* (10 easy waltzes from *'The waltz book'* – AMC)

GILLOCK, W. *Carnival in Rio* (*Hello, Mister Gillock! Carl Czerny!* – Breitkopf und Härtel)

GILLOCK, W. *Journey in the night* (*William Gillock Recital Collection* – Willis)

GILLOCK, W. *Tarantella* (*William Gillock Recital Collection* – Willis)

GOLSTON, M. *Flamenco dancer* (*The virtuosic performer* Book 1 – Alfred)

HARRIS, P. *Dragonflies* (*Music through time* Book 1 – Oxford University Press)

HESSE, M. *Hustle, bustle* (*Composers' Series* Marjorie Hesse Volume II – Wirripang)

HOLLAND, D. *Echoes around the mountain* (*Lucky dip* – EMI Music Publishing)

HYDE, M. *Starry night* (Wirripang)

KABALEVSKY, D. *Ditty* (*A little song*) No 2 from 30 pieces for children Op. 27 (Schirmer)

KABALEVSKY, D. *At night on the river* No 4 from 30 pieces for children Op. 27 (Schirmer)

KABALEVSKY, D. *Clowns* No 20 from 24 pieces for children Op. 39 (Schirmer)

KABALEVSKY, D. *Chastushka* [Ditty] No 25 from 35 easy pieces Op. 89 (Schirmer)

LINN, J. *L'oiseau-mouche* [Hummingbird] (*Les petites images* – Hal Leonard)

MAGEAU, M. *That mosquito!* (*Progressive repertoire* 3 – Carl Fischer)

McDONAGH, A. *Cheeky tango* (*It's a piano thing* Book 1 – Boosey and Hawkes)

McFARLANE, D. *Reflections* (*Supersonics collection* Book 2 – supersonicspiano.com)

MILNE, E. *The little vortex* (*More little peppers* – Faber)

NORTON, C. *Cheeky* (rock 'n' roll) No 8 (*The microstyles collection* – Boosey and Hawkes)

NORTON, C. *Foot tapper* (disco) No 4 (*The microstyles collection* – Boosey and Hawkes)

NORTON, C. *Given half a chance* (*Christopher Norton connections* 3 – Frederick Harris Music)

NORTON, C. *In the bag* (Glenn Miller style) No 9 (*The microstyles collection* – Boosey and Hawkes)

NORTON, C. *Misty day* (Waltz) No 7 (*The microstyles collection* – Boosey and Hawkes)

NORTON, C. *Open space* No 8 (*Microjazz collection* 2 – Boosey and Hawkes)

PEETERS, F. *Chagrin d'enfant* No 4 from *Sketches from childhood* Op. 27 (*Getting to grade two* – Hal Leonard)

PEETERS, F. *Tempo di minuetto* 2nd movement from *Sonatina* Op. 45 (*Piano sonatinas by Belgian composers* Volume 2 – Associated Music Publishers)

RAHBEE, D.G. *Prelude: Lullaby for Elias* from *Three preludes* Op. 87 No 2 (*Preludes* Volume 1 – FJH Music Company)

REBIKOV, V. *The clown* (*Masterpieces with flair!* Book 2 – Alfred)

ROWLEY, A. *Miniature prelude and Miniature Fugue* No 1 (*Five miniature preludes and fugues* – Chester)

SCHMITZ, M. *Jazz invention* No 1 (25 *Jazz-Inventionen für Klavier* – Deutsche Verlag für Musik)

SCHOENMEHL, M. *The somersault king* (*Little stories in jazz* – Schott)

SEIBER, M. *Comodo* No 1 (*Rhythmic studies* – Schott)

SEIBER, M. *Polka* (*Easy dances* Book 2 – Schott)

SEIBER, M. *Tango II* (Habanera) (*Easy dances* Book 1 – Schott)

TANSMAN, A. *Petite rêverie* [Little daydream] (*Pour les enfants* Volume 3 – Eschig)

TRYNES, J. *The little clown* (Wirripang)

WAXMAN, D. *Close to danger* (*The new pageants for piano* Book 3 – Galaxy Music)

WAXMAN, D. *Lyric: Homage to Bartók* (*The new recital pageants* Book 1 – Galaxy Music)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 3

9943

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 1 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

Candidates are required to present TWO Extra list works in addition to the List works.

List A

● From AMEB Piano Grade 3 Series 19:

BURGMÜLLER, F. *La tarantelle* (*Tarantella*) No 20 from 25 études faciles et progressives Op. 100

HANDEL, G.F. *Sarabande II* from *Suite HWV 448*

HENGEVELD, G. *Maestoso* No 15 from 15 polyphonic studies

RYBICKI, F. *Prelude* from *I am already playing* Op. 21

● From AMEB Piano Grade 3 Series 18:

CONCONE, G. *Study* No 5 from Op. 24

HANDEL, G. *Preludio* from *Chaconne* HWV 442

SCHOENMEHL, M. *Banjo tune*

TELEMANN, G. *Loure* 3rd movement from *Overture* TWV 32:12

● From AMEB Piano Grade 3 Series 17:

BURGMÜLLER, F. *Ballade* No 15 from Op. 100

HANDEL, G. *Sonatina* HWV 585

HUMMEL, J. *Etude* No 32 from *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel* s157

RAICHEV, A. *The water mill*

AMEB Manual List:

ANON. *Polonaise* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 119 (listed as *Polonaise* No 10 in *The children's Bach* – EMI Music Publishing)

BACH, C.P.E. *Polonaise* in G minor from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh 125 (listed as *Polonaise* No 19 from *The children's Bach* – EMI Music Publishing)

BACH, J.C.F. *Solfeggio (Journey through the classics)* Book 3 – Hal Leonard)

BACH, J.S. *Minuet* in G minor from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 842 (listed as *Minuet* No 17 in *The children's Bach* – EMI Music Publishing)

BACH, J.S. *Polonaise* 5th movement from 'French' suite in E major BWV 817

BACH, J.S. *Praeambulum* in C major from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 924

BACH, J.S. *Prelude* in C major BWV 939 (Getting to grade three – Hal Leonard)

BACH, J.S. *Prelude* in C minor BWV 999

BACH, W.F. *Allemande* in G minor from *Clavier-Büchlein für Wilhelm Friedemann Bach* BWV 836 (listed as *Allemande* No 18 in *The children's Bach* – EMI Music Publishing)

BAUSTETTER, J. *Spanish folia* (Anthology of Baroque music – Alfred BERTINI, H. *Andantino quasi allegretto* in G major No 16 from 25 études Op. 100

BERTINI, H. *Movimento di Valtzer* in D major No 10 from 25 études Op. 100

BRANDMAN, M. *The ring-tail 'possum* No 9 (Contemporary modal pieces Levels 2 to 3 – Jazzem Music)

BURGMÜLLER, J. *Le courant limpide* [The limpid stream] No 7 from 25 easy and progressive studies Op. 100

BURGMÜLLER, J. *La chasse* [The chase] No 9 from 25 easy and progressive studies Op. 100

BURGMÜLLER, J. *Douce plainte* [Sweet sorrow] No 16 from 25 easy and progressive studies Op. 100

COBURN, W. *Frolicky rollicky wind* (Getting to grade three – Hal Leonard)

CZERNY, C. *Etude* in B♭ major No 83 from *Practical exercises for beginners* Op. 599 (listed as *The Bird and the Bullfrog* in *Technic is Fun* Book 3 – Alfred)

CZERNY, C. *Etude* in B minor No 98 from *Hundert Übungsstücke [100 progressive studies]* Op. 139

DUVERNOY, J. *Allegretto* in A minor No 18 from 25 elementary studies for piano Op. 176

GURLITT, C. *Stormy Weather* [also listed as *Hurry skurry; Sturm und Drang*] No 20 from *Album for the young* Op. 140

HANDEL, G. *Minuet* in A minor HWV 549 (Succeeding with the masters Baroque Era Volume 2 – FJH Music Company)

HANDEL, G. *Sarabande* 3rd movement from *Suite* in D minor HWV 447

HELLER, S. *Etude (Allegro vivace)* in A minor No 2 from 25 études mélodiques [25 melodious studies] Op. 45

HELLER, S. *Etude (Allegretto)* in C major No 1 from 25 études pour former au sentiment du rythme et à l'expression Op. 47

HELLER, S. *Etude (Allegretto con moto)* in A minor No 3 from 25 études pour former au sentiment du rythme et à l'expression Op. 47

HELLER, S. *Etude (Andante quasi Allegretto)* in C minor No 16 from 24 études d'expression et de rythme Op. 125

HOEY, D. *Lydian* No 3 from *Five moods in five modes (First light Volume 1 – Wirripang)*

KABALEVSKY, D. *A little joke* No 13 from 30 pieces for children Op. 27 (Boosey and Hawkes)

KIRCHNER, T. *Study* in D minor No 24 from 100 kleine Studien Op. 71

KIRNBERGER, J. *Invention (The Baroque piano – Alfred)*

KIRNBERGER, J. *La lutine* from *Clavierstücke (Anthology of Baroque keyboard music – Alfred)*

LABURDA, J. *Gavotte* No 6 from 10 little polyphonic pieces (Theodore Presser)

MAYER, C. *Study* in A minor Op. 340 No 2 (A romantic sketchbook for piano Book 2 – ABRSM)

NEUGASIMOV, V. *Butterfly (Piano sketches Book 1 – Oxford)*

PESKANOV, A. *Invention – Tribute to J.S. Bach* (Classical Video Concepts)

PURCELL, H. arr. MILNE. *Hornpipe* in E minor Z T685 (Getting to grade three – Hal Leonard)

ROLLIN, C. *Winter wind (The new virtuoso Book 1 – Alfred)*

SCARLATTI, A. *Aria* in D minor (Three centuries of piano music Early intermediate level – Schirmer)

SCARLATTI, A. *Folia (The developing artist: Piano literature Book 4 – Faber Piano Adventures)*

SEIXAS, C. de. *Toccata* in C major (An anthology of piano music Volume 1: The Baroque period – Yorktown)

SOLER, A. *Sonata* in D minor R115 (Essential keyboard repertoire Volume 7 – Alfred)

STREABBOG, L. *Allegretto* No 11 from 12 very easy and melodious studies Op. 63 (listed as *Chasing butterflies* in *Piano masterworks* Early intermediate level – Schirmer)

STREABBOG, L. *Allegro moderato* No 9 from 12 easy and melodious studies Op. 64 (listed as *The whirlwind* in *Piano masterworks* Early intermediate level – Schirmer)

ZILCHER, P. *The gossip [Die Schwätzerin]* No 4 from Op. 55 (A romantic sketchbook for piano Book 2 – ABRSM)

List B

● From AMEB Piano Grade 3 Series 19:

BALUTET, M. *Villanelle* from *Quatre petites pièces en clef de sol*

HOOK, J. *Allegro* First movement of *Sonatina* Op. 12 No 5

RIES, F. *Polonaise* Op. 124 No 3

WEBER, C.M. von. *Scherzo* Second movement of *Divertimento assai facile* Op. 38

● From AMEB Piano Grade 3 Series 18:

BEACH, A. *Gavotte* No 2 from *Children's album* Op. 36

BENDA, G. *Sonatina* No 11 from 34 *Sonatinas*

ELGAR, E. *Andantino* 1st movement from *Sonatina*

HAYDN, J. *Menuet and Trio* 3rd movement from *Divertimento Hob XVI:1*

● From AMEB Piano Grade 3 Series 17:

BENDA, G. *Sonatine* No 3 from 34 *Sonatinas*

DIABELLI, A. *Allegro moderato* 1st movement of *Sonatina* No 2 from Op. 168

LICHNER, H. *Rondo* 3rd movement of *Sonatina* No 3 from Op. 4

VANHAL, J. *Alla tedesca* 2nd movement of *Sonatina* No 9 from Op. 41

AMEB Manual List:

attrib. BEETHOVEN, L. van. *Allegro assai* 1st movement from *Sonatina* in F major WoO Anh 5/2

attrib. BEETHOVEN, L. van. *Rondo – Allegro* 2nd movement from *Sonatina* in F major WoO Anh 5/2

BACH, C.P.E. *La Pott* H 80/W 117.18 (C.P.E. Bach: 23 pièces caractéristiques – Oxford University Press)

BEETHOVEN, L. van. *German dance [Deutscher Tanz]* in B♭ major No 6 from 12 *German dances* WoO 13 (Easy original pieces for beginners 2 – Bosworth)

BENDA, G. *Sonatina* in G minor No 16 from 34 *piano sonatinas* (Editio Supraphon Praha)

BENDA, G. *Sonatina* in F major No 10 from *34 piano sonatinas* (*Three centuries of piano music* Early intermediate level – Schirmer)
 BENDA, G. *Sonatina* in D major No 17 from *34 piano sonatinas* (*The Classical piano* – Alfred)
 CHOPIN, F. *Wiosna* [Spring] Op. 74 No 2/CT 130 (*Melodious masterpieces* Book 2 – Alfred)
 CLEMENTI, M. *Waltz* in G major No 8 from *12 waltzes* Op. 38 (*Waltzes: 48 original piano pieces* – Schott)
 DIABELLI, A. *Moderato cantabile* 1st movement from *Sonatina* in F major Op. 168 No 1
 DIABELLI, A. *Scherzo* 2nd movement from *Sonatina* in G major Op. 151 No 1 (*Succeeding with the masters: Festival collection* Book 3 – FJH Music Company)
 GRECHANINOV, A. *My dear mother* No 1 from *Dedushkin al'bom* [*Grandfather's Album*] Op. 119 (Schott)
 GRECHANINOV, A. *Orienteale* No 11 from *Historiettes* Op. 118 (*Selected pieces for piano* Intermediate level – Alphonse Leduc)
 GURLITT, C. *In the garden* No 4 from *Album for the young* Op. 140 (*Succeeding with the masters: Festival Collection* Book 3 – FJH Music Company)
 GURLITT, C. *Andantino* [Wild Mignonette] No 1 from *Kleine Blumen* [*Little flowers*] Op. 205 (ABRSM)
 GURLITT, C. *Longing* No 11 from *Album for the young* Op. 140 (*Melodious masterpieces* Book 1 – Alfred)
 GURLITT, C. *Träumerei* No 32 from *Der erste Vortrag* Op. 210 (*Easy original pieces for beginners* 2 – Bosworth)
 HAYDN, J. *Menuetto* and *Trio* in C minor (*Toll in Moll* – Breitkopf und Härtel)
 HAYDN, J. *Piano piece* in D Major (*Essential keyboard études* - Alfred)
 HOOK, J. *Rondo* from *Sonatina* Op. 12 No 9 (*Classical piano anthology* 2 – Schott)
 IORDANSKY, M. *An old ballad* from Op. 24 (*The joy of Russian piano music* – Yorktown)
 KIRCHNER, T. *Andantino* No 3 from *Neue Kinderszenen* [*New scenes of childhood*] Op. 55 (ABRSM)
 KIRCHNER, T. *Allegretto* No 10 from *Neue Kinderszenen* [*New scenes of childhood*] Op. 55 (ABRSM)
 KIRCHNER, T. *Ruhig, ausdrucksvooll* No 8 from *Miniaturen* [*Miniatures*] Op. 62 (ABRSM)
 KIRCHNER, T. *Allegretto, poco agitato* No 9 from *Miniaturen* [*Miniatures*] Op. 62 (ABRSM)
 KOZELUCH, L. *Menuetto* 2nd movement from *Sonata* No 37 in G major (*Complete sonatas for keyboard* Volume III – Bärenreiter)
 KUHLAU, F. *Allegro* 1st movement from *Sonatina* in C major Op. 55 No 1
 KUHLAU, F. *Rondo – Vivace* 2nd movement from *Sonatina* in C major Op. 55 No 1
 KULLAK, T. *Die Wanduhr* No 2 from *Kinderleben* [*Scenes from childhood*] Op. 62 (listed as *The clock in Three centuries of piano music* Early intermediate level – Schirmer)
 LICHNER, H. *Allegro moderato* 1st movement from *Sonatina* in F major Op. 4 No 2
 LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 4 No 3
 LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 49 No 2
 LICHNER, H. *Moderato* 1st movement from *Sonatina* in G major Op. 66 No 3
 MENDELSSOHN, F. *Romanze* (*Getting to grade three* – Hal Leonard)
 MOROVSKY, A. *Valsette* (*Essential keyboard repertoire* Volume 7 – Alfred)
 MOZART, W. *Larghetto* 1st movement from *Viennese sonatina* No 5 in F major (Schirmer)
 MOZART, W. *Polonaise* 3rd movement from *Viennese sonatina* No 5 in F major (Schirmer)
 MOZART, W. *Rondo* in C major (*Three centuries of piano music* Intermediate level – Schirmer)

REBIKOV, V. *Shepherd playing his pipe* No 8 from Op. 31 (*The joy of Russian piano music* – Yorktown)
 REINECKE, C. *Scherzo* 3rd movement from *Serenade* Op. 183 No 5 (*A romantic sketchbook* Book 2 - ABRSM)
 SANDRÉ, G. *Go to sleep* (*A romantic sketchbook for piano* Book 1 – ABRSM)
 SCHUBERT, F. *Waltz* Op. 18 No 6 D 145 (*Easy classics to moderns* Volume 17 – Music Sales)
 SCHUMANN, R. *Erster Verlust* [*First loss*] No 16 from *Album für die Jugend* Op. 68
 SCHUMANN, R. *Schnitterliedchen* No 18 from *Album für die Jugend* Op. 68
 SCHUMANN, R. *Wilder Reiter* No 8 from *Album für die Jugend* Op. 68
 SPINDLER, F. *Flying Leaf* Op. 123 No 10 (*The romantic piano* – Alfred)
 TCHAIKOVSKY, P. *Chanson italienne* [*Italian song*] No 15 from *Album pour enfants* Op. 39

List C

- From AMEB Piano Grade 3 Series 19:
 - KABALEVSKY, D. *A short story* No 22 from *24 pieces for children* Op. 39
 - MILNE, E. *Scoot* from *Pepperbox jazz* Book 1
 - SEROCKI, K. *Mazurka* No 3 from *Krasnoludki* (*Dwarves*)
 - YU, J. *A phone call to Mozart* from *Cutetudes*
- From AMEB Piano Grade 3 Series 18:
 - BENJAMIN, A. *A song with a sad ending* No 3 from *Fantasies*
 - HILLER, W. *Butterfly waltz* from *2 Miniaturen für Kinder*
 - MUCZYNSKI, R. *Fable* No 9 from *Fables*
 - TANSMAN, A. *La poupee* No 2 from *Pour les enfants*
- From AMEB Piano Grade 3 Series 17:
 - BENJAMIN, A. *Soldiers in the distance* No 3 from *Fantasies*
 - KOEHNE, G. *A closed world of fine feelings and grand design* No 2 from *Aphorisms*
 - SEIBER, M. *Foxtrot* No 2 from *Leichte Tänze*
 - SHOSTAKOVICH, D. *Eine lustige Geschichte* No 4 from *Detskaya tetrad'*
- From AMEB Piano Australian anthology (*Preliminary – Fourth Grade*) (2003):
 - BRANDMAN, M. *Spider on the mirror*
 - BROADSTOCK, B. *Cool...*
 - HINDSON, M. *Gentle giant*
 - POLDEN, A. *5 to 4*
 - SYMONS, J. *Ambling along*
- AMEB Manual List:
 - BAILEY, K. *Breezin'* (*Jazzin' around* 2 – Bailey)
 - BAILEY, K. *Study in Latin* (*Jazzin' around* 2 – Bailey)
 - BARTÓK, B. *Little study* No 77 from *Mikrokosmos* Volume III BB 105
 - BARTÓK, B. *Moderato* No 26 from *Gyermekeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
 - BARTÓK, B. *Lassú vergődés* [*Frustration*] No 2 from *Ten easy pieces* BB 51 (listed as *Painful scuffle* in *Three centuries of piano music* Early intermediate level – Schirmer)
 - BARTÓK, B. *Töt legények táncá* [*Slovak boys' dance*] No 3 from *Ten easy pieces* BB 51 (listed as *Slovak peasant dance* in *Three centuries of piano music* Early intermediate level – Schirmer)
 - BARTÓK, B. *Teasing song* No 18 from *Gyermekeknek* [For children] Volume 2 BB 53 (Boosey and Hawkes)
 - BRANDMAN, M. *The squirrel glider* (*Contemporary modal pieces – Levels 2 to 3* – Jazzem Music)
 - CAPERS, V. *Ella scats the little lamb* (*Portraits in jazz* – Oxford University Press)
 - CHUA, S. *Midnight snack* from *Scenes of childhood* (All Music Publishing)
 - CORNICK, M. *Ballad* (*Easy jazzy piano* – Universal)
 - CORNICK, M. *Blues in two* (*Easy jazzy piano* – Universal)

CORNICK, M. *Minor event* (*Dixieland piano* – Universal)
 CORNICK, M. *Tango* in A minor (*In the groove and more* – Universal)
 DIEMER, E.L. *Serenade* (*Anthology of 20th century piano music* – Alfred)
 DIEMER, E.L. *Gigue* (*Anthology of 20th century piano music* – Alfred)
 FORD, A. *Life in a shell* No 14 from *The waltz book* (10 easy waltzes from 'The waltz book' – AMC)
 GILLOCK, W. *Autumn sketch* (*Toll in Moll* – Breitkopf und Härtel)
 GILLOCK, W. *Castanets* (*Getting to grade three* – Hal Leonard)
 GILLOCK, W. *Flamenco* (*William Gillock recital collection* – Willis)
 GILLOCK, W. *Valse triste* (*William Gillock recital collection* – Willis)
 GOLDSTON, M. *Tumbling waterfall* (*The virtuosic performer* Book 2 – Alfred)
 HANNAN, M. *Full sail* (*Fortune pieces* – AMC)
 HOLLAND, D. *Popcorn* (*Lucky dip* – EMI Music Publishing)
 HOLLAND, D. *Sailor song* (*Tale of a mouse* – EMI Music Publishing)
 HYDE, M. *Eastern temple* (*Little sketchbook* – Warner/Chappell)
 JACOBY, R. *Sonatina* (*The developing artist: Piano literature* Book 3 – Faber Piano Adventures)
 KABALEVSKY, D. *Sad story* No 6 from *30 pieces for children* Op. 27 (Schirmer)
 KABALEVSKY, D. *Toccatina* No 12 from *30 pieces for children* Op. 27 (Schirmer)
 KABALEVSKY, D. *Slow waltz* No 23 from *24 pieces for children* Op. 39 (Schirmer)
 KHACHATURIAN, A. *Melody* (*Getting to grade three* – Hal Leonard)
 LINN, J. *La marée de soir* [Evening tide] (*Les petites impressions* – Hal Leonard)
 MAYKAPAR, S. *Fleeting vision* (*Getting to grade three* – Hal Leonard)
 MENOTTI, G. *Winter wind* (*Poemetti* – Alfred)
 NIELSEN, C. *Marziale* No 7 from *Piano music for young and old* Volume I Op. 53
 NORTON, C. *A spy story* (Funky rock) No 25 (*The microstyles collection* – Boosey and Hawkes)
 NORTON, C. *A whimsy* (12/8 ragtime) No 26 (*The microstyles collection* – Boosey and Hawkes)
 NORTON, C. *Heavy work* (Mancini stomp) No 38 (*The microstyles collection* – Boosey and Hawkes)
 NORTON, C. *Hebridean song* (Slow waltz) No 36 (*The microstyles collection* – Boosey and Hawkes)
 NORTON, C. *Piano exchange rag* (4/4 ragtime) No 20 (*The microstyles collection* – Boosey and Hawkes)
 NORTON, C. *Plus fives* (5/4 jazz) No 35 (*The microstyles collection* – Boosey and Hawkes)
 NORTON, C. *Rhapsody* (romantic piano style) No 11 (*The microstyles collection* – Boosey and Hawkes)
 PEETERS, F. *Valse enfantine* [Children's waltz] No 10 from *Sketches from childhood* Op. 27 (*Toys: 44 easy original piano pieces* – Schott)
 PEETERS, F. *Conte* [Fairy tale] No 6 from *Sketches from childhood* Op. 27 (Schott)
 PEETERS, F. *Berceuse de la petite poupee* [Lullaby for the little doll] No 9 from *Sketches from childhood* Op. 27 (Schott)
 POLDINI, E. *The enchanted castle* from *Musical moments* (Ricordi)
 PROKOFIEV, S. *Promenade* No 2 from *Music for children* Op. 65 (*Serge Prokofieff: Musiques d'enfants* – Boosey and Hawkes)
 RIEGGER, W. *The tritone* (*Anthology of 20th century piano music* – Alfred)
 ROLLIN, C. *Jazz cat* (*Best of Catherine Rollin* Book 1 – Alfred)
 ROLLIN, C. *Rockin' in New Orleans* (*Best of Catherine Rollin* Book 2 – Alfred)
 SCHMITZ, M. *Tango Aurora* (*Mini tango* Book 1 – Deutscher Verlag)
 SCHOENMEHL, M. *Melancholy reflections* (*Piano studies in Pop* – Schott)
 SCULTHORPE, P. *Koori dancing* No 5 (*A little book of hours* – Faber)
 SCULTHORPE, P. *Left bank waltz* No 2 (*Two easy pieces* – Faber)
 SCULTHORPE, P. *Sea chant* No 1 (*Two easy pieces* – Faber)

SHEFTEL, P. *Tango* (*Preludes, interludes and a postlude: Studies in styles for piano* – YBK Publishers)
 SHOSTAKOVICH, D. *Sad story* No 5 from *Detskaya tetrad'* [Children's notebook] Op. 69
 SLAVICKÝ, K. *Im Wechseltakt* (No 27 in *Das Pianobuch: Klaviermusik für Neugierige* Volume 1 – Peters)
 TANSMAN, A. *Fin des vacances* [Vacation is over] No 8 (*Pour les enfants* Book 1 – Eschig)
 TSITSAROS, C. *Little mazurka* (*Piano recital showcase* Book 3 – Hal Leonard)
 WAXMAN, D. *The mosquito* (*The new recital pageants* Book 3 – Galaxy Music)
 WESLEY-SMITH, M. *Grey's beach* (*Three little piano pieces* – AMC)
 YU, J. *Flower riddle* No 6 (24 *Chinese folk songs* – AMC)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 4

9944

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 1* (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare THREE works, one from each of Lists A, B, and C, for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

- **From AMEB Piano Grade 4 Series 19:**
 CIMAROSA, D. *Sonata* C. 58
 FARRENC, L. *Étude* No 11 from *25 études faciles* Op. 50
 PESKANOV, A. *Sonata* (*Hommage to Scarlatti*)
 RAMEAU, J.-P. *La joyeuse* (*The joyful one*) from *Pièces de clavecin avec une méthode*
- **From AMEB Piano Grade 4 Series 18:**
 FISCHER, J. *Chaconne* 5th movement from *Melpomène suite* from *Musicalischer Parnassus*
 HELLER, S. *Etude* No 7 from *30 études progressives* Op. 46
 OLSON, K. *Machines on the loose*
 YU, J. *Mountain village scene* No 2 from *Easy piano pieces*
- **From AMEB Piano Grade 4 Series 17:**
 DARGOMIŽHSKY, A. *Tabakerochniy val's* (*Snuffbox waltz*)
 HELLER, S. *Study* No 1 from Op. 46
 SCHUMANN, R. *Kleine Studie* No 14 from Op. 68
 TELEMAN, G. *Bourrée* 2nd movement of *Suite* No 12 from *Exercizii musici* TWV 32:4

AMEB Manual List:

BACH, J.C.F. *Trio* (*The joy of Baroque* – Yorktown)
 BACH, J.S. *Allemande* 1st movement from *Suite* in F major BWV Anh 80 (*Dances of J.S. Bach* – Alfred)
 BACH, J.S. *Gavotte I* 5th movement from 'English' suite in G minor BWV 808
 BACH, J.S. *Invention* No 1 in C major BWV 772
 BACH, J.S. *Invention* No 4 in D minor BWV 775
 BACH, J.S. *Little prelude* in C major BWV 933
 BACH, J.S. *Little prelude* in C minor BWV 934
 BACH, J.S. *Little prelude* in E minor BWV 938
 BACH, J.S. *Little prelude* in E minor BWV 941
 BACH, W.F. *Aria* in G minor (*The classical piano* – Alfred)
 BRANDMAN, M. *The wombat* (*Contemporary modal pieces* – Levels 2 to 3 – Jazzem Music)

BURGMÜLLER, J. *L'harmonie des anges* [Angels' voices] No 21 from *25 easy and progressive studies* Op. 100

BURGMÜLLER, J. *L'hirondelle* [The swallow] No 24 from *25 easy and progressive studies* Op. 100

BURGMÜLLER, J. *Le retour* [Returning home] No 23 from *25 easy and progressive studies* Op. 100

CONCONE, J. *Allegro brillante* [also listed as *Winter Wind*] Op. 24 No 25 (*Masterpieces with flair!* Book 3 – Alfred)

CZERNY, C. *Etude* in B♭ major No 7 from *25 studies for small hands* Op. 748

HANDEL, G. *Aria* from *Suite* in G HWV 441 (*Anthology of Baroque keyboard music* – Alfred)

HANDEL, G. *Sarabande* 3rd movement from *Suite* in D minor HWV 437 (*Three centuries of piano music* Early intermediate level – Schirmer)

HELLER, S. *Etude (Allegretto)* in A minor No 3 from *30 études progressives* Op. 46

HELLER, S. *Etude (Andantino)* in B minor No 11 from *30 études progressives* Op. 46

HELLER, S. *Etude (Adagio)* in E minor No 15 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47 (listed as *Duetto: Souvenir of Beethoven* in *Essential keyboard repertoire* Volume 6 – Alfred)

HELLER, S. *Etude (Andante)* in A♭ major No 23 from *25 études pour former au sentiment du rythme et à l'expression* Op. 47

HELLER, S. *Etude (Tempo di Marcia)* in D minor No 11 from *24 études d'expression et de rythme* Op. 125 (*Etudes with technique* Book 5 – FJH Music Company)

HOEY, D. *Phrygian* No 2 from *Five moods in five modes* (*First light* Volume 1 – Wirripang)

HYDE, M. *Melody (for left hand)* (AMC)

KABALEVSKY, D. *Etude (Allegro vivace)* in A minor No 3 from *30 pieces for children* Op. 27 (Schirmer)

KABALEVSKY, D. *Dance* No 27 from *30 pieces for children* Op. 27 (Schirmer)

KIRNBERGER, J. *Les Carillons* [The Chimes] (*Three centuries of piano music* Intermediate Level – Schirmer)

LEMOINE, A. *Study* in G major No 23 from *Etudes enfantines* Op. 37

MAYER, C. *Etude* in G minor Op. 340 No 15 (*Toll in Moll* – Breitkopf und Härtel)

MAYKAPAR, S. *Chez le forgeron* [At the blacksmith] No 5 from *Novelettes mignonnes* Op. 8 (*Exploring piano classics: Level 4 Repertoire* – Alfred)

PURCELL, H. *Air* (*Easy Baroque piano music* – Schott)

PURCELL, H. arr. MILNE. *Festival rondo* (*Getting to grade three* – Hal Leonard)

ROLLIN, C. *Sparks* (*The new virtuoso* Book 1 – Alfred)

SCARLATTI, D. *Sonata* in G major K 63 (*Masterpieces with flair!* Book 3 – Alfred)

SCARLATTI, D. *Sonata* in G minor K. deest (*Selected piano sonatas* Volume 1 – Henle)

ZIPOLI, D. *Verso* in E minor from *Sonata d'intavolatura*, parte prima (*Succeeding with the masters: The festival collection* Book 4 – FJH Music Company)

List B

● From AMEB Piano Grade 4 Series 19:

HOFMANN, H. *Elfen (Elves)* No 17 from *Skizzen* Op. 77

HUMMEL, J. *Allegretto* No 50 from *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel*

PACHULSKI, H. *Un peu de rêves* (*Passing dreams*) No 4 from *Album pour la jeunesse* Op. 23

VANHAL, J.B. *Allegretto* Second movement of *Sonatina* Op. 41 No 12

● From AMEB Piano Grade 4 Series 18:

CHAMINADE, C. *Orientale* No 9 from Op. 123

HAYDN, J. *Allegro* No 2 from *12 kleine Stücke* Hob XVII:anh

HUMMEL, J. *Romanze* No 4 from Op. 52

TCHAIKOVSKY, P.I. *Mazurka* No 10 from Op. 39

● From AMEB Piano Grade 4 Series 17:

attrib. BACH, W. *Allegro*

BENDA, G. *Sonatine* No 6 from *34 Sonatinas*

HUMMEL, J. *Allegro* No 2 from Op. 52

VANHAL, J. *Cantabile* and *Allegro* 2nd and 3rd movements of *Sonatina* No 6 from Op. 41

AMEB Manual List:

ALBÉNIZ, I. *L'automne* from *Les saisons* [The seasons] Op. 201 (*Selected pieces for piano* Intermediate level – Alphonse Leduc)

BACH, C.P.E. *La Gabriel* H 97/W 117.35 (*C.P.E. Bach: 23 pièces caractéristiques* – Oxford University Press)

BACH, C.P.E. *Les langueurs tendres* H 110/W 117.30 (*C.P.E. Bach: 23 pièces caractéristiques* – Oxford University Press)

CHOPIN, F. *Prelude* in B minor Op. 28 No 6

CHOPIN, F. *Waltz* in A minor KK IVb/11 (posth)/CT 224

CLEMENTI, M. *Allegretto* 1st movement from *Sonatina* in G major Op. 36 No 2 (Peters)

CLEMENTI, M. *Spiritoso* 1st movement from *Sonatina* in C major Op. 36 No 3 (Peters)

DUSSEK, J. *Allegro non tanto* 1st movement from *Sonatina* in G major Op. 20 No 1

FIBICH, Z. *Capriccio* (*Romantic piano anthology* 2 – Schott)

GILLOCK, W. *Legend* (*Lyric preludes in romantic style* – Alfred)

GLINKA, M. *Mazurka* (*The joy of Russian piano music* – Yorktown)

GRANADOS, E. *Dedicatoria* [Dedication] No 1 from *Cuentos de las juventud* [Stories of the young] Op. 1 (*Melodious masterpieces* Book 2 – Alfred)

GRIEG, E. *Alfedans* [Fairy dance] No 4 from *Lyriske småstykker* [Lyric pieces] Op. 12

GRIEG, E. *Vaegtersang* [Watchman's Song] No 3 from *Lyriske småstykker* [Lyric pieces] Op. 12

GURLITT, C. *Valse noble* No 14 from *Albumleaves for the young* Op. 101

HAYDN, J. *Allegro* 1st movement from *Divertimento* in C major Hob XVI:1

HAYDN, J. *Finale – Presto* 3rd movement from *Sonata* in D major Hob XVI:24

HUMMEL, J. *Gigue* in D major (*Best of grade 4 piano* – Faber)

HUMMEL, J. *Tempo di menuetto* in C major No 3 from *6 pièces très faciles* Op. 52 (*Sixteen short pieces* – ABRSM)

KIRCHNER, T. *Andantino* No 12 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)

KIRCHNER, T. *Allegretto* No 20 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)

KIRCHNER, T. *Moderato* No 25 from *Neue Kinderszenen* [New scenes of childhood] Op. 55 (ABRSM)

KOZELUCH, L. *Moderato* 1st movement from *Sonata* No. 37 in G (*Complete sonatas for keyboard* Volume III – Bärenreiter)

KUHLAU, F. *Allegretto* 1st movement from *Sonatina* in G major Op. 55 No 2 (*Succeeding with the masters: The festival collection* Book 4 – FJH Music Company)

KUHLAU, F. *Allegro con spirito* 1st movement from *Sonatina* in C major Op. 55 No 3

MAYKAPAR, S. *The turbulent waters* No 18 from *Miniatures* Op. 33 (attrib. Op. 33 No 1 in *Masterpieces with flair!* Book 3 – Alfred)

MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 1 in C major (Schirmer)

MOZART, W. *Allegro* 4th movement from *Viennese sonatina* No 1 in C major (Schirmer)

MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 6 in C major (Schirmer)

MOZART, W. *Finale – Allegro* 4th movement from *Viennese sonatina* No 6 in C major (Schirmer)

MUSORGSKY, P. *Une larme* [A tear] Op. post. 70 No 18 (*A romantic sketchbook for piano* Book 4 – ABRSM)
PACHULSKI, K. *Valse Mignonne* (*Exploring piano classics: Level 4 Repertoire* – Alfred)
PESKANOV, A. *Mazurka* (Classical Video Concepts)
SCHUMANN, R. *Kleine Romanze* No 19 from *Album für die Jugend* Op. 68
SCHUMANN, R. *Lebhaft* 1st movement from *Drei Clavier-Sonaten für die Jugend* in G major Op. 118 No 1
SCHUMANN, R. *Wiegenliedchen* No 6 from *Albumblätter* Op. 124 (*Nacht und Träume* [Night and dreams] – Schott)
SIBELIUS, J. *Valsette* No 1 from *Pensées lyriques* Op. 40 (*Beyond the romantic spirit* Book 1 – Alfred)
TCHAIKOVSKY, P. *Chant de l'alouette* [Song of the lark] No 22 from *Album pour enfants* Op. 39
TCHAIKOVSKY, P. *Douce reverie* [Sweet dream] No 21 from *Album pour enfants* Op. 39

List C

- From AMEB Piano Grade 4 Series 19:

BOULANGER, N. *Petite pièce* No 2 from *Petite pièces pour piano*
HIRAYOSHI, T. *The midnight fire festival*
SHOSTAKOVICH, D. *Dance* No 7 from *Dances of the dolls* Op. 91b
VINE, C. *Semplice* from *Red blues: 4 intermediate pieces for piano solo*

- From AMEB Piano Grade 4 Series 18:

KABALEVSKY, D. *Sonatina* No 18 from Op. 27
KATS-CHERNIN, E. *Russian waltz* No 5 from *12 one-page piano pieces*
LIEBERMANN, L. *Rainy day* No 8 from Op. 43
MILNE, E. *Tartan* No 5 from *Pepperbox jazz* Book 1

- From AMEB Piano Grade 4 Series 17:

BAILEY, K. *Summer rain*
CASELLA, A. *Bolero* No 4 from Op. 35
CHAMINADE, C. *Gavotte* No 4 from *Album des enfants* 1st series Op. 123

- From AMEB Piano Grade 4 Series 17:

KABALEVSKY, D. *Scherzo* No 14 from *15 children's pieces* Op. 27

- From AMEB Piano Australian anthology (Preliminary – Fourth Grade) (2003):

EDWARDS, R. *Emily's song*
JUN YU, J. *The puppet*
LEEK, S. *As you like it*

AMEB Manual List:

ADAMS, E. *Witches in the wind* (*Getting to grade four* – Hal Leonard)
BAILEY, K. *Triplet falls* (Bailey)
BARTÓK, B. *Allegro non troppo* No 33 [No 35 in 1st edition] from *Gyermeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
BARTÓK, B. *Allegro robusto* No 21 from *Gyermeknek* [For children] Volume 1 BB 53 (Boosey and Hawkes)
BARTÓK, B. *Bulgarian rhythm* No 113 from *Mikrokosmos* Volume IV BB 105
BARTÓK, B. *Evening in the country* [also listed as *Evening with the Széklers*] No 5 from *Tíz könnű zongoradarab* [10 easy pieces] BB 51 (*Essential keyboard repertoire* Volume 5 – Alfred)
BARTÓK, B. *In folksong style* No 100 from *Mikrokosmos* Volume IV BB 105
CHAPPLE, B. *Washtub rag* (*On the cool side* – Chester)
CHUA, S. *Angel – Intermezzo* from *Sonatina* (*Piano music of Sonny Chua* Solos Volume 1 – Midnight Editions)
CORNICK, M. *Bossa nova* (*Easy jazzy piano* – Universal)
DELLO JOIO, N. *Prayer of the matador* No 2 from *Lyric pieces for the young* (*The Boosey and Hawkes 20th century piano collection from 1945* – Boosey and Hawkes)
EASTON, M. *In a reflective mood* No 1 from *Moods* (AMC)
EASTON, M. *Toccata* No 1 from *Five for ten* (Schirmer)
EDWARDS, R. *Allegretto* No 1 from *Five little piano pieces* (AMC)
EDWARDS, R. *Lento* No 4 from *Five little piano pieces* (AMC)
GOEDICKE, A. *Miniature* Op. 8 No 10

HARRHY, E. *On the Wanganui* (*Australian heritage collection Volume II – Wirripang*)
HOLLAND, D. *The lost seagull* (*Lucky dip* – EMI Music Publishing)
HYDE, M. *Bourrée* (*Four dances* – Wirripang)
KABALEVSKY, D. *March* No 15 from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *Ballade* No 16 [also listed as *Lyric piece*] from *30 pieces for children* Op. 27 (Schirmer)
KABALEVSKY, D. *A short story* No 20 [also listed as *Fairy tale*] from *30 pieces for children* Op. 27 (Schirmer)
KHACHATURIAN, A. *The little horse* No 7 (*Pictures of childhood: Children's album* Book 1 – Hal Leonard)
LEAHY, C. *Lace* from *Skins* (AMC)
LIEBERMANN, L. *Boogiemani* No 4 from *Album from the young* Op. 43 (Theodore Presser)
MILNE, E. *Daylight robbery* (*Pepperbox jazz* Book 1 – Faber)
MILNE, E. *Drill* (*Pepperbox jazz* Book 1 – Faber)
MILNE, E. *Vendetta* (*Pepperbox jazz* Book 2 – Faber)
NEWNHAM, H. *Feelin' Phrygian* (*Australian piano miniatures* – Red House Editions)
NORTON, C. *Haiku* No 20 (*Microjazz collection* 3 – Boosey and Hawkes)
PETERSON, J. *A quiet obsession* (*Australian piano anthology* Book 1 – Wirripang)
PROKOVIEV, S. *Cortège de sauterelles* [March of the grasshoppers] No 7 from *Music for children* Op. 65 (*Serge Prokofieff: Musique d'enfants* – Boosey and Hawkes)
REBIKOV, V. *Evening in the meadow* No. 5 from *Silhouettes* Op. 31 (Alfred)
ROCHEROLLE, E. *Court jester* (*Seven scenes* – Kjos)
ROCHEROLLE, E. *Island breeze* (*Rainbow's end* Level 3 – Kjos)
ROLLIN, C. *Summer's nocturne* (*Best of Catherine Rollin* Book 2 – Alfred)
SCHOENMEHL, M. *Train-journey* (*Piano studies in pop* – Schott)
SHOSTAKOVICH, D. *A clockwork doll* No 6 (also listed as *Mechanical doll*) from *Detskaya tetrad'* [Children's notebook] Op. 69
SISKIND, J. *Pineapple woman* (*Jazz etude inspirations* – Hal Leonard)
TANSMAN, A. *Night mood* [*Nocturne*] (*Happy time* Book 3 – Hal Leonard) (Universal)
YU, J. *March fair* (*Easy piano pieces* – AMC)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

LEVEL 2

DEVELOPING GRADE 5 TO GRADE 8, CERTIFICATE OF PERFORMANCE

Objectives

At the completion of Level 2, students will demonstrate musicality, aural awareness, technical achievement and musical understanding according to the objectives given below. Examiners will use this set of objectives in assessing all Level 2 examinations.

Section I. Technical work

All technical work should be performed promptly, accurately and according to the tempo specifications.

Scales, arpeggios and triads must be performed from memory. Exercises may be played from the score.

In addition, the candidate is required to demonstrate:

- A comfortable and well-balanced seating position
- A stable, relaxed hand shape with secure and efficient shifts between positions
- Systematic fingering in scales and arpeggios

- Smooth passing of the thumb under the hand in scales and arpeggios and a flexible crossover in the reverse direction
- Clearly articulated finger work, with effective coordination between fingers, hand and arm
- A clear, even *legato* touch
- A crisp, clear and even *staccato* touch
- Secure coordination between the hands
- Increasing dynamic range, with controlled contrasts and gradations
- Observance of dynamic and articulation markings in exercises

Section II. Studies and pieces and Extra lists

Through a program of works drawn from one or more of the current grade books and/or from the manual lists, the candidate is required to demonstrate:

- A secure, fluent performance with accurate notes and note values
- Rhythmic and metric stability
- An expressive tonal quality in *legato*, non-*legato* and *staccato* touches as required
- A feeling for phrase units and the ability to shape phrases expressively
- Exploration of the full dynamic range of the piano and the ability to introduce dynamic variety into the performance
- Controlled variations of tone, touch and tempo
- The ability to vary the dynamic relationship between the hands and to differentiate tonally between melody and accompaniment
- Exploration of specific colours and textures through the effective use of the sustaining pedal and, where appropriate, the *una corda* pedal
- Effective *legato* pedalling, with precise coordination between hands and foot
- Understanding of the style and expressive character of each work and the ability to project them with confidence
- Execution of ornaments according to stylistic conventions

In the case of collaborative works, the candidate will additionally be required to demonstrate:

- Strong ensemble awareness, including confident cueing and a unified treatment of tempo variations and *fermatas*
- Refined listening skills, leading to a sensitive handling of tonal balance and blend together with an integrated approach to style and musical character
- The ability to exercise musical leadership and to respond to the initiative of the collaborating player, according to context

Extra lists (Grades 5, 6, & 7 only)

The candidate is required to demonstrate familiarity with Extra List pieces by performing the whole or any part of them at the discretion of the examiner. Those candidates taking collaborative piano options in lists B, C or D must fulfill the Extra List requirements using solo piano repertoire.

Section III. Aural tests, Sight-reading, General knowledge

Aural tests

The candidate will be required to demonstrate the ability to perform promptly and accurately the Aural Tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of this Manual.

Sight-reading

Through the performance of a previously unseen piece of music, the candidate is required to demonstrate:

- Accuracy of notes, time and rhythm
- Fluency at the tempo indicated
- Dynamics, articulation and style as indicated
- Use of the sustaining pedal where appropriate

General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of this Manual.

GRADE 5 (SOLO)

9945

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2 (2018)*.

Section II. Studies and pieces and Extra lists

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

● From AMEB Piano Grade 5 Series 19:

BACH, J.C.F. *Allegro* from *Musikalische Nebenstunden* Book 1
DING, S. *Catching butterflies* No 2 from *Suite for children*
SCARLATTI, D. *Sonata* K 149
THIMAN, E. *Flood-time* No 5 from *Water pieces*

● From AMEB Piano Grade 5 Series 18:

BACH, J.S. *Invention* No 14 from BWV 785
BURGMÜLLER, F. *Confidence* No 1 from Op. 109
SCARLATTI, D. *Sonata* K 95
ZIPOLI, D. *Giga* 4th movement from *Suite* Op. 1 No 18

● From AMEB Piano Grade 5 Series 17:

BACH, J.S. *Invention* No 3 from *15 inventions* BWV 774
BURGMÜLLER, F. *La source* No 5 from Op. 109
SEIXAS, C. de. *Toccata*
TANSMAN, A. *Gigue* No 4 from *Ten easy pieces*

AMEB Manual List:

ARNE, T. *Gigue (Presto)* 2nd movement from *Sonata* No 6 in G major (*Thomas Augustine Arne: Eight sonatas* – Kalmus)

BACH, J.S. *Invention* No 8 in F major BWV 779

BACH, J.S. *Invention* No 11 in G minor BWV 782

BACH, J.S. *Invention* No 13 in A minor BWV 784

BACH, J.S. *Little prelude* in D major BWV 925

BACH, J.S. *Little prelude* in E major BWV 937

BACH, J.S. *Giguetta* from *Sarabande con partite* in C major BWV 990
BERENS, H. *Etude* in F minor No 10 from *Die Pflege der linken Hand* [Training of the left hand] Op. 89 Book II

COUPERIN, F. *Le mouscheron* No 8 from *Deuxième livre de pièces de clavecin 6th ordre*

CZERNY, C. *Etude* in C major No 11 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299 (Alfred)

CZERNY, C. *Etude* in E major No 18 from *Etudes de mécanisme* Op. 849

FARRENC, L. *Etude* in A major No 16 from *20 etudes de moyenne difficulté* Op. 42 (*Etudes of Louise Farrenc* – Mel Bay)

HANDEL, G. *Gigue (Presto)* 4th movement from *Suite* in D minor HWV 436 (*George Frideric Handel keyboard works for solo instrument* – Dover)

HELLER, S. *Etude (Andantino con tenerezza)* in B^{flat} major No 16 from *25 études mélodiques* [25 melodious studies] Op. 45

HELLER, S. *Etude (Allegro)* in G minor No 18 from *25 études mélodiques* [25 melodious studies] Op. 45

HELLER, S. *Etude (Allegro vivace)* in C minor No 18 from *30 études progressives* [30 progressive studies] Op. 46

KABALEVSKY, D. *Etude (Allegro marcato)* in F major No 24 from *30 pieces for children* Op. 27 (Schirmer)

KABALEVSKY, D. *Etude (Allegro)* in A major No 26 from *30 pieces for children* Op. 27 (Schirmer)
 KHACHATURIAN, A. *Etude* from *Detskiy al'bom 1* [Children's Album No 1] (Essential keyboard repertoire Volume 6 – Alfred)
 KÖHLER, L. *Study* in E minor Op. 195 (Selected studies for pianoforte Grades 5-7 – EMI Music Publishing)
 MARCELLO, B. *Presto* 2nd movement from *Sonata* in G major (A keyboard anthology [Third series] Book 4 – ABRSM)
 MOSZKOWSKI, M. *Etude (Vivace)* in C major No 2 from *20 petites études* Op. 91 Book One
 NIELSEN, C. *Snurretøppen* [Spinning top] No 2 from *Humoreske-bagateller* Op. 11 (Nielsen: Humorous bagatelles Op. 11 – ABRSM)
 PESCETTI, G. *Presto* from *Sonata* No 6 in C minor (Encore Book 2 – Alfred) (The developing artist: Piano literature Book 4 – Faber)
 SCARLATTI, D. *Sonata* in G K 391 (Essential keyboard repertoire Volume 6: Baroque to modern – Alfred)
 SCARLATTI, D. *Sonata* in G major K 455 (Selected studies for pianoforte Grades 5-7 – EMI Music Publishing)
 SHCHEDRIN, R. *Thirds* No 5 from *Notebook for young people* (Universal)
 TELEMAN, G. *Vivace* from *Fantasia* No 8 in G minor (first dozen) TWV 33:8
 ZIPOLI, D. *Gavotta* 4th movement from *Keyboard Suite (Sonata)* in B minor Op. 1 No 17

List B

- From AMEB Piano Grade 5 Series 19:

BENDA, G. *Sonatina* from *Sammlung vermischter Clavier- und Gesangstücke* Part 5
 CLEMENTI, M. *Monferrina* No 7 from *12 monferrinas* Op. 49
 HUMMEL, J. *Scherzo* No 45 from *Anweisung zum Piano-forte Spiel*
 MOZART, W.A. *Rondo* Third movement of *Sonata* K 545
- From AMEB Piano Grade 5 Series 18:

BEETHOVEN, L. van. *Bagatelle* No 3 from Op. 33
 EBERL, A. *Rondo* 3rd movement from *Sonatina* Op. 5
 HAYDN, J. *Moderato* 1st movement from *Sonata* Hob XVI:4
 HUMMEL, J. *Alla Polacca* No 53 from *Ausführliche theoretisch-practische Anweisung zum Piano-forte Spiel*
- From AMEB Piano Grade 5 Series 17:

DIABELLI, A. *Allegro moderato* 1st movement of *Sonatina* No 4 from Op. 168
 DUSSEK, J. *Rondo* 2nd movement of *Sonatina* No 6 from Op. 20
 HAYDN, J. *Finale* 3rd movement from *Divertimento* Hob XVI/10
 MOZART, W. *Rondo* 4th movement of *Divertimento* from K. Anh. 229/439b

AMEB Manual List:

BEETHOVEN, L. van. *Bagatelle (Allegretto)* in G minor No 1 from *11 bagatelles* Op. 119
 BEETHOVEN, L. van. *Allegretto* 2nd movement from *Sonata* [No 9] in E major Op. 14 No 1
 BEETHOVEN, L. van. *Scherzo* and *Trio* 3rd movement from *Sonata* [No 2] in A major Op. 2 No 2
 BEETHOVEN, L. van. *Bagatelle (Allegretto quasi andante)* in D No 6 from *7 bagatelles* Op. 33 (Klavierstücke – Henle)
 BEETHOVEN, L. van. *Rondo* in C major WoO 48 (Klavierstücke – Henle)
 CLEMENTI, M. *Con spirito* 1st movement from *Sonatina* in F major Op. 36 No 4 (Peters)
 CLEMENTI, M. *Allegro con spirito* 1st movement from *Sonatina* in D major Op. 36 No 6 (Sonatinen für Klavier II: Klassik – Henle)
 CLEMENTI, M. *Allegro* 1st movement from *Sonatina* in G major Op. 38 No 1 (Clementi: Six Sonatas Op. 4 (Op. 37, 38) – Alfred)
 CLEMENTI, M. *Rondo* 2nd movement from *Sonatina* in B♭ major Op. 38 No 2 (Clementi: Six Sonatas Op. 4 (Op. 37, 38) – Alfred)
 CLEMENTI, M. *Allegro* 1st movement from *Sonatina* in F major Op. 38 No 3 (Clementi: Six Sonatas Op. 4 (Op. 37, 38) – Alfred)
 DIABELLI, A. *Rondo* 3rd movement from *Sonatina* in F Op. 168 No 1

DUSSEK J. *Allegretto moderato* 1st movement from *Sonatina* in C major Op. 20 No 5 (Schirmer) (Ricordi)
 HÄSSLER, J. *Allegro* in B♭ major (Leichte Klaviermusik aus zwei Jahrhundert Book 1– Henle)
 HAYDN, F. *Allegro* 1st movement from *Sonata* in G major Hob XVI:G1
 HAYDN, F. *Menuetto* and *Trio* 2nd movement from *Sonata* (Partita) in E major Hob. XVI:13
 KUHLAU, F. *Allegro* 1st movement from *Sonatina* in F major Op. 60 No 1
 KUHLAU, F. *Rondo – Allegro* 3rd movement from *Sonatina* in C major Op. 88 No 1
 KUHLAU, F. *Allegro molto* 1st movement from *Sonatina* in F major Op. 88 No 4 (The best of grade 5 piano – Faber)
 MOZART, W. *Allegro* 1st movement from *Viennese sonatina* No 2 in A major
 PLEYEL, I. *Rondo – Allegretto* 2nd movement from *Sonatina* II in F major B 656 (Sonatinen für Klavier II: Klassik – Henle)
 VORŠÍČEK, J.V. *Rondeau mignon* in C major Op. 18 No 2 (Composizioni per piano solo – Henle)

List C

- From AMEB Piano Grade 5 Series 19:

CHAMINADE, C. *Élégie* No 7 from *Album des enfants* Op. 126
 GLIÈRE, R. *Prélude* No 1 from *8 easy pieces* Op. 43
 GRANADOS, E. *Epílogo* No 6 from *Escenas románticas*
 GRIEG, E. *Vöglein (Little bird)* No 4 from *Lyrische Stücke* Op. 43
- From AMEB Piano Grade 5 Series 18:

CHAMINADE, C. *Tarentelle* No 10 from Op. 123
 GLIER, R. *Rondo* No 6 from Op. 43
 HELLER, S. *Waltz* No 7 from Op. 97
 KÖLLING, C. *Lose Blätter* No 2 from Op. 147
- From AMEB Piano Grade 5 Series 17:

GLIER, R. *Romanze* No 7 from Op. 31
 MACDOWELL, E. *Alla tarantella* No 2 from Op. 39
 SÉVERAC, D. de. *Invocation à Schumann* from *En vacances*
 WOLLENHAUPT, H. *À la mazourka* No 3b from Op. 41

AMEB Manual List:

ALBÉNIZ, I. *Prelude* 1st movement from *España* Op. 165 (Schott)
 BEACH, A. *March* No 4 from *Children's album* Op. 36 (Beach: Young people's album Op. 36 – Alfred)
 BRUCH, M. *Andante con Larghezzo* No 6 from *6 Klavierstücke* Op. 12
 CHAMINADE, C. *Valse mignonne* No 12 from *Album des enfants* [2nd series] Op. 126
 CHOPIN, F. *Polonaise* in G minor Op. post./CT 161/KK IIa/1 (Chopin selected works for piano Book 1 – Kjos)
 CUI, C. *Spanish marionettes* (Essential keyboard repertoire Volume 6: Baroque to Modern – Alfred)
 GADE, N. *Kanzonette* No 3 from *Aquarellen* Op. 19 (Niels W Gade: Ausgewählte Klavierstücke – Henle)
 GLIER, R. *Valse* in B♭ major No 6 from *12 pièces enfantines* [12 pieces for children] Op. 31
 GLIER, R. *Mazurka* No 3 from *8 pièces faciles* Op. 43
 GLIER, R. *Arietta* No 7 from *8 pièces faciles* Op. 43
 GRECHANINOV, A. *Ballade* Op. 99 No 3 (The Grechaninov collection – Schott)
 GRIEG, E. *Allegro ma non troppo* No 1 from *Poetische Tonbilder* Op. 3 (Peters)
 GRIEG, E. *Vals* [Waltz] No 2 from *Lyriske småstykker* [Lyric pieces] Op. 12
 GRIEG, E. *Walzer* No 7 from *Neue Lyrische Stückchen* [Lyric pieces] Op. 38 (Henle)
 HELLER, S. *Gedenkblatt* No 7 from *Notenbuch für Klein und Gross* [Album for the young] Op. 138
 HELLER, S. *Scherzetto* No 8 from *Notenbuch für Klein und Gross* [Album for the young] Op. 138
 MACDOWELL, E. *Gnomenzanz* [Dance of the gnomes] No 6 from *12 Etüden* Op. 39

MAYKAPAR, S. *Tarantella* No 6 from *Miniatures* Op. 33
 MENDELSSOHN, F. *Venetianisches Gondellied* No 6 in G minor from *Lieder ohne Worte* [Songs Without Words] Op. 19b (Alfred)
 NIELSEN, C. *Spilleværet* [The musical clock] No 6 from *Humoreskebagateller* Op. 11 (Nielsen: *Humorous bagatelles* Op. 11 – ABRSM)
 REGER, M. *Fast zu keck!* No 12 from *Aus der Jugendzeit* Op. 17
 REINECKE, C. *Moderato* 1st movement from *Sonatina* Op. 98 No 2 (Bärenreiter *Sonatinen Album für Klavier* Volume 2 – Bärenreiter)
 SCHUMANN, R. * * * No 30 from *Album für die Jugend* [Album for the young] Op. 68
 SCHUMANN, R. *Lied italienischer Marinari* [Italian Mariners' Song] No 36 from *Album für die Jugend* [Album for the young] Op. 68 (Henle)
 SCHUMANN, R. *Eisame Blumen* [Lonely flowers] No 3 from *Waldscenen* Op. 82
 SIBELIUS, J. *Joueur de harpe* [The harpist] No 8 from *10 bagatelles* Op. 34

List D

- From AMEB Piano Grade 5 Series 19:

CAPERS, V. *Waltz for Miles* No 2 from *Portraits in jazz*
 GLANVILLE-HICKS, P. *Pastoral*
 GREENAWAY, S. *Dawn of evening*
 HANNAN, M. *Three Australian bird songs*
 SANG, T. *Dance* No 7 from *Mongolian folk songs*

- From AMEB Piano Grade 5 Series 18:

BARTÓK, B. *Merry Andrew* No 139 from *Mikrokosmos* Volume V
 BENJAMIN, A. *Haunted house*
 PROKOFIEV, S. *La pluie et l'arc-en-ciel* No 8 from Op. 65
 RUSSELL-SMITH, G. *Wistful prelude*

- From AMEB Piano Grade 5 Series 17:

HANDEL, A. *Stalactite* No 1 from *Migrations in music*
 IBERT, J. *A giddy girl* No 4 from *Histoires*

LUTOSŁAWSKI, W. *Marsz* No 3 from *3 pieces for the young*
 SITSKY, L. *Jewish folksong – dance*

- From AMEB Piano Australian anthology (Fifth – Eighth Grades) (2001):

BENJAMIN, A. *March*
 EAGLES, M. *Pastorale*

AMEB Manual List:

BAILEY, K. *Boogie rock* (*Jazzin' around* 4 – Bailey)
 BAILEY, K. *Left hand drive* (*Jazzin' around* 5 – Bailey)
 BARTÓK, B. *Harmonics* No 102 from *Mikrokosmos* Volume IV BB 105 (Boosey & Hawkes)
 BARTÓK, B. *Stamping dance* No 128 from *Mikrokosmos* Volume V BB 105 (listed as *Peasant dance* in *Mikrokosmos* Volume V – Boosey & Hawkes)
 BRUMBY, C. *Arlecchino* No 1 from *Harlequinade* (Fentone)
 BRUMBY, C. *Columbina* No 2 from *Harlequinade* (Fentone)

CHUA, S. *Around the world in 2 minutes ... or less* from *Scenes of childhood* (All Music Publishing)
 CHUA, S. *Zeitgeist* 22 (*Sonny Chua piano music* Volume 3 – All Music Publishing)
 COREA, C. *Children's song* No 7 (*Schott's 20th century piano classics* – Schott)
 CORNICK, M. *Blue ballad* (*Blue piano* – Universal)
 CORNICK, M. *First impression* (*Blue piano* – Universal)
 DE JONG, S. *In the wind* [to be played with repeats] from *(Australian piano miniatures* Book 3 – Red House)
 DELLO JOIO, N. *Russian dancer* (*The Boosey and Hawkes 20th century piano collection: From 1945* – Boosey and Hawkes)
 DURHAM, B. *Birds in the swamp* (*Relaxation for piano: Back to nature* – Wirripang)
 EASTON, M. *High spirits* No 2 from *Moods* (AMC)
 EASTON, M. *Practical jokes* No 4 from *Moods* (AMC)
 HOLLAND, D. *Dancing shadows* from *Five story pieces for young pianists: Medium difficulty* (EMI Music Publishing)
 HUTCHENS, F. *Two little birds* (EMI Music Publishing)
 HYDE, M. *Dragonflies* (Wirripang)
 HYDE, M. *Reverie* (EMI Music Publishing)
 KABALEVSKY, D. *Caprice* No 28 from *30 pieces for children* Op. 27 (Boosey & Hawkes)

KABALEVSKY, D. *Cavalryman* No 29 from *30 pieces for children* Op. 27 (Boosey & Hawkes)
 KABALEVSKY, D. *A dramatic event* No 30 from *30 pieces for children* Op. 27 (Boosey & Hawkes)

KHACHATURIAN, A. *Two ladies gossiping* No 6 from *Detskiy al'bom 2* [Children's Album No 2] (Encore Book 1 – Alfred)

LUTOSŁAWSKI, W. *Allegro vivace* 1st movement from *Bukoliki* (*The century of invention* – PMW)

McCOMBE, C. *Asphyxed* (*Australian piano miniatures* Book 2 – Red House)

MILHAUD, D. *Romance* (*The century of invention* – Universal)

PROKOFIEV, S. *Tarantella* No 4 from *Music for children* Op. 65 (Serge Prokofieff: *Musiques d'enfants* – Boosey and Hawkes)

PROKOFIEV, S. *Marche* No. 10 from *Music for children* Op. 65 (Serge Prokofieff: *Musiques d'enfants* – Boosey and Hawkes)

SHOSTAKOVICH, D. *Country dance* (*Essential keyboard repertoire* Volume 6: *Baroque to Modern* – Alfred)

SITSKY, L. *Only one note* No 108 and *Interjections* No 109 from *Century* Volume 3 (Wirripang)

TCHEREPNIN, A. *Bagatelle* No 9 from *Bagatelles: 10 pieces for piano* Op. 5 (Alfred)

VILLA-LOBOS, H. *Samba-lélê* No 4 from *Guia prático* Volume 2 (Durand)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

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GRADE 5 (COLLABORATIVE)**9965**

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam as an alternative to the solo piano exam. In Grade 5, this option allows candidates to present ONE collaborative work as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the following lists.

In Grade 5, all collaborative repertoire options are for piano duet and must be selected from the following Manual Lists. They must be performed with an associate artist and candidates must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

List C – Collaborative Piano**For piano duet**

GRIEG, E. *Norwegian dance (Allegretto tranquillo e grazioso)* No 2 in A major [Primo or Secondo] from *Norwegisch Tänze* [Norwegian dances] Op. 35 (Essential keyboard duets Volume 1 – Alfred) (*Piano duets (Everybody's favorite series 7)* – Amesco) (Grieg: *Norwegian dances* for piano four hands Op. 35 Nos 1-4 – Peters)

MOSZKOWSKI, M. *Spanish dance (Moderato)* No 2 in G minor [Primo or Secondo] from *Spanische Tänze* Op. 12 (Essential keyboard duets Volume 2 – Alfred) (*Spanish dances* Op. 12 – Peters)

SCHUBERT, F. *March ('Kindermarsch' [Children's march])* in G major [Primo or Secondo] D 928

SCHUMANN, R. *Gartenmelodie* [Garden melody] No 3 [Secondo] from *12 vierhändige Clavierstücke für kleine und grosse Kinder* [12 pieces for large and small children] Op. 85 (Das vierhändige Pianobuch Volume 1 – Peters)

List D – Collaborative Piano**For piano duet**

CORNICK, M. *Ringing the changes* [Secondo] (Easy jazzy duets Piano – Universal)

CORNICK, M. *Conga* 3rd movement [Primo] from *Latin Suite* for piano duet No 1 (Das vierhändige Pianobuch Volume 1 – Peters) (Cornick: *Latin piano duets* for piano 4 hands – Universal)

MILNE, E. *Mulga Bill* [Primo or Secondo] (Pepperbox jazz Book 1 – Faber)

RAVEL, M. *Petit poucet* [Little Tom Thumb] No 2 [Secondo] from *Ma mère l'oye* [Mother Goose] (Maurice Ravel: *Ma mère l'oye* – Durand)

GRADE 6 (SOLO)**9946**

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2* (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A**● From AMEB Piano Grade 6 Series 19:**

BACH, J.S. *Allemande* First movement of *French suite* No 4 BWV 815

HANDEL, G.F. *Allegro* Third movement of *Suite* HWV 432

HELLER, S. *Étude* No 15 from *25 études mélodiques* Op. 45

MONOROSI, K. *Etude in A minor on a theme of Paganini* No 20 from *24 études* Op. 1

● From AMEB Piano Grade 6 Series 18:

BACH, J.S. *Menuet I* and *Menuet II* 5th movement from *French suite* No 3 BWV 814

DAQUIN, L. *Le coucou* from *Troisième suite*

LUTOSŁAWSKI, W. *Four-finger exercise* No 1 from *3 pieces for the young*

SCARLATTI, D. *Sonata* K 35

● From AMEB Piano Grade 6 Series 17:

BACH, J.S. *Gigue* 8th movement of *Suite* No 6 from BWV 817

BACH, J.S. *Sinfonia* BWV 794

HELLER, S. *Etude* No 20 from Op. 45

AMEB Manual List:

ALBÉNIZ, M. *Sonata* in D major (*Masterpieces with Flair* Book 3 – Alfred)

BACH, C.P.E. *Presto* in C minor H 230/W 114.3 (*Essential keyboard repertoire* Volume 6: Baroque to Modern – Alfred)

BACH, J.S. *Courante* 2nd movement from 'French' suite No 2 in C minor BWV 813

BACH, J.S. *Sinfonia* in C major BWV 787

BACH, J.S. *Sinfonia* in D major BWV 789

BACH, J.S. *Sinfonia* in E major BWV 792

BACH, J.S. *Sinfonia* in E minor BWV 793

BACH, J.S. *Gigue* 6th movement from 'French' suite No 3 in B minor BWV 814

BACH, J.S. *Little prelude* in D major No 4 from *6 Kleine Praeludien* BWV 936

BURGMÜLLER, F. *Le retour de pâtre* [The shepherd's return] in G major No 3 from *18 characteristic studies* Op. 109 (Schirmer)

CHUA, S. *Study* No 20 from *Zeitgeist: 13 urban studies for solo piano* Book 2 (All Music Publishing)

CIMAROSA, D. *Sonata* in A major (No 14 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 1 – Carisch)

CZERNY C. *Study* in E major No 29 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299 (Selected studies for pianoforte Grades 5-7 – EMI Music Publishing)

CZERNY C. *Study* in C major No 5 from *Die Schule der Geläufigkeit* [The School of Velocity] Op. 299

CZERNY C. *Study* in C major No 6 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299

CZERNY C. *Study* in D major No 24 from *Etudes de Mécanisme* Op. 849 (Universal)

HANDEL, G. *Air con variazioni* 3rd movement from *Suite* in Bb major HWV 434 (Piano masterworks Intermediate level – Alfred)

HANDEL, G. *Sonatina* in D minor HWV 581 (Alfred) (Bärenreiter)

HELLER, S. *Etude (Andante, quasi allegro)* in E major No 9 from *25 études mélodiques* [25 melodious studies] Op. 45

HELLER, S. *Etude (Allegro vivace)* in G minor No 21 from *25 études mélodiques* [25 melodious studies] Op. 45

HELLER, S. *Etude (Allegro con moto)* in D major No 22 from *25 études mélodiques* [25 melodious studies] Op. 45

KREBS, J. *Courante* in C major 4th movement from *ClavierÜbung* Part 2 (Due West Editions)

MOSZKOWSKI M. *Etude (Con moto)* in G major No 1 from *20 petites études* Op. 91 Book 1

PURCELL, H. *Prelude* from *Suite* in G minor Z 661

SCARLATTI, D. *Sonata* in F major K 85

SCARLATTI, D. *Sonata* in A minor K 3 (*Scarlatti: 60 sonatas in one volume* – Schirmer)

TANSMAN, A. *Fughetta* (*The Tansman collection* – Universal)

TELEMANN, G. *Allegro* from *Fantasia* No 4 in E minor (first dozen) TWV 33:4

TELEMANN, G. *Vivace* from *Fantasia* No 5 in F major (first dozen) TWV 33:5

TELEMANN, G. *Allegro* from *Fantasia* No 9 in A major (first dozen) TWV 33:9

List B

- From AMEB Piano Grade 6 Series 19:

BEETHOVEN, L. van. *Andante* First movement of *Sonata* Op. 49 No 1

HAYDN, J. *Theme and variations* from 20 *Variazioni* Hob XVII:2
MARTÍNEZ, M. von. *Allegro* First movement of *Sonata* Op. 4
NEEFE, C. *Allegro di molto* Fourth movement of *Sonata* No 2 from 6 *neue Klavierstücke*

- From AMEB Piano Grade 6 Series 18:

BACH, J.C. *Allegro* 2nd movement from *Sonata* WA 9/Op. 17 No 3
EBERL, A. *Allegro* 1st movement from *Sonatina* Op. 5
KOZELUCH, L. *Allegretto* 2nd movement from *Sonata* Op. 35 No 3
SCHUMANN, C. *Scherzo* No 4 from Op. 15

- From AMEB Piano Grade 6 Series 17:

BACH, C.P.E. *Vivace* 3rd movement from *Sonata* No 1 from W 50
BEETHOVEN, L. van. *Six variations on an original theme* WoO 77
HADYN, J. *Finale* 3rd movement of *Sonata* Hob XVI/21
VORÍŠEK, J. *Rondo* No 1 from Op. 18

AMEB Manual List:

BACH, C.P.E. *Allegro di molto* 3rd movement from *Sonata* in C major H 59/W 62.10
BACH, J.C. *Allegretto* 1st movement from *Sonata* in B♭ Op. 5 No 1/ WA 1
BEETHOVEN, L. van. *Minuet* 3rd movement from *Sonata* in B♭ major Op. 22 (Henle)
BENDA, J. *Sonatina (Allegro non troppo)* No 13 in C minor (Editio Supraphon Praha)
CARR, B. *Yankee doodle* (*Anthology of American music* Intermediate to early advanced – Alfred)
CLEMENTI, M. *Rondo – Allegro vivace* 3rd movement from *Sonatina* in F major Op. 36 No 4 (Peters)
CLEMENTI, M. *Presto* 1st movement from *Sonatina* in G major Op. 36 No 5 (Peters)
CLEMENTI, M. *Allegro moderato* 1st movement from *Sonatina* in B♭ Op. 38 No 2 (Peters)
CLEMENTI, M. *Allegretto* 2nd movement from *Sonatina* in F major Op. 38 No 3 (Peters)
DIABELLI, A. *Allegro moderato* 1st movement from *Sonatina* in F Op. 151 No 3
DUSSEK, J. *Moderato* 1st movement from *Sonatina* in A major Op. 20 No 4
DUSSEK, J. *Allegro* 1st movement from *Sonatina* in E♭ major Op. 20 No 6
HAYDN, J. *Moderato* 1st movement from *Sonata* in B♭ Hob XVI:2
HAYDN, J. *Moderato* 1st movement from *Sonata* in E major Hob XVI:13
HAYDN, J. *Finale – Allegro* 3rd movement from *Sonata* in D Hob XVI:14
HAYDN, J. *Finale – Presto* 3rd movement from *Sonata* in G major Hob XVI:27
HAYDN, J. *Scherzando – Allegro con brio* 2nd movement from *Sonata* in C♯ minor Hob XVI:36
KUHLAU, F. *Allegro maestoso* 1st movement from *Sonatina* in C major Op. 55 No 6
KUHLAU, F. *Allegro con spirito* 1st movement from *Sonatina* in A major Op. 60 No 2
KUHLAU, F. *Allegro burlesco* 3rd movement from *Sonatina* in A minor Op. 88 No 3
MOZART, W. *Allegro* 3rd movement from *Sonata* K 282
MOZART, W. *Minuet and Trio* 2nd Movement from *Sonata* in A major K 331
PLEYEL, I. *Rondo – Allegro* 2nd movement from *Sonatina III* in G major (*Sonatinen für Klavier II: Klassik* – Henle)
SCHUBERT, F. *Scherzo* No 1 in B♭ major from 2 *scherzos* D 593 (Schubert: *Kleinere Stücke* – Breitkopf & Härtel)

List C

- From AMEB Piano Grade 6 Series 19:

CHOPIN, F. *Mazurka* Op. 7 No 1
FARRENC, L. *Impromptu*
FIELD, J. *Nocturne [Lied ohne Worte]* H 59
PAINE, J. *Rainy day* No 6 from 10 *Sketches: In the country* Op. 26

- From AMEB Piano Grade 6 Series 18:

GRIEG, E. *Notturno* No 4 from Op. 54
HILL, A. *Berceuse*
SÉVERAC, D. de. *Mimi se déguise en 'Marquise'* No 4 from *En vacances* I
WOLLENHAUPT, H. *Scherzino* No 6 from Op. 29

- From AMEB Piano Grade 6 Series 17:

DELIBES, L. arr. DELIBES. *Passepied* No 6 from *Le roi s'amuse*
GADE, N. *Andantino*
GRIEG, E. *Allegro moderato* No 5 from Op. 3
LYADOV, A. *Mazurka* No 3 from Op. 57

AMEB Manual List:

ALBÉNIZ, I. *Malaquena* from *España* Op. 165
ALKAN, C.-V. *La chanson de la folle au board de la mer* [The song of the mad woman on the sea shore] No 8 from *Vingt-cinq préludes* Op. 31 (Billaudot)
BENJAMIN, A. *Waltz* from *Fantasies* Book 2 (AMC)
BORTKIEWICZ, S. *Erster Schmerz* [First sorrow] from *Aus Meiner Kindheit* [From my childhood] Op. 14 No 5 (Boosey & Hawkes) (D. Rahter)
CHOPIN, F. *Prelude* in D♭ Op. 28 No 15
COLERIDGE-TAYLOR, S. *Tempo di minuetto* No 3 from *Scenes from an imaginary ballet* Op. 74 (Allans) (Schirmer)
GADE, N. *Scherzo* No 2 from *Aquarellen* Op. 19 (Peters)
GLIER, R. *Prelude* No 1 from *12 children's pieces* Op. 31 (*Melodious masterpieces* Volume 3 – Alfred)
GRANADOS, E. *Danza de la rosa* No 3 from *Escenas poéticas I* (*Enrique Granados: Goyescas, Spanish dances and other works for solo piano* – Dover)
GRIEG, E. *In der Heimat* [In the home] No 3 from *Lyrische Stückchen* [Lyric pieces] Op. 43 (Peters)
GRIEG, E. *Småtrold* [Puck] No 3 from *Lyrische Stücke* [Lyric pieces] Op. 71 (*Complete lyric pieces* – Schirmer)
GURLITT, C. *Allegretto grazioso* No 4 from *Blüthen und Knospen* [Buds and blossoms] Op. 107 (*Melodious Masterpieces* Book 3 – Alfred)
GURLITT, C. *Moderato grazioso* No 7 from *Blüthen und Knospen* [Buds and blossoms] Op. 107 (*Melodious Masterpieces* Book 3 – Alfred)
HENSEL, F. *Bagatelle* No 1 (*Anthology of romantic piano music* – Alfred)
HOFMANN, H. *Hungarian (Animations: 27 pieces on the lively side* – Boosey & Hawkes)
KALINNIKOV, V. *Chanson triste* (*Succeeding with the masters: The festival collection* Book 6 – FJH Music Company) (*The joy of Russian piano music* – Yorktown)
MACDOWELL, E. *Of a tailor and a bear* No 2 from *Forgotten fairy tales* Op. 4 (*Anthology of Romantic piano music* – Alfred)
MACDOWELL, E. *Song* No 5 from *Sea pieces* Op. 55 (*Classics for the advancing pianist: Edward MacDowell* Book 1 – Alfred)
SCHUMANN, R. *Buntes Blatt* [Coloured leaf] No 1 from *Bunte Blätter* Op. 99
SKRYABIN, A. *Prelude* in A minor No 2 from *24 preludes* Op. 11
SKRYABIN, A. *Prelude* in E minor No 4 from *24 preludes* Op. 11

List D

- From AMEB Piano Grade 6 Series 19:

BOWMAN, C. *Don Grant's dragonfly*
CAIROS-REGO, I. de. *Arabesque in A minor*
COWAN, C. arr. HÄBERLIN. *The clock maker*

EVANS, L. *The coral island* from *A holiday in Australia: eight easy pieces for piano*

KABALEVSKY, D. *Variations* Op. 40 No 1

● From AMEB *Piano Grade 6 Series 18*:

BENJAMIN, A. *Silent and soft and slow descends the snow* from *Fantasies* Book 2

HANDEL, A. *Dreamboat blues*

SEIBER, M. *Ap agapak: variations on a Bashkirian folk song*

TURINA, J. *Fiesta* No 7 from *Miniaturas*

● From AMEB *Piano Grade 6 Series 17*:

IBERT, J. *La cage de cristal* No 8 from *Histoires*

KATS-CHERNIN, E. *Cinema* No 12 from *Twelve one-page piano pieces*

PROKOFIEV, S. *Soir* No 11 from Op. 65

● From AMEB *Piano Australian anthology (Fifth – Eighth grades) (2001)*:

AGNEW, R. *A child's dream*

BENJAMIN, A. *Dance at dawn*

HYDE, M. *Tap tune*

ISAACS, M. *Tender earth*

MEALE, R. *Bagatelle*

SITSKY, L. *Fantasia* No 11, 'E'

AMEB Manual List:

BAILEY, K. *Dance on the nightingale floor (Jazzin' around 6 – Bailey)*

BAILEY, K. *Morning song (Jazzin' around 4 – Bailey)*

BAILEY, K. *Reflection (Six sketches – Bailey)*

BARBELER, D. *Fragment of gratification* No 3 from *Fragments of gratification* (Reed Music)

BARTÓK, B. *Grasshopper's wedding* No 42 from *Gyermekeknek* [For children] BB 53

BARTÓK, B. *Andante* No 1 from *Három rondó népi dallamokkal* [Three rondos on (Slovak) folk tunes] BB 92 (Universal)

BARTÓK, B. *Bagpipe music* No 138 from *Mikrokosmos* Volume V BB 105

BONSOR, B. *Feelin' good (Jazzy piano 2 – Universal)*

BONSOR, B. *Girl on a catwalk (Jazzy piano 2 – Universal)*

BONSOR, B. *Willie Wagglestick's walkabout (Jazzy piano 2 – Universal)*

BURLEIGH, H. *On bended knees (Nobody Knows the Trouble I've Seen) (Anthology of American piano music: Intermediate to Early Advanced works by 31 composers – Alfred)*

CHUA, S. *Yo ho ho and a bottle of rum* from *Scenes of childhood* (All Music Publishing)

CORNICK, M. *Romance* No 3 from *Six jazz piano solos* (Universal)

DEBUSSY, C. *Pièce pour le vêtement du blesse* [Piece for the dressing of the wounded] L 133 (*Klavierstücke* – Henle)

DEBUSSY, C. *The little shepherd* No 5 from *Children's corner suite* L 113

EDWARDS, R. *Vivace* No 5 from *Five little piano pieces* (AMC)

GERSHWIN, G. *Prelude (Novelette in fourths)* (Gershwin: *Complete works for solo piano* – Alfred)

GILLOCK, W. *Happy birthday to you (William Gillock recital collection – Willis)*

GOOSSENS, E. *Good morning* No 1 from *Kaleidoscope* Op. 18 (AMC)

GOOSSENS, E. *The hurdy-gurdy man* No 3 from *Kaleidoscope* Op. 18 (AMC)

HYDE, M. *Prelude* in B♭ from *Five piano pieces* (Wirripang)

HYDE, M. *Woodland sketch (Piano works of Miriam Hyde – Allans)*

KABALEVSKY, D. *Allegro assai e lusingando* 1st movement from *Sonatina* in C major Op. 13 No 1

KABALEVSKY, D. *Presto* 3rd movement from *Sonatina* in C major Op. 13 No 1

KABALEVSKY, D. *Novelette* No 25 from *30 pieces for children* Op. 27 (Schirmer)

LABUNSKI, W. *Four variations on a theme by Paganini* (Carl Fischer)

MILNE, E. *Bittersweet* No 9 from *Pepperbox jazz* Book 2 (Faber)

MOMPOU, F. *Cris dans la rue* No 1 from *Scènes d'enfants* (Salabert)

NORTON, C. *Prelude 2 (Rumba 1)* (*Latin preludes collection* – Boosey and Hawkes)

NORTON, C. *Prelude 5 (Bossa Nova)* (*Latin preludes collection* – Boosey and Hawkes)

PROKOFIEV, S. *Repentirs [Regrets]* No 5 from *Music for children* Op. 65 (Serge Prokofieff: *Musiques d'enfants* – Boosey and Hawkes)

PROKOFIEV, S. *Attrape qui peut [Playing 'Tag']* No 9 from *Music for children* Op. 65 (Serge Prokofieff: *Musiques d'enfants* – Boosey and Hawkes)

RAVEL, M. *Prélude* (1913) (Durand) (Alfred)

SCHMITZ, M. *Jenny's Boogie (Blues and boogie-woogie* – Breitkopf und Härtel)

SHOSTAKOVICH, D. *Lyric waltz* No 1 from *Dance of the dolls* (Sikorski)

SHOSTAKOVICH, D. *Polka* No 4 from *Dances of the dolls* (Sikorski)

SUTHERLAND, M. *Chorale prelude* from *Second suite (The piano works of Margaret Sutherland* – All Music Publishing)

TCHEREPNIN, A. *Bagatelle* Op. 5 No 4 (*Melodious masterpieces* Book 3 – Alfred)

VILLA-LOBOS, H. *Carangueijo [Crab]* No 3 from *Guia prático* Volume 6

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 6 (COLLABORATIVE)

9966

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 6, this option allows candidates to present ONE collaborative work as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute EITHER their List C OR List D repertoire selection for a collaborative repertoire selection from the following lists.

In Grade 6, all collaborative repertoire options are for piano duet and must be selected from the following Manual Lists. They must be performed with an associate artist and candidates must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

List C – Collaborative Piano

For piano duet

BIZET, G. *La poupee* [The doll] No 3 [Secondo] from *Jeux d'enfants* [Children's games]

FAURÉ, G. *Berceuse* No 1 [Secondo] from *Dolly* Op. 56 (IMC)

RACHMANINOFF, S. *Thème russe* [Russian theme] No 3 [Primo or Secondo] from *Six Morceaux* Op. 11

SCHUMANN, R. *Trauer* No 6 [Secondo] from *12 vierhändige Clavierstücke für kleine und grosse Kinder* [12 pieces for large and small children] Op. 85 (*Das vierhändige pianobuch* Volume 1 – Peters)

List D – Collaborative Piano

For piano duet

CORNICK, M. *Blues in F* [Secondo] (Jazzy duets piano 2 – Universal)

GRAINGER, P. *Country gardens* No 22 [Primo] from *British folk music settings* for one piano four hands [1936 version] (Grainger: *Country gardens*. British folk-music settings. For piano duet – Schott) (Schirmer)

NORTON, C. *Mambo* [Primo or Secondo] from *Latin duets (Latin Duets* – Boosey and Hawkes)

PETER-HORAS, T. *Tabasco* [Primo or Secondo] (*Das vierhändige Pianobuch* Volume 2 – Peters)

POULENC, F. *Prelude (Modéré)* 1st movement [Primo] from *Sonata* for four hands Schmidt 8 (Chester)

GRADE 7 (SOLO)

9947

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work* Level 2 (2018).

Section II. Studies and pieces and Extra lists

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

Candidates are required to present TWO Extra List works in addition to the List works.

List A

● From AMEB *Piano Grade 7 Series 19*:

BACH, J.S. *Sinfonia* 13 BWV 799

GREGSON, E. *Adam's allemande* No 2 from *An album for my friends*
 MOSZKOWSKI, M. *Étude* No 14 from *20 petite études* Op. 91

YU, J. *Czernissimo* from *Cutetudes*

● From AMEB *Piano Grade 7 Series 18*:

BACH, J.S. *Sinfonia* 15 BWV 801

CIMAROSA, D. *Sonata* No 11

MOSZKOWSKI, M. *Etude* No 17 from Op. 91

SIBELIUS, J. *Etude* No 2 from Op. 76

● From AMEB *Piano Grade 7 Series 17*:

BACH, J.S. *Fugue* BWV 953

COUPERIN, F. *Les tricoteuses* No 2 from *23e ordre of Quatrième livre de pièce de clavecin*

HYDE, M. *Concert waltz, for left hand*

SCARLATTI, D. *Sonata* K 239

AMEB Manual List:

BACH, C.P.E. *Presto* 3rd movement from *Sonata* in G minor H 118/W 62.18

BACH J.S. *Prelude and Fugue* in D major BWV 850 from *Das Wohltemperierte Clavier* Book I

BACH J.S. *Prelude and Fugue* in B♭ major BWV 866 from *Das Wohltemperierte Clavier* Book I

BACH J.S. *Prelude and Fugue* in E♭ major BWV 876 from *Das Wohltemperierte Clavier* Book II

BACH J.S. *Prelude and Fugue* in G Major BWV 884 from *Das Wohltemperierte Clavier* Book II

BACH J.S. *Sinfonia* No 2 in C minor BWV 788

BERENS, H. *Study* in A minor No 32 from *Neueste Schule der Geläufigkeit* [Newest school of velocity] Op. 61 (*Selected studies for pianoforte* Grades 5-7 – EMI Music Publishing)

BURGMÜLLER, F. *La fileuse* [Spinning song] in D major No 18 from *18 characteristic studies* Op. 109 (listed as *Study (At the Spinning Wheel)* No 9 in *18 characteristic studies* – Schirmer)

CIMAROSA, D. *Sonata* in B♭ major (No 40 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 2 – Carisch) [Numbering refers to the work in the Carisch edition only]

CIMAROSA, D. *Sonata* in E♭ major (No 21 in *Domenico Cimarosa: 62 Sonate per forte-piano* Volume 1 – Carisch) [Numbering refers to the work in the Carisch edition only]

CZERNY, C. *Study* in B♭ major No 13 from *Die Schule der Geläufigkeit* [The school of velocity] Op. 299

FISCHER, L. *Study* in C major No 3 from Op. 11 (*Selected studies for pianoforte* Grade 5-7 – EMI Music Publishing)

GILLOCK, W. *Valse étude* (*William Gillock recital collection* – Willis)

GOUDON, C. *Matinée de Mai* [May morning] (*French romantic repertoire* Level 2 – Faber)

HANDEL, G. *Preludio* 1st movement from *Suite (Partita)* in G Major HWV 450

HYDE, M. *Rhapsodic study for the left hand* (Wirripang)

MOSCHELES, I. *Etude (Vivace)* in A major No 19 from *24 études* Op. 70 (24 études de perfectionnement – Schott)

MOSZKOWSKI, M. *Etude (Veloce)* in C major No 12 from *20 petites études* Op. 91 Book 2

MOSZKOWSKI, M. *Etude (Allegro non troppo ma molto energico)* in E major No 15 from *20 petites études* Op. 91 Book 2

MOSZKOWSKI, M. *Etude (Vivo)* in A minor No 18 from *20 petites études* Op. 91 Book 2

PARADIES, D. *Allegro* 2nd movement from *Sonata* No 6 in A major from *12 Sonate für gravicembalo* [12 harpsichord sonatas] (Schott)

SHCHEDRIN, R. *Arpeggio* No 1 from *Notebook for young people* (Universal)

SHCHEDRIN, R. *Etude* in A No 15 from *Notebook for young people* (Universal)

SOLER, A. *Sonata* in D major R 84

TANSMAN A. *Study (Vivo)* (*The Tansman collection* – Universal)

List B

● From AMEB *Piano Grade 7 Series 19*:

BACH, C.P.E. *Allegro di molto* First movement of *Sonata* No 6 from *18 Probestücke* Wq. 63

BACH, J.C. *Allegretto* First movement of *Sonata* No 2 from *6 sonatas* Op. 17

BEETHOVEN, L. van. *Vivace* Third movement of *Sonata* Op. 79

DUSSEK, J. *Allegro non tanto* First movement of *Sonata* Op. 31 No 2

● From AMEB *Piano Grade 7 Series 18*:

BACH, C.P.E. *Allegro* 1st movement from *Sonata* Wq 62:22

HAYDN, J. *Allegro* 1st movement from *Sonata* Hob XVI:24

MOZART, W. *Allegro* 1st movement from *Sonata* K 332

SCHUBERT, F. *Allegro moderato* 1st movement from *Sonata* D 557

● From AMEB *Piano Grade 7 Series 17*:

BACH, C.P.E. *Sonata* No 3 from *Clavier-Sonaten nebst einigen Rondos*

BACH, J.C. *Allegro* 1st movement of *Sonata* No 3 from Op. 5

KOZELUCH, L. *Allegro* 1st movement of *Sonata* Op. 20 No 1

MOZART, W. *Allegro moderato* 1st movement of *Sonata* K 330

AMEB Manual List:

BACH C.P.E. *La Böhmer* H 81/W 117.26 (C.P.E. Bach: 23 pièces caractéristiques – Oxford University Press)

BACH, J.C. *Allegro di molto* 1st movement from *Sonata* in D major Op 5 No 2/WA 2

BEETHOVEN, L. van. *Rondo – Allegro* 3rd movement from *Sonata* [No 8] in C minor Op. 13

BEETHOVEN, L. van. *Largo appassionato* 2nd movement from *Sonata* in A major Op. 2 No 2

BEETHOVEN, L. van. *Rondo* in C major Op. 51 No 1 (*Klavierstücke* – Henle)

BEETHOVEN, L. van. *Allegro cantabile* 1st movement from *Sonata* in E♭ major WoO 47 (*Klavierstücke* – Henle)

BENDA, J. *Sonatina (Allegro moderato)* No 7 in B♭ major

HAYDN, J. *Tempo di Menuetto* 2nd movement from *Sonata* in A major Hob XVI:30

HAYDN, J. *Moderato* 1st movement from *Sonata* in C♯ minor Hob XVI:36

HAYDN, J. *Vivace assai* 2nd movement from *Sonata* in D major Hob XVI:42

HOFFMEISTER, F. *Allegro* 1st movement from *Sonatina* in E♭ major (*Sonatinen für Klavier II Klassik* – Henle)

MOZART, W. *Allegro* 1st movement from *Sonata* K 283

MOZART, W. *Allegro con spirito* 1st movement from *Sonata* in C major K 309

MOZART, W. *Rondo – Allegretto grazioso* 3rd movement from *Sonata* in C major K 309

MOZART, W. *Allegro* 1st movement from *Sonata* in C minor K 457

MOZART, W. *Rondo* in D major K 485

List C

● From AMEB Piano Grade 7 Series 19:

BONIS, M. *Gai printemps [Impromptu]* Op. 11
 GRIEG, E. *Scherzo* No 5 from *Lyrische Stücke* Op. 54
 HENSEL, F. *Mélodie* No 2 from *3 mélodies* Op. 4
 TCHAIKOVSKY, P.I. *Mars: Chant de l'alouette* [March: Song of the lark] No 3 from *Les saisons* Op. 37b

● From AMEB Piano Grade 7 Series 18:

FALLA, M. de. *Canción*
 GRIEG, E. *Gade* No 2 from Op. 57
 MACDOWELL, E. *Scotch poem* No 2 from Op. 31
 SÉVERAC, D. de. *Où l'on entend vieille boîte à musique* No 6 from *En vacances* Vol I

● From AMEB Piano Grade 7 Series 17:

ARENSKY, A. *Le coucou* No 2 from Op. 34
 MENDELSSOHN, F. *Allegro non troppo* No 2 from Op. 38
 TCHAIKOVSKY, P. *Feuillet d'album* No 6 from Op. 19
 SCHUMANN [née Wieck], C. *Larghetto* No 1 from Op. 15

AMEB Manual List:

ALBÉNIZ, I. *Tango* 2nd movement from *España* Op. 165
 ALBÉNIZ, I. *Serenata* 4th movement from *España* Op. 165
 BRIDGE, F. *Rosemary* No 2 from *Three sketches* (Boosey and Hawkes)
 CHOPIN, F. *Waltz* in A minor Op. 34 No 2/CT 209
 CHOPIN, F. *Nocturne* in F minor Op. 55 No 1/CT 122
 CHOPIN, F. *Nocturne* in C minor Op. post. (*Chopin: Selected works for piano* Book 1 – Kjos)
 FAURÉ, G. *Andante moderato* No 3 from *Romances sans paroles* Op. 17 (Peters)
 FAURÉ, G. *Andante moderato* in C# minor No 5 from *Pieces brèves pour piano* Op. 84 (*Gabriel Fauré: Pièces brèves pour piano – Hinrichsen*) (*Improvisation from melodious masterpieces* Volume 3 – Peters)
 FIELD, J. *Nocturne* No 5 in Bb major H 37A (Henle)
 GADE, N. *Andantino con moto* No 2 from *Frühlingsblumen* Op. 2B (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
 GADE, N. *Novellette* No 9 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
 GRANADOS, E. *Danza española (Andantino, quasi Allegretto)* No 5 from *12 danzas españolas*
 GRIEG, E. *Vivace* No 3 from *Albumblätter* Op. 28
 GRIEG, E. *Troldtug* [March of the dwarfs] No 3 from *Lyrische Stücke* [Lyric pieces] Op. 54 (Henle)
 GRIEG, E. *Bådnlåt* [Lullaby] No 5 from *Lyrische Stücke* [Lyric Pieces] Op. 68
 GRÜTZMACHER, F. *Albumblatt* Op. 66 (*Recital gems* Book 2 – Alfred)
 KÖLLING, C. *Rhapsodie Mignonne (Hungary)* Op. 410 (*Recital Gems* Book 2 – Alfred)
 LYADOV, A. *The musical snuff box* Op. 32 (*The library of piano classics* – Music Sales)
 MACDOWELL, E. *The Brook* No 2 from *Four little poems* Op. 32 (*Edward MacDowell: Classics for the advancing pianist* Book 2 – Alfred)
 MACDOWELL, E. *To a humming bird* No 2 from *Six fancies* Op. 7 (*Edward MacDowell: Classics for the advancing pianist* Book 2 – Alfred)
 MENDELSSOHN, F. *Lied ohne Worte* in C major No 3 from *Lieder ohne Worte* Op. 102
 MENDELSSOHN, F. *Lied ohne Worte* in G minor No 4 from *Lieder ohne Worte* Op. 102
 MENDELSSOHN, F. *Lied ohne Worte* in E major No 2 from *Lieder ohne Worte* Op. 53
 NEVIN, E. *Narcissus* No 4 from *Water scenes* Op. 13
 PADEREWSKI, I. *Minuet* in G major No 1 from *Humoresques de concert* Op. 14 (*Piano masterworks for teaching and performance* Volume 2 – Alfred)
 SCHUBERT, F. *Momen musical* in F minor No 3 from *Moments musicaux* Op. 94/D 780

List D

● From AMEB Piano Grade 7 Series 19:

BARTÓK, B. *Bagatelle* No 2 from *14 bagatelles* Op. 6
 DEBUSSY, C. *La fille aux cheveux de lin* [The girl with the flaxen hair] No 8 from *Préludes* Book 1
 EDWARDS, R. *Pippyarnyum mantra* No 5 from *Mantras and night flowers*
 MILNE, E. *Wild mushrooms* from *Pepperbox jazz* Book 2

● From AMEB Piano Grade 7 Series 18:

COPLAND, A. *Sentimental melody*
 LIGETI, G. *Tempo di valse* No 4 from *Musica ricercata*
 SCULTHORPE, P. *Stars* No 3 from *Night pieces*
 TAKÁCS, J. *Merry Andrew*

● From AMEB Piano Grade 7 Series 17:

AGNEW, R. *Prelude* No 4 from *Four preludes*
 BARTÓK, B. *Finale* 3rd movement of *Sonatina* BB 69
 DEBUSSY, C. *Minstrels* No 12 from *Preludes* Book 1
 MARTINŮ, B. *Tanec loutek* No 5 from *Loutky* Book 1 H 92

● From AMEB Piano Australian anthology (Fifth – Eighth grades) (2001):

HUMBLE, K. *Waltz*
 HUTCHENS, F. *The enchanted isle*

AMEB Manual List:

BAILEY, K. *Faster blaster* from (*Jazzin' around* 5 – Bailey)
 BARRATT, C. *Etude* (No 6 in *Pattern preludes* – Boosey and Hawkes)
 BARRATT, C. *In der Nacht* (No 1 in *Fantasy preludes* – Boosey and Hawkes)
 BARRATT, C. *Fantasia* (No 9 in *Fantasy preludes* – Boosey and Hawkes)
 BARTÓK, B. *Bagpipers* 1st movement from *Sonatina* BB 69
 BARTÓK, B. *Medvetánc* [Bear dance] No 10 from *Tíz könnyű zongoradarab* [Ten easy pieces] BB 51
 BARTÓK, B. *Free variations* No 140 from *Mikrokosmos* BB 105
 BEATH, B. *Contrasts* (AMC)
 COPLAND, A. *Jazzy* No 3 from *Three moods* (Boosey and Hawkes)
 DEBUSSY, C. *Golliwogg's cake-walk* No 6 from *Children's corner suite* L113
 DEBUSSY, C. *Arabesque* No 1 from *Deux arabesque*
 DEBUSSY, C. *Arabesque* No 2 from *Deux arabesque*
 DETT, N. *Dance (Juba)* from *In the bottoms (Piano music of Africa and the African diaspora* Volume 3 – OUP) (Alfred)
 GERSHWIN, G. 'S wonderful (*The essential collection: Gershwin gold – Chester*) (*Gershwin at the keyboard* – Alfred)
 HOLLAND, D. *Rig-a-jig* No 3 from *Three dances for a new doll* (EMI Music Publishing)
 HYDE, M. *Ear-rings from Spain* (7 pieces for solo piano – Wirripang)
 IBERT, J. *Le petit âne blanc* No 2 from *Histoires* (Alphonse Leduc)
 KATS-CHERNIN, E. *Waltz of things past ...* from *Piano village* (Boosey and Hawkes)
 NAZARETH, E. *Remando: Tango* (*Nazareth brazilian tangos and dances for the piano* – Alfred)
 NORTON, C. *Prelude VI (Beguine)* from *Latin preludes collection* (Boosey and Hawkes)
 NORTON, C. *Prelude VII (Mambo)* from *Latin preludes collection* (Boosey and Hawkes)
 POULENC, F. *Valse* (*The century of invention* – Universal)
 PROKOFIEV, S. *Lentamente* No 1 and *Andante* No 2 from *Visions fugitives* Op. 22
 PROKOFIEV, S. *Con eleganza* No 6 and *Ridicolosamente* No 10 from *Visions fugitives* Op. 22
 PROKOFIEV, S. *Dolente* No 16 and *Poetico* No 17 from *Visions fugitives* Op. 22
 RAVEL, M. *Assez lent avec une expression intense* No 2 from *Valses nobles et sentimentales*
 RAVEL, M. *A la manière de ... Borodine* [In the style of ... Borodin] (*Maurice Ravel: Easy piano pieces and dances* – Bärenreiter)
 RAVEL, M. *Menuet sur le nom d'Haydn*

SHCHEDRIN, R. *Let's play an opera by Rossini* No 3 from *Notebook for young people*
 SITSKY, L. *Zig-zag* and *Zig-zag mirror* No 152 and 153 from *Century Volume 3* (Wirripang)
 VINE, C. *Spartacus* from *Red Blues* (Faber)

Extra lists: Two pieces required

Section III. Aural tests, Sight-reading, General knowledge

GRADE 7 (COLLABORATIVE)

9967

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 7, this option allows candidates to present TWO collaborative works as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute their List B and EITHER their List C OR List D repertoire selection for collaborative repertoire selections from the following lists.

In Grade 7, there are collaborative repertoire options for piano duet, piano and violin, piano and flute, and piano and clarinet. BOTH collaborative repertoire selections must use the same instrumental combination, and both must be performed with the same associate artist. Both collaborative repertoire selections must be made from the following lists. Candidates who choose piano duet must perform with an associate artist and the candidate must play the piano duet part [primo/secondo] as stipulated in the Manual lists below. Extra List works must be for solo piano only.

List B – Collaborative Piano

For piano duet

BACH, J.C.F. *Allegro con spirito* 1st movement [Primo] from *Sonata in A major* BR A 40/ W XIII/1 (Noetzel)
 BEETHOVEN, L. van. *March (Allegro ma non troppo)* No 1 in C major [Primo or Secondo] from *Three marches* Op. 45
 MOZART, W. *Allegro* 1st movement [Primo or Secondo] from *Sonata in D major* K 381 (123a) (Mozart: *Werke für Klavier zu vier Händen* – Henle)
 SCHUBERT, F. *Allegro moderato* in C major [Primo or Secondo] D 968 [excluding the *Andante*]

For piano and violin

MOZART, W. *Allegro* 2nd movement from *Sonata in G major* K 301 (293a)
 MOZART, W. *Allegro* 1st movement from *Sonata in E minor* K 304 (300c)
 MOZART, W. *Allegro di molto* 1st movement from *Sonata in A major* K 305 (293d)
 SCHUBERT, F. *Allegro molto* 1st movement or *Allegro vivace* 3rd movement from *Sonata (Sonatina)* in D major Op. 137 No 1 / D 384

For piano and flute

BACH, J.S. *Adagio ma non tanto* 1st movement from *Sonata in E minor* BWV 1034 (Henle) [Use specified edition only]
 BACH, J.S. *Allegro* 2nd movement from *Sonata in E major* BWV 1035 (Henle) [Use specified edition only]
 BACH, C.P.E. *Andante* 1st movement and *Allegretto* 2nd movement from *Sonata in D major* H 561/W 131 (Hortus Musicus) [Use specified edition only]

For piano and clarinet

SAINT-SÄENS, C. *Allegretto* 1st movement from *Sonata* in E \flat major Op. 167
 MARTINU, B. *Moderato* 1st movement from *Sonatina* in B \flat H 356

List C – Collaborative Piano

For piano duet

BIZET, G. *La toupie* [The top] No 2 [Primo or Secondo] from *Jeux d'enfants* [Children's games]
 BRAHMS, J. *Hungarian dance (Allegro)* No 5 in F \sharp minor for piano four hands [Primo or secondo] from *Hungarian dances* WoO 1
 CHABRIER, E. *Cortège burlesque* [Primo or Secondo]
 RACHMANINOFF, S. *Scherzo* No 2 [Primo or Secondo] from *Six morceaux* Op. 11

For piano and violin

DVOŘÁK, A. *Allegro appassionato* No 3 in B \flat major from *Romantické kusy* [Romantic pieces] Op. 75/B 150
 SMETANA, B. *Moderato* 1st movement from *Z domoviny* [From the homeland] (listed as *Aus der Heimat* in Peters edition) JB 1:118 (Peters)

For piano and flute

FAURÉ, G. *Fantaisie* Op. 79
 MOUQUET, J. *Pan et les bergers* 1st movement from *La flûte du Pan* Op. 15

For piano and clarinet

SCHUMANN, R. *Nicht schnell* No 1 or *Nicht schnell* No 3 from *Drei Romanzen* [3 romances] Op. 94
 SCHUMANN, R. *Zart und mit Ausdruck* No 1 from *Fantasiestücke* [Fantasy pieces] Op. 73

List D – Collaborative Piano

For piano duet

BENJAMIN, A. arr. TRIMBLE. *Jamaican rumba* [Primo or Secondo] (Boosey and Hawkes) (AMC)
 DEBUSSY, C. *En bateau* [Sailing] No 1 [Primo or Secondo] from *Petite suite* (Essential keyboard duets Volume 2 – Alfred)
 RAVEL, M. *Laideronette, Impératrice des Pagodes* [Little ugly girl, Empress of the Pagodas] No 3 [Primo or Secondo] from *Ma mère l'oye* [Mother Goose] (Maurice Ravel: *Ma mère l'oye* – Durand)
 VAUGHAN-WILLIAMS, R. arr. FOSS, H. *Fantasia on Greensleeves* [Primo or Secondo] (OUP)

For piano and violin

FALLA, M. de. arr. KOCHAŃSKI. *El paño moruno* [The Moorish cloth] No 1 from *Suite populaire espagnole* [Spanish popular suite] (Durand)
 STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Introduzione* [Introduction] from *Suite italienne* [version for violin and piano] (Boosey & Hawkes)

For piano and flute

COOKE, A. *Allegro moderato* 1st movement from *Sonatina*
 FOOTE, A. *Mélodie (Andantino con moto)* No 2 from *Three pieces* Op. 31 (Schott)

For piano and clarinet

ARNOLD, M. *Allegro con brio* 1st Movement from *Sonatina* Op. 29
 FINZI, G. *Carol* No 3 from *5 Bagatelles* Op. 23

GRADE 8 (SOLO)

9948

Please refer to the syllabus objectives at the beginning of this level.

Section I. Technical work

All technical work requirements are set out in the AMEB publication *Piano Technical work Level 2* (2018).

Section II. Studies and pieces

Candidates must prepare FOUR works, one from each of Lists A, B, C and D for presentation at examination.

List A

● **From AMEB Piano Grade 8 Series 19:**

BACH, J.S. *Fantasia from Fantasia and fugue* BWV 906
BOWMAN, C. *Little prelude after the master*
CHOPIN, F. *Andantino* No 1 from *Trois nouvelles études* KK IIb/3
SCARLATTI, D. *Sonata* K 13

● **From AMEB Piano Grade 8 Series 18:**

BACH, J.S. *Presto* 3rd movement from *Concerto nach italiänischen Gusto* BWV 971
CZERNY, C. *Molto vivace con velocità* No 24 from Op. 740
JENSEN, A. *Andante con sentimento* No 7 from Op. 32
SCARLATTI, D. *Sonata* K 484

● **From AMEB Piano Grade 8 Series 17:**

BACH, J.S. *Capriccio* 6th movement of *Partita* No 2 BWV 826
HANDEL, G. *Allegro* 3rd movement of *Suite* HWV 431
MOSZKOWSKI, M. *Etude* No 2 from Op. 72
SCARLATTI, D. *Sonata* K 209

AMEB Manual List:

BACH, J.S. *Gigue* 7th movement from 'French' suite No 5 in G major BWV 816
BACH, J.S. *Courante* 3rd movement and *Sarabande* 4th movement from *Partita* No 1 in B \flat major BWV 825
BACH, J.S. *Prelude and Fugue* in E major BWV 854 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude and Fugue* in B major BWV 868 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude and Fugue* in G \sharp minor BWV 863 from *Das wohltemperierte Clavier* Book 1
BACH, J.S. *Prelude and Fugue* in F minor BWV 881 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. *Prelude and Fugue* in B minor BWV 893 from *Das wohltemperierte Clavier* Book 2
BACH, J.S. 1st movement from *Concerto nach italiänischen Gusto* (Also known as *Italienisches Konzert*) BWV 971
CRAMER, J. *Study (Allegro)* in E minor No 20 from *84 studies* Op. 50 (No 2 in *Cramer: 50 selected studies* – Alfred)
HENSELT, A. *Repos d'amour* [Love's repose] No 4 from *Douze études caractéristiques* Op. 2
HINDEMITH, P. *Interludium (Pastorale, moderato)* and *Fuga tertia* in F from *Ludus Tonalis* (Schott's 20th century piano classics – Schott)
MOSCHELES, A. *Etude (Allegro brillante)* in G major No 3 from *24 études* Op. 70 (24 études de perfectionnement – Schott)
MOSCHELES, A. *Etude (Lentamente con tranquilezza)* in E major No 4 from *24 études* Op. 70 (24 études de perfectionnement – Schott)
MOSZKOWSKI, M. *Etude (Allegro energico)* in G minor No 16 from *20 petites études* Op. 91 Book 2
SCARLATTI, D. *Sonata* in A major K 342
SCARLATTI, D. *Sonata* in G major K 427
SCARLATTI, D. *Sonata* in C major K 513

List B

● **From AMEB Piano Grade 8 Series 19:**

CLEMENTI, M. *Allegro con brio* First movement of *Sonata* Op. 24 No 2
GALUPPI, B. *Allegro* Second movement of *Sonata* T 12

HAYDN, J. *Moderato* First movement of *Sonata* Hob XVI:44
MOZART, W.A. *Allegro* First movement of *Sonata* K 281

● **From AMEB Piano Grade 8 Series 18:**

CLEMENTI, M. *Allegro con spirito* 1st movement of *Sonata* Op. 7 No 3
HAYDN, J. *Allegro moderato* 1st movement of *Sonata* Hob XVI:22
KOZELUCH, L. *Allegro* 1st movement of *Sonata* Op. 30 No 1
MÉHUL, E.-N. *Fièvement* 1st movement of *Sonata* Op. 1 No 2

● **From AMEB Piano Grade 8 Series 17:**

HAYDN, J. *Allegro* 1st movement of *Sonata* Hob XVI:49
KOZELUCH, L. *Allegro con brio* 1st movement of *Sonata* Op. 1 No 3
MOZART, W. *Allegro con spirito* 1st movement of *Sonata* K 311 (284c)
SCHUBERT, F. *Allegro moderato* 1st movement of *Sonata* D 459

AMEB Manual List:

BEETHOVEN, L. van. *Rondo – Grazioso* 4th movement from *Sonata* in A major Op. 2 No 2

BEETHOVEN, L. van. *Rondo – Poco allegretto e grazioso* 4th movement from *Sonata* in E \flat major Op. 7

BEETHOVEN, L. van. *Allegro con brio* 1st movement from *Sonata* in B \flat major Op. 22

BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in D major Op. 28

BEETHOVEN, L. van. *Allegro vivace* 1st movement from *Sonata* in G major Op. 31 No 1

BEETHOVEN, L. van. *Polonaise* in C major Op. 89

BEETHOVEN, L. van. *Rondo a Capriccio* ('Rage over a lost penny') Op. 129 (Henle)

CLEMENTI, M. *Rondo – Spiritoso* 2nd movement from *Sonata* in C major Op. 2 No 1 (Peters) (Schirmer)

CLEMENTI, M. *Presto* 1st movement from *Sonata* in D major Op. 25 No 6 (Clementi: *Klaviersonaten Auswahl* Band II – Henle)

CLEMENTI, M. *Rondo – Allegro assai* 3rd movement from *Sonata* in D major Op. 25 No 6 (Clementi: *Klaviersonaten Auswahl* Band II – Henle)

HAYDN, J. *Moderato* 1st movement from *Sonata* in F major Hob XVI:29

HAYDN, J. *Sonata* in G [complete] Hob XVI:40

HAYDN, J. *Allegro* 1st movement from *Sonata* in B \flat Hob XVI:41

HAYDN, J. *Fantasia* in C Hob XVII:4

MOZART, W. *Rondeau – Allegro* 3rd movement from *Sonata* in B \flat major K 281 (189f)

MOZART, W. *Allegro* 1st movement from *Sonata* in D major K 284 (205b)

MOZART, W. *Allegro assai* 3rd movement from *Sonata* in F major K 332 (300k)

List C

● **From AMEB Piano Grade 8 Series 19:**

COLERIDGE-TAYLOR, S. *Andante* No 2 from *Three-fours (Valse suite)* Op. 71

LYADOV, A. *Prelude* No 1 from *3 pieces* Op. 57

MENDELSSOHN, F. *Presto agitato* No 2 from *Two musical sketches* WoO 19

SCHUMANN, C. *Un poco agitato* No 2 from *Quatre pièces fugitives* Op. 15

● **From AMEB Piano Grade 8 Series 18:**

MACDOWELL, E. *Hexentanz* No 2 from Op. 17

SCHUMANN, C. *Mazurka* No 3 from Op. 6

SMETANA, B. *Polka* No 1 from Op. 8

TCHAIKOVSKY, P.I. *Humoresque* No 2 from Op. 10

● **From AMEB Piano Grade 8 Series 17:**

CHADWICK, G. *Scherzino* No 3 from Op. 7

CHOPIN, F. *Lento con gran espressione* KK IVa/16

SCHUMANN, R. *Intermezzo* No 4 from Op. 26

SIBELIUS, J. *Romance* No 9 from Op. 24

AMEB Manual List:

ALBÉNIZ, I. *Prelude* No 1 from *Cantos de España* Op. 232

CHOPIN, F. *Nocturne* in F major Op. 15 No 1

CHOPIN, F. *Mazurka* in B \flat minor Op. 24 No 4
CHOPIN, F. *Prelude* in A \flat major Op. 28 No 17
CHOPIN, F. *Nocturne* in B major Op. 32 No 1
CHOPIN, F. arr. FONTANA. *Waltz* in F minor Op. 70 No 2 (*Chopin Waltzer* – Henle)
FAURÉ, G. *Andante, quasi allegretto* No 1 from *3 romances sans paroles* Op. 17
GADE, N. *Scherzo (Allegro vivacissimo)* No 10 from *Aquarellen* Op. 19 (*Niels W Gade: Ausgewählte Klavierstücke* – Henle)
GRIEG, E. *Albumblatt* [Album leaf] No 2 from *Lyrische Stückchen* [Lyric pieces] Op. 47
HENSEL, F. *Lento appassionato* in B major No 4 from *Six mélodies pour le piano* Op. 5
LISZT, F. *Klavierstück* in F \sharp major S 193 (*Individual character pieces* Volume 1 – EMB)
MACDOWELL, E. *Schattentanz* [Shadow dance] No 8 from *12 Etiuden* Op. 39 (*Classics for the advancing pianist* Book 2: *Edward MacDowell* – Alfred)
MACDOWELL, E. *Ungarisch* [Hungarian] No 12 from *12 Etiuden* Op. 39 (*Classics for the advancing pianist* Book 2: *Edward MacDowell* – Alfred)
MELARTIN, E. *Elegie* No 3 from *4 Klavierstücke* Op. 67
SCHUBERT, F. *Momen musical* in A \flat major No 2 from *Memens musicaux* Op. 94/D780
SCHUBERT, F. *Momen musical* in C \sharp minor No 4 from *Memens musicaux* Op. 94/D780
SCHUMANN, C. *Pièce fugitive (Andante espressivo)* in D major No 3 from *Quatre pièces fugitives* [Four fleeting pieces] Op. 15 (*Clara Schumann piano music* – Dover)
SCHUMANN, C. *Romance* in B Major No 3 from *Quatre pièces caractéristiques* Op. 5 (*Clara Wieck-Schumann: Ausgewählte Klavierwerke* – Henle)
SCHUMANN, R. *Des Abends* [Evening] No 1 from *Fantasiestücke* Op. 12
SCHUMANN, R. *Romance* in F \sharp major No 2 from *Drei Romanzen* Op. 28
SCHUMANN, R. *Vogel als Prophet* No 7 from *Waldscenen* Op. 82
SCHUMANN, R. *Schlummerlied* [Slumber song] No 16 from *Albumblätter* Op. 124
SKRYABIN, A. *Andante* No 1 from *Two nocturnes* Op. 5
SZYMANOWSKA, M. *Nocturne* (*Piano music by female composers: 24 piano pieces from the 18th-20th century* – Schott)
WIDOR, C. *Valse-imromptu* No 6 from *6 morceaux de salon* Op. 15 (Crescendo)
WILCHER, P. *A rose in water* (Wirripang)

List D

- From AMEB Piano Grade 8 Series 19:

BOULANGER, L. *Cortège*
BREWSTER-JONES, H. *Rosella's wooing* No 28 from *Australian bird call impressions*
CAWRSE, A. *Nightshade* from *Studies in odd times*
MUNRO, I. *Banksy* No 1 from *Blue rags*
TURINA, J. *Trapecios volantes (Flying trapezes)* No 6 from *El circo* Op. 68
- From AMEB Piano Grade 8 Series 18:

BARTÓK, B. *Allegretto* 1st movement from *Suite* Op. 14
GLANVILLE-HICKS, P. *Prelude for a pensive pupil*
GRIFFES, C. *The lake at evening* No 1 from Op. 5
TURINA, J. *Sacro-monte* No 5 from Op. 55
- From AMEB Piano Grade 8 Series 17:

BARTÓK, B. *From the diary of a fly* No 142 from *Mikrokosmos* Volume VI
EDWARDS, R. *Frangipani* No 2 from *Mantras and night flowers*
NAZARETH, E. *Odeon*
RAVEL, M. *Rigaudon* No 4 from *Le tombeau de Couperin*

● From AMEB *Piano Australian anthology (Fifth – Eighth grades)* (2001):

HOLLAND, D. *The lake*
PARKER, K. *Down Longford way*

AMEB Manual List:

BARRATT, C. *Capriccio* No 6 from *Fantasy preludes* (Boosey and Hawkes)
BARTÓK, B. *Dance in Bulgarian rhythm* No 153 from *Mikrokosmos* BB 105
BENJAMIN, A. *Jamaican rumba* (*Piano music by British and American composers* – Boosey and Hawkes)
BUTTERLEY, N. *Il Gubbo* (Wirripang)
CARR-BOYD, A. *Prelude* (Wirripang)
DEBUSSY, C. *Danseuses de Delphé* [Dancers of Delphi] No 1 from *Préludes* Book 1 L 117
DEBUSSY, C. *Voiles* [Veils/Sails] No 2 from *Préludes* Book 1 L 117
DEBUSSY, C. *Des pas sur la neige* [Footsteps in the snow] No 6 from *Préludes* Book 1 L 117
DEBUSSY, C. *La serenade interrompue* [Interrupted serenade] No 9 from *Préludes* Book 1 L 117
DEBUSSY, C. *La cathédrale engloutie* [The submerged cathedral] No 10 from *Préludes* Book 1 L 117
DEBUSSY, C. *Bruyères* No 5 from *Préludes* Book 2 L 123
DEBUSSY, C. *Canope* [Canopic jar] No 10 from *Préludes* Book 2 L 123
GERSHWIN, G. *Fascinating rhythm* (*Gershwin at the keyboard* – Warner)
GERSHWIN, G. *I got rhythm* (*Gershwin at the keyboard* – Warner)
GERSHWIN, G. *Prelude* No 1 from *Three preludes* (*Gershwin: Complete works for solo piano* – Alfred)
HYDE, M. *Reflected reeds* (*Piano works of Miriam Hyde* – All Music Publishing)
JANÁČEK, L. *Naše večery* [Our evenings] No 1 from *Po zarostlému chodníčku* [On the overgrown path] JW VIII/17 (*Schott's 20th century piano classics* – Schott)
KODÁLY, Z. *Allegretto grazioso* No 8 from *Nine piano pieces* Op. 3 (*Kodály: Nine piano pieces* Op. 3 – EMB)
LIGETI, G. *Allegro con spirito* No 3 from *Music ricercata* (*György Ligeti: Musica ricercata* – Schott)
MOMPOU, F. *Jeune filles au jardin* from *Scènes d'enfants* (Salabert)
POULENC, F. *Nocturne* No 1 in C major (1929)
POULENC, F. *Mouvement perpétuel* No 3 from *Trois mouvements perpétuels* Schmid 14
POULENC, F. *Nouvelette* in B \flat minor No 2 from *Deux nouvelettes* Schmidt 47 (*Trois nouvelettes* – Chester)
PROKOVIEV, S. *Allegretto* No 13 and *Feroce* No 14 from *Visions fugitives* Op. 22
PROKOVIEV, S. *Presto agitissimo e molto accentuato* No 19 and *Lento* No 20 from *Visions fugitives* Op. 22
RAVEL, M. *Menuet* No 5 from *Le tombeau de Couperin*
RAVEL, M. *Mouvement de menuet* 2nd movement from *Sonatine*
SATIE, E. *Sonatine bureaucratique* (*Anthology of 20th century piano music* – Alfred)
SCHOENBERG, A. *Leicht, zart* No 1, *Langsam* No 2 and *Sehr langsam* *Viertel* No 3 from *6 kleine Klavierstücke* Op. 19 (Universal)
SCHOENBERG, A. *Rasch, aber leicht* No 4, *Etwas rasch* No 5 and *Sehr langsam* No 6 from *6 kleine Klavierstücke* Op. 19 (Universal)
SHOSTAKOVICH, D. *Three fantastic dances* Op. 5
SITSKY, L. *Nocturne canonique* No 154 from *Century* (Century Volume 3 – Wirripang)
TOCH, E. *Der Jongleur* [The juggler] No 3 from *Burlesken* Op. 31 (*Schott 20th century classics* – Schott)
VILLA-LOBOS, H. *Senhora Dona Viúva* No 5 from *Guia prático* Volume 2

Section III. Aural tests, Sight-reading, General knowledge

GRADE 8 (COLLABORATIVE)

9968

From 2019, Piano candidates for Grade 5 to Grade 8 may choose to present for a **Collaborative** piano exam. In Grade 8, this option allows candidates to present TWO collaborative works as part of the repertoire requirements for the syllabus.

Candidates for the collaborative piano exam should prepare all syllabus requirements as set out in the Piano (solo) syllabus above, but substitute their List B and EITHER their List C OR List D repertoire selection for collaborative repertoire selections from the following lists.

In Grade 8, there are collaborative repertoire options for piano duet, piano and violin, piano and flute, and piano and clarinet. BOTH collaborative repertoire selections must use the same instrumental combination, and both must be performed with the same associate artist. Both collaborative repertoire selections must be made from the following lists. Candidates who choose piano duet must perform with an associate artist and the candidate must play the piano duet part [primo/secondo] as stipulated in the Manual lists below.

List B – Collaborative Piano

For piano duet

MOZART, W. *Andante mit Variationen* in G major [Primo or Secondo] K 501 (Mozart: *Werke für Klavier zu vier Händen* – Henle)
MOZART, W. *Allegro* 1st movement from *Sonata* in C major [Primo or Secondo] K 521 (Mozart: *Werke für Klavier zu vier Händen* – Henle)

SCHUBERT, F. *Rondo* in D major [Primo or Secondo] Op. 138 / D 608

WEBER, C. *Allegro* in C major No 2 [Primo] from *Huit pièces* [Eight pieces] Op. 60 (Weber: *Original compositions* for piano duet – IMC)

For piano and violin

MOZART, W. *Allegro con spirito* 1st movement from *Sonata* in G major K 301 (293a)

MOZART, W. *Allegro moderato* 1st movement from *Sonata* in B^{flat} major K 378 (317d)

MOZART, W. *Allegro* 1st movement from *Sonata* in F major K 376 (374d)

BEETHOVEN, L. van. *Tema con variazioni* 2nd movement from *Sonata* in D major Op. 12 No 1

BEETHOVEN, L. van. *Allegro* 1st movement from *Sonata* in A major Op. 30 No 1

SCHUBERT, F. *Allegro moderato* 4th movement from *Sonatina* in G minor Op. post. 137 No 3 / D 408

For piano and flute

BACH, J.S. *Allegro moderato* 1st movement from *Sonata* in E flat major BWV 1031 (Henle)

HINDEMITH, P. *Sehr lebhaft* 3rd movement from *Sonata* for flute and piano

HYDE, M. *Allegro giocoso* 1st movement from *Sonata* in G minor for flute and piano (Wirripang)

HOFFMEISTER, F. *Allegro* 1st movement from *Sonata* in C major Op. 13 (Nagels Musik-Archiv)

MOZART, W. *Andante* 1st movement from *Sonata* in A major K 12 [originally for violin]

For piano and clarinet

BRAHMS, J. *Allegretto grazioso* 3rd movement from *Sonata* No 1 in F minor Op. 120 No 1

POULENC, F. *Allegro tristamente* 1st movement from *Sonata* Schmidt 184

SAINT-SAËNS, C. *Molto allegro* 4th movement from *Sonata* in E^{flat} major Op. 167

List C – Collaborative Piano

For piano duet

BIZET, G. *Le bal* [The ball] No 12 [Primo or Secondo] from *Jeux d'enfants* [Children's games] Op. 22 (Essential keyboard duets Volume 2 – Alfred)

BRAHMS, J. *Hungarian dance (Allegro molto)* No 1 in G minor for piano four hands [Primo] from *Hungarian dances* WoO 1

DVORÁK, A. *Allegro vivace* No 5 in A major [Primo or Secondo] from *Slovanské tance* [Slavonic dances] Op. 46 / B 78

FAURÉ, G. *Pas espagnol* No 6 [Primo or Secondo] from *Dolly* Op. 56 (IMC)

For piano and violin

GRIEG, E. *Allegretto espressivo alla romanza* 2nd movement from *Sonata* No 3 in C minor Op. 45

KREISLER, F. *Praeludium* and *Allegro*

For piano and flute

POULENC, F. *Allegro malinconico* 1st movement from *Sonata* Schmidt 164

For piano and clarinet

GADE, N. *Allegro vivace* No 2 from *Fantasiestücke* [Fantasy pieces] Op. 43

SCHUMANN, R. *Lebhaft, leicht* No 2 from *Fantasiestücke* [Fantasy pieces] Op. 73

SCHUMANN, R. *Einfach, innig* No 2 from *Drei Romanzen* [3 Romances] Op. 94

List D – Collaborative Piano

For piano duet

BERKELEY, L. *Palm court waltz* [Primo or Secondo] Op. 81/2a (Chester)

DEBUSSY, C. *Marche écossaise sur un thème populaire (Marche des anciens comtes de Ross)* [Scottish march on a popular theme (The Earl of Ross march)] [Primo or Secondo]

HINDEMITH, P. *Stürmisch* No 7 [Primo or Secondo] from *Walzer für Klavier vierhändig* Op. 6 (1916)

RAVEL, M. *Les entretiens de la Belle et de la Bête* [Conversations of Beauty and the Beast] No 4 [Primo or Secondo] from *Ma mère l'oye* [Mother Goose] (Maurice Ravel: *Ma mère l'oye* – Durand)

WHIFFIN, L. *Playtime* No 4 [Primo or Secondo] from *Suite Colette* (AMC)

For piano and violin

BARTÓK, B. arr. SZÉKELY. *Poargă românească* [Romanian polka] No 5 and *Măruntel* [Fast dance] No 6 from *Romanian folk dances* for violin and piano

STRAVINSKY, I. arr. STRAVINSKY and DUSHKIN. *Gavotte* from *Suite italienne* [version for violin and piano] (Boosey & Hawkes)

For piano and flute

BERKELEY, L. *Allegro moderato* 1st movement from *Sonatina* Op. 13 (Schott)

FOOTE, A. *Aubade villageoise* No 1 from *Three Pieces* Op. 31 (AMC)

For piano and clarinet

HOLLAND, D. *Ballad* for clarinet and piano (AMC)

HOROVITZ, J. *Lento, quasi andante* 2nd movement from *Sonatina* (Novello & Co)

CERTIFICATE OF PERFORMANCE

9949

For further information on the Certificate of Performance examination, see the Foreword of this syllabus.

Objectives

Candidates must demonstrate musicality, maturity, conviction and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

Section I. Pieces

This syllabus is intended to be prepared as a musical performance. The examination will last 45 minutes.

Candidates should prepare a balanced and varied programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the pieces.

One work must be chosen from each of Lists A, B, C, and D, with the remainder of the programme taken from Lists A, C or D at the candidate's discretion.

The choice of works for the programme as a whole should ensure a diversity of at least three styles and/or historical periods.

List A

BACH, J.S. *Prelude and Fugue* in A♭ major BWV 862 from *Das Wohltemperierte Clavier* Book 1
 BACH, J.S. *Prelude and Fugue* in C minor BWV 871 from *Das Wohltemperierte Clavier* Book 2
 CRAMER, J. *Study (Moderato)* in G major No 21 from *84 studies* Op. 50 (No 20 in *Cramer: 50 selected studies* – Alfred)
 CRAMER, J. *Study (Moderato)* in D♭ major No 3 from *84 studies* Op. 50 (No 6 in *Cramer: 50 selected studies* – Alfred)
 CRAMER, J. *Study (Vivace)* in D major No 33 from *84 studies* Op. 50 (No 13 in *Cramer: 50 selected studies* – Alfred)
 CRAMER, J. *Study (Maestoso energico)* No 64 in B♭ major from *84 studies* Op. 50 (No 25 in *Cramer: 50 selected studies* – Alfred)
 CZERNY, C. *Study* in F major No 11 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740
 CZERNY, C. *Study* in A♭ major No 45 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740
 HANDEL, G. *Capriccio* in F major HWV 481
 HENSEL, F. *Übungsstück (Allegro Moderato)* in C major (*Hensel: Ausgewählte Klavierwerke (Erstausgabe)* – Henle)
 HENSEL, F. *Übungsstück (Allegro Moderato)* in G minor (*Hensel: Ausgewählte Klavierwerke (Erstausgabe)* – Henle)
 LISZT, F. *Etude (Molto agitato)* in G minor No 6 from *Etude in 12 Übungen* Op. 6/LW A8 No 6/S 136 [sometimes published in error as Op. 1]
 LISZT, F. *Etude (Allegro non troppo)* in B♭ minor No 12 from *Etude in 12 Übungen* Op. 6/LW A8 No 12/S 136 [sometimes published in error as Op. 1]
 MACDOWELL, E. *Scherzino* No 11 from *12 Etüden* Op. 39
 MOSCHELES, I. *Etude (Allegro giocoso)* in D minor No 6 from *24 études* Op. 70 (24 études de perfectionnement – Schott)
 MOSCHELES, I. *Etude (Agitato)* in B♭ minor No 12 from *24 études* Op. 70 (24 études de perfectionnement – Schott)
 MOSZKOWSKI, M. *Etude (Presto)* in F major No 6 from *15 études de virtuosité* Op. 72
 RAMEAU, J. *Gavotte and Doubles de la Gavotte* [six doubles] in A minor from *Nouvelles suites de pièces de clavecin (Pièces de clavecin (troisième recueil)* – Bärenreiter)
 SCARLATTI, D. *Sonata* in E major K 28 (*Scarlatti: 60 Sonatas* Volume 1 – Schirmer)
 SCARLATTI, D. *Sonata* in D major K 96 (*Anthology of Baroque keyboard music* – Alfred)
 SCARLATTI, D. *Sonata* in D major K 140
 SCARLATTI, D. *Sonata* in D minor K 141 (*D. Scarlatti: Sonates Volume 3* – Heugel & Cie)
 SCARLATTI, D. *Sonata* in F major K 366
 SCARLATTI, D. *Sonata* in D major K 535 (*D. Scarlatti: Sonates Volume 11* – Heugel & Cie)
 SCARLATTI, D. *Sonata* in B♭ major K 551 (*D. Scarlatti: Sonates Volume 11* – Heugel & Cie)
 SCHUMANN, C. *Praeludium II and Fuga II* in B♭ No 2 from *Drei Präludien und Fugen* Op. 16 (Romantische Klaviermusik – Bärenreiter)

SHOSTAKOVICH, D. *Prelude and Fugue* in D major No 5 from *24 preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in E major No 9 from *24 preludes and fugues* Op. 87

List B

BACH, C.P.E. *Sonata* in F minor H 173/W 57.6
 BACH, J.C. *Sonata* in E major Op. 5 No 5 (*Sonatas Volume I* – Henle)
 BACH, J.C. *Sonata* in B♭ major Op. 17 No 6 (*Sonatas Volume II* – Henle)
 BACH, J.S. 'French' suite [No 3] in B minor BWV 814
 BEETHOVEN, L. van. *Sonata* in E major Op. 14 No 1 (Henle)
 BEETHOVEN, L. van. *Rondo* in G major Op. 51 No 2
 BEETHOVEN, L. van. *Sonata* in G major Op. 79 (Henle)
 CLEMENTI, M. *Sonata* in A major Op. 10 No 1 (*Clementi: Piano sonatas Volume 1* – Henle)
 CLEMENTI, M. *Sonata* in F minor Op. 13 No 6 (*Clementi: Piano sonatas Volume 1* – Henle)
 CLEMENTI, M. *Sonata* in G major Op. 25 No 2
 HAYDN, J. *Sonata* in G major Hob XVI:6
 HAYDN, J. *Sonata* in D major Hob XVI:19
 HAYDN, J. *Sonata* in D major Hob XVI:37
 HAYDN, J. *Sonata* in E♭ major Hob XVI:38
 HAYDN, J. *Sonata* in D major Hob XVI:42
 HAYDN, J. *Sonata* in G minor Hob XVI:44
 HAYDN, J. *Sonata* in F major Hob XVI:47
 HAYDN, J. *Sonata* in C major Hob XVI:48
 HUMMEL, J. *Sonata VII* in G major (Musica Rara)
 MÉHUL, E. *Sonata* in D major Op. 1 No 1
 MÉHUL, E. *Sonata* in A major Op. 1 No 3
 MOZART, W. *Sonata* in E♭ major K 282
 MOZART, W. *Rondo* in A minor K 511
 MOZART, W. *Sonata* in C major K 545
 POULENC, F. *Suite for piano*
 SCULTHORPE, P. *Sonatina* (Faber)
 SUTHERLAND, M. *Sonatina* (*The piano works of Margaret Sutherland* – All Music Publishing)

List C

ARENSKY, A. *Nocturne* in D♭ major No 3 from *24 characteristic pieces* Op. 36
 BRIDGE, F. *Valse capricieuse* No 3 from *Three sketches (The Boosey and Hawkes 20th century piano collection: 1900-1945* – Boosey and Hawkes)
 CHOPIN, F. *Polonaise* in C♯ minor Op. 26 No 1/CT 150
 CHOPIN, F. *Polonaise* in E♭ minor Op. 26 No 2/CT 151
 CHOPIN, F. *Impromptu* in A♭ major Op. 29/CT 43
 CHOPIN, F. *Mazurka* in B minor Op. 33 No 4/ CT 75
 CHOPIN, F. *Polonaise* in A major Op. 40 No 1/CT 152
 CHOPIN, F. *Mazurka* in C♯ minor Op. 50 No 3/CT 82
 CHOPIN, F. *Fantaisie-imromptu* in C♯ minor Op. 66/CT 46
 FAURÉ, G. *Allegro molto* No 2 from *Trois romances sans paroles* Op. 17 No. 2 (Peters)
 GRIEG, E. *Bryllupsdag på Troldhaugen* [Wedding-day at Troldhaugen] No 6 from *Lyrische Stücke* [Lyric pieces] Op. 65
 HENSEL, F. *Andante* No 1 from *4 Lieder für das Pianoforte* Op. 2
 HENSEL, F. *Allegretto grazioso* No 3 from *4 Lieder für das Pianoforte* Op. 2
 HENSEL, F. *Andante cantabile* in F♯ minor No 3 from *4 Lieder für das Pianoforte* Op. 6
 HENSEL, F. *Allegro moderato* No 1 from *4 Lieder für das Pianoforte* Op. 8
 HENSEL, F. *Andante cantabile* in D♭ (*Hensel: Ausgewählte Klavierwerke* – Henle)
 HILL, M. *The leafy lanes of Kent* (AMC)

LISZT, F. *Au lac de Wallenstadt* [At Lake Wallenstadt] No 2 from *Années de pèlerinage: Première année* [Years of pilgrimage: First year] LW A159/S 160
LISZT, F. *Notturno (O Lieb, so lang du lieben kannst)* in A♭ major No 3 from *Liebesträume* LW A103/S 541
MENDELSSOHN, F. *Lieder ohne Worte (Presto e molto vivace)* in E major No 3 from *Lieder ohne Worte* Op. 38
RACHMANINOFF, S. *Humoresque* in G major [revised version 1940] No 5 from *Morceaux de salon* Op. 10
RACHMANINOFF, S. *Prélude* in C♯ minor No 2 from *Morceaux de fantaisie* Op. 3
RACHMANINOFF, S. *Mélodie* in E major No 3 from *Morceaux de fantaisie* Op. 3 [Candidates may present the 1893 or 1940 version]
RACHMANINOFF, S. *Polichinelle* in F♯ minor No 4 from *Morceaux de fantaisie* Op. 3
SCHUBERT, F. *Impromptu* in G♭ major No 3 from *4 Impromptus* D 899
SCHUMANN, R. *Fabel* No 6 from *Fantasiestücke* Op. 12
SCHUMANN, R. *Arabeske* Op. 18
SCHUMANN, R. *Novellette* in F major No 1 from *8 Novellettes* Op. 21
SCHUMANN, R. *Novellette* in B minor No 9 from *Bunte Blätter* [Coloured leaves] Op. 99 (*Schumann: Klavierwerke* Band 1 – Henle)
SCHUMANN, R. arr. LISZT, F. *Liebeslied (Widmung)* [Dedication] LW A133/S 566 [Catalogue numbers given as for Liszt works catalogues]
SKRYABIN, A. *Prélude* in G major No 13, *Prélude* in E♭ minor No 14, *Prélude* in D♭ major No 15 and *Prélude* in B♭ minor No 16 from *Vingt-quatre preludes* [24 preludes] Op. 11
SKRYABIN, A. *Quatre préludes* Op. 22
TCHAIKOVSKY, P. *Polka de salon* No 2 from *Trois morceaux* Op. 9 (*Ausgewählte Klavierwerke* Volume 2 – Peters)

List D

ALBÉNIZ, I. *Oriente* No 2 from *Cantos d'España* Op. 232
ALBÉNIZ, I. *Cordoba* No 4 from *Cantos d'España* Op. 232 (*Celebration series: Piano repertoire Level 10 – Frederick Harris*)
ALBÉNIZ, I. *Seguidillas* No 5 from *Cantos d'España* Op. 232
BAILEY, K. *Drowsy bees and butterflies* (Bailey)
BARTÓK, B. *Allegro barbaro* Sz 49/BB 63
BARTÓK, B. *Petite suite* Sz 105/ BB 113
BENJAMIN, A. *Scherzino* (*The Boosey and Hawkes 20th Century Piano Collection: 1900-1945* – Boosey and Hawkes)
BOULANGER, L. *D'un jardin clair* [Of a bright garden] (No 2 in *Trois morceaux pour piano* – Schirmer)
CHUA, S. *Rodeo* (*Scenes of childhood: Fourteen piano solos* – Midnight Editions)
COPLAND, A. *Le chat et la souris* [The cat and the mouse] (*The Copland piano collection* – Boosey and Hawkes)
COPLAND, A. *Night thoughts* (*The Copland piano collection* – Boosey and Hawkes)
DEBUSSY, C. *Les sons et les parfums tournent dans l'air du soir* [The sounds and fragrances swirl through the evening air] No 4 from *Préludes* Book 1 L 117
DEBUSSY, C. *La puerta del vino* [Wine door] No 3 from *Préludes* Book 2 L 123
DEBUSSY, C. *Rêverie* L 68
DEBUSSY, C. *Prélude* 1st movement from *Suite Bergamasque* L 75
DEBUSSY, C. *Sarabande* 2nd movement from *Pour le piano* L 95
DEBUSSY, C. *La plus que lente* L 121
DURHAM, B. *Wind chimes (Blowing in the wind: Australia* – Barbara Durham Music)
FALLA, M. de. *Danza ritual del fuego* [Ritual fire dance] from *El amor brujo* [Love, the magician]

GINASTERA, A. *Danza del viejo boyero* [Dance of the old herdsman] No 1 and *Danza de la moza donosa* [Dance of the beautiful maiden] No 2 [to be performed as one work] from *Danzas Argentinas* Op. 2
GINASTERA, A. *Rondó sobre temas infantiles argentines* [Rondo on Argentine children's folk tunes]
GOULD, M. *Boogie woogie étude* (*Anthology of American piano music* – Alfred)
HANDEL, A. *The seduction of Andalucia* (*Australian Women Composers' Piano Anthology* – Wirripang)
HOLLAND, D. *Nocturne* (*Australian heritage collection* Volume III – Wirripang)
HOLLAND, D. *Piano rag* (AMC)
KABALEVSKY, D. *Variations* in A minor Op. 40 No 2 (*Celebration series: Piano repertoire Level 10 – Frederick Harris*)
KHACHATURIAN, A. *Tokkata* [Toccata]
PROKOFIEV, S. arr. PROKOFIEV. *The Montagues and the Capulets* No 6 from *Ten pieces from Romeo and Juliet* Op. 75 (Hal Leonard)
PROKOFIEV, S. *Gavotte* (*from Hamlet*) Op. 77bis [Also published as Op. 77 No 4]
RAVEL, M. *Pavane pour une infante défunte* [Pavane for a dead princess]
SCHOENBERG, A. *Six kleine Klavierstücke* Op. 19
SITSKY, L. *Petra* No 155 from *Century* (*Century* Volume 3 – Wirripang)
STRAVINSKY, I. *Cadenza finale* 4th movement from *Serenade* in A (Boosey and Hawkes)
STRAVINSKY, I. *Hymne* 1st movement from *Serenade* in A (Boosey and Hawkes)
SUTHERLAND, M. *Valse descendant* (*The piano works of Margaret Sutherland* – All Music Publishing)
VILLA-LOBOS, H. *Branquinha* No 1 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *Moreninha* No 2 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *Cabocinha* No 3 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *Mulatinha* No 4 from *Prole do bebê* [The baby's family] Volume 1
VILLA-LOBOS, H. *O Polichinello* No 7 from *Prole do bebê* [The baby's family] Volume 1

Section II. General knowledge

The candidate will be required to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of this Manual.

LEVEL 3

ADVANCED DEVELOPMENT
AMUSA AND LMUSA

Objectives

The candidate must demonstrate an advanced level of technical accomplishment, a mature musical understanding and the ability to feel and project the changing mood and character of the music that is performed. The repertoire should be chosen carefully so that the program fits within the prescribed timings, achieves the required balance and stylistic diversity and covers a variety of technical skills and musical emphases.

Section I. Pieces

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements which give them a particular unity or character.
- Mastery of technical and musical elements resulting in a fluent, expressive and coherent performance.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of movements.
- Command of contemporary techniques appropriate to the instrument.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of music styles.
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions.
- Performance from memory according to the requirements of the specific syllabus.

Section II. General knowledge

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

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

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

Candidates must provide the examiners with clear, unmarked copies of all scores.

ASSOCIATE

9950

Candidates must prepare a program according to the following requirements:

- Duration should be not less than 25 minutes and not more than 40 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All da capo directions must be observed.
- One work must be chosen from List A.
- At least three works must be chosen from any of Lists B, C, or D.
- While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.
- Additional works needed to fulfil the time requirements may be selected from Lists B, C, or D.

Section I. Pieces

List A

BACH, C.P.E. *Sonata* in A major H 186/W 55.4

BACH, J.S. *'French' suite* [No 5] in G major BWV 816

- BEETHOVEN, L. van. *Sonata* in F minor Op. 2 No 1
- BEETHOVEN, L. van. *Sonata* in C minor Op. 10 No 1
- BEETHOVEN, L. van. *Sonata* in F major Op. 10 No 2
- BEETHOVEN, L. van. *Sonata* in C minor Op. 13
- BEETHOVEN, L. van. *Sonata* in G major Op. 14 No 2
- BEETHOVEN, L. van. *Sonata* in B-flat major Op. 22
- BEETHOVEN, L. van. *Sonata* in A-flat major Op. 26
- BEETHOVEN, L. van. *Sonata* in Eb major Op. 27 No 1
- BEETHOVEN, L. van. *Sonata* in D major Op. 28
- BEETHOVEN, L. van. *Sonata* in F-sharp major Op. 78
- CLEMENTI, M. *Sonata* in B-flat major Op. 24 No 2
- CLEMENTI, M. *Sonata* in D major Op. 25 No 6
- CLEMENTI, M. *Sonata* in G major Op. 37 No 2 (Henle)
- DUSSEK, J. *Sonata* [VIII] in B-flat major Op. 24 (c 96) [sometimes listed as Op. 23]
- FIELD, J. *Sonata* in A major No 2 from *Three sonatas* Op. 1 / H 8A
- HAYDN, J. *Sonata* in C minor Hob XVI:20
- HAYDN, J. *Sonata* in F major Hob XVI:23
- HAYDN, J. *Sonata* in E major Hob XVI:28
- HAYDN, J. *Sonata* in B minor Hob XVI:32
- HAYDN, J. *Sonata* in D major Hob XVI:33
- HAYDN, J. *Sonata* in E minor Hob XVI:34
- HAYDN, J. *Sonata* in G major Hob XVI:39
- HAYDN, J. *Sonata (Divertimento)* in A-flat major Hob XVI:46
- HAYDN, J. *Variations* in F minor, Hob XVII:6
- KOŽELUCH, L. *Sonata* in A minor Op. 26 No 2
- MENDELSSOHN, F. *Sonata* in G minor Op. 105
- MOZART, W. *Sonata* in C major K 279
- MOZART, W. *Sonata* in F major K 280
- MOZART, W. *Sonata* in B-flat major K 281
- MOZART, W. *Sonata* in G major K 283
- MOZART, W. *Sonata* in C major K 330
- MOZART, W. *Sonata* in F major K 332
- MOZART, W. *Sonata* in B-flat major K 333
- MOZART, W. *Sonata* in B-flat major K 570
- SCHUBERT, F. *Sonata* in A minor D 537/Op. 164
- SCHUBERT, F. *Sonata* in A-flat major D 557
- SCHUBERT, F. *Sonata* in A major D 664/Op. 120

List B

- BACH, J.S. *Prelude* 1st movement from *'English' suite* in A minor BWV 807
- BACH, J.S. *Prelude* 1st movement from *'English' suite* in G minor BWV 808
- BACH, J.S. *Sinfonia* 1st movement from *Partita* in C minor BWV 826
- BACH, J.S. *Overture* 1st movement from *Partita* in D major BWV 828
- BACH, J.S. *Toccata* 1st movement from *Partita* in E minor BWV 830
- BACH, J.S. *Prelude and Fugue* in F major BWV 856 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in F-sharp major BWV 858 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in F minor BWV 859 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in G major BWV 860 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in G minor BWV 861 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in A major BWV 864 from *Das wohltemperierte Clavier* Book 1
- BACH, J.S. *Prelude and Fugue* in C major BWV 870 from *Das wohltemperierte Clavier* Book 2
- BACH, J.S. *Prelude and Fugue* in C-sharp major BWV 872 from *Das wohltemperierte Clavier* Book 2
- BACH, J.S. *Prelude and Fugue* in D minor BWV 875 from *Das wohltemperierte Clavier* Book 2
- BACH, J.S. *Prelude and Fugue* in E major BWV 878 from *Das wohltemperierte Clavier* Book 2

BACH, J.S. *Prelude and Fugue* in A major BWV 888 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in A minor BWV 889 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Toccata in E minor* BWV 914
 HANDEL, G. *Courante* 3rd movement and *Gigue* 4th movement from *Suite* in A major HWV 426
 HANDEL, G. *Adagio* 3rd movement and *Allegro (Fugue)* 4th movement from *Suite* in F major HWV 427
 HANDEL, G. *Allegro* 1st movement from *Suite* in E minor HWV 429
 MENDELSSOHN, F. *Prelude and Fugue* in F minor Op. 35 No 5
 REGER, M. *Präludium and Fugue* in A minor Op. 99 No 3
 SCHUMANN, R. *Fugue* in D minor Op. 72 No 2
 SHOSTAKOVICH, D. *Prelude and Fugue* in A minor No 2 from *24 preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in E minor No 4 from *24 preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in A major No 7 from *24 preludes and fugues* Op. 87

List C

BEETHOVEN, L. *Fantasia* Op. 77
 BORTKIEWICZ, S. *Etude* in D♭ major No 8 from *Dix études* Op. 15
 BORTKIEWICZ, S. *Etude* in F♯ minor No 9 from *Dix études* Op. 15
 BRAHMS, J. *Rhapsody* in G minor No 2 from *Two rhapsodies* Op. 79
 BRAHMS, J. *Capriccio* in D minor No 7 from *Fantasien* Op. 116
 BRAHMS, J. *Intermezzo* in B♭ minor No 2 from *Three intermezzos* Op. 117
 BRAHMS, J. *Intermezzo* in A major No 2 from *Clavierstücke* Op. 118
 BRAHMS, J. *Romance* in F major No 5 from *Clavierstücke* Op. 118
 CHAMINADE, C. *Etude (Automne)* in D♭ major No 2 from *6 études de concert* Op. 35
 CHOPIN, F. *Nocturne* in B major No 3 from *Three nocturnes* Op. 9/CT 110
 CHOPIN, F. *Nocturne* in F♯ major No 2 from *Two nocturnes* Op. 15/CT 112
 CHOPIN, F. *Nocturne* in C♯ minor Op. 27 No 1/CT 114
 CHOPIN, F. *Nocturne* in E♭ major No 2 from *Two nocturnes* Op. 55/CT 123
 CHOPIN, F. *Etude* in A♭ major No 1 from *Etudes* Op. 25/CT 26
 CHOPIN, F. *Etude* in F minor No 2 from *Etudes* Op. 25/CT 27
 CHOPIN, F. *Etude* in C♯ minor No 7 from *Etudes* Op. 25/CT 32
 CHOPIN, F. *Etude* in G♭ major No 9 from *Etudes* Op. 25/CT 34
 CHOPIN, F. *Waltz* in F major Op. 34 No 3/CT 210
 CHOPIN, F. *Waltz* in A♭ major Op. 64 No 3/CT 214
 CHOPIN, F. *Waltz* in E minor Op. post./B 56/CT 222
 CHOPIN, F. *Berceuse* in D♭ major Op. 57/CT 7
 CZERNY, K. *Study* in G minor No 50 from *Die Kunst der Fingerfertigkeit* [The art of finger dexterity] Op. 740
 FALLA, M. de. *Nocturno (Manuel de Falla: Music for piano* Book 1 – Chester)
 FAURÉ, G. *Barcarolle* No 1 in A minor Op. 26
 FAURÉ, G. *Impromptu* No 2 in F minor Op. 31
 GLINKA, M. arr. BALAKIREV, M. *Zhavoronok* [The lark] [also listed as *L'alouette*] (Dover)
 LISZT, F. *Sonetto 47 del Petrarca* No 4 from *Années de pèlerinage, Deuxième année* S 161/L A55
 LISZT, F. *Sonetto 104 del Petrarca* No 5 from *Années de pèlerinage, Deuxième année* S 161/L A55
 LISZT, F. *Sonetto 123 del Petrarca* No 6 from *Années de pèlerinage, Deuxième année* S 161/L A55
 LISZT, F. *Sposalizio* No 1 from *Années de pèlerinage, Deuxième année* S 161/L A55
 LISZT, F. *Paysage* [Scenery] No 3 from *Etudes d'exécution transcendante* S 139/L A172
 MENDELSSOHN, F. *Scherzo* in E minor No 2 from *Trois fantaisies ou caprices* Op. 16

MENDELSSOHN, F. *Rondo Capriccioso* Op. 14
 RACHMANINOFF, S. *Elégie* in E♭ minor No 1 from *Morceaux de fantaisie* Op. 3
 RACHMANINOFF, S. *Prelude* in D major No 4 from *10 preludes* Op. 23
 RACHMANINOFF, S. *Prelude* in G major No 5 from *13 preludes* Op. 32
 RACHMANINOFF, S. *Prelude* in G♯ minor No 12 from *13 preludes* Op. 32
 RACHMANINOFF, S. *Etude-tableau (Grave)* in C minor No 3 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes) (Henle)
 RACHMANINOFF, S. *Etude-tableau (Moderato)* in G minor No 8 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes) (Henle)
 SCHUMANN, R. *Grillen* [Whims] No 4 from *Fantasiestücke* Op. 12
 SCHUMANN, R. *Sehr rasch, mit leidenschaftlichen Vortrag* in C minor No 1 from *Drei Fantasiestücke* Op. 111
 SKRYABIN, A. *Etude* in A♭ major No 8 from *Douze études* [12 études] Op. 8
 SKRYABIN, A. *Etude* in E♭ major No 8 from *Huit études* [8 Etudes] Op. 42
 SKRYABIN, A. *Nocturne* in D♭ major from *Prélude et nocturne pour la main gauche seule* [Two pieces for the left hand alone] Op. 9
 SZYMANOWSKI, K. *Prélude* in C minor No 7 from *Nine preludes* Op. 1
 TCHAIKOVSKY, P. *Février: Carnaval* [February: Carnival] No 2 from *Les saisons* [The seasons] Op. 37b
 TCHAIKOVSKY, P. *Août: La moisson* [August: The harvest] No 8 from *Les saisons* [The seasons] Op. 37b
 TCHAIKOVSKY, P. *November: Troika* No 11 from *Les saisons* [The seasons] Op. 37b
 TCHAIKOVSKY, P. *Valse sentimentale* No 6 from *Six morceaux* [Six pieces] Op. 51
 TCHAIKOVSKY, P. *Méditation* No 5 from *Dix-huit morceaux* [18 pieces] Op. 72

List D

AGNEW, R. *Will o' the wisp* II (Agnew: *Collected edited piano works* Volume XI – Wirripang)
 ALBÉNIZ, I. *El puerto* from *Iberia* Book 1
 ALBÉNIZ, I. *Evocación* [Evocation] from *Iberia* Book 1
 BARTÓK, B. *Román kolinda-dallamok* [Romanian Christmas songs] Series 1 BB 67
 BARTÓK, B. *Román népi táncok* [Romanian folk dances] Sz 56/BB 68
 BOULANGER, L. *D'un vieux jardin* [Of an old garden] No 1 from *Trois morceaux* [3 pieces] (The century of invention – European American Music Corp)
 BRITEN, B. *Night piece (Notturno)*
 CARMICHAEL, J. *A courtly dance* No 4 from *Postcards* (AMC)
 DEBUSSY, C. *Et la lune descend sur le temple qui fut* [And the moon descends on the temple that was] No 2 from *Images* 2ème série L 111
 DEBUSSY, C. *Menuet* No 2 from *Suite bergamasque* L 75
 DEBUSSY, C. *La soirée dans Grenade* [Evening in Granada] No 2 from *Estampes* [Prints] L 100
 DEBUSSY, C. *La danse de Puck* No 11 from *Préludes* Book 1 L 117
 DEBUSSY, C. *Général Lavine – eccentric* No 6 from *Préludes* Book 2 L 123
 DEBUSSY, C. *Ondine* No 8 from *Préludes* Book 2 L 123
 DEBUSSY, C. *Hommage à S. Pickwick Esq. P.P.M.P.C.* No 9 from *Préludes* Book 2 L 123
 DEBUSSY, C. *Pour les sonorités opposées* No 10 from *Etudes* L 136
 GINASTERA, A. *Criolla* No 3 from *Tres piezas* Op. 6
 GRAINGER, P. *Spoon river (Grainger: Music for solo piano* Volume II – Schott)
 GRAINGER, P. *Irish tune from County Derry (Grainger: Music for solo piano* Volume I – Schott)

GREENBAUM, S. *Lost – The moon – Don't leave me here* 1st movement from *Ice man* (Promethean)

HAMMOND, J. *Anywhere (Australian women composers' piano anthology – Wirripang)*

HESSE, M. *Valse gracieuse (Australian heritage collection Volume III – Wirripang)*

HYDE, M. *To a skylark* (Wirripang)

HYDE, M. *Wet night on the highway* (Wirripang)

IVES, C. *The Alcotts* No 3 from *Piano sonata No 2 'Concord'*

KATS-CHERNIN, E. *Russian rag* [original version starting in B, minor] (Boosey and Hawkes)

KOUVARAS, L. *Bundanon rhapsody* No 5 from *Bundanon suite (AMC)*

LUTOSŁAWSKI, W. *Five Bukoliki* [Bucolics] (*Lutosławski: Album for the young – Chester*)

MESSIAEN, O. *Instants défunts* [Dead instants] No 4 from *Préludes I/2*

MESSIAEN, O. *Regard de l'étoile* [Contemplation of the star] No 2 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MESSIAEN, O. *Regard du temps* [Contemplation of time] No 9 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MUNRO, I. *It's time! Whitlam rag* No 1 (AMC)

OVERMAN, M. *Dance (Vivo e risoluto)* No 3 from *3 dances (The piano music of Meta Overman Volume II – Wirripang)*

PARKER, K. *Arc-en-ciel* [Rainbow] (*Australian heritage collection Volume I – Wirripang*)

PERTOUT, A. *Chant d'augmentation* [Song of augmentation] (Reed Music)

PROKOFIEV, S. *Rigaudon* No 3 from *Ten pieces* Op. 12

PROKOFIEV, S. *The young Juliet* No 4 from *Ten pieces from Romeo and Juliet* Op. 75 (Hal Leonard)

RAVEL, M. *Modéré* 1st movement from *Sonatine*

RAVEL, M. *Animé* 3rd movement from *Sonatine*

RAVEL, M. *Oiseaux tristes* [Sad birds] No 2 from *Miroirs* [Mirrors]

RAVEL, M. *La vallée des cloches* [The valley of bells] No 5 from *Miroirs* [Mirrors]

SABIN, N. *Another look at autumn* (AMC)

SCHOENBERG, A. *Minuet and Trio* No 5 from *Suite* Op. 25

SKRYABIN, A. *Quatre préludes* Op. 33

VINE, C. Any three of *Five bagatelles* (Faber)

Section II. General knowledge

LICENTIATE

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Candidates must prepare a program according to the following requirements:

- A concert standard of performance is expected in this examination.
- Duration should be not less than 35 minutes and not more than 50 minutes, including appropriate gaps between pieces.
- Repeats may be performed at the candidate's discretion, as long as all other program requirements are met. All da capo directions must be observed.
- One work must be chosen from List A.
- At least three works must be chosen from any of Lists B, C, or D.
- While it is not necessary for the program to contain a work from every list, the choice of repertoire must ensure diversity, covering at least three different styles and/or historical periods.
- Additional works needed to fulfil the time requirements may be selected from Lists B, C, or D.
- At least one complete work must be presented from memory.

For detailed examiner Advice to Licentiate Candidates please visit ameb.edu.au/lmusa-practical.

Section I. Pieces

List A

BACH, J.S. 'English' suite No 2 in A minor BWV 807

BACH, J.S. *Partita* [No 4] in D major BWV 828

BARBER, S. *Sonata* Op. 26

BARTÓK, B. *Sonata* BB 88

BEETHOVEN, L. van. *Sonata* in C major Op. 2 No 3

BEETHOVEN, L. van. *Sonata* in E♭ major Op. 7

BEETHOVEN, L. van. *Sonata* in D major Op. 10 No 3

BEETHOVEN, L. van. *Sonata* in G major Op. 31 No 1

BEETHOVEN, L. van. *Sonata* in D minor Op. 31 No 2

BEETHOVEN, L. van. *Sonata* in E♭ major Op. 31 No 3

BEETHOVEN, L. van. *Six variations on an original theme* Op. 34

BEETHOVEN, L. van. *Sonata* in E♭ major Op. 81a

BEETHOVEN, L. van. *Sonata* in E major Op. 109

BEETHOVEN, L. van. *Sonata* in A♭ major Op. 110

BRAHMS, J. *Variations on a theme by R. Schumann* Op. 9

BRAHMS, J. *4 Klavierstücke* Op. 119 [complete work]

CHOPIN, F. *Sonata* in B, minor Op. 35/CT 202

CHOPIN, F. *Sonata* in B minor Op. 58/CT 203

CLEMENTI, M. *Sonata* in B minor Op. 40 No 2 (Henle)

COPLAND, A. *Piano variations* (Boosey and Hawkes)

DUSSEK, J. *Sonata* in E♭ ('The farewell') Op. 44

EDWARDS, R. *Sonata* (AMC)

FRANCK, C. *Prélude, choral et fugue* M 21

GINASTERA, A. *Piano sonata* No 1 Op. 22

GRIEG, E. *Sonata* in E minor Op. 7

HAYDN, J. *Sonata* in C major Hob XVI:50

HAYDN, J. *Sonata* in E♭ major Hob XVI:52

HOLLAND, D. *Sonata* (EMI Music Publishing)

HYDE, M. *Piano sonata* in G minor (Wirripang)

KABALEVSKY, D. *Sonata* [No 3] in F major Op. 46

MEDTNER, N. *Sonata tragica* No 5 from *Vergessene Weisen* Op. 39

MENDELSSOHN, F. *Fantasia (Sonate écossaise)* [Fantasy ('Scottish sonata')] in F♯ minor Op. 28

MENDELSSOHN, F. *Variations sérieuses* Op. 54

MOZART, W. *Sonata* in D major K 311

MOZART, W. *Sonata* in C minor K 457

MOZART, W. *Sonata* in F major K 533

MOZART, W. *Sonata* in D major K 576

PROKOFIEV, S. *Sonata* No 2 in D minor Op. 14

PROKOFIEV, S. *Sonata* No 5 in C major Op. 38

PROKOFIEV, S. *Sonata* No 6 in A major Op. 82

PROKOFIEV, S. *Sonata* No 7 in B, minor Op. 83

RACHMANINOFF, S. *Sonata* No 2 in B, minor Op. 36 [1931 revised version]

SCHUBERT, F. *Sonata* in A minor D 845/Op. 42

SCHUBERT, F. *Sonata* in E♭ major D 568/Op. 122

SCHUBERT, F. *Sonata* in B major D 575/Op. 147

SCHULTZ, A. *Sea-change* Op. 32 (AMC)

SCHUMANN, C. *Sonata* in G minor (Breitkopf)

SCHUMANN, R. *Sonata* No 2 in G minor Op. 22

SCHUMANN, R. *Faschingsschwank aus Wien* [Carnival scenes from Vienna] Op. 26

SCOTT, C. *Sonata* No 3

SKRYABIN, A. *Sonata* No 2 in G♯ minor ('Sonate-fantasie') Op. 19

SKRYABIN, A. *Sonata* No 3 in F♯ minor Op. 23

VINE, C. *Sonata* No 1 (Chester)

VINE, C. *Sonata* No 3 (Chester)

WESTLAKE, N. *Piano sonata* No 2 (AMC)

List B

BACH, J.S. *Prelude and Fugue* in C♯ major BWV 848 from *Das wohltemperierte Clavier* Book 1

BACH, J.S. *Prelude and Fugue* in C♯ minor BWV 849 from *Das wohltemperierte Clavier* Book 1

BACH, J.S. *Prelude and Fugue* in E major BWV 852 from *Das wohltemperierte Clavier* Book 1
 BACH, J.S. *Prelude and Fugue* in E minor BWV 853 from *Das wohltemperierte Clavier* Book 1
 BACH, J.S. *Prelude and Fugue* in F minor BWV 857 from *Das wohltemperierte Clavier* Book 1
 BACH, J.S. *Prelude and Fugue* in A minor BWV 865 from *Das wohltemperierte Clavier* Book 1
 BACH, J.S. *Prelude and Fugue* in D major BWV 874 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in F major BWV 880 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in F♯ major BWV 882 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in F♯ minor BWV 883 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in G minor BWV 885 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in A♭ major BWV 886 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in G♯ minor BWV 887 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in B♭ minor BWV 891 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Prelude and Fugue* in B major BWV 892 from *Das wohltemperierte Clavier* Book 2
 BACH, J.S. *Chromatic fantasia and fugue* BWV 903
 BACH, J.S. *Fantasia and Fugue* in A minor BWV 944
 BACH, J.S. *Toccata* in C minor BWV 911
 BACH, J.S. *Toccata* in D major BWV 912
 BACH, J.S. *Toccata* in G major BWV 916
 BUSONI, F. *Prelude* in C major and *fuge* in C minor Op. 5
 MENDELSSOHN, F. *Prelude and Fugue* in E minor No 1 from *Six preludes and fugues* Op. 35
 MENOTTI, G. *Ricercare and toccata on a theme from 'The old maid and the thief'*
 RAVEL, M. *Prélude* No 1 and *Fugue* No 2 from *Le tombeau de Couperin*
 SCHOENBERG, A. *Präludium* and *Gavotte* from *Suite* Op. 25
 SHOSTAKOVICH, D. *Prelude and Fugue* in G major No 3 from *24 preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in B minor No 6 from *24 preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in D♭ major No 15 from *24 preludes and fugues* Op. 87
 SHOSTAKOVICH, D. *Prelude and Fugue* in D minor No 24 from *24 preludes and fugues* Op. 87

List C

BRAHMS, J. *Capriccio* in B minor No 2 from *Klavierstücke* Op. 76
 BRAHMS, J. *Rhapsody* in B minor No 1 from *Two rhapsodies* Op. 79
 BRAHMS, J. *Capriccio* in G minor No 3 from *Fantasien* Op. 116
 BRAHMS, J. *Intermezzo* in E♭ minor No 6 from *Klavierstücke* Op. 118
 CHOPIN, F. *Andante spianato* and *Grand polonaise brillante* Op. 22
 CHOPIN, F. *Allegro de concert* Op. 46/CT 1
 CHOPIN, F. *Ballade* No 1 in G minor Op. 23/CT 2
 CHOPIN, F. *Ballade* No 2 in F major Op. 38/CT 3
 CHOPIN, F. *Ballade* No 3 in A♭ major Op. 47/CT 4
 CHOPIN, F. *Ballade* No 4 in F minor Op. 52/CT 5
 CHOPIN, F. *Barcarolle* in F♯ major Op. 60/CT 6
 CHOPIN, F. Any two contrasting *Etudes* from Op. 10/CT 14-25 and/or Op. 25/CT 26-37
 CHOPIN, F. *Fantasy* in F minor Op. 49/CT 42
 CHOPIN, F. *Mazurkas* Op. 59/CT 86-88
 CHOPIN, F. *Nocturne* in D♭ major Op. 27 No 2/CT 115
 CHOPIN, F. *Nocturne* in B major Op. 62 No 1/CT 124

CHOPIN, F. *Polonaise* in A♭ major Op. 53/CT 155
 CHOPIN, F. *Rondo* [with Introduction] Op. 16/CT 195
 CHOPIN, F. *Scherzo* No 1 in B minor Op. 20/CT 197
 CHOPIN, F. *Scherzo* No 2 in B♭ minor Op. 31/CT 198
 CHOPIN, F. *Scherzo* No 3 in C♯ minor Op. 39/CT 199
 CHOPIN, F. *Scherzo* No 4 in E major Op. 54/CT 200
 CHOPIN, F. *Waltz* in E♭ major Op. 18/CT 207
 CHOPIN, F. *Waltz* in A♭ major Op. 42/CT 211
 CHOPIN, F. *Variations brillantes* in B♭ major Op. 12/CT 226
 FAURÉ, G. *Valse-caprice* No 1 in A major Op. 30
 GRANADOS, E. *Los requiebros* [The compliments] No 1 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *Coloquio en la reja, duo de amor* [Conversation at the window] No 2 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *El fandango de candil* [Fandango by candlelight] No 3 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *Quejas, o La maja y el ruisenor* [Complaint, or the girl and the nightingale] No 4 from *Goyescas, o Los majos enamorados* Book 1
 GRANADOS, E. *El amor y la muerte, balada* [Love and death, ballad] No 5 from *Goyescas, o Los majos enamorados* Book 2
 GRANADOS, E. *Epílogo, serenata del espectro* [Epilogue, serenade to a spectre] No 6 from *Goyescas, o Los majos enamorados* Book 2
 GRANADOS, E. *Allegro di concierto*
 LISZT, F. *Au bord d'une source* [Beside a spring] No 4 from *Années de pèlerinage, Première année* S 160/L A159
 LISZT, F. *Ballade* No 2 in B minor S 171/L A181
 LISZT, F. *Hungarian Rhapsody* No 12 in C♯ minor L A132/12 from *Ungarische Rhapsodien* S 244
 LISZT, F. *Un sospiro* No 3 from *Trois (grandes) études de concert* S 144/L A118
 LISZT, F. *St François de Paule marchant sur les flots* [St Francis de Paola walking on the waters] No 2 from *Deux légendes* S 175/L A219
 LISZT, F. *Ricordanza* No 9 from *Etudes d'exécution transcendante* S 139/L A172
 LISZT, F. *Etude* in E♭ major No 2 from *Grandes études de Paganini* S 141/L A173
 RACHMANINOFF, S. Any two contrasting *Préludes* from *10 preludes* Op. 23 and/or *13 preludes* Op. 32
 RACHMANINOFF, S. *Etude-tableau (Moderato)* in D minor No 5 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)
 RACHMANINOFF, S. *Etude-tableau (Allegro con fuoco)* in E♭ major No 7 from *Etudes-tableaux* Op. 33 (Boosey and Hawkes)
 RACHMANINOFF, S. *Etude-tableau (Allegro agitato)* in C minor No 1 from *Etudes-tableaux* Op. 39
 RACHMANINOFF, S. *Etude-tableau (Lento assai)* in A minor No 2 from *Etudes-tableaux* Op. 39
 RACHMANINOFF, S. *Etude-tableau (Allegro)* in A minor No 6 from *Etudes-tableaux* Op. 39
 SCHUMANN, C. *Variationen ... über ein Thema von Robert Schumann* [Variations on a theme of R. Schumann] Op. 20
 SCHUMANN, R. *In der Nacht* No 5 from *Fantasiestücke* Op. 12
 SCHUMANN, R. *Traumes Wirren* No 7 from *Fantasiestücke* Op. 12
 TCHAIKOVSKY, P. *Dumka: Russian rustic scene* Op. 59
 VERDI, F. arr. LISZT, G. *Rigoletto: paraphrase de concert* S 434/L A187

List D

AGNEW, R. *Etude (Agnew: Collected edited piano works Volume IV – Wirripang)*
 ALBÉNIZ, I. *Triana* No 3 from *Iberia* Book 2
 ALBÉNIZ, I. *El Albaicín* No 1 from *Iberia* Book 3
 BARBER, S. *Excursion* No 1 from *Excursions* Op. 20 (Schirmer)
 BARBER, S. *Excursion* No 4 from *Excursions* Op. 20 (Schirmer)
 BARBER, S. *Nocturne* Op. 33 (Schirmer)
 BARBER, S. *Ballade* Op. 46 (Schirmer)

BARTÓK, B. *Tizenöt magyar parasztdal* [Fifteen Hungarian peasant songs] BB 79

BENNETT, R.R. *Tango after Syrinx* (Wise)

BERG, A. *Sonata* Op. 1

BERNSTEIN, L. *Touches* (Boosey and Hawkes)

BOYD, A. *Kabarli meditation (Dawn)* (AMC)

BOWEN, Y. *Toccata* Op. 155

CARMICHAEL, J. *Maurice Ravel No 4 from Hommages* (AMC)

CARMICHAEL, J. *Toccata* 3rd movement from *Sonatine* (AMC)

DEBUSSY, C. *Toccata* No 3 from *Pour le piano* L 95

DEBUSSY, C. *Pagodes* [Pagodas] No 1 from *Estampes* [Prints] L 100

DEBUSSY, C. *Jardins sous la pluie* [Gardens in the rain] No 3 from *Estampes* [Prints] L 100

DEBUSSY, C. *L'isle joyeuse* L 106

DEBUSSY, C. *Reflets dans l'eau* [Reflections in the water] No 1 from *Images* 1ère série L 110

DEBUSSY, C. *Hommage à Rameau* No 2 from *Images* 1ère série L 110

DEBUSSY, C. *Cloches à travers les feuilles* [Bells through the leaves] No 1 from *Images* 2ème série L 111

DEBUSSY, C. *Poissons d'or* [Golden fishes] No 3 from *Images* 2ème série L 111

DEBUSSY, C. *Feux d'artifice* [Fireworks] No 12 from *Préludes* Book 2 L 123

DEBUSSY, C. *Pour les cinq doigts* No 1 from *Etudes* L 136

DEBUSSY, C. *Pour les sixtes* No 4 from *Etudes* L 136

DEBUSSY, C. *Pour les octaves* No 5 from *Etudes* L 136

DEBUSSY, C. *Pour les arpèges composés* No 11 from *Etudes* L 136

FALLA, M. de. *Aragonesa* No 1 from *4 pièces espagnoles* (Durand)

FALLA, M. de. *Cubana* No 2 from *4 pièces espagnoles* (Durand)

FALLA, M. de. *Fantasia baetica*

GINASTERA, A. *Danza del gaucho matrero* [Dance of the outlaw cowboy] No 3 from *Danzas argentinas* Op. 2 (Durand)

GINASTERA, A. *Piano sonata* No 3 [in one movement] Op. 55

GINASTERA, A. *Suite de danzas criollas* Op. 15

GRAINGER, P. *The merry king* (Grainger: Music for solo piano Volume II – Schott)

GRAINGER, P. *Colonial Song* (Grainger: Music for solo piano Volume I – Schott)

GRAINGER, P. *In Dahomey* (Cakewalk Smasher) (Peters)

GRIFFES, C. *The fountain of the Acqua Paola* No 3 from *Roman sketches* Op. 7

HARVEY, M. *Pink nautilus* (AMC)

HUMBLE, K. *Eight bagatelles* (Astra)

HUMBLE, K. *Sonata* No 3 (Astra)

HYDE, M. *Valley of rocks* (Wirripang)

HYDE, M. *Brownhill Creek in spring* (Wirripang)

ISAACS, M. *Theme and variations: on 'The snow it melts the soonest'* (AMC)

JANÁČEK, L. 1.X.1905 (Z ulice dne 1. října 1905) [From the street, 1 October 1905] ('Sonata') VIII/19

KAPUSTIN, N. *Prelude* No 1 from *8 kontsertníkh étyudov* [Eight concert studies] Op. 40

KAPUSTIN, N. *Finále* No 8 from *8 kontsertníkh étyudov* [Eight concert studies] Op. 40

KERRY, G. *Figured in the drift of stars* (AMC)

LIGETI, G. *Arc-en-ciel* [Rainbow] No 5 from *Etudes* Book 1

MESSIAEN, O. *Regard de la Vierge* [Contemplation of the Virgin] No 4 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MESSIAEN, O. *Première communion de la Vierge* [The Virgin's first communion] No 11 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MESSIAEN, O. *Noël* [Christmas] No 13 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MESSIAEN, O. *Regard des anges* [Contemplation of the angels] No 14 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MESSIAEN, O. *Je dors, mais mon cœur veille* [I sleep, but my heart keeps watch] No 19 from *Vingt regards sur l'enfant Jésus* [20 contemplations on the infant Jesus] I/27

MESSIAEN, O. *Ile de feu I* [Fire island I] No 1 from *Quatre études de rythme* [Four rhythm studies] I/32

MOREL, F. *Etude de sonorité* No 2 from *2 études de sonorité*

MUCZYNSKI, R. *Toccata* Op. 15

PERTOUT, A. *L'architecture du cosmos* (AMC)

POULENC, F. *Caprice italien* No 3 from *Napoli* Schmidt 40

POULENC, F. *Mélancolie* Schmidt 105

PROKOFIEV, S. *Sonata* No 3 in A minor Op. 28

PROKOFIEV, S. *Sarkazmí* [Sarcasms] Op. 17 [complete work]

PROKOFIEV, S. *Toccata* Op. 11

RAVEL, M. *Une barque sur l'océan* [A boat on the ocean] No 3 from *Miroirs* [Mirrors]

RAVEL, M. *Alborada del gracioso* [The jester's aubade] No 4 from *Miroirs* [Mirrors]

RAVEL, M. *Jeux d'eau* [Fountains/Water games]

RAVEL, M. *Toccata* No 6 from *Le tombeau de Couperin*

SANCAN, P. *Mouvement* (Durand)

SCHOENBERG, A. *Mäßige* [crotchet] No 1 from *Drei Klavierstücke* Op. 11

SCHOENBERG, A. *Mäßige* [quaver] No 2 *Drei Klavierstücke* Op. 11

SCHOENBERG, A. *Bewegte* [crotchet] No 3 from *Drei Klavierstücke* Op. 11

SCHULTZ, A. *Sleepers wake - Karalananga* (Wirripang)

SCULTHORPE, P. *Mountains* (Faber)

SEIBER, M. *Scherzando capriccioso* (Schott)

SHCHEDRIN, R. *Basso ostinato* from *Two polyphonic pieces* (1961) (Sikorski)

SKRYABIN, A. *Patetico* No 12 from *Douze études* Op. 8

SKRYABIN, A. *Sonata* No 5 Op. 53

SKRYABIN, A. *Poème-nocturne* Op. 61

SKRYABIN, A. *Sonata* No 7 ('White mass') Op. 64

SMALLEY, R. *Variations on a theme of Chopin* (AMC)

STRAUSS, R. arr. GRAINGER. *Ramble on the love-duet from Der Rosenkavalier* (Schott)

STRAVINSKY, I. *Danse russe* [Russian dance] from *Three movements from 'Petrushka'* (Boosey and Hawkes)

STRAVINSKY, I. *Chez Petrouchka* from *Three movements from 'Petrushka'* (Boosey and Hawkes)

STRAVINSKY, I. *La semaine grasse* [The Shrovetide Fair] from *Three movements from 'Petrushka'* (Boosey and Hawkes)

STRAVINSKY, I. *Circus polka*

TERRY, J. *Paradox I* (Wirripang)

VINE, C. *Toccatissimo* (Faber)

WEBERN, A. *Variations* Op. 27 (Universal)

WILCHER, P. *Wind chimes* (Wirripang)

YU, J. *Impromptu* Op. 9 (Universal)

YU, J. *China rhapsody* (AMC)

Section II. General knowledge

Piano (Repertoire)

Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

Repertoire examination syllabus structure

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Grade 8

Own Choice selections

Own Choice pieces can include any work listed in Piano (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

General Requirements and Examination Conduct

Please refer to all sections in 'General Requirements 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 all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

LEVEL 1

BEGINNING PRELIMINARY TO GRADE 4

Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE)	6200
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4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE)	6201
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4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

GRADE 2 (REPERTOIRE)	6202
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4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

GRADE 3 (REPERTOIRE)	6203
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4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 17 min.

GRADE 4 (REPERTOIRE)	6204
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4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 17 min.

LEVEL 2

DEVELOPING GRADE 5 TO GRADE 8

Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Comprehensive syllabus.

Studies and Pieces

Programme structure

Number of works to be presented

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, or A, C, and D, or A, B, and D, or B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 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)	6205
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5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

GRADE 6 (REPERTOIRE)	6206
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5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

GRADE 7 (REPERTOIRE)	6207
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5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE)	6208
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5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

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Correct at time of going to print

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B:	Bassoon
Cl:	Clarinet
Cor:	Cornet
DB:	Double Bass
EP:	Ensemble Performance
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H:	Harp
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* Pass with Distinction

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Li, Sophie Ruiqi	P	Xu, Olivia	V	Hua, Ashley	Vc
Liang, Andy	P	*Yan, Ivy Yichen	Vc	Huang, Ezri	Va
Liang, Anna	P	Yang, Abigail	Va	Huang, Shine	Cl
Liew, Alessandra	Va	Yang, Harry Zong Han	P	Hunter, Daniel Andrew	Vc
Lin, Emma	P	Yang, Xile	Va	Hunter, Joshua Stuart	V
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*Loi, Ethan Alexander	Ob	Yoshino, Kayuri	P	Ji, Kenny	Cl
Ma, Anne Yixin	P	Young, Evelyn	Ob	Juan, Ju-Tien	V
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Arakane, Sae Alice	V
Au, Chloe	V
Basile, Orlando	Vc
Bhattacharjee, Asha Hui-Min	P
Borg, Ethan	B
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Chan, Aidan K	P
Chan, Yan Ting Ashley	V
*Chen, Zhifei (Sara)	Cl
Chen, Jade Rui Xin	V
Chen, Marcus Ronn Shen	P
Cheng, Jonathan	P
Chia, Vionna Yee Ling	P
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Ding, Terry	V
*Dong, Xinqun	P
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Fan, Scot	P
Feng, Timothy	Cl
Fu, Forrest Site	P
Gani, Linus	Vc
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Giang, Alice	V
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Hao, Vivienne	P
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Heng, Joel Jun Lee	Vc
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Hu, Owen	V
Hua, Ashley	Vc
Huang, Ezri	Va
Huang, Shine	Cl
Hunter, Daniel Andrew	Vc
Hunter, Joshua Stuart	V
Huo, Chloe Yan	P
Icasiano, Joshua Vincent	Vc
Ji, Kenny	Cl
Juan, Ju-Tien	V
Kim, Ahra	F
Kobelt, Isabella Jean	V
Koh, Prairie Liqi	F
Koh, Prairie Liqi	V

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Luu, Duc Tu Vo	Vc	Zou, Yuchen	Vc	Walsham, Lisa	Cl	New South Wales and	
*Lyall, Mark	Bn			Wang, Yolanda	Vc	Australian Capital	
Ma, Katherine	P			Winiarski, Kalina	F	Territory	
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Nam, Claire Seoyoung	P			*Wu, Samuel	Vc	Bi, Lewis Shangming	V
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Poon, Zara	V			Yong Gee, Sabrina Ya-Na	P	Chen, Casey Chung Yan	V
*Ran, Christopher	P			You, Eason	F	*Chen, Leonardo	G
Ridjalski, Sally Ann	Vc			*Zhang, Andrew	P	*Chow, Isaac SK	P
*Robu, Stefania Ruxandra	P			*Zhang, Cindy	P	Doan, Josephine	V
Saliba, Marlene	Mc			Zhang, Max	Vc	*Dong, Ellie	P
Salim, Stephanie Hin Tung	V			Zhang, Elisa	P	Dong, Jacky Tian	P
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Shelton, Mahalia Star	Vc					*Du, Yipeng	Vc
*Shen, Grace	Cl					*Foong, John Paul	O
Shen, Edwin	P					*Foong, Michael	P
Shen, Melody (Liner)	P					*Gao, Eva Tan	Vc
Shum, Kane	V					Girdis, Odessa	Ob
Siregar, Allexzo	Va					Huang, Leo Ziyu	Tu
Siregar, Allexzo	V					Hunter, Leonie Ruth	P
*Su, Aaron	P					Li, Essie Enxi	V
*Taliadoros, Charles Zenon	DB					Li, Vince Zhang	Va
*Tan, Andrew	V					Monahan, Horatio	P
*Tan, Tiger	FH					Ong, Caitlin Emzii	P
Tan, Samantha Erica	V					Pang, Kenneth Yinuo	P
Tan, Sarah Eugenie	V					Park, Chloe Haeun	P
Teh, Tessa Caitlin	P					Qu, Elsie Xingtong	P
Teoh, Brendan Hong Wai	V					Ob, *Shcherbakov, Alexey	P
Tin, Angela Xin	F					*Shead, Tristan James	P
Ting, Cayden Tze Yii	V					Shi, Symphony Dashun	P
*Tong, Starla Xinru	Cl					*Takehara, Kotoko	Cl
Tran, Ethan Duc Vu	P					*Tang, Leonard	V
Tsai, Allison	P					Tiranatvitayakul, Chanelle	P
Turewicz, Madeleine Johanna	S					Tsang, Cayden Ji Min	V
Ungvari, Elizabeth Jen	P					*Wang, Jennifer Lucky H.	V
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*Wang, Jinny	P					Zeng, Maggie Elizabeth	V
Wang, Angela	F					Zhang, Ian	V
Wang, Luke	Sax					Zhang, Roy	P
Wang, Zixiang (Felix)	FH					Zhou, Cindy	P
Wen, Katherine	Cl					*Zhu, Vincent	P
Widjaja, Evan Sebastian	Vc					Zhuo, Eason Yixiang	P

Victoria

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Chen, Jade Rui Xin	P	Van Der Horst, Chloe	V
Chen, Zhifei (Sara)	V	*Wu, Samuel	P
Chieng, Aaryn Jin Ling	Vc	Yang, SeEun	P
Egodawaththa, Chenul Nethmira	P		
Fang, Yida	V	South Australia and Northern Territory	
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*Fridkin, Ayana	P	Tran, Tim Quang	Va
*Gao, Daniel	P	Wu, Tiger Ziheng	Sax
Harris, Lachlan Frances	V		
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Liang, Xiwen Vanessa	P		
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Liu, Jifan	Sax		
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*Plunkett, Felicity Bridgette	P		
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*Shelton, Mahalia Star	Vc		
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*Wongso, Karina	P		
*Wu, Zijun	V		
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*Yuan, Nathan (Minhao)	V		
*Zhang, Yitong (Serena)	P		
Zhang, Joshua Meidi	P		
Zhou, Wenhui	V		
*Zhu, Olivia	P		
Zhu, Olivia	Vc		

Queensland

Beak, Liam	V
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Ding, Lucas	V
Gardiner, Olivia	Vc
*Hodas, Forest	P
*Kelly, John	V
*Kuo, Kaden	Vc
Li, Benjamin	P
Li, Haydn	V
*Li, Kexin	V
*Ng, Tiara	V
*Niessl, Nathan	Vc
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*Sun, Manling	Vc

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